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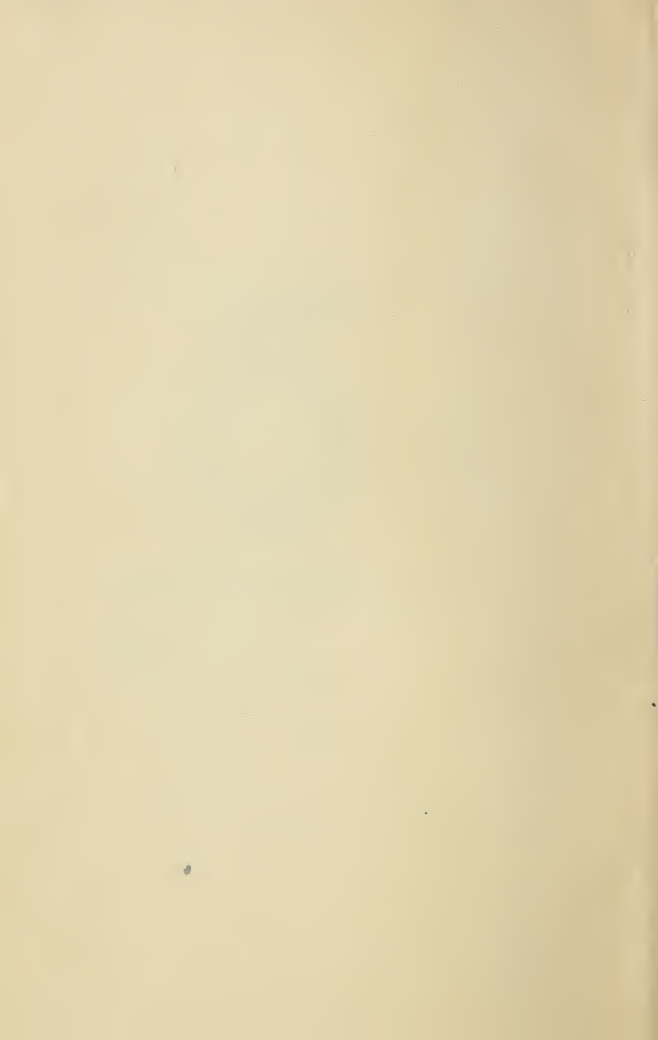
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MYTHOLOGY OF ALL NATIONS.

ADAPTED TO THE  
BIBLICAL, CLASSICAL, AND GENERAL READER,  
BUT MORE ESPECIALLY  
FOR THE  
*USE OF SCHOOLS AND YOUNG PERSONS.*

BY

✓  
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LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN.

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# MYTHOLOGY.



KNOWLEDGE.

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## INTRODUCTION.

**MYTHOLOGY**, as the word imports, from *mythos*, a fable, and *logos*, a discourse, signifies a fabulous account of things, particularly of such things as regard false gods and their idolatrous worship.

Idolary, from the words *eidolon*, an image, and *latreia*, worship, signifies, literally, the worship of images as the representations of some god, which constitutes an essential part of the heathen mythology.

The practice of idolatry began to prevail at a very early period of the world, soon after the flood, if not before,

The father of Abraham, and probably Abraham himself, for a time, served other gods, as appears from that passage in Scripture where it is said, "Your fathers dwelt on the other side the flood in old time, even Terah, the father of Abraham, and the father of Nahor, and they served other gods;" and we are expressly informed that Laban had his strange gods.

The principal cause of idolatry was the DEPRAVITY and PRIDE of man, which, after the fall, naturally prompted him to worship every thing but the true God; not only those things which are grand, and calculated to excite admiration, but also things that are mean and pitiful, and altogether unfit to be objects of worship. The Persians, Lybians, and Arabians, worshipped fire, water, the winds, the sun, moon, and stars; the Thebans, whales; the Thessalonians, storks; the Syrophœnicians, doves; the Egyptians, dogs, cats, crocodiles, hawks, nay, even leeks, onions, garlick, and other objects, animate and inanimate.

The practice of exalting men to the rank of gods, and paying them divine honours, sprung from other subordinate causes; as gratitude to benefactors, admiration of illustrious characters, national pride and vain glory, servile flattery of subjects to princes, and a fond desire of being immortalized.

The first example of this species of idolatry on record is the deification of BEL, or BELUS, the Nimrod of Scripture, by his son Ninus, who erected a statue of his father, and commanded his subjects to pay the same reverence to it as they would have done to Belus if he had been alive.

The study of Mythology has hitherto been interesting principally to the scholar, the poet, and the artist; but when taken in a RELIGIOUS POINT OF VIEW, it ought to be a matter of considerable interest to the CHRISTIAN, as it furnishes him with the strongest corroborative evidence of the veracity of the sacred history, from the fabulous accounts of those who were the greatest enemies to divine truth. The most important events of the Bible, as the creation, the fall of man, deluge, tower of Babel, dispersion of mankind, and other incidents, though mutilated and disguised under absurd fables, are nevertheless to be traced, more or less clearly, in the mythology of most nations; and there is every reason to believe that many of those gods, now so



familiarly known to us through the Greeks and Romans, were the patriarchs or other personages who are distinguished in Holy Writ.

Although in the order of time the mythology of the most ancient people, which forms the groundwork of later mythologies, might be entitled to the first notice, yet, for the purposes of this work, it will be equally convenient, and, for readers in general, far more agreeable, to begin with the mythology of the Greeks and Romans,



## CHAPTER I.



THE ACADEMY.



## GRECIAN AND ROMAN MYTHOLOGY.

THE mythology of the Greeks was, as to the most important particulars, confessedly borrowed from the Egyptians.

Their philosophers, ANAXAGORAS, PYTHAGORAS, THALES, and others, travelled into Egypt, where they gathered all the notions there current concerning the GODS, the TRANSMIGRATION OF SOULS, a FUTURE STATE, and other points, which they modelled into a system that was afterwards enlarged and adorned by all the charms and embellishments that poetry and art could furnish.

The Greeks and Romans had many deities in common, particularly the superior gods, arising partly from adoption, on one side or the other, but more especially from the circumstance that the two countries were peopled by different branches of the same family, descended from one common ancestor, Japhet. At the same time it is evident, from the difference in the names of the Greek and Roman deities, and in their primary attributes, that they drew their mythology from different sources, which may be easily imagined, when it is considered that they were cut off from all intercourse with each other on their first settlement, and mingled with different tribes in the course of their migration. The Tuscans or Etrurians had, as is generally admitted, their mythology as well as their language, from their Pelasgian ancestors, long before the Grecians and Romans were known to each other; but in after ages, when the intercourse between these two people became intimate, the Romans, without doubt, borrowed many of the fables of the Greeks, to which their poets and historians, who are very ample in their descriptions of the gods, added much of their own invention.

The Greek and Roman deities are distinguished into three classes; namely, the SUPERIOR GODS, the INFERIOR GODS, and the DEMIGODS.

The SUPERIOR GODS, otherwise called *Dii Majorum Gentium*, that is, gods of the superior houses or families, answering to the patricians or nobility of Rome, were so named because they were believed to be more eminently employed in the government of the world. They were also styled the SELECT GODS, of whom twelve were admitted into the council of Jupiter, and on that account denominated *Consentes*.

The images of these twelve gods were fixed in the Forum at Rome, six of them being males, and six females; their

names are given in the following distich by the poet Ennius:—


Juno, Vesta, Minerva, Ceres, Diana, Mars,  
Mercurius, Jove, Neptunus, Vulcanus, Apollo.

These twelve gods were supposed 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, July to Jupiter, August to Ceres, September to Vulcan, October to Mars, November to Diana, December to Vesta. They likewise presided over the twelve celestial signs. If to these twelve be added the eight following, namely, Janus, Saturnus, Genius, Sol, Pluto, Bacchus, Terra, and Luna, there will be twenty of the first class, or superior gods. These superior gods were likewise distinguished, from their usual place of residence, into CELESTIAL, TERRESTRIAL, MARINE, and INFERNAL gods.

The INFERIOR gods comprehended what Ovid called the Celestial Populace, answering to the plebeians among the Romans, who had no place in heaven, as the Penates, Lares, rural deities, &c.

The third class, or DEMIGODS, was composed of such as derived their origin from a god or goddess and a mortal, or such as by their valour and exploits had raised themselves to the rank of immortals. Of this class was Hercules, Æsculapius, Castor, Pollux, Achilles, &c.

To the list of the Roman gods might be added a fourth class, called *novensiles*, which the Sabines brought to Rome by the command of King Tatius. They were so named because, as some suppose, they were the last of all that were reckoned among the gods. Of this class also were the deities by whose help and means, as Cicero says, men are advanced to heaven and obtain a place among the gods, namely, the moral virtues, as MERCY, CHASTITY, PIETY, &c.



## CHAPTER II.

## CHAOS AND THE CREATION.

CHAOS was the oldest of the gods, according to Hesiod, whose children were TELLUS, TITÆA, TERRA, or VESTA (in the Greek *Gæa*, signifying the earth), TARTARUS and AMOR, EREBUS and NOX.

Tellus had a son, named Cœlus (or Cœlum, in Greek, *Uranus*, signifying heaven), whom she afterwards married. From them descended Pelagus, Pontus, Oceanus, &c. They were also the parents of Saturn, Cybele, the Titans, giants, &c., of whom more will be said hereafter.

Erebus and Nox were united, and from their union sprang ÆTHER and HEMERA; that is, Air and Day. Between Hesiod's and the Mosaic account of the creation there is a striking analogy, whether the Greeks took it immediately from the Bible, or indirectly from the Egyptians. Hesiod begins with Chaos, from which sprang the Earth; Tartarus, that is, the inner abyss in or under the earth; and Amor, or the lovely order and beauty of the world. Moses speaks of the chaotic state of the earth, the face of the deep or abyss on which the *Spirit* of God moved, and then of the beauty and order of the whole as it came out of the hands of the Almighty Creator.

Again, Hesiod tells us that Chaos brought forth Erebus (Gloominess), and Nox (Night), and from these two sprang Air and Day, that is, when light was divided from the darkness, and both together made one day; which corresponds with what Moses says of the gloomy darkness that existed before the creation, and of the firmament, and the dividing the day from the night.

Hesiod, moreover, tells us that Chaos begat Cœlum or Cœlus, beset with stars that covered the whole earth, and was the residence of the blessed gods; that is, in the words of Moses, God called the dry land, earth, and the firmament, wherein he planted the stars, he called heaven.

Hesiod then says that Tellus begat high mountains, and delightful caves for the nymphs, as also Pelagus and Pontus,

that is, the seas, and Oceanus, the ocean; and Moses says, "God gathered the waters into one place," and "the gathering together of the waters he called seas." Hesiod then relates the progeny of Tellus and Cœlum, that is, the generative powers of earth and heaven, corresponding with the Mosaic account of the earth yielding grass, &c.; and in this manner he fills the world with gods, goddesses, and nymphs, as, according to the Mosaic account, God filled the world with men, beasts, fowls, and fishes.

The Romans appear to have borrowed their fictions respecting the creation of the world from the same source as the Greeks. Ovid expressly calls Chaos, *rudis indigestaque moles*, a rude indigested heap; or, as Moses says, "the earth was without form and void;" after which the poet goes on in a strain very similar to what has already been set forth.

The Etruscans, who were among the original settlers in Italy, gave, according to Suidas, the following account of the creation. "God," says a philosopher of that nation, "created the universe in six thousand years, and appointed the same period of time to be the extent of its duration. In the first period of a thousand years, God created the heavens and the earth; in the second, the visible firmament; in the third, the sea and all the waters that are in the earth; in the fourth, the sun, moon, and stars; in the fifth, every living soul of birds, reptiles, and quadrupeds, which have their abode either on the land, in the air, or the water; and in the sixth, man alone." Now when it is considered that in another part of Scripture it is said, that "one day is with the Lord as a thousand years, and a thousand years as one day," it is easy to explain the origin of this fiction.

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### CHAPTER III.

#### SATURN.

SATURN, the son of TERRA or VESTA the Elder, and CÆLUS, is styled the father of the gods. His brothers were, Titan, Oceanus, the Cyclops, and others; his sisters, Ceres, Tethys, and Ops, Rhea, or Cybele, whom he afterwards married.

TITAN, his eldest brother, was entitled by seniority to succeed to the kingdom of his father, Coelus; but, at the request of his mother, he yielded his right to his brother Saturn, on condition that he should not bring up any male children.



SATURN.

Saturn, according to agreement, devoured his sons as fast as they were born, until his wife, having brought forth twins, Jupiter and Juno, gave her husband a stone to devour, instead of Jupiter, whom she sent to be nursed on Mount Ida by the priestesses of Cybele. They, by the noise of their drums, are said to have drowned the cries of the child.

By a similar trick she saved Neptune and Pluto.

The stone which she is said to have given was called *Betylus*, and is here introduced in allusion to the stones called *Bethulia*, which, according to Sanchthoniatho, were contrived by Uranus, and possessed the power of motion; all which refers to the stone set up by Jacob, which, in the Hebrew, is called *Bethel*, that is, "the House of the Lord," whence arose the worship of stones, of which there is frequent mention in the Grecian, Roman, and other mythologies.

Titan, having discovered the fraud, and finding the compact between him and his brother thus violated, had recourse to arms, defeated Saturn, and, having taken him and his wife prisoner, confined them in chains in Tartarus.

In the meantime, Jupiter, being grown up, raised an army of Cretans, released his father from confinement, and caused all the gods to swear fidelity to him.

Saturn, whom an oracle had foretold that his son would dethrone him, soon grew jealous of Jupiter, and sought to take away his life; whereupon Jupiter rebelled against his father, and compelled him to flee into Italy.

