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THE  
**PANTHEON :**  
REPRESENTING  
*THE FABULOUS HISTORIES*  
OF THE  
**HEATHEN GODS,**  
AND THE  
**MOST ILLUSTRIOUS HEROES**  
**OF ANTIQUITY ;**  
IN A SHORT, PLAIN, AND FAMILIAR METHOD,  
BY THE WAY OF DIALOGUE.  
FOR THE USE OF SCHOOLS .

By **ANDREW TOOKE, A. M.**  
LATE PROFESSOR OF GEOMETRY IN GRESHAM COLLEGE,  
AND MASTER OF THE CHARTER-HOUSE SCHOOL.

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# THE PARTS OF THIS WORK.

## PART I.

The approach of the Pantheon - - - -	Page 1
Of the Celestial or Heavenly Gods - - - -	10
The Celestial Goddesses - - - - -	86

## PART II.

Of the Terrestrial or Earthly Gods - - -	137
The Terrestrial Goddesses - - - - -	167
The Goddesses of the Woods - - - - -	209
The Nymphs - - - - -	223
The Inferior Deities - - - - -	228

## PART III.

Of the Marine Gods, or Gods of the Sea - -	221
The Monsters of the Sea - - - - -	239

## PART IV.

Of the Infernal Deities - - - - -	245
The Fates - - - - -	257
The Furies - - - - -	259
The Judges of Hell - - - - -	262
The most famous of the Condemned in Hell -	263
The Monsters of Hell - - - - -	270
The Elysian Fields - - - - -	275

## PART V.

Of the Subordinate and Miscellaneous Deities	277
--	-----

## PART VI.

Of the Adscriptitious Gods, Demi-gods, and Heroes - - - - -	294
---	-----

## APPENDIX.

Of the Virtues and Vices which have been deified,	341
---	-----

TO THE  
R E A D E R.

ALTHOUGH a great number of books of this sort have been published in English, it must nevertheless be allowed, that most, if not all of them, are ill adapted to the capacity of boys. Some of them are defective, others redundant, and others again have both these inconveniences joined together: viz. being peculiarly diffuse about trifles and insignificancies, and yet omitting many particulars of importance, which are consequently necessary to be known.

To read the Greek and Latin poets with taste, or indeed even to understand them, an intimate knowledge of the ancient mythology is indispensably necessary. To convey this knowledge in a plain and agreeable manner, is the chief design of the following pages. It is believed, that no material circumstances are omitted, or even passed over too transiently; and it is hoped, on the contrary, that trifles

have had no more attention paid to them, than what was absolutely necessary.

THE style is plain and familiar, as being best adapted to the form of dialogue, in which the author expresses himself. In delivering his sentiments, he always recollected that he was writing for uninstructed boys, and not for learned readers; and he was therefore more anxious to make himself intelligible, than to display his abilities as a scholar.

*This Edition has been considerably amended; many Errors have been corrected; and the Citations much better arranged.*

*Edinburgh, 1808.*

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SECTION.

OF THE  
G O D S  
OF THE  
H E A T H E N S.

P A R T I.

C H A P. I.

*The Approach to the PANTHEON. The Original  
of IDOLATRY.*

*Palæophilus.*

**W**HAT sort of building is that before us, of so unusual a figure? For I think it is round, unless the distance deceives my sight.

*Mystagogus.* You are not deceived. It is a place well deserving to be visited in this, the queen of cities. Let us go and view it before we go to any other place.

*P.* What is its name?

*M.* The *Fabulous Pantheon*. That is, the *Temple of the Heathen Gods*, which the superstitious folly of all men hath feigned, either through a gross ignorance of the true and only God, or through a detestable contempt of him.

*P.* What was the occasion of the feigning so many gods?



*M.* Many causes may be assigned for it, but <sup>a</sup> these four were the principal ones, upon which, as upon so many pillars, the whole frame of the fabric depends.

1. "The first cause of idolatry was the extreme folly<sup>b</sup> and vain-glory of men," who have denied to him, who is the inexhausted fountain of all good, the honours which they have attributed to muddy streams; "Digging," <sup>c</sup> as the holy prophet complains, "to themselves broken and dirty cisterns, and neglecting and forsaking the most pure Fountain of living waters." It ordinarily happened after this manner: <sup>d</sup> If any one did excel in stature of body; if he was endued with greatness of mind, or noted for clearness of <sup>e</sup> wit, he first gained to himself the admiration of the ignorant vulgar, which admiration was by degrees turned into a profound respect; till at length they paid him greater honours than men ought to receive, and ascribed the man into the number of the gods; whilst the more prudent were either carried away by the torrent of the vulgar opinion, or were unable, or at least afraid, to resist it.

2. "The sordid flattery of subjects toward their princes was a second cause of idolatry." For, to gratify their vanity, to flatter pride, and to soothe them in their self-conceit, they erected altars, and set the images of their princes on them; to which they offered incense, as they did to their gods; <sup>f</sup> and many times also, while they were yet living.

3. "A third cause of idolatry was an <sup>g</sup> immoderate love of immortality in many," who studied to attain to it, by leaving effigies of themselves behind them;

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<sup>a</sup> Vid. Euseb. Lactant. Clem. August. Plat. Cic. <sup>b</sup> Sap. xiv. 14. <sup>c</sup> Jer. ii. 13. <sup>d</sup> Diodor. lib. 17. Plutarch. in Lysand. <sup>e</sup> Val. Max. l. 8 c. ult. Cic. de rep. apud Aug. 3. de Civ. cap. 15. <sup>f</sup> Athen. lib. 6. Deipnosoph. cap. 6. de Demetrio Poliorcete. Sueton. in Julio, cap. 76. et 84. <sup>g</sup> Pontan. l. 1. c. de Saturn.

imagining that their names would still be preserved from the power of death and time, so long as they lived in brass, or, as it were, breathed in living statues of marble after their funerals.

4. <sup>h</sup> “A preposterous desire of perpetuating the memories of excellent and useful men to future ages, “was the fourth cause of idolatry.” <sup>i</sup> For, to make the memory of such men eternal, and their names immortal, they made them *gods*, or rather called them so.

*P.* But who was the first contriver and assertor of false gods?

*M.* <sup>k</sup> Ninus, the first king of the Assyrians, was, as it is reported; who, to render the name of his father Belus or Nimrod immortal, worshipped him with divine honours after his death.

*P.* When, and in what manner, do they say that happened?

*M.* I will tell you. When Ninus had conquered many nations far and near, and built the city called after his name, Nineveh, he, in a public assembly of the Babylonians, extolled his father Belus, the founder of the city and empire of Babylon, beyond all measure, as his manner was; and represented him not only worthy of perpetual honour among all posterity, but of an immortality also among the gods above: Then he exhibited a statue of him, that was curiously and neatly made, to which he commanded them to pay the same reverence that they would have given to Belus alive; and appointing it to be a common sanctuary to the miserable, he ordained, That if at any time an offender should fly to this statue, it should not be lawful to force him away from thence to punishment. This privilege easily procured so great a veneration to the dead prince, that he was thought more than a man,

<sup>h</sup> Thucyd. l. 7. Plutarch. Apophth. Lacon. 4. Cic. l. de Nat. Deor. 1. Sap. 14. 15. <sup>i</sup> Vid. Annal. Salian. anno 2000. <sup>k</sup> Hier. in Ezech. et in Oseam.

and therefore was created a god, and called *Jupiter*; or, as others write, *Saturn of Babylon*; where a most magnificent temple was erected to him by his son, and dedicated with variety of sacrifices in the two thousandth year of the world, which was the last year but one of the life of Noah. And from thence, as from a pestilential head, the sacrilegious plague of idols passed, by a kind of contagion, into other nations, and dispersed itself every where about.

*P.* What! Did all other nations of the world worship Belus?

*M.* All, indeed, did not worship Belus; but after this beginning of idolatry, several nations formed to themselves several gods; receiving into that number not only mortal and dead men, but brutes also; and, which is a greater wonder, even the most mean and pitiful inanimate things. For, it is evident, from the authority of innumerable writers, that the Africans worshipped the heavens as a god; the Persians adored fire, water, and the winds; the Libyans, the sun and moon; the Thebans, sheep and weasels; the Babylonians of Memphis, a whale; the inhabitants of Mendes, a goat; the Thessalians, storks; the Syrophœnicians, doves; the Egyptians, dogs, cats, crocodiles, and hawks; nay, leeks, onions, and garlic. Which most senseless folly <sup>1</sup> Juvenal wittily exposes.

*P.* But certainly the ancient inhabitants and wise citizens of Rome did not so sottishly receive those images of vain gods, as those barbarous nations did, to whom they were superior, not in arms only and humanity, but in wit and judgment.

<sup>1</sup> O sanctas gentes quibus hæc nascuntur in hortis numina.

“ Religious nations sure, and blest abodes,

“ Where ev’ry orchard is o’er-run with gods.”

Juv. lib. v. ver. 991.

*M.* You are mistaken, Sir; for they exceeded even those barbarians in this sort of folly.

*P.* Say you so?

*M.* Indeed. For they reckoned among their gods, and adored not only beasts and things void of all sense; but, which is far greater madness, they worshipped also murderers, adulterers, thieves, drunkards, robbers, and such-like pests of mankind.

*P.* How many, and what kinds of gods did the Romans worship?

*M.* It is scarce possible to recount them: When, besides their own country gods and family gods, all strange gods, that came to the city, were made free of it. Whence it came to pass, in time, that, when they saw their precincts too narrow to contain so many, necessity forced them to send their gods into colonies, as they did their men. But these things, which I cursorily tell you, you will see more conveniently and pleasantly by and bye, with your own eyes, when you come into this *Pantheon* with me; where we are now at the door. Let us enter.

## C H A P. II.

### *The Entrance into the PANTHEON. A Distribution of the Gods into several Classes.*

*P.* **G**OOD God! What a crowd of dead deities is here, if all these are deities, whose figures I see painted and described upon the walls!

*M.* This is the smallest part of them. For the very walls of the city, although it be so large, much less the walls of this temple, cannot contain even their titles.

*P.* Were all these gods of the same order and dignity?

*M.* By no means. But as the Roman people were

distributed into three ranks ; namely of <sup>a</sup> senators or noblemen, knights or gentlemen, plebeians or citizens ; as also into <sup>b</sup> noble, new-raised, and ignoble (of which the new-raised were those who did not receive their nobility from their ancestors, but obtained it themselves by their own virtue) : so the Roman gods were divided, as it were, into three classes.

The first class is of <sup>c</sup> *superior gods* ; for the people paid to them a higher degree of worship, because they imagined that these gods were more eminently employed in the government of this world. These were called also <sup>d</sup> *select* ; because they had always had the title of *celestial gods*, and were famous and eminent above others of extraordinary authority and renown. Twelve of these were stiled <sup>e</sup> *consentes* ; because, in affairs of great importance, Jupiter admitted them into his council. The images of these were fixed in the Forum at Rome : Six of them were males, and six females ; commonly, without other additions, called the twelve gods ; and whose names Ennius comprises in a <sup>f</sup> distich.

These twelve gods were believed to preside over the twelve months : to each of them was allotted a month ; January to Juno, February to Neptune, March to Minerva, April to Venus, May to Apollo, June to Mercury,

<sup>a</sup> Patricii, Equites, et Plebei. <sup>b</sup> Nobiles, Novi, et Ignobiles. Cic. pro Muræna. <sup>c</sup> Dii Majorum Gentium. <sup>d</sup> Selecti. <sup>e</sup> Consentes, quasi consentientes. Senec. l. 2. Quæst. Nat. Lucian. Dialog. de Deorum Concil. Plaut. in Epidico.

<sup>f</sup> Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercurius, Neptunus, Jupiter, Vulcanus, Apollo.

Dempster, Paralip. ad c. 3.

In posteriore hoc versu alii legunt *Jovis*, non *Jupiter* ; et melius meo judicio : olim enim *Jovis* in nominativo dicebatur, elisa, metri gratia, ultima litera. Rosin. Antiq. lib. 2.

July to Jupiter, August to Ceres, September to Vulcan, October to Mars, November to Diana, December to Vesta. <sup>s</sup> They likewise presided over the twelve celestial signs. And if to these twelve *Dii consentes* you add the eight following, Janus, Saturnus, Genius, Sol, Pluto, Bacchus, Tellus, and Luna, you will have twenty, that is, all the select gods.

The second class contains the gods of lower rank and dignity, who were styled *Dii minorum gentium*; because they shine with a less degree of glory, and have been placed among the gods, as <sup>h</sup> Tully says, by their own merits. Whence they are called also, <sup>i</sup> *Adscriptitii minuscularii*, <sup>k</sup> *Putatitii*, and <sup>l</sup> *Indigetes*; because now they wanted nothing; or because, being translated from this earth into heaven, they conversed with the gods; or being fixed, as it were, to certain places, committed peculiarly to their care, they dwelt in them, to perform the duty entrusted to them <sup>m</sup>. Thus Æneas was made a god by his mother Venus, in the manner described by Ovid <sup>n</sup>.

The gods of the third and lower class are some-

<sup>s</sup> Manilii Astron. l. 2. <sup>h</sup> De Natura Deorum, l. 2. <sup>i</sup> Var. apud August. <sup>k</sup> Lucian. dial. de Deor. Conc. <sup>l</sup> Indigetes quod nullius rei indigerent, quod in diis agerent, vel quod in iis (*sc. locis*) degerent. Serv. in 12. Æn. <sup>m</sup> Liv. l. 1.

<sup>n</sup> Lustratum genitrix divino corpus odore

Unxit, et ambrosia cum dulci nectare mixta

Contigit os, fecitque Deum, quem turba Quirini

Nuncupat Indigetem, temploque, arisque recepit.

“ His mother then his body purify’d,

“ Anoints with sacred odours, and his lips

“ In nectar mingled with ambrosia dips;

“ So deify’d; which *Indiges* Rome calls,

“ Honour’d with altars, shrines, and festivals.”

Metam. l. 14.

times called <sup>o</sup> *Minuti*, *Vesci*, and *Miscellanei*, but more usually <sup>p</sup> *Semones*, whose merits were not sufficient to gain them a place among the celestial gods; yet their virtues were such that the people thought them superior to mortal men. They were called <sup>q</sup> *Patellarii* from certain small <sup>r</sup> dishes, in which the ancients offered to the gods their sacrifices; of which <sup>s</sup> Ovid makes mention.

To these we ought to adjoin the gods called <sup>t</sup> *Novensiles*, which the Sabines brought to Rome by the command of King Tattius; and which were so named, as some say, because they <sup>v</sup> were latest of all reckoned among the gods; or because they were <sup>w</sup> presidents over the changes by which the things of this world subsist. Circius believes them to have been the strange gods of conquered nations; whereof the numbers were so vast, that it was thought fit to call them all, in general, <sup>x</sup> *Novensiles*, lest they should forget any of them. And lastly, to this class also must we refer those gods and goddesses, by whose help and means, as <sup>y</sup> Tully says, men are advanced to heaven, and obtain a place among the gods; of which sort are the principal virtues, as we shall particularly shew in its proper place.

\* Horat. l. 3. carm.      <sup>p</sup> Semones vulgo dicebantur quasi semi homines, antiqui enim *hominem* dicebant *homonem*. Ap. Guther. l. i. cap. 4. de jur. Man. Lips. l. 2. ant. lect. 2. 18.      <sup>q</sup> Plautus in Cistel.      <sup>r</sup> Fulgent. Placid. ad Chalcid.

<sup>s</sup> *Fera missos Vestæ pura patella cibos.* Ovid. Fast. l. 6.

“To Vesta’s deity, with humble mess,

“In cleanly dish serv’d up, they now address.”

<sup>t</sup> Liv. l. 8. Varro de Lingua Lat.      <sup>v</sup> *Quod novissimi omnium inter deos numerati sint.*      <sup>w</sup> *Novitatum præsides, quod omnia novitate constant aut redintegrentur.* Apud Gyrald. Synt. 1.      <sup>x</sup> Arnob. 3. adv. Gentes.      <sup>y</sup> De Nat. Deor. l. 2.

## C H A P. III.

*A View of the PANTHEON. A more commodious Division of the Gods.*

**P.** I Cast my eyes very curiously every where about me, and yet I do not see the three classes of the gods which you have just now described.

**M.** Because there is made here another and more convenient division of them; which we will follow also, if you please, in our discourse.

**P.** How can I deny myself that most useful pleasure which I shall reap from your conversation?

**M.** You see that the three classes, which I mentioned to you, are here divided into six, and painted upon the several parts of the Pantheon. 1. You see the celestial gods and goddesses upon an arch. 2. The terrestrial upon the wall on the right hand. 3. The marine and river gods upon the wall of the left. 4. The infernal on the lower apartment by the pavement. 5. The *minuti* or *semones*, and *miscellanei* before you. 6. The *adscriptitii* and *indigetes* behind you. Our discourse shall likewise consist of six parts; in each of which I shall lay before you whatsoever I have found most remarkable amongst the best authors upon this subject, if so be you can bear with my talkativeness.

**P.** Sir, you jest when you call it talkativeness. Can any discourse be more pleasant to me?

**M.** Then, since it pleases you, let us sit down together a while: And, since the place is free from all company, we will take a deliberate view of the whole army of gods, and inspect them one after another; beginning, as is fit, with the celestial, and so with Jove, according to the direction of the <sup>a</sup> poet.

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<sup>a</sup> Ab Jove principium Musæ: Jovis omnia plena.

“From the great father of the gods above

“My muse begins; for all is full of Jove.”

Virg. Eclog. 3.



## C H H A P. IV.

## Of the Celestial Deities.

I. JUPITER. *His Image.*

commonly called the *celestial* are these that follow : Jupiter, Apollo, Mars, Mercury, and Bacchus. The *celestial goddesses* are Juno, Vesta, Minerva or Pallas, Venus, Luna, and Bellona. We will begin with Jupiter, the king of them all.

P. Where is Jupiter ?

M. Look up to the arch. You may easily know him by his habit. He is <sup>a</sup> the father of gods and king of men, whom you see sitting on a throne of ivory and gold, under a rich canopy, with a beard, holding thunder in his right hand, which he brandishes against the giants at his feet, whom he formerly conquered. His sceptre, they say, is made of cypress, which is a symbol of the eternity of his empire, because that wood is free from corruption <sup>b</sup>. On his sceptre sits an eagle, either because he was brought up by it <sup>c</sup> ; or heretofore an eagle, resting upon his head, portended his reign ; or because, in his wars with the giants <sup>d</sup>, an eagle brought him his thunder, and thence received the title of Jupiter's *armour-bearer* <sup>e</sup>. He wears golden shoes, and an embroidered cloak, adorned with various flowers and figures of animals : which Dionysius the tyrant, as is said, took from him in Sicily, and, giving him a woollen cloak instead of it, said, <sup>f</sup> That <sup>g</sup> that would be more convenient for him in all seasons, since it was warmer in the winter, and much <sup>h</sup> lighter in the summer." Yet let it not seem a wonder

<sup>a</sup> Divum pater atque hominum rex. Virg. *Æn.* 1. Pausan. in *Elisæ*. Lucian. de *Sacrif.* <sup>b</sup> Apud Laer. 1. 8. <sup>c</sup> Macro ap. Nat. Com. <sup>d</sup> Serv. in *Æn.* 1. <sup>e</sup> Jovis armiger. Virg. *Æn.* 5. <sup>f</sup> Cicero de Nat. Deor. 1. 3.





to you, if by chance you should see him in another place, in another dress: For he is wont to be decked in several fashions, according to the various names he assumes, and according to the diversity of the people amongst whom he is worshipped. Particularly you will smile when you see him among the <sup>g</sup> Lacedæmonians without ears; whereas the Cretans are so liberal to him in this particular that they give him four. So much for the figure of Jupiter. For, if it were my design to speak of his statue, I should repeat here what <sup>h</sup> Verrius says, that "his face upon holidays ought to be painted with vermilion;" as the statues of the rest of the gods also used to be smeared with ointments, and adorned with garlands, according to an observation of <sup>i</sup> Plautus.

*P.* Was the power of darting thunder and lightning in the hands of Jupiter only?

*M.* The <sup>k</sup> Hetrurians teach us, that this power was committed to nine gods, but to which of them it does not plainly appear. Some, besides Jupiter, mention Vulcan and Minerva, where the phrase, *Minervales manubiæ*, signifies thunder (as the books of those ancient Hetrusci called strokes of thunder *manubiæ*), because the noxious constellation of Minerva is the cause of tempests in the vernal equinox. <sup>l</sup> Others say, that thunder was also attributed to Juno, to Mars, and to the south wind; and they reckon up several kinds of thunders; *fulmina* <sup>m</sup> *peremptalia*, *pestifera*, *popularia*, *perversa*, *renovativa*, *ostentatoria*, *clara*, *familiaria*, *bruta*, *consiliaria*: But the Romans commonly took notice of no more than two; the <sup>n</sup> *diurnal* thunder, which they attributed to Jupiter, and the <sup>o</sup> *nocturnal*, which they attributed to Summanus or Pluto.

<sup>g</sup> Plut. de Osir. et Isid. <sup>h</sup> Ap. Guther. de jur.

Plin. l. 33. cap. 7. <sup>i</sup> In Asinar. <sup>k</sup> Plin. l. 2. c.

Serv. 1. et 2. Æn. <sup>l</sup> Serv. 8 Æn. <sup>m</sup> Plin. l. 2. c. 43.

51. 52. Amm. Marcell. l. 2.

<sup>n</sup> Κεραυνόβολια νυκτερικα,

<sup>o</sup> Ex. Guther. de jur. man. lib. 1. c. 3.

SÉCT. II. JUPITER'S *Descent and Education.*

P. **W**HO are Jupiter's parents?

M. One answer will not fully satisfy this one question, since there is not one Jupiter, but many, who are sprung from different families. " <sup>a</sup> Those " who were skilled in the heathen mythology reckon " up three Jupiters; of which the first and second were " born in Arcadia. The father of the one was Æther; " from whom Proserpine and Liber are said to be born. " The father of the other was Cœlus; he is said to have " begot Minerva. The third was a Cretan, the son of " Saturn, whose tomb is yet extant in the isle of Crete." <sup>b</sup> But Varro reckoned up three hundred Jupiters; <sup>c</sup> and others reckon almost an innumerable company of them; for there was hardly any nation which did not worship a Jupiter of their own, and suppose him to be born among themselves. But of all these the most famous Jupiter, according to the general opinion, is he whose mother was Ops, and whose father was Saturn; to whom, therefore, all that the poets fabulously wrote about the other Jupiters is usually ascribed.

P. Where and by whom was this Jupiter educated?

M. He was educated where he was born, that is, upon the mountain Ida in Crete; but by whom, the variety of opinions is wonderful. <sup>d</sup> For some affirm, that he was educated by the Curetes and Corybantes; some say by the nymphs; and some by Amalthea, the daughter of Melissus, king of Crete. Others, on the contrary, have recorded that the bees fed him with honey; others, that a goat gave him milk. Not a few say, that he was nourished by doves; some by an eagle; many by a bear. And further, it is the

<sup>a</sup> Tully de Nat. Deorum, l. 3.

<sup>b</sup> Apud August. de Civit. <sup>c</sup> Euseb. Cæs. l. 2. præp. Evan. <sup>d</sup> Vid. Nat. Com. in Jove.

opinion of some, concerning the aforesaid that she was not the daughter of Melissus, as we mentioned, but the very goat which suckled Jupiter; whose <sup>f</sup> horn, it is said, he gave afterwards to his nurses, with this admirable privilege, that whosoever possessed it should immediately obtain every thing that he desired. They add besides, that after this goat was dead, Jupiter took her skin, and made a shield of it, with which he singly combated the giants; whence that shield was called *Ægis* <sup>g</sup>, from a Greek word which signifies a she-goat, which at last he restored to ain, and giving her a new skin, placed her a-  
llations.

### SECT. III. EXPLOITS *o*

*P.* **W**HEN Jupiter was a grown man, what did he perform worthy of memory?

*M.* He overcame in war the giants and the Titans (of whom we shall say more when we speak of Saturn), and also delivered his father Saturn from imprisonment; but afterward deposed him from the throne, and banished him, because he formed a conspiracy against him; and then divided the paternal inheritance with his two brothers, Neptune and Pluto; as more largely will be shown in its proper place, when we speak of each of them apart. In fine, he so assisted and obliged all mankind by the great favours he did, that he not only thence obtained the name of <sup>h</sup> Jupiter, but he was advanced also unto divine honours, and was esteemed the common father both of gods and men. Amongst some of his most illustrious actions, we ought to re-

*Corua Amalthææ.*

<sup>g</sup> *Αγοτ*

<sup>h</sup> Jupiter, quasi juvenis pater. Cic. 2. de Nat.

member the story of Lycaon. For, when Jupiter had heard a report concerning the wickedness and great impiety of men, it is said that he descended from heaven to the earth, to know the real truth of it, and that being come into the house of Lycaon, king of Arcadia, where he declared himself to be a god, whilst others were preparing sacrifices for him, Lycaon derided him: nor did he stop here; he added an abominable wickedness to his contempt; and being desirous to try whether Jupiter was a god, as he pretended, he kills one of his domestic servants, and roasts and boils the flesh of him, and sets it on the table as a banquet for Jupiter; who, abhorring the wretch's barbarity, <sup>a</sup> fired the palace with lightning, and turned Lycaon into a wolf.

*P.* Are there no exploits of his?

*M.* Yes, indeed; <sup>b</sup> but they are very lewd and dishonourable: I am almost ashamed to mention them. For, was there any kind of lewdness of which he was not guilty? or any mark of infamy that is not branded upon his name? I will only mention a few actions of this sort among many.

1. In the shape of a crow <sup>c</sup> he ruined his sister Juno, who was born at the same birth with him, deluding her with promises of marriage: And how many women does that pretence delude even now?

2. He violated the chastity of Danaë, the daughter of Acrisius king of the Argives, though her father had shut her up in a tower; because the oracle had foretold that he should be slain by his grandson: For, changing himself into a <sup>d</sup> shower of gold, he slid down through the roofs and tiles of the place into the lady's lap. And indeed, what place is there so fortified and guarded into which love cannot find a passage? Is there any heart so very hard and stubborn that money

<sup>a</sup> Ovid. *Metam.* l. 1. <sup>b</sup> Apollon. 4. Argon. <sup>c</sup> De-  
roth. 2. *Metam.* <sup>d</sup> Ovid. 4. *Met.*

cannot soften it? What way is not safe, what passage is not open, what undertaking is impossible<sup>a</sup> to a god, who turns himself into money to make a purchase?

3. He corrupted<sup>b</sup> Leda, the wife of Tyndarus, king of Laconia, in the similitude of a swan: Thus a fair outside often veils the foulest temper, and is a beautiful cover to a most deformed mind.

4. He abused<sup>c</sup> Antiope, the wife of Lycus, king of Thebes, in the likeness of a satyr.

5. He defiled<sup>d</sup> Alcmena, the wife of Amphytrion, in her husband's absence, in the likeness of Amphytrion himself.

6. He enflamed<sup>e</sup> Ægina, the daughter of Æsophus, king of Bœotia, with love, in the similitude of fire (a lively representation of his crime), and robbed her of her chastity.

7. He deflowered<sup>f</sup> Clytoris, a virgin of Thessalia, a great beauty, by turning himself into, What? O ridiculous! into an ant. And many times, indeed, it happens, that great mischiefs arise from very small beginnings.

8. He debauched<sup>g</sup> Calisto, the daughter of Lycaon, king of Arcadia, counterfeiting, which is very strange, the modesty and countenance of Diana. And yet he did not protect her from the disgrace that afterward followed. For as she began to grow big, and washed herself in the fountain with Diana and the other nymphs, her fault was discovered, and herself shamefully turned away by Diana first, then changed by Juno into a bear. But why do I say shamefully? when her disgrace was taken away by Jupiter, who advanced this bear into heaven, and made it a constellation, which by the Latins is called *Ursa Major*, and by the Greeks [*Ἑλικὴ*] *Helice*.

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<sup>a</sup> *Converso in pretium Deo.* Horat. 3. *carm.* <sup>b</sup> *Arat.* in *Phœnom.* <sup>c</sup> *Ovid.* 6. *Metam.* <sup>d</sup> *Idem, ibid.* <sup>e</sup> *Idem, ibid.* <sup>f</sup> *Arnob.* ap. *Gyr.* <sup>g</sup> *Bocat.* lib. 5. de *Gen. Deorum*, cap. 49.



9. He sent an <sup>a</sup> eagle to snatch away the pretty boy Ganymede, the son of Tros, as he hunted upon the mountain Ida. Or rather he himself, being changed into an eagle, took him in his claws, and carried him up to heaven. He offered the same violence to Asteria, the daughter of Cœus, a young lady of the greatest modesty, to whom <sup>b</sup> he appeared in the shape of an eagle, and when he had ravished her, he carried her away in his talons.

10. He undid <sup>c</sup> Europa, the daughter of Agenor, king of Phœnicia, in the form of a beautiful white bull, and carried her into Crete with him. See how many several beasts a man resembles who has once put off his modesty! and by how many various fables this one truth is represented, that the very gods, by practice of impure lusts, become brutes. The bull, in reality, was the ship upon which a bull was painted, in which Europa was carried away. In like manner, the horse Pegasus, that was painted upon Bellerephon's ship, and the Ram, which was painted on that of Phryxus and Helle, created ample matter of fiction for the poets. But to return to our fable, Agenor immediately ordered <sup>d</sup> his son Cadmus to travel, and search every where for his sister Europa, which he did, but could no where find her. Cadmus dared not to return without her, because, <sup>e</sup> by a sentence not less unjust to him than kind to his sister, his father had banished him for ever, unless he found her. Wherefore he built the city of Thebes, not far from the

<sup>a</sup> Virg. 5. *Æn.* Ovid. *Metam.* 10. <sup>b</sup> Fulgent. *Plan.*

<sup>c</sup> Ovid. 6. *Metam.* <sup>d</sup> Ovid. 3. *Metam.*

<sup>e</sup> Cum pater ignarus Cadmo perquirere raptam  
Imperat, et pœnam, si non invenerit, addit  
Exilium, facto pius et sceleratus eodem.

Id. *Ib.*

“ Bid Cadmus trace, and find the ravish'd fair,

“ Or hope no more to breathe Phœnician air.

“ Both just and wicked in the same design;

“ The care was pious, but too great the fine.”

mountain Parnassus; and whereas it happened that his companions that were with him were devoured by a certain serpent whilst they went abroad to fetch water, he, to avenge their death, slew that serpent; whose teeth he took out, and, by the advice of Minerva, sowed them in the ground; and suddenly a harvest of armed soldiers sprouted up; who, quarrelling among themselves, with the same speed that they grew up, mowed one another down again, excepting five only, by whom that country was afterward peopled. At length Cadmus, and his wife Hermione or Hermonia, after much experience, and many proofs of the inconstancy of fortune, were changed into serpents. <sup>a</sup> He is said to have invented sixteen of the letters of the Greek alphabet; α, β, γ, δ, ε, ζ, η, θ, ι, κ, λ, μ, ν, ξ, ο, π, ρ, σ, τ, υ, which, in the time of the judges of Israel, he brought out of Phœnicia into Greece. Two hundred and fifty years after this, Palamedes added four more letters, namely, ξ, ς, φ, χ, in the time of the siege of Troy; although some affirm that Epicharmus invented the letters θ and χ: And six hundred and fifty years after the siege of Troy, Simonides invented the other four letters, namely, η, ω, ζ, ψ. Cadmus is also said to have taught the manner of writing in prose; and that he was the first among the Greeks, who consecrated statues to the honour of the gods.

Now the historical meaning of the fable, perhaps, is this: <sup>b</sup> Cadmus was in truth king of Sidon, by nation a Kadmonite, as his name intimates; of the number of those mentioned by <sup>c</sup> Moses. Which Kadmonites were the same with the <sup>d</sup> Hivites, who possessed the mountain Hermon, and were thence also called *Hermonæi*: And so it came to pass, that the wife of Cadmus had the name of Hermonia or Hermione from

<sup>a</sup> Pl. 5. c. 29. Cæs. 39. 24.  
Geogr. c. 9. <sup>c</sup> Gen. xv. 19.  
Bochart. *ibid.*

<sup>b</sup> Bochart. 2. p.  
<sup>d</sup> *Idem cum Hevæis.*

the same mountain. And why is it said, that Cadmus's companions were converted into serpents, unless because the word *Hevæus* in the Syriac language signifies *a serpent* : Moreover, another word of a double signification in the same language occasioned the fable, that armed soldiers sprouted from the teeth of the serpent : For <sup>a</sup> the same word signifies both *serpents teeth* and *brazen spears*, with which <sup>b</sup> Cadmus first armed his soldiers in Greece, being indeed the inventor of brass ; insomuch that the ore, of which brass is made, is from him even now called *cadmia*. As to the five soldiers which are said to survive all the rest of their brethren who sprouted out of the teeth of the serpent, the same Syriac word signifies <sup>c</sup> *five*, and also *a man ready for battle*, according as it is differently pronounced.

#### SECT. IV.

*P.* **H**OW many names has Jupiter ?

*M.* They can hardly be numbered ; so many were the names which he obtained, either from the places where he lived or was worshipped, or from the things that he did. The most remarkable I will here set down alphabetically.

The Greeks called him <sup>a</sup> *Ammon*, or *Hammon*, which name signifies *sandy*. He obtained this first name in Lybia, where he was worshipped under the figure of a ram ; because, when Bacchus was athirst in the fabulous desarts of Arabia, and implored the assistance of Jupiter, Jupiter appearing in the form of a ram,

<sup>a</sup> Hygin. c. 2. 4.    <sup>b</sup> Plin. l. 34. c. 1. 10.    <sup>c</sup> Bochartus ut supra.  
<sup>d</sup> Arenarius *αμμος*, ab arena. Plut. in Osir. V. Curt. l. 4.

opened a fountain with his foot, and discovered it to him. But others give this reason, because Jupiter in war wore a helmet, whose crest was a ram's head.

The Babylonians and Assyrians, whom he governed, called him <sup>a</sup> *Belus*, who was the impious author of idolatry; and because of the uncertainty of his descent, they believed that he had neither father nor mother; and therefore he was thought the first of all gods: In different places and languages he was afterwards called *Beel*, *Baal*, *Beelphegor*, *Beelzebub*, and *Belzemen*.

Jupiter was called <sup>b</sup> *Capitolinus* from the Capitoline hill, upon the top whereof he had the first temple that ever was built at Rome; which Tarquin the Elder first vowed to build, Tarquin the Proud built, and Horatius the consul dedicated. He was besides called *Tarpeius*, from the Tarpeian rock on which this temple was built. He was also styled <sup>c</sup> *Optimus Maximus*, from his power and willingness to profit all men.

He is also called <sup>d</sup> *Custos*. There is in Nero's coins an image of him sitting on his throne, which bears in its right hand thunder, and in its left a spear, with this inscription, *Jupiter Custos*.

Anciently, in some forms of oaths, he was commonly called <sup>e</sup> *Diespiter*, the father of light; as we shall farther remark presently under the word *Lapis*; and to the same purpose he was by the <sup>f</sup> Cretans called directly *Dies*.

The title of *Dodonæus* was given him from the city Dodona in Chaonia, which was so called from

<sup>a</sup> Beros. l. 4. Eusebius, l. 1. præp. Evang. Hier. 1. in Oream.

<sup>b</sup> O Capitoline, quem, propter beneficia, populus Romanus Optimum, propter vim, Maximum appellavit. Tull. de Nat. Deorum, 1.

<sup>c</sup> Plin. Liv. Plut. Tacit. 19.

<sup>d</sup> Apul. de Mundo. Senec. 2. qu. nat.

<sup>e</sup> Quasi dici pater. Var. de lingua Latina.

<sup>f</sup> Macrob. in Saturn. ap. Bochart in Georg.

Dodona, a nymph of the sea. Near to which city there was a grove sacred to Jupiter, planted with oaks, and famous because in it was the most ancient oracle of all Greece. Two doves delivered responses there to those who consulted it. Or, as others use to say, <sup>g</sup> the leaves of the oaks themselves became vocal, and gave forth oracles.

He was named <sup>h</sup> *Elicius*, "Because the prayers of men may bring him down from heaven."

The name *Feretrius* is given him, because <sup>i</sup> "he smites his enemies;" or because he is "the <sup>k</sup> giver of peace;" for, when a peace was made, the sceptre by which the ambassadors swore, and the flint-stone on which they confirmed their agreement, were fetched out of his temple: or, lastly, because after they had overcome their enemies, they <sup>l</sup> carried the grand spoils (*spolia opima*) to his temple. Romulus first presented such spoils to Jupiter after he had slain Acron, king of Cœnina; and Cornelius Gallus offered the same spoils after he had conquered Toiumnius, king of Hetruria; and, thirdly, M. Marcellus, when he had vanquished Viridomarus, king of the Gauls, as we read in <sup>m</sup> Virgil. Those spoils were called *opima* which one general took from the other in battle.

*Fulminator*, or <sup>n</sup> *Ceraunius*, in Greek Κεραυνος, is

<sup>g</sup> Alex. ab Alex. c. 2.

<sup>h</sup> Quod cœlo precibus eliciatur, sic Ovid. Fast. 3.

Eliciant cœlo te, Jupiter; unde minores

Nunc quoque te celebrant, Eliciumque vocant.

"Jove can't resist the just man's cries,

"They bring him down e'en from the skies;

"Hence he's *Elicius* call'd."

<sup>i</sup> A feriendo, quod hostes feriat. <sup>k</sup> vel a ferenda pace. Fest.

<sup>l</sup> Vel a ferendis spoliis opimis in ejus templum. Plut. in Rom. Dion. 2.

<sup>m</sup> Tertiaque arma Patri suspendet capta Quirino. Æn. 6.

"And the third spoils shall grace Feretrian Jove."

<sup>n</sup> Serv. ibid.

Jupiter's title, from hurling thunder, which is thought to be his proper office, if we believe the <sup>p</sup> poets.

In Lycia they worshipped him under the <sup>q</sup> name of *Gragus*, Γραψιος [*Grapsios*] and *Genitor*.

In Ægium, about the sea-coasts, he is said to have had a temple, with the name of <sup>r</sup> *Homogynus*.

At Præneste he was called *Imperator*. <sup>s</sup> There was a most famous statue of him there, afterward translated to Rome.

He was called *Latialis*, <sup>t</sup> because he was worshipped in Latium, a country of Italy; whence the <sup>v</sup> Latin festivals are denominated, to which all those cities of Italy resorted who desired to be partakers of the solemnity, and brought to Jupiter several oblations: Particularly a bull was sacrificed at that time, in the common name of them all, whereof every one took a part.

The name *Lapis*, or, as others write, *Lapiæus*, was given him by the Romans, who believed that an oath, <sup>w</sup> made in the name of Jupiter Lapis, was the most solemn of all oaths. And it is derived either from the stone which was presented to Saturn by his wife Ops, who said it was Jupiter, in which sense <sup>x</sup> Eusebius says that Lapis reigned in Crete; or from the flint-stone, which, in making bargains, the swearer held in his hand, and said, "If knowingly I deceive, so let Diespiter, saving the City and the Capitol, cast me

<sup>p</sup> Horat. 3. Carm. and Virgil. Æn. 1.

— O qui res hominumque deumque  
Æternis regis imperiis, et fulmine terras,

"O king of gods and men, whose awful hand

"Disperses thunder on the seas and land;

"Dispensing all with absolute command."

<sup>q</sup> Lycophron. <sup>r</sup> Virg. l. 1. et 4. Æn.

<sup>s</sup> Pausan. et Hesych. Liv. 6.

<sup>t</sup> Cic. pro Milone, 86. Dion. l. 4.

<sup>u</sup> Latinæ feræ. <sup>w</sup> Juramentum per Jovem Lapidem  
omnium sanctissimum. Cic. 7. Epist. 12. <sup>x</sup> In

“ away from all that’s good, as I cast away this stone <sup>γ</sup>;” whereupon he threw the stone away. The Romans had another form, not unlike to this, of making bargains. It will not be amiss to mention it here : <sup>z</sup> “ If “ with evil intention I at any time deceive ; upon that “ day, O Jupiter, so strike thou me, as I shall this “ day strike this swine, and so much the more strike “ thou, as thou art the more able and skilful to do “ it;” whereupon he struck down the swine.

In the language of the people of Campania, he is called *Lucesius* from *lux* ; and among the Latins <sup>a</sup> *Diespiter* from *dies*. Which names are given to Jupiter, “ <sup>b</sup> because he cheers and comforts us with the light “ of the day as much as with light itself;” or, because he was believed to be the cause of light <sup>c</sup>.

The people of Elis used to celebrate him by the title of <sup>d</sup> *Martius*.

He was also called <sup>e</sup> *Muscarius*, because he drove away the flies : For, when Hercules’s religious exercises were interrupted by a multitude of flies, he thereupon offered a sacrifice to Jupiter, which being finished, all the flies flew away,

He was named <sup>f</sup> *Nicephorus*, that is, carrying victory ; and, by the oracle of Jupiter Nicephorus, the emperor Adrian was told that he should be promoted to the empire. Livy often mentions him ; and many coins

<sup>γ</sup> Si sciens fallo, me Diespiter, salva urbe, arceque bonis ejiciat, ut ego hunc lapidem. Fest. ap. Lil.

<sup>z</sup> Si dolo malo aliquando fallam, tu illo die, Jupiter, me sic ferito, ut ego hunc porcum hodie feriam ; tantoque magis ferito, quanto magis potes, pollesque. Liv. l. 1.

<sup>a</sup> Serv. 9. Æn.

<sup>b</sup> Quod nos die ac luce quasi vita ipsa afficeret ac juvaret. Aul. Gel.

<sup>c</sup> Festus. <sup>d</sup> ΑΠΙΘ ΖΙΥΣ, Jupiter pugnax. Plut. in Pyrrho.

<sup>e</sup> ΑΡΥΜΙΘ, muscarum abactor. Pausan. 5. Eliac.

<sup>f</sup> ΝΙΚΗΡΟΡΟΣ, i. e. Victoriā gestans. Ælian. Spart. in Adriani vita.

are extant, in which is the image of Jupiter bearing victory in his hand

He was called also <sup>e</sup> *Opitulus*, or *Opitulator*, the *Helper*; and *Centipeda*, from his stability; because those things stand secure and firm which have many feet. He was called *Stabilitor* and *Tigellus*, because he supports the world. *Almus* also and *Alumnus*, because he cherishes all things: And *Ruminus* from *Ruma*, which signifies the nipple, by which he nourishes animals.

He is also named <sup>h</sup> *Olympius* from Olympus, the name of the master who taught him, and of the heaven wherein he resides; or of a city which stood near the mountain Olympus, and was anciently celebrated far and near, because there a temple was dedicated to Jupiter, and games solemnized every five years. <sup>i</sup> To this Jupiter Olympius the first cup was sacrificed in their festivals.

When the Gauls besieged the Capitol, an altar was erected to *Jupiter* <sup>k</sup> *Pistor*; because he put it into the minds of the Romans to make loaves of bread, and throw them into the Gauls tents; whereupon the siege was raised.

The Athenians erected a statue to him, and worshipped it upon the mountain Hymettus, giving him in that place the title of <sup>l</sup> *Pluvius*. This title is mentioned by <sup>m</sup> Tibullus.

*Prædator* was also his name; not because he protected robbers, but because, out of all the booty taken from the enemy, one part was due to him. <sup>n</sup> For, when the Romans went to war, they used to devote to

<sup>e</sup> Quasi opis lator. Fest. Aug. 7. de Civit.

<sup>h</sup> Pausan. Att. et Iliac. Liv. l. 4. dec. 4.

<sup>i</sup> Pollux.

<sup>k</sup> A pinsendo. Ovid. 6. Fast. Lact. l. 12. Liv. l. 5.

<sup>l</sup> Thurnut. in Jovin.

<sup>m</sup> Arida nec pluvio supplicat herba Jovi.

“Nor the parch'd grass for rain to Jove doth call.”

<sup>n</sup> Serv. 5. Æn.



the gods a part of the spoil that they should get, for that reason there was a temple at Rome dedicated to Jupiter Prædator.

He was called *Quirinus*, as appears by Virgil<sup>o</sup>, when he speaks of the name Feretrius.

*Rex* and *Regnator* are his common titles in P Virgil, Homer, and Ennius.

Jupiter is also called<sup>q</sup> *Stator*, which title he first had from Romulus on this occasion: When Romulus was fighting with the Sabines, his soldiers began to fly; whereupon Romulus, as<sup>r</sup> Livy relates, thus prayed to Jupiter, "O thou father of the gods and mankind, at this place at least drive back the enemy, take away the fear of the Romans, and stop their dishonourable flight. And I vow to build a temple to thee upon the same place, that shall bear the name of *Jupiter Stator*, for a monument to posterity, that it was from thy immediate assistance that Rome received its preservation." After this prayer the soldiers stopped, and, returning again to the battle, obtained the victory; whereupon Romulus consecrated a temple to Jupiter Stator.

The Greeks called him Σωτηρ [*Soter*] *Servator*<sup>s</sup>, the *Saviour*, because he delivered them from the Medes. *Conservator* also was his title, as appears from divers of Dioclesian's coins, in which his effigy stands, with thunder brandishing in his right hand, and a spear in his left; with this inscription, *Conservatori*. In others

<sup>o</sup> Note <sup>m</sup> in page 20.

<sup>p</sup> Divum pater atque hominum rex. Virg. *Æn.* 1. et 10.  
"The father of the gods, and king of men."

Summi regnator Olympi. *Æn.* 7.

"Ruler of the highest heaven."

<sup>q</sup> A stando vel sistendo.

<sup>r</sup> Tu pater deum hominumque, hinc saltem arce hostem, deme terrorem Romanis, fugamque fœdam siste. Hic ego, tibi templum Statori Jovi, quod monumentum sit posteris tua presenti ope servatam urbe esse, voveo. Liv. l. 1.

<sup>s</sup> Strabo, l. 9. Arian. 8. de Gest. Alex.

instead of thunder, he holds forth a little image of victory, with this inscription: *Jovi conservatori orbis*, to Jupiter the conservator of the world.

The augurs called him *Tonans* and *Fulgens*. And the emperor Augustus dedicated a temple to him so called, wherein was a statue of Jupiter, to which a little bell was fastened<sup>u</sup>. He is also called *Βρονταίος* [*Brontaios*] by Orpheus; and by Apuleius<sup>w</sup> *Tonitrualis*, the Thunderer: And an inscription is to be seen upon a stone at Rome, *Jovi Brontonti*.

<sup>x</sup> *Trioculus*, *Τριφθαλμος* [*Triophthalmos*] was also an epithet given him by the Grecians, who thought that he had three eyes, with one of which he observed the affairs of heaven, with another the affairs of the earth, and with the third he viewed the sea affairs. There was a statue of him of this kind in Priamus's palace at Troy; which, besides the two usual eyes, had a third in the forehead.

<sup>y</sup> *Vejovis*, or *Vejupiter*, and *Vedius*, that is, Little Jupiter, was his title when he was described without his thunder, viewing angrily short spears which he held in his hand. The Romans accounted him a fatal and noxious deity; and therefore they worshipped him only that he might not hurt them.

Agrippa dedicated a Pantheon to *Jupiter Ultor*, the Avenger, at Rome, according to <sup>z</sup> Pliny.

He was likewise called <sup>a</sup> *Xenius*, or *Hospitalis*, Hospitable; because he was thought the author of the laws and customs concerning hospitality. Whence the Greeks call presents given to strangers *Xenia*, as the Latins called them *Lautia*.

<sup>z</sup> *Ζεύς* [<sup>b</sup> *Zeus*] is the proper name of Jupiter, because he gives life to animals.

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<sup>c</sup> Cic. de Nat. Deor. l. 1.    <sup>u</sup> Dio. l. 5.    <sup>w</sup> Ap. Lil. Gyr. Synt. 2. p. 82.    <sup>x</sup> Pausan. ap. eundem.    <sup>y</sup> Cic. de Nat. Deor. 5.    Ovid. in Fast. l. 5.    <sup>z</sup> Plin. 36 15.    <sup>a</sup> Serv. in 1. Æn. pro Deiot. Plut. qu. Rom. Demost. Or. de legationibus  
<sup>b</sup> *ἄπο τῆς ζωῆς*. Phurnut. de Jove.

SECT. V. *The Signification of the Fable, and what is understood by the name of JUPITER.*

P. YOU have told me the dreams of the poets about Jupiter; now, pray, Sir, let me know what the historians and mythologists affirm concerning him.

M. Very willingly. <sup>a</sup> Jupiter was king of Crete, and, according to Eusebius, cotemporary with the patriarch Abraham. This Jupiter deposed his father, and afterwards divided by lot the kingdom with his two brothers Neptune and Pluto. And because the eastern part of the country was by lot given to Jupiter, the western to Pluto, and the maritime parts to Neptune, they took occasion from hence to feign, that Jupiter was the god and king of the heavens, Neptune of the sea, and Pluto of hell. Nay, Jupiter's name was so honoured by posterity, that all kings and princes were from him called *Joves*, and the queens *Junones*, from Juno the wife of Jupiter.

Concerning the mythologists, or the interpreters of fables, I shall only make this observation. There is in these kind of things such a vast diversity of opinions among them; and, which is yet worse, the accounts that many of them give are so vague and trifling, so incongruous to the very fable which they pretend to explain, that I think it better to write nothing from them, than to trouble the reader with those things that will not probably satisfy him; which when I cannot effect, I will pass the business over in silence, and leave it to every one's discretion to devise his own interpretations. For it is better that he himself should be the author of his own mistake, than to be led into it by another; because a slip is more tolerable and easy when we

<sup>a</sup> Apud Salian. in Ann. et Epitome Tursellini.

ourselves fall down, than when others violently push us down at unawares: yet, whenever the place requires that I must give my exposition of these fables, in order to discover some meaning that is not repugnant to common sense, I will not be wanting in my duty. By the present fable I may justify my words; for observe only how various are men's opinions concerning the signification of the name *Jupiter*, and you may guess at the rest.

The natural philosophers many times think that <sup>b</sup> heaven is meant by the name of Jupiter; whence many authors express the thunder and lightning, which come from heaven, by these phrases: *Jove tonante, fulgente, &c.*; and in this sense <sup>c</sup> Virgil used the word *Olympus*.

<sup>d</sup> Others imagined that the air, and the things that are therein contained, as thunder, lightning, rain, meteors, and the like, are signified by the same name. In which sense <sup>e</sup> Horace is to be understood, when he says *sub Jove*, that is, in the open air.

Some, on the contrary, call the air Juno, and the fire Jupiter; by which the air being warmed becomes fit for the generation of things. <sup>f</sup> Others again call the sky Jupiter, and the earth Juno; because out of the earth all things spring; which Virgil has elegantly expressed in the second book of his *Georgics* <sup>g</sup>.

<sup>b</sup> Cic. de Nat. Deor. 2.

<sup>c</sup> Panditur interea domus omnipotentis Olympi. *Æn.* 10.  
 "Meanwhile the gates of heaven unfold."

<sup>d</sup> Theocr. Ecl. 4.

<sup>e</sup> Jacet sub Jove frigidus, id est, sub Dio, ὕπο τῷ Διὶ.  
 Hor. Od. 1.

<sup>f</sup> Lucræ. l. 1.

<sup>g</sup> Tum pater omnipotens fecundis imbribus æther  
 Conjugis in gremium lætæ descendit, et omnes  
 Magnus alit, magno commistus corpore, fœtus

<sup>h</sup> Euripides thought so when he said that the sky ought to be called *Summus Deus*, the Great God.

<sup>i</sup> Plato's opinion was different; for he thought that the sun was Jupiter; and <sup>k</sup> Homer, together with the aforesaid Euripides, thinks that he is *fate*; which fate is, according to <sup>l</sup> Tully's definition, "The cause from all eternity, why such things, as were already past, were done; and why such things, as are doing at present, be as they are; and why such things as are to follow hereafter, shall follow accordingly." In short, others by Jupiter understand the <sup>m</sup> soul of the world; which is diffused not only through all human bodies, but likewise through all the parts of the universe, as <sup>n</sup> Virgil poetically describes it.

I do not regard the moral signification of the fable; that would be an endless labour, and is no part of our present business. It is free, as I said above, for every one to think what he pleases, and, according to the proverb, to abound in his own sense.

<sup>h</sup> Apud Cic. de Nat.      <sup>i</sup> In Phæd.      <sup>k</sup> Odys. 24.

<sup>l</sup> Eterna rerum causa; cur ea, quæ præterierint, facta sint; et ea, quæ instant, fiunt; et ea, quæ consequentur, futura sint. Cic. 1. de Divinat.

<sup>m</sup> Arat. init. Astron.

<sup>n</sup> Cœlum ac terras, camposque liquentes,  
Luceantemque globum Lunæ, Titaniaque astra,  
Spiritus intus alit, totamque infusa per artus  
Mens agitat molem, et magno se corpore miscet.

— "The heaven and earth's compacted frame,

" And flowing waters, and the starry frame,

" And both the radiant lights, one common soul

" Inspires, and feeds, and animates the whole.

" This active Mind, infus'd through all the space,

" Unites and mingles with the mighty mass."—Æn. 6.





## C H A P. V.

SECT. I. APOLLO. *His Image.*

P. **B**UT what is that ° beardless youth, with long hair, so comely and graceful, who wears a laurel crown, and shines in garments embroidered with gold, with a bow and arrows in one hand, and a harp in the other?

M. It is the image of Apollo <sup>p</sup>, who is at other times described holding a shield<sup>d</sup> in one hand, and the <sup>G</sup>Graces in the other. And because he has a threefold power in heaven, where he is called *Sol*; in earth, where he is named *Liber Pater*; and in hell, where he is stiled *Apollo*; he is usually painted with these three things: A harp, a shield, and arrows. The harp shows that he bears rule in heaven, where all things are full of harmony; the shield describes his office in earth, where he gives health and safety to terrestrial creatures; his arrows show his authority in hell, for he sends whomsoever he strikes with them into hell.

Sometimes he is painted with a crow and a hawk flying over his head, a wolf and a laurel tree on one side, and a swan and a cock on the other; and under his feet grasshoppers creeping. The crow is sacred to him, because he foretels the weather, and shows the different changes of it by the clearness or hoarseness of his voice. The swan is likewise endued with divination, <sup>a</sup> because, foreseeing his happiness in death, he

° Horat. ad Callimach. <sup>p</sup> Porphyr. de sole. <sup>a</sup> Cygnus non sine causa Apollini dicati sunt, quod ab eo divinationem habere videantur, quia prævidentes quid in morte boni sit, cum cantu et voluptate moriuntur. Tull. *Quest. Tusc.* I.



dies with singing and pleasure. The wolf is not unacceptable to him, not only because he spared his flock when he was a shepherd, but because the furiousness of heat is expressed by him, and the perspicuity and sharpness of his eyes most fitly represent the foresight of prophecy. The laurel tree is of a very hot nature, always flourishing, and conducing to divination and poetic raptures; and the leaves of it, put under the pillow, was said to produce true dreams. The hawk has eyes as bright as the sun; the cock foretels his rising; and the grasshoppers so entirely depend on him, that they owe their rise and subsistence to his heat and influence.

## SECT. II. *Descent of APOLLO.*

*P.* **W**HAT family was Apollo born of?

*M.* You shall know after you have first heard how many Apollos there were.

*P.* How many?

*M.* Four. The first and most ancient of them was born of Vulcan: The second was a Cretan, a son of one of the Corybantes: The third was born of Jupiter and Latona: The fourth was born in Arcadia, called by the Arcadians *Nomius*. ' "But though," as Cicero says, "there were so many Apollos, yet all the rest of them are seldom mentioned, and all that they did is ascribed to one of them only, namely to him that was born of Jupiter and Latona."

*P.* In what place was Apollo the son of Latona born?

*M.* I will tell you more than you ask; they say the thing was thus: Latona, the daughter of Cœus the Titan, conceived twins by Jupiter: Juno, incensed at

' *Atque, cum tot Apollines fuerint, reliqui omnes silentur, omnesque res aliorum gestæ ad unum Apollinem, Jovis et Latonæ filium, referuntur. Cic. de Nat. Deor. 3.*

it, sent the serpent Python against her; and Latona, to escape the serpent, fled into the island of Delos; where she brought forth Apollo and Diana at the same time.

SECT. III. *Actions of APOLLO.*

P. **B**Y what means was Apollo advanced to the highest degree of honour and worship?

M. By these four especially: By the invention of physic, music, poetry, and rhetoric, which is ascribed to him; and therefore he is supposed to preside over the muses. It is said that he taught the arts of foretelling events, and shooting with arrows; when therefore he had benefited mankind infinitely by these favours, they worshipped him as a god. <sup>a</sup> Hear how gloriously

<sup>b</sup> Hesiod.

<sup>c</sup> ——— Nescis, temeraria, nescis

Quem fugias, ideoque fugis——

Jupiter est genitor. Per me quod eritque, fuitque,

Estque, patet. Per me concordant carmina nervis;

Certa quidem nostra, est nostra tamen una sagitta

Certior, in vacuo quæ vulnera pectore fecit.

Inventum Medicina meum est, Opiferque per orbem

Dicor, et herbarum est subjecta potentia nobis.

“ Stop thy rash flight, stay, lovely nymph, ’tis I;

“ No common wretch, no barb’rous enemy;

“ Great Jove’s my father; I alone declare

“ What things past, present, and what future are.

“ By me the untaught rustic sweetly sings,

“ I softest notes compose to sounding strings.

“ My shafts strike sure, but one, alas! was found

“ A surcr, my unpractis’d heart to wound:

“ Physic’s divine invention’s all my own,

“ And I a helper through the world am known:

“ All herbs I th’roughly know, and all their use;

“ Their healing virtues and their baneful juice.”

Ovid. *Metam.*

he himself repeats his accomplishments of mind and nature, where he magnifies himself to the flying nymph whom he passionately loved.

*P.* What memorable things did he perform?

*M.* Many; but especially these.

1. He destroyed all the Cyclops, the forgers of Jupiter's thunderbolts, with his arrows, to revenge the death of Æsculapius his son, whom Jupiter had killed with thunder, because, by the help of his physic, he revived the dead. <sup>b</sup> Wherefore for this act Apollo was cast down from heaven, and deprived of his divinity, exposed to the calamities of the world, and commanded to live in banishment upon the earth: In this distress <sup>c</sup> he was compelled by want to look after Admetus's cattle: where, tired with pleasure, to pass away his time, it is said that he first invented and formed a harp. After this Mercury got an opportunity to drive away a few of the cattle of his herd by stealth; for which, while Apollo complained and threatened to punish him, unless he brought the same cattle back again, his harp was also stolen from him by Mercury; <sup>d</sup> so that he could not forbear turning his anger into laughter.

2. He raised the walls of the city of Troy by the music of the harp alone, if we may believe the <sup>e</sup> poet.

Some say <sup>f</sup> that there was a stone upon which Apollo only laid down his harp, and the stone by the touch

<sup>b</sup> Lucian. Dial. Mort.

<sup>c</sup> Pausan. in Eliac.

<sup>d</sup> Hor. 1. Carm.

<sup>e</sup> *Ilion aspiciens, firmataque turribus altis  
Mœnia, Apolliniæ structo canore lyræ.*

Ovid. Epist. Parid.

“Troy you shall see, and walls divine admire;

“Built by the music of Apollo's lyre.”

<sup>f</sup> Pausan. in Attic.

of it became so melodious, that whenever it was struck with another stone it sounded like a harp.

3. By misfortune he killed Hyacinthus, a pretty and ingenious boy that he loved. For, whilst Hyacinthus and he were playing together at quoits, Zephyrus was enraged, because Apollo was better beloved by Hyacinthus than himself, and having an opportunity of revenge, he puffed the quoit that Apollo cast against Hyacinthus's head, by which blow he fell down dead; whereupon Apollo caused the blood of the youth, that was spilt upon the earth, to produce flowers called *violets*, as <sup>s</sup> Ovid finely expresses it.

Besides, he was passionately in love with Cyparissus, another very pretty boy, who, when he had unfortunately killed a fine deer, which he exceedingly loved, and had brought up from its birth, was so melancholy for his misfortune, that he constantly bewailed the loss of his deer, and refused all comfort. <sup>b</sup> Apollo, because before his death he had begged of the gods that his mourning might be made perpetual, in pity changed him into a cypress tree, the branches of which were always used at funerals.

<sup>s</sup> Ecce, cruor qui fusus humo signaverat herbas,  
Desinit esse cruor, Tyrioque nitentior ostro  
Flos oritur, formamque capit, quam lilia; si non  
Purpureus color his, argenteus esset in illis.

“ Behold the blood, which late the grass had dy'd,

“ Was now no blood, from whence a flower full blown,

“ Far brighter than the Tyrian scarlet shone,

“ Which seem'd the same, or did resemble right

“ A lily, changing but the red to white.—Ovid. Met. 10.

<sup>b</sup> — munusque supremum

Hoc petit a superis, ut tempore lugeat omni.

Ingenuit tristisque deus, lugebere nobis,

Lugebisque alios, aderisque dolentibus, inquit.

“ Implores that he might never cease to mourn:

“ When Phœbus sighing, I for thee will mourn,

“ Mourn thou for others, herses still adorn.”

Ovid. Met. 10.

4. He fell violently in love with the virgin Daphne, so famous for her modesty. When he pursued her while she fled to secure her chastity from the violence of his passion, she was changed into a laurel, the most chaste of trees ; which is never corrupted with the violence of heat or cold, but remains always flourishing, always pure. <sup>j</sup> There is a story about this virgin-tree, which better deserves our admiration than our belief. A certain painter was about to draw the picture of Apollo upon a table made of laurel wood : And it is said, <sup>k</sup> that the laurel would not suffer the colours to stick to it, as though the dead wood was sensible, and did abhor the picture of the impure deity, no less than if Daphne herself was within it.

5. He courted also a long time the nymph Bolina, but never could gain her ; for she chose rather to throw herself into the river and be drowned than yield to his lascivious flames. Nor did her invincible modesty lose its reward. She gained to herself an immortality by dying so ; and, sacrificing her life in the defence of her virginity, she not only overcame Apollo, but the very powers of death. She became immortal.

6. Leucothoe, the daughter of Orchamus king of Babylon, was not so tenacious of her chastity ; for she yielded at last to Apollo's desires. <sup>l</sup> Her father could not bear this disgrace brought on his family, and there-

<sup>j</sup> Liban. in Progymn.

<sup>k</sup> Pausan. l. 7.

<sup>l</sup> ——— ——— ——— defodit alte

Crudus homo, tumulumque super gravis addit arenæ.

“ Interr'd her lovely body in the earth,

“ And on it rais'd a tomb of heavy sand,

“ Whose pond'rous weight her rising might withstand.”

fore buried her alive. <sup>m</sup> Apollo was greatly grieved at this, and though he could not bring her again to life, he poured nectar upon the dead body, and thereby turned it into a tree that drops frankincense. These amours of Leucothoe and Apollo had been discovered to her father by her sister Clytie, whom Apollo formerly loved but now deserted; which she seeing, pined away, with her eyes continually looking up to the sun, and at last was changed into a <sup>n</sup> flower called *Sunflower*, or *Heliotrope*.

7. Apollo was challenged in music by Marsyas, a proud musician; and when he had overcome him, <sup>o</sup> Apollo flayed him, because he had dared to contend with him, and afterwards converted him into the river of the same name in Phrygia.

8. But Midas, king of Phrygia, having foolishly determined the victory to the god Pan, when Apollo and he sang together, <sup>p</sup> Apollo stretched his ears to the length and shape of asses ears. Midas endeavoured to

<sup>m</sup> Nectare odorato sparsit corpusque locumque,  
 Multaque conquestus, tanges tamen æthera dixit.  
 Protinus imbutum cœlesti nectare corpus  
 Delituit, terramque suo madefecit odore;  
 Virgaque per glebas, sensim radicibus actis,  
 Thurea surrexit, tumulumque cacumine rupit.

“ He mourn’d her loss, and sprinkled all her horse

“ With balmy nectar, and more precious tears.

“ Then said, since fate does here our joys defer,

“ Thou shalt ascend to heav’n, and bless me there :

“ Her body straight, embalm’d with heav’nly art,

“ Did a sweet odour to the ground impart,

“ And from the grave a beautiful tree arise,

“ That cheers the gods with pleasing sacrifice.”

Ov. Met. 4.

<sup>n</sup> Ovid. Metam. 4.

<sup>o</sup> Ovid. Fast. 6.

<sup>p</sup> — partem damnatur in unam;

Induiturque aures lente gradientis aselli.

“ Punish’d in the offending part, he bears

“ Upon his skull a slow-pac’d ass’s ears.”—Met. l. 6.

hide his disgrace, as well as he could, by his hair; But, however, since it was impossible to conceal it from his barber, he earnestly begged the man, and prevailed with him, by great promises, not to divulge what he saw to any person. But the barber was not able to contain so wonderful a secret longer; wherefore <sup>a</sup> he went and dug a hole, and putting his mouth to it, whispered these words, “King Midas has asses ears;” then filling up the ditch with the earth again, he went away. But, O wonderful and strange! The reeds that grew out of that ditch, if they were moved by the least blast of wind, did utter the very same words which the barber had buried in it; to wit, “King Midas has the ears of an ass <sup>r</sup>.”

#### SECT. IV. *Names of APOLLO.*

**A**S the Latins call him *Sol* because there is but one sun; so some think the Greeks give him the name <sup>s</sup> *Apollo* for the same reason: Though <sup>t</sup> others think that he is called *Apollo*, either because he drives away diseases, or because he darts vigorously his rays.

He is called <sup>u</sup> *Cynthius* from the mountain *Cynthus*, in the island of *Delos*, from whence *Diana* also is called *Cynthia*.

<sup>a</sup> — secedit, humumque •

Effodit, et domini quales conspexerit aures,

Voce refert parva.

“He dug a hole, and in it whispering said,

“What monstrous ears sprout from King Midas’ head!?”

Metam. l. 15.

<sup>r</sup> Ares asininas habet Rex Midas,

<sup>s</sup> Ab *ἀ*, particula privativa, et πολλοι, quemadmodum *Sol*, quod sit solus. *Chrysip.* apud *Gyr.* <sup>t</sup> *Synt.* 7. p. 219. ἀπο του ἀπαλλαττειν νοσους, ab abigendis morbis, vel ἀπο του παλλειν

“ar. de Ling. Lat. *Plut.* apud *Phurnut.*

And he is named *Delius* from the same island, because he was born there. Or, as <sup>f</sup> some say, because Apollo (who is the sun) by his light makes all things manifest; for which reason he is called <sup>g</sup> *Phanæus*.

He is named *Delphinus*, <sup>h</sup> because he killed the serpent Python, called Delphis; or else, because, when Castilius, a Cretan, carried men to the plantations, Apollo guided him in the shape of a dolphin.

His title *Delphicus* comes from the city Delphi in Bœotia, which city is said to be the <sup>i</sup> navel of the earth; because when Jupiter, at one time had sent for two eagles, the one from the east, and the other from the west, they met together, by equal flights, exactly at this place. <sup>k</sup> Here Apollo had the most famous temple in the world, in which he <sup>l</sup> uttered the oracles to those who consulted him; but he received them first from Jupiter. They say that this famous oracle became dumb at the birth of our Saviour; and when Augustus, who was a great votary of Apollo, desired to know the reason of its silence, the oracle answered <sup>m</sup> him, that in Judea a child was born, who was the supreme God, and had commanded him to depart, and return no more answers.

Apollo was likewise called <sup>n</sup> *Didymus*, which word

<sup>f</sup> Festus cuncta facit δῆλα, i. e. manifesta. <sup>g</sup> Ἀπο τοῦ φαίνειν, apparere. Macrobo. et Phurnut. <sup>h</sup> Pausan. in Attica. <sup>i</sup> Pausan, ομφαλὸς τῆς γῆς, i. e. umbilicus terræ. <sup>k</sup> Phurnut, Lactant.

<sup>l</sup> Æscul. in Sacerd.

<sup>m</sup> Me puer Hebræus, divos Deus ipse gubernans,  
Cedere sede jubet, tristemque redire sub orcum;  
Aris ergo dehinc nostris abscedito, Cæsar.

“An Hebrew child, whom the blest gods adore,

“Has bid me leave these shrines, and pack to hell,

“So that of oracles I’ve now no more:

“Away then from our altar, and farewell.”

<sup>n</sup> A verbo δίδυμοι, gemelli. Macrobo. ap. Gyrat. synt. 7.



in Greek signifies *twins*, by which are meant the two great luminaries of heaven, the sun and the moon, which alternately enlighten the world by day and night.

He was also called <sup>a</sup> *Nomius*, which signifies either a *shepherd*, because he fed the cattle of Admetus; or, because the sun, as it were, feeds all things that the earth generates, by his heat and influence. Or perhaps this title may signify <sup>b</sup> *lawgiver*; and was given him because he made very severe laws when he was king of Arcadia.

He is called *Pæan*, either from <sup>c</sup> allaying sorrows, or from his exact skill in hunting; wherefore he is armed with arrows. And we know that the sun strikes us, and often hurts us with his rays, as with so many darts. By this name *Pæan*, his mother Latona, and the spectators of the combat, encouraged Apollo when he fought with the serpent Python, crying frequently, <sup>d</sup> "Strike him, Pæan, with thy darts." By the same name the diseased invoke his aid, crying, <sup>e</sup> "Heal us, Pæan." And hence the custom came, that not only all hymns in the praise of Apollo were called *Pæanes*, but also in all songs of triumph in the celebration of all victories, men cried out, *Io Pæan*. After this manner the airy and wanton lover in <sup>f</sup> Ovid acts his triumph too. And from this invocation Apollo himself was called *Ισιος*.

<sup>a</sup> *Νομιος*, i. e. pastor, quod pavit Admeti gregem, vel quod quasi pascat omnia. Phurnut. Macrob. <sup>b</sup> *Νομος*, Lex, Macrob. Cic. de Nat. Deor. 3. <sup>c</sup> *Παρα το πικριν τας ανιας*,

a sedando molestias, vel *παρα το πικριν*, a feriendo. Festus.

<sup>d</sup> *Ιε Παιον*, jace vel immitte, Pæan; nempè tela in feram.

<sup>e</sup> *Ιε Παιαν*, medere Pæan.

<sup>f</sup> Dicite Io Pæan, et Io, bis dicite, Pæan!

Decidit in casses præda petita meos.

"Sing Io Pæan twice, twice Io say:

"My toils are pitch'd, and I have caught my prey."

Ovid. de Arte Amand. l. 2.

He is called <sup>g</sup> *Phæbus* from the great swiftness of his motion, or from his method of healing by purging; since, by the help of physic, which was Apollo's invention, the bodies of mankind are purged and cured.

He was named *Pythius*, not only from the serpent Python, which he killed, but likewise from <sup>h</sup> asking and consulting; for none among the gods was more consulted, or delivered more responses, or spake more oracles, than he; especially in the temple which he had at Delphi, to which all sorts of nations resorted, so that it was called the oracle of all the earth <sup>i</sup>. The oracles were given out by a young virgin till one was debauched: Whereupon a law was made, that a very ancient woman should give the answers, in the dress of a young maid, who was therefore called *Pythia*, from *Pythius*, one of Apollo's names; and sometimes *Phæbus*, from *Phæbus*, another of them. But, as to the manner that the woman understood the god's mind, men's opinions differ. Tully supposes, that some vapours exhaled out of the earth, and affected the brain much, and raised in it a power of divination <sup>k</sup>.

*P.* What was the *Tripod* on which the Pythian lady sat?

*M.* Some say, that it was a table with three feet, on which she placed herself when she designed to give forth oracles; and, because it was covered with the skin of the serpent Python, they call it also by the name of *Cortina*. <sup>l</sup> But others say, that it was a vessel in which she was plunged before she prophesied; or rather, that it was a golden vessel furnished with ears, and supported by three feet, whence it was called *Tripod*; and

<sup>g</sup> Ἐκ τοῦ τοῦ φοιτᾶν, quod vi feratur, vel ἀφοίτῳ, purgo, Lil. Gyr. Synt. 7. p. 222. <sup>h</sup> Ἐκ τοῦ πυθάνισθαι, ab interrogando vel consulendo, Hygin. in fab. c. 50. <sup>i</sup> Cic. pro Font. Didor. 1. Stat. Thebaid Vide Orig. adv. Cels. 1. 7. <sup>k</sup> Cic. 1. de Divin. 14. apud Lil. Gyr. <sup>l</sup> Plut. in Solon.

on this the lady sat down. It happened that this tripod was lost in the sea, and afterward taken up in the nets of fishermen, who mightily contended among themselves who should have it; the Pythian priestess being asked, gave answer, that it ought to be sent to the wisest man of all Greece. Whereupon it was carried to Thales of Miletus; who sent it to Bias, as to a wiser person. Bias referred it to another, and that other referred it to a fourth; till, after it had been sent backward and forward to all the wise men, it returned again to Thales, who dedicated it to Apollo at Delphos.

*P.* Who were the wise men of Greece?

*M.* These seven, to whose names I adjoin the places of their nativity: Thales of Miletus, Solon of Athens, Chilo of Lacedæmon, Pittacus of Mytilene, Bias of Priene, Cleobulus of Lindi, and Periander of Corinth. I will add some remarkable things concerning some of them.

Thales was reckoned amongst the wise men, because he was believed to be the first that brought geometry into Greece. He first observed the courses of the times, the motion of the winds, the nature of thunder, and the motions of the sun and the stars. Being asked, What he thought the most difficult thing in the world? he answered, To know one's self; which perhaps was the occasion of the advice written on the front of Apollo's temple, to those that were about to enter, *Know thyself*. For there are very few that know themselves.

When Solon visited Cræsus the king of Lydia, the king showed his vast treasures to him, and asked him, Whether he knew any man happier than he? "Yes," says Solon, "I know Tellus, a very poor, but a very virtuous man, at Athens, who lives in a little tenement there; and he is more happy than your majesty: For neither can these things make us happy which are subject to the changes of the times; nor is any one to be thought

“truly happy till he dies.”<sup>p</sup> It is said, when king Cræsus was afterward taken prisoner by Cyrus, and laid upon the pile to be burnt, he remembered this saying of Solon, and often repeated his name; so that Cyrus asked, Why he cried out, *Solon*, and who the god was, whose assistance he begged? Cræsus said, “I find now by experience that to be true, which heretofore he said to “me;” and so he told Cyrus the story: Who, hearing it, was so touched with the sense of the vicissitude of human affairs, that he preserved Cræsus from the fire, and ever after had him in great honour.

Chilo had this saying continually in his mouth, “Desire nothing too much.” Yet, when his son had got the victory at the Olympic games, the good man died with joy, and all Greece honoured his funeral.

Bias, a man no less famous for learning than nobility, preserved his citizens a long time: “And when at last,”<sup>r</sup> says Tully, “his country Priene was taken, and the rest of the inhabitants, in their escape, carried away with them as much of their goods as they could, one advised him to do the same, but he made answer, “It is what I do already, for all the things that are mine I carry with me.” He often said, “That friends should remember to love one another, so as persons who may sometimes hate one another.”

Of the rest, nothing extraordinary is reported.

## SECT. V. *The Signification of the Fable.*

APOLLO means the SUN.

**E**VERY one agrees, that by *Apollo* the sun is to be understood; for the four chief properties ascribed to Apollo were, the arts of prophesying, of heal-

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<sup>p</sup> Plutarch. Herodotus    <sup>q</sup> Ne quid nimium cupias, Plin. l. 7. c. 32.    <sup>r</sup> De Amicitia.    <sup>s</sup> Ego vero facio, nam omnia mea mecum porto. Val. Max. l. c. 2.    <sup>t</sup> Amicos ita amare oporteret ut aliquando essent esuri. Laert.    <sup>u</sup> Cicero de Nat. Deor. 3.

ing, of darting, and of music, of all which we may find in the sun a lively representation and image. Was Apollo famous for his skill in prophesying and divination? And what is more agreeable to the nature of the sun than by its light to dispel darkness, and to make manifest hidden and concealed truth? Was Apollo famous for his knowledge of medicine, and his power of healing? Surely nothing in the world conduces more to the health and preservation of all things than the sun's heat and warmth. And therefore those herbs and plants which are most exposed to its rays, are found to have most power and virtue. Thirdly, Is Apollo skilful in darting or shooting? And are not the sun's rays like so many darts or arrows shot from his body to the earth? And, lastly, How well does Apollo's skill in music agree to the nature of the sun, which, being placed in the midst of the planets, makes with them a kind of harmony, and all together, by their uniform motion, make, as it were, a concert of music? And, because the sun is thus placed in the midst of the seven planets, the poets assert, that the instrument which Apollo plays on is a harp with seven strings.

Besides, from the things sacrificed to Apollo, <sup>f</sup> it appears that he was the sun: The first of which things was the olive, the fruit of which so loves the sun, that it cannot be nourished in places distant from it. 2. The laurel, <sup>g</sup> a tree of a hot nature, always flourishing, never old, and conducing not a little toward divination, and therefore the poets are crowned with laurel.

3. Among animals, swans <sup>h</sup> are offered to him; because, as was observed before, they have from Apollo a faculty of divination; for they, foreseeing their happiness in death, die singing and pleased. 4. Griffins also and crows were sacred to him for the same reason; and the hawk, which has eyes bright and piercing as the sun;

<sup>f</sup> Theocr. in Herc.

<sup>g</sup> Aerijs.

<sup>h</sup> Cic. Tufcul. 1.

the cock, which foretels his rising; and the grasshopper, a singing creature: Wherefore <sup>i</sup> it was a custom among the Athenians to fasten golden grasshoppers to their hair, in honour of Apollo.

And especially, if <sup>k</sup> we derive the name of Lato-na, the mother of Apollo and Diana, from the Greek *λανθάνω* [*lantbano, to lie hid*] it will signify, that before the birth of Apollo and Diana, that is, before the production of the sun and moon, all things lay involved in darkness: From whence these glorious luminaries afterward proceeded, as out of the womb of a mother.

But notwithstanding all this, several poetical fables have relation only to the sun, and not to Apollo. And of those therefore it is necessary to treat apart.

## C H A P. VI.

### SECT. I. *The SUN. His Genealogy and Names.*

**T**HIS glorious sun, which illustrates all things with his light, is called *Sol*, as <sup>l</sup> Tully says, “either because he is the ONLY heavenly body that is of that magnitude; or because, when he rises, he puts out all the other heavenly bodies, and ONLY appears himself.” Although the poets have said that there were five Sols, and Tully reckons them up, yet whatever they delivered concerning each of them severally, they commonly apply to one, who was the son of Hyperion, and nephew to Æther, begotten of an unknown mother.

<sup>i</sup> Thucyd. Schol. Arist.    <sup>k</sup> Vid. Lyl. Gyr. 1. in Apoll.

<sup>l</sup> Vel quia *solus* ex omnibus sideribus tantus est; vel quia cum exortus est, obscuratis omnibus, *solus* apparet. Cic. de Nat. Deorum, l. 2. et 3.

The Persians call the sun <sup>m</sup> Mithra, and, accounting him the greatest of their gods, worship him in a cave. His statue bears the head of a lion, on which a turban, called *tiara*, is placed; and it is clothed with Persian attire, holding with both hands a mad bull by the horns. <sup>n</sup> Those that desired to become his priests, and understand his mysteries, did first undergo a great many hardships, disgraces, stripes, colds, heats, and other torments, before they could attain to the honour of that employment. And, behold the holiness of their religion! It was not lawful for the kings of Persia to get drunk, but upon that day in which the sacrifices were offered to Mithra <sup>o</sup>.

The Egyptians called the sun <sup>p</sup> *Horus*; whence comes the name of those parts called *horæ*, *hours*; into which the sun divides the day. They represented his power by a sceptre, on the top of which an eye was placed; by which they signify that the sun sees every thing, and that all things are seen by his means.

These <sup>q</sup> *Horæ* were thought to be the daughters of Sol and Chronis, who early in the morning prepare the chariot and the horses for their father, and open the gates of the day.

## S E C T. II. *Actions of SOL.*

**N**O other actions of Sol are mentioned, but his debaucheries, and love intrigues between him and his mistresses, whereby he obscured the honour of his name: The most remarkable of which are these that follow.

<sup>m</sup> Hefych. et Lactant. Gram. apud Lyl. Gyr. <sup>n</sup> Duris, 7. Hist. ap. Athen. <sup>o</sup> Greg. Nazianz. Orat. 1. in Jul. <sup>p</sup> Plut. et Osir. <sup>q</sup> Homeri Iliad. et Odyss. 4. Plutarch. Boccac. l. 4. c. 4.

1. He lay with Venus in the island of Rhodes, when, † it is said the heavens rained gold, and the earth clothed itself with roses and lilies; from whence the island was called † Rhodes. 2. Of Clymene, he begat one son, named Phaëton, and several daughters. 3. Of Neæra he begat Pasiphaë, and of Parce, Circe. To omit the rest of his brood, of more obscure note, according to my method, I shall say something of each of these; but, first (since I have mentioned Rhodes), I will speak a little of the Rhodian Colossus, which was one of the *seven wonders of the world*, and of the other six.

### SECT. III. *The Seven Wonders of the World.*

P. **WHAT** were those seven wonders of the world?  
M. They are these that follow.

1. The Colossus at Rhodes, † a statue of the sun seventy cubits high, placed across the mouth of the harbour; a man could not grasp its thumb with both his arms. Its thighs were stretched out to such a distance, that a large ship under sail might easily pass into the port between them. It was twelve years making, and cost three hundred talents<sup>u</sup>. It stood fifty years, and at last was thrown down by an earthquake. And from this Coloss the people of Rhodes were named *Colossenses*, and now every statue of unusual magnitude is called a *Colossus*.

2. The temple of Diana at Ephesus was a work of the greatest magnificence, which the ancients prodigiously admired: <sup>w</sup> Two hundred and twenty years were spent in finishing it, though all Asia was employed. It was supported by one hundred and twenty-seven pillars, sixty feet high, each of which was raised by

† Pindar. in Olym.

‡ ἄρο του ῥόδου, a rosa.

<sup>u</sup> Plin 34. c. 17. <sup>u</sup> A Rhodian talent is worth 322l. 18s. 4d. English money. <sup>w</sup> Plin. l. 7. c. 38. et l. 16. c. 40.



as many kings. Of these pillars thirty-seven were engraven. The image of the goddess was made of ebony, as we learn from history.

3. The Mausoleum, or sepulchre of Mausoleus king of Caria, <sup>x</sup> built by his queen Artemisia of the purest marble; and yet the workmanship of it was much more valuable than the marble. It was, from north to south, sixty-three feet long, almost four hundred and eleven feet in compass, and twenty-five cubits, (that is, about thirty-five feet) high, surrounded with thirty-six columns, that were beautified in a wonderful manner. And from this Mausoleum all other sumptuous sepulchres are called by the same name.

4. A statue of Jupiter, in the temple of the city <sup>y</sup> Olympia, carved with the greatest art by Phidias, out of ivory, and made of a prodigious size.

5. The walls of the city of Babylon (which was the metropolis of Chaldea) <sup>z</sup> built by queen Semiramis, whose circumference was sixty miles, and their breadth fifty feet; so that six chariots might conveniently pass upon them in a row.

6. The <sup>a</sup> pyramids of Egypt; three of which, remarkable for their height, still remain. The first has a square basis, and is one hundred and forty-three feet long, and one thousand feet high: It is made of great stones, the least of which is thirty feet thick. Three hundred and sixty thousand men were employed in building it for the space of twenty years. The two other pyramids, which are somewhat smaller, attract the admiration of all spectators. In these pyramids, it is reported, the bodies of the kings of Egypt lie interred.

7. The royal palace of <sup>b</sup> Cyrus, king of the Medes, made by Menon, with no less prodigality than art; for he cemented the stones with gold.

<sup>x</sup> Plin. lib. 36. c. 5. <sup>y</sup> Idem, l. 36. c. 3. <sup>z</sup> Idem, l. 6. c. 26. <sup>a</sup> Idem, l. 36. c. 13. Belo, l. 2. c. 32. Sing. Obfervat. <sup>b</sup> Calepin. V. Miraculum.