Saturn was received kindly by Janus, king of Italy, and admitted by him as a partner of his throne. In return for this kindness, Saturn endued Janus with extraordinary wisdom; so that he received divine honours after his death, and had a temple erected to him by Romulus and Tatius, which Numa Pompilius ordained should be opened in time of war, and shut in time of peace.

After the arrival of Saturn, money was coined, with a ship on one side, to denote his coming in a ship, and a head of Janus, with TWO FACES, to denote either his knowledge of things past and to come, or his sharing the regal authority with Saturn.

Under the reign of Saturn, the people, who before wandered about like beasts, were reduced to civil society, and taught the art of husbandry, as well as the liberal arts, whence Italy was anciently called *Saturnia*, from him, and also *Latium*, from *lateo*, to hide, because there he lay hidden. For the same reason, the mountain, afterwards called the **CAPITOLINE HILL**, was first named Saturnius; and the festival instituted in honour of him was named **SATURNALIA**, at which revelry of all kinds went forward.

By some writers a different account of Saturn is given, being represented as a tyrannical, covetous, and cruel prince, who reigned over Italy and Sicily, enlarged his dominions by conquest, oppressed his subjects by taxes, and kept them in awe by garrisons. Certain it is that human sacrifices were first offered to him, because he was thought to delight in human blood, and on that account the gladiators, who were under his protection, fought at his festival.

The Romans esteemed Saturn 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.



## CHAPTER IV.

### SATURN (*continued*).

THE Latin name, *Saturnus*, is derived from *satus*, sowing, because he was reckoned the god of husbandry; but the Greeks gave him the name of *Chronos*, signifying *time*, because he was the god of Time; whence the fable of his devouring his children is explained, by supposing time to devour days, months, and years, which are produced by him.

The ancient statues of Saturn wear chains, in remembrance of those with which he was loaded by his brother Titan. These were taken off at the feast of the Saturnalia, to show that his reign had been that of liberty.

He is usually represented as a decrepit old man, sometimes holding a scythe or sickle in one hand, and a key, or a circumflexed serpent biting its tail, in the other. The scythe was either a symbol of husbandry, or it denoted that time destroys all things; the key, to signify that time unlocks all things; and the serpent, to denote the revolution of the year. Sometimes he has also an hour-glass standing by him, which is a fit emblem of the god of time; sometimes he has wings, to denote the flight of time.

The story of Saturn evidently points to several persons and things in Scripture, although jumbled together in strange confusion.

The poets feign that the world was divided into four ages. The first, called the GOLDEN AGE, was ascribed to th



reign of Saturn, when justice and innocence reigned throughout the earth, and the soil produced what was necessary for the subsistence and enjoyment of mankind.

The second, or SILVER AGE, was so called because men began to degenerate; the third, or the BRAZEN AGE, because they became more and more licentious; and the fourth, or IRON AGE, because they had reached to the highest pitch of profligacy. In this account we read, in other words, the condition of man before and after the Fall, as described in the Bible.

From the circumstance of Saturn being coupled with the age of innocence, some have supposed him to be Adam.

Others, judging from his character for ambition and a love of conquest, have supposed him to represent Nimrod; but the circumstances of the narrative, which agree in so many particulars with the account of Noah, lead naturally to the conclusion that he was intended to represent that patriarch.

In the time of Noah the whole earth spoke one language, and it is said that in Saturn's reign there was but one language.

Saturn had three sons, so had Noah.

HAM, by the heathens called Jupiter Ammon, or Hammon, is said to have ascended to the possession of heaven because he entered upon the hot places of Egypt and Libya, which were thought to be in the confines of heaven.

JAPHET had his lot in Europe and the islands, and therefore was afterwards styled Neptune, or the god of the sea.

SHEM had the name of Pluto, or the god of hell, because among his posterity remained the true belief that persons who departed this life should not die eternally, but, according to their actions here, would, in another life, receive their rewards or punishments.

Noah was the first planter of vineyards, and the art of cultivating vines is attributed to Saturn, whence drunkenness was practised to the utmost excess at his Saturnalia.

Noah saved himself in a ship, and Saturn is said to have done the same when he fled into Italy. To these might be added, if necessary, other points of agreement.



## CHAPTER V.

## CYBELE.

CYBELE, or VESTA THE ELDER, was the daughter of CÆLUS and TERRA, and wife of her brother Saturn. She was commonly called by the Greeks *Hestia*; but she had a variety of names, either according to her attributes, or the places where she was worshipped.

This deity was called *Cybele*, from *Cybelus*, a mountain of Phrygia, where sacrifices to her were first instituted, or from *cybele*, a cube, because the cube, or die, which is every way square, was dedicated to her.

She is named *Ops*, because she brings help to every thing contained in this world.

*Rhea*, from the abundance of benefits, which, without ceasing, flow from her.

*Dyndymene*, from Mount Dyndymus, in Phrygia.

*Mater Bercynthia*, Bercynthian Mother, from *Bercynthus*, a castle in Phrygia.

*Bona Dea*, Good Goddess, because all good things for the support of life proceed from her.

*Fauna*, because she is said to favour all creatures.

*Idæa Mater*, from Mount Ida in Phrygia, or Crete, for she was highly honoured at both places.

And, lastly, *Magna Mater*, the Great Mother, because she was regarded as the mother, as Saturn was the father, of the gods.

The sacrifices to Cybele were performed in great privacy, whence they were called *Opertanea*, and the place where they were performed, *Opertum*, that is, hidden. They were celebrated, like those of Bacchus, with a confused noise of timbrels, pipes, and cymbals, and the sacrificants howled as if they were mad, throwing themselves about with many frantic and indecent gesticulations. Her temple was opened not by hands, but by prayers; none entered who had tasted garlick; priests sacrificed to her sitting and touching the earth, and offered the hearts of the victims.

Among the trees, the box and pine were sacred to her; the box, because the pipes used in her sacrifices were made of it; the pine, for the sake of Atys, a boy whom she loved, but whom, for his breaking his vow of chastity, she turned into a pine.

The priests of Cybele were called

*Galli*, from a river of Phrygia of that name; also Curetes, from the island of Crete, where they nursed Jupiter.

*Corybantes*, from their butting with their foreheads like rams, when they danced at the sacrifices.

*Cabiri*, from mountains of Phrygia of that name, or from the Hebrew or Phœnician *cabir*, mighty; a name given to their principal deities, of which more will be said hereafter; or from the Phœnician *cabar*, strong, mighty.

*Telchines*, from famous magicians so called.

And *Dactyli* from *dactylos*, a finger, because they were ten in number, like the fingers.

Cybele is usually represented as seated in a lofty chariot, drawn by lions, crowned with towers, and bearing in her hand a key. Being the goddess not of cities only, but of all things which the earth sustains, she was crowned with turrets; whilst the key implied her custody of cities, as also that in winter the earth locks those treasures which she brings forth and dispenses in summer. She rides in a chariot, because the earth was supposed to hang suspended

in the air, balanced and poised by its own weight; and as the chariot is supported by wheels, so the earth is a voluble body and turns round; the chariot 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. Her garments are painted with divers colours, particularly green, because such a dress was most suitable to the appearance of the earth. Sometimes she is represented sitting on a pedestal with a sphere behind her, to denote the earth, a lion by her side, and a branch in her hand, all attributes of her as the goddess of the earth.

The worship of Cybele, or the earth, is supposed to have commenced in Phrygia.

This deity was unknown in Italy till the time of Hannibal's invasion, when the Romans, consulting the Sibylline oracles, found that the enemy could not be expelled until they brought the Idæan Mother, or Cybele, to Rome. The senate accordingly despatched ambassadors to Attalus, king of Phrygia, to request the statue of this goddess, which was of stone, at the city of Pessinus, in Galatia. When brought to Rome, the ladies went to the Tyber to receive her, but the vessel which carried her being miraculously stopped, and remaining immovable in the Tyber, the vestal Claudia, who had fallen under the suspicion of levity, evinced her purity by drawing the vessel on shore with her girdle; and the goddess was introduced into the city, according to the Sibylline oracle, by the best man of Rome, whom the senate adjudged to be young Publius Scipio. This image was reputed to have fallen from heaven, and was therefore esteemed as one of the pledges of stability for the Roman state.

From the name of Vesta which is given to this goddess, she is often confounded with Vesta the younger, her daughter.



## CHAPTER VI.

### AURORA.

AURORA, or the goddess of the morning, was, according to some, the daughter of TITAN and TERRA; but Hesiod

makes her the daughter of **HYPERION**, and **THIA**, the sister of the sun and moon, and the mother of the winds and stars. Orpheus calls her the harbinger of Titan or the sun, because she is the personification of that light which precedes the appearance of the sun.

The poets describe this goddess as rising out of the ocean in a saffron robe, seated in a chariot of gold, drawn by two or four horses, opening the gates of light and scattering the dew. Virgil represents her horses as of flame-colour, and varies their number from two to four, according as she rises slower or faster.

Aurora is said to have been the daughter of Titan and the Earth, because the light of the morning seems to rise out of the earth and to proceed from the sun, which immediately follows it. She is styled mother of the winds, because the winds are observed very frequently to fall towards evening, and rise again in the morning, as if attendant upon their mother.

By **Astræus**, her husband, she had the stars and the four winds, **Argestes**, **Boreas**, **Notus**, and **Zephyrus**.

By **Tithonus**, the son of **Laomedon**, and brother of **Priam**, king of **Troy**, she had **Memnon**. She took this **Tithonus**, who was remarkable for his beauty, with her into heaven, and obtained from the Fates immortality for him, but forgot to ask that he should not grow old, whereupon he at length fell into dotage, and **Aurora**, in compassion to him, changed him into a grasshopper, which they say moults when it is old, and grows young again.

**Memnon**, their son, went to **Troy** to assist king **Priam**, where he was killed in a duel with **Achilles**, and the poets feign that in the place where he fell a fountain arose, which, every year, on the same day on which he died, sent forth blood instead of water. As his body lay on the funeral pile, it is said to have been changed into a bird by his mother **Aurora's** intercession, and that many other birds flew out of the pile with him, which were called after him *Aves Memnoniæ*, who, dividing themselves into two troops, and furiously fighting with their claws and beaks, appeased by their blood the ghost of **Memnon**, from whom they sprung.

There was a memorable statue of this **Memnon** made of

black marble, and set up in the temple of Serapis, at Thebes, in Egypt, of which it is related, that the mouth of the statue, when first touched by the rays of the 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.

The Romans gave the name of Aurora to this deity, from *aurum*, gold, on account of her rosy colour ; the Greeks gave her the name of *Eous* or *Heous*, that is, the morning, because she is the goddess of the morning.

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## CHAPTER VII.



JUPITER.

THERE were several Jupiters among the Greeks and Romans ; but the most famous Jupiter, to whom the attributes ascribed to the others properly belonged, was the son of

SATURN and RHEA who, as before observed, was saved by a trick of his mother.

Jupiter, after having waged a successful war against the Titans, and deposed his father, ascended the throne, and received the homage of the other gods; but he had not reigned long before Juno, Neptune, and Pallas, thinking he affected too much the tyrant, conspired against him, and threw him into bonds, from which he was delivered by the giants Cottus, Gyges, and Briareus.

After this Jupiter was engaged in another war with the giants, who sought to revenge the defeat of the Titans; but were themselves routed, and most of them killed.

Jupiter having thus restored peace to the universe, divided it by lot between himself and his brothers, Neptune and Pluto. The dominion of the SEA fell to NEPTUNE, that of the INFERNAL REGIONS, to PLUTO; and of the CELESTIAL, to JUPITER.

In this dominion of Jupiter, *Aidos*, or Reverence paid to good men by their inferiors, and *Dice*, or Equity, were always attendant on his throne, intimating that justice in a prince will ever command respect and obedience. The *Litæ Preces*, or Supplications, his daughters by Juno, were likewise constantly near him.

The place of Jupiter's birth has been variously represented: in CRETE, at THEBES in Bœotia, and among the MESSENIANS; the more general opinion is in favour of Crete, as his birth-place; but Callimachus, in his hymn to Jupiter, declares himself unwilling to decide.

It was no less doubtful by whom he was nursed. Virgil tells us he was fed by the BEES, which followed the musical sounds made by the Curetes, to whom he was entrusted; and out of gratitude for which that insect was changed by him from an iron to a golden colour. Some affirm that he was nursed by AMALTHÆA and MELISSA, daughters of Melissus, king of Crete, who fed him with goat's-milk and honey; others, that Amalthæa was the name of a goat that nursed him, whose horn he presented to those princesses, with this privilege annexed, that whoever possessed it should have whatever they desired; whence it came to be called the HORN OF PLENTY. After this, the goat dying, Jupiter

placed her amongst the stars ; and, by the advice of Themis, to intimidate the giants, covered with her skin his shield, whence it obtained the name of *ÆGIS*, *i. e.* a goat.

Some report that he and his sister Juno sucked the breasts of Fortune ; others, that Vesta suckled him, besides many others, who claimed the honour of his education.

When Jupiter grew up, he built a city at Dictæ, in Crete, the ruins of which remained many ages after.

Jupiter had many wives ; the first, *METIS*, or Prudence, whom he is said to have devoured when with child, by which he himself becoming pregnant, Minerva issued out of his head, completely armed : the second, *THEMIS* ; the third, one in the *GNOSSIAN* region ; and lastly, *JUNO*, his sister, to obtain whom he transformed himself into a cuckoo, and flying for that purpose to the hill *Tronax*, near Corinth, occasioned it to be called *Coccyx*, the Greek name of that bird. Jupiter having previously occasioned a storm, the goddess resorted to this hill for shelter, and the cuckoo, apparently from the same motive, flew thither, trembling, and perched on her lap. Compassionating the bird, she placed it in her bosom, where Jupiter soon discovered himself, and promised her marriage.