SECT. IV. *The Children of the Sun.*

**N**OW let us turn our discourse again to Sol's children; the most famous of which was Phaëton, who gave the poets an excellent opportunity of showing their ingenuity by the following action. Epaëphus, one of the sons of Jupiter, quarelled with Phaëton, and said, that, though he called himself the son of Apollo, he was not; and that his mother Clymene invented this pretence only to cover her adultery. This slander so provoked Phaëton, that by his mother's advice, he went to the royal palace of the Sun, to bring from thence some indubitable marks of his nativity. The Sun received him when he came kindly, and owned him his son; and, to take away all occasion of doubting hereafter, he gave him liberty to ask any thing, swearing by the Stygian lake (which sort of oath none of the gods dare violate) that he would not deny him. Hereupon Phaëton desired leave to govern his father's chariot for one day, which was the occasion of great grief to his father; who, foreseeing his son's ruin thereby, was very uneasy that he had obliged himself to grant a request so pernicious to his son: and therefore endeavoured to persuade him not to persist in his desire, telling him that he sought his own ruin, and was desirous of undertaking an employment above his

-Temeraria dixit

Vox mea facta tua est. Utinam promissa liceret  
Non dare: Confiteor, solum hoc tibi, nate, negarem.  
Dissuadere licet. Non est tua tuta voluntas;  
Magna petis, Phaëton, et quæ non viribus istis  
Munera conveniunt, nec tam puerilibus annis.  
Sors tua mortalis: non est mortale quod optas.  
“ 'Twas this alone I could refuse a son,  
“ Else by's own wish and my rash oath undone.

ability, and which no mortal was capable to execute. Phaëton was not moved with the good advice of his father, but pressed him to keep his promise, and perform what he had sworn by the river Styx to do. In short, the father was forced to comply with his son's rashness; and therefore unwillingly granted what was not now in his power, after his oath, to deny; nevertheless, he directed him how to guide the horses, and especially he advised him to observe the middle path. Phaëton was transported with joy, mounted the chariot, and taking the reins, he began to drive the horses, which, finding him unable to govern them, ran away, and set on fire both the heavens and the earth. Jupiter, to put an end to the conflagration, struck him out of the chariot with thunder, and cast him headlong into the river Po. His sisters Phaëthusa, Lampetia, and Phœba, lamenting his death incessantly upon the banks of that river, were turned, by the

- “ Thou to thy ruin my rash vow dost wrest :  
 “ O ! would I could break promise. Thy request,  
 “ Poor hapless youth, forego ; retract it now,  
 “ Recal thy wish, and I can keep my vow.  
 “ Think, Phaëton, think o'er thy wild desires,  
 “ That work more years and greater strength requires :  
 “ Confine thy thoughts to thy own humble fate :  
 “ What thou would'st have, becomes no mortal state.”  
 ♪ — Dicitis tamen ille repugnat,  
 Propositumque premit, flagratque cupidine currus.  
 “ In vain to move his son the father aimed,  
 “ He with ambition's hotter fire inflam'd,  
 “ His sire's irrevocable promise claim'd.” }  
 ♪ Occupat ille levem juvenili corpore currum,  
 Statque super, manibusque datas contingere habenas  
 Gaudet, et invito grates agit inde parenti.  
 “ Now Phaëton, by lofty hopes possess'd,  
 “ The burning seat with joyful vigour press'd ;  
 “ With nimble hands the heavy reins he weigh'd,  
 “ And thanks displeasing to his father paid.”

Ovid. *Metam.* l. 2,

pity of the gods, into poplar-trees, from that time weeping amber instead of tears. A great fire that happened in Italy near the Po, in the time of king Phaëton, was the occasion of this fable. And the ambitious are taught hereby what event they ought to expect when they soar higher than they ought.

<sup>p</sup> Circe, the most skillful of all sorceresses, poisoned her husband, a king of the Sarmatians; for which she was banished by her subjects, and flying into Italy, fixed her seat upon the promontory Circaëum, where she fell in love with Glaucus, a sea-god, who at the same time loved Scylla: Circe turned her into a sea-monster, by poisoning the water in which she used to wash. She entertained Ulysses, who was driven thither by the violence of storms, with great civility; and restored his companions unto their former shapes; whom, according to her usual custom, she had changed into hogs, bears, wolves, and the like beasts. Ulysses was armed against her assaults; so that she set upon him in vain. It is said that she drew down the very stars from heaven; whence we are plainly informed that voluptuousness (whereof Circe is the emblem) alters men into ravenous and filthy beasts; that even those who with the lustre of their wit and virtue shine in the world as stars in the firmament, when once they addict themselves to obscene pleasures, become obscure and inconsiderable, falling, as it were, headlong from the glory of heaven.

<sup>q</sup> Pasiphaë was the wife of Minos, king of Crete: She fell in love with a bull, and obtained her desire by the assistance of Dædalus, who, for that purpose, inclosed her in a wooden cow: She brought forth a Minotaur, a monster, one part of which was like a man, the other like a bull. <sup>r</sup> Now the occasion of

<sup>p</sup> Ovid. *Metam.* 14.  
<sup>ap.</sup> Boccac. l. 4.

<sup>q</sup> Ovid. *Metam.* 14.

<sup>r</sup> Serv.

this fable, they say, was this : Pasiphaë loved a man whose name was Taurus, and had twins by him in Dædalus's house ; one of whom was very like her husband Minos, and the other like its father. But however that is, the Minotaur was shut up in the labyrinth that Dædalus made by the order of king Minos. This labyrinth was a place diversified with very many windings and turnings, and cross-paths running into one another. How this Minotaur was killed, and by whom, I shall show particularly in its place in the history of Theseus. <sup>p</sup> Dædalus was an excellent artificer of Athens ; who first, as it is said, invented the axe, the saw, the plumb-line, the augre, and glue ; he also first contrived masts and yards for ships : Besides, he carved statues so admirably, that they not only seemed alive, but would never stand still in one place ; nay, would fly away unless they were chained. This Dædalus, together with Icarus his son, was shut up by Minos in the labyrinth which he had made, because he had assisted the amours of Pasiphaë ; whereupon he made wings for himself and his son, with wax and feathers of birds : Fastening these wings to his shoulders, he flew out of Crete into Sicily ; at which time Icarus, in his flight, neglected his father's advice, and observed not his due course, but out of a juvenile wantonness, flew higher than he ought ; whereupon the wax was melted by the heat of the sun, and the wings broke in pieces, and he fell into the sea, which is since, <sup>q</sup> according to Ovid, named the *Icarian Sea* from him.

To these children of the sun we may add his niece and his nephew, Byblis and Caunus. Byblis was so much in love with Caunus, though he was her brother,

<sup>p</sup> Ovid. *Metam.* l. 8. Pausan. in Attic.

<sup>q</sup> Icarus Icariis nomina fecit aquis.

Ovid. *Trist.* l. 1.

“ Icarian seas from Icarus were call'd.”





that she employed all her charms to entice him to commit incest ; and when nothing would overcome his modesty, she followed him so long, that at last, being quite oppressed with sorrow and labour, she sat down under a tree, and shed such a quantity of tears, <sup>r</sup> that she was converted into a fountain.

## C H A P. VII.

## SECT. I. MERCURY.

*His Image and Birth.*

*P.* **W**HO is that young man, <sup>s</sup> with a cheerful countenance, an honest look, and lively eyes ; who is so fair without paint ; having wings fixed to his hat and shoes, and a rod in his hand, which is winged, and bound about by two serpents ?

*M.* It is the image of Mercury, as the Egyptians paint him ; whose face is partly black and dark, and partly clear and bright ; because sometimes he converses with the celestial, and sometimes with the infernal gods. He wears winged shoes (called *talaria*). Wings are also fastened to his hat (called *petasus*), because, since he is the messenger of the gods, he ought not only to run but to fly.

*P.* Of what parents was he born ?

<sup>r</sup> Sic lacrymis consumpta suis, Phœbeia Byblis  
Vertitur in fontem, qui nunc quoque vallibus imis  
Nomen habet dominæ, nigraque sub ilice manat. Ov. Met.

‘ Thus the Phæbean Byblis, spent in tears,

‘ Becomes a living fountain, which yet bears

‘ Her name ; and, under a black oak that grows

‘ In those rank vallies, plentifully flows.”

Galen. ap. Nat. Com. l. 5.



*M.* <sup>h</sup> His parents were Jupiter and Maia, the daughter of Atlas; and for that reason, perhaps, they used to offer sacrifices to him in the month of May. They say that Juno suckled him a while in his infancy; and once, while he sucked the milk very greedily, his mouth being full, it ran out of it upon the heavens; which made that white stream which they call <sup>i</sup> the *milky way*.

SECT. II. *The Offices and Qualities of MERCURY.*

*P.* **W**HAT were Mercury's offices and qualities?

*M.* He had many offices. 1. <sup>k</sup> The first and chiefest of them was to carry the commands of Jupiter; whence he is commonly called the *messenger of the gods*. 2. He swept the room where the gods supped, and made the beds; and underwent many other the like servile employments; hence he was stiled <sup>l</sup> *Camillus* or *Casmillus*, that is, an inferior servant of the gods; for anciently <sup>m</sup> all boys and girls under age were called *Camilli* and <sup>n</sup> *Camillæ*: And the same name was afterwards given to the young men and maids who <sup>o</sup> attended the priests at their sacrifices: Though the people of Bœotia <sup>p</sup>, instead of *Camillus*, say *Cadmillus*; perhaps from the Arabian word *chodam*, to serve; or from the Phœnician word *chadmel*, God's servant, or *minister sacer*. 3. <sup>q</sup> He attended upon dying persons to unloose their souls from the chains of the body, and

<sup>h</sup> Hesiod. in Theogon. Hor. carm. l. 1. <sup>i</sup> Via lactea quam Græci vocant Galaxiam, *απο του γαλακτος*, a lacte. Macrob. et Suidas.

<sup>k</sup> Lucian. dial. *Maizæ et Mercurii*. <sup>l</sup> Stat. Tullian. 2. de vocab. rerum. <sup>m</sup> Serv. in 12 *Æn.* <sup>n</sup> Παυρ. in *Medea*. Dion. Halicarn. l. 2. Macrob. Saturn. 3. <sup>o</sup> Bochart. Georg. l. 1. c. 2. <sup>p</sup> Sophocl. in *Œdip.* <sup>q</sup> Hom. *Odyss.* 24.

carry them to hell. He also revived, and placed into new bodies, those souls which had completed their full time in the Elysian fields. <sup>9</sup> Almost all which things Virgil comprises in seven verses.

His remarkable qualities were likewise many. 1. They say that he was the inventor of letters. This is certain, he excelled in eloquence, and the art of speaking well; insomuch that the Greeks called him *Hermes*, from his skill <sup>r</sup> in interpreting or explaining; and therefore he is accounted <sup>s</sup> the god of the rhetoricians and orators. 2. He is reported to have been the inventor of contracts, weights, and measures; to have taught the arts of buying, selling, and trafficking; and to have received the name of *Mercury* from <sup>t</sup> his understanding of merchandize. Hence he is accounted the god of the merchants, and the god of gain; so that all unexpected gain and treasure, that comes of a sudden, is from him called *Ἡρμειον*, or *ἱερμαϊον* [*Hermieion* or

<sup>9</sup> *Dixerat. Ille patris magni parere parabat  
Imperio, et primum pedibus talaria nectit  
Aurea, quæ subliment alis, sive æquora supra  
Seu terram, rapido pariter cum flumine portant.  
Tum virgam capit; hac animas ille evocat Orco  
Pallentes, alias sub tristia Tartara mittit:  
Dat somnos, adimitque, et lumina morte resignat.*

“Hermes obeys; with golden pinions binds

“His flying feet, and mounts the western winds:

“And, whether o’er the seas or earth he flies,

“With rapid force they bear him down the skies.

“But first he grasps within his awful hand,

“The marks of sov’reign pow’r, his magic wand;

“With this he draws the souls from hollow graves;

“With this he drives them down the Stygian waves;

“With this he seals in sleep the wakeful sight,

“And eyes though clos’d in death restores to light.”

Virg. *Æn.* 4.

<sup>r</sup> ἄπο τοῦ ἱερμειεύειν, i. e. ab interpretando.

<sup>s</sup> Tertul. l.

de Coronis Festus, Fulgent. <sup>t</sup> A mercibus, vel a mercibus cura. Philostrat. in Soph. 3.

*Hermaion*]. In the art of thieving <sup>p</sup> he certainly excelled all the sharpers that ever were, or will be: for he is the very prince and god of thieves. The very day in which he was born he stole away some cattle from king Admetus's herd, although Apollo was keeper of them; who complained much of the theft, and bent his bow against him; but, in the mean time, Mercury stole even his arrows from him. Whilst he was yet an infant, and entertained by Vulcan, he stole his tools from him. He took away by stealth Venus's girdle whilst she embraced him, and Jupiter's sceptre: he designed to steal the thunder too, but he was afraid lest it should burn him. 4. He was mightily skilled in making peace; and for that reason was sometimes painted with chains of gold flowing from his mouth, with which he linked together the minds of those that heard him. And he not only pacified mortal men, but also the immortal gods of heaven and hell; for, whenever they quarrelled among themselves, he composed their differences.

This appeasing faculty of his is signified by the rod that he holds in his hand, which Apollo heretofore gave him, because he had given Apollo an harp: <sup>q</sup> This rod had a wonderful faculty of deciding all controversies. This virtue was first discovered by Mercury; who seeing two serpents fighting as he travelled, he put his rod between them, and reconciled them present-

<sup>p</sup> Lucian. Dial. Apoll. et Vulc.

<sup>q</sup> Pacis et armorum, superis imisque deorum,

Arbiter, alato qui pede carpit iter. Ovid. Fast. l. 5.

“Thee wing'd-foot all the gods, both high and low,

“The arbiter of war and peace allow.”

Atlantis Tegnæ nepos, commune profundis

Et superis numen, qui fas per limen utrumque

Solus habes, geminoque facis compendia mundo.

“Fair Maia's son, whose pow'r alone doth reach

“Heav'n's brightest tow'rs, and hell's darkest beach,

“A common god to both, can jarring worlds appease.”

Claudian. de Rapt. Pros.

ly : for they mutually embraced each other and stuck to the rod, which is called *Caduceus*. From <sup>r</sup> hence all ambassadors sent to make peace are called *Caduceatores* : for, as wars were denounced by <sup>s</sup> *Feciales*, so they were ended by *Caduceatores*.

### SECT. III. *Actions of MERCURY.*

P. **A**RE any of his actions recorded in history ?  
 M. Yes, several ; and such as, in my judgement do not much deserve to be remembered. However, the following is most remarkable.

He had a son by his sister Venus, called <sup>t</sup> *Hermaphroditus*, who was a great hunter. In those woods where he frequently hunted, a nymph called *Salmacis* lived, who greatly admired and fell in love with him ; for he was very beautiful, but a great woman-hater. She often tempted the young man, but was often repulsed ; yet she did not despair. She lay in ambush at a fountain where he usually came to bathe, and, when he was in the water, she also leaped in to him : she could not, however, overcome his extraordinary modesty. Thereupon, it is said, she prayed to the gods above that the bodies of both might become one, which was granted. Hermaphroditus was amazed when he saw this change of his body ; and desired that, for his comfort, some other person might be like him. He obtained his request ; <sup>u</sup> for whosoever washed himself in that fountain (called *Salmacis*, in the country of *Caria*) became an hermaphrodite, that is, had both sexes. I am unwilling to omit the following story :

A herdsman, whose name was *Battus*, saw Mercury stealing *Admetus's* cows from *Apollo* their keeper.

<sup>r</sup> Homer in hymnis.                      <sup>s</sup> Lexic. Lat. in hoc verbo.

<sup>t</sup> i. e. Mercurio-Venus, nam *Ἑρμης* est Mercurius, et  
<sup>m</sup> Venus.

<sup>u</sup> Ovid. *Metam.* l. 4.

When Mercury perceived that his theft was discovered, he went to Battus, and desired that he would say nothing, and gave him a delicate cow. Battus promised him secrecy. Mercury, to try his fidelity, came in another shape to him, and asked him about the cows: Whether he saw them, or knew the place where the thief carried them? Battus denied it: But Mercury pressed him hard, and promised that he would give him both a bull and a cow if he would discover it. With this promise he was overcome: whereupon Mercury was enraged, and laying aside his disguise, turned him into a stone called *Index*. This story Ovid describes in very elegant verse<sup>r</sup>.

The ancients used to set up statues where the roads crossed: these statues they call *Indices*, because, with an arm or finger held out, they showed the way to this or that place. The Romans placed some in public places and highways, as the Athenians did at their doors, to drive away thieves; and they called these statues *Hermæ* from Mercury, whose Greek name was *Hermes*: concerning which Hermæ it is to be observed:

1. These images have neither<sup>r</sup> hands nor feet, and from hence Mercury was called *Cyllenius*, and by contraction<sup>r</sup> *Cyllius*, which words are derived from a Greek

<sup>r</sup> At Battus postquam est merces geminata, sub illis  
Montibus, inquit, erant: et erant sub montibus illis.

Risit Atlantiades, et me mihi, perfide, prodis:

Me mihi prodis, ait? perjuraque pectora vertit

In durum silicem, qui nunc quoque dicitur Index.

“Battus, on th’ double proffer, tells him, there;

“Beneath those hills, beneath those hills they were.

“Then Hermæ laughing loud, What knave, I say,

“Me to myself, myself to me betray?

“Then to a touchstone turn’d his perjur’d breast,

“Whose nature now is in that name express’d.”

<sup>r</sup> Sunt Ἀποδὲς καὶ ἀχίρτες. Herod. l. 1. <sup>r</sup> ΚΥΛΛΙΣ, i. e. manuum et pedum expers. Lil. Gyraldus.





word signifying a man without hands & feet; and not from Cyllene, a mountain in Arcadia, in which he was educated.

2. A purse was usually hung to a statue of Mercury, <sup>c</sup> to signify that he was the god of gain or profit, and presided over merchandizing; in which, because many times things are done by fraud and treachery, they gave him the name of *Dolus*.

3. The Romans used to join the statues of Mercury and Minerva together, and these images they called *Hermathenæ*, and sacrificed to both deities upon one and the same altar. Those who had escaped any great danger, always offered sacrifices to Mercury: <sup>d</sup> They offered up a calf, and milk and honey, and especially the tongues of the sacrifices, which, with a great deal of ceremony, they cast into the fire, and then the sacrifice was finished. It is said that the Megarenses first used this ceremony.

## C H A P. VIII.

### SECT. I. BACCHUS. *His Image.*

*M.* **W**HY do you laugh, Palæophilus?

*P.* Can any body forbear laughing who sees that filthy, shameless, and immodest god, placed next to Mercury, <sup>b</sup> with a naked body, a red face, lascivious looks, in an effeminate posture, dispirited with luxury, and overcome with wine? His swoln cheeks resemble bottles; his great belly, fat breasts, and distended swelling paunch, represent a hog's head, rather than a god, to be carried in that chariot.

<sup>c</sup> Macrob. et Suid. apud Lip.      <sup>f</sup> Cicero.  
<sup>d</sup> in Attic. Ovid. Metam. 4. Callistrat. Homér.  
<sup>e</sup> Euripides in Bacchis.



*M.* That is no wonder; for it is Bacchus himself, the god of wine, and the captain and emperor of drunkards. He is crowned with ivy and vine leaves; and has a thyrsus instead of a sceptre, which is a javelin with an iron head, encircled by ivy or vine leaves, in his hand. <sup>i</sup> He is carried in a chariot, which is sometimes drawn by tigers and lions, and sometimes by lynxes and panthers: And, like a king, he has his guards, <sup>k</sup> who are a drunken band of satyrs, demons, nymphs that preside over the wine-presses, fairies of fountains, and priestesses. Silenus oftentimes comes after him, sitting on an ass that bends under his burden.

*P.* But what is here? This Bacchus has got horns, and is a young man without a beard. I have heard that the inhabitants of Elis paint him like an old man with a beard.

*M.* It is true. He is sometimes painted an old man, and sometimes a smooth and beardless boy: as <sup>l</sup> Ovid and <sup>m</sup> Tibullus describe him. I shall give you the reason of all these things, and of his horns, mentioned also in <sup>n</sup> Ovid, before I make an end of this fable.

<sup>i</sup> Ovid. de Arte Amandi. Aristoph. Scholiast. in Plutum. Strabo. l. 26. Ovid. Metam. 3. et 4.

<sup>k</sup> Cohors Satyrorum, Cobalorum, Lenarum, Naiadum, atque Baccharum.

<sup>l</sup> — Tibi inconsumpta juventa?

Tu pure æternus, tu formosissimus alto

Conspicieris cælo, tibi, cum sine cornibus adstas,  
Virgineum caput est.

“ Still dost thou enjoy .

“ Unwasted youth? Eternally a boy

“ Thou’rt seen in heav’n, whom all perfections grace;

“ And, when unhorn’d, thou hast a virgin’s face.”

<sup>m</sup> Solis æterna est Phœbo Bachoque juventa.

“ Phœbus and Bacchus only have eternal youth.”

<sup>n</sup> Accedunt capiti cornua, Bacchus eris.

“ Clap to thy head a pair of horns,

“ And Bacchus thou shalt be.”

SECT. II. *Descent of BACCHUS.*

**T**HE birth of Bacchus was both wonderful and ridiculous, if the poets may be heard: as they must when the discourse is about fables.

They tell us, that when Jupiter was in love with Semele, it raised Juno's jealousy higher than it ever was before. Juno therefore endeavoured to destroy her; and in the shape of an old woman visited Semele, wished her much joy from her acquaintance with Jupiter, and advised her to oblige him, when he came, by an inviolable oath, to grant her a request; and "then," says she to Semele, "ask him to come to you as he is wont to come to Juno; and he will come clothed in all his glory, majesty, and honour." Semele was greatly pleased with this advice; and therefore, when Jupiter visited her next, she <sup>o</sup> begged a favour of him,

o — Rogat illa Jovem sine nomine munus.  
 Cui Deus, Elige, ait, nullam patiére repulsam:  
 Quoque magis credas, Stygii quoque conscia sunt  
 Numina torrentis timor, et Deus ille Deorum est.  
 Læto malo, nimiumque potens, perituraque amanti  
 Obsequio, Semele: Qualem Saturnia, dixit,  
 Te solent amplecti, Venëris cum fœdus initis.  
 Da mihi te talem.

" — She ask'd of Jove a gift unnam'd.  
 " When thus the kind consenting god reply'd,  
 " Speak but the choice, it shall not be deny'd:  
 " And, to confirm thy faith, let Stygian gods,  
 " And all the tenants of hell's dark abodes,  
 " Witness my promise; these are oaths that bind,  
 " And gods that keep e'en Jove himself confin'd.  
 " Transported with the sad decree, she feels  
 " Ev'n mighty satisfaction in her ills;  
 " And just about to perish by the grant,  
 " And kind compliance of her fond gallant,  
 " Says, Take Jove's vigour as you use Jove's name,  
 " The same the strength, and sinewy force the same,  
 " As when you mount the great Saturnia's bed,  
 " And lock'd in her embrace, diffusive glories shed."

but did not expressly name the favour. Jupiter bound himself in the most solemn oath to grant her request, let it be what it would. Semele, encouraged by her lover's kindness, and little foreseeing that what she desired would prove her ruin, begged of Jupiter to come to her embraces in the same manner that he caressed Juno. What Jupiter had so solemnly sworn to perform, he could not refuse. He could not recal his words, nor free himself from the obligation of his oath: so that he puts on all his terrors, arrayed himself with his greatest glory, and in the midst of thunder and lightning entered Semele's house. <sup>a</sup> Her mortal body was not able to stand the shock; so she perished in the embraces of her lover; for the thunder struck her down and stupified her, and the lightning reduced her to ashes. So fatal are the rash desires of the ambitious! When she died she was big with child of Bacchus, who was preserved, after his mother's decease, in such a manner as will make you laugh to hear it: For the <sup>b</sup> infant was taken out of his mother's womb, and sewed into Jupiter's thigh; from whence, in fullness of time, it was born, and then <sup>c</sup> delivered into the hands of Mercury to be carried into Eubœa to Macris, the daughter of Aristæus, <sup>d</sup> who immediately anointed

<sup>a</sup> — *Corpus mortale tumultus*

*Non tulit æthereos, donisque jugalibus arsit.*

"Nor could her mortal body bear the sight

"Of glaring beams, and strong celestial light;

"But scorch'd all o'er with Jove's embrace, expir'd

"And mourn'd the gift so eagerly desir'd."

<sup>b</sup> — *Genetricis ab alvo*

*Eripitur, patrioque tener (si credere dignum est)*

*Insuitur femori, maternaque tempora complet.*

"The imperfect babe that in the womb does lie,

"Was ta'en by Jove, and sew'd into his thigh,

"His mother's time accomplishing."

<sup>c</sup> Eurip. Bacch. Nat. Com. l. 4. <sup>d</sup> Apoll. 4

his lips with honey, and brought him up with great care in a cave, to which there were two gates.

SECT. III. *Names of BACCHUS.*

**WE** will first speak of his proper name, and then come to his titles and surname.

Bacchus was so called from a <sup>a</sup> Greek word, which signifies to revel; and, from the same reason, the wild women, his companions, are called <sup>b</sup> *Thyades* and <sup>c</sup> *Mænades*, which words signify madness and folly. They were also called <sup>d</sup> *Mimallones*, that is, imitators or mimics; because they imitated Bacchus's actions.

<sup>e</sup> *Biformis*, because he was reckoned both a young and an old man, with a beard, and without a beard. Or, because wine, whereof Bacchus is the emblem, makes people sometimes chearful and pleasant, sometimes peevish and morose.

He was named <sup>f</sup> *Brisæus*, either (as some think) from the nymph his nurse; or from the use of the grapes and honey, which he invented, for *Brisa* signifies a bunch of pressed grapes; or else from the promontory *Brisa*, in the island of Lesbos, where he was worshipped.

<sup>g</sup> *Bromius*, from the crackling of fire and noise of thunder that was heard when his mother was killed in the embraces of Jupiter.

<sup>h</sup> *Bimater* or *Bimeter*, because he had two mothers: the first was Semele, who conceived him in the womb;

Eustath. apud Lil. <sup>b</sup> ἄπο της θυας, a furore ac rabie. Virg. Æn. 4.  
<sup>c</sup> Ἀ μαινομαι, insanio, ferocio. <sup>d</sup> Ἀ μιμασμαι, imitor.  
<sup>e</sup> Διμορφος. Diod. apud Lil. <sup>f</sup> Cornut. in Pers. Sat. 7.  
<sup>g</sup> Ἐκ τῆς τοῦ Βρομίου, ab incendiū crepitu, tonitrusque sonitu. Quid. Metam. 4. <sup>h</sup> Idem, ibid.

and the other, the thigh of Jupiter, into which he was received after he was saved from the fire.

He is called by divers of the Greeks <sup>c</sup> *Bugenes*, that is, born of an ox, and from thence *Tauriformis* or *Tauriceps*; and he is supposed to have horns, because he first ploughed with oxen, or because he was the son of Jupiter Ammon, who had the head of a ram.

<sup>d</sup> *Dæmon bonus*, the good angel; and in feasts, after the victuals were taken away, the last glass was drunk round to his honour.

<sup>e</sup> *Dithyrambus*, which signifies either that he was born twice, of Semele and of Jove; or the double gate, which the cave had in which he was brought up; or perhaps it means that drunkards cannot keep secrets, but whatever is in the head comes into the mouth, and then bursts <sup>f</sup> forth, as fast as it would out of two doors.

*Dionysius* or *Dionysus*, <sup>g</sup> from his father Jupiter, or from the nymphs called Nysæ, by whom he was nursed, as they say; or from a Greek word, signifying to <sup>h</sup> prick, because he pricked his father's side with his horns when he was born; or from Jupiter's lameness<sup>i</sup>, who limped when Bacchus was in his thigh; or from an island among the Cyclades, called Dia or Naxos, which was dedicated to him when he married Ariadne; or lastly, from the city of Nysa, in which Bacchus reigned.

<sup>k</sup> *Eviбус* or *Evebus*. For, in the war of the giants, when Jupiter did not see Bacchus, he thought that he

<sup>c</sup> Βουγενής, i. e. a bove genitus. Clemens Strom. Eus. l. 4. Præp. Evang. <sup>d</sup> Diodor. l. 5. Idem, l. 3. <sup>e</sup> Απο

του δις δις θυρας αναβαινών, a bis in januam ingrediendo. Diodor. Orig. Euseb. <sup>f</sup> Quasi per geminam portam, hic

proverbialiter de vino, facit το σωμα διθυρα. <sup>g</sup> Απο του Διός. a; Jove Phœrnut. in fab. <sup>h</sup> Α νυσσο, pungo. Lucian.

Mal. <sup>i</sup> Α Νησος, i. e. claudus. Nonn. l. 9. <sup>k</sup> Εθευ υιός Εθευ fili! Eurip. in Bacch.

was killed, and cried out, <sup>k</sup> “ Alas, son !” or, because, when he found that Bacchus had overcome the giants, by changing himself into a lion, he cried out again, <sup>l</sup> “ Well done, son !”

<sup>m</sup> *Evan*, from the acclamations of the Bacchantes, who were therefore called *Evantes*.

*Euchius*, <sup>n</sup> because Bacchus fills his glass plentifully, even up to the brim.

<sup>o</sup> *Eleleus* and *Eleus*, from the acclamation wherewith they animated the soldiers before the fight, or encouraged them in the battle itself. The same acclamation was also used in celebrating the Orgia, which were sacrifices offered up to Bacchus.

<sup>p</sup> *Iacchus* was also one of his names, from the noise which drunken men make : And this <sup>q</sup> title is given him by Claudian ; from whose account of Bacchus we may learn that he was not always naked, but sometimes clothed with the skin of a tiger.

*Lenæus* ; because, as Donatus says, <sup>r</sup> Wine palliates and assuages the sorrows of men’s minds. But Servius thinks that this name, since it is a Greek name, ought not to be derived from a Latin word, as Donatus says, but from a Greek <sup>t</sup> word, which signifies the *vat* or *press* in which wine is made.

<sup>k</sup> Virg. Æn. 7.      <sup>l</sup> *Εὐ υίε ! Euge fili !* Cornut. in

<sup>m</sup> Virg. Æn. 6. Ovid. Metam. 4.

<sup>n</sup> Ab *εὐχέω*,

i. e. bene ac large fundo. Nat. Com. l. 5.

<sup>o</sup> Ab *ελελεω*.

exclamatione bellica. Ovid. Met. 4. Æschyl. in Prometh.

<sup>p</sup> Ab *ιακχισω*, clamo, vociferor.

<sup>q</sup> — Lætusque simul procedit Iacchus

Crinali florens hedera : Quem Parthica tigris

Velat, et auratos in nodum colligit unguis.

“ — The jolly god comes in,

“ His hair with ivy twin’d, his clothes a tiger’s skin,

“ Whose golden claws are clutch’d into a knot :”

De Raptu Proserp. l. 4.

leniat mentem vinum.

<sup>r</sup> *Απο του λεβου*, or

i. e. tortulari. Servius in Virg. Georg. l. 2. 4

<sup>a</sup> *Liber* and *Liber Pater*, from *libero*; as in Greek they call him *Ελευθεριος* [*Eleutherios*] the Deliverer; for he is the symbol of liberty, and was worshipped in all free cities.

*Lycæus* and *Lycæus* signify the same with *Liber*; For wine <sup>b</sup> frees the mind from cares; and those who have drank plentifully speak whatever comes in their minds, as <sup>c</sup> Ovid says.

The sacrifices of Bacchus were celebrated in the night, wherefore he is called <sup>d</sup> *Nyctilius*.

Because he was educated upon the mountain Nisu, he is called *Nisæus* <sup>e</sup>.

*Rectus*, *ορθος* [*Orthos*], because he taught a king of Athens to dilute his wine with water; thus men who, through much drinking, staggered before, by mixing water with their wine, begin to go straight.

His mother Semele and his nurse were sometimes called *Thyo*; therefore from thence they called him <sup>f</sup> *Thyoneus*.

Lastly, he was called <sup>g</sup> *Triumphus*; because when in triumph the conquerors went into the capitol, the soldiers cried out, *Io triumphe!*

#### SECT. IV. *Actions of BACCHUS.*

**B**ACCHUS invented <sup>h</sup> so many things useful to mankind, either in finishing controversies, in building cities, in making laws, or in obtaining victo-

<sup>a</sup> Virg. Ecl. 7. Plutarch. in Probl. Pausan. in Attic.

<sup>b</sup> *Απο του λυιου*, i. e. a solvendo.

<sup>c</sup> *Cura fugit, multo diluiturque mero.*

<sup>d</sup> "The plenteous bowl all care dispels."

Ovid. de Art. Am.

<sup>e</sup> *Νυκλιατω*, i. e. necte perficeo. Phurnut. in Bacch. Ovid. Metam. 4.

<sup>f</sup> Ovid. ib.

<sup>g</sup> Hor. Carm. l. 1.

<sup>h</sup> *Θριαμβος*. Var. de Ling. Lat.

<sup>i</sup> Diod. l. 5. Hist. et Oros. l. 2. Hor. Ep. 2.

ries, that he was declared a god by the joint suffrages of the whole world. And indeed, what could not Bacchus himself do ; when his priestesses, by striking the earth with their thyrsi, drew forth rivers of milk, and honey, and wine, and wrought several such miracles, without the least labour ? And yet they received their whole power from Bacchus.

1. He invented the <sup>a</sup> use of wine ; and first taught the art of planting the vine from whence it is made ; as also the art of making honey, and of tilling the earth. This <sup>b</sup> he did among the people of Egypt, who therefore honoured him as a god, and called him *Osiris*. Let Bacchus have honour, because he invented the art of planting vines : but let him not refuse to the ass of Nauplia its praises, who, by gnawing vines, taught the art of pruning them.

2. He invented <sup>c</sup> commerce and merchandize, and found out navigation, when he was king of Phœnicia.

3. Whereas men wandered about unsettled like beasts, <sup>d</sup> he reduced them into society and union ; he taught them to worship the gods, and was excellent in prophesying.

4. He subdued India, and many other nations, riding on an elephant ; <sup>e</sup> he victoriously subdued Egypt, Syria, Phrygia, and all the east ; where he erected pillars, as Hercules did in the west : He first invented triumphs and crowns for kings.

5. Bacchus was desirous to reward Midas the king of Phrygia (of whose ass's ears we spake before) because he had done some service to him, and bid him ask what he would. Midas desired, that whatsoever he

<sup>a</sup> Ovid. Fast. 3.      <sup>b</sup> Dion. de Situ Orbis.      Vide Nat. Com.

<sup>c</sup> Idem, ibid.      <sup>d</sup> Ovid. Fastorum. Euripid. in Bacch.

<sup>e</sup> Dion. de Situ Orbis.      Vide Nat. Com.



touched might become gold: <sup>a</sup> Bacchus was troubled that Midas asked a gift that might prove so destructive to himself; however, he granted his request, and gave him the power he desired. Immediately whatever Midas touched became gold; nay, when he touched his meat or drink, they also became gold: When, therefore, he saw that he could not escape death by hunger or thirst, he then perceived that he had foolishly begged a destructive gift; and repenting his bargain, he desired Bacchus to take his gift to himself again. Bacchus consented, and bid him bathe in the river Pactolus. Midas obeyed; and from hence the sand of that river became gold, and the river was called *Cbryso-rhoos*, or *Aurifluus*.

6. When he was yet a child, some Tyrrheman mariners found him asleep, and carried him into a ship; wherefore he first stupified them, stopping the ship in such a manner that it was immoveable: afterward he caused vines to spring up in the ship on a sudden, and ivy twining about the oars; and when the seamen were almost dead with fright, he threw them headlong into the sea, and changed them into dolphins <sup>b</sup>.

#### SECT. V. *The Sacrifices of BACCHUS.*

**I**N sacrifices there are three things to be considered; the creatures that are offered; the priests who offered them; and, thirdly, the sacrifices themselves, which are celebrated with peculiar ceremonies.

<sup>a</sup> *Annuat optatis, nocituraque munera solvit  
Liber; et indoluit, quod non meliora petisset.*

“To him his harmful wish Lyæus gives,  
“And at the weakness of’s request he grieves.”  
*Lætus habet, gaudetque malo.*

“Glad he departs, and joy in’s misery.”

Ovid. Met. 11.

<sup>b</sup> Ovid. Metamorph. 3.

1. Amongst trees and plants, <sup>s</sup> these were sacred or consecrated to Bacchus, the fir, the ivy, bindweed, the fig, and the vine. Among animals, the dragon and the magpie, signifying the talkativeness of drunken people. The goat was slain in his sacrifices, because it is a creature destructive to the vines. And, among the Egyptians, they sacrificed a swine to his honour before their doors.

2. The priests and priestesses of Bacchus were <sup>h</sup> the Satyrs, the Sileni, the Naiades, but especially the revelling women called *Bacchæ*, from Bacchus's name.

3. The sacrifices themselves were various, and celebrated with different ceremonies, according to the variety of places and nations. They were celebrated on stated days of the year, with the greatest religion, or rather, with the rankest profaneness and impiety.

*Oscophoria* <sup>i</sup> were the first sacrifices offered up to Bacchus: They were first instituted by the Phœnicians, and when they were celebrated, the boys, carrying vine leaves in their hands, went in ranks, praying, from the temple of Bacchus to the chapel of Pallas.

The <sup>k</sup> *Trieterica* were celebrated, in the winter, by night, by the *Bacchæ*, who went about armed, making a great noise, and foretelling, as it was believed, things to come. These sacrifices were entitled *Trieterica*, because Bacchus returned from his Indian expedition after three years.

The <sup>l</sup> *Epilœna* were games celebrated in the time of vintage (after the press for squeezing the grapes was invented). They contended with one another in treading the grapes who should soonest press out most

<sup>s</sup> Xenophon. in Sacerd. Plutarch. in Probl. Symp.  
in Bacch. Herod. Euterpe.

<sup>h</sup> Vide Nat. Com. l. 5.

<sup>i</sup> Pausan. in Att.

<sup>k</sup> Ovid.

Fast. et Metamorph. 9.

<sup>l</sup> Scholiast. in Aristoph.

must; and in the mean time they sung the praises of Bacchus, begging that the must might be sweet and good.

<sup>m</sup> *Canephoria*, among the ancient Athenians, were performed by marriageable virgins, who carried golden baskets filled with the first fruits of the year. <sup>n</sup> Nevertheless, some think that these sacrifices were instituted to the honour of Diana, and that they did not carry fruit in the basket, but presents wrought with their own hands, which they offered to this goddess, to testify that they were desirous to quit their virginity and marry.

*Apaturia* were feasts celebrated in honour of Bacchus, setting forth how greatly men are <sup>o</sup> deceived by wine. These festivals were principally observed by the Athenians.

*Ambrosia* <sup>p</sup> were festivals observed in January, a month sacred to Bacchus; for which reason this month was *Lenæus* or *Lenæo*, because the wine was brought into the city about that time. <sup>q</sup> But the Romans called these feasts *Brumalia*, from *Bruma*, one of the names of Bacchus among them; and they celebrated them twice a year, in the months of February and August.

*Ascolia*, feasts so called, from a Greek <sup>r</sup> word signifying a *boracho* or *leathern bottle*; several of which were produced filled with air, or, as others say, with wine. <sup>s</sup> The Athenians were wont to leap upon them with one foot, so that they would sometimes fall down; however, they thought they did a great honour to Bacchus hereby, because they trampled upon the skins of the goats, who is the greatest enemy to the vines. But among the Romans rewards were distributed to those

<sup>m</sup> Demarat. in Certam. Dionys. <sup>n</sup> Dorothe. Sydon. apud Nat. Com. <sup>o</sup> A decipiendo, ab ἀπατάω, fallo, dicta sunt ἀπατενῖα. Vide Nat. Com. in Bac. <sup>p</sup> Idem, ibid.

<sup>q</sup> Cæsar. Rhod. l. 18. c. 5. <sup>r</sup> Ab ἀσκος, utris. in Hesiod. <sup>s</sup> Menand. l. de Myster.

who, by artificially leaping upon the leathern bottles, overcame the rest; and then all of them together called aloud upon Bacchus confusedly, and in verses unpolished; and, putting on masks made of bark, they carried his statue about their vineyards, daubing their faces with the dregs of wine: so returning to his altar again, from whence they came, they presented their oblations in basons to him, and burnt them. And, in the last place, they hung upon the highest trees little wooden or earthen images of Bacchus, which, from the smallness of their mouths, were called *Oscilla*. They intended that the places, where these small images were set up in the trees, should be, as it were, so many watch-towers, from whence Bacchus might look after the vines, and see that they suffered no injuries. These festivals, and the images hung up when they were celebrated, are elegantly described by <sup>a</sup> Virgil in the second book of his Georgics.

Lastly, the Bacchanalia, or Dionysia, or Orgia, were the feasts of Bacchus<sup>b</sup> among the Romans, which at

<sup>a</sup> — Atque inter pocula læti

Mollibus in pratis unctus saliere per utres :

Nec non Ausonii, Troja gens missa, coloni,

Versibus incomptis ludunt, risuque soluto,

Oraque corticibus sumunt horrenda cavatis :

Et te, Bacche, vocant per carmina læta, tibi que

Oscilla ex alta suspendunt mollia pini.

Hinc omnis largo pubescit vinea fœtu, &c.

<sup>a</sup> And glad with Bacchus on the grassy soil,

<sup>a</sup> Leap'd o'er the skins of goats besmear'd with oil.

<sup>a</sup> Thus Roman Youth, deriv'd from ruin'd Troy,

<sup>a</sup> In rude Saturnian rhimes express their joy ;

<sup>a</sup> Deform'd with vizards cut from barks of trees,

<sup>a</sup> With taunts and laughter loud their audience please :

<sup>a</sup> In jolly hymns they praise the god of wine,

<sup>a</sup> Whose earthen images adorn the pine,

<sup>a</sup> And there are hung on high in honour of the vine. }  
<sup>a</sup> A madness so devout the vineyard fills, &

<sup>b</sup> Virg. Geor. 4. Æn. 6. et 7.

first were solemnized in February, at mid-day, by women only; but afterward they were performed by men and women together, and young boys and girls, who, in a word, left no sort of lewdness and debauchery uncommitted: For, upon this occasion, rapes, whoredoms, poison, murder, and such abominable impieties were promoted under a pretence of religion, till the <sup>u</sup>senate, by an edict, abrogated this festival; as Diagondus did at Thebes, says Cicero <sup>x</sup>, “because of their lewdnesses:” which also Pentheus king of Thebes attempted, but with ill success, for the Bacchæ barbarously killed him; whence came the story, that his mother and sisters tore him in pieces, fancying he was a boar. <sup>y</sup> There is a story besides, that Alcithoë the daughter of Ninyas, and her sister, because, despising the sacrifices of Bacchus, they staid at home, and spun while the Orgia were celebrating, were changed into bats. <sup>z</sup> And there is also an idle story, that Lycurgus, who attempted many times to hinder these Bacchanalia in vain, cut off his own legs, because he had rooted up the vines, to the dishonour of Bacchus.

SECT. VI. *The Historical Sense of the Fable.* BACCHUS an Emblem either of NIMROD or MOSES.

**I** FIND two meanings applied to this fable; for some say that Bacchus is the same with Nimrod: The reasons of which opinion are, 1. The similitude of the words *Bacchus* and *Barchus*, which signify the *son of Chus*, that is, *Nimrod*. 2. They think the name of *Nimrod* may allude to the Hebrew

<sup>u</sup> Liv. l. 9. August. de Civit. c. 11.

<sup>y</sup> Ovid. Metam. 4.

<sup>x</sup> Cic. de Leg. 1. 2.

<sup>a</sup> Apud. Nat. Com.

<sup>z</sup> Bochart. in Phaleg.

word *Namur*, or the Chaldee *Namer*, a tiger; and accordingly <sup>a</sup> the chariot of Bacchus was drawn by tigers, and himself clothed with the skin of a tiger. 3. Bacchus is sometimes called <sup>b</sup> *Nebrodes*, which is the very same as *Nimrodus*. Moses stiles Nimrod a great hunter, and we find that Bacchus is stiled <sup>c</sup> *Zagreus*, which in Greek signifies the same thing. I did not, indeed, mention this name of Bacchus among the rest before; because I design not a nice and complete account of every thing: Nor is it absurd to say, that Nimrod presided over the vines, since he was <sup>d</sup> the first king of Babylon, where were the most excellent wines, as the ancients often say.

Others think that <sup>e</sup> Bacchus is Moses, because many things in the fable of the one seem derived from the history of the other: For, first, some feign that he was born in Egypt, and presently shut up in an ark, and thrown upon the waters, as Moses was. 2. The surname of <sup>f</sup> *Bimater*, which belongs to Bacchus, may be ascribed to Moses, who, besides one mother by nature, had another by adoption, king Pharoah's daughter. 3. They were both beautiful men, brought up in Arabia, good soldiers, and had women in their armies. 4. Orpheus directly stiles Bacchus <sup>g</sup> a lawgiver, and calls him <sup>h</sup> Moses, and further attributes to him <sup>i</sup> the two tables of the law. 5. Besides, Bacchus was called <sup>k</sup> *Bicornis*; and accordingly the face of Moses appeared double-horned when he came down from the mountain, where he had spoken to God; the rays of glory, that darted from his brow, resembling the sprouting out of horns. 6. As snakes were sacrificed, and a dog

<sup>a</sup> Anthol. l. 1. c. 38. Ep. <sup>b</sup> Νεβροδης. <sup>c</sup> Ζαγρευς,  
i. e. robustus venator. <sup>d</sup> Ex Athenæo. <sup>e</sup> Vossius apud  
Bochart. in suo Canaan. et Huet. in Demonstr. Evangel.  
<sup>f</sup> Διμπαρ. <sup>g</sup> Θεσμοφρονη. <sup>h</sup> Μωσνη. <sup>i</sup> Διπλαξα  
Exod. xxxiv. 29. <sup>k</sup> Eurip. in Bacch.

given to Bacchus as a companion, so Moses had his companion Caleb, which in Hebrew signifies a dog. 7. As the Bacchæ brought water from a rock, by striking it with their thyrsus, and the country wherever they came flowed with wine, milk, and honey; so the land of Canaan, into which Moses conducted the Israelites, not only flowed with milk and honey, but with wine also; <sup>1</sup> as appears from that large bunch of grapes which two men carried upon a staff betwixt them. 8. Bacchus <sup>m</sup> dried up the rivers Orontes and Hydaspes, by striking them with his thyrsus, and passed through them, as Moses passed through the Red Sea. 9. It is also said, <sup>n</sup> that a little ivy stick, thrown down by one of the Bacchæ upon the ground, crept like a dragon, and twisted itself about an oak. And, 10. That <sup>o</sup> the Indians once were all covered with darkness, whilst those Bacchæ enjoyed a perfect day.

From whence you may collect, that the ancient inventors of fables have borrowed many things from the Holy Scriptures to patch up their conceits. <sup>p</sup> Thus Homer says, that Bacchus wrestled with Pallene, to whom he yielded: Which fable is taken from the history of the angel wrestling with Jacob. <sup>q</sup> In like manner, Pausanias reports, that the Greeks at Troy found an ark which was sacred to Bacchus; which when Euripilus had opened, and viewed the statue of Bacchus laid therein, he was presently struck with madness: The ground of which fable is in the second book of Kings, where the sacred history relates, that the Bethshemites were destroyed by God, because they looked with too much curiosity into the ark of the covenant: <sup>r</sup> Again, the poets feign that Bacchus was

<sup>1</sup> Numbers xii. 24.      <sup>m</sup> Nonn. in Dionys. l. 23. et 35. 25. 45.      <sup>n</sup> Apud eundem.      <sup>o</sup> Nonnius Vos. ap. Bochart. in Can.      <sup>p</sup> Hom. Iliad. 48.      <sup>q</sup> Pausan. in Achaïq  
<sup>r</sup> Aristot. Schol. in Acarn. Act. 2. Scen. 1.

angry with the Athenians, because they despised his solemnities, and received them not with due respect, when they were first brought by Pegasus out of Bœotia into Attica; whereupon he afflicted them with a grievous disease in the secret parts, for which there was no cure, till by the advice of the oracle they performed the reverences due to the god, and erected *Phal-li*, that is, images of the afflicted parts, to his honour; whence the feasts and sacrifices called *Phallica* were yearly celebrated among the Athenians. This fable is similar to the <sup>a</sup> history of the Philistines, whom God punished with the emerods for their irreverence to the ark; and who, on consulting the divines thereupon, were told, that they could no ways be cured, unless they made golden images of emerods, and consecrated them to God.

SECT. VII. *The Moral Sense of the Fable.* BACCHUS the Symbol of WINE.

**W**INE and its effects are understood in this fable of Bacchus. Let us begin with the birth of Bacchus. When I imagine Bacchus in Jupiter's thigh, causing him to limp, it brings to my mind the representation of a man that is burdened and overcome with drink; who not only halts, but reels and stumbles, and madly rushes wherever the force of the wine carries him.

Was Bacchus taken out of the body of his mother Semele in the midst of thunder and lightning; so after the wine is drawn out of the butt, it produces quarrels, violence, noise, and confusion.

Bacchus was educated by the Naiades, the nymphs of the rivers and fountains; whence men may learn to dilute their wine with water.

<sup>a</sup> 1 Sam. chap. 5.



But Bacchus is an eternal boy, and do not the oldest men become children by too much drink? Does not excess deprive us of that reason which distinguishes men from boys?

Bacchus is naked, as he is who has lost his senses by drinking: He cannot conceal, he cannot hide any thing, <sup>a</sup> Wine always speaks truth, it opens all the secrets of the mind and body too; of which let Noah be a witness.

The poet says <sup>b</sup> Bacchus has horns; and from thence we may learn that Bacchus makes as many horned as Venus.

Nor does <sup>c</sup> wine make men only forget their cares and troubles, but it renders <sup>d</sup> even the meanest people bold, insolent, and fierce, exercising their fury and rage against others, as a mad ox gores with its horns. I know very well, that it was the opinion of some that Bacchus was said to be horned, because the cups out of which wine was drank were formerly made of horn <sup>e</sup>.

He is crowned with ivy; because that plant (being always green and flourishing, and as it were young), by its natural coldness, assuages the heat occasioned by too much wine.

He is both a young and an old man; because, as a moderate quantity of wine increases the strength of the body, so excess of wine destroys it.

Women only celebrated the sacrifices of Bacchus, and of them those only who were enraged and intoxi-

<sup>a</sup> In vino veritas. Erasm. in Adag.

<sup>b</sup> Accedant capiti cornua, Bacchus eris.

“Put but on horns, and Bacchus thou shalt be.”

Ov. Ep. Saph.

<sup>c</sup> Cura fugit, multo diluaturque mero.

“Full bowls expel all grief, dissolve all care.”

<sup>d</sup> Tunc veniunt risus; tunc pauper cornua sumit.

“By wine and mirth the beggar grows a king.”

<sup>e</sup> Porphyr. in 2 Carm. Horat. unde *κευτηρ*, quasi *κικτηρ*, *α κικηρ*. Lil. Gyrald.

cated, and had abandoned themselves to all sorts of wickedness. Accordingly wine effeminates the most masculine minds, and disposes them to luxury. It begets anger, and stirs up men to madness: And therefore lions and tigers draw the chariot of Bacchus.

The men and women both celebrated the Bacchanalia in masks: It is well that they were ashamed of their faults: their modesty had not quite left them; some remains of it were yet hid under those disguises, which would otherwise have been utterly lost by the impudence of the ill words and actions which were heard and seen on those occasions. And does not wine mask and disguise us strangely? Does it not make men beasts, and turn one into a lion, another into a bear, and another into a swine, or an ass?

I had almost forgot to tell you, that Bacchus is sometimes merry, and sometimes sad and morose: For, indeed, What cherishes the heart of man so much as wine? What more delightfully refreshes the spirits and the mind, than that natural nectar, that divine medicine, which, when we have taken, our <sup>a</sup> griefs are pacified, our sorrows abated, and nothing but cheerfulness appears in our countenance?

The vine is so beneficial to this life, as to make some suppose <sup>b</sup> that the happiness of the one consists in the enjoyment of the other; but they do not consider, that if wine be the cradle of life, yet it is the grave of reason: For, if men constantly sail in the red sea of claret, their souls are oftentimes drowned in it. It blinds them, and leads them under darkness, especially when it begins to draw the sparkles and little stars from their eyes. Then, the body being drowned in drink, the

<sup>a</sup> Tunc dolor et curæ, rugaque frontis abest.

“ Our sorrows flee, we end our grief and fears;

“ No thoughtful wrinkle in our face appears.”

Ovid. de Arte Amandi.

<sup>b</sup> In vite hominis vitam esse diceres.

mind floats, or else is stranded. Thus, too great love of the vine is pernicious to life; for from it come more faults than grapes, and it breeds more mischiefs, than clusters. Would you see an instance of what you read? Observe a drunken man: O beast! See how his head totters, his hams sink, his feet fail, his hands tremble, his mouth froths, his cheeks are slabby, his eyes sparkle and water, his words are unintelligible, his tongue falters and stops, his throat sends forth a nasty loathsome stench. But what do I say? It is not my business now to tell truth but fables.

## C H A P. IX.

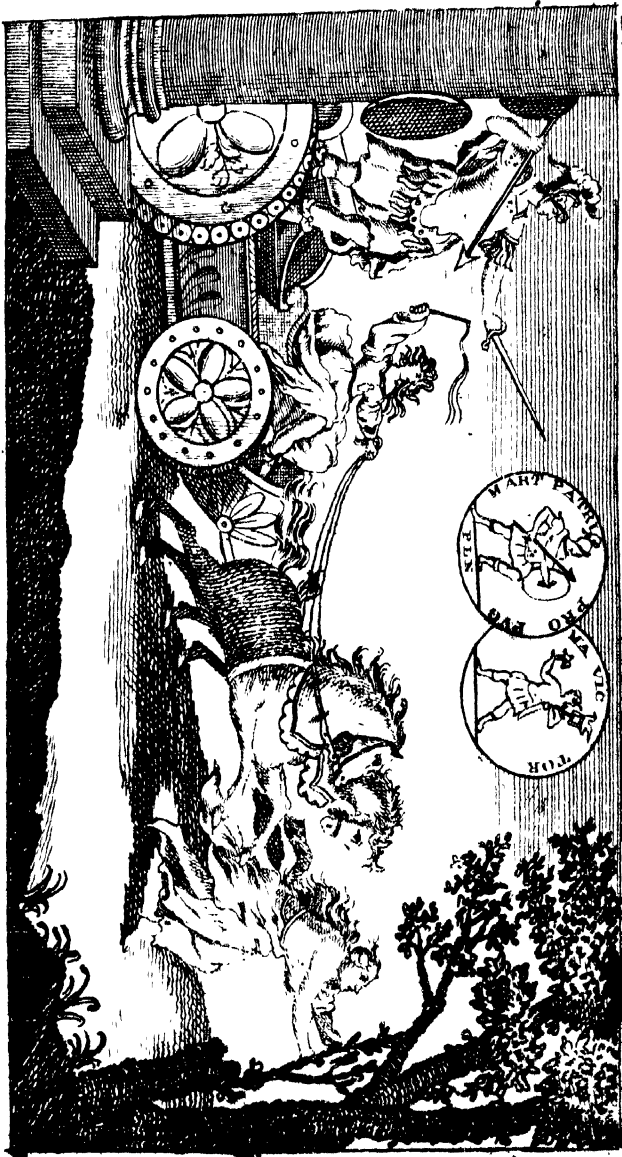
### SECT. I. MARS. *His Image.*

*P.* **A**S far as I see, we must tarry in this place all night.

*M.* Do not fear it; for I shall not say so much of the other gods as I have said of Bacchus; and especially I hope that Mars, whose image is next, will not keep us so long.

*P.* Do you call him Mars, that is so fierce and sour in his aspect? Terror is every where in his looks, as well as his dress: He sits in a chariot drawn by a pair of horses, which are driven by a distracted woman: He is covered with armour, and brandishes a spear in his right hand, as though he breathed fire and death, and threatened every body with ruin and destruction.

*M.* It is Mars himself, the god of war, whom I have often seen on horseback, in a formidable manner, with a whip and spear together. A dog was consecrated to him, for his vigilance in the pursuit of his prey; a wolf, for his rapaciousness and perspicacity; a raven, because he diligently follows armies when they march, and watches for the carcasses of the slain;





and a cock, for his wakefulness, whereby he prevents all surprisè. But that you may understand every thing in that picture, observe, that the creatures which draw the chariot are not horses, but *Fear* and *Terror*. Sometimes *Discord* goes before them in tattered garments, and *Glamour* and *Anger* go behind. Yet some say, that *Fear* and *Terror* are servants to Mars; and accordingly, he is not more <sup>a</sup> awful and imperious in his commands, than they are <sup>b</sup> ready and exact in their obedience; as we learn from the poets.

*P.* Who is the woman that drives the chariot?

*M.* She is *Bellona*, the <sup>c</sup> goddess of war, and the companion of Mars; or, as others say, his sister, or wife, or both. She prepares for him his chariot and horses when he goes to fight. It is plain that she is called *Bellona* from *bellum*. She is otherwise called *Duellona* from *Duellum*, or from the Greek word Βηλονη [*Belone*] a *needle*, whereof she is said to be the inventress. Her priests, the *Bellonarii*, sacrificed to her in their own blood: “They <sup>d</sup> hold in each hand naked

<sup>a</sup> Fer galeam, Bellona, mihi, nexusque rotarum :

Tende, Pavor, fræna; rapidos, Formido, jugales.

“My helmet let Bellona bring; Terror my traces fit :

“And, panic Fear, do thou the rapid driver sit.”

Claud. in Ruf.

<sup>b</sup> — sævit medio in certamine Mavors,

Cælatus ferro, tristesque ex æthera Diræ,

Et scissa gaudens vadit Discordia palla,

Quam cum sanguineo sequitur Bellona flagello. -

“Mars in the middle of the shining shield

“Is grav’d, and strides along the liquid field.

“The Diræ come from heav’n with quick descent,

“And Discord dy’d in blood, with garments rent,

“Divides the press: Her steps Bellona treads,

“Who shakes her iron rod above their heads.”

<sup>c</sup> Silius, l. 4. Stat. Theb. l. 7.

<sup>d</sup> Sectis humeris et

utraque manu dstrictos gladios exerentes, currant, efferuntur, insaniunt. Lactantius, l. 1. c. 12.

“swords, with which they cut their shoulders, and  
 “wildly run up and down like men mad and possess-  
 “ed:” Whereupon <sup>a</sup> people thought that (after the sa-  
 crifice was ended) they were able to foretel future e-  
 vents. Claudian introduces Bellona combing snakes:  
 and another <sup>b</sup> poet describes her shaking a burning  
 torch, with her hair hanging loose, stained and clotted  
 with blood, and running through the midst of the ranks  
 of the army, and uttering horrid shrieks and dreadful  
 groans.

Before the temple of this goddess there stood a pillar  
 called *Bellica*, <sup>c</sup> over which the herald threw a spear  
 when he proclaimed war.

## SECT. II. *Descent of MARS.*

**M**ARS is said to be the son of Jupiter and Juno,  
 though, according to Ovid's story, he is the child  
 of Juno only. For, says he, Juno greatly wondered how  
 it was possible that her husband Jupiter had conceived  
 Minerva, and begot her himself, without the concu-  
 rence of a mother, as we shall see in the history of Mi-  
 nerva; as soon, however, as her amazement ceased <sup>d</sup>, she  
 being desirous of performing the like, went to Oceanus  
 to ask his advice, whether she could have a child with-

<sup>a</sup> Juven. Sat. 4. Lucan. l. 1. Eutrop.

<sup>b</sup> Ipsa faciem quatiens, et flavam sanguine multo

Sparsa comam, medias acies Bellona pererrat.

Stridet Tartarea nigro sub pectore Diva

Lethiferum murmur.

Sil. l. 5.

“Her torch Bellona waving thro' the air,

“Sprinkles with clotted gore her flaming hair,

“And thro' both armies up and down doth flee

“Whilst from her horrid breast Tisiphone

“A dreadful murmur sends.”

<sup>c</sup> Alex. ab Alexandro, l. 8. c. 12.

<sup>d</sup> Homeri Iliad. 5. Hesiod. in Theog.

out her husband's concurrence. She was tired in her journey, and sat down at the door of the goddess Flora; who, understanding the occasion of her journey, desired her to be of good heart, for she had in her garden a flower, which if she only touched with the tip of her fingers, the smell of it would make her conceive a son presently. So Juno was carried into the garden, and the flower shown her; she touched it, and conceived Mars, who afterward took to wife <sup>a</sup> Nerio, or Nerione (which word in the Sabine language signifies <sup>b</sup> *valour* and *strength*) and from her the Claudian family formerly derived the name of Nero.

## SECT. III. Names

**H**IS name <sup>c</sup> *Mars* sets forth the power and influence he has in war, where he presides over the soldiers: And his other name, <sup>d</sup> *Mavors*, shows that all great exploits are executed and brought about through his means.

The Greeks call him <sup>e</sup> *Αρης* [*Ares*], either from the destruction and slaughter which he causes; or from the <sup>f</sup> silence which is kept in war, where actions, not words, are necessary. But from whatsoever words this name is derived, it is certain that those famous names, *Areopagus* and *Areopagita*, are derived from *Ares*. *Areopagus*, *Αρειοπαγος* (that is, the *bill* or *mount-*

<sup>a</sup> Vide de la Cerda in Virgillii *Æn.* 1. 8. <sup>b</sup> Virtutem et robor significat.

<sup>c</sup> Quod maribus in bello præsit.

<sup>d</sup> Quod magna vertat. Var. de Ling. Lat. 3. <sup>e</sup> *Αρης του αρειου*, tollere, vel *αναρειου*, interficere. Cic. de Nat. Deor. 5.

Phur. <sup>f</sup> Ab *α*, non, et *ερω*, loquor, *οτι εν τω πολεμω ου λογων αλλ' εργαων χρεια*, quod in bello necessaria non sint verba facta. Suid. Paus. in Att.



ain of Mars), was a place at Athens, in which, when Mars was accused of murder and incest, as though he had killed Halirothius, Neptune's son, and debauched his daughter Alcippa, he was forced to defend himself in a trial before twelve gods, and was acquitted by six voices; from which that place became a court, wherein were tried capital causes, and the things belonging to religion. <sup>a</sup> The Areopagitæ were the judges, whose integrity and good credit was so great, that no person could be admitted into their society, unless, when he delivered in public an account of his life past, he was found in every part thereof blameless. And, that the lawyers who pleaded might not blind the eyes of the judges by their charms of eloquence, they were obliged to plead their causes without any ornaments of speech; if they did otherwise, they were immediately commanded to be silent. And, lest they should be moved to compassion by seeing the miserable condition of the prisoners, they gave sentence in the dark, without lights, not by words, but in a paper; whence, when a man is observed to speak very little, or nothing at all, they used proverbially to say of him, that "<sup>b</sup> He is silent as one of the judges of the Areopagus."

His name *Gradivus* comes from the stateliness in <sup>c</sup> marching; or from his vigour in <sup>d</sup> brandishing his spear.

He is called *Quirinus* <sup>e</sup> from *Curis*, or *Quiris*, signifying a spear; from whence comes *Securis*, quasi *Semicuris*, a piece of a spear. And this name was afterward attributed to Romulus, because he was esteemed the son of Mars; from whence the Romans were

<sup>a</sup> Budæus in Pandect. ult. de len.      <sup>b</sup> Areopagita taciturnior. Cic. de Attic. l. 1.      <sup>c</sup> a gradiendo.      <sup>d</sup>   
 τὸν ἡρακλείην, i. e. ab hastæ vibratione.      <sup>e</sup> Serv. in . . .

called *Quirites*. <sup>b</sup> *Gradivus* is the name of Mars when he rages; and *Quirinus* when he is quiet. And accordingly there were two temples at Rome dedicated to him; one within the city, which was dedicated to *Mars Quirinus*, the keeper of the city's peace; the other without the city, near the gate, to *Mars Gradivus*, the warrior, and the defender of the city against all outward enemies.

The ancient Latins applied to him the title of <sup>c</sup> *Sali-subsulus*, or *dancer*, from *salio*, because his temper is very unconstant and uncertain, inclining sometimes to this side, and sometimes to that, in wars: Whence we say, <sup>d</sup> that the issue of the battle is uncertain, and the chance dubious. But we must not think that Mars was the only god of war; <sup>e</sup> for *Bellona*, *Victoria*, *Sol*, *Luna*, and *Pluto*, used to be reckoned in the number of martial deities. It was usual with the *Lacedæmonians* to shackle the feet of the image of Mars, that he should not fly from them. And amongst the Romans, the priests *Salii* were instituted to look after the sacrifices of Mars, and go about the city dancing with their shields.

He was called <sup>f</sup> *Enyalius*, from *Enyo*, that is, *Bellona*, and by such-like names; but it is not worth my while to insist upon them longer.

#### SECT. IV. *Actions of MARS.*

**I**T is strange that poets relate only one action of this terrible god, and even that deserves to be concealed in darkness, if the light of the sun had not discovered it, and if a good kernel was not contained in a bad shell. The story of Mars and Venus's adultery, from whence <sup>g</sup> *Hermione*, a tutelar deity, was

<sup>b</sup> Serv. in *Æneid*.      <sup>c</sup> Pacuv. in *Nonn*.      <sup>d</sup> Mars belli communis est. Cic. l. 6. ep. 4.      Serv. in  
<sup>f</sup> Lil. Gyr.      <sup>g</sup> Plutarch. in *Pelopida*.

born, was so publicly known, that <sup>a</sup> Ovid concludes that every body knows it. Sol had no sooner discovered it, but he immediately acquainted Vulcan, Venus's husband, with his wife's treachery. Vulcan hereupon made a net of iron, whose links were so small and slender that it was invisible; and spread it over the bed of Venus, and the lovers were caught in the net. Vulcan calls all the gods together to the show, who jeered them extremely. And, after they had been long exposed to the jest and hisses of the company, Vulcan, at the request of Neptune, unlooses their chains, and gives them their liberty: But Alectryon, Mars's favourite, suffered the punishment that his crime deserved; because, when he was appointed to watch, he fell asleep, and gave Sol an opportunity to slip into the chamber; therefore Mars changed him into a cock <sup>b</sup>, which to this day is so mindful of his old fault, that he constantly gives notice of the approach of the sun by his crowing.

#### SECT. V. *The Signification of the foregoing Fables.*

**L**ET us explain this fable. Indeed when a Venus is married to a Vulcan, that, is, a very handsome woman to a very ugly man, it is a great occasion of adultery. But neither can that dishonesty, or any other, escape the knowledge of the sun of righteousness, although they may be done in the obscurest darkness; though they be with the utmost care guarded by the trustiest pimps in the world; though they be commit-

<sup>a</sup> Fabula narratur, toto notissima cœlo.

Mulcibris capti Marsque Venusque dolis.

<sup>b</sup> The fable's told thro' heav'n far and wide,

How Mars and Venus were by

<sup>c</sup> Græce ΑΙΛΙΣΤΡΩΝ, i. e. Gallus,

ted in the most private retirement, and concealed with the greatest art, they will at one time or other be exposed to both the celestial and infernal regions, in the brightest light; when the offenders shall be set in the midst, bound by the chains of their conscience, by that fallen Vulcan, who is the instrument of the terrors of the true Jupiter; and then they shall hear and suffer the sentence, that was formerly threatened to David, in this life, "Thou didst this thing secretly; but I will do this thing before all Israel, and before the sun." 2 Sam. xii. 12.

But, let us return again to Mars, or rather to the son of Mars, Tereus, who learnt wickedness from his father's example; for, as the proverb says, "a bad father makes a bad child."

#### SECT. VI. *The Story of TEREUS, the Son*

**T**EREUS was the son of Mars, begotten of the nymph Bistonis. He married Progne, the daughter of Pandion, king of Athens, when he himself was king of Thrace. This Progne had a sister called Philomela, a virgin in modesty and beauty inferior to none. She lived with her father at Athens. Progne, being desirous to see her sister, asked Tereus to fetch Philomela to her; he complied, and went to Athens, and brought Philomela, with her father's leave, to Progne. Upon this occasion Tereus falls desperately in love with Philomela; and as they travelled together, because she refused to comply with his desires, he overpowered her, cut out her tongue, and threw her into a goal: He, returning afterwards to his wife, pretended, with the greatest assurance, that Philomela died on her journey; and, that this story might appear true,

<sup>c</sup> Ovid, *Metam.* 6.

he shed many tears, and put on mourning. But <sup>a</sup> injuries whet the wit, and desire of revenge makes people cunning; for Philomela, though she was dumb, found out a way to tell her sister the villany of Tereus. The way she discovered the injuries done to her was this: She described the violence Tereus offered her as well as she could, in embroidery, and sends the work folded up to her sister, who no sooner viewed it, but she boiled with rage, and was so transported with passion, that she could not <sup>b</sup> speak, her thoughts being wholly taken up in contriving how she should avenge the affront. First, then, she hastened to her sister, and brought her home without Tereus's knowledge. Whilst they were meditating revenge, her young son Itys came embracing his mother; but they carried him aside into the remote parts of the house, and slew him while <sup>c</sup> he hung about Progne's neck, and called her mother. When they had killed him, they cut him into pieces, and dressed the flesh, and gave it Tereus for supper, who <sup>d</sup> fed heartily on his own flesh and blood.

Grande doloris

Ingenium est, miserisque venit solertia rebus.

“ Desire of vengeance makes th' invention quick,

“ When, miserable, help with craft we seek.”

<sup>b</sup> Et (mirum potuisse!) silet; dolor ora repressit,

Verbaque quærenti satis indignantia linguæ

Defuerant, nec flere vacat: sed, fasque, nefasque

Confusura ruit, pœnaque in imagine tota est.

“ She held her peace, 'tis strange: Grief struck her mute,

“ No language could with such a passion suit;

“ Nor had she time to weep: Right, wrong, were mix'd

“ In her fell thoughts, her soul on vengeance fix'd.”

<sup>c</sup> Et mater, mater, clamantem, et colla petentem,

Ense ferit:

“ ——— He mother, mother, cries,

“ And on her clings, whilst by her sword he dies.”

<sup>d</sup> Vescitur, inque suam sua viscera congerit alvum.

“ ——— ——— ——— ——— ——— does eat,

“ And his own flesh and blood does make his meat.”

And when after supper he sent for his son Itys, <sup>a</sup> Progne told him what she had done, and Philomela shewed him his son's head. Tereus, incensed with rage, rushed on them both with his drawn sword; but they fled away, and fear added wings to their flight; so that Progne became a swallow, and Philomela a nightingale. Fury gave wings to Tereus himself; he was changed into a whoopo (*uppa*), which is one of the filthiest of all birds: And the gods, out of pity, changed Itys into a pheasant.

### SECT. VII. *The Sacrifices*

**T**O Mars <sup>b</sup> were sacrificed the wolf for his fierceness; the horse for his usefulness in war; the woodpecker and the vulture for their rapacity; the cock for his vigilance, which virtue soldiers ought chiefly to have; and grass, because it grows in towns that the war leaves without an inhabitant, and is thought to come up the quicker in such places as have been moistened with human blood.

Among the most ancient rites belonging to Mars, I do not know a more memorable one than the following: “<sup>c</sup> Whoever had undertaken the conduct of any

<sup>a</sup> Intus habes quod possis, ait: Circumspicit ille,  
Atque ubi sit, quærit; quærenti, iterumque vocanti,  
Prosiluit, Ityosque caput Philomela cipientum  
Misit in ora patris.

“Thou hast, said she, within thee that desire.

“He looks about, asks where. And while again

“He asks and calls; all bloody with the slain,

“Forth like a fury Philomela flew,

“And at his face the head of Itys threw.”

<sup>b</sup> Virg. *Æn.* 9. <sup>c</sup> Qui belli alicujus susceperat curam,  
sacrarium Martis ingressus, primo Anxia commovebat, post  
hastam simulacri ipsius; dicens, Mars, Vigila. Servius.

“ war, went into the vestry of the temple of Mars;  
 “ and first shook the Ancilia (a sort of holy shields),  
 “ afterward the spear of the image of Mars, and said,  
 “ Mars, watch.”

## C H A P. X.

### SECT. I *The Celestial Goddess JUNO. Her Image and Descent.*

**M.** YOU have viewed the five celestial gods; now look upon the celestial goddesses that follow them there in order. First, observe Juno riding in a <sup>a</sup> golden chariot, drawn by peacocks, distinguished by a sceptre, which she holds in her hand, and wearing a crown that is set about with roses and lilies.

She is the queen of the gods, and both the <sup>b</sup> sister and wife of Jupiter. Her father was <sup>c</sup> Saturn and her mother Ops: She was born in the island Samos, where she lived till she was married.

**P.** Really she carries a very majestic look. How bright, how majestic, how beautiful is that face! how comely are all her limbs! How well does a sceptre become those hands, and a crown that head! How much beauty is there in her smiles! How much gracefulness in her breast! Who could resist such charms, and not fall in love, when he sees so many graces? Her carriage is stately, her dress elegant and fine. She is full of majesty, and worthy of the greatest admiration. But what pretty damsel is that which waits upon her, as if she were her servant?

<sup>a</sup> Ovid. *Metam.* 2: Apuleius, l. 10.

<sup>b</sup> ——— Jovisque

Et soror et conjux.

Virg. *Æn.* 1.

<sup>c</sup> Apollon. *Argon.* 1.







*M.* It is Iris, <sup>a</sup> the daughter of Thaumias and Electra, and sister to the Harpies. She is Juno's messenger, as Mercury is Jupiter's; though Jupiter and the other gods, the furies, nay sometimes men, have sent her on a message. Because of her swiftness she is painted with wings, and she rides on a rainbow, as <sup>b</sup> Ovid says.

It is her office, besides, to unloose the souls of women from the chains of the body, as Mercury unlooses those of men. We have an example of this in Dido, who laid violent hands on herself; for, when she was almost dead, Juno sent Iris to loose her soul from her body, as <sup>c</sup> Virgil largely describes it in the fourth book of the *Æneid*.

But herein Iris differs from Mercury; for whereas he is sent both from heaven and from hell, she is sent

<sup>a</sup> Virg. *Æn.* 2. Nonn. 20. Idem 31. Hom. *Iliad.* 23.

<sup>b</sup> Effugit, et remeat per quos modo venerat arcus.

"On the same bow she went she soon returns."

Ovid. *Métam.* 23<sup>1</sup>

<sup>c</sup> Tum Juno omnipotens longum miserata dolorem,  
Difficilesque obitus, Irim demisit Olympo:  
Quæ lactantem animum, nexosque resolveret artus.  
Ergo Iris croceis per cælum roscida pennis,  
Mille trahens varios adverso Sole colores,  
Devolat, et supra caput adstitit. Hunc ego Diti  
Sacrum jussa fero, teque isto corpore solvo:  
Sic ait, et dextræ crinem secat, omnis et una  
Dilapsus color, atque in ventos vita recessit.

"Then Juno grieving that she should sustain

"A death so ling'ring and so full of pain,

"Sent Iris down to free her from the strife

"Of lab'ring nature, and dissolve her life.

"Downward the various goddess took her flight,

"And drew a thousand colours from the light:

"Then stood about the dying lover's head,

"And said, I thus devote thee to the dead.

"This off'ring to th' infernal gods I bear.

"Thus while she spoke she cut the fatal hair:

"The struggling soul was loos'd, and life dissolv'd in air.

from heaven only <sup>a</sup>. He oftentimes was employ'd in messages of peace, whence he was called the <sup>b</sup> *Peace-maker*: But Iris was always sent to promote strife and dissension, as if she was the goddess of discord: And therefore some think that her <sup>c</sup> name was given her from the contention which she perpetually creates; though others say she was called <sup>d</sup> Iris because she delivers her messages by speech, and not in writing.

## SECT. II: *The Children and Disposition of JUNO.*

children had Juno by Jupiter?

*M.* Vulcan, Mars, and Hebe: <sup>e</sup> Although some write that Hebe had no other parent than Juno, and was born in the manner following: Before Juno had any children, she eat some wild lettuces, set before her at a feast in Jupiter's house; and growing on a sudden big-bellied she brought forth Hebe, who, for her extraordinary beauty, was by Jupiter made goddess of youth, and had the office of cup-bearer of Jupiter given to her. But when by an unlucky fall she made all the guests laugh, Jupiter was enraged, turned her out from her office, and put Ganymede in her stead.

*P.* Which was Juno's most notorious fault?

*M.* Jealousy. I will give one or two of the many instances of it. Jupiter loved Io, the daughter of Inachus, and enjoyed her. When Juno observed that Jupiter was absent from heaven, she justly suspected

<sup>a</sup> Hesiod. in Theog.

Vid. Serv. in Æneid. 4.

Servius.

in Corinth;

<sup>b</sup> Εἰρηνοποιός, i. e. Pacificator.

<sup>c</sup> Ἰρις, quasi Ἐρις, contentio.

<sup>d</sup> Παρά το ἔριον, a loquendo.

<sup>e</sup> Pausan.

that the pursuit of his amours was the cause of his absence. Therefore she immediately flew down to the earth after him; and luckily found the very place where Jupiter and Io entertained themselves in private. As soon as Jupiter perceived her coming, fearing a chiding, he turned the young lady into a white cow. Juno seeing the cow, asked who she was, and from what bull she came? Says Jupiter, she was born on a sudden out of the earth. The cunning goddess, suspecting the matter, desired to have the cow, which Jupiter could not refuse, lest he should increase her suspicion. So Juno, taking the cow, gave it to Argus to keep; which Argus had an hundred eyes, two of which in their turns slept, while the others watched. Thus was Io under constant confinement; nor was the perpetual vigilance of her keeper her only misfortune; for, besides, she was fed with nothing but insipid leaves and bitter herbs, which hardship Jupiter could not endure to see; wherefore he sent Mercury to Argus to set Io free. Mercury, under the disguise of a shepherd, came to Argus, and with the music of his pipe lulled him asleep, and then cut off his head. Juno

↳ — Servandum tradidit Argo.

Centum luminibus cinctum caput Argus habebat :

Inde suis vicibus capiebant bina quietem :

Cætera servabant, atque in statione manebant.

Constiterat quocunque loco, spectabat ad Io,

Ante oculos Io, quamvis aversus habebat.

“ The goddess then to Argus straight convey’d

“ Her gift, and him the watchful keeper made.

“ Argus’s head an hundred eyes possess’d ;

“ And only two at once declin’d to rest ;

“ The others watch’d, and in a constant round,

“ Refreshment in alternate courses found.

“ Where’er he turn’d he always Io view’d,

“ Io he saw, tho’ she behind him stood.”

Ovid. *Metam.* 4.

grieved at Argus's death; and, to make him some amends, she turned him into a peacock, and <sup>c</sup> scattered his hundred eyes about the tail of the bird. Nor did her rage against Io cease, for she committed her to the furies to be tormented. Despair and anguish made her flee into Egypt, where she begged of Jupiter to restore her to her former shape. Her request being granted, she thenceforth took the name of Isis, the goddess of the Egyptians, and was worshipped with divine honour.

Juno gave another clear mark of her jealousy. <sup>d</sup> For when her anger against Jupiter was so violent that nothing could pacify her, king Cithæron <sup>e</sup> advised Jupiter to declare that he intended to take another wife. The contrivance pleased him; wherefore he takes an oaken image, dressed very beautifully, and puts it into a chariot, and declares publicly, that he was about to marry Platæa the daughter of Æsopus. The report spread, and came to Juno's ears; who immediately running thither, fell furiously upon the image, and tore all the clothes, till she discovered the jest; and laughing very much, she was reconciled to her husband: And from king Cithæron, the adviser of the artifice, she was afterwards called *Cithæronia*. The rest of the most considerable of her names follow.

<sup>c</sup> — Centumque oculos nox occupat una.

Excipit hos, volucrisque suæ Saturnia pennis

Collocat, et gemmis caudam stellantibus implet.

“ There Argus lies; and all that wondrous light

“ Which gave his hundred eyes their useful sight,

“ Lies buried now in one eternal night.

“ But Juno, that she might his eyes retain,

“ Soon fix'd them in her gaudy peacock's train.

<sup>d</sup> Doroth. de Nat. Fab.

<sup>e</sup> Plut. in Arist.

## SECT. III. Names of JUNO.

**ANTHIA**, or *Florida, Flowery*: <sup>f</sup> Pausanias mentions her temple.

*Argiva*, from the people <sup>g</sup> Argivi; amongst whom the sacrifices called *Ἡραία* [*Heraia*] were celebrated to her honour; in which an *becatomb*, that is, an hundred oxen were sacrificed to her. They made her image of gold and ivory, holding a pomegranate in one hand, and a sceptre in the other; upon the top of which stood a cuckoo, because Jupiter changed himself into that bird, when he fell in love with her.

*Bunæa*, from <sup>h</sup> Bunæus the son of Mercury, who built a temple to this goddess at Corinth.

*Calendaris*, from the old word <sup>i</sup> *calo*, to call; for she was called upon by the priests, upon the first days of every month; which days are called *calendæ*.

*Caprotina*. <sup>k</sup> On the nones of July, that is, on the seventh day, maid-servants celebrated her festival, together with several free women, and offered sacrifices to Juno under a wild fig-tree (*caprificus*) in memory of that extraordinary virtue which directed the maid-servants of Rome to those counsels which preserved the honour of the Roman name. For after the city was taken, and the Gallic tumults quieted, the borderers having an opportunity to oppress the Romans, who had already suffered so much, sent an herald to tell the Romans, that, if they desired to save the remainder of their city from ruin, they must send all their wives and daughters. The senate being strangely distracted hereat, a maid-servant, whose name was Philotis or Tutela, telling her design to the senate, took with her several other maid-servants, dressed them like mistresses

<sup>f</sup> In Corinth. <sup>g</sup> Dorothei. l. 2. Met. et Pausan. <sup>h</sup> Pausan. in Corinth. <sup>i</sup> Macrob. in Sat. <sup>k</sup> Plutarch. et Ovid. de Arte Amandi. Var. de Ling. Lat.

of families, and like virgins, and went with them to the enemy. Levy the dictator dispersed them about the camp; and they incited the men to drink much, because they said that was a festival day: The wine made the soldiers sleep soundly; whereupon a sign being given from a wild fig-tree, the Romans came and slew all the soldiers. The Romans were not forgetful of this great service; for they made all these maid-servants free, and gave them portions out of the public treasury: They ordered that the day should be called *Nonæ Caprotinæ*, from the wild fig-tree, from whence they had the sign: And they ordered an anniversary sacrifice to Juno Caprotina, to be celebrated under a wild fig-tree, the juice of which was mixed with the sacrifices in memory of the action.

*Curis* or *Curitis*, from her spear <sup>a</sup> called *curis* in the language of the old Sabines: The matrons were understood to be under her guardianship; whence, says <sup>b</sup> Plutarch, the spear is sacred to her, and many of her statues lean upon spears, and she herself is called *Quiritis* and *Curitis*. Hence springs the custom, that the bride combs her hair with a <sup>c</sup> spear found sticking in the body of a gladiator, and taken out of him when dead, which spear was called *hasta celibaris*.

*Cingula*, <sup>d</sup> from the girdle which the bride wore when she was led to her marriage; for this girdle was unloosed with Juno's good leave, who was thought the patroness of marriage.

*Dominduca* and *Interduca*, <sup>e</sup> from bringing home the bride to her husband's house.

*Ægeria*, <sup>f</sup> because she promoted, as they believed, the facility of the birth.

<sup>a</sup> Festus. <sup>b</sup> In Romulo. <sup>c</sup> Crinis nubentium comebatur hasta celibari, quæ scilicet in corpore gladiatoris stetit abjecti occisique. Arnob. contra Gentes. <sup>d</sup> A cingulo. Marian. de Nupt. <sup>e</sup> A ducenda uxore in domum mariti. August. de Civit. 7. <sup>f</sup> Quod eam partui egerendo opitulari crederent. Festus.

*Februalis, Februata, Februa, or Februla,* <sup>a</sup> because they sacrificed to her in the month of February <sup>b</sup>. Her festival was celebrated on the same day with Pan's feasts, when the Luperci, the priests of Pan, the god of shepherds, running naked through the city, and <sup>c</sup> striking the hands and bellies of breeding women with Juno's cloak (that is, with the skin of a goat) <sup>d</sup> purified them; and they thought that this ceremony caused to the women fruitfulness and easy labours. All sorts of purgation in any sacrifices were called *Februa*; and the animals sacrificed to Juno <sup>e</sup> were a white cow, a swine, and a sheep. The goose also, and the peacock, were sacred to her.

*Fluonia* <sup>f</sup> was another of her names.

*Hoplosmia*, that is, <sup>g</sup> armed completely, as she was worshipped at Elis; and from hence Jupiter is called *Hoplosmius*.

<sup>h</sup> *Juga*, because she is the goddess of marriages. <sup>i</sup> A street in Rome, where her altar stood, was called *Jugarius* from thence. And anciently people used to enter into the yoke of marriage at that altar. She is also by some called *Socigena*, because <sup>k</sup> she assists in the coupling the bride and bridegroom.

*Lacinia*, from the temple Lacinium, built and dedicated to her by <sup>l</sup> Lacinus.

*Lucina* and *Lucilia*, either from <sup>m</sup> the grove in which she had a temple, or from the light of this world, into which infants are brought by her. <sup>n</sup> Ovid

<sup>a</sup> Ex Sext. Pomp.      <sup>b</sup> Cum Lupercalibus.      <sup>c</sup> Ovid. Fast. 2.      <sup>d</sup> Februabant, *i. e.* purgabant. Cic. Phil. 2.

<sup>e</sup> Virg. En. 4. Idem 8.      <sup>f</sup> Ovid. *ibid.*      <sup>g</sup> Lil. Gyrald.

<sup>h</sup> Et Græce ζυγία, a jugo et conjugo. Serv. Æn. 4.

<sup>i</sup> Festus.      <sup>k</sup> Quod nubentes associet.      <sup>l</sup> Strab. l. 6.

Liv. l. 24.      <sup>m</sup> A luco vel luce. Var. de Ling. Lat.

<sup>n</sup> Gratia Lucina, dedit hæc tibi nomina Lucus,

Vel quia principium tu, dea, lucis habes.

“Lucina, hail, so nam'd from thy own grove.

“Or from the light thou giv'st us from above.” Fast. l. 2.



comprises both these significations of Lucina in a distich.

*Moneta*, <sup>a</sup> either because she gives wholesome counsel to those who consult her, or because she was believed to be the goddess of money.

<sup>b</sup> *Nuptialis*; and when they sacrificed to her under this name, <sup>i</sup> they took the gall out of the victim, and cast it behind the altar, to signify, that there ought to be no gall of anger between those who are married together.

*Opigena*, because she gives <sup>k</sup> help to women in labour.

*Parthenos*, the virgin; or <sup>l</sup> *Parthenia*, virginity; and she was so called, as <sup>m</sup> we are told, from hence: There was a fountain among the Argivi called Canathus, where Juno, washing herself every year, was thought to recover her virginity anew.

*Perfecta*, that is, Perfect: For <sup>n</sup> marriage was esteemed the perfection of human life, and unmarried people imperfect. Wherefore she did not become perfect, nor deserve that name, till she married Jupiter.

*Populona* or *Populonia*, <sup>o</sup> because people pray to her, or because they are procreated from marriage, of which she is a goddess.

And for the same reason she was called <sup>p</sup> *Pronuba*: Neither indeed were any marriages lawful, unless Juno was first called upon.

*Regina*, Queen: and this title she gives herself, as we read in <sup>q</sup> Virgil.

<sup>a</sup> Vel quod reddat monita salutaria, vel quod sit dea monetæ, id est, pecuniæ. Liv. l. 7. Suid. Ovid. Epist. Parid. <sup>b</sup> Græce Γαμηλια. <sup>i</sup> Euseb. 3. Præp. Evang. Plut. in Sympos. <sup>k</sup> Opem in partu laborantibus fert. Lil. Gyr. <sup>l</sup> Pindar. in Hymn. Olymp. <sup>m</sup> Pausan. in Corinth. <sup>n</sup> Jul. Pollux. l. 3. Apud Græcos eodem sensu Juno vocabatur Τελανα, et conjugium ipsum Τελειος, quod vitam humanam reddat perfectam. Vide Scholiast. Pindar. Od. 9. Veme. <sup>o</sup> Aug. de Civit. 6. Macrob. Saturn. 6. <sup>p</sup> Sen. in Medea.

<sup>q</sup> Ast ego, quæ divum incedo regina, Jovisque  
Et soror et conjux.

“ But I who walk in awful state above ;

“ The majesty of heav'n, sister and wife of Jove.

*Sospita*, <sup>a</sup> because all the women were supposed to be under her safeguard, every one of which had a Juno, as every man had his genius.

*Unxia* was another of her names, <sup>b</sup> because the posts of the door were anointed where a new-married couple lived: whence the wife was called <sup>c</sup> *Unor*.

#### SECT. IV. *The Signification of the Fable, JUNO the Air.*

**I**F we regard Varro's account, by Juno was signified the *earth*, and by Jupiter the *heavens*. By the marriage of which two, that is, by the commixture of the influences of the heavens with the vapours of the earth, all things almost are generated.

But, if we believe the Stoics, by Juno is meant the *air*; for that, as Tully says, <sup>d</sup> lying between the earth and the heavens, is consecrated by the name of Juno: And what makes this conjecture more probable, the Greek <sup>e</sup> names of Juno and the air have great affinity and likeness. Juno is called Jupiter's wife: <sup>f</sup> because the air, being naturally cold, is warmed by Jupiter, that is, by fire. She is called *Aeria*<sup>g</sup>; because she is the air itself, or rules in the air; and hence arises the story that Juno is bound by Jupiter with golden chains, iron anvils being hung at her feet: hereby the ancients signified, that the air, though naturally more like fire, yet it was sometimes mingled with earth and water, the heaviest elements.

<sup>a</sup> *sospitando*. Cic. Nat. Deor.

<sup>b</sup> *Ab unguendo*.

Gyrald.

<sup>c</sup> *Quasi Unxor, ab unguendis postibus*.

<sup>d</sup> *Aer interjectus inter cœlum et terram Junonis nomine consecratus est*. Cic. de Nat. Deor. 2.

<sup>e</sup> *Αἴρ. et Ἴηρα*.

<sup>f</sup> *Hellenic, in ἰὺς γιλοδοκία*. Hom. Iliad. 5.

<sup>g</sup> *Phuraut*.

And, as I mentioned before, every woman had a Juno, and every man had a genius, which were their tutelary or guardian angels<sup>a</sup>.

## CHAP. XI.

### SECT. I. MINERVA, or PALLAS.

#### *Her Image.*

**P.** THIS is a threatening goddess, and carries nothing but terror in her aspect.

**M.** It is Minerva, who derives her name, as some think,<sup>b</sup> from the threats of her stern and fierce look.

**P.** But why is she clothed with armour rather than with womens clothes? <sup>c</sup> What means that head-piece of gold, and the crest that glitters so? To what purpose has she a golden breastplate, and a lance in her right hand, and a terrible shield in her left? On the shield which she holds, I see a grisly head beset with snakes. And what means the cock and the owl that are painted there?

**M.** I will satisfy all your demands. She ought to be armed rather than dressed in womens clothes, because she is <sup>d</sup> the president and inventress of war.

The cock stands by her, because he is a fighting bird; and is often painted sitting on her head-piece; as does the owl, of which by and bye. But as for the head, which seems so formidable with snakes, she not only carries it on her shield, but sometimes also in the midst of her breast: It is the head of Medusa, one of

<sup>a</sup> Sen. Epist. 310.

<sup>b</sup> Minerva dicitur a minis.

<sup>c</sup> Apollón: 90.

<sup>d</sup> Virg. Æn. 11. Cic. de Nat. Deor.

l. 3.





the Gorgons, of which ° Virgil gives a beautiful description. The basilisk also is sacred to her, to denote the great sagacity of her mind, and the dreadful effects of her courage, she being the goddess both of wisdom and of war; for the eye of the basilisk is not only piercing enough to discover the smallest object, but is able to strike dead whatsoever creature it looks on. But, I believe, you do not observe an olive crown upon the head of this goddess.

*P.* It escaped my notice; nor do I yet see why the goddess of war should be crowned with an olive, which is an emblem of peace, as I remember I have read in <sup>P</sup> Virgil.

*M.* For that very reason, because it is the emblem ° of peace it ought to be given to the goddess of war: For war is only made that peace may follow. Though there is another reason too why she wears the olive; for she first taught mankind the use of that tree. When Cecrops built a new city, Neptune and Minerva contending about the name of that city, it was resolved that whichsoever of the two deities found out the most useful creature to man should give their name to the city. Neptune brought a horse, and Minerva caused an olive to spring out of the earth, which was judged a more useful creature for man than the horse.

° *Ægidaque horrifera, turbatæ Palladis arma,  
Certatim squammis serpentum, auroque polibant,  
Connexosque angues; ipsamque in pectore Divæ  
Gorgona, desecto vertentem lumina collo.*

“The rest refresh the scaly snakes that fold

“The shield of Pallas, and renew their gold:

“Full on the crest the Gorgon's head they place,

“With eyes that roll in death and with distorted face.”

*Æncid. 8.*

<sup>P</sup> *Paciferoque manu ramum præterdit olivæ.*

“And in her hand a branch of peaceful olive bears.”

° *Plut. in Themistoc. Herod. Terpsich.*

Therefore Minerva named the city, and called it *Athenæ*, after her own name, in Greek, *Aθηνæ*.

SECT. II. *The Birth of MINERVA.*

**H**ISTORY mentions <sup>a</sup> five Minervas. We shall speak only of that which was born of Jupiter, and to whom the rest are referred.

*P.* But how was she born ?

*M.* I will tell you, if you do not know, though it is ridiculous. When Jupiter saw that his wife Juno was barren, he through grief struck his forehead, and after three months brought forth Minerva ; from whence, as some say, she was called <sup>b</sup> *Tritonia*. Vulcan was his midwife, <sup>c</sup> who, opening his brain with the blow of an hatchet, was amazed when he saw <sup>d</sup> an armed virago leaping out of the brain of the father, instead of a tender, little, naked girl.

Some have said, that <sup>e</sup> Jupiter conceived this daughter when he had devoured Metis, one of his wives, with which food he presently grew big, and brought forth the armed Pallas.

They say, besides, <sup>f</sup> that it rained gold in the island of Rhodes when Minerva was born : Which observation <sup>g</sup> also Claudian makes.

<sup>a</sup> Cic. de Nat. Deor.

<sup>b</sup> Quasi *Τριτομηνίς*, vel *Τριμήνου*, tertio mense nata. *Athenæ*, apud Gyr. <sup>c</sup> Lucian. in Dialog. Deor.

<sup>d</sup> — De capitis fertur sine matre paterni  
Vertice cum clypeo prosiluisse suo.

“ Out of her father’s skull, as they report,

“ Without a mother, all in arms leap’d forth.”

<sup>e</sup> Hesiod. in Theogon.

<sup>f</sup> Strabo, l. 14.

<sup>g</sup> *Auratos Rhodiis imbres, nascente Minerva,  
Induxisse Jovem ferunt.*

“ At Pallas’ birth, great Jupiter, we’re told,

“ Bestrew’d the Rhodians with a shower of gold.”

SECT. III. *Names of MINERVA.*

**L**ET us first examine whence the names Minerva and Pallas are derived.

Minerva is so called from <sup>a</sup> diminishing: And it is very true, that she, being the goddess of war, diminishes the number of men, and both deprives families of their heads, and cities of their members. <sup>b</sup> But it may be derived from threatenings, as I said before; because her looks threaten the beholders with violence, and strike them with terror. Or, perhaps, she has her name from the good <sup>c</sup> admonitions she gives, because she is the goddess of wisdom. She is commonly thought to be wisdom itself; whence, when men pretend to teach those that are wiser than themselves, it is proverbially said, <sup>d</sup> *That a sow teaches Minerva.* And from this name of Minerva comes *minerval*, or *minervale* <sup>e</sup>, signifying the salary that is given by the scholars to their masters.

The Greeks call her *Athena*, because she never suck- ed the breast of a mother or nurse <sup>f</sup>; for she was born out of her father's head in full strength, and was there- fore called motherless <sup>g</sup>. Plato thinks she had this name from her skill <sup>h</sup> in divine affairs. Others think she was so named <sup>i</sup> because she is never enslaved, but en- joys the most perfect liberty: And indeed wisdom and philosophy give their votaries the most perfect freedom,

<sup>a</sup> Quod minuit vel minuitur. Cic. de Nat. Deorum.  
<sup>b</sup> Vel a minis, quod vim minetur. Cornif. ap. Gyr. <sup>c</sup> Vel a monendo. Festus. <sup>d</sup> Sus Minervam, οὐς Ἀθηνᾶν. Cic. Ep. 9. 18. <sup>e</sup> Græce διδασκῆν. <sup>f</sup> Ἀθηνᾶ, ab α non, et θηλαζειν, mammam fugere. <sup>g</sup> Ἀμητρως καὶ ἀμητρῶν. i. e. matre carens. Pollux, Phurnut. <sup>h</sup> Ἀθηνᾶ, siqua διογνη, vel ἡθνηση, hoc est, quæ divina cognoscit. Plato in Cratylo. <sup>i</sup> Ab α non, et θησασθαι, servire.



as the Stoics well observe, who say, <sup>a</sup> the philosopher or wise man is the only free man.

She is called *Pallas*, from a giant of the same name, which she slew; or from the lake Pallas, where she was first seen by men; or, lastly, which is more probable, <sup>b</sup> from brandishing her spear in war.

She had many other names, which I might now recount to you; but because a great many of them are insignificant and useless, I shall only speak of two or three, after I have first discoursed of the Palladium.

The Palladium was an image of Pallas, preserved in the castle of the city of Troy: For, while the castle and temple of Minerva were building, they say this image fell from heaven into the temple before it was covered with a roof. This raised every body's admiration; and when the oracle of Apollo was consulted, he answered, that the city should be safe as long as the image remained within it. Therefore, when the Grecians besieged Troy, they found that <sup>c</sup> it was impossible to take the city unless the Palladium was taken out of it. This business was left to Ulysses and Diomedes, who undertook to creep into the city through the common sewers, and bring away this fatal image. When they had performed this, Troy was taken without any difficulty. <sup>d</sup> Some say it was not lawful for any person to remove that Palladium, or even to look upon it. Others add, that it was made of wood, so that it was a wonder how it could move the eyes and shake the spear. Others, on the contrary, report, that it was made of the bones of Pelops, and sold to the Trojans by the Scythians: They add, that Æneas recovered it, after it had been taken by the Greeks, from Diomedes, and carried it with him into <sup>e</sup> Italy,

<sup>a</sup> Liber nemo est nisi sapiens. Tullius in Paradox.

<sup>b</sup> Ἀπὸ τοῦ παλλίῃ το δόρυ, a vibranda hasta. Servius in Æn. 1.

<sup>c</sup> Ovid. Fast. 5. <sup>d</sup> Herodian. l. 1. Plut. in Paral. Serv.

in Æn. 2. Clem. in Protrep.

<sup>e</sup> Dion. Hal. 1. Ant.

where it is laid up in the temple of Vesta, as a pledge of the stability of the Roman empire, as it had been before a token of the security of Troy. And, lastly, others write that there were two Palladiums; one of which Diomedes took, and another Æneas carried with him.

*Parthenos*, i. e. *the Virgin*, was another of Minerva's names; from whence <sup>a</sup> the temple at Athens, where she was most religiously worshipped, was called *Parthenon*: For Minerva, like Vesta and Diana, was a perpetual virgin, and such a lover of chastity, that she deprived Tiresias of his sight, because he saw her bathing in the fountain of Helicon: <sup>b</sup> But Tiresias's mother, by her humble petitions, obtained, that, since her son had lost the eyes of his body, the sight of his mind might be brighter and clearer, by having the gift of prophecy. <sup>c</sup> Ovid, indeed, assigns another cause of his blindness; to wit, when Jupiter and Juno, in a merry dispute, made him judge; because, when he killed a she-serpent, he had been turned into a woman, and, after seven years, when he killed a he-serpent, he was again turned into a man, he pronounced for Jupiter; wherefore Jupiter deprived him of his sight. There is another illustrious instance of the chastity of Minerva: <sup>d</sup> When Neptune had enjoyed the beautiful Medusa (whose hair was gold) in her temple, she changed into snakes that hair which had tempted him; and caused those that looked upon her thereafter to be turned into stones.

Her name *Tritonia* was taken from the lake <sup>e</sup> Triton, where she was educated; as we may also learn from

<sup>a</sup> Homer. in Hymn. ad Venerem.

<sup>b</sup> Homer. Odyss. l. 10.

<sup>c</sup> Lib. Metam.

<sup>d</sup> Nat. Com. l. 7. c. 18.

<sup>e</sup> Pausan. in Bœot. l. 9.

<sup>a</sup> Lucan, who mentions the love which Pallas bears to this lake; or from *τρίτων* or *τρίτων* [*Triton*], a word which, in the old Bœotian and Æolic language, signifies a head, because she was born of Jupiter's head. Yet, before we leave the lake Triton, let me tell you the ceremonies that were performed upon the banks of it in honour of Minerva: <sup>b</sup> A great concourse of people out of all neighbouring towns assembled to see the following performance: All the virgins came in several companies, armed with clubs and stones, and a sign being given, they assaulted each other; she who was first killed was not esteemed a virgin, and therefore her body was disgracefully thrown into the lake; but she who received the most and the deepest wounds, and did not give over, was carried home in triumph in a chariot, in the midst of the acclamations and praises of the whole company.

*Ἐργατις* <sup>c</sup> [*Ergatis*] *Operaria*, *Workwoman*, was her name among the Samians, her worshippers; because she invented several arts, especially the art of spinning, as we learn from the <sup>d</sup> poets; thus, <sup>e</sup> the distaff is ascribed to her, and sometimes is called <sup>f</sup> Minerva,

<sup>a</sup> Hanc et Pallas amat, patrio quod vertice nata  
Terrarum primam Lybien (nam proxima cœlo est,  
Ut probat ipse calor) tetigit, stagnique quieta.  
Vultus vidit aqua, posuitque in margine plantas,  
Et se delecta, Tritonida dixit, ab unda.

“ This Pallas loves, born of the brain of Jove,  
“ Who first on Lybia trod (the heat doth prove  
“ This land next heaven); she standing by the side,  
“ Her face, within the quiet water spy'd,

“ And gave herself from the lov'd pool a name.”

<sup>b</sup> Tritonia.—Herod. in Melp. <sup>c</sup> Ex. Hesych. Isid. l. 10.

<sup>d</sup> Ovid. Metam. 6. Virgil. Æn. 7. Theocrit. Eclog. 34.

<sup>e</sup> Nam illa colo calathisque Minervæ

Fæmineas assueta manus.

Ovid. Met.

“ To Pallas' arts her hands were never train'd.”

<sup>f</sup> Cui tolerare colo vitam tenuique minerva. Virg. Æn. 8.

“ By th' spinster's trade she gets her livelihood.”

because she was the inventress of it. Although Minerva so much excelled all others in spinning, yet Arachne, a young lady of Lydia, challenged her in this art, but it proved her ruin; for the goddess tore her work, and struck her forehead with a <sup>a</sup> spoke of the wheel. This disgrace drove her into despair, so that she hanged herself; wherefore Pallas, out of compassion, brought her again to life, and turned her into a spider, <sup>b</sup> which continues still employed in spinning. The art of building, especially of castles, was Minerva's invention; therefore she was believed to preside over them.

She is called *Musica*; because, says Pliny, <sup>c</sup> the dragons or serpents in her shield, which, instead of hair, encompassed the Gorgon's head, rung and resounded, if the strings of an harp or cittern near them were touched. But it is more likely that she was so named because she invented the pipe; upon which, when she played by the river-side, and saw in the water how much her face was swelled and deformed by blowing it, she was moved with indignation, and threw it aside, saying, <sup>d</sup> "The sweetness of the music is too dear if purchased with so much loss."

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<sup>a</sup> Frontem percussit Arachnes:

Non tulit infelix, laqueoque animosa ligavit

Gutturam, pendentemque Pallas miserata levavit.

Atque, ita, Vive quidem, pende tamen, improba, dixit.

"Arachne thrice upon the forehead smote;

"Whose great heart brooks it not: About her throat

"A rope she ties; remorseful Pallas staid

"Her falling weight; live, wretch; yet hang, she said."

<sup>b</sup> — Et antiquas exercet Aranea telas.

"And now a spider turn'd, she still spins on. *Metam.* 6.

<sup>c</sup> Dicta est musica, quod dracones in ejus Gorgone ad ictus citharæ tinnitu resonabant. *Plin. Nat. Hist.* l. 34. c. 8.

<sup>d</sup> — I procul hinc, non est mihi tibia tanti,

Ut vidit vultus Pallas in amne suos.

"Away, thou art not so much worth she cry'd,

"Dear pipe, when she her face i' th' streams

<sup>a</sup> *Glaucopis* was another of her names; because her eyes, like the eyes of an owl, were grey or sky-coloured; that is, of a green colour mixed with white. Others think that she was not called so from the colour of her eyes, but from the terror and formidableness of her mien; for which reason lions and dragons are also called *Glaucii* and *Cæsii*.

She was also called *Pylotis*, from <sup>b</sup> a Greek word signifying a gate: For, as the image of Mars was set up in the suburbs, so her effigy or picture was placed on the city gates, or doors of houses; whereby they signified, that we ought to use our weapons abroad, to keep the enemy from entering our towns: but in the town we must use the assistance of Minerva, not of Mars; that is, the state ought to be governed at home by prudence, counsel, and law.

SECT. IV. *The Signification of the Fable. PALLAS  
the Symbol of Wisdom and Chastity.*

**B**Y this story of Minerva <sup>c</sup> the poets intended to represent wisdom, that is, true and skilful knowledge, joined with discreet and prudent manners. They hereby signified also the understanding of the noblest arts, and the accomplishments of the mind; the virtues, and especially chastity. Nor, indeed, without reason; for,

1. Minerva is said to be born out of Jupiter's brain; because the wit and ingenuity of man did not invent the useful sciences, which for the good of man

<sup>a</sup> Γλαυκοπίς, habens oculos glaucos et cæsios, quales habet γλαυξ, noctua. Pausan. in Attic.  
<sup>b</sup> Απο της πυλης, a porta. Phurnut. Æschyl. in Eumenid.  
<sup>c</sup> Cic. 1. Offic.

## *Of the Gods of the Heathens.*

were derived from the brain of Jupiter ; that is, from the inexhaustible fountain of the divine wisdom, from whence not only the arts and sciences, but the blessings of wisdom and virtue, also proceed.

2. Pallas was born armed ; <sup>a</sup> because a wise man's soul, being fortified with wisdom and virtue, is invincible : He is prepared and armed against fortune ; in dangers he is intrepid, in crosses unbroken, in calamities impregnable. Thus, <sup>b</sup> “ though the image of Jupiter sweats in foul weather ; yet as Jupiter himself is dry and unconcerned with it, so a wise man's mind is hardened against all the assaults that fortune can make upon his body.”

3. Minerva is a virgin, <sup>c</sup> as all the muses are ; and, accordingly, the sight of God is promised to pure and undefiled eyes ; for even the heathens thought that chaste eyes could see God ; and wisdom and modesty has often appeared, in the visions of holy men, in the form and habit of virgins.

4. Minerva has a severe look, and a stern countenance ; because a wise and modest mind gains not its reputation and esteem from outward beauty and finery, but from inward honour and virtue ; for wisdom joined with modesty, though clothed with rags, sends forth a glorious shining lustre ; she has as much beauty in tattered garments as when she is clothed with purple ; and as much majesty when she sits on a dunghil as when she is placed on a throne. She is as beautiful and charming, when joined to the infirmities and decays of old age, as when she is united to the vigour and comeliness of youth.

<sup>a</sup> Cicero in Paradoxis.

<sup>b</sup> Quèmadmodum enim non colliquescit Jupiter dum simulacrum ejus liquefit ; sic sapientis animus ad quoslibet adversæ fortunæ casus obdurescit. Seneca.

<sup>c</sup> Greg. Nyss. de Virg. initio capitum 4. et 5. Serv. in *Æneid*.

5. She invented and exercised the art of spinning. From hence, other virgins, if they would preserve their chastity, may learn never to indulge idleness, but to employ themselves continually in some sort of work; after the example of <sup>a</sup> Lucretia, a noble Roman princess, who was found late at night spinning among her maids, working, and sitting in the middle of the room, when the young gentlemen came thither from the king.

6. As the spindle and the distaff were the invention of Minerva, so they are the arms of every virtuous woman. When she is furnished with these she will despise the enemy of her honour, and drive away Cupid from her with the greatest ease; <sup>b</sup> for which reason those instruments were formerly carried before the bride when she was brought to her husband's house; and somewhere it is a custom, at the funeral of women, to throw the distaff and spindle into the grave with them.

7. As soon as Tiresias had seen Minerva naked, he lost his sight. Was it for a punishment, or for a reward? Surely he never saw things so acutely before; for then he became a prophet, and knew future things long before they were acted. Which is an excellent precept to us, that he who had once beheld the beauty of true wisdom clearly, may, without repining, lose his bodily sight, and want the view of corporeal things, since he beholds the things that are to come, and enjoys the contemplation of eternal heavenly things, which are not visible to the eye.

8. An owl, a bird seeing in the dark, was sacred to Minerva, and painted upon her images, which is the representation of a wise man, who, scattering and dispelling the clouds of ignorance and error, is clear-sighted, while others are stark blind.

<sup>a</sup> Liv. l. 1.

<sup>b</sup> Bellos. lib. ult. c.







d. What can the Palladium mean, an image which gave security to those cities in which it was placed, unless that those kingdoms flourish and prosper where wisdom presides? It is supposed to have fallen down from heaven, that we may understand (what we find confirmed by the Scripture) <sup>a</sup> that "every good and perfect gift comes from above, and descends from the Father of lights."

To this I add the inscription which was heretofore to be seen in the temple of Minerva, written in golden letters, among the Egyptians: <sup>b</sup> "I am what is, what shall be, what hath been; my veil hath been unveiled by none: The fruit which I have brought forth is this, the sun is born." Which are words, as I think, full of mysteries, and contain a great deal of sense: Let every one interpret them according to his mind.

## C H A P. XII.

### SECT. I. VENUS. *Her Image:*

your eyes now to a sweet object, and view that goddess, in whose countenance all graces sit and play, and discover all their charms. You see a pleasantness, a mirth, a joy, in every part of her face: You see a thousand pretty beauties and delights sporting wantonly in her snowy bosom. Observe with what a becoming pride she holds up her head and views herself, where she finds nothing but joys and soft delights. She is clothed with a <sup>c</sup> pur

<sup>a</sup> Epist. Jac. i. 17.

<sup>b</sup> Ego sum quæ sunt, erunt, quæ fuerunt: Velum meum revelavit nemo. Quem ego fructum peperit, sol est natus. Vide Lil. Gyrard. Synt. 12.

<sup>c</sup> Philostrat. l. 2. Imag. Ovid. Metam. 15. Ovid. l. 6. Horat. Od. 3. Ovid. Metam. 10. Sappho Poet.

mantle, glittering with diamonds. By her side stand two Cupids, and round her are the three graces, and after follows the lovely beautiful Adonis, who holds up the goddess's train. The chariot in which she rides is made of ivory, finely carved, and beautifully painted and gilt, and is drawn by swans and doves, or swallows, as Venus directs, when she pleases to ride in it.

*P.* Is that Venus, the goddess of love, the patroness of strumpets, the vile promoter of impudence and lust, infamous for so many whoredoms, rapes, and incests?

*M.* Yes, that is Venus, whom, in more honourable terms, men stile the goddess of the graces, the author of elegance, beauty, neatness, delight, and chearfulness: But in reality she is, as you say, an impudent strumpet, and the mistress and president of obscenity.

*P.* Why then is she so beautifully painted? Why is her dress so glorious? Why is not her chariot rather drawn by swine, or dogs, or goats, than swans or doves, the purest and chastest of birds? Infernal and black spirits are attendants more suitable to her than the graces.

*M.* What do you say? Blind foolish men used formerly to erect altars, and deify their vices; they hallowed the greatest impieties with frankincense, and thought to ascend into heaven by the steps of their iniquities: But let us not inveigh against the manners of men, but rather proceed in our story of Venus.

You will in other places see her painted, sometimes like a young virgin rising from the sea, and riding in a shell; again, like a woman holding the shell in her hand, her head being crowned with roses. <sup>a</sup> Sometimes her picture has a silver looking-glass in its hand, and on its feet are golden sandals and buckles. In the pic-

<sup>a</sup> Philostrate, in *Imagin.* Pausan. in

tures of the Syconians, she holds poppy in one hand, and an apple in the other. They consecrated to her the thighs of all sacrifices except swine; for Venus, though she herself be filthy and unclean, abominates swine for their uncleanness; or rather because a boar killed Adonis her gallant. <sup>a</sup> At Elis she was painted treading on a tortoise, showing thereby that virgins ought not to ramble abroad, and that married women ought to keep silence, love their own home, and govern their family. She wore a girdle or belt, called *Cestus* (from which some derive *incestus*, incest), in which all kinds of pleasure, delights, and gratifications were folded up. <sup>b</sup> Some gave her arrows, and make Python or Suada, the goddess of eloquence, her companion.

## SECT. II. *The Descent of VENUS.*

**W**E learn from several authors <sup>c</sup>, that there were four Venus's born of different parents; but this Venus, of whom we speak, was the most eminent of them, and had the beauties, as well as the blemishes, of the other commonly ascribed to her. <sup>d</sup> She sprang from the froth of the sea, which froth was made when they cut off the secrets of Cœlus, or his son Saturn, and threw them into the sea. <sup>e</sup> Hence she was by the Greeks called *Aphrodite*; though others think she was so named from the madness with which lovers abound. <sup>f</sup> As soon as she was born, she was laid, like a pearl, in a shell instead of a cradle, and was driven by Zephyrus upon the island Cyprus, where the Hours [*Ho*

<sup>a</sup> Plut. in Præc. Connub. et lib. de Isid. et Osir. <sup>b</sup> Hom. Iliad. 14. Eurip. in Medea. Ex Phurnut. <sup>c</sup> Cic. de Nat. Deor. <sup>d</sup> Hesiod. Theogon. <sup>e</sup> Ex Ἀφροί, spuma; vel, ut alii dicunt, ἄπυ του ἀφρα νιου, insanire. Ex et Phurnut., <sup>f</sup> Hom. in Hymn. ad

received her, and took her into their bosoms, educated, accomplished, and adorned her; and, when she came to age, carried her into heaven, and presented her to the gods, who being taken with her beauty, all desired to marry her; but at last she was betrothed to Vulcan, and afterward married to him.

### SECT. III. *Names of VENUS.*

**S**HE is called Venus, says Tully, <sup>a</sup> because all things are subject to the laws of love, or are produced and begotten by love: Or else, as <sup>b</sup> others say, her name is given her, because she is eminently beautiful, for she is the goddess of beauty: Or, lastly, she is so called, because she <sup>c</sup> was a stranger or foreigner to the Romans; for she was first worshipped by the Egyptians, and from the Egyptians she was translated to the Greeks, and from thence to the Romans.

*Amica*, Ἠταιρα [*Hetaira*], was a name given her by the Athenians, <sup>d</sup> because she joins lovers together: and this Greek word is used both in a good and bad signification, signifying both a sweetheart and a strumpet.

*Armata*: because, <sup>e</sup> when the Spartan women sallied out of their towns, besieged by the Messenians, and beat them, their husbands, who were ignorant of it, went out to fight, and met their wives returning from the pursuit: The men, believing them enemies, made themselves ready to fight; but the women showed, both by words and by deeds, that they were their

<sup>a</sup> A veniendo, quod ad omnes res veniat, vel quod per eam omnia proveniant ac progignantur. <sup>b</sup> Venus quasi venusta. Pausan. in Attic.

<sup>c</sup> Venus a veniendo, quasi adventitia, sic Græcorum doctrina adventitia et transmarina vocabatur. Cic. Offic. l. 1.

<sup>d</sup> Ἠταιρα, id est, socia, amicos et amicas jungeret. Festus ex Apoll. et Hesych.

<sup>e</sup> Pausan. in Lucan. et in Attic.

wives; and for this reason a temple was dedicated to *Venus Armata*.

The Sidonians called her <sup>a</sup> *Astarte*, or *Dea Syria* (which goddess, others think, was the moon), and worshipped her in the figure of a star.

*Apaturia*, that is, <sup>b</sup> the deceiver; for neither is any thing more deceitful than a lover, nor any thing more fraudulent than love, which flatters our eyes, and pleases us, like roses in their finest colours, but leaves a thorn in the heart; it torments the mind and wounds the conscience.

She was called by the Romans <sup>c</sup> *Barbata*; because, when the Roman women were so troubled with a violent itching that all their hair fell off, they prayed to Venus, and their hair grew again: whereupon they made an image of Venus with a comb, and gave it a beard, that she might have the signs of both sexes, and be thought to preside over the generations of both. That this might be expressed more plainly, the uppermost part of the image represented a man, and the lower part of it a woman.

*Cypris*, *Cypria*, and *Cyprogenia*, because she was worshipped in the island of Cyprus. *Cytheris* and *Cytherea*, from the island of <sup>d</sup> Cytherea, whither she was first carried in a sea-shell.

There was a temple at Rome dedicated to *Venus Calva*; <sup>e</sup> because, when the Gauls possessed that city, ropes for the engines were made with the women's hair.

*Gluciana*, from <sup>f</sup> *cluo*, an old word, to fight; because her image was set up in the place in which the peace was concluded betwixt the Romans and Sabines.

<sup>a</sup>, from the mountain <sup>g</sup> Eryx in the island of

<sup>a</sup> Epiph. contra Hæres. Euseb. 1. de Præp. Evang.

<sup>b</sup> Ab Ἀπαρᾶ, fallo. Lucian. de Dea Syr. Strabo. l. 11.

<sup>c</sup> Serv. Macrob. Suidas et alii. <sup>d</sup> Festus. <sup>e</sup> Lactant. lib. 1. Divin. Institut.

<sup>f</sup> Vegetius de re militari.

<sup>g</sup> Plin. l. 15. Polyb. l. 1. Serv. Æu. 1.

Sicily; upon which Æneas built a splendid and famous temple to her honour, because she was his mother.

<sup>a</sup> Horace makes mention of her under this name.

<sup>b</sup> She is properly called *Ridens*, and Homer calls her <sup>c</sup> a lover of laughing; for she is said <sup>d</sup> to have been born laughing, and from thence called the goddess of mirth.

*Hortensis*, because she looks after the production of seed and plants in gardens. And Festus tells us, that the word *Venus* is by Nævius put for *herbs*, as *Ceres* is for *bread*, and *Neptunus* for *fish*.

<sup>e</sup> *Idalia* and *Acidalia*, from the mountain *Idalus*, in the island *Cyprus*, and the fountain *Acidalius* in *Bœotia*.

*Marina*, because she was born of the sea, and begotten of the froth of the waters; which <sup>f</sup> Ausonius hath elegantly mentioned in his poem.

From thence she is called <sup>g</sup> *Aphroditis* and *Anadyomene*; that is, emerging out of the waters, as *Apelles* painted her; and *Pontia*, from *Pontus*. Hence came the custom, that those who had escaped any danger by water used to sacrifice to *Venus*. Hence also the mariners observed those solemnities called *Aphrodisia*, which *Plutarch* describes in a treatise against *Epicurus*.

*Melanis* or *Melanis*, <sup>h</sup> that is, dark and concealed: Of which nature are all nocturnal amours, both law-

<sup>a</sup> Sive tu mavis, Erycina ridens,

Quam Jocus circumvolat et Cupido.

<sup>b</sup> "If you, blithe goddess, will our side defend,

<sup>c</sup> "Whom Mirth and brisk Desire do still attend."

Hor. l. i. Od. 2.

<sup>d</sup> Suidas Phurnut.

<sup>e</sup> Φιλομειδης, i. e. amans risus,

Hom. Iliad. 20.

<sup>f</sup> Hesiod. <sup>g</sup> Virg. Æn. i. et Serv. Horatius sæpe.

<sup>h</sup> Orta salo, suscepta solo, patre edita Cœlo.

"Heav'n-gave her life, the sea a cradle gave,

"And earth's wide regions her with joy receive."

<sup>i</sup> Plin. 35. c. 10. Alex. ab Alex. Clitipho et Leucippe.

<sup>k</sup> Nigra et tenebrosa, a Νιγρος, i. e. niger, quod ris opus amat tenebras. Pausan. in Arcad.

ful and unlawful. For <sup>a</sup> “works of love do all of them seek the dark. Whence the Egyptians worshipped a Venus, called <sup>b</sup> *Scoteia*, a goddess to be “admired in the night,” that is, in marriage.

*Meretrix*, <sup>c</sup> because she taught the women in Cyprus to prostitute themselves for money.

<sup>d</sup> *Migonitis* signifies her power in the management of love. Therefore Paris, after he had mixed embraces with Helena, dedicated the first temple to <sup>e</sup> *Venus Migonitis*; and <sup>f</sup> Virgil uses a like expression speaking of the affairs of love.

She is called *Murcia* in Livy and Pliny, *quasi Myrtea*, because the myrtle was sacred to Venus; and her temple upon the Aventine mountain at Rome was anciently called *Murcus*.

*Paphia*, from the city of Paphos in the island of Cyprus, where they sacrificed flowers and frankincense to her. And this is mentioned by <sup>g</sup> Virgil. This

<sup>a</sup> Pind. Od. 9. Pyrr. ex Hesyc.

<sup>b</sup> Σκοτία και νυκτι

δαμαση, Dea admiranda a noctu et tenebris. Eurip. in Hippol.

<sup>c</sup> Lect. et Serv.

<sup>d</sup> Α μιγονιτι, i. e. misceo.

Pausan. in Lacon.

<sup>e</sup> Veneri Migonitidi.

<sup>f</sup> — Quem Rhea sacerdos,

Furtivo partu, sub luminis edidit auras,

Mixta deo mulier.

Æneid. 7.

“ — Him priestess Rhea bore

“ Into the lightsome world; so stol’n by joy,

“ Mix’d with a deity, she brought a boy.”

<sup>g</sup> Ipsa Paphum sublimis adit, sedesque revisit

Læta suas, ubi templum illi, centumque Sabæo

Thure calant aræ, sertisque recentibus halant. Æneid. 1.

“ This part perform’d, the goddess flies sublime,

“ To visit Paphos and her native clime,

“ Where garlands, ever green and ever fair,

“ With vows are offer’d, and with solemn pray’r;

“ An hundred altars in her temple smoke,

“ A thousand bleeding hearts her pow’r invoke.”



## Of the Gods of the Heathens.

image had not a human shape; but, as <sup>a</sup> Tacitus says, “It was from the top to the bottom of an orbicular figure, a little broad beneath; the circumference was small and sharpening towards the top like a sugar-loaf. The reason unknown.” <sup>b</sup> Lucan observes, that it was usual to worship other gods in confused shapeless figures. And it is certain the goddess Pessinuntia (of whom we shall say more when we speak of Cybele) was nothing but a shapeless stone, which fell down from heaven, as we find from Herodian. So <sup>c</sup> Tertullian says, “Even Pallas, the Athenian goddess, and Ceres, the goddess of corn, both of them without any certain effigies to them, but mere rugged stakes and shapeless pieces of wood, are things that are bought and sold.” And Arnobius adds, <sup>d</sup> “The Arabians worshipped a stone without form or shape of a deity.”

Her name, <sup>e</sup> *Verticordia*, signifies the power of love to change hearts and ease the minds of men from all cares that perplex them. <sup>f</sup> Ovid mentions this power of hers. And for the same reason Venus is called in the Greek <sup>g</sup> *Epistrophia*.

<sup>a</sup> Erat continuus orbis, latiore initio, tenuem in ambitum, metæ modo exurgens; et ratio in obscuro. Lib. 3.

<sup>b</sup> — simulacraque mœsta Deorum

Arte carent, cæsisque extant informia truncis.

“All artless, plain, mishapen trunks they are,

“Their moss and mouldiness procures a fear.”

<sup>c</sup> Et Pallas Attica et Ceres Farrea sine effigie, rudi palo, et infirmi ligno, prostant. Tertul. in Apoll. <sup>d</sup> Arabes informem coluerunt lapidem. Arnob. contra Gentes, lib. 6.

<sup>e</sup> Quasi corda vertens.

<sup>f</sup> Templâ jubet fieri Veneri, quibus ordine factis,

Inde Venus verso nomina corde tenet.

Fast.

“Temples are rais'd to Venus, whence the name,

“From changing minds, of Verticordia came.”

<sup>g</sup> *Ἐπιστροφία*, quod vertat homines. Pausan. Attica

SECT. IV. *Actions of VENUS.*

**W**HAT deeds can you expect from an impudent and powerful strumpet but those which are full of lewdness, mischief, and plagues? It were endless only to repeat the names of all those whom she has armed to the ruin of one another; whom she has turned into beasts, by inciting them to commit such monstrous wickedness as modesty cannot mention.

For who, without blushing, can hear the story of Nictimene? who, inspired by impure lust, and raging with cursed flames, <sup>a</sup> is said to have committed incest with her own father; for which abominable wickedness she was changed into an owl, an ugly dismal bird of the night, who, <sup>b</sup> conscious of her guilt, never appears in the day-time, but seeks to conceal her shame, and cover it by darkness, being driven from the society of all birds.

Who does not abhor the same fact of Myrrha, which was contrived and committed by the encouragement and the assistance of Venus? She committed incest with her own father by the assistance of Cynaras, her old nurse, but her sin proved her ruin; <sup>c</sup> for she was turned into a tree, which always, as it were, bewails its impurity, and sends forth drops like tears.

<sup>a</sup> — Patrium temerasse cubile.

Ovid. Met. 4.

“To have defil'd her father's bed.”

<sup>b</sup> — Conscia culpæ

Conspectum, lucemque fugit; tenebrisque pudorem  
Celat, et a cunctis expellitur aëre toto.

“Still conscious of her shame avoids the light,

“And strives to shroud her guilty head in night,

“Expell'd the winged choir.”

<sup>c</sup> Quæ quanquam amisit veteres cum corpore sensus,  
Flet tamen, et tepidæ manant ex arbore guttæ.

“Tho' sense with shape she lost, still weeping she

“Sheds bitter tears, which trickle from her tree”

Ovid. Met. 10.

Why should I mention the Propoetides, the Chiefs of strumpets, who denied that Venus was a goddess? They were the first prostitutes, and <sup>a</sup> were afterwards turned into stones.

Why should I set before you Pygmalion, a statuary? who, considering the great inconveniences of marriage, had resolved to live single; but afterward making a most elegant and artificial image of Venus, he fell so much in love with his own workmanship, that he begged of Venus to turn it into a woman, and enliven the ivory. His wishes were granted, and he begot of this image Paphos, from whom the <sup>b</sup> island Paphos had its name.

And here it will not be absurd briefly to relate the stories of Pyramus and Thisbe, Atalanta and Hippomenes, Paris and Helena, three couple of most unfortunate lovers.

Pyramus and Thisbe were both inhabitants of the city of Babylon; equal in beauty, age, conditions, and fortune. They began to love each other from their cradles. Their houses were contiguous, so that their love arose from their neighbourhood, grew greater by their mutual play, and was perfected by their singular beauty. This love increased with their years, and when they were marriageable, they begged their parents consent, which was refused, because of some former quarrels between the two families. And that the children might not attempt any thing against their parents will, they

<sup>a</sup> ——— pro quo sua numinis ira

Corpora, cum forma, primum vulgasse feruntur;

Utque pudor cessit, sanguisque induruit oris,

In rigidum parvo silicem discrimine versæ. Ovid. *Met.* 10.

“The first that ever gave themselves for hire,

“To prostitution, urg’d by Venus’ ire;

“The looks embolden’d, modesty now gone,

“Convert at length to little differing stone.”

<sup>b</sup> ——— de quo tenet insula nomen.

“From whom the island does its name :

were not permitted to see each other, or to speak together. What could Pyramus do? Or how could Thisbe bear this? There was a partition-wall between both houses, in which wall there was a small chink, never discovered by any of the servants. This crevice <sup>a</sup> the lovers found, and met here. Their words and their sighs went through, but kisses could not pass; which, when they parted, they <sup>b</sup> printed on each side of the wall. But what a fatal rapture in their hearts did this small breach in the wall produce! for their love was too great to be confined to such narrow bounds: The next night, therefore, they resolved to enjoy that liberty abroad, which they could not receive at home, by escaping into a neighbouring wood, where they agreed to meet under the shade of a large mulberry-tree, which stood close to a fountain. When night came on, Thisbe deceives her keepers, and escapes first, and flies into the wood; for love gave her wings. When she came to the appointed place, <sup>c</sup> a lioness came fresh from the slaughter of some cattle, to drink at the fountain. Thisbe was so frightened that she ran into a cave, and in her flight her veil fell from her head;

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<sup>a</sup> Quid non sentit amor?

— Illam primi vidistis, amantes,  
Et vocis fecistis iter; tutæque per illud  
Murmure blanditiæ minimo transire solebant.

“ This for so many ages undescri’d

“ (What cannot love find out?) the lovers spy’d,

“ By which their whisp’ring voices softly trade,

“ And passion’s am’rous embassies convey’d.”

Ovid. Met. 4.

<sup>b</sup> ——— partique dedere

Oscula quisque sua non pervenientia contra.

“ ——— Their kisses greet

“ The senseless stones with lips that cannot meet.”

<sup>c</sup> ——— venit ecce recenti

Cæde Læna boum spumantes oblita rictus,

Depositura sitim vicini fontis in unda.

“ When, lo! a lioness, with blood besmear’d,

“ Approaching to the well known spring :

the lioness, returning from the fountain, found the veil, and tore it with her jaws smeared with the cattle's blood. Afterward comes Pyramus, and sees the print of a wild beast's foot in the gravel, and by and bye finds the veil of Thisbe bloody and torn. He immediately imagining that she was killed and devoured by the beast, presently grew distracted, and hastened to the appointed tree; and when he could not find Thisbe, he threw himself upon his sword, and died. Thisbe in the mean time recovered from her fright, and came to the mulberry-tree; where, when she came near, she sees a <sup>a</sup> man expiring. At first she was amazed, and stopped, and went back frightened. But when she knew <sup>b</sup> who it was, she ran into the embraces of her dying lover, mingled her tears with his blood, and folding her arms about him, being almost distracted with grief, she lamented the misfortune that robbed her of her lover, <sup>c</sup> called upon

\* ——— tremebunda videt pulsare cruentum  
Membra solum.

" ——— in great surprise

" Blood-reeking earth, and trembling limbs she spies."

<sup>b</sup> Sed postquam remorata suos cognovit amores.

" But when a nearer view confirm'd her fear,

" That 'twas her Pyramus lay weltring there."

<sup>c</sup> Pyrame, responde, tua te carissima Thisbe

Nominat; exaudi, vultusque attolle jacentes.

Ad nomen Thisbes, oculos in morte gravatos

Pyramus erexit, visaque recondidit illa.

" She kiss'd his lips, and when she found them cold,

" No longer could from wild complaints withhold.

" What strange mischance, what envious destiny

" Divorces my dear Pyramus from me?

" Thy Thisbe calls—O Pyramus, reply!

" Can Pyramus be deaf to Thisbe's cry?

" When Thisbe's name the dying lover heard,

" His half-clos'd eyes for one last look he rear'd:

" Which, having snatch'd the blessing of that sig-

" Resign'd themselves to everlasting night."

him to answer if he could, when his Thisbe called him ; but he was speechless, and, only looking up to her, expired. And now Thisbe was almost dead with grief. She tore her cheeks, and beat her breasts, and rent her hair, and shed a deluge of tears upon his cold face ; nor seemed to mourn, till she perceived her veil, bloody and torn, in Pyramus's hand. She then understood the occasion of his death ; and, with all her strength, she draws the sword out of the body of her lover, and strikes it deep into her own ; and falling accidentally on him, gave him a cold kiss, and breathed her last breath into his bosom. The tree was warmed with the blood of these unfortunate lovers, so that it became sensible of their misfortune, and mourned. Its berries, which were before white, became first red with grief, and blushed for the death of Pyramus ; when Thisbe also died, the berries then became black and dark, as if they had put on mourning.

In the next place, hear the story of Atalanta and Hippomenes. She was the daughter of King Schæneus, or Cæneus. It was doubted whether her beauty or swiftness in running were greater. When she consulted the oracle, whether she should marry or no, she received this answer, that marriage would be fatal to her. Hereupon the virgin hid herself in the woods, and lived in places remote from the conversation of men. But the more she avoided them, the more eagerly they courted her. Her disdain inflamed their desires, and her pride raised their adoration. At last, when she saw she could not otherwise deliver herself from the importunity of her lovers, she made this agreement with them : " You court me in vain, says she ; he who overcomes me in running, shall be my husband ; but they who are beaten by me shall suffer death : I will be the victor's prize, but the vanquished's punishment. If these terms please, come, go with me into the field." They all agreed to these condi-

ditions<sup>a</sup>; they strove to outrun her; but they were all beaten and put to death, according to the agreement; suffering the loss of their lives for the fault of their feet. Yet the example of these gentlemen did not deter Hippomenes from undertaking the race. He entertained hopes of winning the victory: because Venus had given him three golden apples, gathered in the gardens of the Hesperides; and also told him how to use them. Hippomenes briskly set out and began the race; and when he saw that Atalanta overtook him, he threw down a golden apple: The beauty of it enticed her, so that she<sup>b</sup> went out of her way, followed the apple, and took it up. Afterward he threw down another, and she stopped again to reach it; and again a third; so that while Atalanta was busied in gathering them up, Hippomenes reached the goal, and took the lady as the prize of his victory. But how inconstant is Venus! and how base is ingratitude! Hippomenes, being drunk with love, gave not due thanks to Venus, but was forgetful of her kindness. The goddess resented it, and inflamed them with such strong impatient desires, that in their journey they dared to satisfy their passions in a temple; for which sacrilege they were immediately punished, for they were turned into lions.

Lastly, let Paris and Helena come upon the stage. Paris was the son of Priamus, king of Troy, by Hecuba. His mother, when she was big-bellied, dreamt that she brought forth a burning torch: And, asking the oracle the interpretation of it, was answered, that it did portend the burning of Troy, and that the fire should be kindled by that boy which she had in her womb.

<sup>a</sup> Venit ad hanc legem temeraria turba procerum.

“ All her mad wooers take the terms propos’d.”

<sup>b</sup> Declinat cursus, aurumque volubile tollit.

“ She, greedy of the shining fruit, steps back

“ To catch the rolling gold.”

Therefore, as soon as the child was born, by the command of Priamus, he was exposed upon the mountain Ida; where the shepherds brought him up privately, and educated him, and called him Paris. When he arrived at maturity, many excellent endowments and qualities shone in him. He gave such great tokens of singular prudence and equity in deciding controversies, that when a difference of any consequence arose among the goddesses, they referred it to his judgment to be determined. The goddess *Discordia* was the occasion of the contention: For, because all the gods and goddesses, except herself, were invited to the marriage of Peleus, she was angry, and resolved to revenge the disgrace: when, therefore, they all had met, and sat down at table, she came in privately, and threw down upon the table an apple of gold, on which was this inscription, <sup>b</sup> "Let the fairest take it." Hereupon arose a quarrel among the goddesses; for every one thought herself the handsomest. But, at last, all the others yielded to the three superior goddesses, Juno, Pallas, and Venus, who disputed so eagerly, that Jupiter himself was not able to bring them to agreement; he resolved therefore to leave the final determination of it to the judgment of Paris; so that she should have the apple to whom Paris should appoint it. The goddesses consent, and call for Paris, who was then feeding sheep upon a mountain. They tell him their business; they every one court his favour with great promises. Juno promised to reward him with power; Pallas with wisdom; and Venus promised him the most beautiful woman in the world. In short, he observed them all very attentively; but nature guided him to pronounce Venus the fairest, and to assign to her the apple of gold. Nor did Venus break her promise to Paris; for in a

<sup>a</sup> Dion. Chrysost. Orat. 20. Philostrat. in Icon.

<sup>b</sup> Pulchrior accipiat; vel, Detur pulchriori.



little time Paris was owned to be king Priam's son, and sailed into Greece with a great fleet under the colour of an embassy, to fetch away Helena, the most beautiful virgin in the world, who was betrothed to Menelaus, king of Sparta, and lived in his house. When he came, Menelaus was absent from home, and in his absence Paris carried Helena to Troy. Menelaus demanded her, but Paris refused to send her back; whereupon that fatal war between the Grecians and Trojans broke out, in which Troy, the metropolis of all Asia, was taken and miserably burnt, in the year of the world 2871. There were killed eight hundred sixty-eight thousand of the Grecians; among whom Achilles, their general, lost his life by the treachery of Paris himself. There were slain six hundred seventy-six thousand of the Trojans, from the beginning of the war to the betraying of the city (for it was thought that Æneas and Antenor betrayed it), among whom Paris himself was killed by Pyrrhus or Philoctetes; and his brother Hector, <sup>a</sup> the pillar of his country, was killed by Achilles. And when the city was taken and burnt, king Priamus, the father of Paris and Hector, at once lost all his children, Hecuba his queen, his kingdom, and his life. Helena, after Paris was killed, married his brother Deiphobus: Yet she, at last, betrayed the castle to the Grecians, and admitted Menelaus into her chamber to kill Deiphobus; whereby, it is said, she was reconciled to the favour of Menelaus again. But these things belong rather to history than fable, to which let us return.

<sup>a</sup> Patriæ columen.

SECT. V. VENUS'S *Companions*; HYMENÆUS, *the* CUPIDS, *the* GRACES, ADONIS.

**T**HE first of Venus's companions was the god Hymenæus. He presided over marriage, and was the protector of virgins. He was the son of Bacchus and Venus Urania, born in Attica, where he used to rescue virgins carried away by thieves, and restore them to their parents. He was of a very fair complexion; crowned with the amaracus or sweet marjoram, and sometimes with roses. In one hand he carried a torch, in the other a veil of a flame colour, to represent the blushes of a virgin. Maids newly married offered sacrifices to him, as they did also to the goddess Concordia.

Cupid was the next of Venus's companions. He is called the god of love, and <sup>a</sup> many different parents are ascribed to him, because there were many Cupids. Plato <sup>b</sup> says he was born of Penia, the goddess of poverty, and Porus the son of Counsel and Plenty. <sup>c</sup> Hesiod relates that he was born of Chaos and Terra. Sappho derives him from Venus and Cœlum. Alcæus says he was the son of Lite and Zephyrus. Simonides attributes him to Mars and Venus; and Alcæon to Zephyrus and Flora. But whatever parents Cupid had, this is plain, he always accompanies Venus, either as a son, or as a servant <sup>d</sup>.

The poets speak of two Cupids; one of which is an ingenious youth <sup>e</sup>, the son of Venus and Jupiter, a celestial deity; the other an obscene debauchee, the son of Nox and Erebus (hell and night), a vulgar god, whose companions are drunkenness, sorrow, enmity,

<sup>a</sup> Philostrat. in Icon.  
Nat. Com et Lil. Gyrard.

<sup>b</sup> Plato in Sympos.

<sup>c</sup> Vide

<sup>d</sup> Cic. de Nat. Deor.

<sup>e</sup> Plato in Phædro.

contention, and such kind of plagues. One of these Cupids is called Eros, and the other Anteros. Both of them are boys, and naked, and winged, and blind, and armed with a bow and arrows, and a torch: <sup>a</sup> They have two darts of different natures; a golden dart, which procures love; and a leaden dart, which causes hatred. <sup>b</sup> Anteros is also the god who revenges slighted love.

Although this be the youngest of all the gods in heaven, yet his power is so great that he is esteemed the strongest of them, for he subdues them all. Without his assistance his mother Venus is weak, and can do nothing, as she herself <sup>c</sup> confesses in Virgil.

*P.* But why is Cupid naked?

*M.* He is naked because the lover has nothing of his own, but deprives himself of all that he has for his mistress's sake. He can neither cover nor conceal any thing from her; of which Sampson is a witness: for he discovered to his beloved mistress even the secret on which his safety depended. And here his understanding was blinded before his eyes. Another says that Cupid is naked <sup>d</sup> because lovers delight to be so.

Cupid is a boy; because he is void of judgment. His chariot is drawn by lions; for the rage and fierceness of no creature is greater than the extravagance and madness of violent love. He is blind; because a lover does not see the faults of his beloved object, nor consider in his mind the mischief proceeding from that passion. He is winged; because nothing flies

<sup>a</sup> Plut. apud Stobæam. <sup>b</sup> Scholiast. in Theocr. 10. Id. Pausan. in Bœot Plut. in Sympos.

<sup>c</sup> Nate, meæ vires, mea magna potentia, solus. Æneid. 4.

“Thou art my strength, O son, and pow'r alone”

<sup>d</sup> Quare nuda Venus, nudi pinguntur Amores?

Nuda quibus placeat, nudos dimittat oportet.

“Why's Venus naked, and the Loves are so?”

“Those that love nakedness should naked go.”

swifter than love. It is well known that he who loves to-day may hate to-morrow. The space of one day often sees love and aversion, in their turns, reigning in the same person ; nay, Amnon, King David's son, both loved and hated the same woman in a shorter space of time <sup>a</sup>. Lastly, he is armed with arrows ; because he strikes afar off.

The graces, called <sup>b</sup> Charites, were three sisters, the daughters of Jupiter and Eurynome, or Eunomia, as Orpheus says ; or, as others rather say, the daughters of Bacchus and Venus. The first was called <sup>c</sup> Aglaia, from her cheerfulness, her beauty, or her worth ; because kindness ought to be performed freely and generously. The second, <sup>d</sup> Thalia, from her perpetual verdure ; because kindness ought never to die, but to remain fresh always in the receiver's memory. The third, <sup>e</sup> Euphrosyne, from her cheerfulness ; because we ought to be free and cheerful, as well in doing as in receiving kindness.

These sisters were painted naked (or in transparent and loose garments), young and merry, and all virgins, with hands joined. One was turned from the beholder, as if she was going from him ; the other two turned their faces, as if they were coming to him ; whereby we understand, that when one kindness is done, thanks are twice due ; once when received, and again when it is repaid. The graces are naked ; because kindnesses ought to be done in sincerity and candour, and without disguise. They are young ; because the memory of kindnesses received ought ne-

<sup>a</sup> 2 Samuel xiii.

<sup>b</sup> Χαριτες dictae ἀπὸ τῆς χάριτος, i. e. a gaudio.

<sup>c</sup> Ἀγλαία, i. e. splendor, honestas, vel dignitas.

<sup>d</sup> Θάλια (nam θάλλια est musæ nomen), i. e. viriditas et concinnitas, a θάλλω, vireo.

<sup>e</sup> Ευφροσύνη, i. e. lætitia et urbanitas. Vide Hesiod. in Theogon.

ver to grow old. They are virgins; because kindnesses ought to be pure, without expectation of requital; or because we ought never to give or receive a base or immodest kindness. Their hands are joined; because <sup>a</sup> one good turn requires another. There ought to be a perpetual intercourse of kindness and assistance among friends.

Adonis was the son of Cynarus, king of Cyprus and Myrrha. As he was very handsome, Venus took great delight in him, and loved his company. When he hunted, a boar goared his groin with his tusks, and killed him. Venus bewailed his death with much sorrow and concern, and changed his blood, which was shed on the ground, into the flower Anemone, which ever since has retained the colour of blood. And while she ran to assist him, being led by his dying voice, she pricked her foot with a thorn, and the blood which came from thence fell on the rose, which before was white, being hereby made red.

Some add another pleasant conceit. They say, that when Venus and Proserpina contended before Jupiter which should have Adonis, Jupiter referred them to Calliope, whom he appointed to be judge of their quarrel. Calliope gave this sentence, that Adonis should serve Venus every year six months, and wait upon Proserpina the other six. The meaning of which fable is this: Venus is the earth, and her Adonis is the sun. She reigns with him six months, attired with beauteous flowers, and enriched with fruit and corn; the other six months the sun leaves us, and goes, as it were, to live with Proserpina.

Lastly, from Adonis comes the proverb, <sup>b</sup> *Adonis's gardens*, by which are signified all those things that are fine and gay, but useless and trifling.

Χαρις χαριν τιχθει, i. e. gratia gratiam parit. In Adag.  
<sup>b</sup> Adonidis horti. In Adag.

SECT. VI. *The Explanation of the Fable. The Amorousness of VENUS.*

**T**HE Graces, Cupid and Adonis, are Venus's companions, whereby is described that ungovernable appetite and inclination which is in men toward obscene pleasures.

1. She is called the goddess of beauty and comeliness; because beauty is the greatest fomenter of impure desires. She, sitting on a frail corporeal throne, subdues the soul. She, by her flattery and enticement, steals into the affections, drives away virtue, and basely enslaves the whole man. The Cythereans worshipped Venus armed. Beauty needs no weapons; she who possesses that is sufficiently armed. Anacreon ingeniously tells us, that nature gave women beauty that they might use it instead of spears and shields, and conquer with greater speed and force, than either iron or fire can. Helena, Phryne, and innumerable others, are witnesses of this truth. One lady, when she was bound to the stake to be stoned, with the lightning of her eyes disarmed her executioners: Another, when her crime was proved, and though she had often offended before, when she tore her garments, and opened her breast, she stopped the judge's mouth; and when her beauty pleaded her cause, every body acquitted her.

2. Beauteous Venus rides in a chariot, as it were to triumph over her subdued enemies, whom love, rather than force, has conquered. She has her ambushes, but they are composed of pleasure and enjoyment: She skirmishes with delights, and not with fire and bullets. The wounds she gives are bloodless and gentle: She uses no other flames than what she kindles with her eyes, and draws the arrows which she shoots from no other quiver. And if she fights thus, it is no wonder that she makes the enemy fly to her rather than from her.

3. She wears a crown ; because she is always victorious. Beauty never wants success ; because she fights at leisure, conquers in time of peace, and triumphs with her eyes. Thunder is contained even in her silence, and lightning in her look. She seizes the breast, storms the mind, and takes it captive with one assault, nay with one look. Beauty speaks without a voice, forces us without violence, ties us down without fetters, and charms us without witchcraft ; and in her, to see is to overcome, and to be seen is to triumph. Augustus refused to see her in Cleopatra, lest himself should be taken, and the conqueror of the world submit to a woman : When, therefore, she pleaded and made her defence, he opened his ears, but shut his eyes.

4. She carries a looking-glass ; that the brittleness of the glass may remind her of the frailty of her beauty. She is crowned with flowery garlands ; because nothing is more fading than beauty, which, like a flower, is blasted by the least breath, broken by the least accident, and dies in the shortest moment.

5. She is born from the sea ; because as many storms and tempests afflict the lover as disturb the sea : Nothing but bitterness is his portion ; so that we may say, that \* to love is to swallow a bitter potion. This is certainly true ; that the bitterness of the sea is sweet if compared with the bitterness of love. But suppose love had sweetness, yet, like the sea, from whence Venus sprang, it is full of tempestuous desires and stormy disappointments. How many vessels have been shipwrecked there ? How many goods lost ? What destruction, not only of men's estates, but of their understandings also, have happened there ? Instances of which every body, who is not blind, has observed.

6. Consider the adulteries, rapes, and incests, of which Venus is accused, and you will find which way

\* Amare esse amatori amarum.

her beauty tends. See the precipices into which that *ignis fatuus* in her eyes betrays its admirers. Though her face appears pure and cool as the ice, it creates a passion both impure and hot as fire. From that stream of sparkling fire which comes from her eyes, clouds of dark and hellish impurity, and black mists of lust proceed. Thus, by a strange contradiction, many are blinded by others eyes, and find tumults raised in their breasts from the calm serenity of others looks; grow pale at the redness in their cheeks; lose their own beauty in admiring the beauty of others, and grow immodest by loving modesty.

*P.* How far will the fervour and the flowing tide of your wit and fancy carry you? The beauty of this goddess has raised your admiration.

*M.* It has rather moved my indignation; but, however, you do well in stopping me. She hath detained us longer than I expected, though not without reason, because she is one of the geatest of all the goddesses. The rest are less illustrious, and will by no means detain us so long.

## CHAP. XIII.

**L**ATONA, whom you see standing next to Venus<sup>a</sup>, was the daughter of Phœbe and Cœus the Titan. So great was her beauty, that Jupiter fell in love with her, and deflowered her: When Juno perceived that she was big with child by him, she cast her out of heaven to the earth, and obliged Terra by an oath not to give her any where an habitation to bring forth in: And besides<sup>b</sup>, she set the serpent Python upon her, to persecute her all over the world. Juno, however, was

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<sup>a</sup> Apollodor. l. 1. Ovid, *Metam.* 6.    <sup>b</sup> Orph. in *Hymn.*



disappointed in every thing ; for the island Delos received Latona, where, under a palm or an olive tree, she brought forth Diana ; who, as soon as she was born, performed the office of midwife to her mother, and took care of her brother Apollo as soon as he was born.

*P.* But if Terra swore that she would allow no place to Latona, how could she bring forth in Delos ?

*M.* Very well ; <sup>a</sup> for they say that this island formerly floated in the sea, and at that time was hid under the waters when Terra took her oath, but emerged afterward by the order of Neptune, and became fixed and immovable for Latona's use ; from which time it was called <sup>b</sup> Delos, because it was now visible like other places.

*P.* But why did the island Delos emerge for Latona's use ?

That is not strange ; for this island was sister to Latona. Some say that her name was formerly Astertia, whom Jupiter loved and courted, but she was converted into an island : But others report that she was <sup>c</sup> converted into a quail, and flew into this island, which was therefore, among other names, called <sup>d</sup> Ortygia. Niobe's pride, and the barbarity of the countrymen of Lyeia, increased the fame of this goddess.

Niobe was the daughter of Tantalus, and the wife of Amphion king of Thebes. <sup>e</sup> She was so enriched with all the gifts of nature and fortune, and her happiness was so great, that she could not bear it ; wherefore, puffed up with pride, and full of self-conceit, she began to despise Latona, and to esteem herself greater than her, saying, " Is any happiness to be compared to mine,

<sup>a</sup> Lucian. in Dial. Iridis et Neptuni.

conspicua et manifesta.

a coturnice.

<sup>c</sup> Ovid. 15. Met.

<sup>e</sup> Ovid. 6. Metam.

<sup>b</sup> Δηλος,

“<sup>a</sup> who am out of the reach of fortune? She may rob me of much wealth, and leave me still very rich. Does any one’s wealth exceed mine? Is any one’s beauty like mine? Have I not seven most beautiful daughters, and as many ingenious and handsome sons? And have I not therefore reason to be proud?” In this manner did she boast of her happiness, and despise others in comparison of herself; but her mad pride, in a short time, deprived her of all that happiness which she had possessed, and reduced her, from the height of good fortune, to the lowest degree of misery; for when Latona saw herself despised, and her sacrifices disturbed by Niobe, she appointed Apollo and Diana to punish the injury that was offered to their mother. Immediately they two go, with their quivers well filled with arrows, to Niobe’s house; where first they kill the sons, then the daughters, and next the father, in the sight of Niobe, who by that means<sup>b</sup> was stupified with grief, till at length she was

<sup>a</sup> Major sum quam cui possit fortuna nocere;  
 Multaque ut cripiat, multo mihi plura relinquet.  
 In quamcumque domus adverti lumina partem,  
 Immensæ spectantur opes. Accedat eodem  
 Digna dea facies. Huic natas adjice septem,  
 Et totidem juvenes; et mox generosque, nurusque;  
 Qærite nunc habeat quam nostra superbia causam?

“My state’s too great for fortune to bereave;  
 Tho’ much she lavish, she much more must leave.  
 Throughout my court, behold in ev’ry place  
 Infinite riches! Add to this a face  
 Worthy a goddess: Then, to crown my joys,  
 Seven beauteous daughters, and as many boys.  
 All these by marriage to be multiply’d,  
 Behold, have we not reason for our pride?”

<sup>b</sup> ——— Orba resedit

Exanimis inter natos, natasque, virumque,  
 Dirigui que malis.

“She by her husband, sons, and daughters, sits  
 A childless widow, waxen stiff with

turned into marble, which, because of this misfortune, sheds many tears to this day.

The rustics of the country of Lycia, in Asia, also experienced the anger of Latona with their ruin; for, when she wandered in the field very big with twins, the heat of the weather, and the toil of her journey, brought such a drought upon her that she almost fainted with thirst. At last, discovering a spring in the bottom of the valley, she ran to it with great joy, and fell on her knees <sup>a</sup> to drink the cool waters; but the neighbouring clowns hindered her, and bid her depart. She earnestly begged leave; and they as surlily denied it; she did not desire, <sup>b</sup> she said, to muddy the streams, by washing herself in them, but only to quench her

potura liquores.

<sup>a</sup> "To quench her thirst with the refreshing stream."

<sup>b</sup> *Quid prohibetis aquas? usus communis aquarum est.*

*Quas tamen ut detis, supplex peto. Non ego nostros*

*Abluere hic artus, lassataque membra parabam;*

*Sed relevare sitim Caret os humore loquentis.*

*Et fauces arent, vixque est via vocis in illis.*

*Haustus aquæ mihi nectar erit, vitamque fatebor*

*Accepisse —————*

*Quem non blanda deæ potuissent verba movere?*

*Hî tamen orantem perstant prohibere; minasque,*

*Ni procul abscedat, conviciaque insuper addunt.*

*Nec satis est; ipsos etiam pedibusque manuque*

*Turbavere lacus, imoque e gurgite mollem*

*Huc illuc limum saltu movere maligno.*

" ——— Why hinder you, said she,

" The use of water, that to all is free?

" The sun, air, water, nature did not frame

" Peculiar; a public gift I claim:

" Yet humbly I entreat it, not to drench

" My weary limbs, but killing thirst to quench.

" My tongue wants moisture, and my jaws are dry;

" Scarce is there way for speech. For drink I die.

" Water to me were nectar. If I live,

" 'Tis by your favour. ———





thirst, now she was almost choked with drought. They regarded not her entreaties, but, with many threats, endeavoured to drive her away; and, lest she should drink, they leaped into the water and muddied the stream. This great inhumanity moved the indignation of Latona, who, not able to bear such barbarous treatment, cursed them, and said to them, “<sup>a</sup> May ye “always live in this water.” Immediately they were turned into frogs, and leaped into the muddy waters, where they ever after lived.

C H A P. XIV.

AURORA.

**M.** **W**HO do you think that stately <sup>b</sup> goddess is, that is drawn in a chariot of gold by white horses?

**P.** Is it not Aurora, the daughter of Terra and Titan, the sister of the Sun and the Moon, and the mother of the stars and the winds? I fancy so; because her countenance shines like gold, and her fingers are red like roses, and <sup>c</sup> Homer describes Aurora after that manner,

“ With whom could not such gentle words prevail ?

“ But they, persisting to prohibit, rail ;

“ The place, with threats, command her to forsake ;

“ Then with their hands and feet disturb the lake,

“ And, leaping with malicious motions, move

“ The troubled mud ; which, rising, floats above.”

<sup>d</sup> *Æternum stagno, dixit, vivatis in isto :*

*Eveniunt optata deæ.*

“ Still, said she, may ye in this water dwell,

“ And as the goddess wish'd, it happ'd.”

<sup>e</sup> *Virg. Æneid. 6. Theocr. in Hyla. Apoll. l. 1.*

<sup>f</sup> *Hymn. in Venerem.*

*M.* Your observation is very right; it is, as you say, Aurora, whom <sup>a</sup> the Greeks call by another name. You have named her parents right; yet <sup>b</sup> some say that she was the daughter of Hyperion and Thea, or else Pallas, from whom the poets also called her *Pallantias*.

*P.* Does history relate nothing done by her?

*M.* Yes, <sup>c</sup> she by force carried two beautiful young men, Cephalus and Tithonus, into heaven.

Cephalus married Procris, the daughter of the king of Athens. When Aurora could by no persuasion move him to violate his marriage vow, she carried him into heaven; but even there she could not shake his constancy: Therefore she sent him again to his wife Procris, disguised in the habit of a merchant; who being desirous to try her fidelity to her absent husband, tempted her, with much courtship and many presents, to yield to his desires; and when she almost consented, he cast off his disguise, and chid his wife for her inconstancy. She was greatly ashamed, and hid herself in the woods; but afterward was reconciled to her husband, and gave him an arrow, which never missed the mark, which she had received from Minoe. When Cephalus had this arrow, he spent his whole time in hunting and pursuing wild beasts. <sup>d</sup> Procris, suspecting that her husband loved some nymphs, went before, and lay in a bush, to discover the truth; but when she moved carelessly in the bush, her husband heard the rustling, and thinking that some wild beast was there, drew his bow, and shot his wife with his unerring arrow.

Tithonus was the son of Laomedon, and brother of Priamus. <sup>e</sup> Aurora, for his singular beauty, carried

<sup>a</sup> Græce dicitur *ἠως*, et *Ἑως*; unde *Eous* et *Heous* Latinis nominatur *Aurora*, quasi *Aurora*. Est enim, ut inquit Orpheus in Hymnis, *Ἀγγεῖα ὄψις Τιτανος*, i. e. Soli Nuncia.

<sup>b</sup> Hesiod. in Theogon.

<sup>c</sup> Ovid. Met. 7. Pausan. in

Lacon.

<sup>d</sup> Ovid. Metam. 7.

<sup>e</sup> Horatii Carm.

him up to heaven, and married him ; and, instead of a portion, obtained from the Fates immortality for him ; and she had Memnon by him. But she forgot to ask the Fates to grant him perpetual youth, so that he became so old and decrepid, that, like an infant, he was rocked to sleep in a cradle. Hereupon he grew weary of life, and wishing for death, asked Aurora to grant him power to die. She said, that it was not in her power to grant it, but that she would do what she could ; <sup>a</sup> and therefore turned her husband into a grasshopper, which, they say, moults when it is old, and grows young again.

P. And what became of Memnon ?

M. Memnon went to Troy, to assist king Priam, where, in a duel with Achilles, he was killed ; <sup>b</sup> and, in the place where he fell, a fountain arose, which every year, on the same day on which he died, sends forth blood instead of water. But, as his body lay upon the funeral pile to be burnt, it was changed into a bird by his mother Aurora's intercession ; and many other birds of the same kind flew out of the pile with him, which, from his name, were called *Aves Memnoniæ* : These dividing themselves into two troops, and furiously fighting with their beaks and claws, with their own blood appeased the ghost of Memnon, from whom they sprung.

There was a statue of this Memnon, made of black marble, and set up in the temple of Serapis at Thebes, in Egypt, of which <sup>c</sup> they relate an incredible story : For it is said, that the mouth of this statue, when first touched by the rays of the rising sun, sent forth a sweet and harmonious sound, as though it rejoiced when its mother Aurora came ; but at the setting of the sun, it sent forth a low melancholy tone, as though it lamented its mother's departure.

<sup>a</sup> Ovid. Metam. 9.

<sup>b</sup> Ovid. Metam.

<sup>c</sup> Lucian. in Philosoph. Tsetzes Chil. 6.



And thus I have told you, Palæophilus, all things which I thought useful concerning the celestial gods and goddesses.

*P.* How much am I indebted to you for this, my most kind friend ! But what now ? Are you going away ? Will you not keep your word ? Did you not promise to explain all the images in the Fabulous Pantheon ?

*M.* Never trouble yourself ; what I undertake I will surely perform. But would you have us stay here all day without our dinner ? Let us dine, and we will soon return again to our business. Come, you shall dine with me in my house.

*P.* Excuse me, Sir ; I will not give you that trouble, I had rather dine at my own inn.

*M.* What do you talk of trouble ? I know no person whose company is more obliging and grateful. Let us go I say : You are not your own master to-day. Obey then.

*P.* I do so:—I wait upon you.





OF THE  
G O D S  
OF THE  
H E A T H E N S.

P A R T II.

*Of the* TERRESTRIAL DEITIES.

CHAP. I.

SECT. I. SATURN. *His Image, Family, and Actions.*

P. **N**OW certainly, since we have dined so well, you will speak and I shall mind better. Come on: Whereabouts will you have me look?

M. Look at the wall on the right. Upon that which is the second part of the Pantheon, as well our discourse, you see the Terrestrial Deities divided into two sorts; for some of them inhabit both the cities and the fields indifferently, and are called in general <sup>a</sup> *the terrestrial gods*: But the others live only in the countries and the woods, and are properly called <sup>b</sup> *the gods of the woods*. We will begin with the first.

<sup>a</sup> Dii Terrestres urbes et campos promiscue incolunt.

<sup>b</sup> Dii autem Sylvestres rure tantum et in sylvis degunt.

Of the *terrestrial gods* (which are so called because their habitation is in the earth) the most celebrated are Saturn, Janus, Vulcan, Æolus, and Momus. The *terrestrial goddesses* are Vesta, Cybele, Ceres, the Muses, and Themis; they are equal in number to the celestial gods and goddesses. We will begin with the eldest, Saturn, whose image you see there.

*P.* Is that decrepid, wrinkled old man <sup>a</sup> Saturn, with a long beard and hoary head? His shoulders are bowed like an arch, and his jaws are hollow and thin; his eyes are full of corruption, and his cheeks sunk, his nose flat, his forehead full of furrows, his chin turning up; his lips black and blue, his little ears flagging, and his hands crooked <sup>b</sup>; his right hand holds a rusty scythe, and his left hand a child, which he is about to devour.

*M.* It is indeed Saturn, the son of Terra (or Vesta) and Cælum, <sup>c</sup> Cælus, or Cœlius, <sup>d</sup> who was the son of Æther and Dies, and the oldest of all the Gods. This Cælum (according to the story) married his own daughter Vesta, and begat many children of her, the most eminent of which was Saturn, whose brothers were the Cyclops, Oceanus, Titan, <sup>e</sup> the hundred-handed giants, and divers others. His sisters were Ceres, Tethys, and Ops, or Rhea, whom he afterwards married. The sisters persuaded their mother Vesta to exclude Titan or Titanus, the eldest son, and appoint Saturn heir of his father's kingdom. When Titan saw the fixed resolution of his mother and sisters, he would not strive against the stream, but voluntarily quitted his right,

<sup>a</sup> Virg. Æneid. 7.

<sup>b</sup> Martian. apud Lilius Gyrald.

<sup>c</sup> Græce dicitur *ερανος*.

<sup>d</sup> Nonn. lib. 21. Dionys. Lact. Placid. in Thebaid. l. 6.

<sup>e</sup> Centimani.

and transferred it upon Saturn, under condition that he should not bring up any male children, that so, after Saturn's death, the kingdom might return to the children of Titan.

*P.* Did Saturn accept that condition ?

*M.* He not only accepted, but sincerely kept it, whilst he could ; but at last his design was prevented : For when his wife Ops perceived that her husband devoured all her male children, when she brought forth the twins Jupiter and Juno, she sent only Juno to him, but sent Jupiter to be nursed in mount Ida by the priestesses of Cybele, who were called Curetes or Corybantes. It was their custom to beat drums and cymbals while the sacrifices were offered up, and the noise of them hindered Saturn from hearing the cries of Jupiter. By the same trick she also saved Neptune and Pluto from her devouring husband.

*P.* Was this artifice ever discovered to Saturn ?

*M.* Yes ; and he demanded the boy of Ops : but Ops wrapped up a stone in swaddling-clothes, and delivered that to her husband, to be devoured instead of Jupiter, and Saturn swallowed it down in a moment.

*P.* What did Titan do, when he saw himself cheated, and the agreement broken ?

*M.* To revenge the injury done to him, he raised forces, and brought them against Saturn, and making both him and Rhea prisoners, he bound them, and shut them up together in <sup>a</sup> hell, where they lay, till Jupiter, a few years after, overcame the Titans, and set his father and mother again at liberty.

*P.* I suppose that Saturn remembered this kindness, and favoured Jupiter afterward.

*M.* On the contrary, he strove to take away his life, <sup>b</sup> because he heard by an oracle that he should be driven out of his kingdom by a son, as in reality

In Tartaro.

<sup>b</sup> Enn. in Eumero.

he was afterward : For Jupiter deposed him from the throne, and expelled him from the kingdom, because he had conspired to take away his life. <sup>a</sup> Besides this, when he found Saturn almost drunk with mead, he bound him and gelt him, as Saturn had gelt his father Cœlum before with his sickle.

P. And whither did Saturn go after he had lost his kingdom ?

M. Into Italy, <sup>b</sup> which was anciently called Saturnia from him. He lived there with king Janus ; and that part of Italy in which he lay hid was afterward called Latium, and the people Latini, as <sup>c</sup> Ovid observes. King Janus made Saturn partner of his kingdom ; upon which <sup>d</sup> Saturn reduced the wild people (who wandered up and down before like beasts) to civil society, and joined them to each other, as it were, in chains of brass, that is, by the brass money which he invented ; and therefore, on one side of the money was stamped a ship, <sup>e</sup> because Saturn came thither in a ship ; and, on the other side, was stamped a *Janus Bifrons*. But although the money was brass, <sup>f</sup> yet this was the golden age, in which Saturn lived, when (as <sup>g</sup> the poets, who magnify the happiness of that age, would persuade us) the earth, without the labour of ploughing

<sup>a</sup> Stat. Theb. 8. Claud. de Raptu Proserpinæ, 1.

<sup>b</sup> Virg. Æn. 1. Cyprian. de Idolorum Vanitate.

<sup>c</sup> Inde diu genti mansit Saturnia nomen ;

Dicta fuit Latium terra, latente deo. Fast. l. 1.

“ The name *Saturnia* thence this land did bear,

“ And *Latium* too, because he shelter’d here.”

<sup>d</sup> Diodor. Biblioth. l. 5.

<sup>e</sup> At bona posteritas puppim signavit in ære,  
Hospitis adventum testificata dei. Ovid. Fast. l. 3.

“ A ship by th’ following age was stamp’d on coin,

“ To show they once a god did entertain.”

<sup>f</sup> Virg. Georg. 1.

<sup>g</sup> Vide Tibull. Hesiod. Pherecrat. Trog. apud Justin. l. 41. Martial. l. 32. Epig. 73.

and sowing, brought forth its fruits, and all things were common to all; there were no differences nor contentions among any, for every thing happened according to every body's mind. <sup>a</sup> Virgil hath an elegant description of this happy age in the eighth book of his *Æneid*. <sup>b</sup> Ovid likewise describes it; and <sup>c</sup> Virgil again in another place.

SECT. II. *Names of SATURN.*

**M**ANY derive the name *Saturnus* (or *Saturnus*, as they anciently pronounced it)<sup>d</sup> from sowing, because he first taught the art of sowing and tilling the ground in Italy; and therefore he was esteemed the

<sup>a</sup> Primus ab æthereo venit Saturnus Olympo,  
Arma Jovis fugiens, et regnis exul adeptis.  
Is genus indocile ac dispersum montibus altis  
Composuit, legesque dedit. Latiumque vocari  
Maluit, his quoniam latuisset tutus in oris:  
Aureaque, ut perhibent, illo sub rege fuere  
Sæcula, sic placida populos in pace regebat.

“Then Saturn came, who fled the pow'rs of Jove,

“Robb'd of his realms and banish'd from above:

“The men dispers'd on hills to town he brought,

“The laws ordain'd, and civil customs taught,

“And Latium call'd the land, where safe he lay

“From his unduteous son, and his usurping sway:

“With his mild empire peace and plenty came;

“And hence the golden times deriv'd their name.”

<sup>b</sup> Signabat nullo limite fessor humum. *Amor.* l. 3.

“The delver made nor bound, nor balk.”

<sup>c</sup> Nec signare quidem aut partire limite campum

Fas erat.

*Georg.* l. 8.

“No fences parted fields, no marks, nor bounds

“Distinguish'd acres of litigious grounds.

<sup>d</sup> Saturnus dictus est a *satu*, sicut a *portu* portunus, et a *neptu* Neptunus. Festus, Servius in *Æneid.* 7. Lips. *Saturnal.* 3.



god of husbandry, and called by the Romans *Stercutius*, because he first fattened the earth with dung: He is therefore painted with a sickle, with which the meadows are mowed, and the corn is cut down. This sickle was thrown into Sicily, and there fell within a city, which was formerly called *Trepanum*, and since *Trepano* from <sup>a</sup> thence: Though others affirm, that this city had its name <sup>b</sup> from that sickle which Ceres had from Vulcan, and gave the Titans when she taught them to mow. But others say, the town had its name, because it was crooked and hollow, like a sickle. Indeed Sicily is so fruitful in corn and pasture, that the poets justly imagined that the sickle was kept there.

2. Again, Saturnus is derived from that <sup>c</sup> fulness which is the effect of his bounty when he fills the bellies of the people with provisions; as his wife was called *Ops*, <sup>d</sup> because she helps the hungry. Others affirm, that he is called Saturn, <sup>e</sup> because he is satisfied with the years that he devours; for Saturn and Time are the same.

3. Lastly, others think that this name is given him, because he is <sup>f</sup> the former of the mind; because he creates sense and understanding in the minds of men, and perfects them with precepts and prudence.

<sup>a</sup> Falx enim Græce dicitur  $\Delta\pi\tau\alpha\nu\nu$ . Apollod. l. 4. Argon.  
<sup>b</sup> Ovid. Fast.

<sup>c</sup> A saturando, quasi saturet populos annona.

<sup>d</sup> Quod esurientibus opem ferat.

<sup>e</sup> Quod ipse saturetur annis quos ipse devorat. Cic. de Nat. Deor. 2.

<sup>f</sup> Saturnus, quasi sator  $\nu\nu$ , i. e. qui mentem sensumque creat. Apollophan. apud Fulgent.

SECT. III. *The Sacrifices and Festivals*, SATURNALIA.

**M**EN only were sacrificed to Saturn, because he was delighted, as they thought, with human blood; wherefore the gladiators were placed under his protection, and fought at his feasts. <sup>a</sup> The Romans esteemed him an infernal god, as Plutarch says, because the planet Saturn is malignant and hurtful; yet he is commonly reckoned a terrestrial god. Those who sacrificed to him had their heads bare, and his priests wore scarlet garments. On his altars were placed wax tapers lighted, because by Saturn men were reduced from the darkness of error to the light of truth.

The feasts <sup>b</sup> Saturnalia, in the Greek language *Κρονια* [Cronia], were instituted either by Tullus, king of the Romans, or, if we believe Livy, by Sempronius and Minutius, the consuls. <sup>c</sup> Till the time of Julius Cæsar they were finished in one day, on the nineteenth of December; but then they began to be celebrated in three days, and afterward in four or five, by the order of Caligula: Some write that they have lasted seven days; and from hence they called these days <sup>d</sup> the first, the second, and the third festivals of Saturn, &c. And when these days were added to the feast, the first day of celebrating it was the seventeenth of December.

Upon <sup>e</sup> these festival days, 1. The senate did not sit. 2. The schools kept holiday. 3. Presents were sent to and fro amongst friends. 4. It was unlawful to proclaim war, or execute any offenders. 5. Servants

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<sup>a</sup> Macrob. Saturnal. 1. c. 10. Tertull. de Testimon. Anim. et de Pallio. <sup>b</sup> Dion. Halicarn. 1. 2. <sup>c</sup> Lips. Sat. 1. Dion. l. 59. et 60. Suet. in Calig. Cic. ad Attic. 13. Epist. 50. <sup>d</sup> Prima, secunda, tertia Saturnalia. <sup>e</sup> Martial. 7. Epig. 27. Plin. 8. Epig. 7. Mart. passim. Dio. l. 50. Athen. 14. Sen. Ep.

were allowed to be jocose and merry toward their masters; as we learn from <sup>a</sup> Ausonius. 6. Nay, the masters waited on their servants, who sat at table, in memory of the liberty which all enjoyed in ancient times in Saturn's reign, when there was no servitude. 7. Contrary to the custom, <sup>b</sup> they washed them as soon as they rose, as if they were about sitting down to table. 8. And, lastly, <sup>c</sup> they put on a certain festival garment, called *Synthesis*, like a cloak, of purple or scarlet colour, and this gentlemen only wore.