By his wife Juno, Jupiter had *HEBE*, *MARS*, *LUCINA*, and *VULCAN* ; and by Themis, or Justice, the *HORÆ*, the *FATES*, *EUNOMIA*, *DICE*, and *IRENE*. He was likewise the father of an innumerable progeny by other women ; among these were *HERCULES*, by Alcmena ; *CASTOR* and *POLLUX*, by Leda, the wife of Tindarus ; *DARDANUS*, by Electra ; *PELAGUS*, by Niobe ; the *GRACES*, by Eurynome ; *PROSERPINE*, by Ceres ; the nine *MUSES*, by Mnemosyne ; *APOLLO* and *DIANA*, by Latona.

Jupiter is generally represented under the figure of a majestic man, with a beard, seated on a throne, holding thunder in one hand, and a sceptre in the other, with the giants whom he conquered at his feet.

The sceptre of Jupiter, they say, was made of cypress, which is a symbol of the eternity of his empire ; because that wood is free from corruption. At his side, and sometimes on his sceptre, sits an eagle ; either because he was brought up by it, as some will have it, or heretofore an eagle resting



on his head portended his reign; or because in his wars with the giants an eagle brought him his thunder, and thence received the title of Jupiter's ARMOUR-BEARER.

Jupiter wears golden shoes, and an embroidered cloak, sometimes adorned with various flowers and figures of animals.

The Lacedæmonians made his statue without ears, to shew that he was not ready to hear all stories; and the Cretans were so liberal as to give him four ears, to denote that there was nothing of which he had not cognizance. In a statue of him in the palace of Priam, king of Troy, he had three eyes, one of which was placed in his forehead.

Artists have represented Jupiter in his different characters, as the MILD JUPITER, the TERRIBLE JUPITER, JUPITER TONANS, FULMINANS, &c.

The face of the Mild Jupiter has a mixture of dignity and ease in it; that of the Terrible Jupiter was angry or clouded: besides, that the statues of the latter were made of black marble, and those of the former, of white.

The *Jupiter Tonans* is represented as holding the triple bolt in his right hand, and standing in a chariot, whirled on impetuously by four horses, whose trampling in the brazen vault of heaven was supposed by the poets to cause a thunder-storm.

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## CHAPTER VIII.

### JUPITER (*continued*).

THE appellations given to Jupiter by the Greeks and Romans were very various, either from the place where he was worshipped, or from some attribute given to him.

He was called *Capitolinus*, from the Capitoline hill, upon the top of which he had the first temple that was built in Rome.

*Tarpeius*, from the Tarpeian rock, on which this temple was built.

*Optimus Maximus*, the best and greatest, from his power and willingness to profit all men.

*Dies Pater*, the father of the day, and *Pluvius*, as commanding the rain; and because he was supposed to be the god of the air.

*Dodonæus*, from a grove of oaks in Dodonæa, which were sacred to him, and in which was the oldest oracle of all Greece.

*Feretrius*, because after the Romans had overcome their enemies, they carried the spoils, called *spolia opima*, the grand spoils, to his temple.

*Lapis*, or *Lapidæus*, because the Romans believed that an oath made to him under that appellation had peculiar solemnity.

*Olympius*, from *Olympus*, the heaven where he resides.

*Stator*, a title given to him by Romulus, when, fighting with the Sabines, he caused, by his prayers to Jupiter Stator, the flight of his troops to be stopped, and thereby secured the victory.

*Xenius*, or *Hospitalis*, hospitable, because he was thought to be the author of the laws and customs concerning hospitality; whence the Greeks called presents given to strangers, *Xenia*, as the Latins called them *Lautia*.

Jupiter was by distinction styled the Father and King of Gods and Men; for kings were said to be the offspring of Jove, and he was esteemed to be the common parent of kings and men. He is said to have instructed kings how to suppress violence, and rule by law and equity: to have instituted magistrates, erected tribunals, incited the good to the practice of virtue, and restrained the vicious by the fear of punishment; but, notwithstanding they ascribed to him such power, wisdom, and justice, yet in the excess of their blindness, they intermingled in the character of this deity, the creature of their depraved imaginations, vices and weaknesses of which they themselves might well be ashamed.

Some anecdotes are related of Jupiter, which serve to illustrate his character as the supposed governor of the world. Having heard a report of the wickedness and impiety of men, he is said to have descended to the earth, in order to know the truth of it; and, on coming to the house of Lycaon, king of Arcadia, he declared himself a god:

but instead of having sacrifices offered to him, he was derided as an imposter. Lycaon, in order to try whether he was a god, as he pretended, killed one of his domestics, and served him up at the table of Jupiter, who was so enraged at the barbarity of the wretch, that he fired his palace with lightning, and turned Lycaon into a wolf.

On another visit, for the same purpose, which Jupiter made into Phrygia, attended by Mercury in disguise, he found himself rebuffed at every house where he applied for refreshment; until he reached a poor cottage, inhabited by a labourer named Philemon, with Baucis, his wife. These old people set before him the best they had, with so much willingness, that Jupiter desired them to follow him; and when they reached the top of a hill and looked back, they saw the whole country swallowed up except their own cottage, which was converted into a temple. Being then desired to ask whatever they wished, they requested that they might be the priests of that temple, and die both together. Their request was granted; and after living to an extreme old age, they were turned into trees, an oak and a lime, at the same moment, as they were standing at the door of the temple.

These stories remind us of the wickedness which, according to the Scripture narrative, prevailed on the earth in the patriarchal ages; and in the latter we recognise the visit made by the angels to Lot and his family, previous to the destruction of Sodom and Gomorrhah.

Jupiter, as the sovereign governor of the world, was worshipped under different names, by different nations.

The Greeks gave to this deity the name of *Zeus*, from *zao*, to live, because he was supposed to give life to animals.

The Babylonians and Assyrians, whom he governed, worshipped him under the name of Belus, or Baal, signifying Lord.

In Libya, Jupiter delivered oracles by the name of Hammon.

Among the Egyptians he was the same with *Osiris*.

Among the Ethiopians he was adored under the name of *Assabinus*.

Among the Phœnicians, under that of *Aretrius*.

Among the Sidonians, under that of *Maratinus*.

At Gaza, under that of *Maranasis*, or the king of men.

The Roman name of Jupiter, Jove, from the Hebrew, **JAH**, the name of Jehovah; making, with the addition of the word *pater*, *Joupater*, and *Jupiter*, shews most clearly that the attributes of this deity were borrowed immediately from the divine attributes, at the pleasure of those who knew the true God, but were determined to reject him.

In the account of this deity, we are reminded of several things in the Scripture.

The rebellion of the giants against Jupiter, and the wickedness of men in those days, correspond fully with the rebellious attempt to build the Tower of Babel, which was made by Nimrod and his impious subjects, and frustrated by the divine interposition.

The deluge, though wrongly fixed to have happened in the reign of Jupiter, is nevertheless set forth so clearly and circumstantially, as to leave no doubt that it was the same event as is narrated in the Bible.

The dispersion of Noah's descendants is aptly enough illustrated, by the division of the universe between Jupiter and his two brothers; although the story is here, as in all other cases, naturally disguised under much fiction.

That Ham, the wicked son of Noah, was the Jupiter of the Libyans, is clear, from the name of Hammon, whom the Greeks adopted into their mythology, under the appellation of Jupiter Hammon.

In like manner we have, in the Egyptian Osiris, a representative of Misraim, or Misor, the son of Ham, who colonized Egypt, and established a monarchy there.

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## CHAPTER IX.

### JUNO.

JUNO, daughter of SATURN and RHEA, was SISTER and WIFE of JUPITER. Although the poets agree that she came

into the world at the same birth with her husband, yet they differ as to the place; some fixing her nativity at Argon, others, according to the more general opinion, at Samos, near the river Imbrassus.



JUNO

As queen of heaven, JUNO was conspicuous for her state.

Besides a number of nymphs, she had IRIS, the daughter of Thaumas and Electra, and sister to the Harpies, as her constant attendant.

Iris, or the rainbow, was Juno's messenger, as Mercury was Jupiter's.

When Juno appeared in all her majesty, she is represented riding in a golden chariot, drawn by peacocks, holding a sceptre in her hand, and wearing a crown beset with roses and lilies; but she is most commonly represented as a matron, in a modest and decent dress; sometimes with a

distaff or spear in one hand, and a patera in the other, as if she was going to sacrifice ; or sometimes a sceptre. She is also occasionally veiled.

Of all the divinities of the Pagan world, there was no one, except Apollo, whose worship was more solemn and extensive ; and no place in Greece where she received greater honours than at Argos, where a temple was erected to her by Phoroneus, son of Inachus, in the porch of which were placed the statues of her priestesses.

She was also highly honoured at Corinth and Olympia, where games were celebrated to her honour every fifth year.

Her worship at Rome was very ancient. Numa Pompilius built a temple to her, which none but virtuous women were permitted to enter.

Juno had different appellations given to her for various reasons.

She was called *Argiva*, from the people of Argos, by whom sacrifices, called *Heraia*, were celebrated in honour of her, consisting of a hecatomb, or an hundred oxen.

*Juga*, because she was the goddess of marriage.

*Nuptialis*, because she presided at the nuptial ceremony ; and when they sacrificed to her under this name, they took the gall out of the victim, and cast it behind the altar, to signify that there ought to be no gall or anger betwixt married people.

The name of *Egeria* was given to her, because she promoted, as they believed, the facility of births.

*Lucina* and *Lucilia*, either from the grove in which she had a temple, or from the light of this world into which children are brought by her.

*Sospita*, because all the women were supposed to be under her safeguard ; every one of which had a *Juno*, as every man had his *Genius*.

*Regina Divum*, because she was held to be queen of the gods, as Jupiter was the king.

The character of Juno, which was most in favour at Rome, and in which she was oftenest represented, was that of *Juno Matrona*, Juno the Matron.

As mythologists made Jupiter guilty of shameful vices, so they ascribed to Juno the weaknesses of her sex. He

was faithless, she jealous to excess, imperious, arrogant, implacable in her resentments, and withal a scold. The poets give us a picture of matrimonial broils between Jupiter and Juno, of which there are but too frequent examples in real life.

On one occasion, Juno is said to have entered into a conspiracy with Neptune and Pallas against Jupiter, for which she was punished by having two anvils hung to her feet, golden manacles fastened on her hands, and in this condition suspended in the air, where she hovered, a spectacle to the other deities.

She is likewise represented to have perplexed the counsels of Jupiter exceedingly during the Trojan war, which was prosecuted by her instrumentality to a fatal termination, out of resentment to Paris, the son of Priam, king of Troy, on account of his adjudging the prize of beauty to Venus rather than to herself.

The Latin name, *Juno*, is said to have been given to this goddess from *juvo*, to help, because she rendered great assistance to married women.

The Greek name, *Hera*, is derived from *aer*, the air, because by Juno, as some believed, was meant the *air*, as by Jupiter was meant *fire*: hence arose the story that Juno was hung by Jupiter in the air; the ancients signifying thereby, that the air, though naturally more like fire, yet it was sometimes mingled with earth and water, the heaviest elements.

The ancients are not agreed as to Juno's children: Hesiod makes them to be *HEBE*, *VENUS*, *LUCINA*, and *VULCAN*; others assign her but three,—*Hebe*, *Ilithya* or *Lucina*, and *Arge*; to whom have been added by others, *Mars* and *Typhon*.

Juno is said by mythologists to have conceived *Hebe* on eating lettuces.

*HEBE*, for her extraordinary beauty, was made the goddess of youth, and had the office of cupbearer to Jupiter given to her; but when, by an unlucky fall, she made the guests laugh, Jupiter was enraged, turned her out of her office, and put *Ganymede*, the son of *Tros*, a Trojan king, in her stead

Hebe has been represented with a young airy look,



HEBE.

drinking out of a cup, or in the words of Milton,—“ Quaffing immortality and joy.”



## CHAPTER X.

## NEPTUNE.

NEPTUNE, the son of SATURN and RHEA, or OPS, and brother of JUPITER, is said to have been saved by his mother from being devoured, by a stratagem, she having caused him to be conveyed to some shepherds in order to be brought up; at the same time pretending to be delivered of a foal or colt, which she gave instead of her son to be devoured by Saturn. Some say that his nurse's name was Arno; others, that he was brought up by his sister Juno.



He assisted his brother, Jupiter, in his wars with the giants; and, on the division of the universe, the sea was assigned to him for his empire.



NEPTUNE.

Being afterwards engaged in a conspiracy with Juno and Pallas against Jupiter, he was expelled from heaven, and fled with Apollo to Laomedon, king of Troy, whom he assisted in building the walls of that city; but being dismissed unrewarded, he in revenge sent a sea-monster to lay waste the country.

He was likewise engaged in a controversy with Minerva, respecting the right of giving a name to the capital city of Cecropia, upon which they agreed to refer the matter to the assembly of the gods. By them it was decreed, that whichever of the two presented the most valuable gift to mankind should be allowed the privilege contended for. Neptune then struck the earth with his trident, and produced a horse, called Scyphius; but Minerva caused the olive to spring up, upon which she was declared the victor.

Some have explained this fable, by supposing that the horse being the emblem of war, and the olive the emblem of peace, the olive was deemed to be more beneficial to mankind than the horse; but others suppose, and with greater reason, that the horse here denoted ships; for as ships and olive-trees were the two things for which that country was most noted, it was thought politic by this means to bring the citizens over from too great a fondness for sea affairs to the cultivation of the land, by shewing that Pallas was preferable to Neptune; or, in other words, husbandry to sailing.

The favourite wife of Neptune was AMPHITRITE, who, for a long time rejected him, until he sent a dolphin to intercede for him; who, succeeding, the god in acknowledgment placed him among the stars.