SECT. IV. *The Historical Sense of the Fable.* By  
SATURN is meant NOAH.

**A**LTHOUGH it is generally said that <sup>d</sup> Saturn was Nimrod, the founder of the empire of Babylon, yet I am more inclined to believe the opinion of <sup>e</sup> Bochartus, who maintains that Saturn and Noah were the same. These reasons, which he brings, seem persuasive.

1. In the time of Noah <sup>f</sup> the whole earth spake one language; and the ancient mythologists say that the beasts understood this language. And it is said <sup>g</sup> that in Saturn's age there was but one language, which was common to men and brutes.

2. Noah is called, in the Hebrew language, <sup>h</sup> *a man of the earth*; that is, an husbandman, according to the usual phrase of Scripture, which calls a soldier <sup>i</sup> *a man of war*; a strong man, <sup>k</sup> *a man of the arms*; a mur-

<sup>a</sup> Aurea nunc revocet Saturni festa December;  
Nunc tibi cum domino ludere, verna, licet. Ecl. de Men.

<sup>g</sup> December now brings Saturn's merry feasts,  
<sup>h</sup> When masters bear their sportive servants jests.

<sup>b</sup> Tertul. apud Lips. <sup>c</sup> Petron. Arbitr.

<sup>d</sup> Berossus, l. 3. <sup>e</sup> Bochart. in suo Phaleg. l. i. c. 1. 3.  
Genesis xi. <sup>f</sup> Plato in Politicis. <sup>g</sup> Vir terræ. Gen.  
ix. 20. <sup>h</sup> Josh. v. 4. <sup>i</sup> Job xxii. 8. <sup>k</sup> Vir brachiorum.

derer, <sup>a</sup> a man of blood; an orator, <sup>b</sup> a man of words; and a shepherd, <sup>c</sup> a man of cattle. Now Saturn is justly called a man of the earth, because he married Tellus, whose other names were Rhea and Ops.

3. As Noah was the first planter of vineyards, so the <sup>d</sup> art of cultivating vines and fields is attributed to Saturn's invention.

4. As Noah was once overcome with wine, because perhaps he never experienced the strength of it before; <sup>e</sup> so the Saturnalians frequently drank excessively, because Saturn protected drunken men.

5. As Noah cursed his son Ham, because he saw his father's nakedness with delight; <sup>f</sup> Saturn made a law, that whosoever saw the gods naked should be punished.

6. Plato says, <sup>g</sup> "that Saturn and his wife Rhea, and those with them, were born of Oceanus and Thetis:" And thus Noah, and all that were with him, were in a manner new born out of the waters of the deluge by the help of the ark. And if a ship was stamped upon the ancient coins, <sup>h</sup> because Saturn came into Italy in a ship; surely this honour belonged rather to Noah, who in a ship preserved the race of mankind from utter destruction.

7. Did Noah foretel the "coming of the flood?" So did Saturn foretel <sup>i</sup> "that there should be great

<sup>a</sup> 2 Sam. xvi. 17.

<sup>b</sup> Exod. x.

<sup>c</sup> Gen. xlvi. 32.

<sup>d</sup> Aurel. Victor de Origine Gentis Romanæ.

<sup>e</sup> Macrob.

Saturnal. l. c. 6. Lucian. in Ep. Sat.

<sup>f</sup> Callimachus

Saturnus et Rhea et qui cum illis fuere ex Oceano et Thetide nati perhibentur. Plato in Timæo. <sup>h</sup> Plutarch in

Ῥωμαϊκοῖς. Κρυπτὸς προσημαίνει εἰσεῖσαι πλοῦς ἐν ἡβερῶν. &c i. e. Saturnus prænuñciat magnam imbrum vim futuram, et fabricandam esse arcam, et in ea cum volucribus reptilibus, atque jumentis esse navigandum.

<sup>i</sup> Alex. Polyhist. apud Cyril. contra Julian. l. 1.

“quantities of rain, and an ark built, in which men, birds, and creeping things, should all sail together.”

B. Saturn is said to have devoured all his sons but these three, Jupiter, Neptune, and Pluto. So Noah the pastor, and prophet, and as it were the father of all mortals, may be said to have condemned and destroyed all men, <sup>a</sup> because he foretold that they would be destroyed in the flood. For, in the Scripture phrase, the prophets are said to “do the thing which they foretel shall be done hereafter.” Thus, when the <sup>b</sup> prophet says, “when I come to destroy the city;” he means, “when I come to foretel that the city should be destroyed.” But as Saturn had three sons left to him not devoured; so Noah had three, Sem, Cham, and Japhet, who were not destroyed in the flood.

Furthermore, these reasons may persuade us that Noah's son Cham is Jupiter: 1. His Hebrew name Ham is by many called Cham, from whence it is plain the Egyptians had the name  $\text{ΑΜΥ}$  [*Amoun*], and the Africans *Ammon* or *Hammon*. 2. Cham was the youngest son of Noah, as Jupiter was of Saturn. 3. Jupiter is feigned to be <sup>c</sup> lord of the heavens. Thus, Cham had Africa, which country is esteemed nearer the heavens than other countries, because it has the planets vertical. 4. Jupiter gelded his father: which story seems to be taken from the twenty-second verse of the ninth chapter of Genesis, where it is written, “And Ham saw the nakedness of his father, and told;” or, “and cut off;” <sup>d</sup> for so it might by mistake be read in the Hebrew tongue by altering only one or two vowels.

Japhet is the same with Neptune; <sup>e</sup> for as Neptune had the command of the sea, so the islands and peninsulas fell chiefly to Japhet's lot.

<sup>a</sup> Hebrews xi. 7. <sup>b</sup> Ezek. xliii. 2. <sup>c</sup> Callimach. Hymn. ad Jovem. Lucan. 2. 9. <sup>d</sup> Et nunciavit, vejagged, pro quo facile legi potuit vejaggod, i. e. *abscidit*; tum maxime cum vocalia puncta nulla dum erant subscripta consonanti-  
de Falsa Religione. l. 1. c. 1.

But how shall we prove that Sem was Pluto? What carried him into hell? Not his piety and holiness, by which he excelled his brothers, and glorified his own name; but, perhaps, because he was so holy, and so great an enemy to idolatry, that the idolaters hated him whilst he lived, and endeavoured to blacken his memory when he died, by sending him to the Stygian darkness, and putting into his hand the sceptre of hell.

SECT. V. *A Philosophical Sense of the Fable, SATURN, TIME.*

THE Greek <sup>a</sup> words, signifying *Saturn* and *time* differ only in one letter; from whence it is plain, that by Saturn time may be meant. And, on this account, <sup>b</sup> Saturn is painted devouring his children, and vomiting them up again; as indeed time devours and consumes all things which it has produced, which at length revive again, and are as it were renewed.

Or else, days, months, and years, are the children of time, which he constantly devours and produces anew.

Sometimes he is painted in the midst of two young boys and two girls; and time is surrounded by the different seasons of the year, as parents are by their children.

Lastly, as Saturn has his scythe, so has time too, with which he mows down all things; neither can the hardest adamant withstand its edge.

<sup>c</sup> χρόνος, tempus.

<sup>b</sup> Cicero de Nat. Deor. 2. Orpheus in Hymn. ad turn., Æschyl. in Eumen.

## C H A P. II.

SECT. I. JANUS. *His Image.*

P. **O** Strange ! What is this ? An image with two faces, and only one head !

M. It is so ; and by those faces he sees the things placed both before and behind him. It is Janus, the two-faced god, holding a key in his right hand, and a rod in his left. Beneath his feet you see twelve altars. If he could lay aside that rod and key, perhaps, according to his custom, he would express to you the number three hundred with one hand, and the number sixty five by the other ; by differently moving, bending, and weaving his fingers.

P. I do not thoroughly understand your meaning.

M. You will presently clearly and perfectly understand both what I say, and what you see with your eyes. Stay a little, till I explain the four most remarkable names of this god : For, in so doing, I shall not only explain this picture, but also tell you whatever things are necessary concerning Janus in this place.

SECT. II. *Names and Actions of J*

**S**OME <sup>b</sup> say that Janus was the son of Cœlus and Hecate ; and that his name was given him <sup>c</sup> from a word signifying to go or pass through. “ From whence “ it is said, that <sup>d</sup> thoroughfares are called in the plural

<sup>a</sup> Bifrons deus. Ovid.

<sup>b</sup> Arnob. cont. Gentes.

<sup>c</sup> Janus quasi Eanus, ab eundo.

<sup>d</sup> Unde fit, ut transitiones perviæ Jani (plurali numero) foresque in liminibus profanarum ædium januæ dicentur. Cic. 2. de Nat.







“ number, *Jani*; and the gates before the doors of “ private houses *Januæ*.” A place at Rome was called *Jani*,<sup>a</sup> where there were three images of Janus. In this place usurers and creditors always met to pay and receive money. And this place is mentioned both by <sup>b</sup> Tully and <sup>c</sup> Horace.

As he is painted with two faces, so he is called by Virgil <sup>d</sup> *Bifrons*, and by Ovid <sup>e</sup> *Biceps*: Because so great was his prudence, that he saw both the things past, and those which were future. Or else, because by Janus the world was thought to be meant, viewing with its two faces the principal quarters of it, the east and west. He is also described <sup>f</sup> with four faces, from the four quarters of the world; because he governs them by his counsel and authority; or because, as he is lord of the day, with his two faces, he observes both the morning and the evening, as <sup>g</sup> Horace

When Romulus, king of the Romans, made a league with Tatius, king of the Sabines, they set up an image of Janus Bifrons, intending thereby to represent <sup>h</sup> both nations. between which the peace was concluded:

<sup>a</sup> Acron. in Horat. l. 2. Sat. 8. <sup>b</sup> Viri optimi ad medium Janum sedentes. Cicero de Offic. 2. Dempster. in Paralip. <sup>c</sup> Imus et summus Janus. Horat. l. ep. 1.

<sup>d</sup> Virg. *Æn.* 12.

<sup>e</sup> Janæ Biceps, anni tacite labentis imago,  
Solus de superis, qui tua terga vides.

“ Thou double pate, the sliding year dost shew,  
“ The only god that thine own back can view.”

<sup>f</sup> Quadrifrons.

<sup>g</sup> Matutine pater, seu Janæ, libentior audis,  
Unde homines operum primos vitæque labores  
Instituunt.

“ Old Janus, if you please, grave two-fac’d father,  
“ Or else bright god o’ the morning, choose you whether,  
“ Who dat’st the lives and toils of mortal men.”

<sup>h</sup> Effecerunt simulacrum Jani Bifrontis quasi ad in  
nem duorum populorum. Servius in *Æneid.* 12.

Numa afterwards built a temple, which had double doors, and dedicated it to that same Janus. When Falisci, a city of Hetruria, was taken, <sup>a</sup> “there was an image of Janus found with four faces;” whereupon the temple of Janus had four gates. But of that temple we shall speak by and bye.

He was called *turn-key*, or *club-bearer* [*Claviger*], from the rod and key in his hands. He held the rod, because he was the <sup>b</sup> guardian of the ways; and the key, for these reasons:

1. He was the inventor of locks, doors, and gates, which are called *Januæ* after his name; and himself is called <sup>c</sup> *Janitor*, because doors were under his protection.

2. He is the Janitor of the year, and of all the months, the first of which takes the name of January from him. To Juno belong the calends of the months, and she committed them to his care, wherefore he is called by some *Junonius*, and <sup>d</sup> Martial takes notice that the government of the year was committed to him; for which reason <sup>e</sup> twelve altars were dedicated to him, according to the number of the months, as there were also twelve small chapels in his temple. <sup>f</sup> The consuls were, among the Romans, inaugurated in the temple of Janus, who were from thence said “to <sup>g</sup> open the year.” Upon the calends of January (or, as Macrobius says, upon the calends of March) a new laurel was hung upon the statue of Janus, and the

<sup>a</sup> Captis Faliscis inventum est simulacrum Jani Quadrifrontis. Servius in 7. Æneid. <sup>b</sup> Rector viarum. Lil.

Gyr. <sup>c</sup> Græce Θυραίος.

<sup>d</sup> Annorum, nitidique sator pulcherrime mundi.

“Gay founder of the world, and of our years.”

Mart. l. 10. Epig. 28.

<sup>e</sup> Var. lib. Human. Sidon. Apollin. Carm. 7. 1. Sat. 9. 12. <sup>f</sup> Sidon. ibid. <sup>g</sup> Aperire annum. Vide Lexicog.

old laurel taken away; of which custom<sup>a</sup> Ovid makes mention.

P. Was this done because he was the inventor of laurel garlands?

M. Pliny did not think so, but believed this custom was occasioned because Janus rules over the year. <sup>b</sup> "The statue," says he, "of Janus, which was dedicated by Numa, had its fingers so composed as to signify the number of three hundred sixty-five days; to show that Janus was a god, by his knowledge of the year, and time and ages." <sup>c</sup> He had not these figures described on his hand, but had a peculiar way of numbering them, by bending, stretching, and mixing his fingers; of which numeration many are the opinions of authors.

3. He holds a key in his hand, because he is, as it were, the <sup>d</sup> door through which the prayers of mankind have access to the gods. For, in all the sacrifices, prayers were first offered up to Janus. And Janus himself gives the same reason, <sup>e</sup> as we find in Ovid,

<sup>a</sup> *Laurea flaminibus, quæ toto perstitit anno,*

*Tollitur, et frondes sunt in honore novæ.* Fast. l. 3.

"The laurel, that the former year did grace,

"T' a fresh and verdant garland yields his place."

<sup>b</sup> *Quod Janus Geminus a Numa Rege dicatus digitis ita figuratis ut trecentorum quinquaginta quinque (sexaginta quinque alii legunt) dierum nota, per significationem anni temporis, et ævi, se deum indicaret. Plinius. Vide etiam Athen. l. 34. c. 7. et Lil. Gyr.*

<sup>c</sup> *Tiraq. Lil. Gyr. Apuleii 2. Apol. &c.*

<sup>d</sup> *Arnob. contra Gentes.*

<sup>e</sup> — *Cur quemvis aliorum numina placem,*

*Jane, tibi primum thura merumque fero?*

*Ut possis aditum per me, qui limina servo,*

*Ad quoscunque voles, inquit, habere deos.* Fast. l. 2.

"Why is't that, though I other gods adore,

"I first must Janus' deity implore?

"Because I hold the door, by which access

"Is had to any god you would address."

hy, before men sacrificed to any of the other gods,\* they first offered sacrifices to him. But Festus gives another reason why prayers and sacrifices were, in the first place, offered to Janus; to wit, because men thought that all things took their being from Janus, therefore they first made their supplications to him as to a common father. For though the name <sup>a</sup> father is given to all the gods, yet Janus was particularly called by this name. He first built temples and altars, <sup>b</sup> and instituted religious rites, and <sup>c</sup> "for that reason, among others, in all sacrifices they begin their rites by offering bread, corn, and wine, to Janus, before any thing is offered to any other deity." Frankincense was never offered to him, though Ovid mentions it, which therefore he infers, either by poetical licence, or only in respect to the sacrifices which were in use in his time. For, as <sup>d</sup> Pliny writes, "They did not sacrifice with frankincense" in the times of the Trojans. Neither does Homer in the least mention frankincense in any place where he speaks of sacrifices; which so exact an author would never have omitted if it had been in use. Neither do I find a Greek word that properly signifies *thus*: for *θυον* [*thuon*], or *θυιον* [*thuion*], signifies not only *thus*, but any odoriferous smell. He was also called *Patulcius* and *Clusius*, or *Patulacius* and *Clusius*; from <sup>e</sup> *opening* and *shutting*; for in the time of war Janus's temple was open, but

<sup>a</sup> Quod fuerit omnium primus a quo rerum omnium factum putabant initium: Ideo ei supplicabant velut parenti. Fest. l. 3. in verbo *chaos*.

<sup>b</sup> Virg. *Æneid.* 8. Juvenal. Sat. 6. Serv. in 2. Georg.

<sup>c</sup> Proptereaque in omni sacrificio perpetua ei præfatio præmittitur, farque illi et vinum prælibatur. Fab. Pict. l. 1. de Ant. Lat.

<sup>d</sup> Iliacis temporibus thure non supplicatum. Plin. l. 13. c. 1. Vide Dempst. in Paralip.

<sup>e</sup> A patendo vel patefaciendo et claudendo. Serv. in 1. *Æneid.* Claud. de Hon. 6. Conf.

shut in the time of peace. This temple was founded by Romulus and Tatius; and, as I said before, Numa ordained that it should be opened when the Romans waged war, but shut when they enjoyed peace. It was open in time of war, because a spring of hot water arose out of the place where this temple stands when Romulus fought with the Sabines, and forced the enemy to march away; therefore in war they opened that temple, hoping for the same or the like assistance: Or it may be rather, <sup>a</sup> because they who go to war ought to think of peace, and wish for a quick return into their native country.

Ovid mentions both these latter names of Janus in a <sup>b</sup> distich; and Virgil describes <sup>c</sup> the manner and occasion of opening his temple, and also the consequen-

<sup>a</sup> Serv. in *Æneid.* 7.

<sup>b</sup> Nomina ridebis; modo namque Patulcius idem,  
Et modo sacrificio Clusius ore vocor.

“The priest this moment me Patulcius calls, and then

“Next moment me he Clusius names again.

<sup>c</sup> Sunt geminæ belli portæ (sic nomine dicunt)  
Religione sacræ et ævi formidine Martis.

Centum ærei claudunt vectes æternaque ferri

Robora; nec custos absistit limine Janus.

Has ubi certa sedet patribus sententia pugnæ,

Ipse Quirinali trabea cinctuque Gabino

Insignis, referat stridentia limina Consul.

“Two gates of steel (the name of Mars they bear,

“And still are worshipp’d with religious fear)

“Before his temple stand; the dire abode

“And the fear’d issues of the furious god,

“Are fenc’d with brazen bolts; without the gates

“The weary guardian Janus doubly waits.

“Then when the sacred senate votes the wars,

“The Roman consul their decree declares,

“And in his robes the sounding gates unbars.”

ces of shutting it again <sup>a</sup>. It is remarkable, that within the space of seven hundred years this temple of Janus was shut only <sup>b</sup> thrice: once by Numa; the second time by the consuls Marcus Attilius and Titus Manlius, after the Carthaginian war; and lastly, by Augustus, after the victory at Actium.

SECT. III. *Explanation of the Fable.* JANUS the Emblem of PRUDENCE.

**I**N this story of <sup>c</sup> Janus (whom some call Noah, some Ogyges, some a priest, a philosopher, and a divine, and some an ancient king of Italy, who was the founder of the town Janiculum) we may behold the representation of a very prudent person; whose wisdom consists <sup>d</sup> “in the remembrance of things past, and “in the foresight of things to come.” The prudent man

<sup>a</sup> *Aspera tum positâ mitescent sæcula bellis :  
Cana fides, et Vesta, Remo cum fratre Quirinus.  
Jura dabunt : diæ ferro et compagibus arctis  
Claudentur belli portæ. Furor impius intus,  
Sæva sedens super arma, et centum vinctus ahenis.  
Post tergum nodis, fremit horridus ore cruento.*

“ Then dire debate, and impious war shall cease,

“ And the stern age be soften'd into peace :

“ Then banish'd faith shall once again return,

“ And vestal fires in hollow temples burn :

“ And Remus with Quirinus shall sustain

“ The right'ous laws, and fraud and force restrain.

“ Janus himself before his fane shall wait,

“ And keep the dreadful issues in his gate

“ With bolts and iron bars. Within remains

“ Imprison'd Fury, bound in brazen chains ;

“ High on a trophy rais'd of useless arms

“ He sits, and threats the world with vain alarms.”

<sup>b</sup> Liv. l. 2. Oros. l. 5. cap. 12. Dio. l. 51.

<sup>c</sup> Mupst. Cosm. 2. Fab. 9. Pict.

<sup>d</sup> In præteritorum

memoria, et providentiâ futurorum. Tull. de Senectute.

ought therefore to have, as it were, two faces ; that, according to his natural sagacity of mind and ripeness of judgment, observing both things past and future, he may be able to discern the causes and beginnings, the progress, and, as it were, the fore-running accidents of all things ; that he may be able to draw likenesses, to make comparisons, to observe consequences, and perceive futurities ; and, by a wise connection of causes and events, be able to join things present with things to come, and things future with things past.

The prudent person has the key of all things : Nothing is so obscure that his understanding cannot comprehend ; nothing is so secret and private that his consideration and care cannot detect and lay open ; nothing so hard and intricate that his quickness and dexterity cannot explain and unfold. With this key he examines all the ways of business, and finds which are the most proper ; he sees the disposition of times, and the exigencies of affairs ; he removes the difficulties and the bars that lie in his way ; he publishes as much as is useful, and conceals closely whatsoever will be hurtful to him. With this key he lays open for himself a passage into the friendship of others, he insinuates himself into the inward recesses of their breasts ; he learns their most secret counsels, their most reserved thoughts ; he resolves mysteries, and penetrates things unknown ; and seeks and finds, and views objects the most remote from the common sense of the world.

Janus first instituted altars, temples, and sacrifices. Thus it is a sign of the highest prudence and understanding to pay due homage to the Almighty, to reverence his power, to propagate his worship, and magnify his glory. And as men offered first to Janus in all sacrifices, because of his exemplary holiness and piety ; so how much the more worship men pay to God, so much the more honour shall they receive both from God and men, as the precepts and examples in the Holy Scripture abundantly testify.



## C H A P. III.

## SECT. I. VULCAN.

**P.** **O** Heavens ! I think I see a blacksmith among the gods.

**M.** Very true : He is both a smith and a god, by name Vulcan. He has a shop in the island Lemnos, where he exercises his trade ; and where, though he is a god himself, he made Jupiter's thunder, and the arms of the other gods.

**P.** If he was a god, what misfortune drove him to the forge, and tied him to such a nasty employment ?

**M.** His deformity, I believe. <sup>a</sup> He was born of Jupiter and Juno ; some say of Juno only ; and being contemptible for his deformity, he was cast down from heaven into the island Lemnos, whence he is called *Lemnios*. He broke his leg with the fall ; and if the Lemnians had not caught him when he fell, he had certainly broken his neck. He has ever since been lame. In requital of their kindness, he fixed his seat among them, and set up the craft of a smith ; teaching them the manifold uses of fire and iron ; and from softening and polishing iron <sup>b</sup> he received the name *Mulciber* or *Mulcifer*.

<sup>c</sup> This nasty deformed smith, which you will wonder to hear, obtained in marriage the most beautiful goddess Venus ; and not long after, when he caught her and Mars committing adultery, he linked them together with chains, and exposed them to the laughter of all the gods. He desired mightily to marry *Mincerva*, and Jupiter consented, yielding up the virgin

<sup>a</sup> Phurnut. de Nat. Deor. Hesiod. Lucian. de Sacr. Virg. *Æneid.* 6.

<sup>b</sup> A mulcendo ferro. Vide Lucas.





to the will of this nasty wretch. But she resisted his attempts, and in the struggle his nature fell from him upon the earth, and produced the monster Erichthonius, Erichtheus, or Erichthonicus, who was a boy with dragon's feet; to hide the monstrous deformity of which he first invented chariots. Jupiter (as I said) consented that Vulcan should marry Minerva if he could overcome her modesty. For, when Vulcan made arms for the gods, Jupiter gave him leave to choose out of the goddesses a wife, and he chose Minerva: but he admonished Minerva, at the same time, to refuse him, and preserve her virginity, as she did admirably well.

At Rome were celebrated the *Vulcani*, <sup>a</sup> feasts in honour of Vulcan; at which they drew animals into the fire to be burnt to death. The Athenians instituted other feasts to his honour, called *Cbalcea*. A temple, besides, was dedicated to him upon the mountain <sup>b</sup> *Ætna*, from which he is sometimes named *Ætneus*. This temple was guarded by dogs, <sup>c</sup> whose sense of smelling was so exquisite, that they could discern, whether the persons that came thither were chaste and religious, or whether they were wicked: They used to meet, and flatter, and follow the good, esteeming them the acquaintance and friends of Vulcan their master; but they barked and flew at the bad, and never left off tearing them until they had driven them away.

*P.* I have heard, unless I am mistaken, that this Vulcan, by Jupiter's command, made a living woman. Is it true?

*M.* It is a comical thing to expect truth in fables. It is indeed feigned, that the first woman was fashioned by the hammer of Vulcan, and that every god gave

<sup>a</sup> Ita dictus *απο της σπιδος και χθονος*, ex contentione et terra. Vide Virg. Georg. 3.

<sup>b</sup> Var. ap. Lil.

<sup>c</sup> Pollux, l. 7. apud Lil. Gyr.

her some present, whence she was called *Pandora*. Pallas gave her wisdom, Apollo the art of music, Mercury the art of eloquence, Venus gave her beauty, and the rest of the gods gave her other accomplishments. <sup>a</sup> They say also, that when Prometheus stole fire from heaven, to animate the man which he had made, Jupiter was incensed, and sent Pandora to Prometheus with a sealed box, but Prometheus would not receive it. He sent her with the same box again to the wife of Epimetheus, the brother of Prometheus; and she, out of a curiosity natural to her sex, opened it, which as soon as she had done, all sorts of diseases and evils, with which it was filled, flew among mankind, and have infested them ever since; and nothing was left in the bottom of the box but hope.

## SECT. II. *The CYCLOPS, Servants to VULCAN.*

P. **W**HAT black, nasty, one-ey'd fellows are those?

M. They are Vulcan's servants, and work with him in his shop. They were called <sup>b</sup> *Cyclops* because they had but one eye, which was in the middle of their foreheads, of a circular figure. Neptune and Amphitrite were their parents. The <sup>c</sup> names of three of them were Brontes, Steropes, and Pyracmon; be-

<sup>a</sup> Pausan. in Att.      <sup>b</sup> Α κυκλις, circulus, et οψ, oculus.

<sup>c</sup> Ferrum exercebant vasto Cyclopes in antro;

Brontesque, Steropesque, et nudus membra Pyracmon.

“ On their eternal anvils here he found

    : brethren beating, and the blows go round.”

sides which, there were many more whose names are not mentioned, who all exercised <sup>a</sup> the art of smithery under Vulcan, as we are taught by Virgil.

SECT. III. CACUS and CÆCULUS, Sons of VULCAN ;  
and POLYPHEMUS.

**C**ACUS was the vilest of rogues ; his name was given him <sup>b</sup> from his wickedness. He tormented all Latium with his fires and robberies ; living like a beast in a dismal cave. He stole Hercules's oxen, and dragged them backward by their tails into his cave, that so the tract of their feet might not discover this repository of his thefts. But Hercules, passing by, heard the lowing of the oxen in the cave, broke open the doors, and seizing the villain, <sup>c</sup> put

<sup>a</sup> — Alii ventosis follibus auras

Accipiunt redduntque : alii stridentia tingunt

Æra lacu : gemit impositis incudibus antrum.

Illi inter sese multa vi brachia tollunt

In numerum, versantque tenaci forcipe ferrum.

“ One stirs the fire, and one the bellows blows.

“ The hissing steel is in the smithy drow'd ;

“ The grot with beaten anvils groans around :

“ By turns their arms advance, in equal time ;

“ By turns their hands descend, and hammers chime ;

“ They turn the glowing mass with crooked tongs ;

“ The fiery work proceeds with rustic songs.”

<sup>b</sup> ΑΠΟ ΤΗΣ ΚΑΚΟΥ, a malo.

<sup>c</sup> — Cacum in tenebris incendia vana vomentem

Corripit, in nodum complexus ; et angit inhærens

Elisos oculos, et siccum sanguine guttur.

Virg. *Æn.* 8

“ The monster spewing fruitless flames he found ;

“ He squeez'd his throat, he wreath'd his neck around, &

“ And in a knot his crippled members bound :

“ Then from the sockets tore his burning

“ Roll'd on a heap the breathless robber lie

him to death. <sup>a</sup> His cave was so dark that it admitted not the least ray of light: The floor of it was red with the blood perpetually shed upon it; and the heads and limbs of the men he had murdered were fastened to the posts of the doors.

Cæculus also lived by plunder and robbery. He was so called from the smallness of his eyes. It is thought the noble family of the Cæcilli at Rome derived their original from him. Whilst his mother sat by the fire, a spark flew into her lap; hereupon she grew big with child, and, within the usual time, she brought forth this son, who was afterwards the founder of the city Præneste. <sup>b</sup> Others say, that the shepherds found Cæculus unhurt in the midst of the fire, as soon as he was born; from whence he was thought to be the son of Vulcan.

To these servants and sons of Vulcan, add the shepherd Polyphemus, a monster not unlike them, born of Neptune. For he had but one eye in his forehead like the Cyclops; and he procured his living by murders and robberies, like Cacus and Cæculus.

<sup>a</sup> Hic spelunca fuit vasto submota recessu  
Semihominis Caci; facies quam dira tegebat  
Solis inaccessam radiis; semperque recenti  
Cæde tepebat humus; foribus affixa superbis  
Ora virum tristi pendebant pallida tabo.  
Huic monstro Vulcanus erat pater: illius atros  
Ore vomens ignes magna se nirole ferebat.

“ ’Twas once a robber’s den, inclos’d around  
“ With living stone, and deep beneath the  
“ The monster Cacus, more than half a beast,  
“ This hold, impervious to the sun, possess’d;  
“ The pavements ever foul with human gore;  
“ Heads, and their mangled members, hung the  
“ Vulcan this plague begot; and like his sire,  
“ Black clouds he belch’d, and flames of livid fire.”

<sup>b</sup> Virg. *Æneid.* 7.

• This monster drew two of Ulysses's companions into his den, in Sicily, and devoured them. He thought

• Visceribus miserorum, et sanguine vescitor atro.  
 Vidi egomet, duo de numero corpora nostro  
 Prensa manu magna, medio resupinus in antro,  
 Frangeret ad saxum: sanieque aspersa natarent  
 Limina: vidi, atro cum membra fluentia tabo  
 Manderet, et tepidi tremere sub dentibus artus.  
 Haud impune quidem: nec talia passus Ulysses,  
 Obscurusque sui est Ithacus discrimine tanto.  
 Nam simul expletus dapibus, vinoque sepultus  
 Cervicem inflexam posuit, jacuitque per antrum  
 Immensam, sanie eructans, ac frustra cruento  
 Per somnum commixta mero: nos magna precati  
 Numina, sortitique vices, una uadique circum  
 Fundimur, et telo lumen terebramus acuto  
 Ingens: quod torva solum sub fronte latebat,  
 Argolici clypei aut Phæbææ lampadis instar.

Virg. *Æn.* 3-

“ The joints of slaughter'd wretches are his food,  
 “ And for his wine he quaffs the streaming blood.  
 “ These eyes beheld, when with his spacious hand  
 “ He seiz'd two captives of our Grecian band;  
 “ Stretch'd on his back, he dash'd against the stones  
 “ Their broken bodies, and their cracking bones.  
 “ With spouting blood the purple pavement swims,  
 “ While the dire glutton grinds the trembling limbs.  
 “ Not unreveng'd Ulysses bore their fate,  
 “ Nor thoughtless of his own unhappy state:  
 “ For, gorg'd with flesh, and drunk with human wine,  
 “ While fast asleep the giant lay supine;  
 “ Snoring aloud, and belching from his maw  
 “ His undigested foam and morsels raw;  
 “ We pray, we cast the lots; and then surround  
 “ The monstrous body, stretch'd along the ground:  
 “ Each, as he could approach him, lends a hand  
 “ To bore his eye ball with a flaming brand?  
 “ Beneath his frowning forehead lay his eye,  
 “ For only one did this vast frame supply;  
 “ But that a globe so large, his front is fill'd,  
 “ Like the sun's disk, or like the Grecian shield.”



too, that the rest of Ulysses's servants could not escape his jaws. But Ulysses made him drunk with wine, and then with a firebrand quite put out his sight, and escaped.

SECT. IV. *The Signification of the Fable. VULCAN a Symbol of two Sorts of Fire.*

by Vulcan is understood fire, the name itself discovers, if we believe <sup>a</sup> Varro, who says that the word *Vulcanus* is derived from the force and violence of fire: And therefore he is painted with a blue hat, <sup>b</sup> which is a symbol of the celestial or elementary fire, which is by nature clear and unmixed; whereas the common fire, that is used on earth, is weak, and wants continual fuel to support it, and therefore Vulcan is said to be lame. <sup>c</sup> He is said to have been cast down from heaven, because the lightning comes from the clouds; and to have fallen into Lemnos, because lightning often falls into that island.

But let us a little consider the flames of love; for Vulcan married Venus. If you wonder, therefore, why so fair, so delicate, so beautiful a goddess, should be a wife to so deformed and black a god, you must suppose that Vulcan is the fire, and Venus the flame: And is not the union between fire and flame very proper? But this fire is kindled in hell, and blown by the Cyclops: And those who are addicted to venery are set on fire with these flames; for when a flame, kindled by the eyes of a beauteous woman, sets the breast on fire, how violent is the combustion? how great the havoc? how certain the destruction? Hence comes the lover's anguish: Deadness and faintness overspread

<sup>a</sup> *Vulcanus quasi Volicanus, quod ignis per aërem volitet; vel a vi ac violentia ignis.* Var. apud Lil. Gyrald.

<sup>b</sup> Serv. *Æn.* 8. Euseb. de Præp. Evang. <sup>c</sup> Serv. *ib.*

his face, his eyes are dull and heavy, his cheeks meagre and wan, his countenance puts on the paleness of ashes, which are fatal arguments of a spreading fire within, that consumes and preys upon the interior parts. But when impudence has blown the coals, so that modesty can put no further stop to the rage and violence of this flame ; when this hellish offspring breaks forth, and by degrees gathers strength ; how does it spread, rage, and increase ? With what fury and violence does it bear down and destroy every thing ? By this flame Semele was consumed ; Hercules's strength was an easy prey to it ; and hereby the strongest towers and most stately palaces of Troy were consumed and reduced to ashes.

Have you given yourself up to Venus ? She will make you a Vulcan : She will make you filthy, nasty, and as black as hell : She will darken your understanding, though you are in the midst of fire ; for the fire of Venus gives no light, but brings the greatest darkness. It freezes and stupifies the soul, while the body is thawed and melted into pleasures. How sad is the fate of an effeminate man ! His toil and labour is like the work of Vulcan ; for he who desperately loves a woman takes a burning iron into his breast ; his house is a forge ; he labours and toils to soften her temper more than Vulcan sweats to fashion the hardest steel ; he neglects the care of himself to make her fine and handsome. Again, how many estates are melted in lust's furnace ? How many possessions reduced to ashes, till nothing but dross is left, and the nobility and honour of their families disappear and vanish in smoke ?

No fuel can satisfy this fire ; the heat of it never decreaseth, it never cools ; for Venus blows it with sighs, kindles it with tears, and foment it with proud disdain and coldness. Her kindness is cruelty, her pride is ensnaring. What wonder is it then, that so many Vulcans, not only in Lemnos, but everywhere,

## *Of the Gods of the Heathens.*

make thunder at this forge, which will fall on their own heads; by which they are cast headlong from heaven to earth; that is, from the highest degree of happiness to the lowest vale of misery: From which fall comes lameness never to be cured. These are the effects of the love of Venus. If you will believe me, <sup>a</sup> I believe the poet, who, in a witty epigram, says the same thing.

### C H A P. IV.

**L**ET us now blow out the fire with the wind, bring up Æolus after Vulcan: for he who stands next him is <sup>b</sup> Æolus the god of winds, begotten by Jupiter of Acesta, or Segesta, the daughter of Hippota; from whence he is named *Hippotades*. He dwelt in one of those seven islands, which from him are called *Æolia*, and sometimes *Vulcania*. He <sup>c</sup> was a skilful astronomer, and an excellent natural philosopher: he understood more particularly the nature of the winds: And because, from the clouds of smoke of the Æolian islands, he foretold winds and tempests a great while before they arose, it was generally believed that they were under his power, and that he could raise the winds, or still them, as he pleased.

Ουκ αδικως, Χαλκιυ, τον ποδα χαλεπ ιχθις.

“Cupid is Vulcan’s son, Venus his wife,  
“No wonder then he goes lame all his life.”

<sup>b</sup> Ovid. *Metam.* 11.

<sup>c</sup> Palæphat. de

Varro. Strabo ap. Servium.





And from hence he was styled *Emperor and King of the Winds*, the children of Astræus and Aurora. \* Virgil describes Juno coming to him, at his palace, of which he gives a beautiful description.

\* Nimborum in patriam, loca fæta furentibus Austris,  
 Æoliam venit : Hic vasto Rex Æolus antro  
 Luctantes ventos, tempestatesque sonoras  
 Imperio premit, ac vinclis et carcere frenat.  
 Illi indignantes, magno cum murmure, montis  
 Circum claustra fremunt : celsa sedet Æolus arce,  
 Sceptra tenens, mollitque animos et temperat iras.  
 Ni faciat, maria, ac terras, cælumque profundum  
 Quippe ferant rapidi secum, verrantque per auras.  
 Sed pater omnipotens speluncis abdidit atris,  
 Hoc metuens ; molemque, et montes insuper altos  
 Imposuit, regemque dedit, qui fœdere certo  
 Et premere, et laxas sciret dare jussas habenas.  
 “ Thus rag’d the goddess, and, with fury fraught,  
 “ The restless regions of the storms she sought :  
 “ Where in a spacious cave of living stone,  
 “ The tyrant Æolus, from his airy throne,  
 “ With pow’r imperial curbs the struggling winds,  
 “ And sounding tempests in dark prisons binds.  
 “ This way and that, th’ impatient captives tend,  
 “ And pressing for release, the mountains rend.  
 “ High in his hall th’ undaunted monarch stands,  
 “ And shakes his sceptre, and their rage commands ;  
 Which did he not, their unresisted sway  
 “ Would sweep the world before them in their way :  
 “ Earth, air, and seas, thro’ empty space would roll,  
 “ And heav’n would fly before the driving soul.  
 “ In fear of this the father of the gods  
 “ Confin’d their fury to these dark abodes,  
 “ And lock’d them safe, oppress’d with mountain-loads;  
 “ Impos’d a king with arbitrary sway,  
 “ To loose their fetters, or their force allay.”

## C H A P. V.

## MOMUS.

**P.** **W**HO is this man, and what is his name?

**M.** Do you expect a man among the gods? The name of this god is Momus, <sup>a</sup> which word in the Greek tongue signifies a *jester*, a *mock*er, a *mimic*; for that is his business. He follows no employment, but lives an idle life; yet nicely observes the actions and sayings of the other gods; and when he finds them doing amiss, or neglecting their duty, he censures, mocks, and derides them, with the greatest liberty.

Neptune, Vulcan, and Minerva, may witness the truth of this. They all contended which of them was the most skilful artificer; whereupon Neptune made a bull, Minerva a house, and Vulcan a man. They made Momus judge between them; but he chid them all three. He accused Neptune of imprudence, because he placed not the bull's horns in his forehead before his eyes; for then the bull might give a stronger and a surer blow. He blamed Minerva, because her house was immovable, so that it could not be carried away, if by chance it was placed among ill neighbours. But he said, that Vulcan was the most imprudent of them all, because he did not make a window in the man's breast, that he might see what his thoughts were, whether he designed some trick, or whether he intended what he spoke.

**P.** Who were the parents of Momus?

**M.** <sup>b</sup> Nox and Somnus begat him. And indeed, it is a sign of a dull, drowsy, sottish disposition, when we see a man censuring and disliking the actions of

irrisorem significat.

<sup>b</sup> Hesiod. in Theogon.







all other men, when nothing but God is wholly perfect: something is wanting to every thing, so that every thing is defective, and liable to censure.

## C H A P. VI.

SECT. I. *The Terrestrial Goddess, VESTA.*

**S**HE <sup>a</sup> whom you see sitting and holding a drum, is the wife of Cœlum and the mother of Saturn. She is the eldest of the goddesses.

*P.* If she is the wife of Cœlum, why is she placed among these terrestrial goddesses, and not among the celestial rather?

*M.* Because this goddess <sup>b</sup> Vesta is the same with Terra, and has her name from <sup>c</sup> clothing, because "plants and fruit are the clothing of the earth." Or, <sup>d</sup> according to Ovid, the earth is called Vesta from its stability, because it supports itself. She sits, <sup>e</sup> because the earth is immovable, and is placed in the centre of the world. Vesta has a drum, because the earth contains the boisterous winds in its bosom, and divers flowers weave themselves into a crown, with which her head is crowned. Several kinds of animals creep about and fawn upon her. Because the earth is round, Vesta's temple at Rome was also round, and some say that the image of Vesta was orbicular in

<sup>a</sup> Virg. Æneid. 9.

<sup>b</sup> Plut. l. 1. Prim. Frig.

<sup>c</sup> Quod plantis frugibusque terra vestiatur.

<sup>d</sup> Stat vi terra sua, vi stando Vesta vocatur.

<sup>e</sup> By its own strength supported Terra stands:

"Hence it is *Vesta* nam'd."

<sup>c</sup> Var ap. Aug 7 de Civ. Cicero de Somn. Hecat. Miles. General. Phurnutius.

some places, but <sup>f</sup> Ovid says her image was rude and shapeless. And from hence round tables are anciently called <sup>g</sup> *Vestæ*, because like the earth, they supply all necessaries of life for us. <sup>h</sup> It is no wonder that the first oblations in all sacrifices were offered to her, since whatsoever is sacrificed springs from the earth. And the <sup>i</sup> Greeks both began and concluded their sacrifices with *Vesta*; because they esteemed her the mother of all the gods.

*P.* I wish that you would resolve one doubt which I still have concerning this goddess. How can *Vesta* be the same with *Terra*, when nothing is more frequent amongst mythologists than to signify fire by *Vesta*?

*M.* I perceive I do not deal with a novice: I will satisfy your doubts. There were two *Vestas*, the elder and the younger. The first, of whom I have been speaking, was the wife of *Cœlum* and the mother of *Saturn*. The second was the daughter of *Saturn* by his wife *Rhea*. And as the first is the same with *Terra*, as I have already said, so the other is the same with *Ignis*: and <sup>k</sup> her power was exercised about altars and houses. The word *Vesta* is often put for fire itself, for it is derived from a <sup>l</sup> Greek word which signifies a chimney, a house, or household goods. <sup>m</sup> She is esteemed the president and guardian of houses, and one of the household deities, not without reason; since she invented the art of building houses: and therefore an image of *Vesta*, to which they sacrificed every day, was placed before the doors of the houses at *Rome*,

<sup>f</sup> Effigiem nullam *Vesta* nec ignis habet. Fast. l. 6.

No image *Vesta*'s shape can e'er express,  
Or fire's —————

<sup>g</sup> Plutarch. in Sympos.

<sup>h</sup> Hom. in Hymn.

<sup>i</sup> Ap. Lil. Gyr. 1. Strabo.

<sup>k</sup> Hujus vis omnis ad aras et focos pertinet. Cic. de Nat. Deor. lib. 2. <sup>l</sup> Ducitur a Græco nomine ἵστια, quod focum, penatē, domum significat. <sup>m</sup> Hom. in Hymn. Virg. *Æn.* 2. et Georg. 1. Eugraphius in And. Terent. Act. 4. Sc. 3.

and the places where these statues were set up were called *Vestibula*, from *Vesta*.

This goddess was a virgin, <sup>a</sup> and so great an admirer of virginity, that, when Jupiter, her brother, gave her liberty of asking what she would, she asked, that "she might always be a virgin, and have the first oblations in all sacrifices." Wherein she not only obtained her desire, but received this farther honour <sup>b</sup> among the Romans, that perpetual fire was kept in her temple, among the sacred pledges of the empire; not upon an altar, or in the chimnies, but in earthen vessels hanging in the air, which the Vestal virgins tended with so much care, that if by chance this fire was extinguished, all public and private business was interrupted, and a vacation proclaimed, till they had expiated the unhappy prodigy with incredible pains: <sup>c</sup> And if it appeared that the virgins were the occasion of its going out by carelessness, they were severely punished, and sometimes with rods. Upon the kalends of March, every year, though it was not extinguished, they used to renew it, with no other fire than that which was produced by the rays of the sun.

Ovid mentions both the elder and the younger *Vesta* <sup>d</sup> in the sixth book of his *Fasti*.

SECT. II. *An Explanation of the Fable. The YOUNGER VESTA the Vital Heat in the Body.*

FROM hence we may conjecture, that when the poets say that *Vesta* is the same with fire, the terrible, scorching, blazing fire of *Vulcan's* forge is

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<sup>a</sup> Arist. 5. l. 2. Aristoph. in *Vespis*. <sup>b</sup> Val. Max. l. c. 4. Liv. 5. dec. 1. Val. Max l. 4. c. 4. Pap. Stat. l. 4. Syl. 3.

<sup>c</sup> Idem, c. 1. Ovid. *Fast.* 3.

<sup>d</sup> *Vesta eadem est et Terra; subest vigil ignis utrique, Significant sedem Terra focusque suam.*

"*Vesta and Earth are one, one fire they share,*

"*Which does the centre of them both declare.*"

not understood, nor yet the impure and dangerous flames of Venus, of which we spake above; but a pure unmixed benign flame, so necessary for us, that human life cannot possibly subsist without it; whose heat being diffused through all the parts of the body, quickens, cherishes, refreshes, and nourishes us: A flame really sacred, heavenly, and divine; repaired daily by the food which we eat; on which the safety and welfare of our bodies depend. This flame moves and actuates the whole body, and cannot be extinguished but when life itself is extinguished together with it: And then comes a lasting vacation, and a certain end is put to all our business in this world. But if by our own faults it is extinguished, we are guilty of our own death, and deserve that our memory should rot with our bodies in the grave, and that our names should be entombed with our carcasses; which would be an affliction no less severe, than was the punishment of the guilty Vestal virgins, who were buried alive.

## C H A P. VII.

### SECT. L. CYBELE. *Her Image.*

**P.** **S**TRANGE! Here is a goddess whose <sup>a</sup> head is crowned with towers: What means this? Is she the goddess of cities and garrisons?

**M.** She is the goddess, not of cities only, but of all things which the earth sustains. <sup>b</sup> She is the earth itself. On the earth are built many towers and castles, so on her head is placed a crown of towers. In her hand she carries a key, which perhaps you did not observe, <sup>c</sup> because in the winter the earth locks those

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<sup>a</sup> Luc. l. 2. de Regn.

<sup>b</sup> Servius, 3. et 10. Æneid.





treasures up, which she brings forth, and dispenses with so much plenty in the summer. She rides in a chariot, because the earth hangs suspended in the air, balanced and poised by its own weight. But that chariot is supported by wheels, because the earth is a voluble body, and turns round; <sup>a</sup> and it is drawn by lions, because nothing is so fierce, so savage, or so ungovernable, but a motherly piety and tenderness is able to tame it, and make it submit to the yoke. I need not explain why her <sup>b</sup> garments are painted with different colours, and figured with the images of several creatures, since every body sees that such a dress is suitable to the earth.

## SECT. II. Names of CYBELE.

P. **I**S then this goddess called *Terra*?

M. No: <sup>c</sup> She is called *Cybele*, and *Ops*, and *Rhea*, and *Dyndymena*, and *Berecynthia*, and *Bona Dea* (the good goddess), and *Idæa*, and *Pessinuntia*, and *Magna Deorum Mater* (the great mother of the gods), and sometimes also *Vesta*. All these names, for different reasons, were given to the same goddess, who was the daughter of *Cœlum*, and of the elder *Vesta*, and *Saturn*'s wife.

She is called *Cybele*, <sup>d</sup> from the mountain *Cybelus* in *Phrygia*, where her sacrifices were instituted first; or else this name was given her from the behaviour of her priests, who used <sup>e</sup> to dance upon their heads, and toss about their hair like madmen, foretelling things to come, and making an horrible noise. They were

<sup>a</sup> Ovid *Fast.* l. 4.

<sup>b</sup> *Martian. Lil. Gyrard.*

<sup>c</sup> *Propertius*, l. 3. *Eleg.* 16.

<sup>d</sup> *Stephanus. Strabo.*

<sup>e</sup> ΑΠΟ ΤΗΣ ΚΥΒΗΛΕΥ, i. e. in caput saltare. *Suid. Servius.* in 3. *Æneid.*



named *Galli*; and this fury and outrage in prophesying is described by <sup>a</sup> Lucian in his first book.

Others again derive the word *Cybele* from a <sup>b</sup> cube; because the cube, which is a body every way square, was dedicated to her by the ancients

She is called <sup>c</sup> *Ops*, because she brings help and assistance to every thing contained in this world.

Her name <sup>d</sup> *Rbea* is derived from that abundance of benefits, which, without ceasing, flow from her on every side.

<sup>e</sup> *Dyndymna*, or *Dindyme*, is a name given her from the mountain Dindymus in Phrygia.

Virgil calls her <sup>f</sup> *Mater Berecynthia*, from Berecynthus, a castle in that country; and in the same place describes her numerous and happy offspring.

She was by the Greeks called <sup>g</sup> *Pasithea*; that is, as the Romans usually named her, the mother of all the gods; and from the <sup>h</sup> Greek word, signifying mother, her sacrifices are named *Metroa*, and to celebrate them was called *Metrazcin*, in the same language,

crinemque rotantes

Sanguineum populis ulularunt tristia Galli.

“Shaking their bloody tresses, some sad spell

“The priests of Cybel to the people yell.”

<sup>b</sup> ΑΡΟ ΤΥ ΚΥΒΕ. Festus. <sup>c</sup> Quod opem ferat. <sup>d</sup> Α ῥησι, fluo, quod bonis omnibus circumfluat. <sup>e</sup> Hor. Carm. l. 1.

<sup>f</sup> — qualis Berecynthia mater

Invehitur curru Phrygiæ turrita per urbes,

Læta deum partu, centum complexa nepotes,

Omnes cælicolas, omnes super alta tenentes. *Æneid.* 6.

“High as the mother of the gods in place,

“And proud, like her, of an immortal race:

“Then, when in pomp, she makes the Phrygian round,

“With golden turrets on her temples crown’d,

“Her offspring all, and all command the sky.”

<sup>g</sup> Pasithea; i. e. *πασι θεοις υντηρ*, omnibus diis mater. Luc. l. 2.

<sup>h</sup> Α υντηρ, mater, derivantur *μετροα*, Cybeles sacra, et *μετραζειν*, sacra ea celebrare. *Cæl. Rhod.* l. viii.

Her name *Bona Dea* <sup>a</sup> implies, that all good things necessary for the support of life proceed from her. She is also called *Fauna*, <sup>b</sup> because she is said to favour all creatures; and *Fatua*, <sup>c</sup> because it was thought that new-born children never cried till they touched the ground. <sup>d</sup> It is said that this *Bona Dea* was the wife of king *Faunus*, who beat her with myrtle rods till she died; because she disgraced herself, and acted very unsuitable to the dignity of a queen, by drinking so much wine that she became drunk. But the king, afterward repenting of his severity, deified his dead wife, and paid her divine honours. This is the reason assigned, why it was forbid that any one should bring myrtle into her temple. <sup>e</sup> And, in her sacrifices, the vessels of wine were covered; and when the women drank out of them, they called it milk, not wine. <sup>f</sup> The modesty of this goddess was so extraordinary, that no man ever saw her except her husband, or scarce heard her name; wherefore her sacrifices were performed in private, <sup>g</sup> and all men were excluded from the temple. From the great privacy observed by her votaries, the place in which her sacrifices were performed was called <sup>h</sup> *Opertum*, and the sacrifices themselves were styled <sup>i</sup> *Opertanea*; and for the same reason *Pluto* is by the poets called <sup>k</sup> *Opertus*. Silence was ob-

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<sup>a</sup> *Bona*, quod omnium nobis ad victum bonorum causa sit, Labeo apud Lil. Syntag. 4. p. 143. <sup>b</sup> *Fauna*, quod animalibus favere dicatur. <sup>c</sup> *Fatua* a *fundo*, quod infantes non prius vocem emittere crederentur quam terram ipsam attigissent. <sup>d</sup> Sext. Clod. apud Lactant. <sup>e</sup> Plut. in Prob. <sup>f</sup> Juvenal. Sat. 9.

<sup>g</sup> *Sacra Bonæ maribus non adeunda Deæ.*

“No men admitted were to Cybele’s rites.

Tib. 1. Eleg. 6.

<sup>h</sup> Cic. ad Atticum, 1. et in Paradoxis.

<sup>i</sup> Plin. l. 10. c. 56.

<sup>k</sup> *Nosse domos Stygias, arcanaque Ditis Operti.*

“To hear hell’s secret counsels, and to know

“Dark Pluto’s rites and mysteries below.” Lucian. l. 6.

served in a most peculiar manner in the sacrifices <sup>d</sup> of Bona Dea, as it was in a less degree in all other sacrifices, according to the doctrine of the Pythagoreans and Egyptians, who <sup>e</sup> taught that God was to be worshipped in silence; because from thence, at the first creation, all things took their beginning. To the same purpose, Plutarch says, <sup>f</sup> “Men were our masters to teach us to speak, but we learn silence from the gods. From these we learn to hold our peace in their rites and initiations.”

She was called <sup>g</sup> *Idæa Mater*, from the mountain Ida in Phrygia or Crete, for she was at both places highly honoured: as also at Rome, whither they brought her from the city Pessinus in Galatia, by a remarkable miracle. For when the ship, in which she was carried, stopped in the mouth of Tiber, the Vestal Claudia (whose fine dress and free behaviour made her modesty suspected) easily drew the ship to shore with her girdle, where the goddess was received by the hands of virgins, and the citizens went out to meet her, placing censers with frankincense before their doors; and when they had lighted the frankincense, they prayed that she would enter freely into Rome, and be favourable to it. And because the Sibyls had prophesied that *Idæa Mater* should be introduced by the

<sup>d</sup> Hinc mater cultrix Cybele, Corybantiaque æra,  
Idæumque nemus: hinc fida silentia sacris,  
Et functi currum Dominæ subiere leones. *Æneid.* l. 3.

“Here, Cybele, the mother of the gods,  
“With tinkling cymbals charm’d th’ Idæan woods.

“She secret rites and ceremonies taught,  
“And to the yoke the savage lions brought.”

<sup>e</sup> Ap. De la Cerda in *Æneid.* 3.

<sup>f</sup> Loquendi magistros homines habemus, tacendi deos: ab illis silentium accipientes in initiationibus et mysteriis. Plut. de Loquac.

<sup>g</sup> Luc. l. 2.

best man among the Romans, "the senate <sup>a</sup> was not a little busied to pass a judgment in the case, and resolve who was the best man in the city; for every one was ambitious to get the victory in a dispute of that nature, more than if they stood to be elected to any commands or honours by the voices either of the senate or people. At last the senate resolved that P. Scipio, the son of that Cneus who was killed in Spain, a young gentleman who had never yet been quæstor, was the best man in the whole city."

She was called <sup>b</sup> *Pessinuntia*, from a certain field in Phrygia, into which an image of her fell from heaven; from which fall <sup>c</sup> the place was called *Pessinus*, and the goddess *Pessinuntia*. And in this place first the Phrygians began to celebrate the sacrifices *Orgia* to this goddess near the river Gallus, from whence her priests were called <sup>d</sup> *Galli*; as I shall tell you after I have observed, that when these priests desired that a great respect and adoration should be paid to any thing, they pretended that it fell from heaven; and they called those images ΔΙΟΠΕΤΗ [*Diopete*], that is, sent from Jupiter. Of which sort were the <sup>e</sup> Ancile, the Palladium, and the effigies of this goddess, concerning which we now speak.

<sup>a</sup> Haud parvæ rei judicium senatum tenebat, qui vir optimus in civitate esset; verum certe victoriam ejus rei sibi quisque mallet, quam ulla imperia honoresve, suffragio seu Patrum, seu Plebis, delatos. Patres conscripti P. Scipionem Cnei filium ejus qui in Hispania occidebat, adolescentem, nondem quæstorem, judicaverunt in tota civitate virum optimum esse.

<sup>b</sup> Hesiod. l. 1.

<sup>c</sup> ΑΡΟΤΙ

a cadendo.

<sup>d</sup> Festus.

<sup>e</sup> Herod. l. 1.

SECT. III. *The Sacrifices of CYBELE.*

**H**ER sacrifices, like the sacrifices of Bacchus, <sup>a</sup> were celebrated with a confused noise of timbrels, pipes, and cymbals; and the sacrificants howled as if they were mad; they profaned both the temple of their goddess, and the ears of their hearers, with their filthy words and actions. The following rites were peculiarly observed in her sacrifices: <sup>b</sup> Her temple was opened not by hands but by prayers: None entered who had tasted garlic: The priests sacrificed to her sitting, and touching the earth, offered the hearts of the victims. And, lastly, among the trees, the box and the pine were sacred to her. The box, because the pipes used in her sacrifices were made of it: <sup>c</sup> the pine, for the sake of Atys, Attes, or Attines, a boy that Cybele much loved, and had made him president of her rites, upon condition that he always preserved his chastity inviolate. But he forgot his vow, and lost that virtue; <sup>d</sup> wherefore the offended goddess threw him into such a madness that he emasculated himself (though <sup>e</sup> Lucian says that Cybele did it), and when he was about to lay violent hands upon himself, she in pity turned him into a pine.

But take notice that there was a true Atys, the son of Cræsus king of Lydia. He was born dumb; but when he saw in the fight a soldier at his father's back, with a sword lifted up to kill him, the strings of his tongue, which hindered his speech, burst; and, by speaking clearly, he prevented his father's death.

<sup>a</sup> Apulei. 8. Metam. Claud. 2. de Raptu. Æneid. Athen. ap. Lil. Gyrald. p. 143. Synt. 4. p. 143. Lactant. in p. 8. Theb. Æneid. <sup>d</sup> August. 7. de Civitate Dei. Dea Syra.

<sup>b</sup> Serv. in 6. Lil. Gyrald. <sup>c</sup> Serv. in <sup>e</sup> Lucian de

SECT IV. *The Priests of CYBELE.*

**I** <sup>a</sup> just now told you, that her priests were called *Galli* from a river of Phrygia of that name. Such was the nature of the water of that river, that whosoever drank of it immediately grew mad to such a degree as to castrate himself. This is certain, that the *Galli* were castrated, and from thence called *Semiviri*. As often as they sacrificed, they furiously cut and slashed their arms with knives; and thence all furious and mad people were called *Gallantes*. <sup>b</sup> Besides the name of *Galli*, they were also called *Curetēs*, *Corybantes*, *Telchines*, *Cabiri*, and *Idæi Dactyli*. Some say that these priests were different from the *Galli*; but because most people believe them to be the same, and say that they were all priests of Cybele, therefore I will speak something of each of them.

The *Curetes* were either Cretans, or Ætolians, or Eubœans, and had their names from <sup>c</sup> shaving; so that *Curetes* and *Detonsi* signify almost the same thing; for they shaved the hair of their heads before, but wore hair behind, that they might not be taken (as it has often happened) by the forelocks by the enemy; or, perhaps, they were called *Curetes*, <sup>d</sup> because they were habited in long vests, like young maidens; or, lastly, <sup>e</sup> because they educated Jupiter in his infancy.

Her priests were also called *Corybantes*; because, in the sacrifices of their goddess, they tossed their heads, and danced, and butted with their foreheads like rams, after a mad fashion. Thus, when they initiated any

<sup>a</sup> Lil. Gyr. p. 141.  
Castus.

<sup>b</sup> Var. apud Nonn. in verbo  
<sup>c</sup> ΑΠΟ ΤΗΣ ΚΥΡΑΣ, a tonsura Curetes dicebantur.

<sup>d</sup> ΑΠΟ ΤΗΣ ΚΟΡΑΣ, a puella, quod puellarum stolam induebant.

<sup>e</sup> ΑΠΟ ΤΗΣ ΚΟΡΑΣΙΑΣ, ab educatione juvenum, quod Jovem infantem aluisse perhibentur. Strabo.

one was <sup>a</sup> ~~the~~ <sup>and</sup> they placed him in a chair, and <sup>b</sup> ~~thence~~ <sup>about</sup> him like fools.

Another name of her priests was *Telchines*. These were famous magicians and enchanters; and they came from Crete to Cyprus, and thence into Rhodes, which latter island was called *Telchines* from them: <sup>b</sup> Or, if we believe others, they were deserving men, and invented many arts for the good of the public; for they first set up the statues and the images of the gods.

The *Cabiri*, or *Gaberi*, so called from *Cabiri*, mountains of Phrygia, <sup>c</sup> were either the servants of the gods, or gods themselves, or rather demons, or the same with the *Corybantes*; for people's opinions concerning them are different.

The *Idæi Dactyli* <sup>d</sup> were the servants and assistants of *Magna Mater*; called *Idæi* from the mountain *Ida*, where they lived; and *Dactyli*, <sup>e</sup> from the fingers; for these priests were ten, like the fingers. <sup>f</sup> They served *Rhea* every where, and in every thing, as if they were fingers to her. <sup>g</sup> Yet many affirm that they were more than ten.

## C H A P. VIII.

### SECT. I. CERES. *Her Image.*

P. **Y**OU have said enough, dear Sir, of *Cybele*; pray tell me what that tall majestic lady is that stands there, <sup>a</sup> beautified with yellow hair, and crowned

<sup>a</sup> *ἡ δὲ θεὸς ἰσχυρὰ καὶ ἀσπίδων φορέτρια, ἢ κορσίου φορέτρια, ἢ ἀσπίδων φορέτρια, ἢ ἀσπίδων φορέτρια, ἢ ἀσπίδων φορέτρια.*  
 Strabo, l. 1. Plato in *Euthid.* <sup>b</sup> Strabo, *ibid.* <sup>c</sup> Idem *ibid.* <sup>d</sup> Sophocl. ap. *Lil. Gyr.* <sup>e</sup> *Digiti enim Græci dicuntur δακτυλοί.* <sup>f</sup> *Jul. Pol. 1.* <sup>g</sup> Strabo, *Diod ap. Gyr.* <sup>h</sup> *Ovid. 4. Fast. Arnobius 5. contra gentes. Martian. 3. de Nupt.*







with a turban composed of the ears of corn; her bosom swells with breasts as white as snow. Her right hand is filled with poppies and ears of corn, and in her left is a lighted torch.

SECT. II. *The Explanation of the Image.*

M. **I**T is Ceres, my Palæophilus, the <sup>a</sup> daughter of Saturn and Ops, whose singular beauty made the gods themselves her lovers and admirers. Her brothers, Jupiter and Neptune, fell in love with her, and debauched her: <sup>b</sup> She had Proserpine by Jupiter; and by Neptune it is uncertain whether she had a daughter or a horse: For, <sup>c</sup> as some say, when she avoided the pursuits of Neptune, who followed her, she cast herself among a drove of mares, and immediately put on the shape of a mare; which Neptune perceiving, he made himself a horse; and from her he begot the horse Arion. <sup>d</sup> Ovid himself is of this opinion: And from hence I suppose the story comes, which <sup>e</sup> Pausanias relates. Upon the mountain Æolus, in Arcadia, an altar was dedicated to Ceres; her image had the body of a woman, but the head of a horse; it remained entire and unhurt in the midst of fire. Yet others have told us, that Ceres did not bring forth a horse but a daughter: <sup>f</sup> The Arcadians thought it a wicked thing to call this daughter by any other name than <sup>g</sup> *the Lady*, or *the Great Goddess*, which were the usual names of her mother Ceres.

<sup>a</sup> Hesiod. in Theogon.

<sup>b</sup> Idem, *ibid.*

<sup>c</sup> Procul. in Georg. Virg.

<sup>d</sup> Et te, flava comas frugum mitissima mater,  
Sensit equum —

<sup>e</sup> The gold-hair'd gentle goddess Ceres knew

<sup>f</sup> Thee in a horse's shape."

<sup>g</sup> Pausanias in Arcad.

<sup>h</sup> Idem, *ibid.*

<sup>i</sup> Δικαιοτα, Domina, et Magna Dea.

Ceres was greatly ashamed of this disgrace : She exceedingly lamented the loss of her honour, and testified her sorrow by the mourning clothes which she afterward wore (whence she was named *Malena*, *Μελαινα*, *nigra*) : She retired into the dark recesses of a cave, where she lay so privately that none of the gods knew where she was, till Pan, the god of the woods, discovered her by chance, and told Jupiter ; who, sending the Fates to her, persuaded her at last to lay aside her grief, and rise out of the cave, which was a happy and joyful thing for all the world ; for, in her absence, a great infection reigned throughout all sorts of living creatures, which sprang from the corruption of the fruits of the earth and the granaries every where.

P. But why were the fruits of the earth corrupted in her absence?

M. Why ! Do you not know that she is the goddess of the fruits, and that her very name is derived <sup>a</sup> from her care in producing or preserving the fruits of the earth ? And have you not heard that she first invented and taught the art of tilling the earth, and sowing corn, and all pulse (except beans), and of making bread therewith, whereas before they ate only acorns ? This you may learn from <sup>b</sup> Ovid, who tells us that Ceres was the first that made laws, provided whole-

<sup>a</sup> *Ceres dicitur quasi Ceres, a gerendis fructibus : Aut quasi Serens : Vel ab antiquo verbo Cerco, quod idem est ac Creo, quod cunctarum frugum creatrix sit et altrix. Cic. 2. de Nat. Deor. Maten. de Prof. Rel. c. 18. Scaliger et Servius in 1. Georg. Callimach. Hymn. in Cer. Plin. 7. c. 50.*

<sup>b</sup> *Prima Ceres unco glebam d̄movit aratro,  
Prima dedit fruges alimenta que mitia terris,  
Prima dedit leges. Cereris sunt omnia munus.*

“ Ceres was she who first our furrows plough’d ;

“ Who gave sweet fruits and easy food allow’d.

“ Ceres first tam’d us with her gentle laws ;

“ From her kind hand the world subsistence draws.”

some food, and taught the art of husbandry, of ploughing and sowing : For, before her time, the earth lay rough and uncultivated, covered with briars, and unprofitable plants ; where there were no proprietors of land, they neglected to cultivate it ; when nobody had any ground of his own, they did not <sup>a</sup> care to fix landmarks : but all things were common to all men, till Ceres, who had invented the art of husbandry, taught men how to exercise it ; and then they began to contend and dispute about the limits of those fields from whose culture they reaped so much profit : And from hence it was necessary that laws should be enacted to determine the rights and properties of those who contended. For this reason Ceres was named the <sup>b</sup> foundress of laws.

*P.* I understand now the meaning of her crown made of corn ; yet I do not see what the handful of poppies signifies.

*M.* I will explain the signification of that also in its place ; but first let me speak of some other things.

1. She is beautiful and well-shaped, because the earth, which she resembles, appears beautiful and delightful to the beholders, especially when it is arrayed with plants, diversified with trees, adorned with flowers, enriched with fruits, and covered with greens ; when it displays the honours of spring, and pours forth the gifts of autumn with a bountiful hand.

2. Her hair is yellow ; and when the ears of corn are ripe, they are adorned with that golden colour.

3. Her breasts swell with milk (<sup>c</sup> whence she is styled *Mammosa* sometimes), <sup>d</sup> because after the earth is im-

<sup>a</sup> Aut signare quidem, aut partiri limite campum.

<sup>b</sup> " Or to make land marks, or to balk their fields."

<sup>c</sup> Legifera, et Græce *Διομοφορις*; ejusque sacra dicebantur *Διομοφορια*. Vocabatur etiam *Ceres* *Αικητηρ*, quasi *Γηκητηρ*, i. e. Terra Mater. Virg. *Æneid.* 3. et Serv. *ibid.*

<sup>d</sup> Lil. Gyal. Synt. 14.

<sup>e</sup> Cic. de Nat. Deor. 2. et 3.

pregnated with seed, and big with the fruit thereof, it brings forth all things out of itself in abundance, and, like a mother, feeds and nourishes us; whence she is called <sup>a</sup> *Alma*, and <sup>b</sup> *Altrix nostra*.

4. She holds a lighted torch: because, when Proserpina was stolen away by Pluto, her mother <sup>c</sup> Ceres was greatly afflicted at the loss of her daughter; and being very desirous to find her again, she kindled her torches (they say) with the flames which burst from the top of the mountain *Ætna*, and with them sought her daughter through the whole world.

5. She carries poppy; because, when through grief she could not obtain the least rest or sleep, Jupiter gave her poppy to eat: <sup>d</sup> For, they say, this plant is endued with a power to create sleep and forgetfulness. Her grief was a little allayed by sleep, but she forgot not her loss, and, after many voyages and journeys, she at last heard where Proserpina was, as you will hear in its proper place.

*P.* But what is that young man that sits in a chariot drawn by flying serpents?

*M.* It is Triptolemus, in the chariot which Ceres gave him. He was the son of Eleusius, or Cereus, a nobleman. Ceres brought him up from his infancy, upon this occasion: While she sought Proserpina by sea and land, <sup>e</sup> upon the way she came into the city Eleusis, where the father of Triptolemus entertained her, whose kindness she requited, by breeding up his young son, whom in the day-time she fed <sup>f</sup> with celestial and divine milk, but in the night covered him all over with fire. The child in a few days became a beautiful young man by this extraordinary manner of education; insomuch that his father greatly won-

<sup>a</sup> Virgil. 1. Georg.    <sup>b</sup> Cicero de Nat. Deor. 2.    <sup>c</sup> Cicero in Verrem.    <sup>d</sup> Serv. in 1. Georg.    <sup>e</sup> Callimachus in Hymnis Cereris.    <sup>f</sup> Serv. in 2. Georg.

dering at this speedy progress, was very desirous to know how Ceres dealt with his son; he therefore looked through a small hole, and saw Ceres cover his son Triptolemus with burning coal. This affrighted him, so that he cried out, that Ceres was murdering his son, wherefore he ran into the room to save him. Ceres punished his imprudent curiosity with death; then putting Triptolemus into the chariot that you see, she sent him throughout the world to show mankind the use of corn. He executed her commands so faithfully, and taught men the arts of husbandry, or sowing and reaping, and of thrashing the corn so well, that he obtained his name <sup>s</sup> Triptolemus from thence. <sup>h</sup> Ovid gives us an excellent description of this in the end of the fifth book of his *Metamorphoses*.

*P.* But what is that near the wheel of Ceres's chariot? I fancy I see a newt there.

*M.* That creature was once a boy, whom Ceres, for his impertinence, changed into a little beast like a lizard: For when Ceres was very weary with travelling,

<sup>s</sup> Triptolemus dicitur quasi τριψας τας υλας, i. e. hordeam terens. Hygin. fab. 147.

<sup>h</sup> ——— Geminos dea fertilis angues

Curribus admovit, frænisque coërcuit ora,

Et medium cœli terræque per aëra vecta est.

Atque levem currum Tritonida misit in arcem

'Triptolemo; partimque rudi data semina jussit

Spargere humo, partim post tempora longa reculta.

" Ceres her chariot mounts: Yok'd dragons stand,

" Tame and obedient to her gentle hand:

" With stretch'd-out wings, thro' yielding air they fly,

" Till Ceres sends her chariot from the sky,

" To good Triptolemus her Athenian friend;

" Triptolemus, whose useful cares intend

" The common good: seed was the chariot's load,

" Which she on him for public use bestow'd:

" Part she for fallow fields new plough'd designed,

" And part for land by frequent tiltb refin'd.

and thirsty, she came to a cottage, and begged a little water, to wash her mouth, of an old woman that lived there: The old woman not only gave her water, but also barley broth; which when the goddess supped up greedily, the woman's son Stello, a saucy boy, mocked her. This raised Ceres's anger so far, that in a rage she flung some of the broth into the boy's face, <sup>a</sup> who was thereby changed into a newt.

But do you see the man rolling himself upon the ground, and tearing and eating his own flesh?

P. I observe him: What is his name, and why is he so cruel to himself?

M. They call him *Erisichtbon*. In contempt of the sacrifices of *Ceres*, he defiled her groves, and cut down one of her oaks; for which he was punished with perpetual hunger: so that, when he has devoured all the meat and food which he can by any ways procure, he is forced to eat his own flesh to support his own body; and to bring upon himself an horrible death, the better to sustain his life.

### SECT. III. *The Sacrifices of CERES.*

**A**MONG all the *Cerealia*, or sacrifices instituted to the honour of *Ceres*, these which follow are the chief: *Eleusinia* (by which <sup>b</sup> name the goddess herself was also known) were so called, because they were first celebrated in the city *Eleusis*. Of these were two sorts: the *Majora*, consecrated to *Ceres*, and the *Minora* to *Proserpina*. <sup>c</sup> It was a custom, that those who were initiated in the *Majora* never pulled

<sup>a</sup> Fugit anum, latebramque petit, aptumque colori  
Nomen habet, variis stellatus corpora guttis.

<sup>b</sup> Flies the old wife, and creeps into a hole.

<sup>c</sup> And from his speckled back a name he gets.

<sup>b</sup> Pausan. in Atticis.

<sup>c</sup> Plut. in —

off the clothes, which they then wore, till they fell off in rags. <sup>d</sup> In both the *Majora* and *Minora*, a perpetual and wonderful silence was kept: To publish any thing concerning them was a crime; whence came the proverb concerning silent persons, *ATTICA ELEUSINA* [*Attica Eleusinia*]; and the word *mysterium* signifies a religious rite, from *MUO* [*Muo*], *os claudio*. Lighted torches were used in their sacrifices, <sup>e</sup> because Ceres with them sought Proserpina; and, up and down the streets and the highways, they cried out *Proserpina*, till they had filled all places with their dismal howlings. Games were celebrated in these sacrifices, in which the victors <sup>f</sup> were honoured with a barley crown.

The <sup>g</sup> Thesmophoria were instituted by Triptolemus; and those women who vowed perpetual chastity were initiated in them. For some days a fast was kept; and wine was <sup>h</sup> altogether banished from her altar: whence this expression came, *Cereri nuptias facere*, which (among the ancients) signifies a feast where there was no wine. Swine were sacrificed to this goddess, <sup>i</sup> because they hurt the fruits of the earth; and garlands, <sup>k</sup> composed of ears of corn, were offered to her.

<sup>d</sup> Aristoph. in Pluto. <sup>e</sup> Sen. l. 7. Nat. Quæst. c. 31.

<sup>f</sup> Nocturnisque Hecate triviis ululata per urbes.

*Æneid.* Vide Servium.

“ And Hecate by night ador'd with shrieks.”

<sup>g</sup> Pindar. in Isthm.

<sup>h</sup> Plin. l. 24. Servius in *Æn.* 3.

<sup>i</sup> Prima Ceres avidæ gavisa est sanguine porcæ;

Ultra suas merita cæde nocentes opes. Ovid. *Fast.* l. 2.

“ Ceres with blood of swine we best atone,

“ Which thus requite the mischiefs they have done.

<sup>k</sup> Flava Ceres, tibi sit nostro de rure corona

Spicea, quæ templi pendeat ante fores.

Tibullus.

“ To thee, fair goddess, we'll a garland plait

“ Of ears of corn, t' adorn thy temple gate.”



were instituted to purge the fields, and to beg fruitfulness and plenty. They were so called, "because the sacrifices were led about the fields;" as the suburbs [*Amburbium*] were esteemed sacred, because the sacrifice was carried round the city. These sacrifices were performed by husbandmen, who carried a sow big with young, or a cow-calf, through the corn and the hay, in the beginning of harvest, thrice; the countrymen following him with dancing, and leaping, and acclamations of joy, till all the fields rung with the noise. In the mean time, one of them, adorned with a crown, sung the praises of Ceres; and after they had offered an oblation of wine mixed with honey and milk, before they began to reap, they sacrificed the sow to her. The rites of these *Ambarvalia* are beautifully described by Virgil.

‡ Quod victima ambiret arva. Serv. in Georg. 1.

‡ Virg. Ecl. 3.

‡ Cuncta tibi Cererem pubes agrestis adoret :

Cui tu lacte favos, et mihi dilue Baccho,

Terque novas circum felix eat hostia fruges ;

Omnis quam chorus et socii comitentur ovantes,

Et Cererem clamore vocent in tecta : neque ante

Falcem maturis quisquam supponat aristis,

Quam Cereri, torta redimitus tempora quercu,

Det motus incompósitos, et carmina dicat.

“ Let ev’ry swain adore her pow’r divine,

“ And milk and honey mix with sparkling wine ;

“ Let all the choir of clowns attend this show,

“ In long procession shouting as they go ;

“ Invoking her to bless their yearly stores,

“ Inviting plenty to their crowned floors.

“ Thus in the spring, and thus in summer’s heat,

“ Before the sickles touch the rip’ning wheat,

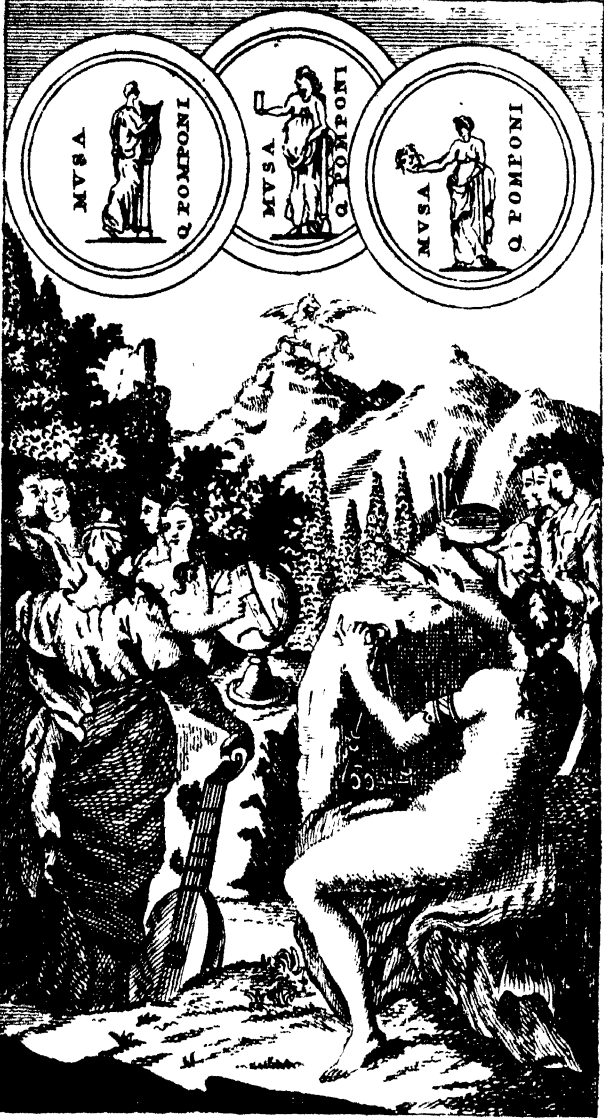
“ On Ceres call, and let the lab’ring hind

“ With oaken wreaths his hollow temples bind :

“ On Ceres let him call, and Ceres praise,

“ With uncouth dances, and with country lays.





CHAP. IX.

SECT. I. *The MUSES. Their Image.*

P. **O** WHAT beauty, what sweetness, what elegance is here!

M. You mean in these nine virgins, <sup>a</sup> that are crowned with palms: Do you not?

P. Certainly. How pleasantly and kindly they smile! How decent and becoming is their dress! How handsomely do they sit together in the shade of that laurel arbour! How skilfully some of them play on the harp, some upon the cittern, some upon the pipe, some upon the cymbal, and some harmoniously sing and play at once! Methinks I hear them with united minds, voice, and hands, make an agreeable concord arising from their different instruments, governing their several voices in such a manner that they make the most noble harmony, whose pleasing charms, entering into my ears, ravish my mind with pleasure.

M. They are the Muses, <sup>b</sup> the mistresses of all the sciences, the presidents of the musicians and poets, and the governors of the feasts and solemnities of the gods. <sup>c</sup> Jupiter begat them of the nymph Mnemosyne, who afterward brought them forth upon the mountain Pierius. Some affirm that they had other parents, and <sup>d</sup> ancient writers say that they lived before Jupiter, and were the daughters of Cœlum. They are called the daughters of Jupiter and Mnemosyne (which in Greek signifies memory) because all students and scholars ought not only to have great ingenuity, but ready memories.

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<sup>a</sup> Corint. apud Lil. Gyrald. p. 560. Orph. in Hymn. Mus.  
<sup>b</sup> Hesiod. in Theog. <sup>c</sup> Tzetzes, Chil. 6.  
Hist. 50. <sup>d</sup> Mus. apud Lil. Gyr.

SECT. II. *The Names of the MUSES.*

**T**HE Muses, or *Musa*, were formerly called *Μοῖα*, and were so named from a <sup>c</sup> Greek word that signifies to inquire; because men, by inquiring of them, learn the things of which they were before ignorant. But others say, they had their name from <sup>f</sup> their resemblance, because there is a similitude, and an affinity and relation between all the sciences; in which they agree together, and are united with one another. Wherefore the Muses are often painted with their hands joined, dancing in a ring; in the middle of them sits Apollo, their commander and prince. The pencil of Nature described them in that manner upon the agate which Pyrrhus, who made war against the Romans, wore in a ring. For in it was a representation of the nine Muses and Apollo holding a harp; and these figures were not delineated by art, but by the <sup>h</sup> spontaneous handiwork of Nature; and the veins of the stone were formed so regularly, that every muse had her particular distinction.

SECT. III. *The Proper Names of the*

**P.** **W**HAT were the proper names of each of the Muses?

**M.** They had each a name derived from some particular accomplishment of their minds or bodies.

The first, *Calliope*, was so called from the <sup>h</sup> sweetness of her voice; she presides over rhetoric, and is esteemed the most excellent of all the nine.

Απο τη μουσαι, i. e. : b inquirendo. Plato in Cratylο.  
 Μυσαι, quasi ὁμοιουσαι, i. e. similes. Cassiodor.  
 Plin. l. 37. c. 1.

The second, *Clio*, is so named from <sup>b</sup> glory. For she is the historical muse, and takes her name from the famousness of the things she records.

The third, *Erato*, has her name from <sup>c</sup> love, because she sings of amours, or because learned men are beloved and praised by others. She is also called *Saltatrix*; for she first invented the art of dancing, over which she presided. She was also the inventress of poetry.

The fourth, *Thalia*, from <sup>d</sup> her gaiety, briskness, and pleasantry; because she sings pleasantly and wantonly. Some ascribe to her the invention of comedy, others of geometry.

The fifth, *Melpomene*, <sup>e</sup> from the excellency of her song, and the melody she makes when she sings. She is supposed to preside over tragedy, and to have invented sonnets.

The sixth, *Terpsichore*, has her name from <sup>f</sup> the pleasure she takes in dancing, because she delights in balls. Some call her *Citharistria*.

The seventh, *Euterpe*, or *Euterpia*, from <sup>g</sup> the sweetness of her singing. Some call her *Tibicina*, because, according to them, she presides over the pipes: And some say, logic was invented by her.

The eighth, *Polyhymnia*, or *Polymnia*, or *Polymneia*, from <sup>h</sup> her excellent memory: and therefore the invention of writing history is attributed to her; which re-

<sup>b</sup> Απο τη κλεις, a gloria, sc. rerum gestarum quas memorat. Schol. Ap. l.

<sup>c</sup> Απο τη ερατες, ab amore. Ovid. de Arte Amandi, l. 2.

<sup>d</sup> Απο τη θαλλειν, i. e. virere, germinare, et florere. Proc. in Hesiod.

<sup>e</sup> Α μιτρομακι, cantor et modulator, vel απο τη μιλος ποιειν, concentum facere.

<sup>f</sup> Απο τηρειν της χορης, quod choreis delectetur.

<sup>g</sup> Αb ιυ τηρης, jucunda nempe in concentu.

<sup>h</sup> Α πολυς, multus et μια, memoria

quires a good memory. It was owing to her, <sup>1</sup> “ That  
 “ that the songsters add to the verses that they sing,  
 “ hands and fingers, which speak more than the tongue;  
 “ and expressive silence; a language without words;  
 “ in short, gesture and action.”

The ninth, <sup>2</sup> *Urania*, was so called either because she sings of divine things; or because, through her assistance, men are praised to the skies; or because, by the sciences, they become conversant in the contemplation of things celestial.

Bahusius, a modern poet, has comprised the names of these nine muses in a <sup>1</sup> distich: That is, he has made the nine muses to stand, which is something strange, but upon eleven feet. Perhaps you will remember their names better, when they are thus joined together in two verses.

#### SECT. IV. *The Names common to all the MUSES.*

P. **W**HAT names have the Muses common to them all!

M. The most remarkable are,

*Heliconides*, or *Heliconiades*, from the mountain Helicon in Bœotia.

*Parnassides*, from the mountain Parnassus in Phocis, which has two heads; <sup>m</sup> where if any person slept, he presently became a poet. It was anciently called *Lar-*

<sup>1</sup> Plut. in Sympos. quod carminibus additæ sint Orchestrarum loquacissimæ manus, linguosi digiti. silentium clamor, expositio tacita, uno verbo gestus et actio.

<sup>2</sup> Ἀπό τοῦ οὐρανοῦ, ἀ ἀστέρο.

<sup>1</sup> Calliope, Polymnia, Erato, Clio, atque Thalia, Melpomene, Euterpe, Terpsichore, Urania. Bah. 4 ep. 1.

<sup>m</sup> Persius in Proœmio.

*nassus*, from Larnace, the ark of Deucalion, which rested here; and was named *Parnassus*, after the flood, from an inhabitant of this mountain so called.

*Cithærides*, or *Cithæraides*, from the mountain Cithæron, where they dwelt.

*Aonides*, from the country of Aonia.