Neptune had likewise two other wives, the one called *Salacia*, from the salt water, the other *Venilia*, from the ebbing and flowing of the tides. The most remarkable of his children were TRITON, by his wife Amphitrite; PHORCUS, or Phorcys, by the nymph Thesea; and PROTEUS, as some say, by Phœnice.

Neptune is usually represented with black hair and blue eyes, seated in a chariot made of a shell, and drawn by sea-horses; clothed in an azure mantle, and holding in his hand the trident, with which he commanded the waves. Around him played the sea-nymphs and tritons, sounding their trumpet of shells. Sometimes he is represented standing on a shell, with his trident, the emblem of his power, and accompanied by a triton.

The places most celebrated for the worship of Neptune were TÆNARUS, CORINTH, and CALABRIA.

His temple, on the promontory of Tænarium, was an inviolable asylum to all that fled thither for refuge.

The games on the isthmus of Corinth, and those of the circus at Rome, known by the name of CONSUALI, were especially consecrated to him. During the celebration of these latter games, horses and asses were left at rest, and were dressed out with crowns. Besides the ordinary victims, the horse and the bull were sacrificed to this god; on which occasion, the aruspices, or priests, offered to him

particularly the gall of the victim, which, for its bitterness, bore an affinity to sea-water.

Among the appellations or names given to Neptune, was that of *Consus*, or the God of Counsel, whose altar was underground, because he was to be worshipped in private.

He was also styled *Hippius*, or *Hippodromus*, because he was supposed by some to preside over horses and horse-racing; but the word *hippos*, signifying a ship as well as a horse, he is supposed to have received this appellation on that account. Hence it is that the account of this deity is replete with legends respecting horses. Besides the horse *Scyphius*, above-mentioned, it is related of him that he brought the first horse, *Sisyphus*, out of a rock in Thessaly. Now *Scyphius* and *Sisyphus*, like the Greek *hippos* and our word *ship*, are but variations of the same original Chaldee, *hipha* or *sephina*, a large vessel.

Neptune is generally admitted to have been *Japhet*, whose descendants possessed all the islands and maritime countries. The Latin name, *Neptunus*, has been derived from *nubo*, to cover, because the waters embrace and cover the land; but it is with greater probability derived from the Hebrew name of *Japhet* himself, which in the Syriac becomes *Naphet*, and from thence *Neptune*. The Greek name, *Poseidon*, for Neptune, has been derived from *posin*, drink, and *dounai*, to give; but it has been said that the Egyptians, to denote navigation and the return of the Phœnician fleet, which annually visited their coast, used the figure of an *Osiris*, borne on a winged horse, and holding a three-forked spear or harpoon, to which image they gave the name of *Poseidon*, from *pash*, plenty or provisions, and *gedeim*, the sea-coast, or the provision of the maritime country. Admitting this to be the true derivation, the origin of the Greek name is sufficiently accounted for, as the Greeks derived all their knowledge of the arts from the Egyptians, and founded their mythology on what they learnt in Egypt.





## CHAPTER XI.

## PLUTO.

PLUTO, the son of SATURN and CYBELE, and brother of JUPITER and NEPTUNE, is said to have assisted Jupiter in his wars, and, on the termination of the contest, to have had the infernal dominions allotted to him, which, according to the general received opinion, lay in the West.

To Pluto is ascribed the invention of honouring the dead with funeral obsequies, he being thought to exercise a sovereignty over the dead. He not only governed the departed spirits below, but also could lengthen or shorten the lives of men here upon the earth as he thought fit.

He is usually represented as sitting on a throne in the midst of darkness, sometimes holding a key in his hand instead of a sceptre. The key denoted that when once the

dead were received into his kingdom, the gates were locked against them, and there was no regress thence into this life again. Sometimes, instead of a key, he holds the dog Cerberus. Very often a rod is put in his hand, in the place of a sceptre, with which he was supposed to guide the dead to the regions below.

Sometimes he is crowned with the FLOWERS OF NARCISSUS, because he stole away Proserpine while gathering these flowers; and sometimes with cypress leaves, because the cypress was sacred to him. Homer speaks of his HELMET as having the quality of rendering the wearer invisible, and tells us that Minerva borrowed it when she fought against the Trojans, that she might not be discovered by Mars.

Pluto is also represented in an ebony chariot, drawn by four black horses, namely ORPHNÆUS, ÆTHON, NYCTEUS, and ALASTOR.

It is said, that all the goddesses having refused to marry him, owing to the deformity of his person, and the darkness of his mansions, he was determined to have a wife at all events; and, accordingly, ascending his chariot, he drove to Sicily, where he discovered PROSERPINE, the daughter of Ceres, with her companions, gathering flowers. Struck with her beauty, the grizzly god instantly seized her, forced her into his chariot, and, opening a passage through the earth, descended with her into the realms of night; where Proserpine, in Greek Persephonia, is styled by Virgil the Infernal Juno, because she was supposed to be the queen of hell. The Greeks commonly style her Despoina, or the Lady.

She is sometimes represented as sitting on a throne, on the left hand of Pluto. A black heifer was usually sacrificed to Proserpine.

The Greek name of Pluto, *Pluton*, as well as the Latin name *Dis*, signifies wealth, and was given to him because, as is supposed, wealth comes from the bowels of the earth, where he was supposed to reside; and because, according to Cicero, all the natural powers and faculties of the earth are under his direction, for all things proceed from the earth, and go to the earth. But he is to be distinguished from Plutus, the proper god of riches.

The name *Hades*, by which he is called among the Greeks, signifies either dark, gloomy, and melancholy, or else invisible; both which epithets are appropriately applied to him, for he is represented as having a gloomy and stern visage, and seldom appearing to open view.

He has also other appellations, as—

*Agesilaus*, because he led people to the infernal regions.

*Agelastus*, because he was supposed never to laugh.

*Februus*, from *februo*, to purge by sacrifice, because *purgations* and lustrations were used at funerals; whence the month of February received its appellation, because in that month especially the sacrifices called *Februa* were offered to him. Black bulls were the victims, and the ceremonies were offered up at night, on account of his aversion to the light.

*Orcus* and *Ouragus*, because he was said to hasten people to their ruin; or, as others have supposed, because, like one that brings up the rear of an army, he attends at the last moments of his people's lives.

*Quietus*, because by death he was supposed to bring rest to all men.

*Summanus*, that is, the chief of all the infernal deities, the principal governor of all the ghosts and departed spirits. The thunder that happens at night is attributed to him; whence he is commonly styled the Infernal Jupiter, the Stygian Jupiter, the third Jupiter, as Neptune is the second Jupiter.

Pluto was extremely revered both by the Greeks and Romans. He had a magnificent temple at Pylos.

As Jupiter and Neptune, the brothers of Pluto, are admitted to have represented Ham and Japhet, Pluto has, with equal reason, been supposed to be the same as Shem. The agreement between these two personages consists in this, that in the line of Shem, the doctrine of the immortality of the soul, and a future state of rewards and punishment, was preserved and brought fully to light; and under the fiction of Pluto and the infernal regions, the same doctrine was represented by the Greeks, who borrowed their notions from the Egyptians, and transmitted them to the Romans.

## CHAPTER XII.

## CERES.

CERES, the daughter of SATURN, and OPS or VESTA, is said by different writers to have been born in Sicily, Attica, and Crete.

She had her favourite daughter, PROSERPINE, by her brother Jupiter, and another daughter, named HIRA, by her brother Neptune, although mythologists feign that, instead of a daughter, she brought forth a horse.

She was also the mother of Plutus, by Iasion, the son of Jupiter and Electra. Plutus was, like Pluto, the god of riches, and is described as blind, lame, injudicious, and timorous. He was esteemed blind and injudicious, otherwise he would not give riches to the bad, and pass over the good; lame, because he confers estates on men but slowly; timorous, because those who have riches are afraid of losing them. He is known principally as the subject of one of Aristophanes' comedies. Ceres was made to be the goddess of fruits, who first taught the art of husbandry, and gave laws. Before her time men are said to have fed on acorns, and to have had all things in common.

She also sent TRIPTOLEMUS in her own chariot throughout the world, to show mankind the use of corn. This Triptolemus was the son of Eleusius, a native of Eleusis, whom she had taken under her protection, and, as the poets feign, reared from a child to a man in a few days.

This goddess is usually represented under the figure of a tall majestic woman, with yellow hair, surmounted by ears of corn; her right hand filled with poppies and wheat, and her left grasping a lighted torch.

Ceres, being the goddess of corn, her hair was yellow, to denote the colour of corn; and, for the same reason, she is crowned with ears of corn, or carries them in her hand.

She holds a lighted torch, because when Proserpine was stolen by Pluto, her mother Ceres, being greatly afflicted at her loss, and very desirous to find her again, kindled

torches, as they say, at Mount Ætna, and went with them throughout the world, calling on the name of Proserpine, until the nymph Arethusa informed her that Proserpine was carried by Pluto into his realms. She then, in great anger, hastened to Jupiter, and expostulated with him on the violence offered to her daughter. Jupiter, moved with the distress of Ceres, promised that Proserpine should be restored to her, if she had not tasted any thing in hell; but it being proved by Ascalaphus that she had eaten some of a pomegranate in Pluto's orchard, the promise could not be fulfilled; and Ceres, in resentment, turned Ascalaphus into an owl. Jupiter, however, complied with her request so far as to allow that Proserpine should live half the year with her mother in the heavens, and the other half with her husband in the regions below.

By this fable it is understood that Ceres was the earth, and Proserpine the seed which lies buried in the ground in the winter, but in the summer breaks forth and becomes fruit.

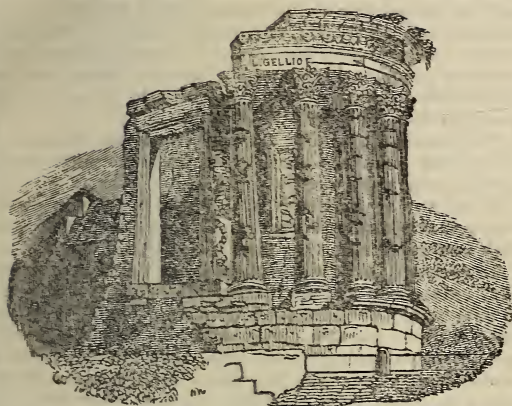
Ceres is represented as carrying poppies, because Jupiter gave her of that plant to eat, in order to create sleep and forgetfulness; thence the poppy became sacred to her.

The principal festivals in honour of Ceres were the two Cerealia, the greater and the less, and the Ambarvalia.

Ceres, the Latin name of this goddess, has been derived from *cereo*, for *creo*, to create, because she was supposed to be the creator of fruits; but it may, with greater reason, be derived immediately from the Hebrew *geresch*, corn. The Greek name *Demeter* is compounded of *de* or *ge*, earth, and *meter*, mother, that is, Mother of the Earth, one of her principal attributes.

Ceres had many appellations, all denoting the high estimation in which she was held; as *Alma*, and *Altrix nostra*, *Magna Dea*, &c.





TEMPLE OF VESTA.

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## CHAPTER XIII.

### VESTA THE YOUNGER.

THIS goddess, who is distinguished by the epithet of the YOUNGER, was the daughter of SATURN, by his wife CYBELE, who has already been spoken of as Vesta the Elder.

As the elder Vesta was supposed to be the same as the Earth, so the younger was considered the same as Fire.

This goddess was a virgin; and mythologists relate, that being a great favourite with her brother Jupiter, he promised to grant her whatever she should ask; upon which she begged that she might always be a virgin, and have the first oblations in all sacrifices. Her request was complied with; and she received the further honour from the Romans, of having a perpetual fire kept up in her temple.

This fire, which was held by the Romans to be among the sacred pledges of the empire, was kept in her temple, not

upon an altar, or in the chimnies, but in earthen vessels ; and was tended with so much care, that if by chance it was extinguished, all public and private business was interrupted, and a vacation proclaimed, till they had expiated the unhappy prodigy with incredible pains. Though not extinguished, it was renewed, every March, by a fresh fire procured from the rays of the sun.

The vestals who tended the fire were chosen from among the noblest families in Rome. At first they were FOUR in number, which was afterwards increased to SIX.

If, by any negligence, they suffered the fire to go out, they were subjected to severe punishment ; and if they broke their vow of chastity, they were buried alive.

In recompense for these severe laws, they had extraordinary PRIVILEGES and DISTINCTIONS. When they appeared in public, they were attended by LICTORS, as the kings and consuls were ; and if on such occasions they accidentally met a criminal going to execution, they had the power to pardon him. They took precedence of all persons, wherever they came, being provided with seats apart for them, at the amphitheatres and games. They had also a right to be carried in a CHARIOT to the temple of Jupiter, which was an honour paid only to those of the imperial family ; and they were BURIED within the city, a privilege allowed to none except the greatest personages of the empire.

Vesta was not only the goddess of fire, but was esteemed as the guardian of houses, and is supposed to have invented the art of building.

As the goddess of fire, no statues were erected to her ; because, according to Ovid, that element was considered too subtle to admit of such a representation ; but as one of the household gods, presiding over houses and hearths, images of her were placed before the doors of the houses, the entrances to which were called *vestibula* (vestibules), from her.

Vesta was more of a Roman than a Grecian deity. Her Latin name, *Vesta*, is derived immediately from the Hebrew *Eshta*, fire ; the notion of which, as an object of worship, the Romans, whose ancestors were confessedly of Asiatic origin, derived from that quarter. The Greek name, *Hestia*,

signifies, likewise, a hearth, and a house, as the guardian of which this goddess appears only to have been worshipped by the Greeks.

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#### CHAPTER XIV.



MINERVA.

MINERVA, the goddess of WISDOM and WAR, is fabled to have sprung from the head of JUPITER, not a child, but a goddess, completely armed, as before-mentioned.