*Pierides*, or *Pieria*,<sup>a</sup> from the mountain Pierus, or Pieria, in Thrace; or from the daughters of Pierius and Anippe, who, daring to contend with the Muses, were changed into pyes.

*Pegasides* and *Hippocrenides*, from the famous fountain Helicon, which by the Greeks is called<sup>b</sup> *Hippocrene*, and by the Latins<sup>c</sup> *Caballinus*, both which words signify the horse's fountain. It was also named *Pegaseius*, from Pegasus the winged horse,<sup>d</sup> who striking a stone in this place with his foot, opened the fountain,<sup>e</sup> and the water of it became vocal.

*Aganippides*, or *Aganippæ*, from the fountain Aganippe.

*Castalides*, from the fountain Castalius at the foot of Parnassus.

## SECT. V. *The Number of the MUSES.*

P. **W**HAT was the number of the Muses?  
 M. Some write,<sup>f</sup> that they were but three in the beginning; because sound, out of which all singing is formed, is naturally threefold; either made by the voice alone; or by blowing, as in pipes; or by striking, as in citterns or drums: Or, it may be, because there are three tones of the voice or other instruments, the bass, the tenor, and the treble: Or

<sup>a</sup> Persius in Proœmio.    <sup>b</sup> Αἰ Πῆγῆς, equus, et

<sup>c</sup> Caballinus, a Caballus, i. e. equus.

<sup>d</sup> Ovid. Met. 5.

<sup>e</sup> Sidonius Apollin.



<sup>g</sup> because three is the most perfect of numbers; for it agrees to the persons of the godhead: <sup>h</sup> Or, lastly, because all the sciences are distributed into three general parts, philosophy, rhetoric, and mathematics; and each three parts are subdivided into three other parts: philosophy into logic, ethics, and physic; rhetoric into the demonstrative, deliberative, and judicial kind; mathematics into music, geometry, and arithmetic: Whence it came to pass, that they reckoned not only three Muses, but nine.

Others give us a different reason why they are nine. <sup>i</sup> When the citizens of Sicyon appointed three skilful artificers to make the statues of the three Muses, promising to choose those three statues out of the nine, which they liked best, they were all so well made that they could not tell which to choose; so that they brought them all, and placed them in the temples: And Hesiod afterward assigned to them the names mentioned above.

*P.* Were they virgins?

*M.* <sup>k</sup> Some affirm it, and others deny it, who reckon up their children. But, however, let no person despise the Muses, unless he design to bring destruction upon himself by the example of Thamyras or Thamyris; <sup>l</sup> who, being conceited of his own beauty and skill in singing, presumed to challenge the Muses to sing, upon condition, that, if he was overcome, they should punish him as they pleased. And after he was overcome, he was deprived at once both of his harp and his eyes.

<sup>g</sup> Censorin. de Die Natali.

<sup>h</sup> Phurnut. de Deorum Natura.

<sup>i</sup> Var. ibid. ex Lil. Gyr. p. 261.

<sup>k</sup> Plato apud eundem Vide Nat. Com.

<sup>l</sup> Homeri Iliad. 2. Plut. de Musica.

## C H A P. X.

## THEMIS, ASTRÆA, NEMESIS.

P. THESE three goddesses, I see, contrive and consult together of affairs of great moment.

M. I suppose so; for their business is almost the same: The same function is incumbent upon each of them. But, however, let us inspect them all singly.

Themis, the first of them, <sup>a</sup> is the daughter of Cœlum and Terra. According to the <sup>b</sup> signification of her name, her office is to instruct mankind to do things honest, just, and right. <sup>c</sup> Wherefore her images were brought and placed before those who were about to speak to the people, that they might be admonished thereby to say nothing in public but what was just and righteous. Some say <sup>d</sup> she spoke oracles at Delphos before Apollo; though <sup>e</sup> Homer says that she served Apollo with nectar and ambrosia. There was another Themis, of whom justice, law, and peace, are said to be born. Hesiod, by way of eminence, calls her <sup>f</sup> modest, because she was ashamed to see any thing that was done against right and equity. Eusebius calls her *Carmenta*; <sup>g</sup> because, by her verse and precepts, she directs every one to what is just: by whom he means a different Carmenta from the Roman Carmenta, <sup>h</sup> who was the mother of Evander, otherwise called

<sup>a</sup> Hesiod. in Theogon.

<sup>c</sup> Ex Lil. Gyr.

<sup>e</sup> Hymn. in Apolliaem.

Hesiod in Theogon.

que suis præcipiat unicuique quod justum est.

l. 3. Præp. Evang.

<sup>b</sup> Themis enim significat fas.

<sup>d</sup> Ex Ovidii Metam. l. 1.

<sup>f</sup> Α.δολια, i. e. pudibundam.

<sup>g</sup> Quod carminibus edictis-

*Themis Nicostrata*, a prophetic lady. <sup>a</sup> She was worshipped by the Romans, because she prophesied; and was called *Carmenta*, either <sup>b</sup> from the verse in which she uttered her predictions, or <sup>c</sup> from the madness which seemed to possess her when she prophesied. To this lady an altar was dedicated near the gate *Carmentalis*, by the Capitol; and a temple was also built to her honour upon this occasion. <sup>d</sup> The senate forbade the married women the use of litters or sedans. They combined together, and resolved that they would never bring children unless their husbands rescinded that edict. They kept to this agreement with so much resolution, that the senate was obliged to change their sentence, and yield to the women's will, and allow them all sedans and chariots again; and when their wives conceived, and brought forth fine children, they erected a temple in honour of *Carmenta*.

*Astræa*, <sup>e</sup> the daughter of *Aurora* and *Astræus* the Titan (or, as others rather say, the daughter of *Jupiter* and *Themis*), was esteemed the <sup>f</sup> princess of justice. The poets feign, that in the golden age she descended from heaven to the earth; and being offended at last by the wickedness of mankind, <sup>g</sup> she returned to heaven again, after all the other gods had gone before her. She is often directly called by the name of *Justitia*; as particularly by <sup>h</sup> *Virgil*. And when she had

<sup>a</sup> Solinus in *Descriptione Romæ*.      <sup>b</sup> A Carmine. Ovid. *Fast.*  
<sup>c</sup> Quasi carens mente.      <sup>d</sup> Vide Ovid. in *Fastis*,  
 l. 3.      <sup>e</sup> Hesiod. in *Theogon.*      <sup>f</sup> *Justitiæ antistita.*

<sup>g</sup> *Victa jacet pietas, et virgo cæde madentes*

*Ultima cœlestum terras Astræa reliquit.*

“All duty dies, and weary'd justice flies

“From bloody earth at last, and mounts the skies.”

<sup>h</sup> — *extrema per illos.*

*Justitia excedens terris vestigia fecit.* Virg. *Georg.* l. 2.

“Justice last took her flight from hence, and here

“The prints of her departing steps appear.”

## Of the Gods of the Heathens.\*

returned to heaven again, she was placed where we now see the constellation <sup>a</sup> Virgo.

The parents of Nemesis were <sup>b</sup> Jupiter and Necessity: or, according to others, Nox and Oceanus. She was the goddess that rewarded virtue, and punished vice; and she taught men their duty: so that she received her name <sup>c</sup> from the distribution that she made to every body. Jupiter enjoyed her, as the story says, in the shape of a goose; <sup>d</sup> after which she brought forth an egg, which she gave to a shepherd whom she met, to be carried to Leda. Leda laid up the egg in a box, and Helena was soon after produced of that egg. But others give us quite different accounts of the matter. The Romans certainly sacrificed to this goddess when they went to war; whereby they signified that they never took up arms unless in a just cause. She is called by another name, *Adrastea*, from Adrastus, a king of the Argives, who first built an altar to her: Or, perhaps, from the <sup>e</sup> difficulty of escaping from her; because no guilty person can flee from the punishment due to his crime, though sometimes justice overtakes him late: She has, indeed, <sup>f</sup> wings, but does not always use them; but then <sup>g</sup> the slower her foot is, the harder is her hand. *Rhamnusia* is another name of this goddess, from Rhamnus, a town in Attica, <sup>h</sup> where she had a temple, in which there was a statue of her, made of one stone, ten cubits high; she holds

<sup>a</sup> Boccac. l. 4. General. Deor.

<sup>b</sup> Pausan. in Arcad.

<sup>c</sup> *ἄνευ τιμῆς καὶ κινήσεως*, a distributione quæ unicuique fit.

Plato de Legibus Dial.

<sup>d</sup> Apollodor. Biblioth. lib. 3.

<sup>e</sup> *Ἄνευ, non, et ἀδραστεῖα*, fugio, quod videlicet nemo nocens effugere queat pœnam suis sceleribus debitam.

<sup>f</sup> Pausan. in Atticis.

<sup>g</sup> Ad scelerum pœnas ultrix venit ira Tonantis

Hoc graviore manu, quo graviore pede

“Vengeance divine, to punish sin, moves slow;

“The slower is its pace, the surer is its blow.”

<sup>h</sup> Strabo in Atticis, l. 9.

the bough of an apple tree in her hand; and has a crown upon her head, on which many images of deer were engraven. <sup>a</sup> She had also a wheel, which denotes her swiftness to punish.

## C H A P. XI.

### *The GODS of the WOODS, and the RURAL GODS.*

#### SECT. I. PAN. *His Names.*

**W**E are now come into the second part of the right-hand wall, which exhibits the images of the gods and goddesses of the woods. Here you may see the gods Pan, Sylvanus, and the Fauni, Satyri, Silenus, Priapus, Aristæus, and Terminus.

And there you see the goddesses Diana, Pales, Flora, Feronia, Pomona, and an innumerable company of

<sup>p</sup>. What gods do you show me? Do you call those corrupted monsters gods, who are half men and half beasts, hairy and shaggy, with goats feet and horses

*M.* Why not? since they have attained to that honour. First, let us examine the prince of them all, Pan.

Pan is called by that name, either, as some tell us, <sup>b</sup> because he was the son of Penelope by all her woers; or, <sup>c</sup> because he exhilarated the minds of all the gods with the music of the pipe, which he invented; and by the harmony of the cittern, upon which he played

<sup>a</sup> Sed dea, quæ nimiis obstat Rhamnusia votis,  
Ingemuit, flexitque rotam. —

Claudian

“Th’ avenging goddess, t’ our desires unbent,  
“ First groan’d, then turn’d her wheel.”

<sup>b</sup> A ταν, omne, quod ex omnium procorum congressu cum Penelope sit natus Samius. <sup>c</sup> Homer. in Hymn.





skilfully as soon as he was born ; or perhaps he is called Pan, <sup>a</sup> because he governs the affairs of the universal world by his mind, as he represents it by his body, as we shall see by and bye.

The Latins called him *Inuus* and *Incubus*, the *night-mare*, <sup>b</sup> because he uses carnality with all creatures.

And at Rome he was worshipped, <sup>c</sup> and called *Lupercus* and *Lyceus*. To his honour a temple was built at the foot of the Palatine hill ; and festivals, called *Lupercalia*, were instituted, in which his priests, the *Luperci*, ran about the city naked.

SECT. II. *The Descent of*

**H**IS descent is uncertain ; but the common opinion is, that he was born of Mercury and Penelope. <sup>d</sup> For when Mercury fell violently in love with her, and tried in vain to move her ; at last, by changing himself into a very white goat, he obtained his desire, and begat Pan of her, when she kept the sheep of her father Icarius in the mount Taygetus. Pan, after he was born, <sup>e</sup> was wrapt up in the skin of a hare, and carried to heaven. But why do I here detain you with words ? Look at his image.

SECT. III. *The Image of PAN.*

**P.** IS that Pan ? <sup>f</sup> that horned half goat, who resembles a beast rather than a man, much less a god, whom I see described with a smiling ruddy face and two horns ; his beard comes down to his breast ; his

<sup>a</sup> Phurnutius. <sup>b</sup> Ab ineundo passim cum omnibus animalibus. Servius in *Æneid*.

<sup>c</sup> Justin. l. 43.

<sup>d</sup> Hesiod. in *Euterpe*.

<sup>e</sup> Homer. in *Hymn*.

<sup>f</sup> Lucian. in *Bacch*.



skin is spotted, and his legs and thighs covered with long hair; he has the tail and the feet of a goat; his head is crowned, and he holds a crooked staff in one hand, and in the other a pipe of uneven reeds, with the music of which he can cheer even the gods themselves. O ridiculous deity, fit only to terrify boys!

*M.* Believe me, he has frightened the men too: For when the Gauls, under Brennus their leader, made an irruption into Greece, and were just about to plunder the city Delphos, Pan in the night frightened them so much that they all betook themselves to flight, when nobody pursued them. Whence we proverbially say, that men are in <sup>b</sup> *panic fears*, when we see them affrighted without a cause.

Now hear what the image of Pan signifies. Pan, they say, is a symbol of the universal world, as I intimated before. <sup>b</sup> In his upper part he resembles a man, in his lower part a beast; because the superior and celestial part of the world is beautiful, radiant, and glorious, as is the face of this god, whose horns resemble the rays of the sun, and the horns of the moon. The redness of his face is like the splendour of the sky; and the spotted skin that he wears is an image of the starry firmament. In his lower parts he is shagged and deformed, which represents the shrubs, and wild beasts, and trees of the earth below. His goats feet signify the solidity of the earth; and his pipe of seven reeds, that celestial harmony which is made by the seven planets. He has a shepherd's hook, crooked at the top, in his hand, which signifies the turning of the year into itself.

<sup>a</sup> *Terrores Panici eorum sunt qui sine causa perterrentur.*  
Pausanias, Plutarchus. <sup>b</sup> Servius in *Eclog.* 2.

SECT. IV. *Actions of PAN.*

**P.** BUT what mean those young ladies that dance about him?

**M.** They are nymphs, who dance to the music of his pipe; <sup>i</sup> which instrument Pan first invented. You will wonder when you hear the relation which the poets tell us of this pipe; to wit, <sup>k</sup> as oft as Pan blows it, the dugs of the sheep are filled with milk; for he is the "god of the shepherds and hunters, the captain of the nymphs, the president of the mountains," and of a country life; and the <sup>l</sup> guardian of the flocks that graze upon the mountains. Although his aspect is so deformed, yet when he changed himself into a white ram, he pleased and gratified Luna, <sup>m</sup> as it is reported: The nymph Echo fell also in love with him, and brought him a daughter named Iringes, <sup>n</sup> who gave Medea the medicines (they say) with which she charmed Jason. <sup>o</sup> He could not but please Dryope, to gain whom he laid aside, as it were, his divinity, and became a shepherd. But he did not court the nymph Syrinx with so much success; for she ran away to avoid so filthy a lover; till coming to a river (where her flight was stopped) she prayed the Naiades, the

<sup>i</sup> Pan primus calamos cera conjungere plures  
Instituit. — —

Virg. Ecl. 2.

"Pan taught to join with wax unequal reeds."

<sup>k</sup> Orpheus in Hymn. Ibicus, poeta Græcus.

<sup>l</sup> — Pan curat oves, oviumque magistros. Idem, ib.

"Pan loves the shepherds, and their flocks he feeds."

<sup>m</sup> Munere sic niveo lanæ, si credere dignum est,

Pan Deus Arcadiæ captam te, Luna, fefellit.

Virg. Georg. 3.

"'Twas thus with fleeces milky white (if we

"May trust report) Pan, god of Arcady,

"Did bride thee, Cynthia; nor didst thou disdain,

"When call'd in woody shades, to ease a lover's pain.

<sup>n</sup> Thætet. poeta Græcus. <sup>o</sup> Homer. in Hymn.

nymphs of the waters, because she could not escape her pursuer, to change her into a bundle of reeds, just as Pan was laying hold of her, <sup>p</sup> who therefore caught the reeds in his arms instead of her. <sup>q</sup> The winds moving these reeds backward and forward occasioned mournful but musical sounds; which Pan perceiving, cut them down, and made them reeden pipes. But <sup>r</sup> Lucretius ascribes the invention of these pipes, not to

- ¶ Hic se mutarent liquidas orasse sorores :  
 Panaque cum prensam sibi jam Syringa putaret  
 Corpore pro nymphæ calamos trivisse palustres. Met. l. 1.  
 “ When, that she might avoid a lustful rape,  
 “ She begg’d her sister nymphs to change her shape :  
 “ Pan thought h’ had hugg’d his mistress, when indeed  
 “ He only hugg’d a truss of moorish reed.”  
 ¶ Dumque ibi suspirat, motos in arundine ventos  
 Effecisse sonum tenuem similemque querenti.  
 Arte nova vocisque deum dulcedine captum,  
 Hoc mihi concilium tecum, dixisse, manebit ;  
 Atque ita disparibus calamis compagine ceræ  
 Inter se junctis nomen tenuisse puellæ.  
 “ He sighs, his sighs the tossing reeds return  
 “ In soft small notes, like one that seem’d to mourn ;  
 “ The new, but pleasant notes the god surprise,  
 “ Yet this shall make us friends at last, he cries.  
 “ So he his pipe of reeds unequal fram’d  
 “ With wax ; and *Syrinx* from his mistress nam’d.”  
 † — Zephyri cava per calamorum sibila primum  
 Agrestes docuere cavas inflare cicutas ;  
 Inde minutatim dulces didicere querelas,  
 Tibia quas fundit digitis pulsata canentum :  
 Avia per nemora ac sylvas saltusque reperta,  
 Per loca pastorum deserta, atque otia dia. Lucr. l. 5.  
 “ And whilst soft ev’ning gales blew o’er the plains,  
 “ And shook the sounding reeds, they taught the swains ;  
 “ And thus the pipe was fram’d, and tuneful reed ;  
 “ And while the tender flocks securely feed,  
 “ The harmless shepherds tun’d their pipes to love,  
 “ And *Amaryllis* sounds in ev’ry grove.”

Pan, but to some countrymen, who had observed, on some other occasion, the whistling of the wind through reeds. In the sacrifices of this god, <sup>a</sup> they offered to him milk and honey in a shepherd's bottle. He was more especially worshipped in Arcadia; for which reason he is so often called <sup>1</sup> *Pan Deus Arcadiæ*.

Some derived from him <sup>u</sup> *Hispania*, Spain, formerly called *Iberia*; for he lived there when he returned from the Indian war, to which he went with Bacehus and the Satyrs.

## C H A P. XII.

## SYLVANUS.

**A**LTHOUGH many writers confound the Sylvani, Fauni, Satyri, and Sileni, with Pan, yet many distinguish them; we shall therefore treat of them separately, and begin with Sylvanus.

That old man is Sylvanus, whom you see placed next to Pan, with the feet of a goat, and the <sup>a</sup> face of a man of little stature; <sup>b</sup> he holds cypress in his hand stretched out. He is so called from *σylvæ*, the woods; for he presides over them. <sup>c</sup> He mightily loved the boy Cyparissus, who had a tame deer, in which he took great pleasure. Sylvanus by chance killed it, whereupon the youth died for grief. <sup>e</sup> Therefore Sylvanus changed him into a cypress tree, and carried a branch of it always in his hand, in memory of his loss.

There were many other Sylvani, who endeavoured, as much as they could, to violate the chastity of women.

<sup>1</sup> Theoc. in Viator. <sup>a</sup> Virg. Geor. 3. Ecl. 4. <sup>u</sup> Lil. Gyr.

<sup>a</sup> Ælian. Hist. Varia.

<sup>b</sup> Martin. de Nuptiis.

<sup>c</sup> Servius in Virg. Æneid. et Georg.

<sup>d</sup> Et teneram a radice ferens, Sylvane, cupressum, Geor. 1.

<sup>e</sup> "A tender cypress plant Sylvanus bears."

St Austin says, <sup>c</sup> "That they and the Fauni (commonly called *Incubi*) were oftentimes wicked to women, desiring and enjoying their embraces." And Varro says that they were mischievous to pregnant women.

### C H A P. XIII.

#### SILENUS.

**T**HAT old fellow, who follows next, with a flat nose and a bald head, with large ears and a small, flat, gore-bellied body, is Silenus, so called <sup>a</sup> from his jocular temper, because he perpetually jests upon people. He sits upon a <sup>b</sup> saddle-backed ass; but when he walks, he leans upon a staff. He was Bacchus's foster-father, his master, and his perpetual companion, and consequently almost always drunk, as we find him described <sup>c</sup> in the sixth eclogue of Virgil. The

<sup>c</sup> Eos cum Faunis (quos vulgo Incubos vocant) improbos sæpe extitisse mulieribus, et earum appetisse et peregisse concubitum. Aug. de Civitate Dei, l. 15. c. 23.

<sup>a</sup> ΑΠΟ Τῆ ΣΙΛΛΗΝΙΟΥ, i. e. dicitur in aliquem dicere. Ælian. 3. Var. Hist. e. 10.

<sup>b</sup> Pando asello.

<sup>c</sup> Silenum pueri somno videri jacentem,  
Inflatum hibernæ venas, ut semper, Iaccho;  
Serta procul tantum capiti delapsa jacebant,  
Et gravis attrita pendebat cantharus ansa.

" — — Two satyrs, on the ground,

" Stretch'd at their ease, their sire Silenus found;

" Dos'd with his fumes, and heavy with his load,

" They found him snoring in his dark abode;

" His rosy wreath was dropp'd not long before,

" Borne by the tide of wine, and floating on the floor.

" His empty can, with ears half worn away,

" Was hung on high, to boast the triumph of the day."

which he and Bacchus used was called *cantharus*; and the staff with which he supported himself <sup>d</sup> *ferula*. This he used when he was so drunk, as it often happened, that he could not sit on, <sup>e</sup> but fell from, his ass.

The satyrs were not only constant companions of Silenus, but were assistant to him; for they held him in great esteem, and honoured him as their father: and <sup>f</sup> when they became old, they were called *Sileni* too. And concerning Silenus' ass, they say that <sup>g</sup> he was translated into heaven, and placed among the stars; because, in the giants wars, Silenus rode on him, and helped Jupiter very much.

<sup>b</sup> But when Silenus was once taken, and asked, "What was the best thing that could befall man?" he, after long silence, answered, "It is best for all never to be born; but being born, to die very quickly." Which expression Pliny reports almost in the same words: <sup>i</sup> "There have been many who have judged it very happy never to have been born, or to die immediately after one's birth."

<sup>d</sup> *Quinque senex ferula titubantes ebrius artus  
Sustinet, et pando non fortiter hæret asello.*

Ovid. Met. 4.

"His staff does hardly keep him on his legs.

"When mounted on his ass, see how he swags.

<sup>e</sup> *Ebrius ecce senex pando delapsus asello,*

*Clamarunt Satyri, surge, age, surge, pater.*

De Art. Am. 2.

"Th' old soker's drunk, from's ass he's got a fall;

"Rise, daddy, rise again, the Satyrs bawl."

<sup>f</sup> Pausanias in Atticis.

<sup>g</sup> Aratus in Phænomen.

<sup>b</sup> Rogatus, "Quidnam esset hominibus optimum?" respondit, "Omnibus esse optimum non nasci, et natos quam citissime interire." Plut. in Consolatione Apoll.

<sup>i</sup> Multi extitere qui non nasci optimum censerunt; aut quam citissime aboleri. Plin. in Præfat. l. 7.

## C H A P. XIV.

## SATYRS.

**B**EHOLD ! <sup>a</sup> those are Satyrs who dance in lascivious motions and postures under the shade of that tall and spreading oak ; they have heads armed with horns, and goats feet and legs, crooked hands, rough hairy bodies, and tails not much shorter than horses tails. There is no animal in nature more salacious and libidinous than these gods. Their <sup>b</sup> name itself shows the filthiness of their nature : And Pausanias gave a proof of it, by relating a story of some mariners, who were drove upon a desert island by storm, and saw themselves surrounded by a flock of Satyrs : The seamen were frightened, and betook themselves to their ships, and the Satyrs left the men, but they seized the women, and committed all manner of wickedness with them.

## C H A P. XV.

*The* FAUNS.

**T**HE Fauns, which you see joined with the Satyrs, differ from them in the name only ; at least they are not unlike them in their looks <sup>c</sup> ; for they have hoofs and horns, and are <sup>d</sup> crowned with the branches

<sup>a</sup> Pausan. in Atticis.

<sup>b</sup> Satyrus derivatur *από της σαυ-  
ς*, a veretro. Euseb. in Præp. Evang. ibid.

<sup>c</sup> Ovid. *Fastorum* 2.

<sup>d</sup> Idem, in *Epistola CEnones*.

of the pine. When they meet drunken persons, they stupify them (as it is said) with <sup>c</sup> their looks alone. The boors of this country call them the <sup>l</sup> *rural gods*; and pay them the more respect, because they are armed with horns and nails, and painted in terrible shapes.

Faunus, or Fatuellus, <sup>s</sup> was the son of Picus king of the Latins. <sup>b</sup> He married his own sister, whose name was Fauna or Fatuella. He consecrated and made her priestess, after which she had the gift of prophecy. History likewise tells us, that this Faunus was the father and prince of the other Fauns and the Satyrs. <sup>i</sup> His name was given him from his skill in prophesying; and from thence also *Fatus* signifies both persons that speak rashly and inconsiderately, and enthusiasts; because they who prophesy deliver the mind and will of another, and speak things which they often do not understand.

## C H A P. XVI.

## PRIAPUS.

P. **H**A! What means that naked god, with his sickle, behind the trunk of the tree? Why does he hide the half of his body so?

M. The painter was modest, and therefore painted but half of him, because he is a shameless and obscene deity: His name is Priapus. I am ashamed to tell the story of him, it is so very filthy; and therefore I shall say only, that he was the son of Venus and Bacchus, born at Lampsacus, where his mother, hating his deformity, and the disproportion of his members, rejected

<sup>c</sup> Ovid. in Epistola Phædræ. <sup>f</sup> Dii agrestes. Virgil. Georg. 1. <sup>s</sup> Servius 7. Æneid. 6. <sup>b</sup> Nat. Com. 1. 5. <sup>i</sup> Faunus dicitur a *fando*, seu vaticinando. Ser. Æn. 7. Isid. Hisp. F-----



him. Yet he pleased the women of Lampsacus so well, that their husbands banished him from the city, till by the oracle's command he was recalled, and made god of the gardens, and crowned with garden herbs. He carries a sickle in his hand, to cut off from the trees all superfluous boughs, and to drive away thieves, and beasts, and mischievous birds; from whence he is called *Avistupor*. Therefore his image is usually placed in gardens, as we may learn from <sup>a</sup> Tibullus, <sup>b</sup> Virgil, and <sup>c</sup> Horace. He is called *Hellespontiacus* by the poets, because the city of Lampsacus, where he was born, was situated upon the Hellespont. All agree that he was very deformed; and they say that this was the occasion of the deformity of this god. When Juno saw Venus was big with child, she was jealous; and therefore, under pretence of assisting her in her labour, she spitefully misused her, so that the young child was spoiled and deformed, and from his deformity called *Priapus*, *Pballus*, and *Fascinum*; all which three names savour of obscenity; though by some <sup>d</sup> he is called *Bonus Dæmon*, or *Genius*. Indeed

<sup>a</sup> Pomosisque rubor custos ponatur in hortis,  
Arceat ut sæva falce Priapus aves.

“With th’ swarthy guardian god our orchards grace,  
“With this stiff sickle he the birds will chace.”

<sup>b</sup> Et custos furum atque avium cum falce saligna  
Hellespontiaci servet tutela Priapi. Georg. l. 4.

“Besides the god obscene, who frights away,  
“With his lath sword, the thieves and birds of prey.”

<sup>c</sup> Olim truncus eram siculus, inutile lignum,  
Cum faber incertus scamnum faceretne Priapum,  
Maluit esse deum. Deus inde ego furum aviumque  
Maxima formido. Hor. Sat. 8

“Till artists doubting, which the log was good

“For, stool or god, resolv’d to make a god.

“So I was made, my form the log receives:

“A mighty terror I to birds and thieves.”

<sup>d</sup> Vide Phuroutium,

Juno's touch was not necessary to make the child monstrous; for, can any beautiful offspring be expected from a sot and a courtesan?

## C H A P. XVII.

**H**E is called *Aristæus* whom you see busied in that nursery of olives, supporting and improving the trees. He is employed in drawing oil from the olive, which art he first invented. He also found out the use of honey; and therefore you see some rows of beehives near him. \* For which two profitable inventions the ancients paid him divine honours.

He was otherwise called *Nomius* and *Agræus*, and was the son of <sup>b</sup>Apollo by *Cerene*, or, as *Cicero* says, the son of *Liber Pater*, educated by the nymphs, and taught by them the art of making oil, honey, and cheese. He fell in love with *Eurydice*, the wife of *Orpheus*, and pursued her into a wood, where a serpent stung her to death. The nymphs hated him so much for this, that they destroyed all his bees, to revenge the death of *Eurydice*. This loss was exceedingly deplored by him; and asking his mother's advice, he was told by the oracle, that he ought by sacrifices to appease *Eurydice*. Wherefore he sacrificed to her four bulls and four heifers, and his loss was supplied; for suddenly a swarm of bees burst forth from the carcasses of the bulls.

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\* Pausanias in *Arcadicis*.

<sup>b</sup> Apollonius in *Verron*. l. 6.

## C H A P. XVIII.

## TERMINUS.

**P.** BUT, pray, what is that stone or log placed there? It is so far off that I cannot distinguish whether of the two it is.

**M.** It has a place among the rural gods, because it is a god itself.

**P.** A god, do you say? Surely you jest, Sir.

**M.** No; it is not only a god, but a god greatly honoured in this city of Rome. They call him *Terminus*; and the boundaries and limits of men's estates are under his protection. His name, and the divine honours paid to him by the ancients, are mentioned by <sup>a</sup> Ovid, by <sup>b</sup> Tibullus, and by <sup>c</sup> Seneca. The statue of this god <sup>d</sup> was either a square stone, or a log of wood plained; which they usually perfumed with ointment, and crowned with garlands

And indeed the *lapides terminales* (that is, *land-marks*) were esteemed sacred: <sup>e</sup> so that whoever dared to

<sup>a</sup> Termine, sive lapis, sive es desertus in agro  
Stipes, ab antiquis tu quoque nomen habes.

Ovid. Fast. 2.

“Terminus, whether stump or stone thou be,

“The ancients gave a godhead too to thee.”

<sup>b</sup> Nam veneror, seu stipes habet desertus in agris,  
Seti vetus in triviis florida sertā lapis.

“For I my adoration freely give,

“Whether a stump forlorn my vows receive,

“Or a beflowered stone my worship have.”

<sup>c</sup> Nullus in campo sacér

Divisit agros arbiter populis lapis.

Hippol. Act. 2.

“The sacred land-mark then was quite unknown.”

<sup>d</sup> Arnob. contra Gentes, l. 1. Clemens Alex. Strom. 7.

<sup>e</sup> Dion. Halicarn. l. 2.





move, or plough up, or to transfer them to another place, his head became devoted to the *Diis Terminalibus*, and it was lawful for any body to kill him.

And further, though they did not sacrifice the lives of animals to those stones, because they thought that it was not lawful to stain them with blood; yet they offered wafers made of flour to them, and the first fruits of corn, and the like. And upon the last day of the year they always offered festivals to their honour, called *Terminalia*.

Now we pass to the goddesses of the woods,

## C H A P. XIX.

### The Goddess of the Woods. DIANA.

P. **I**T is very well. Here comes a goddess <sup>a</sup> taller than the other goddesses, in whose virgin-looks we may ease our eyes, which have been tired with the horrid sight of those monstrous deities. Welcome, Diana: <sup>b</sup> your hunting habit, the bow in your hand, and the quiver full of arrows, which hangs down from your shoulders, and the skin of a deer fastened to your breast, discover who you are. <sup>c</sup> Your behaviour, which is free and easy, but modest and decent; your garments, which are handsome and yet careless, show that you are a virgin. Your <sup>d</sup> name shows your modesty and honour. I wish that you, who are the tallest of the goddesses, <sup>e</sup> to whom women owe their stature, would implant in them also a love of your chastity. For I know you hate, you abhor the conversation of men,

<sup>a</sup> Virgil. *Æneid*. i. <sup>b</sup> Idem, *ibid*. <sup>c</sup> Pausan. in *Arcadicis*.  
<sup>d</sup> *ΑΡΤΗΜΙΣ*, ab *αρτιμης*, *perfectus*, pudicitiam integritatemque Dianæ indicat. Strabo, l. 14. <sup>e</sup> Homer. *Odyss*. 20.

and fly from the very sight of them. You reject the temptations of delight, and abhor the charming witchcraft of pleasure with all your heart.

<sup>a</sup> Actæon, the son of Aristæus, that famous huntsman, <sup>b</sup> fatally learned this, when he imprudently looked upon you when you were naked in the fountain: You deferred not the punishment of his impurity for a moment; for, sprinkling him with the water, you changed him into a deer, to be afterwards torn in pieces by his own dogs.

Farther honour is due to you, because you are the moon, <sup>b</sup> "the glory of the stars," and the only goddess <sup>c</sup> who observed perpetual chastity.

Nor am I ignorant of that famous and deserving action which you did, to avoid the flames of Alpheus, <sup>d</sup> when you hastily fled to your nymphs, who were altogether in one place; and besmeared both yourself and them with dirt, so that when he came he did not know you; whereby your honest deceit succeeded according to your intentions; and the dirt, which fouls every thing else, added a new lustre to your virtue. Welcome once again, O <sup>e</sup> guardian of the mountains, by whose kind assistance women in childbed are preserved from death.

<sup>a</sup> Ovid, 4. *Metam.*      <sup>b</sup> *Astrorum decus. Virg. Æn. 9.*

<sup>c</sup> *Æternam telorum et virginitatis amorem*

*Intemerata colit.*

*Virg. Æn. 11.*

"Herself untainted still,

"Hunting and chastity she always lov'd."

<sup>d</sup> Pausanias in *Poster. Eliac.*

<sup>e</sup> *Montium custos, nemorumque virgo,*

*Quæ laborantes utero puellas*

*Ter vocata audis, adimisque Letho,*

*Diva triformis.*

*Hor. Carm. l. 3.*

"Queen of the mountains and the groves!

"Whose hand the teeming pain removes,

"Whose aid the sick and weak implore,

"And thrice invoke thy threefold pow'r."

*M.* So! Palæophilus, you have thus long cheated me?

*P.* What! I cheated you?

*M.* Yes, you; you have so dexterously concealed your knowledge, and endeavoured to make me believe so long, that you are ignorant and unskilful in the mythology of the heathens.

*P.* I am as unskilful as I pretended. You may believe me when I swear, that I am altogether ignorant of these things that you teach me. Nor can you suppose otherwise from those things which I now repeat about Diana. For, from a boy, I have loved this goddess for her modesty; and out of respect to her I learnt those few things which you heard me speak. I am wholly blind, and beg, that by your assistance you would guide me. I speak sincerely; I am a mere freshman.

*M.* You can scarce make me believe so. But, however, I will verify the old proverb, "and teach one that knows more than myself." I will begin from the word that you last mentioned.

Diana is called <sup>b</sup> *Triformis* and *Tergemina*: First, because, though she is but one goddess, yet she hath three different names, as well as three different offices: In the heavens she is called *Luna*; on the earth she is named *Diana*; and in hell she is styled *Hecate* or *Proserpina*. In the heavens she enlightens every thing by her rays; on the earth she keeps under her power all wild beasts by her bow and her dart; and in hell she keeps all the ghosts and spirits in subjection to her by her power and authority. These several names and offices are comprised in one ingenious <sup>c</sup> distich. But although *Luna*, *Diana*, and *Hecate* are common-

<sup>a</sup> *Sus Minervam.*

<sup>b</sup> *Cic. de Nat. Deor.*

<sup>c</sup> *Terret, lustrat, agit; Proserpina, Luna, Diana; Ima, suprema, feras; sceptro, fulgore, sagitta.*

*Dempster. in Paralip.*



ly thought to be only three different names of the same goddess, yet <sup>d</sup> Hesiod esteems them three distinct goddesses. Secondly, because she has, as the poets say, *three heads*: The head of a horse on the right side, of a dog on the left, and a human head in the midst: Whence some call her <sup>e</sup> three-headed, or three-faced. And <sup>f</sup> others ascribe to her the likeness of a bull, a dog, and a lion. <sup>g</sup> Virgil and <sup>h</sup> Claudian also mention her three countenances. Thirdly, according to the opinion of some, she is called *Triformis*, <sup>i</sup> because the moon hath three several phases or shapes. The new moon appears arched round with a circle of light. The half-moon fills a semicircle with light; and the full moon fills a whole circle or orb with its splendour. But let us examine these names more exactly.

She is named *Luna* <sup>k</sup>, from *shining*, either because she only in the night-time sends forth a glorious light, or else because she shines by borrowed light, and not by her own; and therefore the light with which she shines is always <sup>l</sup> new light. Her chariot is drawn with a white and black horse, or with two oxen, because she has got two horns; sometimes a mule is added, says *Festus*, because she is barren, and shines by the light of the sun. Some say, that *Lunæ* of both sexes have

<sup>d</sup> Orpheus in Argon. <sup>e</sup> Τρισκεφαλον και τριπροσωπον. Cornut. et Artemidor. 2. Oneirocr. <sup>f</sup> Porphy. ap. Ger.

<sup>g</sup> Tercentum tonat ore deos, Erebumque, Chaosque, Tergeminumque Hecatē. tria virginis ora Dianæ.

“Night, Erebus, and Chaos she proclaims,

“And threefold Hecate with her hundred names,

“And three Dianas.”

<sup>h</sup> Ecce procul ternis, Hecate, variata figuris.

“Behold, far off the goddess Hecate

“In threefold shape advances.” —

<sup>i</sup> Ap. Lil. Gyr.

<sup>k</sup> A lucendo, quod una sit quæ noctu lucet. Cic. de Nat. Deor. 2. Vel, <sup>l</sup> Quod luce aliena splendeat; unde Græce *ἡσυχία*, i. e. lumen novum. Id. ib.

been worshipped, especially among the Egyptians; and indeed they give this property to all the other gods. Thus both Lunus and Luna were worshipped, but with this difference, that those who worshipped Luna were thought subject to the women, and those who worshipped Lunus were superior to them. <sup>a</sup> We must also observe, that the men sacrificed to Venus, under the name of *Luna*, in women's clothes, and the women in men's clothes.

This Luna had a gallant who was named Endymion, and he was mightily courted by her; <sup>b</sup> insomuch that, to kiss him, she descended out of heaven, and came to the mountain Latmus, or Lathynius, in Caria, where he lay condemned to an eternal sleep by Jupiter; because, when he was taken into heaven, he impudently attempted to violate the modesty of Juno. In reality, Endymion was a famous astronomer, who first described the course of the moon, and he is represented sleeping, because he contemplated nothing but the planetary motions.

Hecate may be derived from *ἠαθῆν* [*Hecatben*] *emimus*; because the moon darts her rays or arrows afar off. <sup>c</sup> She is said to be the daughter of Ceres by Jupiter, who being cast out by her mother, and exposed in the streets, was taken up by shepherds, and nourished by them; for which reason <sup>d</sup> she was worshipped in the streets, and her statue was usually set before the doors of the houses, whence she took the name *Propylæa*. Others derive her name from *ἠκατόν* [*Hecaton*], *centum*, because they sacrificed a hundred victims to her: <sup>e</sup> Or because, by her edict, those who

<sup>a</sup> Servius in *Æneid.* 2. Philocr. Spartian. in Imp. Caracal. <sup>b</sup> Apoll. Argonaut. 4. Plin. l. 2. c. 9.

<sup>c</sup> Hesiod. in Theogon.

<sup>d</sup> Nocturnisque Hecate trivius ululata per urbes. *Æn.* 9.  
“And Hecate by night ador'd with shrieks.”

die, and are not buried, wander a hundred years up and down hell. However, it is certain, she is called *Trivia*, a *trivius*, from the streets: for she was believed to preside over the streets and ways; so that they sacrificed to her in the streets: <sup>f</sup> and the Athenians, every new moon, made a sumptuous supper for her there, which was eaten in the night by the poor people of the city. <sup>g</sup> They say that she was excessively tall; her head was covered with frightful snakes instead of hair, and her feet were like serpents. <sup>h</sup> She was represented encompassed with dogs, because that animal was sacred to her; and Hesychius says, that she was sometimes represented by a dog. We are told that she presided over enchantments, and that <sup>i</sup> when she was called seven times, she came to the sacrifices: As soon as these were finished, <sup>k</sup> several apparitions appeared, called from her *Hecatæa*.

She was called by the Egyptians <sup>l</sup> *Bubastis*; her feasts were named *Bubastæa*; and the city where they were yearly celebrated was called *Bubastis*.

*Brimo* is another of the names of Hecate and Diana; which is derived from <sup>m</sup> the cry which she gave when Apollo or Mars offered violence to her when she was a-hunting.

She was called *Lucina* and *Opis*, because <sup>n</sup> “she helps to bring children into the world,” which good office (as they say) she first performed to her brother Apollo: For, as soon as she herself was born, she assisted her mother Latona, and did the office of a midwife; <sup>o</sup> but was so affrighted with her mother’s pain, that she resolved never to have children, but to live a perpetual virgin.

<sup>f</sup> Aristophanes in Pluto. <sup>g</sup> Lucian. Pseudoph. <sup>h</sup> Apud Gyrald. Apollin. <sup>i</sup> Argonaut. <sup>k</sup> Ovid. 9. Metam. <sup>l</sup> Apollon. 3. Argon. <sup>m</sup> Α Βριμνω, fremo, ira exardesco. <sup>n</sup> Quod infantibus in lucem venientibus opem ferat. Aug. de Civitat. 4. c. 1. <sup>o</sup> Callimach. Hymn. in Dian.

She is called *Chione* and *Cbitonia*,<sup>p</sup> because women after childbirth used first to sacrifice to Juno, and then offer to Diana their own and their children's clothes.

She was named *Dictynna*, not only from the<sup>q</sup> nets which she used<sup>r</sup> (for she was an huntress, and the princess of hunters; for which reason all woods were dedicated to her), but also because<sup>s</sup> *Britomartis*, the virgin whom she hunted, fell into the nets, and vowed, if she escaped, to build a temple for Diana. She did escape, and then consecrated a temple to Diana *Dictynna*. Others relate the story thus: When *Britomartis*, whom Diana loved, because she was an huntress, fled from Minos her lover, and cast herself into the sea, she fell into the fishermen's nets, and Diana made her a goddess. And since we are talking of hunting, give me leave to add, that the<sup>t</sup> ancients thought that Diana left off hunting on the Ides of August; therefore at that time it was not lawful for any one to hunt, but they crowned the dogs with garlands, and, by the light of torches made of stubble, they hung up the hunting instruments near them.

We shall only adjoin, to what has been said, the two stories of *Chione* and *Meleager*.

*Chione* was the daughter of *Dædalion*, the son of *Dædalus*: She was deflowered by *Apollo* and *Mercury*, and brought forth twins; namely, *Philammon*, a skilful musician, the son of *Apollo*; and *Autolychus*, the son of *Mercury*, who proved a famous<sup>t</sup> juggler,

<sup>p</sup> *Χιτών*, quasi tunicata, a *χιτών*, tunica; solebant enim femine partus laboribus perfunctæ Junoni sacrificare; suas autem et infantium vestes Dianæ consecrare. *Plut. Symp. c. ult.* <sup>q</sup> Retia enim *δίκτυα* dicuntur. <sup>r</sup> *Ovid. Met. 2. Lact. Plac.* <sup>s</sup> *Schol. Arist.* <sup>t</sup> *Brodæus in Anth. ex Schol. Pind.*

<sup>t</sup> ——— Furtum ingeniosus ad omne,

Qui facere assuerat, patriæ non degener artis,

Candida de nigris, et de candentibus atra. *Ovid. Met. 11.*

“Cunning in theft, and wily in all slights,

“Who could with subtlety deceive the sight,

“Converting white to black, and black to white.”

and an artful thief. She was so far from thinking this a shame, that she grew very proud; nay openly boasted, <sup>u</sup> that her beauty had charmed two gods, and that she had two sons by them. Besides, she was <sup>x</sup> so bold as to speak scornfully of Diana's beauty, and to prefer herself before her: But Diana punished the insolence of this boaster; for she shot an arrow through her tongue, and thereby put her to silence.

Meleager was punished for his father <sup>y</sup> Oeneus's fault, who, when he offered his first fruits to the gods, wilfully forgot Diana; wherefore she was angry, and sent a wild boar into the fields of his kingdom of Caledonia to destroy them. Meleager, accompanied with many chosen youths, immediately undertook either to kill this boar, or to drive him out of the country. The virgin Atalanta was among the hunters, and gave the boar the first wound; and soon after Meleager killed him. He valued Atalanta more who wounded him, than he himself who killed him, <sup>z</sup> and

<sup>u</sup> — Se peperisse duos, et diis placuisse duobus.

<sup>u</sup> That she two sons had brought, by having pleas'd two

<sup>x</sup> — Se præferre Dianæ

[“ gods.”]

Sustinuit, faciemque deæ culpavit. At illi

Ira ferox mota est, factisque placabimus, inquit.

Nec mora, curvavit cornu, nervusque sagittam

Impulit, et meritam trajecit arundine linguam.

<sup>u</sup> She to Diana's durst her face prefer,

<sup>u</sup> And blame her beauty. With a cruel look,

<sup>u</sup> She said our deed shall right us. Forthwith took

<sup>u</sup> Her bow, and bent it; which she strongly drew,

<sup>u</sup> And through her guilty tongue the arrow flew.

<sup>y</sup> Ovid. *Metam.* 8.

<sup>z</sup> — Exuvias, rigidis horrentia setis

Terga dat, et magnis insignia dentibus ora.

Illi lætitiæ est cum munere muneris auctor.

Invidere alii, totoque erat agmine murmur.

<sup>u</sup> Then gave the bristled spoil and ghastly head

<sup>u</sup> With monstrous tushes arm'd, with terror bred.

<sup>u</sup> She in the gift and giver pleasure took.

<sup>u</sup> All murmur, with prepost'rous envy struck.<sup>u</sup>

therefore offered her the boar's skin. But the uncles of Meleager were enraged that the hide was given to a stranger, and violently took it from her; whereupon Meleager killed them. As soon as his mother Althæa understood that Meleager had killed her brothers, she sought revenge like a mad woman. In Althæa's chamber was a billet, which, when Meleager was born, <sup>a</sup> the Fates took, and threw into the fire, saying, "the new-born infant shall live as long as this stick remains unconsumed." The mother snatched it out of the fire, and quenched it, and laid it in a closet. But now, moved with rage, she goes to her chamber, and fetching the stick, <sup>b</sup> she threw it into the fire; and as the log burned, Meleager, though absent, felt fire in his bowels, which consumed him in the same manner that the wood was consumed; and when at last the log was quite reduced to ashes, and the fire quenched, Meleager at the same time expired, and turned to dust.

<sup>a</sup> *Tempora, dixerunt, eadem lignoque tibi que,*  
*O modo uate, damus; quo postquam carmine dicto*  
*Excessere decæ: flagrantem mater ab igne*  
*Fripuit ramum, sparsitque liquentibus undis;*  
*Servatusque diu juvenis servaverat annos.*

"O lately born, one period we assign  
"To thee and to the brand. The charm they weave  
"Into his fate, and then the chamber leave.  
"His mother snatch'd it with a hasty hand  
"Out of the fire, and quench'd the burning brand.  
"This in an inward closet closely lays,  
"And by preserving it prolongs his days."

<sup>b</sup> — *Dextraque aversa trementi,*  
*Funereum torrem medios conjecit in ignes.*  
" — With eyes turn'd back, her quaking hand  
"To trembling flames expos'd the fun'ral brand."

## C H A P. XX.

## PALES.

**T**HAT old lady which you see <sup>a</sup> surrounded with shepherds, is *Pales*, the goddess of shepherds and pastures. Some call her *Magna Mater* and *Vesta*. To this goddess they sacrificed milk, and wafers made of millet, that she might make the pastures fruitful. They instituted the feasts called *Palilia* or *Parilia* to her honour, which were observed upon the eleventh or twelfth day of the calends of May, by the shepherds, in the field, on the same day in which Romulus laid the foundation of the city. These feasts were celebrated to appease this goddess, that she might drive away the wolves, and prevent the diseases incident to cattle. The solemnities observed in the Palilian feasts were many: The shepherds placed little heaps of straw in a particular order, and at a certain distance; then they danced and leaped over them: Then they purified the sheep and the rest of the cattle with the fume of rosemary, laurel, sulphur, and the like; as we learn from Ovid, <sup>b</sup> who gives a description of these rites.

<sup>a</sup> Virg. Eclog.

<sup>b</sup> Alma Pales, faveas pastoria sacra canenti,  
Prosequar officio si tua facta meo.

Certe ego de vitulo cinerem, stipulamque fabalem  
Sæpe tuli, læva, februa tosta, manu.

Certo ego transilui positas ter in ordine flammas,  
Virgaque rorales laurea misit aquas.

“ Great Pales, help; thy past’ral rites I sing,

“ With humble duty mentioning each thing.

“ Ashes of calves, and bran-straw oft I’ve held,

“ With burnt purgations in a hand well fill’d.

“ Thrice o’er the flames, in order rang’d, I’ve leap’d,

“ And holy dew my laurel twig has

## C H A P. XXI.

## FLORA.

P. **Y**OU need not tell me who that goddess is, <sup>a</sup> whom I see adorned with so much finery and gracefulness, so dressed and beautified with flowers. It is Flora, the goddess and president of flowers. Is it not?

M. It is true, the Romans gave her the honour of a goddess; but, in reality, she was an infamous strumpet, who, by her abominable trade, heaped up a great deal of money, and made the people of Rome her heir. She left a certain sum, the yearly interest of which was appropriated to the games called *Florales*, or *Floralia*, which were celebrated annually on her birthday. But because this appeared scandalous, impious, and profane, to the senate, as it really was, they covered their design, and worshipped Flora under the title of *goddess of flowers*; and pretended that they offered sacrifice to her, that the plants and trees might flourish.

Ovid follows the same fiction, and relates, <sup>b</sup> that Chloris, an infamous nymph, was married to Zephyrus, from whom she received the power over all the flowers: But let us return to Flora and her games. Her image, as we find in Plutarch, was exposed in the temple of Castor and Pollux, dressed in a close coat, and holding in her right hand the flowers of beans and peas; <sup>c</sup> for while these sports were celebrated, the officers or ædiles scattered beans, and other pulse, among the people. These games were proclaimed and begun by sound of trumpet, as we find mentioned in

<sup>a</sup> Lactantius, l. 1. c. 24.

<sup>b</sup> Ovid. in Fastis.

<sup>c</sup> Val. Max. l. 2. c. 5.



<sup>a</sup> Juvenal. Then the lewd women came forth in public, and shewed tricks naked. Strange! that such filthiness should be called *Flores*, and such games *Floralia*.

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## C H A P. XXII.

## FERONIA.

**F**ERONIA, the <sup>b</sup> goddess of the woods, is justly placed near Flora, the goddess of flowers: She is called *Feronia*, from the care she takes in <sup>c</sup> producing and propagating trees. The higher place is due to her, because fruits are more valuable than flowers, and trees than small and ignoble plants. It is said she had a grove sacred to her under the mountain Soracte. This was set on fire, and the neighbours were resolved to remove the image of Feronia from thence, when on a sudden the grove became green again. <sup>d</sup> Strabo reports, that those who were inspired by this goddess used to walk barefoot upon burning coals without hurt. Though many believed, that by the goddess Feronia virtue is only meant, by which fruit and flowers were produced.

<sup>a</sup> — Dignissima certe

Florali matrona tuba. —

Sat. 6.

“ — A woman worthy sure

“ Of Flora’s festal trumpet.”

<sup>b</sup> Virg. 7. *Æn.*

<sup>c</sup> Feronia a ferendis arboribus dicta.  
Strabo Geog. l. 5.

## C H A P. XXIII.

## POMONA.

**P**OMONA is the goddess, the guardian, the president, not of the <sup>a</sup> apples only, but of all the fruit and the products of trees and plants. As you see, she follows after Flora and Feronia in order; but in the greatness of her merit she far surpasses them; and has a priest who only serves her, called *Flamen Pomonalis*.

*P.* What toothless hag is that which is so obsequious to Pomona?

*M.* It is not an old woman, but a god. I do not wonder that you are deceived, since in this disguise he deceived Pomona herself. When she was very busy in looking after her gardens and orchards with great care, and was wholly employed in watering and securing the roots, and lopping the overgrown branches, <sup>b</sup> Vertumnus, a principal god among the Romans (called so because he had power to turn himself into what shape he pleased), was in love with Pomona, and counterfeited the shape of an old grey-headed woman. He <sup>c</sup> came leaning on a staff into the gardens, admired the fruit and beauty of them, and commending her care about them, he saluted her. He viewed the gardens, and from the observations which he had made, he began to discourse of marriage, telling her that it would add to the happiness even of a god to have her to wife. Observe, says he, the trees which creep up this wall: How do the apples and plumbs strive which

<sup>a</sup> Pomona a pomis dicitur.

<sup>b</sup> Vertumnus a vertendo, quod in quas vellet figuras sese vertere poterat.

<sup>c</sup> Innitens baculo, positus per tempora canis.

Ovid. Met. 14.

“With grey-hair’d temples, leaning on a staff.”

shall excel the other in beauty and colour ! whereas, if they had not <sup>a</sup> props or supports, which, like husbands, hold them up, they would perish and decay. All this did not move her, till Vertumnus <sup>b</sup> changed himself into a young man, and then she began also to feel the force and power of love, and submitted to his wishes.

<sup>a</sup> At si staret, ait, cælebis sine palmite truncus,  
Nil præter frondes, quare peteretur, haberet ;  
Hæc quoque, quæ juncta vitis requiescit in ulmo,  
Si non juncta foret, terræ acclinata jaceret :

Tu tamen exemplo non tangeris arboris hujus.  
“ Yet saith he, if this elm should grow alone,  
“ Except for shade it would be priz'd by none :  
“ And so this vine in am'rous foldings wound,  
“ If but disjoin'd, would creep upon the ground :  
“ Yet art not thou by such examples led,  
“ But shun'st the pleasures of the bridal bed.”

<sup>b</sup> ——— In juvenem reddit, et anilia demit  
Instrumenta sibi ; talisque apparuit illi,  
Qualis ubi oppositas nitidissima Solis imago  
Evicit nubes, nullaque obstante reluxit :  
Vimque parat, sed vi non est opus, inque figura  
Capta dei nympha est, et mutua vulnera sensit.

“ ——— Again himself he grew ;  
“ Th' infirmities of heatless age depos'd,  
“ And such himself unto the nymph disclos'd ;  
“ As when the sun, subduing with his rays  
“ The muffling cloud, his golden brow displays,  
“ He force prepares ; of force there was no need,  
“ Struck with his beauty, mutually they bleed.”

## C H A P. XXIV.

## The NYMPHS.

**N**OW observe that great company of neat, pretty, handsome, beautiful, charming virgins, who are very near the gardens of Pomona. Some run about the woods, and hide themselves in the trunks of the aged oaks: some plunge themselves into the fountains, and some swim in the rivers. They are called by one common name <sup>a</sup> *nymphs*, <sup>b</sup> because they always look young; or <sup>c</sup> because they are handsome. Yet all have their proper names besides, which they derive either from the places where they live, or the offices they perform. They are especially distributed in three classes, *celestial*, *terrestrial*, and *marine* nymphs.

The celestial nymphs were those geni, those souls and intellects, <sup>d</sup> who guided the spheres of the heavens, and dispensed the influences of the stars to the things of the earth.

Of the terrestrial nymphs, some preside over the woods, and were called *Dryades*, from a Greek word <sup>e</sup>, which principally signifies an oak, but generally any tree whatever. These *Dryades* had their habitations in the oaks. Other nymphs were called <sup>f</sup> *Hamadryades*, for they were born when the oak was first planted; and when it perishes they die also. The ancients held strange opinions concerning oaks; they imagined that even the smallest oak was sent from heaven. The

<sup>a</sup> Phurnut. <sup>b</sup> ΑΠΟ ΤῆΣ ΑΙΩΝΙΑΣ ΦΑΙΝΟΣΘΑΙ, quod semper juvenes apparent. <sup>c</sup> ΑΠΟ ΤῆΣ ΦΑΙΝΙΣ, splendere, quod formæ decore præfulgeant. <sup>d</sup> Ex Plut. Macrobian. Procl. <sup>e</sup> Α ΔΡΥΣ, i. e. quercus. Virg. Georg. 4. <sup>f</sup> Ab simul, et δρυς, quercus.

<sup>a</sup> Druids, priests of the Gauls, esteemed nothing more divine and sacred than the excrescence which sticks to oaks. Others of the terrestrial nymphs are called <sup>b</sup> *Oreads*, or *Orestiades*, because they presided over the mountains: others <sup>c</sup> *Napææ*, because they had dominion over the groves and valleys: others <sup>d</sup> *Lemoniades*, because they looked after the meadows and fields: and others <sup>e</sup> *Meliæ*, from the ash-trees sacred to them; and these were supposed to be the mothers of those children who were born under a tree, or exposed there.

The marine nymphs were either those nymphs <sup>f</sup> which preside over the seas, and were called *Nercides*, or *Nerinaæ*, from the sea-god Nereus, and the sea-nymph Doris, their parents (which Nereus and Doris were born of Tethys and Oceanus), from whom they were called *Occanitides* and *Oceuniæ*, or those nymphs who preside over the fountains, and were called <sup>g</sup> *Naiades*, or *Naiades*; or else inhabit the rivers, and were called *Fluviales*, or <sup>h</sup> *Potamides*; or, lastly, who preside over the lakes and ponds, and were called <sup>i</sup> *Limnades*.

All the gods had nymphs attending them. Jupiter speaks of his <sup>k</sup> in Ovid. Neptune had several nymphs, insomuch that Hesiod and Pindar call him <sup>l</sup> *Nymphagetes*, that is, the captain of the nymphs. The poets generally give him fifty. Phæbus likewise had nymphs, called *Aganippidæ* and *Musæ*. Innumerable were the nymphs of Bacchus, who were called by different names, *Bacchæ*, *Bassarides*, *Eloides*, and *Thyades*. Hunt-

<sup>a</sup> Lil. Gyr. Synt. γ. saltus vel vallis. <sup>b</sup> Ab ὄρεσσι, mons. <sup>c</sup> Ἀναπή, nus. <sup>d</sup> Ἀλειμων, pratium. <sup>e</sup> Ἀμελία, fraxi- <sup>f</sup> Orph. in Hymn. <sup>g</sup> Ἀναώ, fluo. <sup>h</sup> Ἀποταμός, <sup>i</sup> Ἀλειμων, lacus.

<sup>k</sup> Sunt mihi Semidei, sunt rustica numina Fauni, Et Nymphæ, Satyrique, et monticolæ Sylvani. Met. l. γ.

“Half-gods and rustic Fauns attend my will,

“Nymphs, Satyrs, Sylvans, that on mountains dwell.”

<sup>l</sup> Νυμφαγίτης, i. e. nympharum dux. Hesiod. et Pind. in Isthm.

ing nymphs attended upon Diana; and sea-nymphs, called *Nereides*, waited upon Tethys; and <sup>a</sup> fourteen very beautiful nymphs belonged to Juno. Out of all which I will only give you the history of two.

Arethusa was one of Diana's nymphs: Her virtue was as great as her beauty. The pleasantness of the place invited her to cool herself in the waters of a fine clear river: Alpheus, the god of the river, assumed the shape of a man, and arose out of the water. He first saluted her with kind words, and then approached near to her; but away she flies, and he follows her; and when he had almost overtaken her, she was dissolved with fear, with the assistance of Diana, whom she implored, into a fountain. <sup>b</sup> Alpheus then resumed his former shape of water, and endeavoured to mix his with her stream, but in vain; for to this day Arethusa continues her flight, and by her passage through a cavity of the earth, <sup>c</sup> she goes under ground into Sicily. Alpheus also follows by the like subterraneous passages, till at last he unites, and marries his own streams to those of Arethusa in that island.

Echo <sup>d</sup> was a nymph formerly, though nothing of her

<sup>a</sup> — bis septem præstanti corpore Nymphæ Virg. En. 1.

“Twice seven, the charming daughters of the main, -

“Around my person wait, and bear my train.”

<sup>b</sup> — sed enim cognoscit amatus

Amnis aquas: positoque viri, quod sumpserat, ore,  
Vertitur in proprias, ut se illi misceat undas. Ov. Met. 5.

“The river his beloved waters knew;

“And putting off th' assumed shape of man,

“Resumes his own, and in a current ran.”

<sup>c</sup> Virgil. *Æneid.* 3.

<sup>d</sup> Corpus adhuc Echo, non vox erat, et tamen usum  
Garrula non alium, quam nunc habet, oris habebat.

Reddere de multis ut verba novissima possit. Ov. Met. 3.

“She was a nymph, though only now a sound,

“Yet of her tongue no other use was found

“Than now she has; which never could be more,

“Than to repeat what she had heard before.”

but her voice remains now ; and even when she was alive, she was so far deprived of her speech, that she could only repeat the last words of those sentences which she heard. <sup>a</sup> Juno inflicted this punishment on her for her talkativeness ; for when she came down to discover Jupiter's amours with the nymphs, Echo detained her very long with her tedious discourses, that the nymphs might have an opportunity to escape and hide themselves. This Echo by chance met Narcissus rambling in the woods ; and she so admired his beauty that she fell in love with him. She discovered her love to him, courted him, followed him, and embraced the proud youth in her arms ; but he broke from her embraces, and hastily fled from her sight ; whereupon the despised nymph hid herself in the woods, and pinned away with grief, <sup>b</sup> so that every part of her but her voice was consumed, and her bones were turned into stones.

<sup>a</sup> *Fecerat hoc Juno, quia cum deprendere posset  
Sub Jove sæpe suo nymphas in monte jacentes,  
Illa deam longo prudens sermone tenebat,  
Dum fugerent nymphæ.*

“ This change impatient Juno's anger wrought,  
“ Who, when her Jove she o'er the mountains sought,  
“ Was oft by Echo's tedious tales misled,  
“ Till the shy nymphs to caves and grottos fled.”

<sup>b</sup> — *Vox tantum, atque ossa supersunt :  
Vox manet : ossa ferunt lapidis traxisse figuram ;  
Inde latet sylvis, nulloque in monte videtur,  
Omnibus auditur : sonus est qui vivit in illa.*

“ Her flesh consumes, and moulders with despair,  
“ And all her body's juice is turn'd to air ;  
“ So wond'rous are th' effects of restless pain,  
“ That nothing but her voice and bones remain.  
“ Nay, even the very bones at last are gone,  
“ And metamorphos'd to a thoughtless stone :  
“ Yet still the voice does in the woods survive ;  
“ The form's departed, but the sound's alive.”

Narcissus met with as bad a fate ; for though he would neither love others, nor admit of their love, yet he fell so deeply in love with his own beauty, that the love of himself proved his ruin. His thirst led him to a <sup>a</sup> fountain, whose waters were clear and bright as silver. When he stooped down to drink, he saw his own image ; he staid gazing at it, and was wonderfully pleased with the beauty of it, insomuch that he fell passionately in love with it. A <sup>b</sup> little water only separated him from his beloved object. He continued a <sup>c</sup> long time admiring his own beloved picture before he discovered what it was he so passionately adored ; but, at length, <sup>d</sup> the unhappy creature perceived that the torture he suffered was from the love of his own self. In a word, his passion conquered him, and the power of love was greater than he could resist, so that, by de-

<sup>a</sup> Fons erat illimis nitidis argenteus undis. Ovid. Met. 3.

“ There was, by chance, a living fountain near,

“ Whose unpolluted channel ran so clear

“ That it seem'd liquid silver.”

<sup>b</sup> Exigua prohibetur aqua —

“ A little drop of water does remove

“ And keep him from the object of his love.”

<sup>c</sup> — Sed opaca fusus in herba,

Spectat inexplcto mendacem lumine formam,

Perque oculos perit ipse suos.

“ — He lies extended on the shady grass,

“ Viewing with greedy eyes the pictur'd face,

“ And on himself brings ruin.”

<sup>d</sup> — Flammas, inquit, moveoque, feroque :

Quod cupio mecum est ; inopem me copia fecit.

O utinam a nostro secedere corpore possem !

Votum in amante novum est, vellem quod amamus abesset.

“ My love does vainly on myself return,

“ And fans the cruel flames with which I burn.

“ The thing desir'd I still about me bore,

“ And too much plenty has confirm'd me poor.

“ O that I from my much lov'd self could go,

“ O strange request, yet would to god 'twere so !



degrees, <sup>a</sup> he wasted away and consumed; and at last, by the favour of the gods, was turned into a daffodil, a flower called by his own name.

Now let us proceed to the inferior rural deities, as they must not be entirely neglected.

### C H A P. XXV.

#### *The Inferior Rural Deities.*

**T**HE images of these gods and goddesses are so small that we cannot discern their figures; wherefore I will only recount their names.

Rusina, the goddess to whose care all the parts of the country are committed.

Collina, she who reigns over the hills.

Vallonia, who holds her empire in the valleys.

Hippona, <sup>b</sup> who presides over the horses and stables.

<sup>c</sup> This was the name also of a beautiful woman, begotten by Fulvius from a mare.

Bubona, who hath the care of the oxen.

Seia, <sup>d</sup> who takes care of the seed whilst it lies buried in the earth. She is likewise called <sup>e</sup> *Segetia*, because she takes care of the blade as soon as it appears green above the ground.

<sup>a</sup> — attenuatus amore

Liquitur, et cæco paulatim carpitur igne.

“No vigour, strength, or beauty does remain

“But hidden flames consume the wasting swain.”

<sup>b</sup> Ab ἵππος, i. e. equus. Apuleius *Asin. aur. l. 3.*

<sup>c</sup> Tertullian. *Apul.* <sup>d</sup> A serendo nomen habet Seia; ut

<sup>e</sup> *Segetia a Segete. Plin. l. 8.*

Rucina is the goddess of weeding. She is invoked  
“<sup>a</sup> when the fields are to be weeded.”

Occator is the god of harrowing. He is worshipped  
“<sup>b</sup> when the fields are to be harrowed.”

Sator and Sarritor are the <sup>c</sup> gods of sowing and raking.

To the god Robigus were celebrated festivals called *Robigalia*, which were usually observed upon the seventh of May, to avert the “<sup>d</sup> blasting of the corn.”

Stercutius, Stercutus, or Sterculius, called likewise Sterquilus and Picumnus, is the god who first invented the art of “<sup>e</sup> dunging the ground.”

Proserpina is the goddess which presides over the corn “<sup>f</sup> when it is sprouted pretty high above the “earth.” We shall speak more of her when we discourse concerning the infernal deities.

Nodosus, or Nodotus, is the god who takes care of the <sup>g</sup> knots and the joints of the stalks.

Valusia is the goddess which takes care to fold the blade round the corn, before the beard breaks out; which <sup>h</sup> foldings of the blade contain the beard, as pods do the seed.

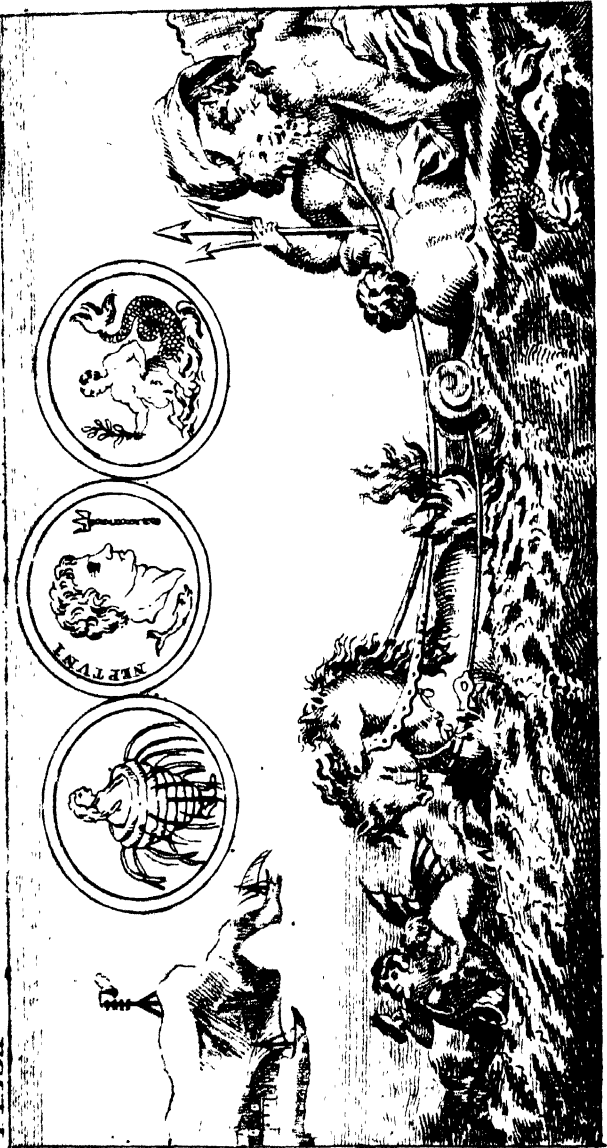
Patelina takes care of the corn, <sup>i</sup> after it is broken out of the pod, and appears.

The goddess Flora presides over the ear when it <sup>k</sup> blossoms.

Lactura or Lactucina, who is next to Flora, presides over the ear when it begins <sup>l</sup> to have milk.

And Matura takes care that the ear comes to a just maturity.

<sup>a</sup> Cum runcantur agri. <sup>b</sup> Cum occantur agri. Serv. in Georg. 1. Plin. l. 18. c. 29. <sup>c</sup> Ita dicti a serendo et sarriendo. <sup>d</sup> Ad avertendam a satis rubiginem. <sup>e</sup> Ita dicitur a stercore. <sup>f</sup> Cum super terram seges proserperit. <sup>g</sup> Præponitur nodis geniculisque culmorum. <sup>h</sup> Folliculorum involucri præficatur. <sup>i</sup> Cum spica patet postquam e folliculis emersit. <sup>k</sup> Cum florescit. <sup>l</sup> Lactescere.



OF THE  
G O D S  
OF THE  
H E A T H E N S.

P A R T III.

*Of the* MARINE DEITIES.

C H A P. I.

SECT. I. NEPTUNE. *His Name and Descent.*

**P.** THIS is a glorious and beautiful scene. Are these the gods of the waters? Are these the marine gods, whose numerous companions are carried all over the liquid plains of the sea in shells?

**M.** These are the gods, the presidents, the princes of the vast finny regions, and the moderators of the flowing waves.

**P.** And who is that king, with black hair and blue eyes, who holds a sceptre in his right hand, like a fork with three prongs, and is so beautifully arrayed in a mantle of azure, clasping his left hand round his queen's waist; he stands upright in his chariot, which is a large scallop shell drawn by sea-horses, and attended by odd kind of animals, which resemble men in the upper parts, and fish in the lower?

*M.* It is Neptune, whose name is derived by the change of a few letters from the word <sup>a</sup> *nubo*, which signifies to cover; because the sea encompasses, embraces, and, as it were, covers the land; or, as others believe, he is so called from the Egyptian word (*Nepshen*), which signifies the coasts and promontories, and other parts of the earth, which are washed by the waters: So that <sup>b</sup> Tully, who derives Neptune *a nando*, from swimming, is either mistaken, <sup>c</sup> or the place is corrupt.

It is Neptune, I say, the governor of the sea, the father of the rivers and the fountains, and the son of Saturn by Ops. His mother preserved him from the devouring jaws of Saturn, who, as we remarked above, eat up all the male children that were born to him, by giving Saturn a young foal to eat in his stead. In the Greek he is called *Ποσειδών* [*Poseidon*], because he so binds <sup>d</sup> our feet that we are not able to walk within his dominions, that is, on the water.

When he came of age, Saturn's kingdom was divided by lot, and the maritime parts fell to him. He and Apollo, by Jupiter's command, were forced to serve Laomedon in building the walls of Troy, because he and some other gods had plotted against Jupiter. Then he took <sup>e</sup> Amphitrite to wife, who refused a long time to hearken to his courtship, and comply with his desires; but at last, by the assistance of a dolphin, and by the power of flattery, he gained her. To recompense which kindness, the dolphin was placed among the stars, and made a constellation. Neptune had two other wives besides, viz. Salacia, so named from Salum,

<sup>a</sup> *A nubendó, quod mare terras obnubat. Varro.* <sup>b</sup> *Tullius de Nat. Deor. l. 2.* <sup>c</sup> *Lipsius et Bochartus.* <sup>d</sup> *Qui ποσὶ δισμον, hoc est, pedibus vinculum injicit, ne pedibus aquas ambulemus. Plato in Cratyl.* <sup>e</sup> *Dicitur Ἀμφιτρίτη, ἀπὸ τοῦ ἀμφιτρίβειν, à circumterundo, quod terram mare circumterat.*

the sea, <sup>a</sup> or “the salt water toward the lower part and bottom of the sea:” And Venilia, so named from *Veniendo*, because the sea goes and comes by the tide; it ebbs and flows by turns.

## SECT. II. *Actions of NEPTUNE.*

**T**HE poets tell us, that Neptune produced a <sup>b</sup> horse in Attica out of the ground, by <sup>c</sup> striking it with his trident; whence he is called *Hippius*, and <sup>d</sup> *Hippodromus*, and is esteemed the president over the horse-races. At his altar in the Circus of Rome games were instituted, in which they represented <sup>e</sup> the ancient Romans by violence carrying away the Sabine virgins. His altar was under ground, and he was sacrificed unto by the name of <sup>f</sup> *Consus*, god of counsel; which, for the most part, ought to be given privately; and therefore the god *Consus* was worshipped in an obscure and private place. The solemn games <sup>g</sup> *Consualia*, which were celebrated in the month of March, were instituted in honour of Neptune; whose other name was, as I have said, *Consus*. At the same time, the horses left working, and the mules were adorned with garlands of flowers.

Hence also it comes that the chariot (as you see) of Neptune is drawn by *Hippocampi*, or sea-horses, as well as sometimes by dolphins. These sea-horses had the tails of fishes, and only two feet, which were like the forefeet of a horse, according to the description

<sup>a</sup> Augustinus de Civitate Dei.

<sup>b</sup> Sophocl. in *Œdip.*

<sup>c</sup> Percussa magno tellure tridente.

Virg. *Georg.* 1.

“With his huge trident having struck the ground.”

<sup>d</sup> Ab ἵππος, i. e. equus, et δρομος, i. e. cursus. Pindar.

Ode 1. Isth. Var. ap. Lil. Gyr.

<sup>e</sup> Dion. Halic. 1. 2.

<sup>f</sup> A consilio dando. Serv. in *Æneid.* 8.

Romulo. Dion. Halic. 1. 2.

given of him in <sup>a</sup> Statius; and this is the reason why <sup>b</sup> Virgil calls them two-footed horses. Neptune guides them, and goads them forward with his trident, as is prettily expressed in <sup>c</sup> Statius.

It was therefore Neptune's peculiar office, not only to preside over, and govern horses both by land and by sea, but also the government of ships was committed to his care, which were always safe under his protection: For, whenever he <sup>d</sup> rides upon the waters, the weather immediately grows fair, and the sea calm.

<sup>a</sup> Illic Ægeæ Neptunus gurgite fessos  
In portam deducit equos, prior haurit habenas  
Ungula, postremi solvuntur in æquore pisces. Theb. 2.

“ Good Neptune's steeds to rest are set up here,  
“ In the Ægean gulph, whose fore parts harmless bear  
“ Their hinder parts fish-shap'd.”

<sup>b</sup> — Magnam qui piscibus æquor,  
Et juncto bipedum curru metitur equorum. Georg. 4.

“ — Through the vast sea he glides,  
“ Drawn by a team half-fish half-horse he rides.”

<sup>c</sup> Triplici telo jubet ire jugales:  
Illi spumiferos glomerant a pectore fluctus,  
Pone natant, delentque pedum vestigia cauda. Achil. 1.

“ Shaking his trident, urges on his steeds,  
“ Who with two feet beat from their brawny breasts

“ The foaming billows: but their hinder parts  
“ Swim, and go smooth against the curling surge.”

<sup>d</sup> — Tumida æquora placat,  
Collectasque fugat nubes, solemque reducit. Æneid. 1.

“ — He smooths the sea,  
“ Dispeles the darkness, and restores the day.”

— Æquora postquam  
Prospiciens genitor, cœloque invectus aperto,  
Flectit equos, curruque volans dat lora secundo.  
Subsidunt undæ, tumidumque sub axe tonanti  
Sternitur æquor aquis, fugiunt vasto æthere nimbi.

“ — Where'er he guides  
“ His finny coursers, and in triumph rides,  
“ The waves unruffle, and the sea subsides.” }  
}

SECT. III. *Children of NEPTUNE.*

**T**HE most remarkable of his children were Phorcus, or Phorcys, and Proteus.

Phorcus was his son <sup>a</sup> by the nymph Thesea. He was vanquished by Atlas, and drowned in the sea: His surviving friends said that he was made a sea-god, and therefore they worshipped him. We read of another Phorcus, <sup>b</sup> who had three daughters: They had but one eye among them all, which they all could use. When any of them desired to see any thing, she fixed her eye in her forehead, in the same manner as men fix a diamond in a ring. When she had used it, she pulled the eye out again, that her sisters might have it. Thus they all used it, as there was occasion.

Proteus, his other son, was the <sup>c</sup> keeper of the sea-calves; his mother was the nymph Phœnice. <sup>d</sup> He could convert himself into all sorts of shapes; sometimes he could flow like the water, and sometimes burn like the fire; sometimes he was a fish, sometimes a bird, a lion, or whatsoever he pleased.

Nor was this wonderful power enjoyed by Proteus alone; for Vertumnus, one of the gods of the Romans, had it: his name shows it, as we observed before in the story of Pomona. And from that god, Vertumnus, comes that common Latin expression, "*bene*" or "*male vertat*," "may it succeed well or ill;" because it is the business of the god Vertumnus <sup>e</sup> to preside over "the turn or change of things, which happen accord-

<sup>a</sup> Var. ad Nat. Com.    <sup>b</sup> Palæphat. in Fab.    <sup>c</sup> Phocæcarum seu Vitulorum marinorum pastor. Tætzt. chil. 2. hist. 44.    <sup>d</sup> Ovid. Metam. 8.    <sup>e</sup> Vertumnus dictus est a vertendo. Rebus ad opinata revertentibus præesse. Donatus in Terent.



“ing to expectation;” though oftentimes what we think good, is found in the conclusion [*male vertere*] to be worse than was expected: as that <sup>f</sup> sword was which Dido received from Æneas, with which she afterward killed herself.

Neptune <sup>g</sup> endued Periclimenus, Nestor’s brother, with the same power, who was afterward killed by Hercules in the shape of a fly; for, when he fought against Neleus, a fly tormented him, and stung him violently; when Pallas discovered to Hercules that this fly was Periclimenus, he killed him.

Neptune gave the same power to <sup>h</sup> Metra, Mestra, or Mestre, the daughter of Erichthon: She obtained this reward from him, because he had debauched her, by which power she was enabled to succour her father’s insatiable hunger.

For the same cause Cænis, a virgin of Thessaly, obtained the same, or rather a greater power from Neptune; for he gave her power to change her sex, and made her invulnerable; she therefore turned herself into a man, and was called *Cæneus*: She fought against the Centaurs, till they had overwhelmed her with a vast load of trees, and buried her alive <sup>i</sup>; after which she was changed into a bird of her own name.

f — Ensemque recludit

Dardanium, non hos quæsitum munus in usus. Virg.

“ — The Trojan sword unsheath’d,

“ A gift by him not to this use bequeath’d.”

<sup>g</sup> Homer. in Odyss. 11.

<sup>h</sup> Nunc equa, nunc ales, modo hos, modo servus abibat,  
Præbebatque; avido non justa alimenta parenti.

Ovid. Met. 8.

“ Now hart-like, now a cow’s a bird, a mare,

“ She fed her father with ill-purchas’d fare.”

<sup>i</sup> Ovid. Metam.

## C H A P. II.

## TRITON, and the other Marine Gods.

**T**RITON was the <sup>a</sup> son of Neptune by Amphitrite: He was his father's companion and <sup>b</sup> Trumpeter. Down to his navel he resembles a man, but his other part is like a fish. His two <sup>c</sup> feet are like the forefeet of a horse; his tail is cleft and crooked, like a half-moon; and his hair resembles wild parsley. Two princes of Parnassus, <sup>d</sup> Virgil and <sup>e</sup> Ovid, give most elegant descriptions of him.

<sup>a</sup> Hesiod. in Theogon. 2. Stat. Theb. 6.

<sup>b</sup> Virg. Æn. 1. <sup>c</sup> Apollon. Argon. 4.

<sup>d</sup> Huac vehit immanis Triton, et cærulea concha  
Exterrens freta; cui laterum tenuis hispida nanti  
Frons hominem præfert, in pristim desinit alvus,  
Spumea pestifero sub pectore murmurat unda. Æn. 10.

Him and his martial train the Triton bears,  
High on his poop the sea-green god appears;  
Frowning, he seems his crooked shell to sound,  
And at the blast the billows dance around.  
An hairy man above the waist he shows,  
A porpoise tail beneath his belly grows,  
And ends a fish; his breasts the waves divide,

“And froth and foam augment the murm’ring tide.”

Cæruleum Tritona vocat, conchaque sonanti  
Inspirare jubet, fluctusque et flumina signo  
Jam revocare dato. Cava buccina sumitur illi,  
Tortilis in latum, quæ turbine crescit in imo:  
Buccina voce replet sub utroque jacentia Phœbo. Met. 1.

“Old Triton rising from the deep he spies,  
“Whose shoulders, rob’d with native purple, rise,  
“And bids him his loud-sounding shell inspire,  
“And give the floods a signal to retire.  
“He his wreath’d trumpet takes (as given in charge),  
“That from the turning bottom grows more large:  
“This, when the *numen* o’er the ocean sounds,

Oceanus, another of the sea-gods, <sup>f</sup> was the son of Cœlum and Vesta, <sup>g</sup> who, by the ancients, was called the *father*, not only of all the rivers, but of the animals, and of the very gods themselves; for they imagined, that all the things in nature took their beginning from him. It is said, he begot of his wife Tethys three thousand sons, the most eminent of which was,

Nereus, <sup>h</sup> who was nursed and educated by the waves, <sup>i</sup> and afterward dwelt in the Ægean sea, and became a famous prophesier. He <sup>k</sup> begat fifty daughters by his wife Doris, which nymphs were called, after their father's name, *Nereides*.

Palæmon and his mother Ino are also to be reckoned among the sea-deities. They were made sea-gods on this occasion: Ino's husband, Athamas, was distracted, and tore his son Learchus into pieces, and dashed him against the wall. Ino saw this; and fearing lest the same fate should come upon herself and her other son Melicerta, she took her son, and with him threw herself into the sea, where they were made sea-deities; nothing perished in the waters but their names. Though their former names were lost in the waves, yet they found new ones. She was called *Leucothea*, and he *Palæmon* by the Greeks, and *Portumnus* by the Latins.

Glaucus, the fisherman, became a sea-god by a more pleasant way: For, when he pulled the fish, which he had caught, out of the nets, and laid them on the shore, he observed, that, by touching a certain <sup>l</sup> herb, the fish recovered their strength, and leaped again into the water. He wondered at so strange an effect, and had a desire to taste this herb: <sup>m</sup> When he had tasted it, he followed this fish, and, leaping into the water, became a god of the sea.

<sup>f</sup> Hesiod. in Theogon.      <sup>g</sup> Orph. in Hymn. Hesiod.  
<sup>h</sup> Ibid.      <sup>i</sup> Horat. l. Carm.      <sup>j</sup> Euripid. in Iphigen.  
<sup>k</sup> Apol. 4.      <sup>l</sup> Strab. l. 9.      <sup>m</sup> Ovid. Metam. l. 13.

To these we may add the story of Canopus, a god of the Egyptians, who, by the help of water, gained a memorable victory over the gods of the Chaldeans. <sup>a</sup> When these two nations contended about the power and superiority of their gods, the priests consented to bring these two gods together, that they might decide their controversy: The Chaldeans brought their god Ignis (Fire), and the Egyptians brought Canopus; they set the two gods near one another to fight; Canopus's belly was a great pitcher filled with water, and full of holes, but so stopped with wax, that nobody could discern them. When the fight began, Fire, the god of the Chaldeans, melted the wax, which stopped the holes; so that Canopus, with rage and violence, assaulted him with streams of water, and totally extinguished, vanquished, and overcame him.

## C H A P. XV.

*The Monsters of the Sea.*S E C T. I. *The SIRENS.*

**T**HERE were three Sirens, whose parentage is uncertain, though some say, <sup>o</sup> that they were the offspring of Achelous the river, and Melpomene the muse. <sup>p</sup> They had the faces of women, but the bodies of flying fish: They dwelt near the promontory Peloris in Sicily (now called *Capo di Faro*) or in the islands called <sup>q</sup> *Sirenusæ*, which are situated in the extreme parts of Italy, where, with the sweetness of their singing, they allured all the men to them that

<sup>a</sup> Ruffin. l. 11. c. 26.<sup>o</sup> Nicand. *Metam.* 3.<sup>p</sup> Ovid. *Metam.* 3.<sup>q</sup> Strabo, l. 5. *Idem*, l. 1.

sailed by those coasts; and when, by their charms, they brought upon them a dead sleep, they drowned them in the sea, and afterward took them out and devoured them.

Their names were *Parthenope* (who died at Naples; for which reason that city was formerly called *Parthenope*), *Ligea*, and *Leucosia*.