Mythologists speak of five Minervas; but the daughter of Jupiter is the only one entitled to notice.

She is commonly represented as a beautiful woman, with a severe look, wearing a helmet on her head, and sometimes having a plume that nodded formidably in the air. In her right hand she either holds or brandishes a beaming lance,

in her left she bears a buckler, called *Ægis*, from its being covered with the skin of the goat *Amalthea*, by whom Jupiter was suckled. On her shield she carries the head of *Medusa*, one of the *Gorgons*, which is also sometimes to be seen on her breast.

Sometimes the cock stands by her on one side, because he is a fighting bird; and on the other the owl, as an emblem of wisdom, because he is clear-sighted.

She is also frequently crowned with an olive-branch, because she is said to have first taught the cultivation of that tree to the Athenians.

The basilisk was, among other animals, sacred to her, to denote her extraordinary sagacity, and the dreadful effects of her courage.

Minerva was so called in Latin, from *minæ*, threats, because of her threatening aspect; or from *minuo*, to lessen, because war thins the people.

In Greek, Minerva had the name of *Athena*, because she never sucked the breast of a mother; or, as Plato says, from *Ethenoe*, compounded of *ethe*, morals, and *noe*, understanding, that is, knowing divine things.

Minerva had many appellations, as *Pallas*, *Tritonia*, *Ergatis*, &c.; she had also that of *Amebros*, *i. e.* motherless, from the nature of her birth.

Minerva had temples erected to her, both in Greece and Rome; and also many solemnities sacred to her, among which the *Panathenæa* was the most celebrated.

The Greeks borrowed the idea of this martial goddess from the Egyptian *Isis*, who, in the sacrifices that preceded any military expedition undertaken by the Egyptians, appeared in a military dress.

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## CHAPTER XV.

### MARS.

MARS, the god of WAR, was the son of JUPITER, by JUNO; or, as it is fabled by some, was the son of Juno alone, on her

having touched a certain flower in the Olenian fields, which was pointed out to her by the goddess Flora.

Mars is said by some to have been educated among the Scythians, and to have had THERO, or Fierceness, for his nurse; by others, that he was entrusted by Juno to the care of the god PRIAPUS.

He is usually represented with a fierce aspect, covered with armour, and brandishing a spear in his right hand. He sits in a chariot, drawn by two horses. Discord flies before him in tattered garments. Clamour, Anger, Fear, and Terror attend him in his progress.

His charioteer is BELLONA, the goddess of war, his sister, or his wife. She is so called in the Latin from *bellum*, war, as she is called ENYO in the Greek, from *enyo*, to kill. She is said to prepare his chariot for him, and to conduct the horses when he goes to fight. Her priests, called *bellonarii*, sacrificed to her in their own blood, cutting themselves, and running about like frantic people. The poets describe her as shaking a burning torch, with her hair hanging loose, stained and clotted with blood, and running through the ranks of the army, and uttering horrid shrieks and dreadful groans.

Mars is said to have been the father of Tereus, and the Romans boasted that Romulus, the founder of their kingdom, was the son of Mars, by the nymph Rhea Sylvia; an origin which well suited with the warlike genius of that people.

He is called *Quirinus*, from *curis* or *quiris*, signifying a spear; whence his son Romulus acquired the same name, and the Romans obtained the name of *Quirites*. *Gradivus* was the epithet given to Mars when he went to battle; that of *Quirinus* when he was quiet. There were, therefore, two temples dedicated to him at Rome—one, in the city, to *Mars Quirinus*, the keeper of the city's peace; the other, without the city, to *Mars Gradivus*, the warrior and defender of the city.

The Latin name *Mars*, has been derived from *mares*, males, because he presided over men in battle; the Greek name *Ares*, either from the mischief which war occasions, or from silence, which is indispensable in the time of battle; but in all probability Mars is but a variation of *Ares*, which

is derived from the Egyptian *Horus*, who, previously to any military expedition, appeared at the sacrifices fully equipped for the battle, under the title of *Haritz*, signifying *violent*. By the Syrians he was called *Haxis*, that is, *terrible in war*; by the Gauls, *Hesus*; by the Romans and Sabines *Warets*, or *Mars*.

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## CHAPTER XVI.

### LATONA.

LATONA was, according to mythologists, the daughter of CÆUS the Titan, and PHŒBE, or according to Homer, of SATURN. She is fabled to have been exceedingly beautiful; and that Jupiter having fallen in love with her, she had by him Apollo and Diana; but that previous to the birth of these two deities, Juno becoming jealous, expelled her from heaven, and obliged Terra, by an oath, not to give her a resting-place where she might bring forth her children; besides that, she set the serpent Python upon her, to persecute her all over the world.

It happened, however, at this period, that the island DELOS, which is said to have been broken from Sicily, lay under water; and not having taken the oath, was commanded by Neptune to rise in the Ægean sea, and afford her an asylum; whence the island was so called, because it became *delos*, visible.

Latona, being changed by Jupiter into a quail, fled thither; and from this circumstance it is said to have received the name of *Ortygia*, which in the Greek signifies a quail.

Latona having recovered her shape after her arrival at Delos, was delivered of Diana and Apollo; the former of whom, being first born, is said to have aided her mother in the birth of her brother, who afterwards slew the serpent Python.

In consequence of these supposed events, Delos rose so much in the estimation of the ancients, that when Xerxes, on his invasion of Greece, laid waste every thing before him, he,

nevertheless, spared this island, where Latona is said to have taken refuge.

The pride of Niobe, in presuming to compare herself with Latona, was resented by Apollo and Diana, at the request of their mother: and the insolence of some Lycian peasants, who refused to permit Latona to drink at a fountain while she was wandering in the fields, was punished immediately, by her turning them into frogs.

Latona shared in the honours afterwards conferred on her children, and had temples erected to her at Argos, Delos, and other places.

The name *Latona*, in the Greek *Leto*, is derived from *lanthano*, to lie hid, because she lay hidden in the island; by which it was understood, that before the birth of Apollo and Diana, that is, before the production of the sun and moon, all things were involved in darkness.

As to the story about the floating island, that is supposed to have been borrowed from the Egyptians, where, according to Herodotus, there was a floating island, on a broad lake near Buto, on which a temple was built, dedicated to Horus, or Apollo, and furnished with three altars. Here Horus was supposed to have been saved from the persecution of Typhon, and the island, which was before stationary, became floating. This was, in all probability, a mode of representing the ark.

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## CHAPTER XVII.

### APOLLO.

CICERO says there were four deities of this name, but that all they did is ascribed to the son of Jupiter and Latona, who was born in the island whither Latona fled to escape the resentment of Juno.

Homer and Hesiod make the SUN and APOLLO distinct deities, giving them different names and parentage. According to Hesiod, Hyperion, one of the Titans, married his sister Theia, by whom he had *Helios*, the sun, and *Silene*, the moon. The sun is also sometimes called Titan. But

later writers, both among the Greeks and Romans, ascribe to Apollo all the attributes of the sun, making them but one deity, under his name, who is therefore always considered as God of the SUN, or the SUN himself.



APOLLO.

The attributes of Apollo were divination, healing, music, and archery, all which refer to the sun. As the light of the sun shows that which is hidden, so Apollo was supposed to make known what was concealed. The sun, by its warmth, contributes to life and health, therefore to Apollo was attributed the invention of physic. The sun, as the symbol of the planetary harmony, is aptly represented by Apollo, the inventor of music, whose lyre consisted of seven strings, answering to the seven planets. And as Apollo was supposed, by his arrows, to destroy whatever was noxious, so the sun, by his rays, destroys all moisture that is hurtful to vegetation.



The animals sacred to Apollo were the Wolf, Crow, Raven, Swan, Hawk, Cock, and Grasshopper.

The *Wolf*, not only because, as poets feign, it spared his flocks when he was a shepherd, but, from its rapacity, it denoted the fury of the sun's heat; and, from its acuteness of sight, the gift of prophecy ascribed to him.

The *Crow* and *Raven*, because they were supposed to foretell the weather.

The *Swan*, because it was said to die singing, and, as it were, to predict its own death.

The *Hawk*, from the boldness of its flight, and its piercing eyes, piercing like the rays of the sun.

The *Cock*, because it announces the rising of the sun.

The *Grasshopper*, because it is supposed to derive its birth and nurture from the sun; also from its being a singing creature; wherefore it was a custom among the Athenians to fasten golden grasshoppers to their hair, in honour of Apollo.

The plants that were acceptable to Apollo had, in like manner, a reference to the sun, as the Palm, Olive, Laurel, and Juniper.

The *Palm* and *Olive*, under whose shelter he was fabled to have been born, are the natives of warm countries.

The *Laurel*, which, from its hot and animating nature, was supposed to conduce to divination and poetic raptures.

The *Juniper*, which is also of a hot nature, and is said to have been used by the Scythians in their mysteries.

Apollo is said to have destroyed the Cyclops, the forgers of Jupiter's thunder-bolts, with his arrows, to revenge the death of Æsculapius, his son, whom Jupiter had killed with thunder. For this offence he was cast out of heaven, and banished to the earth, where he was compelled by distress to tend the flocks of Admetus, king of Thessaly.

He raised the walls of the city of Troy by the music of his harp alone, as the poets feign.

By his skill with the arrow, he killed the serpent Python, which was produced after Deucalion's deluge; in commemoration of which event the Pythian games were instituted.

MIDAS, king of Phrygia, having foolishly decided in favour of Pan, when he and Apollo sang together, the god, in revenge, clapped asses' ears on his head. Midas endea-

voured to hide his disgrace as well as he could, and besought his barber not to betray him; but the barber, not being able to contain the secret, went and dug a hole, and putting his mouth to it, whispered these words, "King Midas has asses' ears;" then filling up the ditch, went away. The poets feign that the reeds which grew out of the ditch, when moved by the wind, uttered the very same words.

The children of Apollo were very numerous: the most distinguished are *ÆSCULAPIUS*, by *Coronis*, *ORPHEUS*, by *Calliope*; *PHAETON*, by *Clymene*; and *CIRCE*, a famous sorceress, by *Perse*.

Of *PHAETON* it is fabled, that having been reproached with not being the son of Apollo, he went to his father to complain of the affront, and to obtain of him some indubitable proof of his relationship. Apollo, in order to soothe him in his distress, swore by the *Styx* that he would grant him whatever he should ask; whereupon *Phaeton* begged that he might drive his chariot for one day. Apollo, foreseeing the ruin of his son, repented of the promise he had made, when he heard the request, but was compelled, for his oath's sake, not to refuse him. At the same time he gave him every precaution, by which he might guard against the danger. *Phaeton* exultingly leaped into the chariot, and seized the reins; but the horses, perceiving that he was unable to manage them, ran away, and set fire both to heaven and earth. *Jupiter*, to put an end to the conflagration, struck *Phaeton* out of the chariot with his thunder, and cast him headlong into the river *Po*. His sisters, *Phæthusa*, *Lampetia*, and *Phœbe*, lamenting his death incessantly on the banks of the river, were turned, by the pity of the gods, into poplar trees.

## CHAPTER XVIII.

### APOLLO (*continued*).

*APOLLO* was more generally received and honoured in the pagan world than any other deity; his worship being so universal, that in every region he had temples, oracles, and festivals, as innumerable as his attributes. The most famous of his temples were those at *Delphi*, *Actium*, *Mount Pala-*

tine, &c. ; the principal oracles were those at Delphi, Delos, &c. ; the principal festivals and games, were the Pythian, Actian, &c.

The usual sacrifices to Apollo were lambs, bulls, and oxen.

All young men, when their beards grew, consecrated their locks in his temple, as the virgins did their girdles, in that of Diana.

The appellations given to Apollo were also very numerous. Of these the principal are Cynthius, Delius, Delphicus, Pythius, &c.

*Apollo*, the Latin name of this deity, is obviously derived from the *Apollon* of the Greeks, whose fictions respecting him were altogether adopted by the Romans, and embellished by their poets. The Greek name is derived either from *apollyo*, to destroy, because, as we learn from Homer, it was one of his offices to send contagions, or from *Pol, Bel, and Baal*.

Apollo was represented in a vast variety of forms, suited to his various attributes, and bearing more or less affinity to the sun. He was usually represented by the Greeks under the most beautiful figure they were able to conceive : young, unbearded, with graceful hair, and a fair countenance, animated and expressive, crowned with laurel, his garments and sandals shining with gold. In one hand he holds a bow and arrows ; in the other a lyre ; sometimes a shield ; and attended by the Graces. At other times he is invested in a long robe, and carries a lyre, and a cup of nectar, the symbol of his divinity.

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 styled *Apollo* ; he is sometimes painted with these three things : a harp, a shield, and arrows. The harp showed that he bore rule in heaven, where all things were supposed to be full of harmony ; the shield denoted his office on earth, as the protector and preserver of all creatures ; the arrows betokened his authority in hell, whither all were sent who were struck by them.

Sometimes he is painted with a crow and a hawk flying over his head, a wolf and a laurel tree on one side ; a swan and a cock on the other ; and under his feet, grasshoppers, creeping.

Of all the productions of art which have escaped the ravages of time, the Apollo Belvidere is unquestionably the grandest.

The Apollo of the Greeks answers to the Horus of the Egyptians, from whom the Greeks borrowed the idea of worshipping the sun, not in a direct manner, as the Asiatics did at first, but under the name of an ideal personage, whom their poets and artists set off with all the imagery which the most inventive fancy could devise. It does not appear, however, that this deity was ever intended to represent any real personage.

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## CHAPTER XIX.



DIANA.

DIANA, daughter of JUPITER and LATONA, and sister of APOLLO, was born in the island of Delos.

She had, like her brother, a threefold divinity, being DIANA on earth, LUNA in heaven, and HECATE in the infernal regions. In heaven, she was supposed to enlighten every thing by her rays; on earth, to keep all wild beasts under her power, by her bow and arrows; and in the infernal regions, to keep all the ghosts and spirits in subjection to her, by her power and authority. But although Diana, Luna, and Hecate were afterwards considered to be different names of the same deity, yet Hesiod described them as three distinct goddesses.

Diana obtained from Jupiter, by particular request, that she should enjoy a perpetual virginity; and being provided with a bow and arrows, she retired to the woods, attended by a bevy of nymphs, and became the goddess of hunting. She is also said to have presided over fishermen, and all in general who used nets for taking game.

The ancients thought that Diana left off hunting in August, wherefore it was not lawful for any to hunt at that time; but they crowned the dogs with garlands, and by the light of torches, hung up the hunting instruments near them.

Diana was called *Triformis* and *Tergemina*, from her triple office, and also because, as the poets feign, she had three heads; namely, the head of a horse on the right side, of a dog on the left, and a human head in the middle, whence she was also called Three-headed or Three-faced. In the opinion of some, she had the epithet of *Triformis*, because the moon has three several phases or shapes, as new moon, half moon, and full moon.

*Chitone* or *Chitonia* was another appellation of Diana, 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 *Dictynnia*, not only from *dycia*, nets, which she used in hunting, but also, because Britomartis, the virgin, when she hunted, fell into the nets, and vowed, if she escaped, to build a temple to Diana; which she accordingly did on her escape.

Among other things related of this goddess, her preservation of Iphigenia is the most remarkable. Agamemnon,

having killed a deer by chance in the country of Aulis, which belonged to Diana, the goddess was angry, and caused such a calm, in Taurica Chersonesus, where the Grecian fleet lay, that it became wind-bound, and unable to set sail for Troy; when the soothsayers, being consulted, gave for answer, that the goddess would not be appeased by any thing less than the blood of Agamemnon, or those who sprung from him. Accordingly, Ulysses was despatched to bring away Iphigenia, his daughter, under pretence of marrying her to Achilles; but as the princess stood at the altar ready to be sacrificed, the goddess took pity on her, and substituted a hind in her place. The story goes on to relate, that Iphigenia became the priestess to Diana, whose sacrifices were solemnized with blood in that part; and when Orestes, her brother, was brought thither by the inhabitants to be sacrificed, he was known and preserved by his sister. This story of Iphigenia bears too strong a resemblance to the Bible narrative of Abraham offering up his son Isaac, to be purely accidental. As an embellishment of the fiction, Agamemnon's choosing his own daughter for the sacrifice, is taken from Jephtha's daughter.

Among the temples dedicated to her, that at Ephesus is the most renowned.

Diana, as Hecate, was accounted the inventress of enchantments, so that magicians were wont to invoke her. Their ceremonies were performed at midnight, on the side of a river, under a lotus; and when she was called seven times, she came to the sacrifices, which were no sooner finished, than several apparitions appeared, called after her *Hecatæa*.

*Diana*, the Latin name for this goddess, is derived from the Greek *dios*, the name of Jupiter, signifying that she was by distinction the daughter of Jupiter; or, from *dies*, day, because by her light as *luna*, the moon, she converts night into day. Her Greek name, *Artemis Diana*, comes from *artemes*, perfect, from her supposed spotless purity.

Her Latin name, *Luna*, the moon, comes obviously from *luceo*, to shine, either because she shines by night, or shines by a borrowed light. The corresponding Greek name, *Selene*, is derived from *selas neon*, new light, because the

light with which she shines, being borrowed, is always new light.

*Hecate*, which is both her Greek and Latin name in that character, may be derived from *Hecathen*, afar, because the moon darts her rays or arrows afar off; but with greater propriety from *Hekaton*, Greek for a hundred, because a hundred victims were sacrificed to her, or because by her edict, those who die and are not buried, wander an hundred years up and down hill.

Diana, in her proper character as a huntress, was usually represented under the figure of a very tall and beautiful woman, in a hunting dress, having her hair collected in a knot on her head, the skin of a deer fastened to her breast, a bow in her hand, a quiver suspended over her shoulders, her legs bare, and buskins on her feet, frequently in a running attitude, attended by her nymphs and dogs.

As *Luna*, she has a crescent on her head, and sometimes she is drawn in a silver chariot, with a white and black horse or two white horses, which some change to mules, because that animal is barren, and serves to denote that she shines by a light not her own; others to oxen, to denote the lunar horns. The poets attribute to her a party-coloured garment, to denote her various aspects. Sometimes she is covered with a veil, to denote her eclipses.

As *Hecate*, Diana was represented as excessively tall, her head covered with frightful snakes, and her feet of a serpentine form, surrounded with dogs, which animals were sacred to her; wherefore she is said to have been represented under the figure of a dog.

Diana, as the goddess of the chase, appears to have been purely the fiction of the Greeks, which was adopted by the Romans. In the character of *Luna*, the moon, she is to be found in the *Isis* of the Egyptians; and in that of *Hecate*, she bears an affinity to the *Astarte* of the Phœnicians.



## CHAPTER XX.

## MERCURY.

MYTHOLOGISTS enumerate several deities of this name: but the Mercury most generally acknowledged, and to whom the ancients ascribed the attributes of all the rest, was the offspring of JUPITER and MAIA, the daughter of Atlas, and granddaughter of Japetus, one of the Titans. They say that Juno suckled him for a time, and the galaxy or milky way, the white stream in the heavens, is ascribed to the milk of that goddess, which is said to have run from the mouth of the suckling.

Mercury had many offices: the first and chief of which was to carry the commands of Jupiter, whence he is commonly styled the messenger of the gods.

He likewise swept the room where the gods supped, and made the beds, besides other menial employments; whence he was styled *Camillus*, that is, an inferior servant of the gods; and all boys and girls were, for a similar reason, called *camilli* or *camillæ*. In Bœotia, the name of *Cadmillus* was given to those who attended the priests at their sacrifices, from the Arabic *chadam*, to serve, or, as is supposed, from the Phœnician word *chadmél*, god's servant.

Mercury also attended upon dying persons, to unloose their souls from the chains of the body, and to conduct them to the realms below; whence he was called *Hegemonius*, the guide or conductor. He likewise revived and put into new bodies those souls which had completed their full time in the Elysian Fields, of all which we may read in Virgil.

He is also supposed to have taught the arts of buying, selling, and trafficking; whence he is accounted the god of merchants and the god of gain.

In the art of thieving, he was reputed to excel prodigiously. The very day in which he was born, he stole away some cattle from king Admetus, while guarded by Apollo; and when this deity was going to resent the theft, he found that his arrows had been stolen from him by the



same thief. Being taken up by Vulcan into his arms while yet an infant, he stole his tools from him; and whilst Venus caressed him for his superiority to Cupid in wrestling, he stole her cestus. From Jupiter he purloined his sceptre, and would have made free with his thunderbolt had it not proved too hot for his fingers.

The ancients used to paint him on their doors, that he, the god of thieves, might prevent the intrusion of others.

Mercury, in conjunction with Hercules, patronized wrestling and the gymnastic exercises, to shew that address upon these occasions should always be united with force.

The Greeks and Romans considered Mercury as presiding over highways and doors; whence he was styled *Strophæus*, the guardian of doors. For that reason, they erected busts to him, which the Greeks called after him, *Hermæ*, and the Latins, *Indices*, because with an arm or finger they pointed the way to places.

The Romans set these statues over their tombs; at first, says Cicero, from the notion of his being the guide and companion of the deceased to the regions below. The Athenians planted them at their doors, to keep away thieves. This was a species of stone-worship before mentioned.

The Romans used to join the statues of Mercury and Minerva together, which 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; namely, a calf, milk and honey; but especially the tongues of the victims, which, with a great deal of ceremony, they cast into the fire, and with that the sacrifice was ended,—a custom taken from the Megarenses.

There was a temple erected to Mercury at Rome, near the gate Capena, and another fronting the grand circus; which latter was built in consequence of a vow offered for the extinction of the fires, when the city was burning for nine days together in the time of Nero.

The chief festival of Mercury amongst the Greeks was the Hermaia. The animals sacred to him were the dog, goat and cock.

Mercury is usually represented as a young man with a cheerful countenance and lively eyes, and nimbleness of

person, wearing a winged cap called a *petasus*, with wings to his feet called *talaria*, and holding his wand or caduceus in his hand,—all attributes adapted to him in his character as messenger of the gods.

*Mercurius*, the Latin name of this deity, is derived from the Celtic *merc*, merchandize, which shews, that in this character the Romans borrowed their notions in a direct channel from the Phœnicians, a trading people of antiquity. The Greek name, *Hermes*, which signifies interpretation, refers to his attribute as the god of eloquence,—a character which they doubtless borrowed from the Egyptians.

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## CHAPTER XXI.



BACCHUS.

CICERO mentions five deities of this name; two of whom he makes the sons of Jupiter. The Bacchus so celebrated

in the Grecian and Roman mythology, is said to have been the son of JUPITER by SEMELE, the daughter of Cadmus, king of Thebes, who was consumed by the lightning of Jupiter; but the child was saved from her ashes.

Others relate that Mercury carried the child to Nyssa, a city of Arabia, where the Nymphs undertook the charge of bringing him up; and by others, the Horæ are said to have performed this office.

It is fabled that in his youth, having been seized by a party of Tyrrhenian pirates whilst asleep on the shores of Naxos, they attempted to convey him away; and that he suddenly assuming a monstrous shape, they sought to escape, but perceiving vines about their masts, and ivy on their oars, they rushed into the sea, and were all changed into dolphins.

As a conqueror, Bacchus is said to have subdued India, Egypt, Syria, Phrygia, and all the East; and after his return from the victorious expedition, to have devoted himself to the cares of government. By reforming abuses and enacting good laws, he so consulted the happiness of his people, that he obtained the title of Thesmophorus, or the lawgiver, and was deified after his death.

Bacchus was distinguished by a number of appellations. Among others he was called *Bimater*, or *Bimeter*, because he is said to have had two mothers, namely Semele, and also Jupiter, in whose thigh he was brought to maturity. He was also styled *Liber* or *Liber-Pater*, *Dæmon-bonus*, *Lyæus*, &c. Among the many festivals in honour of Bacchus, the Dionysia or Bacchanalia were the most distinguished.

The victims supposed to be agreeable to Bacchus were the goat and swine, because these animals are destructive to the vine. The Egyptians are said to have sacrificed swine to him before their doors. The dragon and the pye were also sacred to him, as denoting the talkativeness of drunken people.

The trees consecrated to Bacchus were the fir, ivy, bindweed, fig, and vine; as also the daffodil or narcissus.

Bacchus had many temples erected to him, both by the Greeks and Romans.

## CHAPTER XXII.

BACCHUS (*continued*).

BACCHUS was esteemed to be the god of good cheer and jollity, in which character he is much praised by the poets, who constantly invoked his presence as their inspirer, and thanked him for the gifts he bestowed: and as music is the natural accompaniment of every festivity, it is not surprising to find the invention of music, farces, and theatrical exhibitions ascribed to him, more especially as it is admitted that such exhibitions were first introduced upon the festivals celebrated in honour of him.

Bacchus is variously represented according to his character. His more frequent representations are under the figure of a beardless youth, of a plump figure, and naked, with horns and a ruddy face, sitting in an effeminate posture. He is crowned with ivy and vine-leaves, carrying in his hand a thyrsus or javelin, with an iron head, encircled with ivy and vine-leaves. His chariot is sometimes drawn by lions, at other times by tigers, leopards, or panthers, and surrounded by a band of satyrs, bacchæ, and nymphs in frantic postures; whilst old Silenus, his preceptor, follows on his ass, which crouches with the weight of his burthen. Sometimes, instead of a young man, he is painted as an old man, with a beard. All these are symbols of Bacchus, as the god of wine.

He is both a young and an old man; because wine taken in moderation gives strength, but taken in excess destroys it. He is represented as effeminate, because excessive indulgence enervates. He is naked; for so is he who has lost his senses by drinking. He carries a thyrsus instead of a sceptre, to denote that he subdues the hearts of men by wine. He has horns, as some think, because the drinking-cup was made of horn, or because drunkenness and lust frequently go together. He is drawn by wild beasts, to denote the fury which wine inspires; and is accompanied by satyrs and other obscene deities, as most befitting this character.

Bacchus, as a conqueror, is exhibited at full age, with a beard, a head crowned with ivy, and wearing a syrma, or long triumphal robe.

As the god of wine, he appears to have been the creature of the licentious fancy of the Greek poets and mythologists, whose legends respecting him were adopted and embellished by the Roman writers. As a conqueror and lawgiver his prototype is to be found in the Egyptian Osiris, of whom there will be occasion to speak more at large hereafter. The Greeks borrowed their notions of him in this character immediately from the Egyptians; but although the Romans may have also drawn from the same source, yet they did so in all probability through a different channel. The name Bacchus might seem, from the similarity of the words and the affinity in the sense, to have come from the Greek word *bacchos*, fury, such as the priestesses of Bacchus were possessed with in celebrating his ceremonies; but considering the historical affinity between Bacchus and the Nimrod of Scripture, it seems most reasonable to derive it from the Hebrew words, *Bar* and *Cush*, or Barchus, the son of Cush.

*Dionysus*, the Greek name of this deity, is, as usual, derived from the Greek *dios*, Jupiter, and *nusso*, to lay open, because the thigh of Jupiter, according to the fable, was laid open when Bacchus was brought forth.

Mythologists borrowed more from the Bible respecting this deity than any other.

Homer says that Bacchus wrestled with Pallene, to whom he yielded; a fable obviously taken from the account of the angel wrestling with Jacob.