That their charms might be the easilier received, and make the greater impression on the minds of the hearers, they used musical instruments with their voices, and<sup>r</sup> adapted the matter of their songs to the temper and inclination of their hearers. <sup>f</sup> With some songs they enticed the ambitious, with others the voluptuous, and with other songs they drew on the covetous to their destruction.

*P.* What then? Could no passengers ever escape this plague?

*M.* History mentions only two, Ulysses and Orpheus, who escaped. <sup>g</sup> The first was forewarned of the danger of their charming voices by Circe: wherefore he stopped the ears of his companions with wax, and was himself fast bound to the mast of the ship, by which means he safely passed the fatal coasts. <sup>h</sup> But Orpheus overcame them in their own art, and evaded the temptations of their murdering music, by playing upon his harp, and singing the praises of the gods, so well that he outdid the Sirens. The fates had ordained, that the Sirens should live, till somebody, who passed by, should hear them sing, and yet escape alive. When therefore they saw themselves overcome, they grew desperate, and threw themselves headlong into

<sup>r</sup> Homer. Odys.

<sup>f</sup> *Monstra maris Sirenes erant, quæ voce canora Quaslibet admissas detinuerunt rates.* Ov. de Art. Am. 3.

“Sirens were once sea-monsters, mere decoys,

“Trepanning seamen with their tuneful voice.”

<sup>g</sup> Homer. Odys. 1.

<sup>h</sup> Apollon. Argon.

the sea, and were turned into stones. Some write that they were formerly virgins, Proserpina's companions, who sought every where for her when she was stolen away by Pluto; but not finding her, they were so grieved that they cast themselves into the sea, and from that time were changed into sea-monsters. <sup>a</sup> Others add, that by Juno's persuasion they contended in music with the muses, who overcame them, and, to punish their rashness, cut off their wings, with which they afterwards made for themselves garlands.

*P.* What did the poets signify by this fiction?

*M.* That the <sup>b</sup> "minds of men are deposed from their proper seat and state by the allurements of pleasure." It corrupts them; and there is not a more deadly plague in nature to mankind than voluptuousness: Whoever addicts himself altogether to pleasures loses his reason, and is ruined; and he that desires to decline their charms must stop his ears, and not listen to them, but must hearken to the music of Orpheus; that is, he must observe the precepts and instructions of the wise.

Now turn your eyes to those two monsters who are called Scylla and Charybdis.

## SECT. II. SCYLLA and CHARYBDIS.

**T**HE description of Scylla is very various; for some say that <sup>c</sup> she was a most beautiful woman from the breast downward, but had six dogs heads; and others say, that in her upper parts she resembled a woman; in her lower, a serpent and a wolf. But, what-

<sup>a</sup> Pausan. in Bœot.

<sup>b</sup> Voluptatum illicebis mentem e sua sede et statu dimeveri. Cicero Paradox. I. de Senectute.

<sup>c</sup> Homeri Odyss.

ever her picture was, <sup>a</sup> every body says she was the daughter of Phorcus. She was courted by Glaucus, and received his embraces; whereupon Circe, who passionately loved Glaucus, and could not bear that Scylla was preferred before her by Glaucus, <sup>b</sup> poisoned, with venomous herbs, those waters in which Scylla used to wash herself. Scylla was ignorant of it, and according to her custom went into the fountain; and when she saw that the lower parts of her body were turned into the heads of dogs, being extremely grieved that she had lost her beauty, she cast herself headlong into the sea, where she was turned into a rock, that occasions many shipwrecks to happen there. This rock is still seen in the sea, and divides Italy from Sicily, between Messina, a city of Sicily, and Rhegium (now called Reggio), in Calabria. It is said to be surrounded with dogs and wolves, which devour the persons who are cast away there. But hereby is meant only, that when the waves, by a violent storm, are dashed against this great rock, the noise a little resembles the barking of dogs, and the howling of wolves.

P. You say that Scylla was the daughter of Phorcus; but was she not rather the daughter of Nisus king of Megara?

M. No, that Scylla was another woman; for Scylla, <sup>c</sup> the daughter of king Nisus, was in love with Minos, who besieged her father in the city of Megara. She betrayed both her father and her country to him, by cutting off the fatal lock of purple hair, in which were contained her father's and her country's safety, and sent it to the besieger. Minos gained the city by it, but detested Scylla's perfidy, and hated her. She could not bear this misfortune, and was changed into a lark. NISUS, her father, was likewise changed into a sparrow-hawk, which is called *Nisus*, after his

<sup>a</sup> Apollon. 3. Argon.  
Messan.

<sup>b</sup> Myro Prian. l. 3. Rerum  
<sup>c</sup> Pausanias in Attic.

name; and this sparrow-hawk, as if he yet sought to punish his daughter's great baseness, still pursues the lark with great fury to devour her.

Charybdis is a vast whirlpool in the same Sicilian Sea, over against <sup>a</sup> Scylla, which swallows down whatsoever comes within its circle, and vomits it up again. They say, that this Charybdis was formerly a very venomous woman, who stole away Hercules's oxen; for which theft Jupiter struck her dead with thunder, and then turned her into this gulph. You will find an elegant description of these two monsters, Scylla and Charybdis, in <sup>b</sup> Virgil.

*P.* What do these fables of Scylla and Charybdis represent to us?

*M.* They represent to us lust and gluttony, monstrous vices, which render our voyage through this world extremely hazardous and perilous. Lust, like

<sup>a</sup> Virg. Georg. 5.

<sup>b</sup> Dextrum Scylla latus, lævum implacata Charybdis  
Obsidet, atque imo barathri ter gurgite vastos -  
Sorbet in abruptum fluctus, rursusque sub auras  
Erigit alternos, et sidera verberat unda.

At scyllam cæcis cohibe spelunca latebris  
Ora exertantem, et naves in saxa trahentem.

Primo hominis facies, et pulchro pectore virgo

Pube tenus; postrema immani corpora piscis,

Delphinum caudas utero commissa luporum. *Æneid. 3.*

“Far on the right her dogs foul Scylla hides:

“Charybdis roaring on the left presides,

“And in her greedy whirlpool sucks the tides: }  
“Then spouts them from below; with fury driv'n,

“The waves mount up, and wash the face of heav'n:

“But Scylla, from her den, with open jaws,

“The sinking vessel in her eddy draws,

“Then dashes on the rocks: A human face

“And virgin-bosom, hides the tail's disgrace.

“Her parts obscene below the waves descend,

“With dogs inclos'd, and in a dolphin end.”



Scylla, engages unwary passengers by the beauty and pomp of her outside, and when they are entangled in her snares, she tortures, vexes, torments, and disquiets them with rage and fury, which exceeds the madness of dogs, or the ravenousness of wolves. Gluttony is a Charybdis, a gulph, a whirlpool, that is insatiable ; it buries families alive, devours estates, consumes lands and treasures, and sucks up all things. They are neighbouring vices ; and, like Scylla and Charybdis, are but little distant from each other ; nay, they are seldom separate, but act with united forces ; for you will not easily find a man, who is greatly addicted to the luxury of eating and drinking, that is not also a slave to the luxury of concupiscence, and besmeared with the forbidden filth of base pleasures, and wholly given up to do the most vile and impudent lusts.

But it is now time to consider the place in which the wicked are tormented eternally, or rather to cast down our eyes upon it, in the lower apartment of this Pantheon, where the infernal gods are painted. We will only take a transitory view of this scene, since it will be very unpleasant to stay long in so doleful, so sad a place.





OF THE  
G O D S  
OF THE  
H E A T H E N S.

P A R T IV.

*Of the* INFERNAL DEITIES.

C H A P. I.

*A View of* HELL.

P. **O** Wondrous ! What a horrid and dismal spectacle is here !

M. You must imagine that we are now in the confines of hell. Prithee, come along with me ; I will be the same friend to you which the <sup>a</sup> Sibyl was to ~~Æ~~neas ; nor shall you need a golden bough to present to Proserpine. The passage that leads to these infernal dominions is a wide dark cave, through which you pass by a steep rocky descent, till you arrive gloomy grove, and an unnavigable lake, called <sup>b</sup> *A nus*, from whence such poisonous vapours arise, that no birds can fly over it ; for in their flight they fall down

<sup>a</sup> Virgil. *Æneid.* 6.

<sup>b</sup> *Avernus* dicitur quasi *αορνς*, i. e. sine avibus. Quod nullæ volucres lacum illum, ob lethiferum halitum, prætervolare salvæ possunt.

dead, being poisoned with the stench of it. This is  
<sup>c</sup> Virgil's description of those regions.

P. But what monsters are those which I see placed  
 at the very entrance of hell?

M. Virgil will tell you <sup>d</sup> what they are. They are

<sup>c</sup> Spelunca alta fuit, vastoque immanis hiatu,  
 Scrupea, tuta lacu nigro nemorumque tenebris.  
 Quam super haud ullæ poterant impune volantes  
 Tendere iter pennis: talis sese halitus atris  
 Faucibus effundens supera ad convexa ferebat:  
 Inde locum Graii dixerunt nomine Avernum.      Æn. 6.

“ Deep was the cave, and downward as it went,  
 “ From the wide mouth, a rocky rough descent;  
 “ And here th’ access a gloomy grove defends;  
 “ And there the unnavigable lake extends;  
 “ O’er whose unhappy waters, void of light,  
 “ No bird presumes to steer his airy flight;  
 “ Such deadly stench from the depth arise,  
 “ And steaming sulphur which infects the skies.  
 “ Hence do the Grecian bards their legends make,  
 “ And give the name *Avernus* to the lake.”

<sup>d</sup> Vestibulum ante ipsum, primisque in faucibus Orci,  
 Luctus et ultrices posuere cubilia Curæ;  
 Pallentesque habitant Morbi, tristisque Senectus,  
 Et Metus, et malesuada Fames, et turpis Egestas,  
 (Terribilis visu formæ) Lethumque, Laborque.  
 Tum consanguineus Lethi Sopor, et mala mentis  
 Gaudia, mortiferumque adverso in limine Bellum,  
 Ferreique Eumenidum thalami, et Discordia demens  
 Vipereum crinem vittis innexa cruentis.      Æn. 6.

“ Just in the gate, and in the jaws of hell,  
 “ Revengeful Cares and sullen Sorrows dwell;  
 “ And pale Diseases, and repining Age,  
 “ Want, Fear, and Famine’s unresisted rage:  
 “ Here Toils and Death, and Death’s half-brother, Sleep,  
 “ (Forms terrible to view) their centry keep.  
 “ With anxious pleasures of a guilty mind,  
 “ Deep Frauds before, and open Force behind  
 “ The Furies iron-beds, and Strife that shakes  
 “ Her hissing tresses, and unfolds her snakes.”

those fatal evils which bring destruction and death upon mankind, by the means of which the inhabitants of these dark regions are greatly augmented ; and those evils are care, sorrow, diseases, old age, frights, famine, want, labour, sleep, death, sting of conscience, force, fraud, strife, and war.

## C H A P. II.

CHARON. *The RIVERS of Hell.* CERBERUS.

P. **W**HO is that nasty, old, decrepid, long beard-ed fellow ? or what is his name ?

M. He is the ferryman of hell ; <sup>a</sup> his name is *Charon* ; which word denotes the ungracefulness of his aspect. In the Greek language he is called πορθμευς [*Porthmeus*], that is, *portitor*, ferryman. You see his image painted by the pencil, but you may read a more beautiful and elegant picture of him drawn by the pen of <sup>b</sup> Virgil.

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<sup>a</sup> Charon, quasi Acharon ; i. e. sine gratia, ab α non et χαρις gratia.

<sup>b</sup> Portitor has horrendas aquas et flumina servat

Terribili squalore Charon : cui plurima mento

Canities inculta jacet : stant lumina flamma.

Sordidus ex humeris nodo dependet amictus.

Ipsè ratem conto subigit, velisque ministrat,

Et ferruginea subvectat corpora cymba.

Jam senior ; sed cruda deo viridisque senectus. *Æn* 6.

“ There Charon stands who rules the dreary coasts ;

“ A sordid god : down from his hoary chin

“ A length of beard descends, uncomb'd, unclean ;

“ His eyes like hollow furnaces on fire ;

“ A girdle foul with grease binds his obscure attire.

“ He spreads his canvas, with his pole he steers,

“ The freights of flitting ghosts in his thin bottom bears.

“ He look'd in years, yet in his years were seen

“ A youthful vigour, and autumnal green.”

*P.* Why does he tarry with his boat here ?

*M.* To take and carry over to the other side of the lake the souls of the dead, which you see flocking on the shores in troops: yet he takes not all promiscuously who come, but such only whose bodies are buried when they die; for the <sup>a</sup> unburied wander about the shores an hundred years, and then are carried over: But first they pay Charon his fare, <sup>b</sup> which is at least a halfpenny.

*P.* Those three or four rivers (if my eyes do not deceive me) must be passed over by the dead, must they not ?

*M.* Yes; the first of them is Acheron, <sup>c</sup> which receives them when they come first. This Acheron was the son of Terra or Ceres, born in a cave, and conceived without a father; and because he could not endure light, <sup>d</sup> he ran down into hell, and was changed into a river, whose waters are extremely bitter.

The second is Styx, which is a lake rather than a river, <sup>e</sup> and was formerly the daughter of Oceanus, and the mother of the goddess Victoria by Acheron. When Victoria was on Jupiter's side in his war against the giants, she obtained this prerogative for her mother, that no oath sworn among the gods by her name should be ever violated: For if any of the gods broke an oath sworn by Styx, they were banished from the nectar and the table of the gods <sup>f</sup> a year and nine days. This is the Stygian lake, by which <sup>g</sup>, when

<sup>a</sup> Centum errant annos, volitant hæc littora circum :  
Tum demum admissi stagna exoptata revisunt.

“ A hundred years they wander on the shore,

“ At length, their penance done, are wafted o'er.”

<sup>b</sup> Lucian. de Luct.      <sup>c</sup> Plato in Phædone.      <sup>d</sup> Pausan. in Atticis.      <sup>e</sup> Hesiod. in Theogon.      <sup>f</sup> Serv. in Æn. 6.

<sup>g</sup> Dii cujus jurare timent et fallere numen.

“ The sacred stream which heav'n's imperial state

“ Attests in oaths, and fears to violate.”

the gods swore, they observed their oath most scrupulously.

The third river, Cocytus, flows out of Styx with a lamentable groaning noise, and imitates the howling, and increases the exclamations, of the damned.

Next comes <sup>c</sup> Pnlegethon, or Puriphlegethon, so called because it swells with waves of fire, and all its streams are flames.

When the souls of the dead are passed over these four rivers, they were afterwards carried to the palace of Pluto, where the gate is guarded by a dog with three heads, whose body is covered in a terrible manner with snakes instead of hair. This dog is the porter of hell, <sup>d</sup> begotten of Echidna, by the giant Typhon, and is described by <sup>e</sup> Virgil and by <sup>f</sup> Horace. But from him let us pass to the prince and princess of hell, Pluto and Proserpine.

<sup>c</sup> A *φαρυγῶ* ardeo, quod undis intumeat igneis flammeosque fluctus evolvat. <sup>d</sup> Hesiod. in Theogon.

<sup>e</sup> Cerberus hæc ingens latratu regna tuitauci  
Personat adverso recubans inmanis in antro.

“Stretch’d in his kennel, monstrous Cerb’us round.

“From triple jaws made all these realms resound.”

<sup>f</sup> Cessit inmanis tibi blandienti

Janitor aulæ

Cerberus; quamvis turiale centum

Mulant angues caput ejus; atque

Spiritus teter, saniesque manat

Ore trilingui.

L. 3. Odar. 11.

“Hell’s grisly porter let you pass,

“And frown’d and listen’d to your lays.

“The snakes around his head grew tame;

“His jaws no longer glow’d with flame;

“No triple tongue was stain’d with blood?

“No more his breath with venom flow’d.”



## C H A P. III.

## PLUTO.

**T**HIS is Pluto, the king of hell, <sup>a</sup> begotten of Saturn and Ops, and the brother of Jupiter and Neptune. He has these infernal dominions allotted to him; not only because, in that division of his father's kingdom mentioned before, the western parts fell to his lot; but also, as some say, <sup>b</sup> because the invention of burying, and of honouring the dead with funeral obsequies, proceeded from him: For the same reason, he is thought to exercise a sovereignty over the dead. Look upon him; he sits on a throne covered with darkness, and discover, if you can, his habit, and the ensign of his majesty, more narrowly.

*P.* I see him, though in the midst of so much darkness, and can distinguish him easily; <sup>c</sup> he holds a key in his hand, instead of a sceptre, and is <sup>d</sup> crowned with ebony.

*M.* Sometimes I have also seen him crowned with a diadem; and <sup>e</sup> sometimes with the flowers of narcissus (or white daffodils); and sometimes with cypress leaves; because those plants greatly please him, and especially the narcissus, because he stole away Proserpine when she gathered that flower, as I shall show presently. Very often a <sup>f</sup> rod is put into his hand in the place of a sceptre, with which he guides the dead to hell: <sup>g</sup> And sometimes he wears a head-piece, which makes him <sup>h</sup> invisible. His chariot and

<sup>a</sup> Diod. Sicul. Bibl. 4.      <sup>b</sup> Idem apud Liliūm Gyrald.  
 Euripid. in Phœn.      <sup>c</sup> Pausan. in Iliad. 1.      <sup>d</sup> Marian.  
<sup>e</sup> Lil. Gyrald.      <sup>f</sup> Varr. apud eund.      <sup>g</sup> Pind. in Od.  
<sup>h</sup> Hygen. in Astron. Poet.

horses are of a black colour, and <sup>d</sup> when he carried away Proserpine he rode in his chariot. But if you would know what that key signifies which he has in his hand, the answer is plain, that when once the dead are received into his kingdom, the gates are locked against them, and <sup>e</sup> there is no regress thence into this life again.

*P.* Why is he called *Pluto*?

*M.* I will tell you that, and also the meaning of the rest of his names.

His Greek name <sup>f</sup> *Ploutos* or *Pluto*, as well as his Latin name *Dis*, signifies wealth. The reason why he is so called, is, because all our wealth comes from the lowest and most inward bowels of the earth; and because, as Tully writes, <sup>g</sup> all the natural powers and faculties of the earth are under his direction; for all things proceed from the earth, and return thither again.

The name <sup>h</sup> *Ἅιδης* [*Hades*], by which he is called among the Greeks, <sup>i</sup> signifies dark, gloomy, and melancholy; or else, <sup>j</sup> as others guess, invisible; because he sits in darkness and obscurity. His habitation is melancholy and lonesome, and he seldom appears to open view.

<sup>d</sup> Ovid. Met. 5.

<sup>e</sup> — Facilis decensus Averni:

Sed revocare gradum, superasque evadere ad auras,

Hoc opus, hic labor est. —

Virg. Æneid.

“To th’ shades you go a downhill easy way:

“But to return, and re-enjoy the day,

“That is a work, a labour” —

<sup>f</sup> Πλουτος, divitiæ.

<sup>g</sup> Terrena vis omnis ac natura ipsi dedicata credebatur.

Tull. de Nat. Deor. 2.

<sup>h</sup> Ἅιδης, quasi αἰδής, i. e. tristis,

tenebrosus.

<sup>i</sup> Aut quasi ἀφανής, quod videri minime possit, aut ab α privante, et αἰδής videre. Socrates apud

Plut. Phurnut. Gaza apud Lil. Gyr.

He is likewise called <sup>a</sup> *Agesilaus*, because he leads people to the infernal regions; and sometimes <sup>b</sup> *Age-lastus*, because that it was never known that Pluto laughed.

His name *Februus* comes from the old word *februo*, to purge by sacrifice, because purgations and lustrations were used at funerals; whence the month of <sup>c</sup> February receives also its appellation; at which time especially, the sacrifices called *Februa*, were offered by the Romans to this god.

He is called *Orcus*, or *Urgus*, and *Ouragus*, as some say, <sup>d</sup> because he excites and hastens people to their ruin and death: but others think that he is thus named, <sup>e</sup> because, like one that brings up the rear of an army, he attends at the last moment of mens lives.

We find him sometimes called <sup>f</sup> *Quietus*, because by death he brings rest to all men.

He is called *Summanus*, that is, the chief <sup>g</sup> of all the infernal deities; the principal governor of all the ghosts and departed spirits. The thunder that happens in the night is attributed to him: whence he is commonly styled also the *Infernal Jupiter*, the *Stygian Jupiter*, the *Tbird Jupiter*; as Neptune is the *Second Jupiter*.

*P.* What is the office and power of Pluto?

*M.* If you do not fully understand that, from what has been said already, the Fates will tell you, that he

<sup>a</sup> Παρα το αγειν τους λαους, a ducendis populis ad inferos.

<sup>b</sup> Ab a privat. et γελωω, rideo, quod sine risu sit. <sup>c</sup> Ovid.

Fast. l. 2. <sup>d</sup> Orcus, quasi Urgus, et Ouragus, ab urgen-

do, quod homines urget in interitum. Cic. in Verrem 6.

<sup>e</sup> Ουραγος eum significat qui a me claudit; simili modo

Pluto prostremum humanæ vitæ actum excipit. Guth. l. 1.

c. 4. de Jur. Man. 2. <sup>f</sup> Quod morte quietem cunctis

afferat. Festus <sup>g</sup> Quasi summus deorum.

<sup>g</sup> de Civit. Dei, l. 4;

<sup>a</sup> presides over life and death : That he not only governs the departed spirits below, but also can lengthen or shorten the lives of men here on the earth as he thinks fit.

C H A P. IV.

PLUTUS.

**T**HOUGH Plutus be not an infernal god, yet, as his name and office were very like and agreeable to Pluto, I will take this occasion to say something of him ; for they are (both of them) gods of riches, which are the root of all evil, and which nature, our common parent, hath placed near hell ; and indeed there is not a nearer way to hell than to hunt greedily after riches.

This Plutus was the son of <sup>b</sup> Jason, or Jasus, by Ceres : He was blind and lame, injudicious, and mighty timorous. And truly these infirmities are justly ascribed to him : For, if he was not blind and injudicious, he would never pass over good men, and heap his treasures upon the bad. He is lame ; because great

<sup>a</sup> — O maxime noctis

Arbiter, umbrarumque potens, qui nostra laborant

Stamina, qui finem cunctis et semina ; præbes,

Nascendique vices alterna morte repetitis,

Qui vitam lethumque regis. *Claude de Raptu Proserp.*

“ Great prince o’ th’ gloomy regions of the dead,

“ From whom we hourly move out wheel and thread.

“ Of Nature’s growth and end thou hast the sway,

“ All mortals birth with death thou dost repay,

“ Who dost command ’em both.”——

<sup>b</sup> Hesiod. in Theogon.

estates come slowly. He is fearful and timorous; because rich men watch their treasures with a great deal of fear and care.

## C H A P. V.

### SECT. I. PROSERPINE.

**S**HE who sits next to Pluto is the queen of hell, <sup>a</sup> the infernal Juno, <sup>b</sup> the *lady* (as the Greeks commonly call her), and the most beloved wife of Pluto, <sup>c</sup> the daughter of Ceres and Jupiter. She is called both Proserpine and Libera. Jupiter, her father, begat her when he was disguised in the shape of a bull; and after she was born and grown up, <sup>d</sup> he debauched her himself in the shape of a dragon: <sup>e</sup> whence it came to pass, that in the mysteries of the Sabazia, a golden snake, folded in a circle, was produced, which, when any were initiated, was usually put into their bosoms, and received again when it slid down from them below.

*P.* But by what fate became Proserpine the wife of this black god?

*M.* In this manner: When all the goddesses refused to marry Pluto, because he was so deformed, he was vexed at this contempt and scorn, and troubled that he was forced to always live a single life; wherefore, in a rage, he seated himself in a chariot, and arose on a sudden: From a den in Sicily, <sup>f</sup> he saw a company of very handsome virgins gathering flowers in the fields of Enna, a beautiful place, situated about the middle of the island, and therefore called the *Navel*

<sup>r</sup> <sup>a</sup> Virg. *Æneid*, 6. in Arcad. <sup>b</sup> *Διοσπύρα*, i. e. domina. Pausan. <sup>c</sup> Hesiod. in *Theogon*. <sup>d</sup> Arnob. l. 5. <sup>e</sup> Eusebius *Præp. Evang.* <sup>f</sup> Cic. in *Verrem*.

*of Sicily.* One of them, Proserpine, pleased him above the rest, for she surpassed them all in beauty. He became raging with love, and carried her with him from that place, and on a sudden he sunk into the earth near Syracuse. In the place where he descended a lake arose : And <sup>a</sup> Cicero says, the people of Syracuse keep yearly festivals, to which great multitudes of both sexes flock.

*P.* O ! poor lady ! I am troubled at her misfortune, her unhappiness moves my compassion. But what followed ?

*M.* The nymphs, her companions, were grievously affrighted, and fled away to any place where they could expect safety. In the mean time Ceres, the mother of Proserpine, comes, who, by chance, was absent when her daughter was stolen ; she seeks her daughter among her acquaintance a long time, but in vain. She therefore, in the next place, kindles torches by the flames which burst forth from the top of the mountain *Ætna*, and goes with them to seek her daughter throughout the whole world : Neither did she give over her vain labour, till the nymph *Arethusa* fully assured her that Proserpine was stolen by *Pluto*, and carried down into his kingdom. She then, in great anger, hastened and expostulated with <sup>b</sup> *Jupiter* concerning the violence that was offered to her daughter : and, in short, *Jupiter* promised to restore Proserpine again, if she had not yet tasted any thing in hell. Ceres went joyfully down, and Proserpine, full of triumph and gladness, prepared to return into this world ; when *Ascalaphus* discovered that he saw Proserpine, while she walked in *Pluto's* orchard, pluck a pomegranate, and eat some grains of it ; whereupon Proserpine's journey was immediately stopped. Ceres, her mother, being amazed at this new mischance, and incensed at the fatal discovery of *Ascalaphus*, turned

Cic. in Verrem. 6.

<sup>b</sup> Servius in 1 Georg.

him into an owl, a bird said to be of an ill omen, and unlucky to all that see it ; but at last, by the importunity of her prayers to Jupiter, she extorted this favour from him, that he should give leave, <sup>a</sup> that Proserpine might live half the year at least with her in heaven, and the other half below in hell with her husband. Proserpine afterwards loved this disagreeable husband so much, that she was jealous, and changed Mentho, who was his mistress, into mint, an herb of her own name.

## SECT II. *An Explanation of the Fable.*

P. **Y**OU have told a very pretty story ; pray, what is the signification of it ?

M. The signification of it is this : <sup>b</sup> Ceres is the earth, and her daughter Proserpine the fertility of the earth, or rather the <sup>c</sup> seed by which it is fertile ; which seed lies buried in the ground in the winter, but in the summer breaks forth and becomes fruit. Thus Proserpine (the emblem of the seed) lies half the year in hell, and the other half in heaven. Others explain this fable so as by it to signify the moon, which is hid from us, in the hemisphere of the country beneath us, as long as it shines to us in our own.

Some believe that Hecate is the same with Proserpine ; and if you are willing to follow their opinion, you must call to mind what I have said before when I discoursed of Diana.

<sup>a</sup> Et dea regnorum numen commune duorum,  
Cum matre est totidem, totidem cum conjugē

Ovid. Met. 5.

“ The goddess now in either empire sways ;

“ Six months with Ceres, six with Pluto stays.”

<sup>b</sup> Var. apud Augustinum de Civit. Dei. 7.

Let us now turn our eyes toward the tribunal of Pluto, where you see, in that dismal picture, continual trials; and all persons, as well the accusers as the offenders, that have been formerly wicked in their lives, receive their deaths impartially from the three Fates; after death they receive their condemnation impartially from the three judges; and after condemnation, their punishment impartially from the three tormenting furies.

## C H A P. VI.

*The FATES.*

P. **W**HERE are those Fates? and from whom did they descend?

M. Those three old ladies are the Fates: Their <sup>a</sup> garments are made of ermine, white as snow, and bordered with purple. They were born either of <sup>b</sup> Nox and Erebus, or of <sup>c</sup> Necessity, or of <sup>d</sup> the Sea, or of that rude and indigested mass which the ancients called *Chaos*.

They are called *Parcæ* in Latin; because, as <sup>e</sup> Varro thinks, they distribute good and bad things to persons at their birth; or, as the common and received opinion is, <sup>f</sup> because they spare nobody. They are likewise called *Fatum*, *Fate*, and are three in number; <sup>g</sup> because they order the past, present, and future

<sup>a</sup> Catullus in Epith. Thet.

<sup>b</sup> Hesiod. in Theogon.

<sup>c</sup> Plato de Republ. l. 10.

<sup>d</sup> Licophon.

<sup>e</sup> *Parcæ* dicuntur a partu, quod nascentibus hominibus bona malaque conferre censeantur.

<sup>f</sup> Aut a parcendo per Antiphrasin, quod nemini parcant. Servius in *Æneid.* 1.

<sup>g</sup> Eusebius in *Præp. Evang.* l. 6.



time. "Fate," says <sup>a</sup> Tully, "is all that which God hath decreed and resolved shall come to pass, and which the Grecians call *Ειμαρμενη* [*Eimarmene*]. It is," says <sup>b</sup> Chrysippus, "a perpetual, certain, and unavoidable series and chain of things, wrapping and infolding up in itself, in an order of consequences, which compose the several links, and follow one another to all eternity." <sup>c</sup> *Fatum* is derived from the word *fari*, to pronounce or declare; because when any one is born, these three sisters pronounce what fate will befall him, as we see in the history of Meleager.

P. What are their names and offices?

M. The name of the one is <sup>d</sup> *Clotho*; the second is called <sup>e</sup> *Lachesis*; the third <sup>f</sup> *Atropos*, because she is unalterable, unchangeable. These names the Grecians give them: <sup>g</sup> The Romans call them *Nona*, *Decima*, and *Morta*.

To them is intrusted the management of the fatal thread of life; for Clotho draws the thread between her fingers, Lachesis turns about the wheel, and Atropos cuts the thread spun with a pair of scissars: That is, Clotho gives us life, and brings us into the world; Lachesis determines the fortunes that shall befall us here; and Atropos concludes our lives: <sup>h</sup> "One speaks, the other writes, and the third spins."

<sup>a</sup> Est autem *Fatum* id omne quod a Deo constitutum et designatum est ut eveniat, quod Græci *Ειμαρμενη* appellant. Tullius de Fato et Divinit. 1. <sup>b</sup> *Eimarmene* sempiterna quædam est et indeclinabilis rerum series et catena, sese volvens et implicans per æternos consequentiæ ordines e quibus connexa est. Boet in Top. <sup>c</sup> Var. ap. Lil. Gyr. <sup>d</sup> A verbo *κλωθω*, i. e. neo. <sup>e</sup> *Λαχχωνω*, sortior. <sup>f</sup> Ab <sup>g</sup> privativa particula, et *τρεπω*, verto, quod verti et flecti nequeat. <sup>h</sup> Cesen. Vind. ap. Lil. Gyr. <sup>h</sup> Una loquitur, altera scribit, tertia fila ducit. Serv. in *Æneid*.

## C H A P. VII.

## The FURIES.

**P.** **A**ND what are those monsters called that have the faces of women? their looks are full of terror; they hold lighted torches in their hands; snakes and serpents lash their necks and shoulders.

**M.** They are the *Furies*, called in Latin sometimes *Furiæ*; <sup>a</sup> because they make men mad, by the stings of conscience which guilt produces. They are also called <sup>b</sup> *Diræ*, <sup>c</sup> *Eumenides*, and <sup>d</sup> *Canes*; and were the offspring of <sup>e</sup> *Nox* and <sup>f</sup> *Acheron*; but their proper names are *Alecto*, *Tisiphone*, and *Megæra*; <sup>g</sup> and they are esteemed virgins, because, since they are the avengers of all wickedness, nothing can corrupt and pervert them from inflicting the punishment that is due to the offender.

**P.** Why are there only three Furies?

**M.** Because there are three <sup>h</sup> principal passions of the mind, anger, covetousness, and lust, by which mankind is chiefly hurried into all sorts of wickedness; for anger begets revenge, covetousness provokes us to get immoderate wealth by right or wrong, and lust persuades us to pursue our pleasures at any rate. Indeed, some add a <sup>i</sup> fourth Fury, called *Lisso*, that is, rage and madness; but she is easily reduced to the other three: As also *Erinnys*, a name common to them all.

**P.** What is the office of the Furies?

**M.** They are appointed to observe and punish the crimes of all men, and to torment the consciences of

<sup>a</sup> Quod sceleratos in furorem agant.

<sup>b</sup> Virg. *Æn.* 3.

<sup>c</sup> Ibid. 8.

<sup>d</sup> Ibid. 4.

<sup>e</sup> Ibid. 6.

<sup>f</sup> Ibid. 11.

<sup>g</sup> Suidas et Orph. in Hymn.

<sup>h</sup> Isid. ap. Gyr.

<sup>i</sup> Eu-

rip. in Hercule furente.

secret offenders ; whence they are commonly also entitled <sup>a</sup> *the goddesses, the discoverers and revengers of evil actions*. They punish and torment the wicked, by frightening and following them with burning torches. You see the picture of them there, and you will find them beautifully <sup>b</sup> described in the twelfth book of Virgil's

*P* What did the poets intend by these Furies?

*M* Only, says Cicero, that they who have done any wicked and unlawful thing, are tormented and affrighted, not with the blows and the burning torches of the Furies, as it is in the fable, but with the stings of their own evil consciences : " For," <sup>c</sup> says he, " every one's own fraud, and his own terror, bring him the greatest vexation : Every one's own wickedness torments and enrages him ; his own evil thoughts and the lashes of his conscience affright him : These are constant and domestic furies in the wicked, that night and day exact the punishment of them that their crimes deserve."

<sup>a</sup> Deæ specularices et vindices facinorum.

<sup>b</sup> Dicuntur geminæ pestes, cognomine diræ,  
Quas et Tartaream Nox intempesta Megæram  
Uno eodemque tulit partu, paribusque revinxit  
Serpentum spiris, ventosasque addidit aulas.

" Deep in the dismal regions void of light,

" Two daughters at a birth were born to Night :

" These their brown mother, brooding on the care,

" Endu'd with windy wings to fleet in air,

" With serpents girt anike, and crown'd with hissing hair, }

" In heav'n the Diræ call'd."

<sup>c</sup> Sua enim quemque fraus et suus terror maxime vexat ; suum quemque scelus exagitat, amentiaque afficit : suæ malæ cogitationes conscientiaque animi terrent. Hæ sunt impiis assiduæ domesticæ furia, quæ dies noctesque pœnas a sceleribus repetunt. Orat. pro Roscio Am.

## C H A P. VIII.

## NIGHT, DEATH, SLEEP.

P. **Y**OU mentioned just now 'Nox and Erebus :  
Are they of the number of the gods?

M. Yes : Nox is, of all the gods, the most ancient : She was the sister of Erebus, and the daughter of the first Chaos ; and of these two, Nox and Erebus, Mors [*Death*] was born. She is usually dressed with a speckled garment and black wings : But there are no temples or sacrifices, nor priests consecrated to Mors ; because she is a goddess whom no <sup>a</sup> prayers can move, or sacrifices pacify.

Somnus [*Sleep*] <sup>b</sup> is the brother of Death, and <sup>c</sup> also hath wings, like her. Iris, who was sent by Juno to the palace of this god, mentions the great benefits that he bestows on mankind ; such as, <sup>d</sup> quiet of mind, tranquillity, freedom from care, and refreshment of the spirits, whereby men are enabled to proceed in their labours. In this palace there are <sup>e</sup> two gates, out

<sup>a</sup> Horat. Sermon. 2.

<sup>b</sup> Orpheus in Hymn.

<sup>c</sup> Homer. Iliad. 14. Virg. Æneid. 5.

<sup>d</sup> Somne, quies rerum, placidissime Somne deorum,  
Pax animi, quem cura fugit, qui corpora duris  
Fessa ministeriis mulces reparasque labori. Ovid Met. 11.

“ Thou rest o' th' world, Sleep, the most peaceful god,

“ Who driv'st care from the mind, and dost unload

“ The tired limbs of all their weariness,

“ And for new toil the body 'dost refresh.”

<sup>e</sup> Sunt geminæ Somni portæ, quarum altera fertur

Cornea, qua veris facilis datur exitus umbris :

Altera candenti perfecta nitens elephanto :

Sed falsa ad cœlum mittunt insomnia Manes. Æn. 6.

“ Two gates the silent house of Sleep adorn ;

“ Of polish'd iv'ry this, that of transparent horn.

“ True visions thro' transparent horn arise,

“ Thro' polish'd iv'ry pass deluding lies.”

of which dreams pass and repass: One of these gates was made of clear ivory, through which false dreams pass; and the other of them was made of transparent horn, and through that gate true visions came to men. \* Morpheus, the servant of Somnus, who can put on any shape or figure, presents these dreams to those who sleep; and these dreams were brought from a great spreading elm in hell, under whose shadow they usually sit.

### C H A P. IX.

#### *The Judges of Hell, MINOS, RHADAMANTHUS, and*

**N**EAR the three Furies and the three Fates, <sup>b</sup> you see the three judges of hell, Minos, Rhadamanthus, and Æacus, who are believed to be judges of the souls of the dead, because they exercised the offices of judges in Crete with the greatest prudence, discretion, and justice.

The first two were the sons of Jupiter by Europa; the last was the son of Jupiter by Ægina: and when all the subjects of Queen Ægina were swept away in a plague, except himself, he begged of his father to repair the race of mankind, which was almost extinct; and Jupiter heard his prayer, and turned <sup>c</sup> a great multitude of ants, which crept about a hollow old oak, into men, who afterward were called *Myrmadones*, from *μυρμηξ* [*murmex*], which signifies an ant.

Ovid. 11. *Metam.* Virg. *Æneid.* 6.

Homer. *Odyss.* 2. <sup>c</sup> Ovid. *Met.* 7. Plato in *Georg*

These three had their particular province assigned by Pluto in this manner: Rhadamanthus was appointed to judge the Asiatics, and Æacus the Europeans, each holding a staff in his hand; but Minos holds a golden sceptre and sits alone, and oversees the judgments of Rhadamanthus and Æacus; and if in their courts there arose a case that was ambiguous and difficult, then Minos used to take the cognizance thereof, and decide it. <sup>d</sup> Tully adds to these a fourth judge, Triptolemus; but we have already discoursed of him in his proper place.

## C H A P. X.

### SECT. I. *The most famous of the CONDEMNED in Hell.*

**F**ROM the judges let us proceed to the criminals, whom you see represented there in horrid colours: It will be enough to take notice of the most celebrated of them, and show their crimes, and the punishments which were therefore inflicted on them.

### SECT. II. *The Giants.*

**T**HESE giants <sup>e</sup> were the sons of Terra (*the Earth*) when she was impregnated by the blood of Cælum, which flowed from that dishonourable wound which his son Saturn gave him. They are all very high in stature, with horrible dragons feet; their looks and their bodies are altogether full of terror; their impudence <sup>f</sup> was so great, that they strove to depose Jupiter from the possession of heaven; and when they engaged with the celestial gods, they <sup>g</sup>

<sup>d</sup> Tusc. Quæst. lib. 1.

<sup>f</sup> Homer. Odyss. 12;

<sup>e</sup> Hesiod. in Theogon.

<sup>g</sup> Ovid. Met. 1.

heaped up mountains upon mountains, and from thence darted trees set on fire against the gods of heaven. <sup>a</sup> They hurled also prodigious massy stones and solid rocks, some of which, falling upon the earth again, became mountains; others fell into the sea, and became islands. This <sup>b</sup> battle was fought upon the Phlægrean plains, near the borders of Campania, <sup>i</sup> which country is called *Pblegra*, from φλέγω [*pblego*], *uro*, for it abounds in subterraneous fires, and hot baths flowing continually. The Giants were beaten and all cut off, either by Jupiter's thunder, Apollo's arrows, or by the arms of the rest of the gods; and some say, that out of the blood of the slain, which was spilled upon the earth, serpents and such envenomed and pernicious animals were produced. The most eminent of those giants were,

Typhæus, or Typhan, the son of Juno, conceived by her without a father. So vast was his magnitude, that he touched the east with one hand, and the west with the other, and the heavens with the crown of his head. A hundred dragons heads grew from his shoulders; his body was covered with feathers, scales, rugged hair, and adders; from the ends of his fingers snakes issued, and his two feet had the shape and folds of a serpent's body. His eyes sparkled with fire, and his mouth belched out flames: Yet he was at last overcome and thrown down; and, lest he should rise again, <sup>k</sup> the whole island of Sicily

<sup>a</sup> Duris Samius.

<sup>b</sup> Nat. Comes, l. 6.

<sup>i</sup> Homer. Hymn. in Apollin.

<sup>k</sup> Nititur ille quidem, pugnatque resurgere sæpe;

Dextera sed Ausonia manus est subjecta Peloro:

Læva, Pachyne, tibi: Lilybæo crura premuntur;

Prægravat Ætna caput.

Ovid. Metam. 5.

“He struggles oft, and oft attempts to rise,

“But on his right hand vast Pelorus lies:

“On's left Pachynus: Lilybæus spreads

“O'er his large thighs, and Ætna keeps his heads.”

was laid upon him. This island was also called *Trinacria*, because it bears the shape of a triangle, in the corners of which are the three promontories, Pelorus, Pachynus, and Lilybæus. Pelorus was placed on his right hand, Pachynus on his left, and Lilybæus lay upon his legs.

Ægeon was another prodigious and cruel giant. <sup>a</sup> Virgil tells us he had fifty heads, and a hundred hands, from whence he was called *Centungeminus*, and by <sup>b</sup> the Grecians *Briarius*. He hurled a hundred rocks against Jupiter at one throw, yet Jupiter dashed him down, and bound him in a hundred chains, and <sup>c</sup> thrust him under the mountain *Ætna*, where, as often as he moves his side, the mountain casts forth great flames of fire.

<sup>d</sup> Alceus, because of his age, could not in this war take up arms against the gods; but he sent Othus and Ephialtes, which, though his wife had them by Neptune, yet were they called *Aloidae*, from their reputed father. They went in their father Alceus's stead, and assisted the giants; but the same fate attended them, and they also suffered the punishment of their rashness in hell.

<sup>a</sup> Ægeon qualis, centum cui brachia dicunt,  
Centenasque manus quinquaginta oribus ignem  
Pectoribusque arsisse: Jovis cum fulmina contra  
Tot paribus streperet clypeis, tot stringeret enses.

“ And as Ægeon, when with heav'n he strove,  
“ Stood opposite in arms to mighty Jove,  
“ Mov'd all his hundred hands, provok'd to war,  
“ Defy'd the forky light'ning from afar:  
“ At fifty mouths his flaming breath expires,  
“ And flash for flash returns, and fires for fires;  
“ In his right hand as many swords he wields,  
“ And takes the thunder on as many shields.”

<sup>b</sup> Homeri *Ilias*; 1.

<sup>c</sup> Callimachus in *Lavacr. Deli*.

<sup>d</sup> Virgil. *Æneid*. 6.



Tityus was the son of <sup>a</sup> Jupiter and Elara, born in a subterraneous cave, in which Jupiter hid his mother, fearing the anger of Juno. She brought forth a child, of so prodigious a bulk, that the earth was rent that he might have a passage out of the cave; and from thence he was believed to be the son of the earth. Juno afterward persuaded this giant to accuse Latona of adultery, whereupon Jupiter struck him with thunder down into hell; <sup>b</sup> and there he lies stretched out, and covers nine acres of ground with his body. A vulture continually gnaws his liver, which grows again every month.

To these we might add the Titans, <sup>c</sup> the sons of Terra and Cœlum; the chief of whom was Titanus, Saturn's eldest brother, who made war against Jupiter, because Jupiter usurped the kingdom, which was due to him by hereditary right. In this war Titanus and his party were beaten, and afterward cast down into hell.

<sup>a</sup> Apoll. 1.

<sup>b</sup> Necnon et Tityum terræ omni parentis alumnum  
Cernere erat; cui tota novem per jugera corpus  
Porrigitur, rostroque immanis vultur adunco  
Immortale jecur tundens, fœcundaque pœnis  
Viscera, rimaturque epulis, habitatque sub alto  
Pectore, nec sibi requies datur ulla renatis. Virg. *Æn*, 6,  
“ There Tityus tortur'd lay, who took his birth  
“ From heav'n, his nursing from the fruitful earth;  
“ Here his gigantic limbs, with large embrace,  
“ Infold nine acres of infernal space:  
“ A rav'nous vulture in his open side,  
“ Her crooked beak, and cruel talons try'd;  
“ Still for the growing liver digg'd the breast,  
“ The growing liver still supply'd the feast:  
“ Still are the entrails fruitful to their pains,  
“ Th' immortal hunger lasts, th' immortal food remains.”  
<sup>c</sup> *Æschyl.* in *Prometheo.*

SECT. III. *Other famous Offenders.*

**P**HLEGYAS, king of the Lapithæ in Thessalia, was the father of the nymph Coronis. When he heard that Apollo had debauched his daughter, he went in anger, and fired the temple of Apollo at Delphi; for which the enraged god shot him through the body with an arrow, and inflicted on him the following punishment: A great stone hangs over his head, which he imagines every moment will fall down and crush him to pieces: Thus he sits, perpetually fearing what will never come to pass; which makes him frequently call out to men <sup>a</sup> to observe the rules of justice and the precepts of religion.

Ixion was the son of this Phlegyas. He killed his own sister, and obtained his pardon from the gods, who advanced him to heaven. His prosperity made him wanton, so that he attempted to violate the chastity of Juno. This insolent attempt was discovered to Jupiter, who sent a cloud in the shape of Juno, which the deceived lover embraced, and from thence those monsters the *centaurs* were born. Hereupon he was thrown down to the earth again; where, because he boasted everywhere that he had familiarly known the queen of the gods, he was struck with thunder down into hell, and tied fast to a wheel, which turns about continually.

Salmoneus was king of Elis. His ambition was not satisfied with an earthly crown, for he desired divine honours; and that the people might esteem him a god, he built a brazen bridge over the city, and drove his chariot upon it, imitating, by this noise, Jupiter's thunder. He threw down lighted torches, and those who were struck by them were taken and killed. Jupiter

<sup>a</sup> Discite justitiam moniti, et non temnere divos.

Virg. *Æn.* 6.

“ Learn justice hence, and don't despise the gods.”

would not suffer so great insolence, therefore threw the proud man from his stage headlong into hell, where Æneas, <sup>b</sup> when he visited the infernal regions, saw him punished, as Virgil relates.

Sisyphus was a famous robber, killed by Theseus. <sup>c</sup> He was condemned in hell to roll <sup>d</sup> a great and unwieldy stone to the top of a high hill, and, as oft as the stone almost touches the top of the mountain, it rolls down again.

The Belides were fifty virgin-sisters, so called from their grandfather Belus, named also Danaides, from their father Danaus, who married them to the fifty sons of his brother. The oracle foretold that Danaus should be slain by his son-in-law; wherefore he commanded his daughters to provide daggers, and on their wedding-night to kill their husbands. All the daughters performed their promises, and killed their husbands; but Hypermnestra spared Lynceus, her husband, who afterward killed Danaus, and took his kingdom. This great impiety was thus punished: <sup>e</sup> They were condemned to draw water out of a deep well, and fill a tub that (like a sieve) is full of holes: The water runs out of the tub as fast as it is put in, so that they are tormented with an unprofitable labour without end.

Tantalus is another remarkable criminal. He was the <sup>f</sup> son of Jupiter by the nymph Pluto. He invited

<sup>b</sup> Vidi crudeles dantem Salmonea pœnas,  
Dum flammæ Jovis et sonitus imitatur Olympi. *Æn.* 6.

“ Salmoneus suffering cruel plains I found

“ For emulating Jove; the rattling sound

“ Of mimic thunder, and the glitt’ring blaze

“ Of pointed lightnings, and their forked rays.”

<sup>c</sup> Hesiod. *Argon.*

<sup>d</sup> Ingens et non ex superabile saxum. *Virg.*

<sup>e</sup> Assiduas repetunt quas perdunt Belides undas.

*Ovid. Met.* 4.

“ They hourly fetch the water that they spill.”

<sup>f</sup> Euseb. *Præp. Evang.*

all the gods to a feast, to get a plain and clear proof of their divinity: When they came, he killed and quartered his own son Pelops, and boiled him and set the joints before them to eat. All the gods abstained from such horrid diet, except Ceres, who ate one of the child's shoulders. Afterward the gods sent Mercury to recal him to life, and gave him an ivory shoulder, instead of the shoulder which Ceres had eaten.

<sup>a</sup> This Pelops was the husband of Hippodamia, of whom Atreus and Thyestes were born; the latter whereof was banished, because he corrupted his brother Atreus's wife; and when he was recalled from banishment, he ate up those children that he had by her; for Atreus killed them, and brought them in dishes to the table, where he and Thyestes dined together. It is said that the sun was not able to endure so horrible a sight, but turned his course back again to the east. But as Tantalus's crime was greater, so was his punishment; <sup>b</sup> for he is tormented with eternal hunger and thirst in the midst of plenty both of meat and drink. He stands in water up to his lips, but cannot drink it; and meat is placed just to his mouth, which he cannot take hold of.

<sup>c</sup> Ovid mentions the punishment of Tantalus, but assigns another reason for it, namely, because he divulged the secrets of the gods to men. But this was but part of his punishment, for <sup>d</sup> over his head hangs a weighty stone, which he, with horror and dread, expects should fall on him, and dash out his brains, every moment.

<sup>a</sup> Pindar. in Olymp.

<sup>b</sup> Homer. Odyss. II.

<sup>c</sup> Quærit aquas in aquis, et poma fugacia captat  
Tantalus: hoc illi garula lingua dedit.

“Half drown'd he thirsts, the dangling apples swing  
From's gaping chaps. This comes of prattling.”

<sup>d</sup> Hunc super atra silex jamjam lapsura cadenti  
Imminet assimiles.

Virg. Æneid. 6.

“——— A massy stone,

“Ready to drop, hangs o'er his cursed head.”

Now this fable of Tantalus represents the condition of a miser, who, in the midst of plenty, suffers want, and wants as much the things which he has, as those which he has not; as Horace rightly says, <sup>a</sup> where he applies this fable of Tantalus to the real wants of the covetous man.

## C H A P. XI.

## MONSTERS of Hell.

are many strange pictures of these infernal monsters, but the most deformed are the Centaurs, who were the ancient inhabitants of Thesalia, and the first who tamed horses, and used them in war. Their neighbours who first saw them on horseback thought that they had partly the members of a man, and partly the limbs of a horse. But the poets tell us another story; for they say that Ixion begat them of a cloud, which he believed to be Juno, from whence they are called <sup>b</sup> *Nubigenæ*; and Bacchus is said to have overcome them.

Geryon, because he was the king of the three islands which are called *Balearides*, <sup>c</sup> is feigned to have three bodies: Or, it may be, because there were three bro-

<sup>a</sup> Tantalus a labris sitiens fugientia captat  
Flumina. Quid rides? mutato nomine, de te  
Fabula narratur. Serm. l. 1.

“Tho’ Tantalus, you’ve heard, does stand chin deep

“In water, yet he cannot get a sip;

“At which you smile: Now all on’t would be true,

“Were the name chang’d, and the tale told of you.”

<sup>b</sup> Virg. Æn. 6. <sup>c</sup> Tricorporem et Tergeminum fuisse.

thers of the same name, whose minds and affections were so united, that they seemed to be governed and to live by one soul. They add, that Geryon kept oxen, which devoured the strangers that came to him. They were guarded by a dog with two heads, and a dragon with seven. Hercules killed the guards, and drove the oxen afterward away.

The Harpies were so called <sup>a</sup> from their rapacity: They were born of Oceanus and Terra, with the faces of virgins and the bodies of birds; their hands were armed with claws, and their habitation was in the islands. Their names were Aello, Ocypete, and Celena; which last brought forth Zephyrus (the west wind), and Balius and Xanthus, the horses of Achilles. Virgil gives us a <sup>b</sup> horrid description of these three sisters.

To the three Harpies add the three Gorgons, Medusa, Stheno, and Euryale, who were the daughters of Phorcus and Cete. Instead of hair, their heads were covered with vipers, which so terrified the beholder, that they instantly turned him into a stone. Perhaps they intended to represent, by this part of the fable, the extraordinary beauty of these sisters, which was such

<sup>a</sup> Ab ἀρραξω, rapio.

<sup>b</sup> At subito horrifico lapsu de montibus adsunt Harpyæ; et magnis quatiunt clangoribus alas: Sive deæ, seu sunt diræ, obscenæque volucres. Tristius haud illis monstrum est, nec sævior ulla Pestis et ira deum Stygiis sese extulit undis. Virginei volucrum vultus, fœdissima ventris Proluvies, uncæque manes, et pallida semper Ore fame.

Æn. 3.

“When from the mountain-tops, with hideous cry

“And clattring wings, the filthy Harpies fly;

“Monsters more fierce offended heav’n ne’er sent,

“From hell’s abyss, for human punishment.

“With virgin faces, but with breasts obscene;

“Foul paunches, and with ordure still unclean;

“With claws for hands, and looks for ever lean.”

that whosoever saw them were amazed, and stood immoveable like stones. There were other Gorgons besides, born of the same parents, who were called *Lamia*, or *Empusæ*. <sup>a</sup> They had only one eye, and one tooth, common to them all. They kept this tooth and eye at home in a little vessel, and she who went abroad used them. <sup>b</sup> They had the faces of women, and also the necks and breasts; but below they were covered with scales, and had the tails of serpents. They used to entice men, and then devour them. Their breasts were naked, and their bosoms were open. They looked on the ground as it were out of modesty. Thus they tempted men to discourse with them, and when they came near, these *Lamiæ* used to fly in their faces, and strangle them, and tear them to pieces barbarously. And what more plainly expresses the devilish arts of wicked women, against whom the Scriptures caution us in these words, <sup>c</sup> “The sea-monsters draw out the breast, they give suck!” Others only mentioned one *Lamia*, who was a most beautiful woman. Jupiter debauched her; and Juno, through jealousy, deprived her of the children that she bore. She became distracted with grief, and devoured other people’s children in their cradles.

The *Chimæra* <sup>d</sup> is a monster, <sup>e</sup> which vomits fire. He has the head and breast of a lioness, the belly of a goat, and the tail of a dragon, as it is expressed <sup>f</sup> in a known verse, and described by <sup>g</sup> Ovid. A vol-

<sup>a</sup> *Æschyl.* in *Prometh.* <sup>b</sup> *Dion. Hist. Libyæ.* <sup>c</sup> *Lamiæ nudaverunt mammam. Lamentat. iv. 3.* <sup>d</sup> *Durus rerum Lybicularum, l. 2.* <sup>e</sup> *Hom. Iliad. 14. Hesiod. in Theog.*

<sup>f</sup> *Prima leo, postrema draco, media inde capella.*

“A lion’s head and breast resemble his,

“His waist a goat’s, his tail a dragon’s is.”

<sup>g</sup> *Quoque Chimæra jugo, mediis in partibus hircum, Pectus et ora leæ, caudam draconis habebat.*

“——— And o’er the craggy top

“*Chimæra dwells, with lion’s face and mane,*

“*A goat’s rough body, and a dragon’s train.*”

cano in Lycia occasioned this fable ; for in the top of the mountain were lions, in the middle (which was pasture) goats lived, and the bottom of it abounded with serpents. <sup>a</sup> Bellerophon made this mountain habitable, and is said therefore to have killed the Chimæra.

The monster Sphinx was begotten of <sup>b</sup> Typhon and Echidna. She had the head and face of a young woman, the wings of a bird, and the body and feet of a dog. She lived in the mountain Sphincius, assaulted all passengers, and infested the country about Thebes ; insomuch that the oracle of Apollo was consulted concerning her, and answer was made, That, unless somebody did resolve the riddle of Sphinx, there would be no end of that great evil. Many endeavoured to explain it, but were overcome, and torn in pieces by the monster. Creon, at that time, was king of Thebes, who published an edict through all Greece, in which, if any one could explain the riddle of Sphinx, he promised that he would give him to wife his own sister Jocasta. The riddle was this : <sup>c</sup> “ What animal is that which “ goes upon four feet in the morning, upon two at “ noon, and upon three at night ? ” Oedipus, encouraged with the hopes of the reward, undertook it, and happily explained it ; so that the Sphinx was enraged, and cast herself headlong from a rock, and died. He said, that the animal was a man, who in his infancy creeps upon his hands and feet, and so may be said to go on four feet ; when he grows up, he walks on two feet ; but when he grows old, he uses the support of a staff, and so may be said to walk on three feet.

This Oedipus was the son of Laius <sup>d</sup> king of Thebes. Soon after his birth Laius commanded a soldier to carry his son Oedipus into a wood, and then destroy him,

<sup>a</sup> Pausan. in Corinth.      <sup>b</sup> Vide Natal. Com.

nam animal mane quadrupes, meridie bipes, vesperi tripes esset ?      <sup>d</sup> Stat. 1. Theb. Plutarch. Elian. et alii.



because it had been foretold by the oracle that he should be killed by his own son ; but the soldier was moved with pity toward the child, and afraid to imbrue his hands in royal blood ; wherefore he pierced his feet with a hook, and hung him upon a tree to be killed with hunger. One of the shepherds of Polybius, king of Corinth, found him, and brought him to the queen, who, because she had no children, educated him as her own son, and from <sup>a</sup> his swollen feet called him Oedipus. This Oedipus, when he came to age, knew that king Polybius was not his father, and therefore resolved to find out his parents. Consulting the oracle, he was told that he should meet his father in Phocis. In his journey he met some passengers, among whom was his father, but he knew him not. A quarrel arose, and in the fray he by chance killed his father. After this he proceeded on his journey, and arrived at Thebes, where he overcame Sphinx, and for his reward married Jocasta, whom he knew not to be his mother then, but discovered it afterward. He had by her two sons, Eteocles and Polynices ; and two daughters, Antigone and Ismena. <sup>b</sup> When afterward he found, by clear proof, that he had killed his father, and married his mother, he was seized with so great madness that he pulled out his own eyes, and had killed himself, if his daughter Antigone (who led him about after he was blind) had not hindered him.

Eteocles and Polynices, the sons of Oedipus and Jocasta, <sup>c</sup> succeeded their father in the government. They agreed to reign each a year by turns. Eteocles reigned the first year, and then refused to admit his brother Polynices to the throne : Whereupon a war arose, and the two brothers, in a duel, killed each other. Their enmity lasted longer than their lives ;

<sup>a</sup> Puerum Oedipum vocavit a timore pedum ; *videtur enim tumeo, et τῆς pedem, significat.*

<sup>b</sup> Senecæ Oedip.

<sup>c</sup> Stat. Theb.

for when their bodies were placed on the same pile to be burnt by the same fire, the flames refused to unite, but divided themselves into two parts.

## C H A P. XII.

## The ELYSIUM.

**T**HERE is a place in the infernal dominions abounding with pleasure and delights, which is called the *Elysium*; <sup>a</sup> because thither the souls of the good come, after they are loosed from the chains of the body, when they have been purged from the light offences that they had contracted in this world. <sup>b</sup> Æneas received this account from one of the inhabitants of it, as Virgil tells us, <sup>c</sup> who describes this place as abounding with all the delights that the most pleasant plains, the most verdant fields, the most shady groves, and the finest and most temperate air can produce.

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<sup>a</sup> ΑΠΟ ΤΗΣ ΛΥΣΕΩΣ, a solutione; quod animæ piorum corporis solutæ vinculis, loca illa petant postquam purgatæ sunt a levioribus noxis quas contraxerant.

<sup>b</sup> Quisque suos patimur manes; exinde per amplum Mittimur Elysium, et pauci læta arva tenemus.

“ All have their *manes*, and those *manes* bear:  
 “ The few, who’re cleans’d, to those abodes repair,  
 “ And breathe in ample fields the soft Elysian air.” }  
 c Devenere locos lætos, et amœna vireta

Fortunatorum nemorum sedesque beatas:  
 Largior hic campos æther quoque lumina vestit

Purpureo, solemque suum sua sidera norunt.

“ These holy rites perform’d, they took their way

“ Where long extended plains of pleasure lay.

“ The fields are verdant, and with heav’n may vie,

“ With æther vested, and a purple sky.

“ The blissful seats of happy souls below,

“ Stars of their own, and their own sun they know.”

## C H A P. XIII.

*The River LETHE.*

**T**HERE is a river in hell called *Lethe*, <sup>a</sup> from the forgetfulness it causes; for if any body drinks this water he immediately forgets all things past: So that when the souls of the pious have spent many ages in the Elysian fields, <sup>b</sup> they drink the water of *Lethe*, and are believed to pass into new bodies, and return into the world again: And it is necessary that they forget both the pleasures that they have received in *Elysium*, and the miseries which they heretofore endured in this life, that they may willingly return into this miserable life again. These souls went out from *Elysium* by that ivory gate which you see painted in the lower part of this wall; and, if you please, we will go through this gate, and leave these infernal regions, to view more beautiful, though not less ridiculous, images of the other gods.

*P.* I will attend you with pleasure.

<sup>a</sup> Απο της λήθης, ab oblivione.

<sup>b</sup> ——— Animæ quibus altera fato

Corpora debentur, Lethæi ad fluminis undam

Securos latices et longa oblivia potant.

“ — — Souls that by fate

“ Are doom'd to take new shapes, at *Lethe's* brink”

“ Quaff draughts secure, and long oblivion drink.”

OF THE  
G O D S  
OF THE  
H E A T H E N S.

P A R T V.

*Of the DII MINORUM GENTIUM, or the SUBORDINATE DEITIES.*

C H A P. I.

*The PENATES.*

**M.** NOW, Palæophilus, let us view the fifth division of this Fabulous Pantheon, in which the inferior or subordinate gods are contained. The Latins generally called them *Dii Minorum Gentium*, and sometimes *Semones*, *Minuti*, *Plebeii*, and *Patellarii*.

*P.* Those deities appear to be painted without confusion, in very good order, and very distinctly.

*M.* They are so; and if we consider how infinite the number of them was, it is plain that the Romans had almost as many gods as there are things. And, indeed, how great are the number of gods who preside over inconsiderable things, since there are three gods to keep one door! First, the god Ferculus looks after the door, the goddess Cardua after the hinges, and Limentius after the threshold. I shall only briefly

speak of those who assist or any ways preserve men from their birth to their death.

The Penates are so called from the Latin word *Penus*; which, <sup>a</sup> Tully says, includes every thing that men eat; or else they have this name from the place allotted to them in the heavens; <sup>b</sup> because they are placed in the most inward and private parts of the heavens, where they reign. Hence they call them *Penetrales*, and the place of their abode *Penetrable*. They entirely govern us by their reason, their heat, and their spirit, so that we can neither live nor use our understanding <sup>c</sup> without them; yet we know neither the number nor names of them. The ancient Hetrusci called them *Consentes* and *Complices*, supposing that they are Jupiter's counsellors, and the chief of the gods; and many reckon Jupiter himself, together with Juno and Minerva, among the Penates. But I will give you a more distinct and particular information in this matter.

There were three orders of the Dii Penates. 1. Those who governed <sup>d</sup> kingdoms and provinces, and were absolutely and solely called *Penates*. 2. Those who presided over cities only; and these were called the *gods of the country*, or the *great gods*. Æneas makes mention of them in <sup>e</sup> Virgil. 3. Those who presided over particular houses and families, and these were called <sup>f</sup> *small gods*. The poets make frequent mention of them, especially Virgil, who in one place mentions fifty servant-maids, whose business it was to

<sup>a</sup> Est enim penus omne quo vescuntur homines. C. 2. de Nat. <sup>b</sup> Quod penitus insideant, ex quo *Penetrales* a poetis vocantur, et locus in quo servabantur eorum effigies *Penetrable* dictus. Varro ap. Arnob. l. 3. <sup>c</sup> Virg. Æn. l. 5. <sup>d</sup> Dii patrii, ἱεῖοι πατριῶται. Macrob. 3. Saturn. 14. Plut. 4. Symp. 1.

<sup>e</sup> Tu, genitor, cape sacra manu patriosque Penates.

“Our country gods, the reliques, and the maids,”

“Hold you, my father, in your guiltless hands.”

<sup>f</sup> Parvique Penates. Virgil. Æneid. 8.

look after their affairs, and to offer sacrifices to the household gods. And in <sup>a</sup> another place he speaks of these household gods being stained and defiled by the blood of one that was killed by his brother. But it must likewise be observed, that, amongst the Latins, the word *Penates* not only signifies the gods of which we have been speaking, but likewise signifies a dwelling-house, of which we have instances in many authors, and among the rest in <sup>b</sup> Virgil, <sup>c</sup> Tully, and <sup>d</sup> Fabius.

<sup>e</sup> Timæus, and from him Dionysius, says, that these Penates had no proper shape or figure, but were wooden or brazen rods, shaped somewhat like trumpets: But it is also thought, by others, that they had the shape of young men with spears, which they held apart from one another.

## C H A P. II.

### The LARES..

**T**HE Lares were children born from the stolen embraces of Mercury and the nymph Lara; for when, by her prating, she had discovered some of Jupiter's amours, he was so enraged that he cut out her tongue, and banished her to the Stygian lake Mercury, who was appointed to conduct her thither, ravished her upon the road. <sup>f</sup> She grew big with child, and

<sup>a</sup> Flammas adolere Penates. *Æn.* 1. <sup>b</sup> Sparsos fraterna cæde Penates. *Æn.* 4. <sup>c</sup> Nostris succede Penatibus hospes. <sup>d</sup> Exterminare aliquem a suis Diis Penatibus. *Pro Sexto.* <sup>e</sup> Liberos pellere domo, ac prohibere Penatibus. *Dec.* 260. 8. l. 1.

<sup>f</sup> Fitque gravis, geminosque parit, qui compita servant,  
Et vigilant nostra semper æde Lares. *Ovid. Fast.* 2.

" Her twins the *Lares* call'd. 'Tis by their care

" Our houses, roads, and streets in safety are.

in due time brought forth twins, and named them *Lares*.

They were made domestic gods, and accordingly presided over <sup>a</sup> houses, streets, and ways. On this account they were worshipped <sup>b</sup> in the roads and open streets, called in Latin *Compita*, from whence the games celebrated in their honour were called <sup>c</sup> *Compitalitii*, *Compitalitia*, and sometimes *Compitalia*. When these sports were exercised, <sup>d</sup> the images of men and women, made of wool, were hung in the streets; and so many balls made of wool as there were servants in the family, and so many complete images as there were children. The meaning of which custom was this: These feasts were dedicated to the *Lares*, who were esteemed infernal gods; the people desiring hereby that these gods would be contented with these woollen images, and spare the persons represented by them. The Roman youths used to wear a golden ornament, called *Bulla*, about their necks; it was made in the shape of a heart, and hollow within. This they wore till they were fourteen years of age, and then they put it off; and hanging it up, consecrated it to the *Lares*, as we learn from <sup>e</sup> *Persius*. These *Lares* sometimes <sup>f</sup> were clothed in the skins of dogs, and were <sup>g</sup> sometimes fashioned in the shape of dogs; whence that creature was consecrated to them.

The places in which the *Lares* were worshipped was called *Lararium*; and in the sacrifices offered to them the first fruits of the year, <sup>h</sup> wine and incense, were brought to their altars, and their images adorned with

<sup>a</sup> Mart. l. 3. epig. 57.

<sup>b</sup> Arnob. 2.

<sup>c</sup> Varro de

re rustica; et de Ling. Lat. 5.

<sup>d</sup> Festus apud Lil. Gyr.

<sup>e</sup> *Bullaque succinctis Laribus donata pependit.*

“When fourteen years are past, the *Bulla's* laid

“Aside, an offering to the *Lares* made.”

<sup>f</sup> Plutarch. in Prob.

<sup>g</sup> Plautus.

<sup>h</sup> Tibullus,

l. 1. in prol. Aul.

chaplets and garlands. <sup>f</sup> The beginning of which worship came from hence, that anciently the dead; <sup>g</sup> who were buried at home, were worshipped as gods, and called *Lares*. And besides, we find in <sup>h</sup> Pliny that they sacrificed, with wine and incense, to the images of the emperors, while they yet lived.

## C H A P. III.

SECT. I. *The GENII. Their Names.*

**A**LTHOUGH the Genii and the Lares sometimes mean the same deities, yet by Genius is commonly meant that spirit of nature which begets all things, from which <sup>i</sup> generative power it has its name; or else it is so called, because it assists all generations; or lastly, because it protects and defends us when we are begotten. The birthday and the marriage-bed had the name <sup>k</sup> *genial* from him; which name <sup>l</sup> was likewise given all days wherein mirth, pleasure, and joys abounded. And on the same account those who live merrily, who deny themselves nothing to procure ease and pleasure, or that is grateful to their appetite, who entirely follow the dictates of their sensual desires, are said to live a genial life, or to indulge their genius.

The Greeks called these genii *demons*, as it is thought, from the <sup>m</sup> terror and dread they create in those to whom they appear; or, as it is more probable,

<sup>f</sup> Juvenal. Sat. 9. 12.      <sup>g</sup> Arnob. ex Var. 5.      <sup>h</sup> Epist. 1. 10.  
<sup>i</sup> A gignendo seu genendo, nam geno pro gigno olim dicebatur. Aug. de Civit. Dei. 7. Cic. de Orat. 2. et Inventione, 2.      <sup>k</sup> Censor. de Die Nat. 3.      <sup>l</sup> Isid. 8. Etymol. c. ult.  
<sup>m</sup> Dæmones dicuntur a *δαίμωνι*, extereo aut patefacio. Eusebius.



° from the prudent and wise answers which they gave when they were consulted as oracles. ° Hence some think, that illustrious men, whose actions in this life gain them universal praise and applause, after their deaths become demons; by which demons is to be understood, ° as Plutarch says, beings of a middle kind, of a greater dignity than man, but of a nature inferior to the gods.

### SECT. II. *Their Images.*

**T**HE images of the Genii resembled, for the most part, the ° form of a serpent, according to ° Persius and his commentators. Sometimes also they were described like a boy, or a girl, or an old man, and crowned with the leaves of the plain-tree, ° which was a tree sacred to the Genii.

### SECT. III. *Sacrifices offered to the GENII.*

**W**INE and flowers were offered up in the sacrifices to the Genii, and that especially by people on their birthdays, as we may learn from ° Persius

° Vel quasi *δαίμωνις*, id est, periti rerumque præscii, nam responsa dabant consulentibus. Isid. Etymol. 8. ° So-  
crates ex Hes. ap. Plat. ibid. ° Lib. de Orat.

° Statii Theb. 5.

° Pinge duos angues: Pueri, sacer est locus, extra Meiete.—

“Paint here two snakes: Let no youth dare

“Defile those walls, that sacred are.”

Vide La Cerdæ Comment. in *Ætidi*.

° Platanus putabatur arbor genialis.

° Fundo merum Genio.—

“To Genius consecrate a cheerful glass.”

and <sup>a</sup> Horace. To these flowers and wine they added incense, parched bread, and corn strewed with salt. <sup>b</sup> Sometimes also a sow was sacrificed; though Censorinus writes, that it was not usual to sacrifice to the Genii with the blood and slaughter of any thing, since we ought not to take life from other creatures on that day on which we received it.

#### SECT. IV. *Their Offices.*

**T**HE Genii were appointed the continual guardians, overseers, and <sup>c</sup> safe keepers of the men (as <sup>d</sup> women's guardians and protectors were called *Junones*) from their cradles to their graves. They likewise carried the prayers of men to the gods, and interceded for them. Whence some call them *Præstitites*, or chief governors, <sup>e</sup> because they are set over the management of all things.

To every person <sup>f</sup> were assigned two Genii, a *Bonus Genius*, and a *Malus Genius*. <sup>g</sup> Horace calls them a white and a black one. We are told by <sup>h</sup> Valerius Maximus, that when Cassius fled to Athens after Antony was beaten at Actium, there appeared to him a man

Piabant

Floribus et vino Genium memorem brevis ævi,  
Cum sociis operum, et pueris, et conjuge fida.

Epist. 1. 2.

“ Their wives, their neighbours, and their prattling boys,

“ Were call'd; all tasted of their sportive joys :

“ They drank, they danc'd, they sung, made wanton sport,

“ Enjoy'd themselves, for life they knew was short.”

<sup>b</sup> Plut. in Aul. Palæph. Eccl. 5. Hor. Carm. 3.

<sup>c</sup> Arrian. in Epict.

<sup>d</sup> Polit. Miscell. c. 99.

<sup>e</sup> Quod

præsint gerundis omnibus. Martianus de Nuptiis, 2.

<sup>f</sup> Plut. de Iside et Osir.

<sup>g</sup> Genium album et nigrum.

Horat. Epist. 2.

<sup>h</sup> Interrogatus quisquam esset, respon-

dit, se esse κακοδαίμονα. Val. Max. l. 1. c. 7.

of a large stature, of a black swarthy complexion, with long hair and a nasty beard. Cassius asked him who he was; and the apparition answered, "I am your evil genius." Virgil is thought, by his <sup>a</sup> commentator Servius, to mean these two genii by the word *manes*. Of these two genii, the good one, which is given to every one at his birth, constantly incites him to the practice of virtue and goodness; whereas the bad one prompts him to all manner of vice and wickedness.

Nor were they assigned to men only; for several countries had their geni, who therefore were called the <sup>b</sup> *deities of the place*. Nay, <sup>c</sup> genii were allotted to all houses, and doors, and stables, and hearths; and because the hearths were usually covered with slates or bricks, therefore the god of the hearths was called *Lateranus*: But of these enough. Let us now proceed to the other inferior deities.

#### C H A P. IV.

##### *The NUPTIAL Gods and Goddesses.*

**F**IVE deities were so absolutely necessary to all marriages, that none could be lawfully solemnized without them. They were, <sup>d</sup> Jupiter Perfectus or Adultus, Juno Perfecta or Adulta, Venus, Suada, and Diana. Besides which, several inferior gods and goddesses were worshipped at all marriages.

<sup>e</sup> Jugatinus joined the man and the woman together in the yoke of matrimony.

<sup>a</sup> Quisque suos patimur manes. Virg. *Æn.* 6. Vide Servium in loc. <sup>b</sup> Numen loci. Virg. in *Æn.* 7. <sup>c</sup> Prud. in Symm. Laterculis extrui foci solebant. Lil. Synt. 1. <sup>d</sup> Minores et Plebeii Dii. <sup>e</sup> A jugo matrimonii dictus, Aug. de Civit. Dei 4.

Domiducus <sup>a</sup> guided the bride into the bridegroom's house.

Domitius was worshipped, that the bride might be <sup>b</sup> kept at home, to look after the affairs of the family.

Manturna was worshipped, that the wife might never leave her husband, but in all conditions of life <sup>c</sup> abide with him.

Then the goddess *Virginensis*, and also the goddess *Cinxia Juno*, <sup>d</sup> was invoked when the virgin's girdle was unloosed.

Priapus, or *Mutenus*, was also reckoned one of the nuptial gods, because in his filthy lap the bride was commanded to sit, according to a very religious and modish custom, forsooth !

Percunda, or *Parcunda*, was also worshipped : St Augustin, mentioning her, advises us to <sup>e</sup> " spare the modesty of human nature."

<sup>f</sup> *Viriplaca* reconciles husbands to their wives. A temple at Rome was dedicated to her, whither the married couple usually repaired when any quarrel arose between them ; and there opening their minds freely to each other without passion, they laid aside all anger, and returned home together friendly.

The goddess *Matuta*, <sup>g</sup> according to the opinion of some, was the daughter of *Cadmus*, whom the Greeks call *Leucothea* or *Ino*. <sup>h</sup> The maid-servants were not suffered to come within her temple ; but the married women admitted one of them, and afterward buffeted her. Mothers prayed to this goddess to send blessings on their sisters children, but never prayed to her for their own : And therefore, while they were present at her sacrifices, they carried not their own, but their sisters children in their arms.

<sup>a</sup> Quod sponsum in sponsi domum duceret. Idem, *ibid.* et l. 9. c. 9. <sup>b</sup> Ut sponsam domi teneret. <sup>c</sup> Ut cum marito semper maneret. <sup>d</sup> August. *ibid.* <sup>e</sup> Ut parcatur humanæ verecundiæ. *Ib.* <sup>f</sup> A placando viro. Val. Max. l. 2. c. 1. <sup>g</sup> Ovid. *Met.* 3. <sup>h</sup> Plut. in *Camillo*, et *Quest. Rom.* 1.

The goddess Mena also presided over women ; <sup>a</sup> and was the same with the <sup>b</sup> moon.

And <sup>c</sup> Februa was employed in the same affair ; she was so called for the same reason.

## C H A P. V.

### *The Gods presiding over Women with Child.*

**T**HREE gods assisted pregnant women when their assistance was asked.

Pilumnus was one of the gods of children : He was so called from the pestle, <sup>d</sup> which the ancients pounded their corn with, before they made their bread, or <sup>e</sup> because he keeps off those misfortunes which attend children.

Intercidona was the goddess who first taught the art <sup>f</sup> of cutting wood with a hatchet to make fires.

Deverra was worshipped as a goddess, because she invented brooms, <sup>g</sup> by which all things are brushed clean, and those distempers prevented that proceeded from nastiness.

The silvan gods, who were always hurtful to pregnant women, were driven away by those deities, and the mischief they invented was prevented. For as neither the trees, <sup>h</sup> says St Augustin, are cut down without an axe, nor bread made without a pestle, nor things preserved clean without a brush ; so, since those instruments are thought signs of good housewifery, it was supposed, that these wild unclean gods would never dare to enter into the chamber of a breeding woman.

<sup>a</sup> A menstruis. <sup>b</sup> Etiam Græce Luna dicitur. <sup>c</sup> A februo. <sup>d</sup> A pilo. <sup>e</sup> Quod mala ab infantibus pellit. Servius. <sup>f</sup> Ab intercisione securis. <sup>g</sup> A scopis quibus verritur. <sup>h</sup> Augustin. de Civit. Dei. 7.

## C H A P. VI.

*The Gods and Goddesses presiding over Women in Labour.*

**T**HESE goddesses assisted women in travail, and promoted the happy birth of the child.

Juno Lucina, <sup>a</sup> whose image was thus formed: One hand was empty, and ready, as it were, to receive the new-born babe; the other hand held a lighted torch, by which that light of life was signified, which all enjoy as soon as they are born.

Diana, though <sup>b</sup> some make no difference between her and Lucina. Timæus speaks very handsomely, <sup>c</sup> when he relates that Diana's temple was burnt the same night in which Alexander was born: <sup>d</sup> It is, says he, no wonder she was absent from her house, when her assistance was necessary at the birth of Alexander. She is called *Solvizona*; for when women lay in the first time, they loosed their *zona* or girdle, and dedicated it to Diana.

Egeria is so called <sup>e</sup> from casting forth the birth.

Prosa, or Prorsa, or Porrina (who was called also *Postverta* and *Anteverta*) looked after the birth of the child: <sup>f</sup> It was in her power to make the birth easy and regular, or difficult and preposterous.

*Manageneta* <sup>g</sup> presided also over the infant, both before and after his birth.

Lastly, the goddess Latona, of whom we have spoken in her place. It was thought that she very much loved a dunghil-cock; because a cock was present

<sup>a</sup> Nat. Comes.    <sup>b</sup> Catull. Carm. ad Dian. 12.    <sup>c</sup>  
cero de Nat. Deor. l. 1.    <sup>d</sup> Theocr. Idyll. l. 17.    <sup>e</sup>  
partu egerendo.    <sup>f</sup> Gell. c. 19. Plutarch. Rom. q.  
<sup>g</sup> Æliani Varia Historia,

when she brought forth Diana and Apollo; and from hence some imagine, that the presence of a cock is necessary at these occasions.

*Nixii dii*, so called <sup>a</sup> from *striving*, because the mother and the child struggle at that time: The mother struggles through pain, and the child that it may come into the world.

## C H A P. VII.

*The Deities presiding over Infants at the Time of their Birth, and after.*

**T**HESSE deities presided over children in the time of their birth and afterward.

Janus, who opened <sup>b</sup> the door of life to them.

Opis, <sup>c</sup> who assisted them when they came into the world.

Nascio, or Natio, a goddess so called from a Latin word <sup>d</sup> signifying to be born.

Cunia, <sup>e</sup> who attends the cradle, and watches the infants while they lie and sleep.

Camœna, <sup>f</sup> who sings the destinies.

Vagitanus, or Vaticanus, <sup>g</sup> who takes care of them when they cry.

Levana, <sup>h</sup> from lifting them up from the ground.

<sup>i</sup> For, when a child was born, the midwife constantly

<sup>a</sup> Ab enitendo, quod eniteretur cum mater, tum fœtus. Auson. Idyll. 12. <sup>b</sup> Qui aperiret vitæ januam. <sup>c</sup> Quæ opem ferret.

l. 4. c. 8. et 11.

<sup>d</sup> A nascendo. Augustin. de Civit. Dei,

<sup>e</sup> Quæ cunis præest.

<sup>f</sup> A canendo.

<sup>g</sup> A vagiando.

<sup>h</sup> A levando.

<sup>i</sup> Varro de Vita Pop.

Rom. 2.

laid the child on the ground, and the father, or, in his absence, somebody appointed by him, lifted it from the ground; and from thence *tollere liberos* signifies to educate children.

Rumina, who milks the breast for the child. <sup>a</sup> *Ruma* is an old word signifying a breast.

Potina, <sup>b</sup> who gives the infants drink.

Educa or Edusa, from whom it receives its <sup>c</sup> food.

Ossilago, who fastens the <sup>d</sup> bones, and hardens the body.

Carna, or Carnea, <sup>e</sup> who keeps the inward parts safe. To this goddess they sacrificed, upon the calends of June, bacon and cakes made of beans; whence those calends were called *Fabariæ*.

The goddess Nundina was so called from <sup>f</sup> the ninth day of the child's age, which was the day of the purification; in which the name was given it if it was a boy. If it was a girl, the ceremony was performed on the eighth day.

Statilinus, or Statanus, who teaches infants <sup>g</sup> to stand and walk, and preserves them from falling.

Fabulinus, <sup>h</sup> who looked after them when they began to speak.

Paventia was the goddess who <sup>i</sup> preserved them from frights.

<sup>a</sup> Aug. l. 4. c. 8.      <sup>b</sup> A potando.      <sup>c</sup> Ab edendo.  
<sup>d</sup> Ab ossibus.      <sup>e</sup> A carne. Vide Macrobian. Saturn. l. 1. c. 2.  
<sup>f</sup> A nono die, qui fuit dies lustricus. Vide Macrobian. Festum in voce *Lustricus*.  
<sup>g</sup> A stando.  
<sup>h</sup> A fando.      <sup>i</sup> Ab averitendo pavore.



## C H A P. VIII.

*The Gods and Goddesses presiding over young and adult Persons.*

**O**UR several actions, after we have past the infant state, are supposed to be under the protection of divers gods.

Juventus, or Juventas, protects us in the beginning of our youth, <sup>a</sup> when we have thrown off the child's coat.

Agenoria excites men to <sup>b</sup> action.

Strenua encourages us to <sup>c</sup> behave ourselves strenuously and bravely upon all occasions.

Stimula urges and stimulates us on to extraordinary actions.

Horta is the goddess <sup>d</sup> who exhorts us to undertake noble enterprises. Her temple at Rome stood always open; and some call her *Hora*.

Quies had her temple without the city; and <sup>e</sup> was supposed to be the donor of peace and quietness.

Murcia renders men <sup>f</sup> lazy, idle, and dull.

Adeona, or Abeona, protects us, so that we have power to go in and out in safety.

Vibilia brings wanderers into the way again.

Vacuna protects the idle and lazy.

Fessonia recreates and refreshes the weary.

The goddess Meditrina has her name from <sup>g</sup> healing; and her sacrifices were called *Meditrinalia*, in which they drink new and old wine instead of physisic.

<sup>a</sup> Aug. l. 4. c. 11.

<sup>b</sup> Idem, l. 4. c. 16.

<sup>c</sup> Varro

lib. 4. de Ling. Lat.

<sup>d</sup> Plut. Quest. Rom. 14.

<sup>e</sup> Aug. 4. 16.

<sup>f</sup> Murcidos reddit. Idem, ibid.

<sup>g</sup> A medendo. Var. et Festus.

The goddess Vitula is so called from <sup>a</sup> leaping for joy. She is the goddess of mirth, which mitigates the toils of life.

The goddess Volupia, from <sup>b</sup> pleasure; for from her we receive it.

Orbona was worshipped, that she should not leave parents <sup>c</sup> destitute of children.

Pellonia was thought to have great power in <sup>d</sup> driving away the enemy.

Numeria was worshipped, that from her we might learn to <sup>e</sup> cast accounts.

Sentia was worshipped, that we might imbibe just and honourable <sup>f</sup> sentiments.

Angerona was the goddess that removed the <sup>g</sup> anguishes of the mind, or else was so named from <sup>h</sup> the squinancy. When the cattle of the Romans were almost totally destroyed by this disease, they offered vows to her, and she removed the plague.

Hæres Martia was one of the companions of Mars, and was worshipped by those who obtained an inheritance.

Stata, or Statua Mater, was worshipped in the *Forum*, that it should not be burnt, or suffer damage by frequent fires, which happened there in the night.

The goddess Laverna was the protectress of thieves, who from her were named *Laverniones*. <sup>i</sup> They worshipped her, that their designs and intrigues might be successful. <sup>k</sup> Her image was a head without a body.