Pausanius relates, that the Greeks at Troy found an ark which was sacred to Bacchus; and that Euripilus, having opened it, and viewed the statue of Bacchus therein, was immediately struck with madness. And in the second book of Kings, we read that the Bethshemites were destroyed by God, because they looked with too much curiosity into the Ark of the Covenant.

There are many coincidences in the account of Bacchus with what is related of two persons in Scripture, namely, Nimrod and Moses. Bacchus is sometimes called *Nebrodes*, which bears a strong affinity to *Nimrodus*.

Bacchus is described as in a chariot drawn by tigers, and himself clothed in a tiger's skin; and the Hebrew name Nimrod alludes to, if it be not absolutely derived from, the Hebrew *namur*, a tiger.

The sacred historian styles Nimrod a mighty hunter; and Bacchus is styled in the Greek *Zagreus*, which signifies the same thing.

Bacchus is celebrated as the planter of vines; and Babylon, the kingdom of which was established by Nimrod, is famous for its wines.

The coincidences in the accounts of Bacchus and Moses are still more striking. Bacchus is fabled by some to have been born in Egypt, shut up in an ark, and thrown upon the waters, as Moses was.

Bacchus is surnamed *Bimater*, that is, having two mothers; and Moses had, besides his natural mother, another mother by adoption, in Pharaoh's daughter.

Orpheus styles Bacchus a lawgiver, and expressly calls him Moses, to whom he attributes the two Tables of the Law.

Bacchus is described as a beautiful man, having women in his army; a similar account is given of the person of Moses, who, on his leaving Egypt, had also women in his train.

Bacchus is sometimes represented with two horns, and called on that account *Bicornis*; and the face of Moses appeared double horned, when he came down from the mountain, after having talked with the Almighty; the rays of glory that darted from his brow resembling two horns in figure.

Serpents were sacrificed to Bacchus, and a dog given to him as a companion. Moses turned his rod into a serpent, and had Caleb, which in the Hebrew signifies a dog, as his companion.

The Bacchæ are said to have brought water from a rock by striking it with a thyrsus; and the country wherever they came is described as flowing with wine, milk and honey, which is the precise description of the land of Canaan, into which Moses conducted the Israelites.

Bacchus is fabled to have dried up the rivers Orontes and Hydaspes, by striking them with his thyrsus, and to

have passed through them, which is a fabulous account of the passage of Moses through the Red Sea.

It is said also, 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, which is another allusion to the rod of Moses.

It is feigned that the Indians once were all covered with darkness, whilst these Bacchæ enjoyed a perfect day; which evidently refers to the plague of darkness that befel the Egyptians.

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### CHAPTER XXIII.



VULCAN.

THERE were several deities of this name; but the Vulcan here spoken of is thought by some to have been the son of JUPITER and JUNO; by others, to have been the offspring of Juno only, as Minerva was of Jupiter only.

Mythologists describe him as a god remarkable for his deformity, who, as some think, was expelled from heaven on that account; but others relate, that having taken pity on his mother, Juno, when she was suspended by Jupiter in the air, and released her from her awkward situation, he exasperated Jupiter so much that he kicked him out of heaven. The story goes, that he was nine days in falling from heaven to the earth, and that he lighted with such force on the island of Lemnos as to break his lèg, which caused him to be lame ever after.

This island was assigned to Vulcan as his residence and workshop, because it abounded in artificers of metals; but he is said to have removed to the Liparian islands, near Sicily, because the burning mountain was most suited to his calling as the forger of Jupiter's thunderbolts. The poets feign that he was the artificer of heaven; that he constructed the golden chambers in which each of the superior deities was supposed to reside. Homer gives a glowing description of the shield which he made for Achilles, being enamelled with metals of various colours, and containing not less than twelve historical designs. We are also told that the seats which he constructed for the gods were so contrived, that they moved of themselves to the place where each god seated himself at the table when any council was to be held.

The story of his making the first woman, *Pandora*, will be spoken of hereafter.

Vulcan, though described as remarkably ugly, is, nevertheless, said to have been the husband of Venus, the goddess of beauty; under which fable it is understood, that between the gross fire of love, which is represented by Vulcan, and the pure flame of love, represented by Venus, there is an intimate connexion, which is aptly represented by the union of these two deities.

The principal solemnities of Vulcan were the *Chalcea*, *Protervia*, *Hephæstia*, *Lampadophoria*, and *Vulcanalia*, or *Vulcania*. His sacrifice was a lion, to denote the fury of fire.

He had, like the other gods, many appellations, as *Æt-næus*, *Lemnius*, &c.

The servants of Vulcan, who helped him in making the



thunderbolts, were the CYCLOPS, so called from *cyclus*, a circle, and *ops*, an eye, because they had but one eye in their forehead.

Vulcan is usually represented as a lame, deformed and squalid man, with a beard and hair neglected, half naked, and having a round peaked cap on his head, a hammer in his right hand, and a smith's tongs in his left, working at the anvil, and usually attended by the Cyclops, or by some of the gods or goddesses, for whom he was supposed to be working.

The Latin name of this deity, *Vulcanus*, as well as his office, clearly shew that he was intended to represent the Tubal-Cain of Scripture, the tradition of whom was without doubt carried by the first settlers into Italy, and handed down to the Romans. The Greek name, *Hephæstus*, is as usual derived from the Greek *apto*, to burn, denoting that he was the god of fire, of whom they borrowed their idea from the Egyptians. Historians inform us, that the prototype of the Grecian Vulcan was a king of Egypt, who was deified after his death, and add that Menes erected a noble temple to him. The Phœnicians are said to have worshipped him under the name of *Chrysor*, whom they made to be the author of lightnings and fiery exhalations.

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## CHAPTER XXIV.

### VENUS.

WE learn from several authors, that there were four deities of this name: the first, the daughter of Cœlus; the second, the *Venus Aphrodite*, who sprang from the froth of the sea; the third, the daughter of Jupiter, by Dione; and the fourth, the Astarte, or the Syrian Venus, otherwise called by the Greeks and Romans, *Venus Urania*, or *Cœlestis*. The daughter of Jupiter is the one who is most known as the goddess of beauty, to whom are ascribed the attributes of the others.

As soon as Venus was born, she is said to have been laid in a beautiful conch or shell, embellished with pearls; and, by the assistance of Zephyrus, wafted first to Cytherea, an island in the Ægean sea, and thence to Cyprus, where she



VENUS.

arrived in the month of April. Here, as the poets feign, immediately on her landing, flowers sprung up beneath her feet; the Horæ, or Seasons, awaited her arrival; and having braided her hair with fillets of gold, she was thence wafted to heaven, where her laughing countenance, coupled with her extraordinary beauty, won the hearts of all the gods, who desired to obtain her in marriage; but by a fiction, not very poetic, she was at length joined to the ugly god, Vulcan, who, by her faithless tricks, became an object of derision among the celestials.

As Venus was the goddess of love, so was Cupid considered the god of love, by whose aid she inspired mortals

with this passion. He is commonly described as her son, or companion.

As the goddess of love, both pure and impure, many stories are told of her power, and the disorders which she was supposed to produce. Among these, the most celebrated is the story of Pyramus and Thisbe.

PYRAMUS and THISBE were both inhabitants of the city of Babylon, equal in beauty, age, condition and fortune. Their parents lived next door to each other; and they having grown up together, and been playfellows from their infancy, contracted a mutual passion, which, owing to the quarrels that had taken place between their parents, they were not at liberty openly to gratify. Although debarred each other's society, they found means to communicate with each other through a small chink in the wall, that was unknown to both the families; and in this manner, from day to day, they told out to each other the tender emotions that filled their bosoms; until at length they determined on having an interview, at which they might see as well as hear each other; and for that purpose, agreed on meeting by night in a neighbouring wood, under the shade of a large mulberry-tree that stood close to a fountain. When night came, Thisbe, eluding the vigilance of her attendants, flew into the wood, for love had given her wings, and arrived first at the appointed place. At that moment, a lioness fresh from the slaughter of some cattle, came to drink at the fountain, which so terrified Thisbe, that she ran into a cave that was hard by; but in her fright, she let fall her veil from her head, which the lioness, on her return from the fountain, found, and tearing it, left it all besmeared with blood. Soon after this, Pyramus came to the spot, and seeing the veil of Thisbe bloody and torn, imagined she was devoured by the wild beast; and after a fruitless search for her, he threw himself on his sword and died. Thisbe in the mean time recovered from her fright; and when she supposed the lioness was gone, she came forth, and near the mulberry-tree she beheld, with mingled terror and amazement, the body of a man lying on the ground, whom she recognised to be her Pyramus; and in his hand she discovered her veil, which explained to her the occasion

of his death. Distracted with grief, she threw herself on the body of her lover, and calling aloud and repeatedly on his name, implored him, if possible, to give her one word by way of answer ; but Pyramus was speechless, and could only cast upon her one dying look ; upon which she drew the sword from his body and plunged it into her own bosom.

Venus had numerous temples ; those at Paphos and Idalia in Cyprus, Eryx in Sicily, and Cnidos in Caria, were the principal.

Venus being the goddess of pleasure as well as of beauty, she was worshipped in many places by very impure rites, particularly in her temple at Corinth. The sacrifices usually offered to her were white goats and swine, with libations of wine, milk, and honey. The victims were crowned with flowers or wreaths of myrtle, the rose and myrtle being sacred to Venus. Among the birds, the swan, the dove, and the sparrow were sacred to her.

Among the appellations of Venus, were *Marina*, or *Anadyomene*, *Cytheræa*, *Ridens*, *Paphia*, &c.

The proper Latin name of this goddess is derived from *venio*, to come, because she was supposed to be easy of access. Her Greek name *Aphrodite*, from *aphros*, the foam of the sea, was given to her in allusion to the supposed circumstance of her birth, which has been before mentioned.

As the goddess of beauty, Venus was properly the invention of the Greek poets and mythologists, from whom she was adopted by the Romans. As the impure Venus, or the goddess of love and pleasure, she had a prototype in the Assyrian goddess Astarte, who, by the Greeks, was also worshipped under the name of *Urania*, and by the Romans under that of *Venus Cœlestis*.

She is frequently represented borne on a shell, sporting on the waves of the ocean, sometimes clothed in a purple mantle and glittering with diamonds, surrounded by cupids, nereids, and dolphins. When she traverses the heavens, her chariot, made of ivory and beautifully carved, is drawn by doves, swans, or swallows, accompanied by Cupid and the Graces, sometimes with a train of little loves or cupids. She is clothed in a light and airy manner,

and wears round her waist the famous CESTUS or girdle, which was said to have this property,—that whatever female wore it would become lovely in the eyes of him whom she wished to please.

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## CHAPTER XXV.

### THE GRACES.

THE Graces were three sisters, so called in Latin, from *gratia*, kindness, or *gratus*, pleasant; and in Greek, *charites*, from *charis*, a kindness, or *charas*, rejoicing. They are said by Hesiod to have been the daughters of JUPITER and EURYNOME, or EUNOMIA, one of the Oceanides, or as others rather say, of BACCHUS and VENUS.

The first was called AGLAIA, *i. e.* brightness, dignity, and integrity, from her cheerfulness, beauty, or worth; because kindness ought to be performed freely and cheerfully. The second, THALIA, from *thallo*, to flourish, from the perpetual bloom of youth; because kindnesses ought never to die, but to remain always fresh in the receiver's memory. The third, EUPHROSYNE, which signifies gladness and urbanity, from her hilarity, because we ought to be cheerful as well in doing as in receiving a 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 it was understood, according to Seneca, that every benefit received should be twice thanked,—once when we receive it, and again when it is returned. They are naked, because kindnesses ought to be done in sincerity, and without any latent purpose. They are young, because the memory of kindnesses received ought never to grow old. They are virgins, because kindnesses ought to be given without expecting a return. Their hands are joined, because one good turn deserves another; and between friends kindnesses should be reciprocal.

At first, their only images were rude stones; but afterwards they were invested with human forms, and for some time were also clothed. Statues and pictures of them by Bupalus, Apelles, Pythagorus, and Socrates, represented them as clothed. Pausanias says:—In a temple dedicated to them by the Eleans, were placed their figures made of wood, and invested with garments of gold. The faces, hands, and feet were of white marble: one held a rose, another a die, and the third a sprig of myrtle.

Eteocles, king of the Orchomenians, is said to have been the first who dedicated a temple to them; having, as is fabled, frequented this country for the sake of bathing in the fountain Acidalius. Festivals were celebrated in honour of them throughout the whole year; but the vernal season was principally consecrated to them.

The ancients were accustomed at their repasts to invoke them as well as the Muses. In the former case they did it with three glasses, and in the latter with nine.

The Graces were said to be the companions of Venus, Mercury, and the Muses; but particularly of the first.

The Graces were deities of purely Grecian invention, who were afterwards adopted, and their story embellished by the Romans.



## CHAPTER XXVI.

### THE MUSES.

THE MUSES, the mistresses of all the sciences, by whom musicians and poets were inspired, and who presided at all festivals, are said to have been the daughters of JUPITER, by MNEMOSYNE, *i. e.* Memory; although others think that they were older than Jupiter, and make Coelus their father. They are said to have been born on Mount Pierus, and to have been educated by Eupheme.

They were nine in number, namely, CALLIOPE, CLIO,

ERATO, THALIA, MELPOMENE, TERPSICHORE, EUTERPE, POLYHYMNIA, and URANIA.

*Calliope*, from *kalos*, sweet, and *ops*, the voice, presided over rhetoric, and was esteemed the superior of all.

*Clio*, from *kleos*, glory, because she was the historical muse, who sung of deeds of glory.

*Erato*, from *eros*, love, because songs of love are ascribed to her. She is also called *Sallatrix*; because she first invented the art of dancing.