The god Averruncus was thought to <sup>l</sup> repel and prevent misfortunes.

Consus suggested good <sup>m</sup> counsel in the management of affairs.

<sup>a</sup> A vitulando, i. e. lætitia gestiendo.      <sup>b</sup> A voluptate.  
<sup>c</sup> Orbos liberis.      <sup>d</sup> A pellendis hostibus.      <sup>e</sup> A numerando.  
<sup>f</sup> A sentiendo. Fest. Jul. Modest.      <sup>g</sup> Ut pelleret angores animi.  
<sup>h</sup> Ut arceret anginam.      <sup>i</sup> Fest. id. ib.      <sup>k</sup> Scallig. in Fest.  
<sup>l</sup> Ab averruncando, i. e. avertendo mala.  
<sup>m</sup> A consulendo.

Catius made men <sup>a</sup> circumspect, acute, and wise.

Volumnus and Volumna were so named, because, through their means, men <sup>b</sup> were willing to follow things that are good.

Honorius, the god from whom they begged honours.

Aius Locutius was worshipped on this occasion: <sup>c</sup> A common soldier reported, that in the night he heard a voice say, "The Gauls are coming." Nobody minded what he said, because he was a poor fellow. After the Gallic war, Camillus advised the Romans to expiate their offence in neglecting this nocturnal voice, which forewarned them of the Gallic war, and the ensuing destruction; and a temple was thereupon dedicated, in Via Nova, to Aius Locutius.

Among the Æthiopians, or the Assyrians, and Persians, Pœna and Beneficium (Punishment and Favour), were reckoned in the number of the gods. For the former was esteemed the distributor of evil; the other the dispenser of good things.

## C H A P. IX.

*The Gods assigned to the several Parts of the Human Bodies.*

**A** PARTICULAR god was assigned and ascribed to every member of the body of man.

The head was sacred to <sup>d</sup> Jupiter, the breast to Neptune, the waist to Mars, the forehead to Genius, the eyebrows to Juno, the eyes to Cupid, the ears to Memoria, the right hand to Fides, the back and the hinder parts to Pluto, the loins to Venus, the feet to

<sup>a</sup> Quod homines cautos redderet. <sup>b</sup> A volendo, quod ejus consilio bona vellent. <sup>c</sup> August. l. 2. c. 21. Valer. Maximus. <sup>d</sup> Servius in Georg.

Mercury, the knees to Misericordia, the ancles and soles of the feet to Thetis, and the fingers to Minerva.

The astrologers assign the parts of the body to the celestial constellations in another manner : thus, <sup>a</sup> The head they assign to Aries, the neck to Taurus, the shoulders to Gemini, the heart to Cancer, the breast to Leo, the belly to Virgo, the loins to Libra, the secrets to Scorpio, the thighs to Sagittarius, the knees to Capricorn, the legs to Aquarius, and the feet to Pisces.

## C H A P. X.

### *The Funeral Deities.*

**T**HE chief of the funeral deities is Libitina, whom some account to be the same as Venus, since her name is derived <sup>b</sup> from lust or concupiscence ; but others think that she was Proserpine. In her temple all things necessary for funerals were sold or let. Libitina sometimes signifies the grave, and Libitinarii those men who were employed in burying the dead. Porta Libitina, at Rome, was that gate through which the dead bodies were carried to be burnt. And *Ratio-nes Libitinæ*, in Suetonius, signifies those accounts which we call the bills of mortality, or the weekly bills.

<sup>a</sup> Firmic. et Manilius apud Lil. Gyr. Synt. 1.

<sup>b</sup> Ita dicta a libitu vel libidine.

OF THE  
G O D S  
OF THE  
H E A T H E N S.

PART VI.

*Of the DII INDIGETES and ADSCRIPTITII, or the  
DI and HEROES.*

CHAP. I.

*M.* **T**HIS now is the last division of the Fabulous Pantheon, in which you see exactly described the images of the Indigetes, or Semidei, and the Heroes. I told you at first who the Dii Adscriptitii and the Indigetes were, and from whence they were so called.

*P.* I remember it perfectly, and will be attentive to hear a farther account of them.

*M.* The Semidei, ἡμιθεοί [*Hemitheoi*], or demigods, were those who had human bodies, sacred minds, and celestial souls: They were born in this world for the good and safety of mankind. <sup>a</sup> Labeo in St Augustin distinguishes them from the Heroes. He thinks that Heros was one of Juno's sons, and that the name *Heros* is derived from Ἥρα [*Hera*], Juno's name in the Greek language. <sup>b</sup> Others think that the word comes from ἐρα [*era*], the earth, because mankind owe their original to it. <sup>c</sup> Others again think it comes from

<sup>a</sup> Lib. 10. c. 21.  
Synt. 1.

<sup>b</sup> Interp. Homeri apud Lil. Gyr.  
<sup>c</sup> Plat. in Cratylo.





*ἔρως* [*eros*], love; for heroes are the most illustrious product of love, and are themselves, as Hierocles observes, full of love. But others think that this name is derived from *ἔρω* [*ereo*], to plead; and is given them, because heroes are very elegant, and most powerful and skilled in rhetoric. Or, lastly, it is thought that the word comes from *ἀρετή* [*arete*], virtue; for heroes are endued with many virtues. But let us speak particularly concerning some of these heroes, of whom the most famous was Hercules.

## C H A P. II.

SECT. I. HERCULES. *His Birth.*

**T**HERE were many Herculeſes, but (as Tully <sup>a</sup> says) the famous actions of them all are ascribed to him, who was the son of Jupiter by Alcmena, the wife of Amphytrio, king of Thebes.

When Amphytrio was absent, <sup>b</sup> Jupiter put on his shape and dress, and came to Alcmena; who thinking that her husband was returned, entertained the deceitful god both at table and at bed, and had by him a son, whose limbs were so large, his constitution so robust, and every part of his body so full of vigour, that Jupiter was forced to join three nights together, and employ them all in producing a son of such marvelous strength. Before this adultery Alcmena had conceived a son by her husband. This son and Hercules were twins; his name was Iphiclus; <sup>c</sup> he was wonderfully swift in running.

<sup>a</sup> De Nat. Deorum, l. 2.

<sup>b</sup> Natalis Comes. *Lil. Gyr.*

<sup>c</sup> Nam super extremas segetem currebat aristas,  
Nec siccos fructus lædebat pondere plantæ.

Orph. in Hymn.

“He over standing corn would run, and ne'er

“In his swift motion bruise the tender ear.”



When Juno had discovered Jupiter's adultery, she began to hate Hercules so violently, that she endeavoured with might and main to ruin him. First, she obtained an edict from Jupiter, which she endeavoured to turn to his utter destruction; for the wife of Sthenelus, king of Mycenæ, was big with Euristheus at the same time when Alcmena was big with Hercules. Jupiter ordained, that whichsoever of the two children was born first, he should be superior to the other. Juno accelerated Euristheus's birth, so that he was born after seven months, and came into the world before Hercules. Again, she sent two vipers to destroy him when he lay crying in the cradle; but it was in vain, for the valiant infant grasped them in his hands till they perished by his grasp, as we are told by <sup>a</sup> Ovid. <sup>b</sup> At length, by the mediation of Pallas, Juno was reconciled to the noble youth, and let him suck her breasts; but he sucked with such violence that he hurt her breasts; wherefore she put him away, and some of her milk was spilt; but it was not lost, for it fell upon the sky, and made the milky way, which is in Greek called γαλαξία [*Galaxia*]. Some of it passed through the clouds, and fell on the earth, and where it fell lilies sprung up; from whence some call those flowers <sup>c</sup> the

## SECT. II. *Names of HERCULES.*

**H**E had two proper names, Hercules and Alcides; but his surnames are innumerable. His parents called him <sup>d</sup> Alcides from his extraordinary strength;

<sup>a</sup> Tene ferunt geminos pressisse tenaciter angues,  
Cum tener in cunis jam Jove dignus eras? Ov. Epist.

"You kill'd two serpents with your infant hand,  
Which then deserv'd Jove's sceptre to command."

<sup>b</sup> Eumolph. I. de Mysteriis.

<sup>c</sup> Rosæ Junoniæ.

Lil. Gyr.

<sup>d</sup> Ab Ἀλκῆ, robur.

because he greatly excelled all mankind in strength. He was afterwards called Hercules, \* from the glory which Juno caused him; for her hatred and unkindness toward him was the great means of the increase of his glory; because, when she exposed him to the greatest dangers, she made his glory and honour most illustrious, and by enjoining him so many labours, she only exercised his patience and courage.

The surnames I choose rather to omit, because it is plain that he derived them either from the places where his mighty feats were done, or from the actions that he performed with applause and honour; which I will carefully and distinctly recount. They are called *Hercules's Labours*; so great was the pains, and so infinite the toil of them.

### SECT. III. *The Labours of HERCULES.*

**H**ERCULES was subjected to Euristheus, not only by the edict of Jupiter and unkindness of Juno, but besides, the oracle of Apollo at Delphos advised and persuaded him to submit himself, and obey Euristheus's commands, and especially to undergo willingly the twelve labours which his master should lay upon him. Hercules obeyed the Fates, and served Euristheus twelve years, and performed the most dangerous and difficult commands with a suitable courage and success. Some say that Hercules served him voluntarily, and performed these difficult tasks, to show how great love he bore Euristheus.

Though Hercules performed an infinite number of great and memorable actions, twelve are especially celebrated: And those twelve are comprised in as many

\* Juno Græce dicitur Ἥρα, et κλειος, gloria; unde nomen Hercules.

<sup>a</sup> Latin verses, translated out of the Greek: The particular account of these twelve is this :

1. He tore in pieces, with his nails, <sup>b</sup> the lion in the wood of Nemeæ, which some say fell from the orb of the moon, and was invulnerable by any weapon. This place was also named *Cleone*, from whence the lion was also called *Cleoneus*. This was the first labour of Hercules. He skinned the lion, and with the skin he made him a shield and a breastplate.

2. There was a hydra, a serpent, in the lake Lerna, in the field of Argos, that had seven heads ; some say nine, others fifty. When any of these heads were cut off, another instantly sprung up in its place ; unless the blood which issued from the wound was stopped by

<sup>a</sup> Prima Cleonici tolerata ærumna-leonis.  
 Proxima Lernæam ferro et face contudit hydram.  
 Mox Erymantheum vis tertia perculit aprum.  
 Æripedis quarto tulit aurea cornua cervi.  
 Stymphalidas pepulit volucres discrimine quinto.  
 Threiciam sexto spoliavit Amazona baltheo.  
 Septima in Augeæ stabulis impensa laboris.  
 Octava expulso numeratur adorea tauro.  
 In Diomedis victor jam nona quadrigis.  
 Geryone extincto decimam dat Iberia palmam.  
 Undecimum mala Hisperidum distracta triumphum.  
 Cerberus extremi suprema est meta laboris.

“ — The Cleonian lion first he kills ;  
 “ With fire and sword then Lerna’s pest he quells ;  
 “ Of the wild boar he clear’s th’ Er’manthean fields ;  
 “ The brass-foot stag with golden antlers yields ;  
 “ He Stympha clears of man-devouring birds ;  
 “ And next the bouncing Amazon ungirds.  
 “ The stables of king Augeas he cleans ;  
 “ The Cretan bull he vanquishes and chains ;  
 “ Diomedes’ horses him their conqu’ror own ;  
 “ Then he brings low three-headed Geryon ;  
 “ Hesperian apples next his name advance ;  
 “ And his last labour Cerberus

<sup>b</sup> Euripid. in *Hercule Infan.*

fire. Iolaus, the son of Iphiclus, procured for him lighted brands from the neighbouring wood, and with them Hercules stanch'd the blood issuing from the wounds he made. This seasonable assistance was not forgotten; for, when Iolaus was grown to decrepid age, Hercules, <sup>a</sup> by his prayers, restored his youth to him again.

3. He bound the wild boar, whose fierceness and bigness were equally admirable, in the mountain Erymanthus of Arcadia, and afterwards brought him to Euristheus.

4. He was ordered to bring to Mycenæ a hind, whose feet were brass, and horns gold. Nobody dared to wound her, because she was consecrated to Diana; nor could anybody outrun her: Yet Hercules hunted her a year on foot, and catch'd her, and brought her away on his shoulders.

5. He partly killed, and partly drove away the birds called *Stymphalides* from the lake of Stymphalus, which used to feed upon man's flesh.

6. He defeated the army of the Amazons, and took from Hyppolyte, their queen, the finest belt in the world.

7. He in one day cleans'd the stable of Augeas, by turning the course of a river into it. This stable had never been cleans'd, although three thousand oxen stabled in it thirty years. Whence, when we express a work of immense labour and toil, in proverbial speech we call it *cleansing of the stable of Augeas*.

8. He tamed a great bull, that did innumerable mischiefs to the island of Crète, and brought him bound to Euristheus.

9. He overcame Diomedes, the most cruel tyrant of Thrace, who fed his horses with the flesh of his guests. Hercules bound him, and threw him to be eaten by those horses to which the tyrant exposed others.

<sup>a</sup> Ovid. *Metam.* l. 9.

10. He overcame in war Geryon, king of Spain, who had three bodies. We saw him before in hell. He took likewise his bay oxen, who ate man's flesh, and brought them into Italy, when he had killed the dragon with seven heads, and the two-headed dog who guarded them.

11. He killed the dragon who watched, and then carried away the golden apples in the gardens of the Hesperides; from whence perhaps he is called *Meilus*; and apples were offered up in his sacrifices. When in Bœotia no bull (or sheep) could be procured at the time of sacrifice, they took an apple, and stuck into it four straws, which represented four legs, and two others instead of horns, and again another for a tail, and offered Hercules this apple instead of a victim.

12. Lastly, he was commanded by Euristheus to go down into hell, and bring away from thence the dog Cerberus. This he performed without delay, and bound the three-headed monster in a triple chain; and by force brought with him up to the earth the dog, who strove and resisted in vain. When Cerberus saw the light he vomited, and from thence the poisonous herb *wolf-bane* sprang. These are the twelve labours of Hercules.

*P.* Pray, Sir, let me a little interrupt you now, as I want you to satisfy these two scruples. Why could not Juno, his enemy, hinder his birth? Secondly, I know that many mention more than twelve labours of Hercules.

*M.* What you call an interruption, Palæophilus, is both seasonable and acceptable to me; because it recalls a thing to my memory that I had forgot, and gives me an occasion of mentioning something which ought not to be omitted. Know, therefore, that Juno designed to kill him in his mother's womb, or else destroy him

ΜΗΛΟΣ Græce significat malum vel pomum.

ΑΚΟΙΤΙΜΟΝ Acoitum.

immediately after his birth; and, to perform it, contrived a plot. But Alcmena's servant, Galanthis, prevented it; for she cheated Juno, and told her that Alcmena had brought forth a son. Juno believed her; and thinking that her contrivances were ineffectual, she desisted; and then Alcmena brought forth Hercules without trouble. But the deceit of Galanthis was punished; for she was turned into a <sup>a</sup> weasel; and because Galanthis offended by her mouth, therefore the weasel brings forth her young at her mouth, with great pain and anguish.

As for the labours of Hercules, I confess that they were more than twelve, though these principally were called *Hercules's labours*. If you please, we will continue our account of him thus:

13. He vanquished the enormous giant Antæus, the son of the earth, who was about sixty-four cubits high. He was barbarous to all strangers; for he forced them to wrestle with him, and then choked them. Hercules threw this giant down thrice, and perceived that he recovered new strength as oft as he touched the earth; wherefore he lifted him up in his arms from the ground, and pinched and squeezed him till he burst and died.

14. Busiris the tyrant used to sacrifice all the strangers which he caught to his father Neptune, till Hercules sacrificed both him and his son upon the same altar.

15. He killed the giants Albion and Bergeon, who intended to stop his journey; and when, in the fight, his arrows were consumed, so that he wanted arms, <sup>b</sup> he prayed to Jupiter, and obtained from him a shower of stones, with which he defeated and put to flight his adversaries. This, they say, happened in that part of France <sup>c</sup> which was anciently called *Gallia Narbonensis*; which place is called <sup>d</sup> the *stony plain*.

<sup>a</sup> Mustela. Græce γαλινη dicitur.

<sup>b</sup> Cato in Orig.

<sup>c</sup> Mela, l. 26. Georg.

<sup>d</sup> Campus Lapidicus.

16. When Atlas was weary of his burden, Hercules took the heavens upon his shoulders.

17. He overcame the robber Cacus, who spit fire, and strangled him.

18. He shot the eagle that devoured the liver of Prometheus as he lay chained to the rock.

19. He slew Theodamus, the father of Laomedon, because he denied to give him victuals. But he took Hylas with him, and was very kind to him.

20. He delivered <sup>a</sup> Hesione, daughter of Laomedon king of Troy, from the whale (to which sea-monster she was exposed), in this manner: He suddenly raised a bank in the place where Hesione was to be devoured, and <sup>b</sup> stood armed before it; and when the whale came seeking his prey, Hercules leaped into his mouth, and sliding down into his belly, he spent three days in tearing the monster's belly; but at length he burst through safe, and lost his hair. Laomedon, after this, broke his word, and refused to give Hercules the reward he promised; wherefore he took by force and pillaged the city of Troy; giving to Telamon, who first mounted the wall, the lady Hesione as a part of the booty.

21. He overcame Achelous, the son of Oceanus and Terra (they fought for Deianira, who was betrothed to them both), though Achelous first turned himself into a serpent, then into a bull; for, plucking one of his horns off, he obliged him to yield. Achelous purchased his-horn again, giving Amalthea's horn in its stead. The meaning whereof is this: Achelous is a river of Greece, whose course winds like a serpent; its stream is so rapid, that it makes furrows where it flows, and a noise like the roaring of a bull (and indeed it is common, among the poets, to compare a river to a bull). This river divided itself into two streams, but

<sup>a</sup> Ovid. *Metam.* 11.  
vig. Prop.

<sup>b</sup> Andræus Tenedi in *Na-*

Hercules with banks forced it into one channel ; i. e. he broke off one of the horns or streams. The lands thus drained became fertile ; so that Hercules is said to have received the horn of plenty.

22. Deianira was daughter of Oeneus, king of Ætolia. Hercules carried her to be married, and they were stopped by a river ; but the centaur Nessus proffered to carry Deianira over upon his back. Nessus, when she was over, endeavoured to ravish her ; which Hercules observing while he swam, shot him with an arrow. When Nessus was dying, he gave Deianira his bloody coat, and told her, if a husband wore that coat, he would never follow unlawful amours. The credulous lady long after experienced the virtue of it, far otherwise than she expected : For Hercules, who had surmounted so many and so great labours, was at length overcome by the charms of Omphale queen of Lydia. He served her, and changed his club into a distaff, and his arrow into a spindle. His love also to Iole, daughter of Eurytus, king of Oechalia, brought on him destruction. For his wife Deianira, being desirous of turning him from unlawful amours, sent him Nessus's coat to put on when he went to sacrifice ; which drove him into such distraction, that he burned himself on the pile he had raised, and was accounted among the number of the gods.

### C H A P. III.

#### JASON.

**J**ASON, son of Æson, king of Thessalia, and Alcimedea, was an infant when his father died, so that his uncle Pelias administered the government. When he came of age, he demanded possession of the crown ; but Pelias advised him to go to Colchis, under pre-



pretence of gaining the golden fleece, though his intention was to kill him with the labour and danger of the journey.

*P.* What golden fleece was that ?

*M.* It was the hide of a ram, of a white or a purple colour, which was given to Phryxus, son of Athamus and Nephele, by his mother. Phryxus, and his sister Helle, fearing the designs of their stepmother Ino, got on this ram to save themselves by flight. But, while they swam over the narrowest part of Pontus, Helle, affrighted at the tossing of the waves, fell down, whence the sea was named the Hellespont. Phryxus was carried over safe, and went to Æta, king of Colchis, a country of Asia, near the Pontus, where he was kindly received, and sacrificed the ram to Jupiter or Mars, who afterward placed it among the constellations. Only his hide or fleece was hung up in a grove sacred to Mars. It was called the *golden fleece*, because it was of a golden colour, and guarded by bulls, that breathed fire from their nostrils, and by a vast and watchful dragon, as a sacred and divine pledge, and as a thing of the greatest importance.

*P.* Did Jason carry away the fleece ?

*M.* Yes. He went on board a ship called *Argo*, from the builder of that name ; and chose forty-nine noble companions, who from the ship were called *Argonautæ*, among whom were Hercules, Orpheus, Castor, and Pollux. In his voyage he visited Hipsyphile, queen of Lemnos, who had twins by him. Then, after a long voyage and many dangers, he arrived at Colchis, and demanded the golden fleece of king Æta, who granted his request, on condition that he tamed the bulls that guarded it, whose feet were of brass, and who breathed fire ; and killed the dragon, and sowed his teeth in the ground ; and, lastly, destroyed the soldiers, which sprung from the ground where these teeth were sown. Jason undertook the expedition on these conditions, and was delivered from manifest destruction by the assist-

ance of Medea, the king's daughter, who was in love with him ; for, observing her directions, he overcame the bulls, laid the dragon asleep, carried away the fleece, and fled by night, carrying Medea with him, whom he afterward married.

*P.* What did king Æta do then ?

*M.* He pursued them ; but Medea, to stop his pursuit, tore her brother Absyrtus (who went with her) in pieces, and scattered his limbs upon the road. When her father saw the torn members of his son, he stopped to gather them up : So Jason and the Argonautæ returned to their own country, where the Medea, by her charms, restored Jason's father, the old decrepid Æson, to youth again ; though some say that Æson died before their return. The daughters of Pelias were so affected by this miraculous cure, that (desiring that their father might receive the like benefit) they were easily induced, through mistaken duty and unskilful kindness, to tear their father in pieces ; foolishly and ridiculously hoping that he, like Æson, would become young again. After this Jason hated Medea, and divorcing himself from her, he married Creusa, the daughter of Creon, king of Corinth : And Medea, to revenge his perfidy, not only murdered the two children that she had by him in his own sight ; but, in the next place, inclosing fire in a little box, she sent it to Creusa, who opened the box ; and by the fire, which burst out of it, was burnt, together with the whole court. After she had done this, the admirable sorceress flew by magic art to Athens. Some write, that she was again reconciled to Jason. But what has been said is enough for this hero. Let us proceed to another, which shall be Theseus.

## C H A P. IV.

## THESEUS.

*P.* **W**HO were the parents of Theseus?

*M.* Æthra was his mother, and Ægeus, king of Athens, his father. Minos, king of Crete, made war against Ægeus, because the Athenians had dishonourably and barbarously killed his son, who carried the prize in the games from them all. When he had banished the Athenians, he imposed this severe condition upon them, that they should send seven of the most noble youths of their country into Crete by lot every year. In the fourth year the lot fell upon Theseus, which mightily grieved and troubled his father Ægeus. Theseus went on board a ship, whose sails and tackle were black, and received this command from his father: If by the propitious providence of heaven he escaped the dangers, and returned safe unto his own country again, that then he should change his black sails into white ones, that his father, being assured of his safety by that signal, might be sensible of the happiness as soon as might be.

*P.* And what was the event of that voyage??

*M.* The event was fortunate to Theseus, but very unfortunate to his father Ægeus; for when Theseus came to Crete, he was shut up in the Labyrinth; but he slew the Minotaur, and escaped out of that inextricable prison by the help of Ariadne. After this he set sail for Athens in the same mournful ship in which he came to Crete, but forgot to change his sails according to the instructions which his father had given him; so that when his father beheld from a watch-tower the ship returning with black sails, he imagined that his son was dead, and cast himself headlong into the sea,

which was afterwards called <sup>a</sup> the *Ægean sea*, from his name and destiny.

*P.* Who was that Ariadne?

*M.* She was the daughter of Minos, king of Crete. She was violently in love with Theseus, and delivered him <sup>b</sup> out of the Labyrinth by the means of a thread. She followed him in his return to the island of Naxos, and there Theseus perfidiously and ungratefully left her. But Bacchus pitied her miserable condition, and married her; and gave her a crown that was illuminated with seven stars, which he had before received from Venus. This crown was called *Gnossia Corona*; and Ariadne herself was surnamed *Gnossis*, from the city of that name in Crete. After the death of Ariadne, the same was carried among the stars, and made a constellation in the heavens. It was thought that Diana caused the death of Ariadne because she preserved not her virginity.

*P.* What great actions did Theseus perform?

*M.* His actions were so famous that they accounted him one of the Herculeses. For, 1. He killed the Minotaur. 2. He overcame the Centaurs. 3. He vanquished the Thebans. 4. He defeated the Amazons. 5. He went down into hell, and returned back into the world again.

*P.* Why did he go down into hell?

*M.* He and Pirithous, his most intimate friend, the lawful son of Ixion, which he had by his wife, agreed never to marry any woman except Jupiter's daughters. Theseus married Helena, the daughter of Jupiter and Leda, and none of Jupiter's daughters remained on earth for Pirithous; wherefore they both went down into hell to steal away Proserpine from her husband Pluto. As soon as they entered hell, Pirithous was unfortunately torn in pieces by the dog Cerberus,

<sup>a</sup> *Ægeum mare.*

<sup>b</sup> *Propert. l. 3. Eleg. 17.*

but Theseus came alive into the palace of Pluto, who fettered him, and kept him till Hercules was sent into hell by Euristheus to rescue him.

*P.* And who were those Amazons that you mentioned just now?

*M.* They were women animated with the souls and bravery of men; a military race inhabiting that part of Scythia which is washed by the river Tanais. They were called *Amazons*,<sup>a</sup> either because they cut off one of their breasts, or<sup>b</sup> because they lived together without the society of men. They were a nation of women, who, that the country might have inhabitants, and not be depopulated when the present race of women died, admitted the embraces of the neighbouring men, and had children by them: They killed the boys at their birth, but brought up the girls: They cut off their right breast, that they might more conveniently use their hands in shooting their arrows, and brandishing their weapons against their enemy. These female warriors, by their frequent excursions, became possessors of a great part of Asia, when Hercules, accompanied with Theseus, made war upon them, and defeated them; and taking Hippolyte their queen prisoner, gave her in marriage to Theseus.

Theseus had by Hippolyte his son Hippolytus, who was very beautiful, and mightily addicted to hunting, and a remarkable lover of chastity; for, when<sup>c</sup> Phædra, his stepmother (the daughter of king Minos, whom Theseus had preferred to her sister Ariadne), solicited him to commit wickedness when he was grown a man, he refused to comply. This repulse provoked her so much, that, when her husband returned, she accused him wrongfully, as if he had offered to ravish her. Theseus gives ear to this wicked woman, and believes her untruth against his son Hippolytus, who perceiving

<sup>a</sup> Ab = privativo et *μαζος*, mamma. <sup>b</sup> Ab *ἀμα*, simul, et *ζῆν* vivere. <sup>c</sup> Ovid. in Ep. Phædr.





it, fled away in his chariot. In his flight several monstrous sea-calves, which frightened his horses, so that they threw him out of his seat; his feet were entangled in the harness, and he was dragged through the thickets of a wood, and miserably torn to pieces. Æsculapius afterwards, at the request of Diana, restored him to life again. But, he, however, left Greece, and came into Italy, where changing his name, he called himself *Verbius*,<sup>a</sup> because he had been a man twice. Phædra was gnawn with the stings of her own conscience, and hanged herself. And, not long after, Theseus, being banished from his country, ended an illustrious life with an obscure death.

## C H A P. V.

## CASTOR and POLLUX.

P. **W**HO are those two handsome, beautiful young men that ride upon white horses?

M. They are twin brothers,<sup>b</sup> the sons of Jupiter and Leda; their names are Castor and Pollux.

P. What Leda was that?

M. The wife of Tyndarus, king of Laconia, whom Jupiter loved, but could not succeed in his amour, till he changed himself into a swan; <sup>c</sup> which swan was afterward made a constellation. In this form he gained the mutual love of Leda by the sweetness of his singing; and flying into her bosom, as it were, that he might secure himself from the violence of an eagle, which pursued him, he enjoyed her, though she was then big with child by her husband. Leda brought

Quod vir bis esset.  
Manil. Astron. 1.

<sup>b</sup> Pind. in Pythag.



forth two eggs, which were hatched, and produced twin-brothers, which you see.

*P.* You mean, that one came out of one egg, and the other out of the other egg.

*M.* No; out of the egg which Leda had conceived by Jupiter came Pollux and Helena, who sprang from divine seed, and were therefore immortal; but out of the other, which she conceived by Tyndarus her husband, <sup>a</sup> came Castor and Clytemnestra, who were mortal, because they were begotten by a mortal father. Yet both Castor and Pollux are frequently called *Tyndaridæ* by the poets, as Helena is also called *Tyndaris*, from the same king Tyndarus.

*P.* What memorable actions did Castor and Pollux perform?

*M.* They both accompanied Jason when he sailed to Colchis; and when he returned from thence, recovered their sister Helena from Theseus, who had stolen her, by overcoming the Athenians that fought for him; to whom their clemency and humanity was so great after their defeat, that the Athenians called them<sup>b</sup> the *sons of Jupiter*; from whence white lambs were offered upon their altars.

<sup>c</sup> But although they were born both at the same birth, and, as some think, out of the same egg, yet their tempers were different.

*P.* What end had they?

*M.* Castor, being (as some say) a mortal person, was killed by Lynceus; whereupon Pollux prayed to Jupiter to restore him to life again, and confer an immortality upon him: but this could not be granted. How-

<sup>a</sup> Hor. Sat. 1.      <sup>b</sup> Δισκομοί, i. e. Jovis filii. Hom. in Hymn.

<sup>c</sup> Castor gaudet equis: Ovo prognatus eodem,  
Pugnis: quot capitum vivunt, totidem in studiorum  
Millia.

“As many men, so many their delights.”

ever, he obtained leave to divide his immortality, between himself and his brother Castor; and thence it came to pass, <sup>a</sup> that they lived afterwards by turns every other day, or, as others say, every other fortnight. After the death of Castor, a kind of Pythic, or dance in armour, was instituted to his honour; which was performed by young men armed, and called *Castor's dance*.

At length they both were translated into the heavens, and made a constellation, which is still called *Gemini*; and when one of them rises, the other sets. Sailors esteem these stars lucky and prosperous to them; <sup>c</sup> because, when the Argonauts were driven by a violent tempest, two lambent flames settled upon the heads of Castor and Pollux, and a calm immediately ensued; and from thence a virtue more than human was thought to be lodged in these youths: But, if only one flame appeared, they called it *Helena*, and it was esteemed fatal and destructive to mariners.

There was a famous temple dedicated to Castor and Pollux in the Forum at Rome; for it was believed that, in the dangerous battle of the Romans with the Latins, they assisted the Romans, riding upon white horses. From hence came that form of swearing by the temple of Castor, which women only used, saying, <sup>d</sup> *Æcastor*; whereas, when men swore, they usually swore by Hercules, using the words, <sup>e</sup> *Hercule, Hercle, Hercules, Mebercules, Mebercule*. But both men and wo-

<sup>a</sup> Sic fratrem Pollux alterna morte redemit,  
Itque, reditque viam.

Virg. *Æn.* 6.

“ Thus Pollux, offering his alternate life,

“ Could free his brother. They did daily go

“ By turns aloft, by turns descend below.”

<sup>b</sup> Plin. l. 7. c. 5. 7. ap. Nat. Com. <sup>c</sup> Hor. l. 3. Carm.

<sup>d</sup> *Æcastor et Adepol*; i. e. per ædem Castoris et Pollucis.

<sup>e</sup> Passim apud Terent. Plaut. Cic. &c.

women swore by the temple of Pollux, using the word *Ædepol*, an oath common to them both.

*P.* But what became of Clytemnestra ?

*M.* Clytemnestra was married to Agamemnon, whom, after his return from the siege of Troy, she killed, by the help of Egisthus; with whom, in the mean time, she lived in adultery. She attempted also to kill his son Orestes, which she had done, <sup>a</sup> if his sister Electra had not delivered him at the very point of destruction, sending him privately to Strophius king of Phocis; where, after he had lived twelve years, he returned into his own country, and slew both Clytemnestra and Ægisthus. He killed also Pyrrhus in the temple of Apollo; because he had carried away Hermione, the daughter of Menelaus, who was first betrothed to Orestes: Wherefore the Furies tormented him; neither could he obtain deliverance from them, till he had expiated his wickedness at the altar of Diana Taurica, whither he was conducted by Pylades, his friend, his perpetual companion, and his partner in all his dangers; <sup>b</sup> whose friendship was so close and sacred, that either of them would die for the other.

*P.* Who was that Diana Taurica ?

*M.* The goddess Diana, that was worshipped in Taurica Chersonesus, or Cherronesus; a peninsula so called from the Tauri, an ancient people of Scythia Europæa. <sup>c</sup> This goddess was worshipped with human victims; the lives and the blood of men were sacrificed to her. When Orestes came hither, Iphigenia, his sister, the daughter of Agamemnon, was priestess to Diana Taurica. She was made priestess on the following occasion:

Agamemnon, king of the Argivi, was, by the common consent of the Grecians, appointed general in

<sup>a</sup> Sophocl. in *Electr.* Euripid. in *Orest.*  
Amicitia.

<sup>b</sup> Cicero de

<sup>c</sup> Euripid. in *Iphig.* in *Taur.*

their expedition against Troy ; and, as I said before, after the war was ended, and Troy taken, was killed when he returned home by his own wife Clytemnestra. This Agamemnon killed a deer by chance, in the country of Aulis, which belonged to Diana ; the goddess was angry, and caused such a calm, that for want of wind the Grecian ships bound for Troy were fixed and immoveable. Hereupon they consulted the soothsayers, who answered, <sup>a</sup> that they must satisfy the winds and Diana with some of the blood of Agamemnon. Wherefore Ulysses was sent to bring away Iphigenia, the daughter of Agamemnon, from her mother, by a trick, under the pretence of marrying her to Achilles : And while the young lady stood at the altar to be sacrificed, the goddess pitied her, and substituted a hind in her stead, and sent her into Taurica Chersonesus ; where, by the order of king Thyas, she presided over those sacrifices of the goddess which were solemnized with human blood. And when Orestes was brought thither by the inhabitants to be sacrificed, he was known and preserved by his sister. After which Thyas was killed ; and the image of Diana, which lay hid among a bundle of sticks, was carried away ; and from hence Diana was called *Fascelis*, from *fascis*, a bundle.

## C H A P. VI.

## PERSEUS.

**P**ERSEUS was the son of Jupiter by Danaë, the daughter of Acrisius, <sup>b</sup> who was shut by her father in a very strong tower, where no man could come

<sup>a</sup> Eurip. in Iph. in Taur.<sup>b</sup> Pausan. in Corinth.

to her, because her father had been told by an oracle that he should be killed by his own grandchild. But nothing is impregnable to love; for Jupiter, by changing himself into a shower of gold, descended through the tiles into the lady's bosom; and, when he had enjoyed her, he left her with a full purse and a big belly.

\* Horace tells us the story very ingeniously.

As soon as Acrisius had heard that his daughter had brought forth a son, he ordered that she and the infant should be shut up in a chest, and thrown into the sea, where a fisherman found them, and took them out, and presented them to king Pilumnus, who married Danaë, and brought up her son, whom he called Perseus.

Perseus, when he was grown a man, received from Mercury a scythe of adamant, and wings, which he fixed to his feet: Pluto gave him a helmet, and Minerva a shield of brass, so bright, that it reflected the images of things like a looking-glass.

P. What memorable actions did he perform?

\* *Inclusam Danaën turris ahenea*

*Robustæque fores, et vigilum canum*

*Tristes excubiæ munierant satis*

*Nocturnis ab adulteris :*

*Si non Acrisium, virginis abditæ*

*Custodem pavidum, Jupiter et Venus*

*Risissent : fore enim tutum iter et patens,*

*Converso in pretium deo.*

*Hor. Carm. l. 3. 16.*

“ Within a brazen tower immur'd,

“ By dogs and centinels secur'd,

“ From midnight revels and intrigues of love,

“ Fair Danaë was kept within her guardian's pow'r ;

“ But gentle Venus smil'd, and amorous Jove

“ Knew he could soon unlock the door,

“ And by his art successful prove,

“ Chang'd to a golden show'r.”

M. First, he <sup>a</sup> delivered Andromeda, the daughter of Cepheus, king of Ethiopia, when she was bound by the nymphs to a rock to be devoured by a sea-monster, because her mother proudly preferred her beauty to theirs; and when he had delivered her he took her to wife. After which, both the mother, Cassiope, or Cassiopeia, and the daughter, and the son-in-law, were placed among the celestial constellations. His next expedition was against the Gorgons, of whom we have spoken before. He encountered with Medusa, their princess. Snakes supplied the place of hair on her head. He saw the image of her head by the brightness of his shield, and, by the favourable assistance of Minerva, struck it off. He afterwards fixed it upon a shield, and, by shewing it, turned many persons into stone. Atlas was turned by the sight of it into the mountain in Mauritania of that name, because he rudely refused to entertain Perseus. When Medusa's head was cut off, the horse Pegasus sprang from the blood which was shed on the ground. He is so called from Πηγεῖν [*Pege*], a fountain, <sup>b</sup> because he was born near the fountains of the sea. This horse had wings; and flying over the mountain Helicon, he struck it with his hoof, and opened a fountain, which they called in Greek *Hippocrene*; and in Latin *Fons Cabbalinus*; that is, the horse fountain. But afterwards, while he drank at the fountain Pyrene in Corinth, where Bellerophon prepared himself for his expedition against the Chimæra, he was by him taken and kept.

Bellerophon's first name was Hippônus; <sup>c</sup> because he first taught the art of governing horses with a bridle; but when he had killed Bellerus, a king of Corinth, he was afterwards called Bellerophontes. This Bellerophon, the son of Glaucus, king of Ephyra, was

<sup>a</sup> Propert l. 2. Hygin. de Signis Cœlestibus, l. 2.

<sup>b</sup> Strabo, l. 8. <sup>c</sup> Ita dictus ab equis trœno regendis.

equally beautiful and virtuous; he resisted all the temptations whereby Sthenobæa, the wife of Prætus, enticed him to commit adultery. His denial provoked her so, that in revenge she accused the innocent stranger to her husband. Prætus, however, would not violate the laws of hospitality with the blood of Bellerophon, but sent him into Lycia, to his father-in-law Jobates, with letters, which desired him to punish Bellerophon as his crime deserved. Jobates read the letters, and sent him to fight against the Solymi, that he might be killed in battle; but he easily vanquished them; and in many other dangers to which he was exposed, he always came off conqueror. At last he was sent to kill the Chimæra; which he undertook and performed, when he had procured the horse Pegasus by the help of Neptune. <sup>a</sup> Wherefore Jobates admired the bravery of the youth, and gave him one of his daughters to wife, allotting him also a part of his kingdom. Sthenobæa killed herself when she heard this. This happy success so transported Bellerophon, that he endeavoured to fly upon Pegasus to heaven; for which Jupiter striking him with madness, he fell from his horse into a field called *Aleius Campus*; <sup>b</sup> because in that place Bellerophon wandered up and down blind to the end of his life; but Pegasus was placed among the stars. Some say that this was the occasion of the fable of the Chimæra: There was a famous pirate, who used to sail in a ship in whose prow was painted a lion, in the stern a dragon, and in the body of the ship a goat described; and this pirate was killed by Bellerophon, in a long-boat that was called *Pegasus*. From the letters which Bellerophon carried to Jobates, <sup>c</sup> comes the proverb *Bellerophon's letters*; when

<sup>a</sup> Homeri Iliad.

<sup>b</sup> Ab αλιω, erro.

χημματα, *Bellerophontis Literæ*, usitatius dictæ *Literæ Uria*.







any one carries letters, which he imagines are wrote in his favour, when they are sent to procure his ruin; and such letters are frequently called the *letters of Uriah*, for the same reason.

## C H A P. VII.

## ÆSCULAPIUS.

**M.** **W**HY are you so silent, Palæophilus? What employs your thoughts so long?

**P.** I was observing that <sup>a</sup> bearded old man that leans upon his jointed cane, and is adorned with a crown of laurel, and encompassed about with dogs. Pray, Sir, tell me his name, who is he, and what are his excellencies?

**M.** It is Æsculapius, <sup>b</sup> the god of the physicians and physic, and the son of Apollo and the nymph Coronis. He improved the art of physic, which was before little understood; and for that reason they accounted him a god. <sup>c</sup> Apollo shot the nymph his mother when she was with child of him; because she admitted the embraces of another young man after he had enjoyed her. But he repented after he had killed her, and opening her body, took out the child alive, and delivered him to be educated by the physician Chiron, <sup>d</sup> taught him his own art. The youth made so great a progress in it, that because he restored health to sick, and safety to those whose condition was desperate, he was thought to have a power of recalling the dead to life again. Whereupon Pluto, the king of hell, <sup>e</sup> complained to Jupiter very much that his

<sup>a</sup> Lucianus in Jove Trag.      <sup>b</sup> Cicero, leg. 2. Corn. Celsus.  
<sup>c</sup> Homer. in Hymn.      <sup>d</sup> Ovid. Met. 1.  
<sup>e</sup> Virg. Æn. 7.

nue was diminished, and his subjects taken from him by means of Æsculapius; and at length, by his persuasion, Jupiter killed him with a stroke of thunder.

He wears a crown of laurel, <sup>a</sup> because that tree is powerful in curing many diseases. By the knots in his staff is signified the difficulty of the study of physic. He hath dogs painted about him, and dogs in his temple; because many believe that he was born of uncertain parents, and exposed, and afterward nourished by a bitch. <sup>b</sup> Others say, that a goat, which was pursued by a dog, gave suck to the forsaken infant; and that the shepherds saw a lambent flame playing about his head, which was the prognostication of his future divinity. After that the Cyrenians used to offer a goat to him in the sacrifices; either because he was nourished by a goat, as was said, <sup>c</sup> or because a goat is always in a fever; and therefore a goat's constitution is very contrary to health. <sup>d</sup> Pluto says, that they used to sacrifice dunghil cocks to him, which is deemed the most vigilant of all birds; for of all virtues, principally wakefulness is necessary to a physician.

*P.* Where was he particularly worshipped?

*M.* At Epidaurus <sup>e</sup> first, where he was born: Afterward at Rome; because, when he was sent for thither, he delivered the city from a dreadful pestilence. For which reason, <sup>f</sup> a temple was dedicated to him in an island in the mouth of the Tiber, where he was worshipped under the form of a great serpent; for, when the Romans came to Epidaurus to transport the god from thence, a great serpent entered into the ship; and they, believing it to be Æsculapius, brought it to

<sup>a</sup> Vide Festum. <sup>b</sup> Lactant. de Fals. Relig. Pausan. in Corinth. <sup>c</sup> Didym. l. 3. apud Nat. <sup>d</sup> Com. in Phædone. <sup>e</sup> Liv. l. 45. et l. 10. Flori Epitome, l. 11. <sup>f</sup> Sucton. in Claud. c. 25.

Rome with them. Others tell the story thus: When the Romans were received by the people of Epidaurus with all kindness, and were carried into the temple of Æsculapius, the serpent, under whose image they worshipped that god, went voluntarily into the ship of the Romans.

I can tell you nothing of the children of Æsculapius, except their names. He had two sons called Machaon and Podalirius, both famous physicians, who followed Agamemnon, the general of the Grecians, to the Trojan war, and were very serviceable among the soldiers; and two daughters, <sup>a</sup> Hygiæa or Sanitas (though some think that this was not his daughter, but his wife), and Jaso.

*P.* Is there nothing remarkable concerning his master Chiron?

*M.* Since you ask, I will tell you, that he was a Centaur, and the son of Saturn and Phillyra; for, when Saturn embraced that nymph, he suddenly changed himself into a horse, <sup>b</sup> because his wife Ops came in. Phillyra was with child by him, and brought forth a creature, in its upper parts like a man, in its lower parts like a horse, and called it *Chiron*; who, when he grew up, betook himself into the woods; and there learning the virtue of herbs, he became a most excellent physician: For his skill in physic, and for his other virtues, which were many, he was appointed tutor to Achilles, instructed Hercules in astronomy, and taught Esculapius physic. At last, when he handled Hercules's arrows, one of them, dipped in the poisonous blood of the Lernæan hydra, fell upon his foot, and gave him a wound that was incurable, and pains that were intolerable; insomuch that he desired to die, but could not; because he was born of two immortal parents. Therefore at length the gods trans-

<sup>a</sup> Hygiæa significat sanitatem, et Jaso derivatur ab *ιασδαινα* sanare.

<sup>b</sup> Virg. Georg. l. 3.

lated him into the firmament, where he now remains ; for he became a constellation called *Sagittarius*, which is placed in the zodiac.

## C H A P. VIII.

### PROMETHEUS.

**P**ROMETHEUS, the son of Japetus, \* and the father of Deucalion, was the first (as we find in history) that formed a man out of clay ; which he did with such art and skill that Minerva was amazed, and proffered to procure any thing from heaven which would any ways complete his work. Prometheus answered, that he did not know what in heaven would be useful to him, since he had never seen heaven ; therefore Minerva carried him up to heaven, and showed him all that there was to be seen. He observed that the heat of the sun would be very useful in animating the man which he had formed ; wherefore he lighted a stick by the wheel of the sun's chariot, and carried it lighted with him to the earth. This theft displeased Jupiter so much, that he sent Pandora into the world to Prometheus with a box that was filled with all sorts of evils ; but Prometheus, fearing and suspecting the matter, refused to accept it ; but his brother Epimetheus was not so cautious ; for he took it, and opened it, and all the evils that were in it flew abroad among mankind. When he perceived what he had done, he immediately shut the box again, and by good fortune hindered hope from flying away, which stuck to the

\* Vide Claud. Panegy. de cons. Hon.

bottom of the box. You may remember how sweetly <sup>a</sup> Horace speaks of this theft of Prometheus.

Jupiter punished Prometheus in this manner: He commanded Mercury <sup>b</sup> to bind him to the mountain Caucasus; and then he sent an eagle to him there, which continually gnawed his liver. Yet some say, <sup>c</sup> that he was not punished because he stole fire from heaven, but because he had made woman, which, they say, is the most pernicious creature in the world.

To this Nicander adds another fable. <sup>d</sup> When mankind had received the fire of Prometheus, some ungratefully discovered this theft to Jupiter, who gave them the gift of perpetual youth. They put this gift upon an ass's back, that it might be brought to the earth. The ass in his journey was thirsty, and came to a spring to drink; but a water-serpent would not suffer him, unless the ass would give him the burden which he carried. The ass gave it him; and hence it comes to pass, that, when the serpent is old, he casts his skin, and seems to grow young again.

<sup>a</sup> Audax omnia perpeti  
Gens humana ruit per vetitum nefas.

Audax Japeti genus  
Ignem fraude mala gentibus intulit:

Post ignem ætheræa domo  
Subductum, macies et nova febrium

Terris incubuit cohors:  
Semotique prius tarda necessitas

Lethi corripuit gradum. Hor. Carm. l. i.

“ No pow’r the pride of mortals can controul:

“ Prone to new crimes, by strong presumption driv’n,

“ With sacrilegious hands Prometheus stole

“ Celestial fire, and bore it down from heav’n:

“ The fatal present brought on mortal race

“ An army of diseases; death began

“ With vigour then to mend his halting pace,

“ And found a most compendious way to man.”

<sup>b</sup> Hesiod. in Theogon. <sup>c</sup> Menander Poeta. <sup>d</sup> In Theocr.

Prometheus had been serviceable to Jupiter, for he discovered to Jupiter his father Saturn's conspiracy, and prevented the marriage of Jupiter and Thetis, which he foresaw would be fatal; wherefore Jupiter suffered Hercules to shoot the eagle, and set Prometheus at liberty.

This perhaps is the meaning of the fable: Prometheus (whose name is derived <sup>a</sup> from a word denoting foresight and providence) was a very prudent person: And because he reduced the men that were before rude and savage to the precepts of humanity, he was feigned from thence to have made men out of the dirt: And because he was diligent in observing the motions of the stars from the mountain Caucasus, therefore they said that he was chained there. To which they added, that he stole fire from the gods, because he invented the way of striking fire out of the flint; or was the first that discovered the nature of lightning. And, lastly, because he applied his mind to his study with great care and solicitude, <sup>b</sup> therefore they imagined an eagle preying upon his liver continually.

*P.* You said just now, that he was the father of Deucalion; did you mean him who repaired the race of mankind, which was almost extinct?

*M.* Yes, I mean the same Deucalion. When he reigned in Thessaly, there was so great a deluge, that the whole earth was overflowed by it, and all mankind entirely destroyed, excepting only Deucalion and Pyrrha his wife. Those two were carried in a ship upon the mountain Parnassus; and when the waters were abated, they consulted the oracle of Themis, to know by what means mankind should again be restored. The oracle answered, that mankind would be restored, "If they cast the bones of their great mother behind

Απο της προμηθειας, i. e. providentia. Pausan. in Eliac. Apol. l. 3.

“ them.” By *magna mater* the oracle meant the earth, and by her bones, the stones : Wherefore casting the stones behind their backs, a prodigious miracle ensued ; <sup>a</sup> for those stones that were thrown by Deucalion became men, and those that were thrown by Phyrra became women. The occasion of which fable was this : Deucalion and his wife were very pious, and by the example of their lives, and the sanctity of their manners, they softened the men and women, who before were fierce and hard like stones, into such gentleness and mildness, that they observed the rules of civil society and good behaviour.

## C H A P. IX.

## ATLAS.

P. **W**HO is he that sustains the heavens upon his shoulders ?

M. It is Atlas, king of Mauritania, the son of Japetus, and brother of Prometheus ; who was forewarned by an oracle, that he should be almost ruined by one of the sons of Jupiter, and therefore resolved to give entertainment to no strangers at all. At last Perseus (who was begotten by Jupiter) travelled by chance through Atlas’s dominions, and designed, in civility,

<sup>a</sup> ————— Saxa

Missa viri manibus faciem traxere virorum :

Et de fœmineo reparata est fœmina jactu.

Inde genus durum sumus, —

Et documenta damus qua simus origine nati.

Ovid. Met. I.

“ ————— And of the stones,

“ Those thrown by man the form of men endue,

“ And those were women which the woman threw :

“ Hence we a hardy race inur’d to pain ;

“ Our actions our original proclaim.”



to visit him. But the king excluded him the court ; which inhumanity provoked him so much, that putting his shield, which he carried with him, before the eyes of Atlas, and showing him the head of Medusa, he turned him into the mountain of his own name ; which is so high, that it is believed <sup>a</sup> to touch the heavens. Virgil makes mention of him <sup>b</sup> in the fourth book of his *Æneid*.

The reason why the poets feigned that Atlas sustained the heavens on his shoulders was this : Atlas was a very famous astronomer, and the first person who understood and taught the doctrine of the sphere ; and on the same account the poet tells us that his daughters were turned into stars.

*P.* How many daughters had he, and what were their names ?

*M.* By his wife Pleione <sup>c</sup> he had seven daughters, whose names were Electra, Halcyone, Cœleno, Maia, Asterope, Taygete, and Merope, and were called by one common name *Pleiades* ; and by his wife *Æthra*, <sup>d</sup> he had seven other daughters, and their names were Ambrosia, Endora, Pastheo, Coronis, Plexaris, Pytho, and Tyche ; and these were called by one common name, *Hyades*.

<sup>a</sup> Herodotus in Melpomene.

<sup>b</sup> — Jamque volans apicem et latera ardua cernit

Atlantis duri. cœlumque vertice fulcit :

Atlantis cinctum assidue cui nubibus atris

Piniferum caput, et vento pulsatur et imbri :

Nix humeros infusa tegit ; tum flumina mento

Præcipitant senis, et glacie riget horrida barba.

“ Now sees the top of Atlas as he flies,

“ Whose brawny back supports the starry skies :

“ Atlas, whose head with piny forests crown'd,

“ Is beaten by the winds, with foggy vapours bound :

“ Snows hide his shoulders ; from beneath his chin

“ The founts of rolling streams their race begin.”

<sup>c</sup> Ovid. *Fastorum* 5.

<sup>d</sup> Aratus in *Astron.*

P. Why are these daughters called Hyades?

M. From <sup>a</sup> a word which in the Greek language signifies to rain; because, when they rise or set, they cause great rain; and therefore the Latins called them <sup>b</sup> *Suculæ* (that is, swine), because the continual rain that they cause makes the road so muddy, that they seem to delight in dirt like swine. <sup>c</sup> Others derive their names from Hyas their brother, who was devoured by a lion. His sisters were so immoderately afflicted and grieved at his death, that Jupiter in compassion changed them into seven stars, which appear in the head of Taurus. And they are justly called Hyades, <sup>d</sup> because showers of tears flow from their eyes to this day.

P. Why were the daughters first mentioned called Pleiades?

M. Their name is derived from a Greek word signifying <sup>e</sup> sailing; for, when these stars arise, they portend good weather to navigators. Because they rise in <sup>f</sup> the spring-time, the Romans call them *Vergilia*: although others think that they are called Pleiades <sup>g</sup> from their number, because they never appear single, but altogether, except *Merope*, who is scarce ever seen, for she is ashamed that she married Sisyphus, a mortal man, when all the rest of the sisters married gods: <sup>h</sup> Others call this obscure star *Electra*, because she held her hands before her eyes, and would not look upon the destruction of Troy. The Hyades were

<sup>a</sup> Απο τῆ ὕδιν, i. e. pluerē.

Navita quas Hyades Graius ab imbre vocat.

“From rain the sailors call them *Hyades*.”

<sup>b</sup> *Suculæ*, quemadmodum eas Græci vocant ὕς, i. e. sues. Aulus Gell. l. 13. c. 9.

<sup>c</sup> Euripid. in Jove.

<sup>d</sup> Hesiodus in Theog. <sup>e</sup> Απο πῆ πλῆθιν, a navigando; commodum enim tempus navigationi ostendunt. <sup>f</sup> Vergiliæ dictæ, a verno tempore quo exoriuntur.

<sup>g</sup> Quasi πλειονίς, hoc est, plures, quod nunquam singulæ apparent, sed omnes simul.

<sup>h</sup> Ovid. Fast. 4.

placed among the stars, because they bewailed immoderately the death of their brother Hyas ; and the Pleiades were translated into heaven, because they incessantly lamented the hard fate of their father Atlas, who was converted into a mountain. But let us speak a little about their uncle Hesperus.

Hesperus was the brother of Atlas, and because he lived some time in Italy, that country was called anciently Hesperia from him. He frequently went up to the top of the mountain Atlas to view the stars : At last he went up, and came down from the mountain no more. This made the people imagine that he was carried up into heaven, whereupon they worshipped him as a god, and called a very bright star, from his name, *Hesperus*, *Hesper*, *Hesperugo*, *Vesper*, and *Vesperugo*, which is called the evening star, and sets after the sun : But, when it rises before the sun, it is called *φωσφορος* [*Phosphorus*] or Lucifer ; that is, the morning star. Farther, this Hesperus had three daughters, Egle, Prethusa, and Hesperethusa ; who, in general, were called the *Hesperides*. And it was said that, in their gardens trees were planted which bore golden fruit : These trees were guarded by a watchful dragon, that Hercules killed ; and he carried away the golden apples. Hence the phrase, <sup>a</sup> To give some of the apples of the Hesperides ; that is, to give a great and splendid gift.

mala Hesperidum

## C H A P. X.

ORPHEUS *and* AMPHION.

**Y**OU see Orpheus and Amphion are drawn in the same manner, and almost in the same colours, because they both excelled in the same art, namely, in music; in which they were so skilful, that by playing on the harp, they moved not only men, but beasts, and even stones.

Orpheus, the son of Apollo by Calliope the muse, with the harp that he received from his father, played and sang so sweetly, that he tamed wild beasts, stayed the course of rivers, and made whole woods follow him. <sup>a</sup> He descended with the same harp into hell, to recover from Pluto and Proserpine his wife Eurydice, who had been killed by a serpent, when she fled from the violence of Aristæus. And here he so charmed both the king and queen with the sweetness of his music, that they permitted his wife to return to life again upon this condition, that he should not look upon her till they were both arrived upon earth: But so impatient and eager was the love of Orpheus, that he could not perform the condition; wherefore she was taken back again into hell. Hereupon Orpheus resolved for the future to live a widower; and with his example alienated the minds of many others from the love of women. This so provoked the Mænades and Bacchæ, that they tore him in pieces: Though other authors assign another reason of his death, viz. that the women, by the instigation of Venus, were so inflamed with the love of him, that, striving to run into his embraces, and quarrelling with one another, which should have him, they tore him in pieces. His

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<sup>a</sup> Apoll. l. 1. Argo.

bones were afterward gathered by the muses, and reposed in a sepulchre, not without tears ; and his harp was made the constellation of Lyra.

Amphion was the son of Jupiter by Antiope. He received his lute and harp from Mercury ; and <sup>a</sup> with its sound moved the stones so regularly, that they composed the walls of the city of Thebes.

The fable may be thus interpreted : Orpheus and Amphion were so eloquent, that they persuaded those who lived a wild and savage life before, to embrace the rules and manners of civil society.

Arion is a proper companion for these two musicians ; and I wonder that his image is not in this place ; for he was a lyric poet of Methymna in the island of Lesbos, and gained immense riches by his art <sup>b</sup>. When he was travelling from Lesbos into Italy, his companions attempted to rob him of his wealth ; but having entreated the seamen to suffer him to play on his harp before they cast him into the sea, <sup>c</sup> he played so sweetly, that, when he had cast himself into the sea, a dolphin, drawn thither by the sweetness of his music, received him on his back, <sup>d</sup> and carried him to Tenedos. The dolphin for this kindness was carried into heaven, and made a constellation.

<sup>a</sup> Dictus et Amphion, Thebane conditor urbis,  
Saxa movere sono testudinis et prece blanda  
Ducere quo vellet. Horat. de Arte Poet.

<sup>b</sup> Amphion too, as story goes, could call

“ Obedient stones to make the Theban wall.

“ He led them as he pleas’d : The rocks obey’d,

“ And danc’d in order to the tunes he play’d.”

<sup>b</sup> Paus. in Bœotic.

<sup>c</sup> Herod. in Clio.

<sup>d</sup> Ille sedet, citharamque tenet, pretiumque vehendi  
Cantat, et æquoreas carmine mulcet aquas. Ov. Fast. 2.

“ He on his crouching back sits all at ease,

“ With harp in hand, by which he calms the seas,

“ And for his passage with a song he pays.”

## C H A P. XI.

## ACHILLES.

**A**CHILLES was the son of Peleus by Thetis. His mother plunged him in the Stygian waters when he was an infant, which made his whole body ever after invulnerable, excepting that part of his foot by which he was held when he was washed. Others say, that Thetis hid him in the night under a fire, <sup>a</sup> after she had anointed him in the day with ambrosia; whence at first he was called *Pyrisous*, because he escaped safe from the fire, and afterwards *Achilles*, <sup>b</sup> because he had but one lip, for he licked the ambrosia from his other lip, so that the fire had power to burn it off. Others again report, <sup>c</sup> that he was brought up by Chiron the Centaur; and fed, instead of milk, with the entrails of lions, and the marrow of boars and bears; so that by that means he received immense greatness of soul, and mighty strength of body. From him those who greatly excelled in strength were called *Achilles* <sup>d</sup>; and an argument is called *Achilleum*, when no objection can weaken or disprove it.

Thetis, his mother, had heard from an oracle, that he should be killed in the expedition against Troy. On the other hand, Calchas the diviner had declared, that Troy could not be taken without him. By the cunning of Ulysses he was forced to go; for when his mother Thetis hid him in a boarding school (in Gynecæo) in the island Scyros (one of the Cyclades), in the habit of a virgin, among the daughters of King Lycomedes, Ulysses discovered the trick; for he went thither in

<sup>a</sup> Apoll. 4. Argon. quasi sine labro.

<sup>b</sup> Ab α priv. et χεῖλος, labrum; <sup>c</sup> Apoll. 1. 3. Euripid. in Iphig.

<sup>d</sup> Gell. l. 2. c. 11.

the disguise of a merchant, and brought with him several goods to sell : The king's daughters, as is the temper of women, began to view and handle curiously the bracelets, the glasses, the necklaces, and other female ornaments. But Achilles, on the contrary, laid hold of the targets, fitted the helmets to his head, brandished the swords, and placed them to his side. Thus Ulysses plainly discovered Achilles from among the virgins, and compelled him to go to the war, after that Vulcan, by Thetis' entreaty, had given him impenetrable armour. Achilles, at Troy, killed Hector the son of Priamus, and was killed himself by Paris, by a trick of Polyxena : <sup>a</sup> And all the nymphs and muses are said to have lamented his death.

This Polyxena was the daughter of Priamus king of Troy, a virgin of extraordinary beauty. Achilles by chance saw her upon the walls of the city, fell in love with her, and desired to marry her : Priamus consented : They met in the temple of Apollo to solemnize the marriage ; where Paris, the brother of Hector, coming in privately, and lurking behind Apollo's image, suddenly shot Achilles with an arrow, in that part of his foot in which only he was vulnerable. After this Troy was taken, the ghost of Achilles demanded satisfaction for the murder, and the Grecians appeased him by offering the blood of Polyxena.

Lycophron. in Alexand.

## C H A P. XII.

## ULYSSES.

**U**LYSSES was so named, because when his mother was travelling, as some say, in the island of Ithaca, or, as others say, in Bœotia, she fell down on the <sup>a</sup> road, and brought him into the world. He was the son of Laertes and Anticlea. His wife was Penelope, a lady highly famed for her prudence and virtue. He was unwilling that the Trojan war should part him and his dear wife; wherefore, to avoid the expedition, he pretended to be mad, joining different beasts to the same plough, and sowing the furrows with salt. But this pretence was detected by Palamedes, who threw his infant son into the furrow, whilst Ulysses was ploughing, to see whether Ulysses would suffer the ploughshare to wound him or no. When he came where his son lay, he turned the plough another way, for fear of hurting him. This action showed him to be by no means mad; and his father consequently sent him to the war. He was of infinite service to the Greeks, by removing the obstacles which prevented them from taking the town they then besieged. He obtained the arrows of Hercules from Philoctetes, and brought them against Troy. He brought away the ashes of Laomedon, which were preserved upon the gate Scœa in Troy. He stole the Palladium from the same city. He killed Rhæsus king of Thrace, and took his horses, before they had taken the water of the river Xanthus. In which things the destiny of Troy was wrapped up.

<sup>a</sup> Græce *Ὀδυσσεύς*, ab *ὄδος* via; quod in ipsa via ejus mater iter faciens lapsa illum peperit. Vide Nat. Com. et Homerum in *Odyss.*



For if the Trojans had preserved them, the town could never have been conquered.

Afterward he contended with Ajax (the son of Telamon and Hesione, who was the stoutest of all the Grecians except Achilles) before judges, for the arms of Achilles. The judges were persuaded by the eloquence of Ulysses, gave sentence in his favour, and assigned the arms to him. This disappointment made Ajax mad, whereupon he killed himself, and his blood was turned into the violet.

When Ulysses departed from Troy to return home, he sailed backward and forward twenty years; for contrary winds and ill weather hindered him from coming home. In which time, 1. He put out the eye of Polyphemus with a fire-brand; and sailing from thence to Æolia, he obtained from Æolus all the winds which were contrary to him, and put them into leathern bags. His companions believing that the bags were filled with money, and not with wind, intended to rob him; wherefore, when they came almost to Ithaca, they untied the bags, and the winds gushed out, and blew him back to Æolia again. 2. When Circe had turned his companions into beasts, he first fortified himself against her charms with the antidote that Mercury had given him, and then ran into her cave with his sword drawn, and forced her to restore his companions their former shapes again. After which Circe and he were reconciled, and he had by her Teleginus. 3. He went down into hell, to know his future fortune from the prophet Teresias. 4. When he sailed to the islands of the Sirens, he stopped the ears of his companions, and bound himself with strong rope to the ship's mast, whereby he avoided the dangerous snares into which, by their charming voice, they led men. 5. And lastly, after the ship was broken and wrecked by the waves, he escaped by swimming, and came naked and alone to the port of Phæacia, where Nausica, the daughter of king Alcinous, found

him hid among the young trees, and entertained him civilly; and when his companions were found, and the ship refitted, he was sent asleep into Ithaca, where Pallas awaked him, and advised him to put on the habit of a beggar. Then he went to his neat-herds, where he found his son Telemachus; and from thence he went home in a disguise; where, after he had received several affronts from the woers of Penelope, by the assistance of the neat-herds, and his son, to whom he discovered himself, he set upon them, and killed them all, and then received his Penelope.

Penelope, the daughter of Icarus, was a rare and perfect example of chastity; for though it was generally thought that her husband Ulysses was dead, since he had been absent from her near twenty years, neither the desires of her parents, nor the solicitations of her lovers, could prevail on her to marry another man, and to violate the promises of constancy, which she gave to her husband when he departed. For, when many noblemen courted her, and even threatened her with ruin, unless she declared which of them should marry her, she desired that the choice might be deferred till she had finished that needlework about which she was then employed: But undoing by night what she had worked by day, she delayed them till Ulysses returned and killed them all. Hence came the proverb, <sup>a</sup> to weave Penelope's web; that is, to labour in vain, when one hand destroys what the other has wrought.

*Penelopes telam texere, i. e. inanem operam sumere.*  
Adag.

## C H A P. XIII.

## ORION.

**W**HAT was the birth of Orion?

*M.* Modesty will hardly let me tell you. However I will conceal nothing from you. They say that he was born from the urine of Jupiter, Neptune, and Mercury: For, when they travelled together, they were benighted, and forced to lodge in a poor man's cottage, whose name was Hircus. He entertained them handsomely as the meanness of his condition would suffer. Their entertainment pleased them so well that they promised to grant whatever he asked. He said, that he promised his wife when she died never to marry again, and yet that he extremely desired to have a son. This pious desire pleased the gods, and they consented to his request, and moistened the hide of an ox (on which they were entertained) with their urine, commanding him to bury it ten months: After which he dug it up, and found in it a new-born child, which from this occasion he called *Urion*, or *Orion*.

Orion, when young, was a constant companion of Diana: But because his love to the goddess exceeded the bounds of modesty, or because, as some say, he extolled the strength of his body very indecently, and boasted that he could out run and subdue the wildest and fiercest beasts, his arrogance greatly displeased the Earth; wherefore she sent a scorpion which killed him. He was afterwards carried to the heavens, and there made a constellation; which is thought to predict foul weather when it does not appear, and fair when it is visible; whence the poets call him *tempestuous* or *stormy Orion*.

\* *Nimbus* Orion. *Virg. Æn.* Nam *οριων* significat *turbo* unde etiam ipse nomen sumpsisse a nonnullis judicatur;





## C H A P. XIV.

## OSIRIS, APIS, and SERAPIS.

**O**SIRIS, Apis, and Serapis, are three different names of one and the same god, therefore they are not to be separated in our discourse.

Osiris was the son of Jupiter by Niobe, the daughter of Phoroneus. He was king of the Argives many years; but he was stirred up by the desire of glory to leave his kingdom to his brother Egialus; wherefore he sailed into Egypt, to seek a new name, and new kingdoms there. The Egyptians were not so much overcome by his arms, as obliged to him by his courtesies and great kindness toward them. After which he married Io, the daughter of Inachus, whom Jupiter formerly turned into a cow, as we said above: But, when by her distraction she was driven into Egypt, her former shape was again restored, and she married Osiris, and instructed the Egyptians in letters. Wherefore both she and her husband attained to divine honours, and were thought immortal by that people. But Osiris showed that he was mortal; for he was killed by his brother Typhon. Io (afterwards called *Isis*) sought him a great while, and when she had found him at last in a chest, she laid him in a monument in an island near to Memphis, which island is encompassed by that sad and fatal lake, the Styx. And because when she sought him she had used dogs, who by their excellent virtue of smelling might discover where he was hid, thence the ancient custom came, that dogs went first in an anniversary procession in honour of Isis. And the people carefully and religiously worshipped a god with

a dog's head, called *Anubis*; which god the poets commonly call <sup>a</sup> *Barker*, a god half a dog, or dog half a <sup>b</sup> man. He is also called <sup>c</sup> *Hermanubis*; because his sagacity is so great, that some think him to be the same with Mercury. But let us return to Osiris and Isis.

After the body of Osiris was interred, there appeared to the Egyptians a stately beautiful ox; the Egyptian thought it was Osiris, wherefore they worshipped it, and called it *Apis*, which in the Egyptian language signifies an ox. But because his body, after his death, was found shut up in a <sup>d</sup> chest, he was afterward from thence called *Sorapis*; and by the change of a letter, *Serapis*: as we shall see more clearly and particularly by and bye, when I have observed what Plutarch says, that Osiris was thought to be the sun. His name comes from *Os*, which in the Egyptian language signifies much, and *iris* an eye; and his image was a sceptre, in the top of which was placed an eye. So that Osiris signifies the same as *πολυοφθαλμος* [*Polyophthalmos*], many-eyed, which agrees very well to the sun, who seems to have so many eyes as he hath rays, by which he sees, and makes all things visible.

Some say that Isis is Pallas, others Terra, others Ceres, and many the moon; for she is painted sometimes <sup>e</sup> horned, as the moon appears in the increase, and wears black garments, because the moon shines in the night. In her right hand she held a cymbal, and in her left a bucket. Her head was crowned with the

<sup>a</sup> Latratorem, semicanem deum. Virg. *Æn.* 8. <sup>b</sup> Semi-hominem canem. Ovid. *Metam.* 9. Lucan. *seduli.* <sup>c</sup> Plut. in *Osiride.* Serv. in *Æn.* 8. <sup>d</sup> *Ζοφρος* significat arcam, in qua inventum est illius corpus inclusum. <sup>e</sup> *Κερασοφορος*, i. e. cornigera affingebatur, ad Lunæ crescentis similitudinem, et *Μελανροσολος*, nigris vestibus induta, quod luna luceat in tenebris. Vide Servium. *Æn.* 8.

feathers of a vulture ; for, among the Egyptians, that bird is sacred to Juno ; and therefore they adorned the tops of their porches with the feathers of a vulture. The priests of Isis, called after her own name *Isiaci*,<sup>a</sup> abstained from the flesh of swine and sheep ; they used no<sup>b</sup> salt to their meat, lest they should violate their chastity. <sup>c</sup> They shaved their heads, <sup>d</sup> they wore paper shoes, and a <sup>e</sup> linen vest, because Isis first taught the use of flax ; from whence she is called <sup>f</sup> *Linigera*, and also <sup>g</sup> *Inachis*, from Inachus, her father. By the name of Isis is usually understood wisdom. And accordingly, upon the pavement of the temple, there was this inscription : <sup>h</sup> “ I am every thing that hath been, and is, and shall be, nor hath any mortal opened my veil.”

By the means of this Isis, <sup>i</sup> Iphis, a young virgin of Crete, the daughter of Lygdus and Telethusa, was changed into a man. For, when Lygdus went a journey, he commanded his wife, who was then big with child, if she brought a daughter, that she should not educate her, but leave her exposed in the fields to perish by want. Telethusa brought forth, indeed, a daughter, but was very unwilling to lose her child ; therefore she dressed it in a boy’s habit, and called it Iphis, which is a common name to boys and girls. The father returned from his journey, and believed both his wife and his daughter, who personated a son : And, as soon as she was marriageable, her father, who still thought that she was a man, married

<sup>a</sup> Ælian. lib. de anim. Herodot. l. 2. <sup>b</sup> Plut. Symp. 5. c. 10. <sup>c</sup> Cœl. Rhodigin. 5. c. 12. <sup>d</sup> Herodot. l. 1. <sup>e</sup> Claud. 4. Hon. Cons. <sup>f</sup> Ovid. de Ponto El. 1. <sup>g</sup> Propert. l. 1. et 2. <sup>h</sup> Εγω ειμι παν το γιγονος, και ον, και εσομενν, και το εμον τεπλον υδεις των θνητων απικαλυψιν. Ego sum quicquid fuit, est, erit ; nec meum quisquam mortalium peplum retextit. Plut. in I. <sup>i</sup> Ovid. Metam. l. 9.



her to the beautiful Ianthe. They went to the temple to celebrate the marriage. The mother was mightily concerned; and, as they were going, she begged the favourable assistance of Isis, who heard her prayers, and changed the virgin Iphis into a most beautiful young man. Now let us come to Serapis and Apis again.

Though Serapis, of whose name we gave the etymology before, was the god of the Egyptians, yet he was worshipped at Greece, <sup>a</sup> and especially at Athens, <sup>b</sup> and also at Rome. Among different nations he had different names; for he was called sometimes <sup>c</sup> Jupiter Ammon, sometimes Pluto, Bacchus, Æsculapius, and sometimes Osiris. His name was reckoned abominable by the Grecians; <sup>d</sup> for all names of seven letters, ἑπταγράμματα [*Heptagrammata*] are by them esteemed infamous. Some say, that Ptolemy, the son of Lagus, procured the effigies of him at Pontus from the king of Sinops, and dedicated a magnificent temple to him at Alexandria. Eusebius calls him <sup>e</sup> prince of evil demons. A flask was placed <sup>f</sup> upon his head; and near him a creature with three heads; a dog's on the right side, a wolf's on the left side, and a lion's head in the middle. A snake with his fold encompassed them, whose head hung down unto the god's right hand, with which he bridled the terrible monster. There was besides, in almost all the temples where Serapis and Isis were worshipped, an image which pressed its lips with its finger. Varro says, the meaning of this was, that no one should dare to say that these gods had been men formerly; and the laws inflicted death upon him who said that Serapis was once a mortal man.

<sup>a</sup> Pausan. in Attic.      <sup>b</sup> Publ. Victor.

<sup>c</sup> Tacitus, l. 20. Plut. de Osiride.

<sup>d</sup> Porphyrius.      <sup>e</sup> Præp. Evangelica. lib. 4.

<sup>f</sup> Macrobius in Saturnal.

Apis, of whom we spake something above, <sup>a</sup> was king of the Argivi; and being transported from thence into Egypt, became Serapis, or the greatest of all the gods of Egypt. After the death of Serapis, the ox, that we mentioned a little before, succeeded in his place. <sup>b</sup> Pliny describes the form and quality of this ox thus: An ox, says he, in Egypt, is worshipped as a god. They call him Apis. He is thus marked; there is a white shining spot upon his right side, horns like the moon in its increase, and a node under its tongue, which they call Cantharis. His body, <sup>c</sup> says Herodotus, was all black: In his forehead he had a white, square, shining figure; the effigies of an eagle in his back; and, besides that Cantharis in his mouth, he had hair of two sorts in his tail. But Pliny goes on: "If he lives beyond an appointed period of time, they drown him in the priest's fountain; then the priests shave their heads, mourn and lament, and seek another to substitute in his room. When they have found one, he is brought by the priests to Memphis. He hath two chapels, which they call chambers, which are the oracles of the people; in one of which he foretels good, in the other ill. He gives answer in private, and takes meat from them that consult him. He refused meat from the hand of Germanicus Cæsar, who died not long after. He acts for the most part in secret: But when he pleases to appear publicly, the officers go before and clear the way; and a flock of boys attend him, singing verses to his honour. He seems to understand things, and to expect worship. Once a year a cow is shown unto him, who hath her marks (though different from his), and this cow is always both found and killed the same day." So far Pliny. To which Elian adds, "That the cow that conceived Apis, conceives

<sup>a</sup> August. de Civitate Dei, lib. 18.  
Nat. l. 8. c. 40.

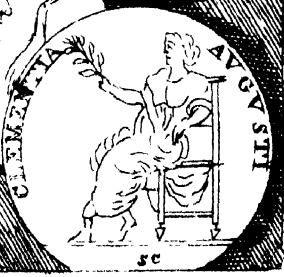
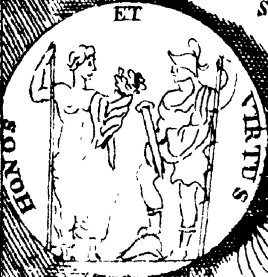
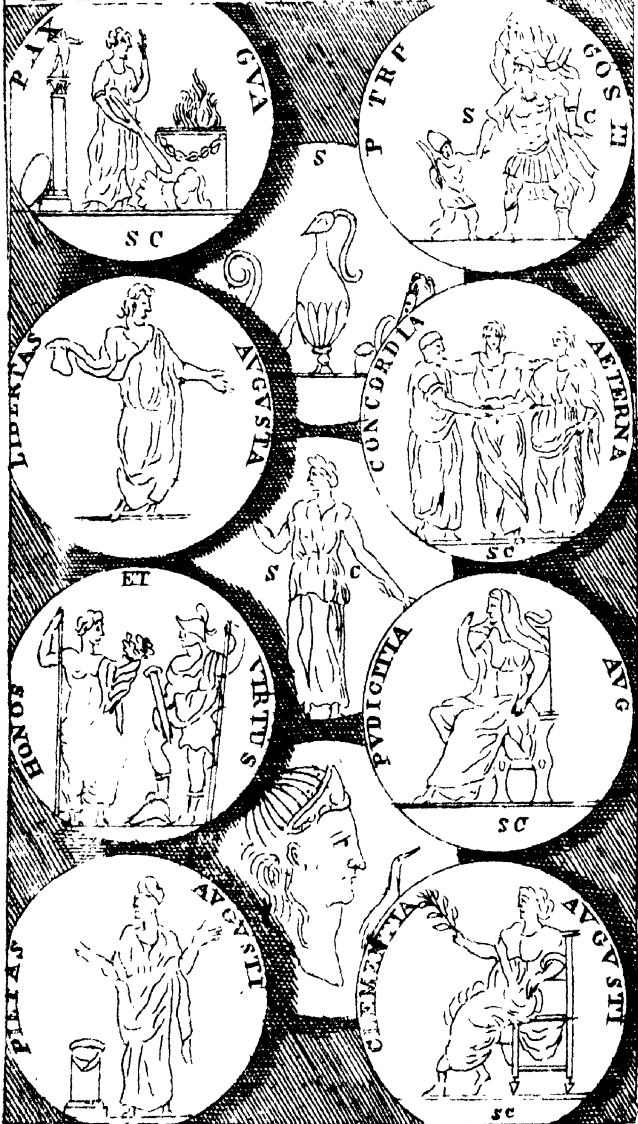
<sup>c</sup> Herodot. l. 3.

<sup>b</sup> Plin. in Hist.

“him not by a bull, but by lightning.” \* Cambyses, king of Assyria, gave no credit to these trifles; and struck Apis in the thigh with his sword, to show, by the wound’s bleeding, that he was no god: But his sacrilege did not pass (as they pretend) unpunished.

\* Epiphan. ap. Syr.





# A P P E N D I X.

OF THE

## V I R T U E S A N D V I C E S

WHICH HAVE BEEN DEIFIED.

*Of the GODDESSES that make the GODS.*

**T**HOSE goddesses (whose images are small, and all painted in one picture) are the Virtues; by whose favour not only the *dii adscriptitii*, but all the other gods besides, were advanced to heaven, and honoured with the utmost veneration. You see some Vices among them (for they had altars dedicated to them too), which, like shades, increase the lustre of the Virtues; whose brightness is doubled by the reflection of the colours. To both of them there are adjoining some gods, either favouring or opposing them. I shall say something briefly of them, according to my design.

## C H A P. I.

SECT. I. *The VIRTUES and GOOD DEITIES.*

**T**HE ancients not only worshipped the several species of virtues, but also Virtue herself, as a goddess. Therefore, first of her, and then of the others.

SECT. I. *VIRTUE and HONOUR.*

**V**IRTUE derives her name from *vir*, because virtue is the most manly ornament. <sup>a</sup> She was esteemed a goddess, <sup>b</sup> and worshipped in the habit of an elderly matron sitting upon a square stone. <sup>c</sup> M. Marcellus dedicated a temple to her, and placed another near it, that was dedicated to Honour. The temple of Virtue was the passage to the temple of Honour; by which was signified, that by virtue alone true honour is attained. The priests sacrificed to Honour with bare heads, and we usually uncover our heads when we see honourable and worthy men; and since honour itself is valuable and estimable, it is no wonder if such respect is shown in celebrating its sacrifices.

<sup>a</sup> Ciceronis *Quest. Tusc.* 2.      <sup>b</sup> August. 4. de *Civitate Dei*, c. 10.

<sup>c</sup> *Liv.* 1. 2.

## SECT. III. FAITH.

**F**IDES had a temple at Rome, near the Capitol, which <sup>a</sup> Numa Pompilius (as it is said) first consecrated to her. <sup>b</sup> Her sacrifices were performed without slaughter or bloodshed. The heads and hands of the priests were covered with a white cloth when they sacrificed, because faith ought to be close and secret. Virgil calls her <sup>c</sup> *Cana Fides*, either from the candour of the mind, from whence fidelity proceeds, or because faith is chiefly observed by aged persons. The symbol of this goddess was a white dog, which is a faithful creature. <sup>d</sup> Another symbol of her was two hands joined, or two young ladies shaking hands. For, <sup>e</sup> “by giving the right hand, they engaged their faith for their future friendship.”

## SECT. IV. HOPE.

**H**OPE had a temple at Rome, in the herb-market, which was unfortunately burnt down with lightning. <sup>f</sup> Giraldus says, that he hath seen her effigy in a golden coin of the Emperor Adrian. She was described in the form of a woman standing, her left hand lightly held up the skirts of her garments, she leaned on her elbow, and in her right hand held a plate, on which was placed a *ciberium* (a sort of cup), shaped like a flower, with this inscription, *SPES P. R.* “The hope of the people of Rome.”

<sup>a</sup> Cicero de Officiis.<sup>b</sup> Dion. Halicarn. l. 2.<sup>c</sup> Servius in *Æneid.* 1. and 8.<sup>d</sup> Statius, *The-*<sup>e</sup> *baid.* 1. <sup>c</sup> *Dextra data fidem futuræ amicitie sanciebant.* Liv. 1. 21.<sup>f</sup> Syntagm. l. 1.



We have already related in what manner Hope was left and preserved in the bottom of Pandora's box.

#### SECT. V. JUSTICE.

**J**USTICE was described like a virgin with a piercing stedfast eye, a severe brow, her aspect awful, noble, and venerable. Among the Egyptians, Alexander says, that she has no head; and that her left hand was stretched forth and open. The Greeks called her *Astræa*, as we said before.

#### SECT. VI. PIETY.

**P**IETY had a chapel dedicated to her at Rome by Atilius the duumvir, in the place where that woman lived who fed her mother in prison with the milk of her breasts. The story is this: <sup>a</sup> "The mother was punished with imprisonment; her daughter, who was an ordinary woman, then gave suck; she came to the prison frequently, and the goaler always searched her, to see that she carried no food to her mother. At last she was found giving suck to her mother with her breasts. This extraordinary piety of the daughter gained the mother's freedom; and they both were afterwards maintained at the public charge while they lived; and the place was consecrated to the goddess Piety." There is a like example in the <sup>b</sup> Grecian history, of a woman who by her breasts nourished Cymon, her aged father, who was imprisoned, and supported him with her own milk.

<sup>a</sup> Plin. Hist. Nat. l. 7. c. 36.  
lib. 3.

<sup>b</sup> Valerius Maximus,

## SECT. VII. MERCY.

**T**HE Athenians erected an altar to *Misericordia*, Mercy ; <sup>a</sup> where was first established an asylum, a place of common refuge to the miserable and unfortunate. It was not lawful to force any one from thence. When Hercules died, <sup>b</sup> his kindred feared some mischief from those whom he had afflicted ; wherefore they erected an asylum, or temple of mercy, at Athens.

## SECT. VIII. CLEMENCY.

**N**OTHING memorable occurs concerning the goddess Clemency, unless that there was a temple erected to *Clementia Cæsaris*, the clemency of Cæsar, as we read in <sup>c</sup> Plutarch.

## SECT. IX. CHASTITY.

**T**WO temples at Rome were dedicated to Chastity ; the one to Pudicitia Patricia, which stood in the Ox-market ; and the other to Pudicitia Plebeia, built by Virginia, the daughter of Aulus : For when she, who was born of a patrician family, <sup>d</sup> had married a plebeian, the noble ladies were mightily incensed, and banished her from their sacrifices, and would not suffer her to enter into the temple of Pudicitia, into which senatorian families were only permitted entrance. A quarrel arose hereupon among the women,

<sup>a</sup> Pausan. in Attic.

<sup>c</sup> In Vita Cæsaris.

<sup>b</sup> Serv. in ÆN. 8.

<sup>d</sup> Liv. l. 10.

and a great breach was made between them. Hereupon Virginia strove by some extraordinary action to blot out the disgrace which she had received; and therefore she built a chapel in the long street where she lived, and adorned it with an altar, to which she invited the plebeian matrons; and complaining to them that the ladies of quality had used her so barbarously, "I dedicate," says she, "this altar to Pudicitia Plebeia; and I desire of you that you will as much adore chastity, as the men do honour; that this altar may be followed by purer and more chaste votaries, than the altar of Pudicitia Patricia, if it be possible." Both these altars were revered almost with the same rites; and no matron but of approved chastity, and who had been but once married, had leave to sacrifice here. It is besides said in history, that the women who were contented with one marriage, were usually rewarded with <sup>a</sup> a crown of chastity.

#### SECT. X. TRUTH.

**T**RUTH, the mother of virtue, <sup>b</sup> is painted in garments as white as snow; her looks are serene, pleasant, courteous, chearful, and yet modest; she is the pledge of all honesty, the bulwark of honour, and the light and joy of human society. <sup>c</sup> She is commonly accounted the daughter of Time and Saturn; because truth is discovered in the course of time; But Democritus feigns that she lies hid in the bottom of a well.

<sup>a</sup> Corona pudicitiae. Val. Max. l. 2. de Institut. lost. in Heroic. et Amp.

<sup>b</sup> Phi-

<sup>c</sup> Plut. in Quest.

## SECT. XI. MENS.

**G**OOD sense or understanding (*Mens*) was made a goddess by the Romans, <sup>a</sup> that they might obtain a sound mind. <sup>b</sup> An altar was built to her in the Capitol by M. Æmilius. <sup>c</sup> The Prætor Atilius vowed to build a chapel to her; which he performed, when he was upon that account created Duumvir.

## SECT. XII. CONCORD.

**W**E shall find, by <sup>d</sup> the concurrent testimony of authors, that the goddess Concordia had many altars at several times dedicated to her; especially, she was worshipped by the ancient Romans. Her image held a bowl in her right hand, and a horn of plenty, or a sceptre, from which fruit seemed to sprout forth, in her left. <sup>e</sup> The symbol of her was two right hands joined together, and a pomegranate.

## SECT. XIII. PEACE.

**P**AX was honoured heretofore at Athens with an altar, <sup>f</sup> as Plutarch tells us. At Rome she had a most magnificent temple in the Forum, begun by Clodius and finished by Vespasian; <sup>g</sup> which was afterward consumed in a fire under the Emperor Commodus.

<sup>a</sup> Aug. l. 2. c. 21.

<sup>b</sup> Cicero de Nat. Deorum, 2.

<sup>c</sup> Liv. 22. et 73.

<sup>d</sup> Liv. lib. 9. Plut. in C. Gracch.

Suct. in Tib.

<sup>e</sup> Lil. Gyrald. Syntagm. 1.

<sup>f</sup> Plut.

in Cimon.

<sup>g</sup> Plut. in Herodot. l. 2.

She was described in the form of a matron, holding forth ears of corn in her hands, and crowned with olives and laurel, or sometimes roses. Her particular symbol was a *caduceus*, a white staff, borne by ambassadors when they go to treat of peace.

#### SECT. XIV. HEALTH.

**T**HE goddess *Salus* was so much honoured by the Romans, that anciently several holy days were appointed in which they worshipped her. <sup>a</sup> There was a gate at Rome called *Porta Salutaris*, because it was near to the temple of *Salus*. Her image was the figure of a woman sitting on a throne, and holding a bowl in her right hand. Near her altar stood a snake twining round it, and lifting up his head toward it. The *augurium Salutis* was heretofore celebrated in the same place; which was intermitted for some time, and renewed again by Augustus. <sup>b</sup> It was a kind of divination, by which they begged leave of the gods that the people might pray for peace; as though it was unlawful to pray for it before they had leave. A day in every year was set apart for that purpose, upon which none of the Roman armies might either march or en-

#### SECT. XV. FIDELITY.

**F**IDELITY, <sup>c</sup> says St Augustin, had her temple and altar, and sacrifices were performed to her. They represented her like a venerable matron sitting upon a throne, holding a <sup>d</sup> white rod in her right hand, and a great horn of plenty in her left.

<sup>a</sup> Macrob. Saturn. 1. c. 1.  
 Politian. Miscel. c. 12.  
 .18.

<sup>d</sup> Caduceus,

<sup>b</sup> Dion. l. 27. Aug.  
<sup>c</sup> Aug. de Civ. Dei. l. 4.

## SECT. XVI. LIBERTY.

**A**S the Romans were, above all things, careful of their liberty, especially after the expulsion of the kings, when they set themselves at liberty, <sup>a</sup> so they built a temple to Liberty, among the number of their other goddesses. And Cicero tells us, that Clodius consecrated his house to her.

## SECT. XVII. MONEY.

**T**HE Romans invoked *Pecunia* as a goddess, that they might be rich, and worshipped the god *Æsculanius*, and his son *Argentinus*, that they might have plenty of brass and silver. They esteemed *Æsculanius* the father of *Argentinus*, because brass money was used before silver. “And I wonder,” <sup>b</sup> says St Augustin, “that *Aurinus* was not made a god after *Argentinus*, because silver money was followed by *gold*.” To this goddess, Money, O how many apply their devotions to this day! what vows do they make, and at what altars do they importune, that they may fill their coffers! “If you have those gods,” <sup>c</sup> says Menander, “if you have silver and gold at home, ask whatever you please, you have it; the very gods themselves will be at your service.”

<sup>a</sup> Lil. Gyrald.

<sup>b</sup> *Miror autem quod Argentinus non genuit Aurinum, quia et aurea pecunia subsecuta est.* Aug. de Civit. Dei, l. 4. c. 21.

<sup>c</sup> *Hos deos Aurum et Argentum si domi habeas, quicquid voles, roga, tibi omnia aderunt, ipsis habebis vel ministrantes deos.* Menander ap. Stob. or. de laude auri.

## SECT. XVIII. MIRTH.

**L**YCURGUS erected an image among the <sup>a</sup> Lacedæmonians to the god *Risus*. The Thessalonians of Hypata every year sacrificed to him with great jollity.

SECT. XIX. *The GOOD GENIUS.*

**T**HE god <sup>b</sup> Bonus Genius had a temple in the way that leads to the mountain Mænalus, as says Pausanias. And at the end of the supper, they offered a cup to him filled with wine and water; which was called <sup>c</sup> the *grace cup*. Some say the cup had more water than wine; others say the contrary.

## C H A P. II.

SECT. I. *The VICES and EVIL DEITIES.*

**I** CALL those *evil deities* which oppose our happiness, and many times do us mischief. And first, of the vices to which temples have been consecrated.

## SECT. II. ENVY.

**E**nvy is a goddess, appears by the confession of Pallas, who owned that she was assisted by her to infect a young lady, called Aglauras, with

<sup>a</sup> Plut. in Lycurgo.

<sup>c</sup> *ἄρατος ποτήριον, poculum boni Genii.*

her poison. Ovid describes the <sup>a</sup> house where she dwells in a very elegant verse ; and afterwards gives a most beautiful description of <sup>b</sup> Envy herself.

<sup>a</sup> Protinus Invidiæ nigra squalentia tabo  
Tecta petit : domus est in imis vallibus antri  
Abbita, sole carens, nec ulli pervia vento ;  
Tristis, et ignavi plenissima frigoris, et quæ  
Igne vacet semper, caligine semper abundet. Met. l. 2.

“ Then straight to Envy’s cell she bends her way,  
“ Which all with putrid gore infected lay ;  
“ Deep in a gloomy cave’s obscure recess,  
“ No beams could e’er that horrid mansion bless ;  
“ No breeze e’er fann’d it ; but about it roll’d  
“ Eternal woes, and ever lazy cold :  
“ No spark shone there, but everlasting gloom.  
“ Impenetrably dark obscur’d the room.”

<sup>b</sup> Pallor in ore sedet, macies in corpore toto,  
Nusquam recta acies, livent rubigine dentes,  
Pectora felle virent, lingua est suffusa veneno,  
Risus abest, nisi quem visi movere dolores.  
Nec fruitur somno vigilantibus excita curis,  
Sed videt ingratos, intabescitque videndo  
Successus hominum : carpitque et carpitur una,  
Suppliciumque suum est. — —

“ A deadly paleness in her cheeks was seen,  
“ Her meagre skeleton scarce cas’d with skin ;  
“ Her looks awry ; and everlasting scowl  
“ Sits on her brows ; her teeth deformed and foul.  
“ Her breast had gall more than her breast could hold :  
“ Beneath her tongue black clots of poison roll’d :  
“ No smiles e’er smooth’d her furrow’d brows, but those  
“ Which rise from common mischiefs, plagues, and woes,  
“ Her eyes mere strangers to the sweets of sleep,  
“ Devouring spite for ever waking keep.  
“ She sees blest men with vast successes crown’d,  
“ Their joys distract her, and their glories wound :  
“ She kills abroad, herself’s consum’d at home,  
“ And her own crimes are her perpetual martyrdom.”



SECT. III. CONTUMELY *and* IMPUDENCE.

**T**HE vices Contumely and Impudence, were both adored as deities by the <sup>a</sup> Athenians: And particularly it is said, they were represented by a partridge; which is esteemed a very impudent bird.

## SECT. IV. CALUMNY.

**T**HE same people erected an altar to Calumny. <sup>b</sup> Apelles painted her thus: <sup>c</sup> There sits a man with great and open ears inviting calumny, with his hand held out, to come to him: And two women, Ignorance and Suspicion, stand near him. Calumny breaks out in a fury; her countenance is comely and beautiful; her eyes sparkle like fire, and her face is inflamed with anger; she holds a lighted torch in her left hand, and with her right twists a young man's neck, who holds up his hands in prayer to the gods. Before her goes Envy, pale and nasty: On her side are Fraud and Conspiracy: Behind her follows Repentance, clad in mourning, with her clothes torn; who turns her head backward, as if she looked for Truth, who comes slowly after.

<sup>a</sup> Pausanias in Attic. Cic. de leg. 2. Theophrastus de leg.

<sup>b</sup> Idem apud Diogen.

<sup>c</sup> Lucian. lib. de non temere credendis calumniis.

## SECT. V. FRAUD.

**F**RAUD <sup>a</sup> was described with a human face, and with a serpent's body: In the end of her tail was a scorpion's sting: She swims through the river Cocytus, and nothing appears above water, but her head.

## SECT. VI. DISCORD.

**P**etronius Arbiter, where he treats of the civil war between Pompey and Cæsar, has given a <sup>b</sup> beautiful description of the goddess Discordia.

<sup>a</sup> Bocat. in Gen. Deor.

<sup>b</sup> Intremuere tubæ, ac scisso Discordia crine  
Extulit ad superos Stygium caput. Hujus in ore  
Concretus sanguis contusaque lumina flebant;  
Stabant ærata scabra rubigine dentes;  
Tabo lingua fluens, obsessa draconibus ora;  
Atque inter toto laceratam pectore vestem,  
Sanguineam tremula quatiebat lampada dextra.  
“The trumpets sound, and with a dismal yell  
“Wild Discord rises from the vale of hell:  
“From her swell'd eyes there ran a briny flood,  
“And clotted gore upon her visage stood:  
“Around her head serpentine elf-locks hung,  
“And screams of blood flowed from her sable tongue:  
“Her tatter'd clothes her yellow skin betray,  
“ (An emblem of the breast on which they lay),  
“And brandish'd flames her trembling hand obey.”

## SECT. VII. FURY.

**F**URY is described sometimes chained, sometimes raging and revelling, with her chains broke ; but <sup>a</sup> Virgil chooses to describe her bound in chains, although <sup>b</sup> Petronius describes her at liberty, unbound.

## SECT. VIII. FAME.

<sup>c</sup> **P**AUSANIAS and <sup>d</sup> Plutarch say, that there were temples dedicated to Fame. <sup>e</sup> She is finely and delicately described by Virgil, in the fourth book of his *Æneids*.

<sup>a</sup> ——— Furor impius in

Sæva sedens super armâ, et centum vinctis ahenis  
Post tergum nodis, fremit horridus ore cruento. *Æn. I.*

“ ——— Within sits impious war

“ On cursed arms bound with a thousand chains,

“ And horrid with a bloody mouth complains.”

<sup>b</sup> ——— Furor, abruptis, ceu liber, habenis

Sanguineum late tollit caput ; oraque mille

Vulneribus confossa cruenta casside velat.

Hæret detritus lævæ Mavoritius umbo

Innumerabilibus telis gravis, atque flagrantî

Stipite dextra minax terris incendia portat.

“ Disorder’d rage, from brazen fetters freed,

“ Ascends to earth with an impetuous speed :

“ Her wounded face a bloody helmet hides,

“ And her left arm a batter’d target guides,

“ Red brands of fire, supported in her right,

“ The impious world with flames and ruin fright”

<sup>c</sup> Pausanias in Atticis. <sup>d</sup> Plut. in Camillo.

<sup>e</sup> Fama, malum quo non aliud velocius ullum,

Mobilitate viget, viresque acquirit eundo.

Parva metu primo ; mox sese attollit in auras,

Ingrediturque solo, et caput inter nubila condit.

Illam Terra parens, ira irritata deorum,  
Extremam, ut perhibent, Cæo Enceladoque sororem  
Progenuit, pedibus celerem et pernicipibus alis :  
Monstrum horrendum, ingens, cui quot sunt corpore plumæ,  
Tot vigiles oculi subter, mirabile dictu !  
Tot linguæ, totidem ora sonant, tot subrigit aures.  
Nocte volat cæli medio, terræque per umbram,  
Stridens, nec dulci declinat lumina somno.  
Luce sedet custos aut summi culmine tecti,  
Turribus aut altis, et magnas territat urbes,  
Terni ficti pravique tenax, quam nuncia veri.

*Æn. 4.*

“ Fame, the great ill, from small beginnings grows,  
“ Swift from the first, and every moment brings  
“ New vigour to her flight, new pinions to her wings.  
“ Soon grows the pigmy to gigantic size,  
“ Her feet on earth, her forehead in the skies.  
“ Enrag’d against the gods, revengeful Earth,  
“ Produc’d her last of the Titanian birth.  
“ Swift is her walk, more swift her winged haste :  
“ A monstrous phantom, horrible and vast :  
“ As many plumes as raise her lofty flight,  
“ So many piercing eyes enlarge her sight :  
“ Millions of op’ning mouths to Fame belong,  
“ And ev’ry mouth is furnished with a tongue,  
“ And round with list’ning ears the flying Plague is hung. }  
“ She fills the peaceful universe with cries ;  
“ No slumbers ever close her wakeful eyes :  
“ By day from lofty towers her head she shows,  
“ And spreads thro’ trembling courts disastrous news.  
“ With court-informers, haunts, and royal spies,  
“ Things done relates, not done she feigns, and mingles  
truth with lies.  
“ Talk is her business, and her chief delight  
“ To tell of prodigies, and cause affright.

## SECT. IX. FORTUNE.

**W**HY was Fortune made a goddess, says <sup>a</sup> St Augustin, since she comes to the good and the bad without any judgment ! She is so blind, that without distinction she runs to any body ; and many times she passes by those that admire her, and sticks to those that despise her : So that <sup>b</sup> Juvenal had reason to speak in the manner he does to her. Yet the temples that have been consecrated to her, and the names which she has had, are innumerable ; the chief of them I will point out to you.

She was styled *Aurea*, or *Regia Fortuna* ; and <sup>c</sup> an image of her so styled was usually kept in the emperor's chamber, and when one died, it was removed to the palace of his successor.

She was worshipped in the capitol under the <sup>d</sup> title of *bona* ; and in the Esquilia under the title of *Mala*.

Servius Tullius had in his court a chapel dedicated to <sup>e</sup> *Fortuna Barbata* : She was called *Brevis*, or *Parva*, in the same place.

She is called also *Cæca*, Blind. Neither is she only, says <sup>f</sup> Cicero, blind herself, but she many times makes those blind that enjoy her.

In some inscriptions she is called <sup>g</sup> *Conservatrix*.

The prætor Q. Fulvius Flaccus, in Spain, when the last battle was fought with the Celtiberi, vowed <sup>a</sup>

<sup>a</sup> Aug. de Civit. l. 1. c. 18.

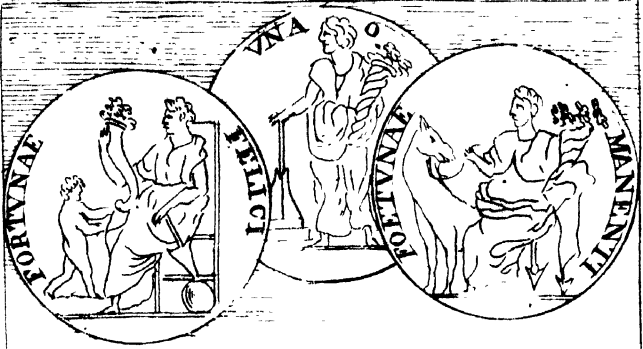
<sup>b</sup> Nullum numen abest si sit prudentia : sed te Nos facimus, Fortuna, deam, cæloque locamus. Sat. 20.

<sup>c</sup> Fortune is never worshipped by the wise,

<sup>d</sup> But she, by fools set up, usurps the skies.

<sup>e</sup> Spart. in Severo Gyr. Syntagm. 15. <sup>d</sup> Plin. et Cic.

<sup>f</sup> Plut. in Quest. <sup>f</sup> De Amicitia. <sup>g</sup> Ap. Gyr. Synt. 15.





chapel to <sup>a</sup> *Fortuna Equestris*, because he in the battle commanded the bridles to be taken off the horses, that they might run upon the enemy with the greater force, and violence, whereby he got the victory.

*Fors Fortuna*, or <sup>b</sup> *Fortis Fortuna*, was another of her names: and she was worshipped by those who lived without any art or care at all.

She had a chapel near the temple of *Venus*, where she was called <sup>c</sup> *Mascula*, and <sup>d</sup> *Virilis Masculina*.

She was called <sup>e</sup> *Muliebris*, because the mother and the wife of *Coriolanus* saved the city of *Rome*. And when her image was consecrated in their presence, <sup>f</sup> it spoke these words twice, “Ladies, you have dedicated me as you should do.” <sup>g</sup> Yet it was not lawful for all matrons to touch this image, but for those only who had not been married twice.

*Mammosa*, either from her shape, or because she supplies us with plenty.

*Servius Tullius* dedicated a temple to *Fortuna Obsequens*, because she obeys the wishes of men. The same prince worshipped her and built her chapels, where she was called by these following titles:

*Primigenia*, <sup>h</sup> because both the city and the empire received their origin from her.

*Privata*, or <sup>i</sup> *Propria*: She had a chapel in the court, which that prince used so familiarly, that she was thought to go down through a little window into his house.

Her temple at *Præneste*, <sup>k</sup> from whence she was called *Prænestina*, was more famous and notable than all the rest, because very true oracles were uttered there.

<sup>a</sup> Vide Livium. l. 41. 42. <sup>b</sup> Consule eundem Livium, l. 27. <sup>c</sup> Plutarch de Fort. Roman. <sup>d</sup> Ovid. Fastor l. 4. <sup>e</sup> Dion. l. 8. <sup>f</sup> Rite me, Matronæ, dedicastis. Augustin. l. 4. c. 19. Val. Max. l. 2. c. 8. <sup>g</sup> Serv. in 4. Æneid, 8. <sup>h</sup> Plutarch. <sup>i</sup> Ibid. <sup>k</sup> Liv. l. 52. Sueton. in Domit. c. 15.



Domitian consecrated a temple to <sup>a</sup> *Fortuna Redux*.

In ancient inscriptions she is named <sup>b</sup> *Stata*.

To <sup>c</sup> *Virgo Fortuna* the little coats of the young girls were presented.

Lastly, she was called <sup>d</sup> *Viscata* or *Viscosa*, because we are caught by her as birds are caught by birdlime: in which sense Seneca says, <sup>e</sup> “kindnesses are birdlime.”

## SECT. X. FEVER.

**F**EBRIS (Fever) had her altars and temples in the palace. <sup>f</sup> She was worshipped that she should not hurt: And for the same reason they worshipped all the other gods and goddesses of this kind.

Fear and Paleness were supposed to be gods <sup>g</sup>, and worshipped by Tullus Hostilius, <sup>h</sup> when in the battle between the Romans and the Veientes it was told him, that the Albans had revolted, and the Romans grew afraid and pale; for, in this doubtful conjuncture, he vowed a temple to *Palor* and *Pavor*.

The people of Gadara <sup>i</sup> made Poverty and Art goddesses, because the first whets the wit for the discovery of the other.

Necessity and Violence had their chapels upon the *Acro-Corinthus*, but it was a crime to enter into it.

M. Marcellinus dedicated a chapel to *Tempesta*, without the gate of *Capena*, after he had escaped a severe tempest in a voyage to the island of Sicily.

<sup>a</sup> Mart. l. 8.                      <sup>b</sup> Apud Gyrard.

<sup>c</sup> Arnobius 2. adversus Gentes.

<sup>d</sup> Plutarch. de Quæst.            <sup>e</sup> Beneficia sunt viscosa. See  
Seneca de Beneficiis.

<sup>f</sup> Cic. 3. de Nat. et de Leg. 2.

<sup>g</sup> Augustin. l. 4. c. 18.            <sup>h</sup> Liv. l. 1.

<sup>i</sup> Arian. apud Gyr. Syntagm. l. 4.

## SECT. XI. SILENCE.

**B**OOTH the Romans and Egyptians worshipped the gods and goddesses of Silence. The Latins particularly worshipped <sup>a</sup> Angeronia and Tacita, whose image (they say) stood upon the altar of the goddess Volupia, with its mouth tied up and sealed, <sup>b</sup> because they, who endure their cares with silence and patience, do by that means procure to themselves the greatest pleasure.

The Egyptians worshipped Harpocrates, as the god of silence, <sup>c</sup> after the death of Osiris. He was the son of Isis. They offered the first fruits of the lentils and pulse to him. They consecrated the tree Persa to him, because the leaves of it were shaped like a tongue, and the fruit like a heart. He was painted naked and the figure of the boy, crowned with an Egyptian mitre, which ended at the points as it were in two buds: He held in his left hand a horn of plenty, whilst a finger in his right hand was upon his lip, thereby commanding silence.

And therefore I say no more; neither can I better be silent, than, when a god commands me to be so: How vain have I been, and troublesome to you Palæophilus? I acknowledge my fault, and shall say no more for shame.

*P.* But I must not be silent; for, dearest sir, your extraordinary civility to me, as well as your great merit, commands me at all times to speak and write of you with honour, and to express my gratitude as much as I can that way, if I am not so able to do it another.

<sup>a</sup> Macrobius Sat. Plut. in Numa. Plin l. 3    <sup>b</sup> Quod qui suos angores (unde Angeronia dicta est) æquo animo ferunt, perveniunt ad maximam voluptatem.    <sup>c</sup> Epiph. 3. contra Hereses.

## I N D E X,

*Referring to the principal Matters contained in  
this Book.*

- A**BEONA, or Adeona, a guardian goddess to grown persons, 290
- Absyrtus, torn in pieces by his sister Medea, 305
- Achclous, turns himself into a serpent, then into a bull; in which shape he is conquered by Hercules, 302
- Acheron, one of the infernal rivers, 248
- Achilles, his birth and education, 329. Invulnerable, save only in the foot, *ibid.* Hid by his mother to prevent his going to Troy, and discovered by Ulysses, *ibid.* Kills Hector, and is himself killed by Paris, 330
- Acidalia, one of the titles of Venus, 112
- Aconitum, wolf's bane, grew first out of the vomit of Cerberus, 300
- Actæon, turned into a deer by Diana, and torn in pieces by his own dogs, 210
- Adonis, Venus's gallant, killed by a boar, and by Venus turned into the flower Anemone, 126
- Adrastæa, the same with Nemesis, one of the goddesses of justice, 195
- Adscriptitii Dii, gods of the lower rank and dignity, 7
- Æacus, one of the infernal judges, 262
- Æcastor, an oath only used by women, as Heracle was used only by men, 311

- Ædèpol, an oath used both by men and women, 312  
 Ægeon, one of the giants, 265  
 Ægeus, drowns himself in the sea, which from him was af-  
 terward called the Ægean sea, 306  
 Ægis, Jupiter's shield, described, 13  
 Ægina, debauched by Jupiter in the shape of fire, 15  
 Aëlo, one of the Harpies, 271  
 Æolus, the god of the winds, 164  
 Æsculapius, his birth, education, and wonderful skill in  
 physic, restores the dead to life, 317. Jupiter, on Plu-  
 to's complaint, strikes him dead with thunder, 318. He  
 is worshipped as a god, *ibid.* His children, 319  
 Æsculanus, one of the gods of wealth, 349  
 Æson, the father of Jason, when very old and decrepid,  
 restored to youth by Medea, 305  
 Æra, the father of Medea and king of Colchis, 304  
 Æhra, the wife of Atlas, 324  
 Ætæus, one of the titles of Vulcan, 157  
 Agamemnon, chosen general against Troy; at his return  
 murdered by his wife Clytemnestra, 312  
 Aganippe, and Aganippides, common names of the muses,  
 191. Nymphs of Phœbus, 224  
 Agenoria, a guardian goddess to adult persons, 290  
 Agelastas, and Agesilaus, names of Pluto, 252  
 Aglaia, one of the Graces, 175  
 Agræus, one of the names of Aristæus, 207  
 Ajax, kills himself, and his blood is turned into violets, 332  
 Aius Locutius, a tutelar god to adult persons, 292  
 Albion, a giant killed by Hercules, 301  
 Alcides, one of the names of Hercules, 296  
 Alcithœ, turned into a bat, 70  
 Alcmena, deceived by Jupiter, who transformed himself in-  
 to the shape of her husband Amphytrion, 15  
 Alecto, one of the Furies, 259  
 Alectryon, turned into a cock, 82  
 Alma, and Altrix, titles of Jupiter, 182  
 Almus, and Alumnus, titles of Jupiter, 23  
 Alæus, one of the giants that warred against heaven, 265  
 Alpheus, attempts Diana, but is disappointed, 210  
 Amalthæa's horn, described, 13, 302  
 Amazons, military women, described, 308. Subdued by  
 Hercules and Theseus, *ibid.*

- Ambarvalia**, sacrifices offered to Ceres, 186
- Ambrosia**, festivals in honour of Bacchus, 68. One of the daughters of Atlas, 324
- Amica**, one of the names of Venus, 110
- Ammon**, or **Hammon**, one of the names of Jupiter, 18
- Amphion**, builds the walls of Thebes by the music of his harp, 328. This fable explained, *ibid.*
- Amphitrite**, Neptune's wife, 232
- Anadyomene**, one of the names of Venus, 112
- Adromeda**, delivered by Perseus from a sea monster, 315
- Ancilia**, holy shields kept in the temple of Mars, 86
- Angerona**, a tutelar goddess to adult persons, 291
- Angeronia**, one of the goddesses of silence, 359
- Antæus**, a giant overcome by Hercules, 301
- Anteros**, one of the names of Cupid, 124
- Antevorta**, **Postvorta**, **Prorsa**, **Prosa**, or **Porrina**, a tutelar goddess to women in labour, 287
- Anthia**, and **Argiva**, titles of Juno, 91
- Antiope**, debauched by Jupiter in the shape of a satyr, 15
- Anubis**, an Egyptian god with a dog's head, 336
- Aonides**, the Muses so called, 191
- Apaturia**, a title of Venus, 111. Festivals solemnly kept in honour of Bacchus, called also **Ambrosia** and **Ascolia**, 68
- Aphroditis**, one of the names of Venus, 112
- Apis**, a god worshipped by the Egyptians under the shape of an ox, 336. A description of him, 339
- Apollo**, his image described, 29. His parentage, 30. Place of birth, and admirable endowments, 31. His memorable actions, 32. His several names 36. What was meant by the fable of Apollo, 41
- Arachne**, turned into a spider by Minerva, 103
- Ares**, **Mars**, so called by the Greeks, 79
- Areopagus**, **Mars' hill**, so called, because Mars was there tried for incest and murder, 80. Capital crimes always tried there, *ibid.*
- Areopagitæ**, judges of the greatest integrity, *ibid.*
- Arethusa**, one of Diana's nymphs, courted by Alpheus, 225. Is turned into a fountain whose water mixes with the stream of the river Alpheus in Sicily, *ibid.*
- Argiva**, one of the names of Juno, 91
- Argonautæ**, Jason's companions that went with him to fetch the golden fleece, 304

- Argentinus, one of the gods of wealth, 349  
 Argus, sent by Juno to keep Io, and is killed by Mercury, 89. Is turned by Juno into a peacock, 90  
 Ariadne, in love with Theseus, and afterward married to Bacchus, by whom her crown was made a constellation, 307  
 Arion, an admirable musician, cast into the sea, and carried safe to land on the back of a dolphin, 328  
 Aristæus, one of the rural gods, 207  
 Armata, a title of Venus, 110  
 Art, worshipped as a goddess, 358  
 Ascalaphus, turned into an owl, 256  
 Ascolia, games in honour of Bacchus, 68  
 Astarte, a title of Venus, 111  
 Asteria, ravished and carried away by Jupiter in the shape of an eagle, 16  
 Asterope, one of the daughters of Atlas, 324  
 Astræa, the princess of justice, 193, 344  
 Atalanta, and Hippomenes, two unfortunate lovers, their history, 119. Are both turned into lions, 120  
 Athena, one of the names of Minerva, 99  
 Athamas, murders his own son Learchus, 238  
 Atlas, sustains the heavens on his shoulders, 323. His parentage, *ibid.* Is turned into a stone by Perseus, 324. His children, *ibid.* The meaning of this fable, *ibid.*  
 Atreus, kills and feeds upon his own child, 269  
 Atropos, one of the Fates, 258  
 Atys, Attes, or Attines, a favourite of Cybele, emasculates himself, 176  
 Atys, the son of Cræsus, born dumb, and restored to his speech by a fright, *ibid.*  
 Avernus, a lake on the borders of hell, 146  
 Avernuncus, a tutelar god to adult persons, 291  
 Augeas, his stable contains three thousand oxen, and is cleansed in one day by Hercules, 299  
 Avistupor, one of the titles of Priapus, 206  
 Aurea, or Regia Fortuna, a title of Fortune, 356  
 Aurora, her description, 133. Her descent, 134. Carries Cephalus and Tithonus into heaven, *ibid.*  
 Autolycus, a notorious thief, 215

## B

- Baal**, one of the names of Jupiter, 19
- Babylon**, the walls of it, one of the seven wonders of the world, 46
- Bacchus**, his image described, 57. His birth, 59. His several names, 61. His exploits, 64. The several sacrifices offered to him, 66. The historical meaning of the fable of Bacchus, 70. The moral sense of it, 73
- Bacchanalia**, festivals in honour of Bacchus, 69
- Bacchæ**, priestesses of Bacchus, 67. Nymphs of Bacchus, 224
- Balius**, one of the horses of Achilles, his descent, 271
- Barbata**, one of the titles of Venus, 111. One of the titles of Fortune, 356
- Bassarides**, nymphs of Bacchus, 224
- Battus**, turned by Mercury into a stone called Index, 56
- Beel Beelphegor**, **Beelzebub**, **Beelzemen**, names of Jupiter, 19
- Belides**, fifty daughters of Danaus, who all except one killed their husbands on the wedding night, 268. The punishment they suffer for it in hell, *ibid.*
- Bellerophon**, his parentage, 315. His admirable chastity exposes him to many dangers, 316. Catches Pegasus, and on his back destroys the Chimæra, for which king Jobates gives him his daughter in marriage, *ibid.* This success makes him vain and insolent, for which Jupiter strikes him with madness, *ibid.*
- Bellerophon's letters**, those which any man carries to his own prejudice, 316
- Bellerus**, king of Corinth, killed by Bellerophon, 315
- Bellica**, a pillar before the temple of Bellona, over which the herald throws a spear when he proclaims war, 78
- Bellona**, the goddess of war, 77. Her offices, *ibid.*
- Belus**, king of Assyria, the first to whom an idol was set up and worshipped, 3. One of the names of Jupiter, 19
- Beneficium**, worshipped by the Ethiopians, 292
- Bereynthia**, one of the titles of Cybele, 171
- Bergion**, a giant slain by Hercules, 301
- Biblis**, falls in love with her brother Caunus, 50. away for grief, dies, and is turned into a fountain, 51
- Biceps**, and **Bifrons**, two names of Janus, 149

- Biformis and Bimater**, names of Bacchus, 61  
**Boar of Erimanthus**, tamed by Hercules, 299  
**Bolina**, a nymph, drowns herself, but is afterwards made immortal, 34  
**Bona**, one of the titles of Fortune, 356  
**Bona Dea**, one of the titles of Cybele, 173  
**Bonus Dæmon**, or **Genius**, a title of Priapus, 206  
**Bonus Genius**, worshipped as a god, 350  
**Briareus**, one of the giants that warred against heaven, 265  
**Brevis**, or **Parva**, one of the titles of Fortune, 356  
**Brimo**, and **Bubastis**, names of Hecate or Diana, 214  
**Brisæus**, and **Bromius**, names of Bacchus, 61  
**Britomartis**, made a goddess by Diana, 215  
**Brontaios**, one of the titles of Jupiter, 25  
**Bruma**, one of the names of Bacchus, 68  
**Brumalia**, festivals in honour of Bacchus, *ibid.*  
**Bubona**, a deity presiding over oxen, 228  
**Bugenes**, one of the names of Bacchus, 62  
**Bull**, of a great size, tamed by Hercules, 299  
**Bulla**, a golden ornament worn about the necks of the Roman youth, 280  
**Bunæa**, one of the names of Juno, 91  
**Busiris**, a tyrant that offered human sacrifices to his father Neptune, sacrificed by Hercules, 301
- Cabiri**, or **Caberi**, priests of Cybele, 177  
**Cabalinus Fons**, the Muses spring, 315  
**Cacus**, the son of Vulcan, 159. Proves a most notorious robber, and is killed by Hercules, 302  
**Cadmus**, banished, and builds the city of Thebes, 16. Invents the greatest part of the Greek alphabet; sows the teeth of a dragon in the ground, from whence armed men spring up; marries Hermione; both he and she are turned into serpents, 18. The meaning of this fable, *ibid.*  
**Caduceus**, Mercury's wand, described, 54  
**Cæca**, one of the titles of Fortune, 356  
**Cæculus**, a robber, Vulcan's son, 160



- a woman that turned herself into a man, 236  
 Calendaris, Caprotina, Citheronia, Curis, Curitis, and Cinxia, names and titles of Juno, 91, 92  
 Calisto, debauched by Jupiter under the shape of Diana, 15.  
 Turned into a bear, and made a constellation, 16  
 Calliope, one of the Muses, 188  
 Calumny, worshipped as a goddess, 352  
 Calva, one of the names of Venus, 111  
 Cambyses, wounds Apis with his sword, 340  
 Camillus, Casmillus, or Cadmillus, one of the names of Mercury, 52  
 Camilli, and Camillæ, all boys and girls under age so called, *ibid.*  
 Camæna, a tutelar goddess to infants, 288  
 Canephoræ, sacrifices offered to Bacchus, 68  
 Canes, a name of the Furies, 259  
 Canopus, an Egyptian god, fights with Ignis, a god of the Chaldeans, and vanquishes him, 239  
 Cantharus, the name of Silenus's jug, 203  
 Capitolinus, a title of Jupiter, 19  
 Cardua, a household goddess, 277  
 Carmenta, the same with Themis, 193. Another, a famous prophethess of Rome, and mother of Evander, *ibid.*  
 Carna, or Carnea, a tutelar goddess to infants, 289  
 Cassiope, or Cassiopeia, made a constellation, 315  
 Castalides, the Muses so called, 191  
 Castor and Pollux, twins, their birth, 309. Their actions, 310. Share immortality between them, *ibid.* Are made the constellation Gemini, 317  
 Cacus, a tutelar god to adult persons, 292  
 Celæno, one of the daughters of Atlas, 324  
 Celeno, one of the Harpies, 271  
 Celestial Gods, those of the highest dignity, 6  
 Celestial nymphs, their offices, 223  
 Centaurs, half men and half horses, 270. Overcome by Theseus, 307  
 Centipeda, one of the titles of Jupiter, 23  
 Cephalus, carried by Aurora into heaven, 134. Marries Procris, and kills her unawares, *ibid.*  
 Ceraunius, one of the titles of Jupiter, 20  
 Cerberus, a dog with three heads, 249. Conquered and brought up from hell by Hercules, 300

- Ceres, her image described, 178. The useful arts she taught men, 180. Sacrifices to her honour, 184
- Chalcea, festivals in honour of Vulcan, 157
- Charities, the three Graces, 125
- Charybdis, a ravenous woman turned into a gulph, 243-  
The meaning of this fable, *ibid.*
- Charon, the ferryman of hell, a description of him, 247-  
His office, 248
- Chastity, worshipped as a goddess, 345
- Chimæra, a strange monster, described, 272. Killed by Bellerophon, 273 and 316. Meaning of the fable of the Chimæra, *ibid.*
- Chione, her descent, 215. Contemns Diana's beauty, and is therefore shot through the tongue, 216
- Chloris, married to Zephyrus, 219
- Chiron, a Centaur, is excellently skilled in physic, 318. Teaches this art to Æsculapius; is appointed tutor to Achilles, and instructs Hercules in astronomy, *ibid.* Wounded by one of Hercules's arrows, and made the constellation Sagittarius, *ibid.*
- Circe, a very famous sorceress, banished for poisoning her husband, 49. Falls in love with Glaucus, and turns her rival Scylla into a sea-monster, *ibid.* Turns the companions of Ulysses into beasts, and restores them again to their former shapes, *ibid.* The meaning of this fable, *ib.*
- Citherides, or Citheriades, the Muses so called, 191
- Claviger, one of the titles of Janus, 150
- Clemency, worshipped as a goddess, 345
- Clio, one of the Muses, 189
- Clotho, one of the Fates, 258
- Clowns of Lycia, turned into frogs by Latona, 132
- Cluciana, one of the names of Venus, 111
- Clusius, one of the names of Janus, 152
- Clytemnestra, kills her husband Agamemnon, and is killed by her son Orestes, 312
- Clytie, turned into a sun-flower, 35
- Clytoris, deflowered by Jupiter in the shape of an ant, 15
- Cocytus, one of the infernal rivers, 249
- Collina, the goddess of the hills, 228
- Colossus of Rhodes, one of the seven wonders of the world, described, 45
- Compitalitii, Compitalitia, or Compitalia, games in honour of the Lares or household gods, 280

- Complices Dii, household gods, 278  
 Concord, worshipped as a goddess, 247  
 Cousentes Dii, superior gods, 6. Household gods, 278  
 Conservator, one of the titles of Jupiter, 24  
 Conservatrix, one of the titles of Fortune, 356  
 Consualia, games solemnized to the honour of Neptune,  
 233  
 Consus, one of the names of Neptune, 233. Also a tutel-  
 ar goddess to adult persons, 291  
 Contumely, worshipped as a goddess, 352  
 Coronis, one of the daughters of Atlas, 324  
 Cortina, the same with the Triplos in the temple of Apollo  
 at Delphos, 39  
 Corybantes, priests of Cybele, 177  
 Cronia, festivals in honour of Saturn, 143  
 Cunia, a tutelary goddess to infants, 288  
 Cupid, his descent, 123. Two different Cupids mentioned  
 by the poets, *ibid.* His mighty power, 124  
 Curetes, priests of Cybele, 177  
 Custos, one of the titles of Jupiter, 19  
 Cybele, a description of her image, 170. Her names, 171.  
 Her sacrifices, 176. Her priests, 177  
 Cyclops, the servants of Vulcan, 158. Destroyed by A-  
 pollo, 32  
 Cyllenius, or Cyllius, one of the names of Mercury, 56  
 Cynthus, one of the titles of Apollo, 36  
 Cyparissus, a very beautiful youth, turned into a cypress-  
 tree, 32, 201  
 Cypris, Cypria, Cyprogenia, Cytheris, and Cytherea, names  
 of Venus, 111  
 Cyrus's palace, one of the seven wonders of the world, 46  
  
 Dædalus, a famous artificer, an account of his inventions,  
 50. Is shut up in a labyrinth, but flies out of it with  
 artificial wings, *ibid.*  
 Dæmon Bonus, one of the names of Bacchus, 62  
 Danaë, corrupted by Jupiter in the form of a golden show-  
 er, 14, 314. Afterward married to Pilumnus, *ibid.*  
 Danaides, fifty daughters of Danaus, punished in hell for  
 killing their husbands on the wedding-night, 268

- Daphne, turned into a laurel, 34
- Dea Syria, one of the titles of Venus, 111
- Death, a goddess, her description, 261
- Decima, one of the Fates, 258
- Deianira, the wife of Hercules, occasions his death, 303
- Delius, Delphicus, Delphinus, Didymus, names of Apollo, 37
- Delos, at first a woman, then a floating island, afterward a fixed one, called also Ortygia, 130
- Deucalion, king of Thessaly, restores the race of mankind destroyed by a deluge, 322. The meaning of this fable, 323
- Deverra, a tutelar goddess to breeding women, 286
- Diana, her image described, 209. The same with the moon, 210. Her names and offices, 211. Her temple at Ephesus, one of the seven wonders of the world, 45. One of the nuptial goddesses, 284. A tutelar goddess to women in labour, 287
- Diana Taurica, a goddess to whom men and women were offered in sacrifice, 312
- Dictynna, one of the names of Diana, 215
- Diespiter, one of the names of Jupiter, 22
- Dii Majorum Gentium, the superior deities, 7
- Dii Minorum Gentium, the subordinate Deities, 7, 277
- Dii Indigetes and Adscriptitii, gods that once were men, 7, 294
- Dindymene and Dindyme, names of Cybelè, 172
- Diomedes, a tyrant of Thrace, subdued by Hercules, and given for food to his horses, 299
- Dionysius, Dionysus, and Dithyrambus, names of Bacchus, 62
- Dionysia, festivals in honour of Bacchus, 69
- Diræ, a name of the Furies, 259
- Dis, one of the names of Pluto, 251
- Discord, worshipped as a goddess, 353.
- Dodona's grove, described, 20
- Dodonæus, a name of Jupiter, 19
- Dolius, a name of Mercury, 57
- Domiducus and Domitius, nuptial gods, 284
- Domina or Despoina, one of the titles of Proserpine, 254
- Doris, a sea nymph, 224
- Dreams, by what ways they are conveyed to men, 262.

Druids, priests among the Gauls, 224  
 Dryades, nymphs of the woods, 223

## E

- Echo, debauched by Pan, 199. Pines away for love of Narcissus, and her bones turned into stones, 226  
 Educa, or Edusa, a tutelar goddess to infants, 289  
 Egeria, one of the titles of Juno, 92. A tutelar goddess to women in labour, 287  
 Electra, one of the daughters of Atlas, 324  
 Elicius, a name of Jupiter, 20  
 Eleus, Eleleus, Eleutherius, names of Bacchus, 63, 64  
 Eloides, nymphs of Bacchus, 224  
 Eleusinia, one of the names of Ceres, 184. Majora, sacrifices to Ceres; Minora, to Proserpina, *ibid.*  
 Elysian fields, described, 275  
 Empusæ, Gorgons, a description of them, 272  
 Endymion, a gallant to Luna, 213  
 Envy, worshipped as a goddess, 350  
 Enyalius, one of the titles of Mars, 81  
 Ephialtes, one of the giants that warred against heaven, 265  
 Epilinæa, sacrifices offered to Bacchus, 67  
 Epistrophia, a name of Venus, 114  
 Equestris, one of the titles of Fortune, 157  
 Erato, one of the Muses, 189  
 Ergatis, one of the names of Minerva, 102  
 Erichthonius, Erichtheus, or Erichthonicus, the son of Vulcan, and the inventor of chariots, 157  
 Erisichthon, punished with perpetual hunger, so that he devours his own flesh, 184  
 Erinny's, a common name to the Furies, 259  
 Eros, one of the names of Cupid, 124  
 Erycina, a name of Venus, 111  
 Eteocles and Polynices, brothers that hated and killed each other, 274. They were put on the same funeral pile to be burnt, and the flame divides, 275  
 Evihus, Evan, and Euchius, names of Bacchus, 62, 63  
 Eumenides, a name of the Furies, 259  
 Euphrosyne, one of the Graces, 125  
 Europa, carried away by Jupiter in the shape of a bull, 16  
 Euryale, one of the Gorgons, 271  
 Euterpe or Euterpia, one of the Muses, 189

- Fabariæ calendæ, the first day of June,  
 Fabulinus, a tutelar goddess to infants, *ibid.*  
 Faith, worshipped as a goddess, 343  
 Fame, worshipped as a goddess, 354  
 Fascelis, a title of Diana Taurica, 313  
 Fascinum, one of the names of Priapus, 206  
 Fates, a description of the three, 257. Their separate  
 names and offices, 258  
 Fauns, the same as satyrs, rural gods, 204  
 Faunus, or Fatuellus, the husband of Fauna or Fatuella,  
 both were skilled in prophecy, 205  
 Fauna and Fatua, names of Cybele, 173  
 Fear, worshipped as a goddess, 358  
 Fever, worshipped as a goddess, *ibid.*  
 Februus, one of the names of Pluto, 252  
 Februa, sacrifices of purgation, 92, 252. One of the nup-  
 tial goddesses, 286  
 Februalis, Februata, Februa, Februla, and Fluonia, names  
 and titles of Juno, 93  
 Fercules, one of the household gods, 277  
 Feretrius, a name of Jupiter, 20  
 Feronia, a goddess of the woods, 220  
 Ferula, the walking staff of Silenus, 203  
 Fessonia, a tutelar goddess to adult persons, 290  
 Fidelity, worshipped as a goddess, 348  
 Flamen Pomonalis, a priest that only serves Pomona, 221  
 Flora, the goddess of flowers, described, 219. One of the  
 goddesses of corn, 229  
 Florales, or Floralia, feasts in honour of Flora, 219  
 Florida, one of the titles of Juno, 91  
 Fluviales, nymphs of the rivers, 224  
 Fornax, one of the goddesses of corn, 230  
 Fortune, worshipped as a goddess, 356  
 Fors Fortuna, or Fortis Fortuna, a name of Fortune, 357  
 Fraud, worshipped as a goddess, 353  
 Fulgens, and Fulminator, names of Jupiter, 20, 25  
 Funeral deities, 293  
 Furies, a description of the three, 259. Their names and  
 offices, *ibid.* What is meant by this fable, 260  
 Fury, worshipped as a goddess,

- Galanthis**, turned into a weasel, 301  
**Galaxia**, the milky way in the heavens ; why so called, 52, 296  
**Galli**, the priests of Cybele, their mad behaviour, 171. The reason of their name, 175. Their offices, 177  
**Ganymede**, carried from mount Ida to heaven by Jupiter in the shape of an eagle, 16  
**Gates**, in the palace of Somnus, through which false and true visions come to mankind, 362  
**Gemini**, one of the constellations in heaven, the same with Castor and Pollux, 311  
**Genitor**, one of the names of Jupiter, 21  
**Genii**, the guardian angels of men, 281. Sometimes the same with the Lares, and with the Demons, *ibid.* Their images, 282. Sacrifices offered to them, *ibid.* Their offices, 283  
**Genial day**, the birth day ; **Genial bed**, the marriage bed ; **Genial life**, a life of sensuality and pleasure, 281  
**Geryon**, a monster with three bodies, 270. Overcome by Hercules, 300  
**Giants**, their descent, 263. Endeavour to depose Jupiter, but are destroyed by him, 264  
**Glaucopis**, one of the titles of Minerva, 103  
**Glaucus**, a fisherman, made a sea-god, 238  
**Gnossis**, one of the names of Ariadne, 307  
**Golden age** described, 140  
**Golden fleece**, a description of it, 304  
**Gorgons**, the names and descriptions of them, 271  
**Graces**, three sisters, their descent, 125. A description of them, *ibid.*  
**Grace-cup**, filled with wine and water, and drank off to the Bonus Genius, 350  
**Gradivus**, one of the titles of Mars, 80  
**Gragus and Grapsios**, names of Jupiter, 21  
**Greek letters**, by whom invented, 17

## H

- Hades**, one of the names of Pluto, 251  
**Hæres Martia**, a tutelar goddess to adult persons, 291  
**Halcyone**, one of the daughters of Atlas, 324

- Hamadryades, nymphs of the woods, 223  
 Harpocrates, the god of silence, 359  
 Harpies, their names, and a description of them, 271  
 Health, worshipped as a goddess, 348  
 Hebe, the goddess of youth, her birth, 88. For an unlucky fall she is turned out of her office, *ibid.*  
 Hecate, why Diana is so called by this name, 211, 213  
 Helena, the most beautiful virgin in the world, runs away with Paris, 122. After his death marries his brother Deiphobus, *ibid.* She betrays him to Menelaus, *ibid.*  
 Helicon, the Muses mount, 315  
 Heliconides, or Heliconiades, the Muses so called, 190  
 Hell described, 245  
 Helle, drowned in that sea which from her is since called the Hellespont, 304  
 Hellespontiacus, one of the titles of Priapus, 206  
 Heraia, sacrifices offered to Juno, 91  
 Hercules, his birth, 295. His names, 296. His labours, 297. His death, 303  
 Hercule, Hercle, Hercules, an oath taken only by men, whereas women used the oath *Æcastor*, 311  
 Hermæ, statues of Mercury set up for the direction of passengers and travellers, 56  
 Hermaphroditus, and Salmacis, made into one person, called an Hermaphrodite, 55  
 Hermathenæ, images used among the Romans, 57  
 Hermes, one of the names of Mercury, 56  
 Hermione, a tutelar deity, 81. The daughter of Menelaus, promised to Orestes, but married to Pyrrhus, 312  
 Hesione, the daughter of king Laomedon, delivered from a sea-monster by Hercules, 302  
 Hesper, Hesperugo, the evening star, 326  
 Hesperus, the brother of Atlas, turned into a star, *ibid.*  
 Hesperides, the three daughters of Hesperus, in whose garden golden apples grew, guarded by a dragon, which Hercules kills, and takes away the fruit, 300, 326  
 Hind, with brazen feet and golden horns, hunted and caught by Hercules, 299  
 Hippius and Hippodromus, names of Neptune, 233  
 Hippocampi, sea-horses that drew Neptune's chariot, described, *ibid.*  
 Hippocrene, the Muses fountain, 315



- Hippocrenides, the Muses so called, 171  
 Hippolytus, the son of Theseus, his exemplary chastity, 308. Is killed by a fall from his chariot, and restored to life by Æsculapius, 309  
 Hippolyte, queen of the Amazons, married to Theseus, 308  
 Hippomenes and Atalanta, two lovers, their misfortunes, 119. Are both turned into lions, 120  
 Hippona, a goddess presiding over horses and stables, 228  
 Hipponus, the first name of Bellerophon, 315  
 Hippotades, one of the names of Æolus, 164  
 Hipsiphile, queen of Lemnos, has twins by Jason, 304  
 Hircus, the reputed father of Orion, 334  
 Homogynus, a name of Jupiter, 21  
 Honorius, a tutelar god to adult persons, 292  
 Honour, worshipped as a god, 342  
 Hope, found at the bottom of Pandora's box, 158, 320, 344. Worshipped as a goddess, 343  
 Hoplosmia, one of the titles of Juno, 93  
 Hoplosmius, a title of Jupiter, *ibid.*  
 Hora, or Horta, a tutelar goddess to adult persons, 290  
 Horæ, their descent and offices, 44  
 Hortensis, one of the titles of Venus, 112  
 Horus, one of the names of the sun, 44  
 Hostilina, one of the goddesses of corn, 230  
 Hours, their descent, and how they are employed, 44  
 Hyacinthus, killed by Apollo with a quoit, 33  
 Hyades, seven of Atlas's daughters, 324. Why they were called by this name, 325  
 Hyas, the son of Atlas, devoured by a lion, 325  
 Hydra, a monstrous serpent killed by Hercules, 298  
 Hygiea, or Sanitas, the daughter of Æsculapius, 319  
 Hylas, a great favourite of Hercules, 302  
 Hymenæus, the god of marriage, 123

- Iachus, one of the names of Bacchus, 63  
 Jani, a place at Rome where usurers met, 149  
 Janitor, one of the titles of Janus, 150  
 Ianche, the wife of Iphis, 338  
 Janus, his image described, 148. His names and actions, *ibid.* In all sacrifices, prayers are first offered

- to him, 151. His temple open in time of war, but shut in time of peace, 152. The meaning of the fable of Janus, 154. A tutelar god to new-born infants, 288
- Jaso, the daughter of Æsculapius, 319
- Jason, his birth, 303. Makes an expedition to fetch the golden fleece, 304. Debauches the queen of Lemnos, and gains the fleece by the assistance of Medea, whom he therefore marries, *ibid.* But afterward hates and forsakes her, and marries Creusa, 305
- Icarus, flies with artificial wings, but the sun melts them, so that he falls into the sea, and is drowned, 50
- Idæa Mater, one of the names of Cybele, 174
- Idæi Dactyli, priests of Cybele, 178
- Idalia, one of the names of Venus, 112
- Idolatry, whence it had its rise, 2. In what place it was first exercised, 3
- Idolater, who was the first, *ibid.*
- Imperator, a name of Jupiter, 31
- Impudence, worshipped as a goddess, 352
- Inachis, a name of Io or Isis, 337
- Incubus, and Inuus, names of Pan, 197
- Indigetes Dii, gods of an inferior rank and dignity, 7
- Ino, a sea-goddess, 238. A nuptial goddess, 285
- Intercidona, a tutelar goddess to breeding women, 286
- Interduca, one of the titles of Juno, 92
- Io, Jupiter's intrigue with her, 88. She is turned into a cow, 81. After her death, worshipped by the Egyptians, and called Isis, 90, 336
- Iolaus, an old man restored to his youth again, 299
- Iole, Hercules falls in love with her, 303
- Iphiclus, the son of Amphytrio and Alcmena, 295
- Iphigenia, is carried to be sacrificed to Diana Taurica, but is spared and made her priestess, 313
- Iphis, a beautiful virgin, turned into a man, and marries Ianthe, 338
- Iris, the servant of Juno, her parentage and offices, 87. Never sent but to promote strife and dissension, 88
- Iringes, the daughter of Pan, 199
- Isis, a goddess worshipped by the Egyptians, 90, 336
- Judges of hell, their names and characters, 262
- Juga, one of the titles of Juno, 93

- Jugatinus**, one of the nuptial gods, 284  
**Juno**, violated by Jupiter in the shape of a crow, 14. Her image described; her birth and parentage, 86. Her children, and disposition, 88. Her several names, 91. The signification of the fable of Juno, 95  
**Juno Inferna**, a name of Proserpine, 254  
**Juno Lucina**, a tutelar goddess to women in labour, 287  
**Juno Perfecta**, or **Adulta**, a nuptial goddess, 284  
**Janones**, the guardian angels of women, 96  
**Junonius**, one of the titles of Janus, 150  
**Jupiter**, many of them, and of different parentage, 12. The most famous the son of Saturn; where born, and by whom educated, *ibid.* A description of his image, 10. His wars with the giants, 13. His shameful debaucheries, 14. His several names, 18. His statue at Olympia, one of the seven wonders of the world, 46. The signification of the fable of Jupiter, 26  
**Jupiter Secundus**, a name of Neptune, 252  
**Jupiter Tertius**, **Infernus**, **Stygius**, names of Pluto, *ibid.*  
**Jupiter Perfectus**, or **Adultus**, a nuptial god, 284  
**Justice**, worshipped as a goddess, 344  
**Juventus**, or **Juventas**, a tutelar goddess to youths, 290  
**Ixion**, kills his sister, attempts to ravish Juno, and begets the Centaurs. His punishment in hell, 267
- Labyrinth**, made by Dædalus, 50  
**Lachesis**, one of the Fates, 258  
**Lacinia**, a title of Juno, 93  
**Lactura**, or **Lactucinia**, one of the goddesses of corn, 229  
**Lamiæ**, gorgons, a description of them, 272  
**Laomedon**, king of Troy, breaks the promise he had made to Hercules, wherefore Hercules destroys Troy, 302  
**Lapis**, or **Lapideus**, a title of Jupiter, 21  
**Lares**, domestic gods, their descent, 279. Worshipped in the roads and streets, 280  
**Lararia**, places where the Lares were worshipped, *ibid.*  
**Lateranus**, one of the household gods, 284  
**Latialis**, a title of Jupiter, 21  
**Latium**, and **Latini**, Italy, and Italians so called, 140  
**Latona**, Jupiter falls in love with her, 129. Has Apollo.

- and Diana by him, 130. Punishes Niobe for her pride, 131. Turns the clowns of Lycia into frogs, 132
- Laverna, the goddess of thieves, 291
- Lautia, a name for presents made to strangers, 25
- Learchus, killed by his father Athamas, 238
- Leda, abused by Jupiter in the shape of a swan, 15, 309.  
The children she had by him, 310
- Lénoniades, nymphs of the meadows and fields, 224
- Lenæus, one of the names of Bacchus, 63. The month of January so called, 68
- Lethe, a river of hell, described, 276
- Lavana, a tutelar goddess to new born infants, 288
- Leucosia, one of the Syrens, 240
- Leucothea, the same with Ino, 238, 285
- Leucothoë, turned into a tree bearing frankincense, 34
- Liber, and Liber Pater, names of Bacchus, 64
- Libera, one of the names of Proserpine, 254
- Liberty, worshipped as a goddess, 349
- Libitina, the goddess of funerals; and also a name for the grave itself, 293
- Libitinarii, officers that buried the dead, *ibid.*
- Ligæa, one of the Syrens, 240
- Limnades, nymphs of the lakes and ponds, 224
- Linigera, a title of Isis, 337
- Lisso, by some accounted a fourth Fury, 259
- Lucetius, one of the titles of Jupiter, 22
- Lucifer, the morning-star, 326
- Lucilia, a title of Juno, 93
- Lucina, a name of Juno, 93. And of Diana, 214
- Luna, the same with Diana, 211. Why Diana was called by this name, 212
- Lupercus, one of the names of Pan, 197
- Luperci, the priests of Pan, *ibid.*
- Lupercalia, sacrifices in honour of Pan, *ibid.*
- Lyæus, one of the names of Bacchus, 64
- Lycæon, king of Arcadia, turned into a wolf by Jupiter for his monstrous impiety, 14
- Lycæus, a name of Bacchus, 64. And of Pan, 197
- Lycian Clowns, turned into frogs by Latona, 132
- Lycurgus, cuts off his own legs, 70  
his father of Iphis, 337

## M

- Mænades**, female companions of Bacchus, 61  
**Machaon**, the son of Æsculapius, 319  
**Maia**, one of the daughters of Atlas, 324  
**Mala**, one of the titles of Fortune, 356  
**Mammosa**, a title of Ceres, 181. And of Fortune, 257  
**Manageneta**, a tutelar goddess to women in labour, 287  
**Manes**, the same with Genii, 284  
**Manturna**, one of the nuptial goddesses, 285  
**Mascula**, one of the titles of Fortune, 357  
**Matura**, one of the goddesses of corn, 229  
**Matuta**, one of the nuptial goddesses, 285  
**Marina**, a name of Venus, 112  
**Marine nymphs**, 224. **Marine gods**, 231  
**Mars**, his image described, 76. His descent, 78. His several names, 79. His adultery with Venus, 81. The story of his son Tereus, 83. Sacrifices offered to him, 85.  
**Marsyas**, challenges Apollo in music, is overcome by him, and turned into a river, 35  
**Martius**, a title of Jupiter, 22  
**Mavors**, one of the names of Mars, 79  
**Mausoleus**, his tomb, one of the seven wonders of the world, described, 46  
**Medea**, a sorceress, the wife of Jason, her exploits, 305  
**Medetrina**, a tutelar goddess to adult persons, 290  
**Meditrinalia**, sacrifices offered to her, *ibid.*  
**Medusa**, debauched by Neptune, and her hair changed into snakes, 101. One of the Gorgons, 271. Her head fixed on Minerva's shield, 96  
**Megæra**, one of the Furies, 259  
**Mehercules**, **Mehercule**, an oath used only by men, 311  
**Mcclanis**, **Mclænis**, **Meretrix**, names of Venus, 112, 113  
**Meleager**, his adventures, 216  
**Mellæ**, nymphs of the fields, 224  
**Mellicerta**, made a sea-god, 238  
**Melius**, one of the names of Hercules, 300  
**Mellona**, the goddess of honey, 230  
**Melpomene**, one of the Muses, 189  
**Memnon**, killed by Achilles in a duel, 135. The place

- where he fell is turned into a fountain, and his body into a bird, *ibid.* His statue utters musical sounds, *ibid.*
- Memnonian birds, described, *ibid.*
- Mena, one of the nuptial goddesses, 286
- Mentha, Pluto's mistress, turned into mint, 256
- Mercury, his image described, 51. His parentage, offices, and qualities, 52. His actions, 55
- Mercy, worshipped as a goddess, 345
- Merope, one of the daughters of Atlas, 324. Married to Sisyphus, 325
- Metra, Mestra, or Mestre, the daughter of Erisichthon, one that could transform herself into any shape, 236
- Metroa, sacrifices offered to Cybele, 172
- Midas, gives an unjust sentence against Apollo, for which his ears are turned into the ears of an ass, 35. His covetousness proves his ruin, 65
- Migonitis, one of the names of Venus, 113
- Milky Way, in the heavens, how made, 52, 296
- Mimallones, female attendants on Bacchus, 61
- Minerva, her birth, 98. A description of her image, 96. Why crowned with olive, 97. Her contention with Neptune about naming Athens, *ibid.* Her several names, 99. The meaning of the fable of Minerva, 104
- Minos, one of the infernal judges, 262
- Minotaur, described, 49. Overcome by Theseus, 306
- Minuscularii Dii, gods of an inferior rank and dignity, 7
- Minutii Dii, gods of the lowest order and rank, 8
- Mirth, worshipped as a goddess, 350
- Miscellanei Dii, gods of the lowest rank and degree, 8
- Mithra, one of the names of the sun, 44
- Momus, censures the actions of all the gods, 166
- Moneta, one of the titles of Juno, 94
- Money, worshipped as a goddess, 349
- Moses, thought to be the same with Bacchus, 70
- Morpheus, the servant of Somnus, he brings to people their dreams, 262
- Mors, the goddess of death, described, 261
- Morta, one of the Fates, 258
- Mulciber, or Mulcifer, a name of Vulcan, 156
- Murcia, one of the names of Venus, 113. A tutelar goddess to adult persons, 290

- Muscarius, one of the titles of Jupiter, 22  
 Muses, their birth and character, 187. Their names, 188.  
 Their number, 191  
 Musica, one of the titles of Minerva, 103  
 Mutenus, one of the nuptial gods, 285  
 Myrmidones, men made from ants by Jupiter, 263  
 Myrrha, commits abomination with her father, and is turned into a tree, 115

## N

- Naiades, or Naides, priestesses of Bacchus, 67. Nymphs of the fountains, 224  
 Napææ, nymphs of the groves and valleys, *ibid.*  
 Narcissus, falls in love with his own picture, 227. Pines away, and is turned into a daffodil, 228  
 Nascio, or Natio, a tutelar goddess to infants, 288  
 Nebrodes, one of the names of Bacchus, 71  
 Necessity, worshipped as a goddess, 358  
 Nemæan Lion, killed by Hercules, 298  
 Nemesis, one of the goddesses of justice, 195. Violated by Jupiter in the shape of a goose, *ibid.*  
 Neptune, his image described, 231. His descent, 232. His remarkable actions, 233. His children, 235  
 Nereus, a sea-god, 224. A famous prophet, 238  
 Nereides, or Nerinæ, sea-nymphs, 224, 238  
 Nerio, or Nerione, the wife of Mars, 79  
 Nessus, the centaur, killed by Hercules, 303  
 Nicephorus, one of the titles of Jupiter, 22  
 Nictymene, for committing incest with her father, turned into an owl, 115  
 Night, worshipped as a goddess, 217  
 Nimrod, the same with Bacchus, 70  
 Ninus, king of Assyria, the first idolater, 3  
 Niobe, ruined by her pride and self-conceit, 130. Is stupified with grief for the loss of all her children, and turned into a stone, 131  
 Nisæus, one of the names of Bacchus, 64  
 Nisus, turned into a sparrow-hawk, 142  
 Nixii Dii, tutelar gods to women in labour, 288  
 Nodosus, or Nodotus, one of the gods of corn, 229  
 Nomius, a name of Apollo, 30, 38. And of Aristæus, 207

- Nona, one of the Fates, 258  
 Novensiles Dii, gods brought to Rome by the Sabines, 8  
 Nox, the most ancient of all the deities, 261  
 Nubigenæ, the centaurs so called, 270  
 Numeria, a tutelar goddess to adult persons, 291  
 Nundina, a tutelar goddess to infants, 289  
 Nuptialis, one of the titles of Juno, 94  
 Nictylius, one of the names of Bacchus, 64  
 Nymphagetes, one of the names of Neptune, 224  
 Nymphs, celestial, terrestrial, and marine, 223

## O

- Obsequens, one of the titles of Fortune, 357  
 Occator, the god of harrowing, 229  
 Oceanus, one of the sea-gods, 238  
 Oceanitides, or Oceanizæ, sea-nymphs, 224  
 Ocypete, one of the Harpies, 271  
 Œdipus, kills his father, marries his mother, falls distracted, and tears out his own eyes, 274  
 Olympius, a name of Jupiter, 23  
 Omphale, queen of Lydia, makes Hercules spin, 303  
 Opertus, one of the names of Pluto, 173  
 Opertum, the place where Cybele's sacrifices, called Operanea, were offered up, *ibid.*  
 Opifer, one of the titles of Apollo, 31  
 Opigena, one of the titles of Juno, 74  
 Opis, one of the names of Diana, 214. A tutelar goddess to new-born infants, 288  
 Opitulus, or Opitulator, a name of Jupiter, 23  
 Ops, one of the names of Cybele, 173  
 Orbona, a tutelar goddess to adult persons, 291  
 Orcus, a name of Pluto, 252  
 Oreades, and Orestiades, nymphs of the hills, 224  
 Orestes, kills his mother Clytemnestra, and her gallant Ægisthus, 312. And afterward Pyrrhus, for marrying his sweetheart Hermione, *ibid.*  
 Orgia, feasts of Bacchus, 69. Sacrifices to Cybele, 175  
 Orion, his strange birth, 334. Killed for his arrogance by a scorpion, and made a constellation. *ibid.*  
 Orpheus, his parentage, his amazing skill in music, 327. Whereby he overcomes the syrens, 240. And brings



- Eurydice, his wife, from hell, but loses her again, 327. Resolves never more to marry, for which he is torn in pieces, *ibid.* His harp made a constellation, 328. The meaning of this fable, 241, 328
- Ortygia, the island Delos called by that name, 130
- Oscylla, small images of Bacchus, hung on trees while his festivals were solemnizing, 69
- Oscophoria, sacrifices to Bacchus, 67
- Osiris, king of the Argives, his parentage, 335. Quits his kingdom, and travels into Egypt, where he marries Io, *ibid.* Killed by his brother Typhon, *ibid.* The same with Apis and Serapis, and also thought to be the sun, 336
- Ossilago, a tutelar goddess to infants, 289
- Othus, one of the giants that warred against heaven, 265
- Ouragus, a name of Pluto, 252
- P**
- Pæan, one of the names of Apollo, 38
- Pactolus, a river whose sand is golden, 66
- Palæmon, one of the sea-gods, 238. The same with Melicerta, *ibid.*
- Paleness, Pallor, worshipped as a god, 358
- Pales, the goddess of shepherds, 218
- Palia, or Parila, sacrifices offered to Pales, *ibid.*
- Pallas, the same with Minerva, 99
- Palladium, an image of Minerva that fell from heaven, *ibid.*
- Pallantias, one of the names of Aurora, 134
- Pan, the chief of the rural gods, 196. His descent, 197. The description of his image, *ibid.* The meaning of the fable of Pan, 198. His actions and inventions, 199
- Panic Fears, what they are, and whence so called, 198
- Pandora, the first woman, fashioned by Vulcan, 157. Her box, and the mischiefs that came from thence on mankind, 158, 310
- Pantheon, its description, 1
- Paphiæ, a title of Venus, 113
- Parcæ, why the Fates so called, 257
- Paris, his descent and birth, 120. Determines who is the most beautiful of Juno, Minerva, and Venus, 121. Runs

- away with Helena, who was betrothed to Menelaus, 122.  
This occasions the war between the Greeks and Trojans, which concludes with the destruction of Troy, in which Paris is killed by Philoctetes, 122
- Parnassides, the Muses so called, 190
- Parthenos, or Parthenia, one of the titles of Juno, 94.  
And of Minerva, 101
- Parthenope, one of the Syrens, 240
- Parcunda, or Percunda, one of the nuptial goddesses, 285
- Pasiphaë, falls in love with a bull, and brings forth a Minotaur, 49. The meaning of this fable, 50
- Pasithea, one of the names of Cybele, 172
- Pasitheo, one of the daughters of Atlas, 324
- Patelina, one of the goddesses of corn, 220
- Patellarii Dii, gods of the lowest order and rank, 8
- Patulcius, or Patulacius, one of the names of Janus, 152
- Paventia, a tutelar goddess to infants, 289
- Pavor, worshipped as a god, 358
- Peace, worshipped as a goddess, 347
- Pegasus, the Muses horse, his' birth and description, 315.  
Is caught and rode upon by Bellerophon, 316. Is placed in heaven among the stars, *ibid.*
- Pegassides, the Muses so called, 191
- Pelias, sends Jason to fetch the golden fleece, 303. Is pulled to pieces by his daughters, 305
- Pellonia, a tutelar goddess to adult persons, 291
- Penates, household gods, 277. Three ranks and degrees of them, 278. Penates, sometimes simply taken for an house, 279. Description of their images, *ibid.*
- Penelope, the wife of Ulysses, a most remarkable example of chastity, 333
- Pentheus, torn in pieces by his mother and sisters, 70
- Perfecta, a title of Juno, 94
- Persa, a tree dedicated to Harpocrates, 359
- Perseus, his descent, 313. Receives great presents from the gods, 314. Delivers Andromeda from the sea-monster, and marries her; conquers the Gorgons, strikes off Medusa's head, and turns Atlas into a rock; he, Andromeda, and his mother Cassiopeia, are made constellations, 315
- Periclimenus, one that could transform himself into any shape, 236. Killed by Hercules in the shape of a fly, *ib.*

- Pessinuntia**, a goddess whose image was only a shapeless stone, 114. One of the names of Cybele, 175
- Phædra**, solicits her son Hippolytus to wickedness, but in vain, 308
- Phaëton**, the son of Sol, obtains leave to drive the chariot of the Sun for one day, 47. Overthrows it, and thereby sets on fire the heaven and the earth, 48. Is by Jupiter struck with thunder into the river Po, *ibid.* His sisters turned into poplar trees, *ibid.* The meaning of this fable, 49
- Phalli**, images set up in honour of Bacchus, 73
- Phallus**, one of the names of Priapus, 206
- Phallica**, feasts in honour of Bacchus, 73
- Phanæus**, one of the names of Apollo, 37
- Philammon**, the son of Apollo, a famous musician, 215
- Phœbus**, a name of Apollo, 39
- Phlegethon**, or Puriphlegethon, one of the infernal rivers, the streams of which are fire, 249
- Phlegyas**, burns the temple of Apollo, and is remarkably punished for it in hell, 267
- Philumnus**, one of the gods of corn, 230
- Phorcus**, or Phorcys, one of Neptune's sons, 235
- Phosphorus**, the morning-star, 326
- Picumnus**, a rural god, 219
- Pierides**, or Pieriæ, the Muses so called, 191
- Piety**, worshipped as a goddess, 344
- Pilumnus**, a tutelar god of breeding women, 286
- Perithous**, the intimate friend of Theseus, torn to pieces by Cerberus, 307
- Pistor**, one of the names of Jupiter, 23
- Pleiades**, seven of Atlas's daughters, 324. Why they were called by this name, 325
- Pleione**, the wife of Atlas, 324.
- Plenauris**, one of the daughters of Atlas, *ibid.*
- Pluto**, the king of hell, described, 250. Steals away Proserpine, 251, 254. His several names, 251. His office and power, 252
- Plutus**, the god of riches, described, 253
- Pluvius**, one of the names of Jupiter, 23
- Podalirius**, the son of Æsculapius, 319
- Pœna**, accounted a deity by the Ethiopians, 292
- Pollux and Castor**, twins, their birth, 309. Their ac

- tions, 310. They share immortality between them, and are made the constellation Gemini, 311
- Polyhymnia, Polymnia, or Polymneia, one of the Muses, 189
- Polynices and Eteocles, two brothers who killed each other, 274. An instance of their irreconcilable hatred, 275
- Polyphemus, the son of Neptune, a great robber, 160
- Polyxena, at her marriage with Achilles, causes him to be killed, and is sacrificed to appease his ghost, 330
- Pomona, the goddess of fruit, married to Vertumnus, 221
- Populona, or Populonia, a title of Juno, 94
- Porta Libitina, a gate of Rome, through which dead bodies were carried to be burnt, 293
- Porthemus, or Portitor, a name of Charon, 217
- Portumnus, one of the sea-gods, the same with Palæmon, 238
- Poseidon, one of the names of Neptune, 232
- Potamides, nymphs of the rivers, 224
- Potina, a tutelar goddess to infants, 289
- Poverty, worshipped as a goddess, 358
- Pædator, a name of Jupiter, 23
- Prænestina, a title of Fortune, 357
- Præstitæ, the same with Genii, 283
- Priapus, the god of the gardens, his birth and deformity, 205. One of the nuptial gods, 285
- Primigenia, Privata, and Propria, names of Fortune, 357
- Procris, married to Cephalus, 134. Killed by him by an accident, *ibid.*
- Proteus, makes a man of clay, and animates him with fire stolen from heaven, 158, 320. Jupiter punishes him for his theft, 321. Freed from his punishment by Hercules, 322. The meaning of this fable, *ibid.*
- Pronuba, a title of Juno, 94
- Proteides, the first prostitutes, turned into stones, 116
- Propylæa, one of the names of Hecate or Diana, 213
- Prosa, Prosa, Porrina, Postverta, or Anteverta, a tutelar goddess to women in labour, 287
- Proserpine, one of the goddesses of corn, 239. Her descent, 254. How carried away by Pluto, *ibid.* Is sought for by her mother Ceres, 255. Who obtains from Jupiter that Proserpine shall be six months with Pluto, and the other six with her in the heavens, 256. The meaning of this fable, *ibid.*

- Proteus, the son of Neptune, one that could transform himself into any shape, 235  
 Putatitii Dii, gods of an inferior rank and order, 7  
 Pygmalion, falls in love with an ivory statue, which, when turned into a woman, he marries, 116  
 Pylades, the intimate friend of Orestes, 312  
 Pylotis, one of the titles of Minerva, 104  
 Pyramids of Egypt, one of the seven wonders of the world, 46  
 Pyramus and Thisbe, unfortunate lovers, their story, 116  
 Pyrrha, the wife of Deucalion, 312  
 Pyrrhus, killed by Orestes for marrying Hermione, 312  
 Pythius, a name of Apollo, 39  
 Pytho, one of the daughters of Atlas, 324

- Quadrifrons, a name sometimes given to Janus, 149, 150  
 Quies, a tutelari goddess to adult persons, 290  
 Quietus, one of the names of Pluto, 252  
 Quirinus, a title of Jupiter, 24. And of Mars, 80

## R

- Rationes Libitinæ, an account of the dead, not unlike our weekly bills, or bills of mortality, 293  
 Rectus, a title of Bacchus, 64  
 Redux, one of the titles of Fortune, 358  
 Regina, a title of Juno, 94  
 Regnator and Rex, titles of Jupiter, 24  
 Rhadamanthus, one of the infernal judges, 262  
 Rhamousia, the same with Nemesis, one of the goddesses of justice, 195  
 Rhea, one of the names of Cybele, 172  
 Ridentis, one of the names of Venus, 112  
 Robigus, one of the gods of corn, to whom festivals were celebrated called Robigalia, 229  
 Rumina, a tutelari goddess to infants, -  
 Ruucina, the goddess of weeding, 229  
 Rural Gods and Goddesses, 196  
 Rusina, one of the rural deities, 228

- Sabazia, mysterious rites of Proserpine, 254
- Salacia, one of Neptune's wives, 232
- Salii, priests of Mars, 81
- Salisubilis, one of the titles of Mars, *ibid.*
- Salmoneus, imitates Jupiter's thunder, for which he undergoes a severe punishment in hell, 267
- Salus, Health, worshipped as a goddess, 348
- Sanitas, or Hygiæa, the daughter of Æsculapius, 219
- Sator, and Sarritor, rural gods, 229
- Satyrs, priests of Bacchus, 67. A description of them, 204
- Saturn, his image described, 138. His family and actions, *ibid.* Devours all his male children, 139. Taken prisoner by Titan, but set at liberty by Jupiter, *ibid.* Deposed by Jupiter, flies into Italy, and reduces the wild people to civil society, 140. His names, 141. Sacrifices offered to him, 143. The historical meaning of the fable of Saturn, 144. The philosophical meaning of it, 147
- Saturnalia, festivals in honour of Saturn, 143
- Scoteia, a title of Venus, 113
- Scylla, the daughter of Phorcus, courted by Glaucus, and turned by Circe, her rival, into a monster, 49, 242. Throws herself into the sea, and becomes a rock, *ibid.*
- Scylla, the daughter of Nisus, ruins her country by cutting off her father's purple lock of hair, and is turned into a lark, 242
- Scylla and Charybdis, the meaning of that fable, 243
- Securis, why the spear was so named, 80
- Sela, or Segetia, one of the goddesses of corn, 229
- Selecti Dii, the supreme gods, 6
- Semele, beloved by Jupiter, 59. Through her own ambition, is destroyed by his embraces, 60
- Semones Dii, gods of the lowest order and rank, 8
- Sense, or Mens, worshipped as a goddess, 347
- Sentia, a tutelar goddess to youths, 291
- Serapis, or Sorapis, an Egyptian god, the same with Apis, 336. Where, and in what manner worshipped, 338

- ne, the gods and goddesses of it worshipped by the  
Romans, 307
- Sileni, priests of Bacchus, 67
- Silenus, the companion of Bacchus, described, 202
- Sirens, sea monsters, a description of them, 239. Over-  
come by Orpheus, and turned into stones, 240. The  
explication of this fable of the Sirens, 241
- Sisyphus, how punished in hell for his robberies, 268
- Sleep, worshipped as a god, 261
- Socigena, one of the titles of Juno, 95
- Sol, a name of Apollo, 36. And of the Sun, 43
- Solvizona, one of the names of Diana, 287
- Somnus, the god of sleep, described, 261
- Sospita, one of the titles of Juno, 95
- Soter or Servator, a title of Jupiter, 24
- Sphinx, a monster that tore many in pieces for failing to  
explain her riddle, 273. Œdipus resolves it, and she  
destroys herself, *ibid.*
- Spolia Opima, those spoils which, in battle, one general  
takes from another, 20  
and Stator, names of Jupiter, 23, 24  
a, or Statua Mater, a tutelargoddess to adult persons, 291  
one of the titles of Fortune, 358  
a, or Statilinus, a tutelargoddess to infants, 289
- Stecelio, turned into evet or newt, 184
- Stercutus, Stercutius, Sterculius, or Sterquilinus, a rural  
god who taught how to improve ground by dunging, 229
- Stercutius, one of the names of Saturn, 142
- Stheno, one of the Gorgons, 271
- Sthenobæa, endeavours to entice Bellerophon to adultery,  
but is rejected, and therefore kills herself, 316
- Stimula and Strenua, tutelargoddesses to adult persons, 290
- Stymphalides, birds that feed on human flesh, destroyed by  
Hercules, 299
- Styx, one of the infernal rivers, 248
- Suada, one of the nuptial goddesses, 284
- Suculæ, the daughters of Atlas, called also Hyades, 325
- Summanus, a name of Pluto, 252
- Sun, his descent and names, 43. His actions, 44. His  
children, 44, 47
- Sylvanus, one of the gods of the woods, 201
- Synthesis, a clock worn only by a gentleman, 144

- Syrinx, a nymph, courted by Pan, 199. But flies from him, and is turned into a bundle of reeds, 200
- Tacita, one of the goddesses of Silence, 359
- Tantalus, kills and dresses his own son Pelops, 268  
His punishment for it in hell, 269. The meaning of this fable, 270
- Tauriceps, or Tauriformis, a name of Bacchus, 62
- Taygete, one of the daughters of Atlas, 324
- Telchines, priests of Cybele, 177
- Telegonus, the son of Ulysses by Circe, 322
- Telemachus, the son of Ulysses by Penelope, 333
- Telethusa, the mother of Iphis, 337
- Tempesta, worshipped as a goddess, 358
- Tereus, marries Progne, and falls in love with her sister Philomela, 83. Debauches her, and cuts out her tongue, *ibid.* She informs Progne of this villany by needle-work, 84. To revenge this injury, they dress Itys, and his father Tereus feeds on him for supper, *ibid.* Progne hereupon becomes a sparrow, Philomela a nightingale, Tereus a whoop, and Itys a pheasant, 85
- Tergemina, a title of Diana, 211
- Terminus, one of the rural gods, 208. A description of his image, *ibid.* His sacrifices called Terminalia, 209
- Terpsichore, one of the Muses, 189
- Terrestrial gods and goddesses, their names, 138
- Terrestrial nymphs, 223
- Thalia, one of the Graces, 125. One of the Muses, 189
- Theodamas, killed by Hercules, 302
- Theseus, his parentage, 306. He and his friend Perithous go down to hell, 307. His other adventures, 308
- Thesmophoria, sacrifices offered to Ceres, 185
- Thisbe and Pyramus, unfortunate lovers, their story, 116
- Thyades, Bacchus's companions, 61. His nymphs, 224
- Thyas, king of Taurica Chersonesus, appoints Iphigenia priestess of human sacrifices, and is afterwards killed, 313
- Thyonæus, a name of Bacchus, 64
- Tiresias, loses his sight, and is made amends for that loss, by receiving the gift of prophecy, 101



- Tisiphone, one of the Furies, 259  
 Titans, make war on Jupiter; and are subdued, 266  
 Titanus, the chief of the Titans, *ibid.*  
 Tithonus, marries Aurora, obtains immortality, but growing extremely weak and decrepid, is turned into a grasshopper, 135  
 Tityus, one of the giants that warred against heaven, 266  
 Tonans and Tonitrualis, names of Jupiter, 25  
 Trieterica, sacrifices to Bacchus, 67  
 Triformis, a title of Diana, 211  
 Trioculus, or Triophthalmos, a name of Jupiter, 25  
 Triptolemus, educated by Ceres in an extraordinary manner, 182. Sent by her to teach men husbandry, 183  
 Tripod, in Apollo's temple, 39  
 Triton, Neptune's son, described, 237  
 Tritonia, one of the names of Minerva, 101  
 Triumphus, a name of Bacchus, 64  
 Trivia, one of the names of Hecate or Diana, 214  
 Troy, the walls of it built by the music of Apollo's harp, 32. The city taken and pillaged by Hercules, 302. Destroyed by the Grecians, 122  
 Truth, worshipped as a goddess, 346  
 Tutelina, or Tutulina, one of the goddesses of corn, 230  
 Tyche, one of the daughters of Atlas, 324  
 Tyndaris, a name of Helena, 310  
 Tyndaridæ, the children of Tyndarus, *ibid.*  
 Tyndarus, king of Laconia, the husband of Leda, 309  
 Typhoeus, or Typhon, one of the giants that warred against heaven, 264  
  
 Vacuna, a tutelar goddess to adult persons, 290  
 Vagitarus, or Vaticanus, a tutelar god to infants, 288  
 Vallonia, the goddess of the valleys, 218  
 Vejovis, Vejupiter, Vedius, names given to Jupiter, 25  
 Venilia, one of Neptune's wives, 233  
 Venus, her image described, 107. Her descent, 109. And marriage, 110. Her several names, *ibid.* Her actions 115. Her companions, 123. One of the nuptial goddesses, 284. An explanation of the fable of Venus, 127

- e, seven of Atlas's daughters, called Pleiades, 325
- Verticordia, a title of Venus, 114
- Vertumnus, courts and obtains Pomona, 221. Can transform himself into any shape, *ibid.* 235
- Vescii Dii, gods of the lowest rank and order, 8
- Vesper, Vesperugo, the evening star, 326
- Vesta the Elder, the oldest of the goddesses, a description of her image, 167. She is the same with the earth, 168
- Vesta the Younger, the same with fire, 168. Explanation of the fable of Vesta, 169
- Vestæ, why round tables were so called, 163
- Vestal fire, how preserved perpetually by the Romans, 169
- Vibilia, a tutelar goddess to adult persons, 290
- Vines first planted by Bacchus, and the art of pruning them first taught by an ass, 65
- Violence, worshipped as a goddess, 358
- Virginenses, and Viriplaca, nuptial goddesses, 285
- Virginia, daughter of Aulus, dedicates an altar to Pudicitia Pleleia, 346
- Virgo, one of the titles of Fortune, 358
- Vivilis, one of the titles of Fortune, 357
- Virtue, worshipped as a goddess, 342
- Viscata, or Viscosa, one of the names of Fortune, 338
- Vitula, a tutelar goddess to adult persons, 291
- Ulysses, his descent, his marriage with Penelope, and his various adventures, 331
- Understanding, worshipped as a goddess, 347
- Unxia, one of the titles of Juno, 95
- Volumnus and Volumna, tutelar deities to adult persons, 292
- Volupia, a tutelar goddess to adult persons, 291
- Volusia, one of the goddesses of corn, 229
- Urania, one of the Muses, 190
- Urgus, a name of Pluto, 252
- Vulcan, a description of him, 156. His birth, descent, and employment, *ibid.* Courts Minerva, but is rejectèd; marries Venus, who is false to his bed, 82, 156. Makes the first woman, who is called Pandora, 157. His servants, 158. His children, 159. The signification of the fable of Vulcan, 162
- Vulcania, feasts celebrated in honour of Vulcan, 157

## W

- Walls of Babylon, one of the wonders of the world, 46  
Wonders of the world, seven particularly so called, 45  
Wise men of Greece, their names and characters, 40

## X

- Xanthus, one of the horses of Achilles, his descent, 271  
Xenia, a name for presents made to strangers, 25

- s, one of the names of Pacchus,  
Zephyrus, his descent, 281  
Zeus, one of the names of Jupiter, 25

FINIS.