*Thalia*, from *thallo*, to flourish, because lively songs are ascribed to her, as also the invention of comedy.

*Melpomene*, from *melpomai*, to modulate, was distinguished for the melody of her song, and was esteemed the inventor of tragedy and sonnets.

*Terpsichore*, from *terpo*, to delight, and *choros*, dancing, was so called from her delighting in balls. She was also called *Cytharistria*.

*Euterpe*, from *euterpes*, a pleasant singer, was so called from her singing sweetly. She was also called *Tibicina*, from her presiding over the pipe; and to her is ascribed by some the invention of singing.

*Polyhymnia*, or *Polymnia*, from *polys*, much, and *mnia*, memory, was so called from the strength of her memory: wherefore to her is ascribed the invention of writing history. It was owing to her, as Plutarch tells us, that songsters gave to the verses they sing hands and feet, which speak more than tongues; an expressive silence—language without words—in short, gesture and action.

*Urania*, from *uranus*, heaven, because she is supposed to sing of divine things; as, because through her assistance men are exalted by praises to the skies, or, by her help, they become conversant with celestial things.

The Muses had several names in common. Their general appellation of Muses, originally *Mosæ*, is derived from a Greek word signifying to inquire, because men, by inquiring of them were supposed to learn that of which they were ignorant; but others say that they had their name from their resemblance, *omusæ*, signifying alike, because there is an affinity between the sciences in which they agree together, and are united with each other. For that reason they are

often painted with their hands joined, dancing in a ring, Apollo, their leader, sitting in the middle.

The Muses had several other names in common, as *Heliconides*, *Parnassides*, *Citherides*, *Pierides*.

The Muses were represented crowned with flowers, or wreaths of palm, each holding some instrument or emblem of the science or art over which she presided. They were depicted as in the bloom of youth; and the bird sacred to them was the swan, because that bird was consecrated to their leader, Apollo.

They are often to be met with on tombs; sometimes the whole choir, with some other deity in the midst of them, that had some relation to them; sometimes Apollo, sometimes Minerva, and sometimes the *Hercules Musarum*. They are exhibited on those occasions with a great variety of attitude, action, and demeanour, suitable to each.

The Muses were altogether of Greek invention; but they are said to have borrowed the idea from the Egyptians, who, to denote the nine months in the year, during which they were freed from the inundation of the Nile, gave to each month some symbol or instrument peculiar to the business of the month.



## CHAPTER XXVII.

### THE FURIES AND FATES.

THE FURIES were the daughters either of Nox, or ACHE-  
RON, or of TERRA, and the blood of SATURN, or of the EARTH  
and DARKNESS, or of ERIS (contention), or of the TERRES-  
TRIAL JUPITER. Hesiod makes them to be the sisters of the  
giants who warred against heaven, being, like them, sprung  
from the blood of Saturn.

They were called by the Romans *Furiæ*, on earth, because they were supposed to make men mad by the stings of conscience, which guilt produces. *Diræ*, in heaven, that is, as it were, *Deorum iræ*, the anger of the gods, because they were attendant upon Jupiter, and were the ministers of his vengeance. Virgil also called them *Stygian dogs*, because



their residence was in the infernal regions. By the Greeks they were called *Erynnyes*, from *erynnyo*, fury; and also *Eumenides*, from *eumeneis*, benevolent or propitious, because they were not inexorable to such as supplicated them, as in the instance of Orestes, the son of Agamemnon, who, after killing his mother, Clytemnestra, and her gallant, Ægistheus, in revenge for the murder of his father, is said to have been haunted by the Furies until he expiated his offence in the temple of Diana Taurica, in the Chersonesus.

The Furies were three in number, namely, **ALECTO**, that is, incessant; **MEGÆRA**, that is, envy; and **TISIPHONE**, that is, revenge. Some add a fourth fury, that is, **LYSSA**, signifying rage; but three is the general number. Mythologists assigned to each of them their proper office: Alecto, to punish the crimes of ambition and lust; Megæra, those of envy; and Tisiphone, those of revenge.

The Furies were the most deformed and horrible of all the Grecian deities: instead of hair, they are described as having snakes depending from their heads, which lashed their necks and shoulders; their eyes bloodshot and flaming; carrying chains and whips, or sometimes scorpions in one hand, and lighted torches in the other. Their garments were of a rusty black, stained with blood, and hanging loose and tattered about their bony forms. As the bearers of celestial vengeance, they carried with them War, Pestilence, and Famine—having Terror, Rage, Paleness, and Death in their train.

The Greeks regarded these deities with such awe, that they dared scarcely pronounce their names; and when they passed by their temples, they turned their faces another way, lest the very sight of the edifices should blast them.

Orestes is said to have dedicated a temple to them in Cyrenea, a town of Arcadia. A temple was also erected to them at Athens, near the Areopagus, the priests of which were chosen from the judges of that court; they had also a temple at Carmia, in Peloponnesus.

The highest solemnities in honour of the Furies were performed at Telphusia, in Arcadia, where their priestesses went by the name of Hesichiodæ, and the sacrifices were offered at midnight, amidst the profoundest silence. A preg-

nant black ewe, burnt whole, was the victim. No wine was used in their libations; only limpid water, or a liquid made of honey. The wreaths or garlands used on such occasions were formed of the daffodil and crocus intermixed.

The FATES were also three in number, because all things were supposed to have a beginning, progress, and end. *Fatum*, fate, was so called in Latin from *for*, to speak or decree; because in the opinion of the Romans, that which was decreed by the gods would come to pass. The Greek name, *Eimarmene*, signified literally that which was decreed by God.

These deities were called in Latin by the general name of *Parcæ*, as Varro thought, because they were supposed to distribute good and bad to people, *partu*, at their birth; but the more generally received opinion is, that they were so called from *parco*, to spare; because, by a figure of speech called antiphrasis, they spared nobody. The Greek name, *mocræ*, from *meiro*, to distribute or dispense, signified properly the dispensers of things to men.

The Fates are variously described as the daughters of NOX and EREBUS, or Necessity, or of OCEANUS, or of CHAOS; but more generally of JUPITER and THEMIS. Their office was to manage the fatal thread of life; and their names of Clotho, Lachesis, and Atropos, among the Greeks, and Nona, Decima, and Morta, among the Romans, had a reference to their office.

*Clotho* was so called from *clotho*, to weave; because she was supposed to draw the thread of life, and to bring people into the world.

*Lachesis*, from *lanchano*, to allot, was supposed to turn the wheel.

*Atropos*, from *trepo*, to turn, signifying what could not be averted—cut the thread when it was spun, with a pair of scissors; that is, Clotho gave life, Lachesis determined the fortune of life, and Atropos concluded life.

The Latin name, *Nona*, ninth, denoted the time of birth, namely, the ninth month.

*Decima*, tenth, from the practice of decimation in the Roman army, when, for any offence committed by any number, lots were drawn which out of every tenth man should be put to death, denotes the fortune or lot of man.

*Morta*, from *mors*, death, explains its own meaning. They were likewise described as one speaking, the other writing, and the third drawing the thread.

The Fates are variously represented; sometimes as old women, one holding a distaff, another a wheel, and a third a pair of scissors, in robes of white, bordered with purple, seated on thrones, with chaplets on their heads, composed of the flower of Narcissus, or rose-coloured veils on their heads, fastened with white *vittæ* or ribands. Sometimes Clotho is represented in a robe of various colours, with a crown of stars upon her head; Lachesis, in a garment covered with stars; and Atropos in black. They are frequently found represented at the death of Meleager, before-mentioned, when they appear as beautiful virgins. They are described as having been present at his birth, when Clotho granted to him that he should be the most courageous of mankind; Lachesis, that he should excel all others in feats of activity. Atropos, snatching a brand out of the fire, declared that he should live as long as that billet remained unconsumed.

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## CHAPTER XXVIII.



SOMNUS.

## NOX, MORS, AND SOMNUS.

Nox, Night, was said by some to be the oldest of all the gods; but by others to have been the daughter of CHAOS,

and sister of EREBUS. Orpheus ascribes to her the generation of gods and men ; and says, that all things had their beginning from her. She had, according to some, a numerous offspring—as the FURIES, DEATH, SLEEP, DREAMS, and DISCORD, which she conceived without a father. She afterwards married her brother Erebus, by whom she is said to have had OLD AGE, LABOUR, FEAR, DECEIT, EMULATION, and in short all the evils which attend human life. The sacrifice offered to Nox was a cock, because of its enmity to darkness.

MORS, Death, was looked upon as a powerful minister, who carried all things down to Acheron. Her mother is said to have bestowed much care on her education. No sacrifices, no temples, nor priests were consecrated to her ; because, as Horace says, she was a goddess whom no prayer could change, nor sacrifices pacify. The poets describe Death as ravenous, treacherous, and furious.

SOMNUS, Sleep, is the twin brother of Death, who was said to have a great affection for him. He, also, like her, is represented with wings ; sometimes, as a child or youth, extended on a couch, with a branch of poppy in his hand.

Sleep, as we are told by Ovid, dwells in a deep cavern in the mountains of the Cimmerii, into which the rays of the sun or light never penetrated ; where no animal ever came, nor any sound was heard, save the dull murmur of the river Lethe running through. The god himself sleeps upon a gloomy couch, the covering of which is black. He is surrounded with myriads of Dreams, his offspring, whose task it is to prolong the repose of their father. The chief of these are, MORPHEUS, who, as his name imports from the Greek *morphe*, a form, can put on the form of any mortal ; ICELUS, who presents to monarchs in their sleep the shape of any beast or bird or living thing ; and PHANTASUS, who takes the appearance of inanimate objects. Dreams are supposed to have been brought from the shade of an elm in the infernal regions, where they usually resided.

## CHAPTER XXIX.

## THEMIS, ASTRÆA, AND NEMESIS.

THEMIS, which is a Greek word for law, or rule of right, was, according to Hesiod, the daughter of CÆLUM and TERRA, whose office, as her name imports, was to instruct mankind to do things honest and right: wherefore it is said that her images were placed before those who spoke to the people, that they might be admonished thereby to say nothing but what was just and righteous. Diodorus says she was the foundress of divination, sacrifices, and the laws of religion, and of every thing that served to maintain order and peace; and accordingly she was accounted the goddess of justice, and those whose employment it was to preserve the worship of the gods, and the laws of society, were after her called *Thesmophylaces* and *Thesmothetæ*. Hence, too, it was said, that when Apollo delivered oracles at Delphos, he performed the office of Themis.

The poets feign that Themis was one of Jupiter's wives, and had by him three daughters, *Eunomia*, *Dice*, and *Irene*, as before observed; besides the *Horæ*, or Seasons. The seasons were at first but three—spring, summer, and autumn, which were represented by a rose, an ear of corn, an apple, or a bunch of grapes. They were said to be the nurses of Venus; to have been born in the opening of the year; to have been the doorkeepers of heaven; and to have harnessed the horses of the sun. The various temperature of the skies was supposed to depend upon their pleasure.

Eusebius calls this goddess Carmenta, from *carmen*, a verse; because by her verse and precepts she was supposed to direct every one to that which was just.

ASTRÆA, the daughter, as some say, of AURORA and ASTRÆUS, the Titan; or as others rather say, of JUPITER and THEMIS, was the goddess of Justice, and was called by the Romans, JUSTITIA. The poets feign that in the golden age she descended from heaven to the earth; and, like the other gods, conversed freely with men; but when they grew

corrup. she became offended with them, and returned to heaven after all the other gods had gone before her, and was placed where we now see the constellation Virgo. She has been represented with an erect figure, a bandage over her eyes, a pair of scales in one hand, and a sword in the other.

NEMESIS, a deity closely connected with the two preceding, was, according to Hesiod, the daughter of Nox, without a father; and was supposed to distribute rewards and punishments according to the strict rules of justice. It was also a part of her office to defend the relics and memories of deceased persons from injuries.



## CHAPTER XXX.

### DISCORD AND MOMUS.

THESE deities are said also to be the children of Nox.

To DISCORD Homer ascribes this peculiarity, that though at first she is but a dwarf, yet being nourished, she so increases in size, that while she walks on earth, her head touches the heavens.

It was this goddess of whom it has been related that she threw an apple amongst the gods and goddesses who were assembled at the nuptials of Thetis, which occasioned the Trojan war.

She is commonly represented with snakes on her head instead of hair, a burning torch in the one hand, and three scrolls in the other.

The ancients offered up their prayers to this deity that they might be delivered from the evil of discord.

MOMUS, from the Greek *momos*, which signifies a jester, mocker, or mimic, is not inaptly described as the son of Nox and SOMNUS, it being the mark of a dull, sottish temper to be always finding fault with others. This deity is said to have had no other employment than to make the

other gods the object of his ridicule, sarcasm, or censure; of which an instance is given in the contention between Neptune, Minerva, and Vulcan, as to which was the most skilful artificer. Neptune made a bull, Minerva a house, and Vulcan a man. When they were shewn to Momus, he found fault with Neptune's bull, because the eyes were too far apart, instead of standing under his horns, by which he might aim surer blows. He blamed Minerva, because she made her house immovable, instead of giving it wings, and making it as light as a feather, that it might be removed at pleasure, if perchance it were situated in a bad neighbourhood. Vulcan's man he pronounced the worst piece of workmanship of all, because he had not put a window in his breast, so that one might see the thoughts that were working in his heart.

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## CHAPTER XXXI.

### RURAL DEITIES.

BESIDES Diana, already mentioned among the superior gods, the rural deities, or Gods of the Woods, include PAN, SYLVANUS, the FAUNI, SATYRI, SILENUS, PRIAPUS, ARISTÆUS, and TERMINUS.

PAN, the god of shepherds and hunters, leader of the nymphs, president of the mountains, and guardian of flocks and herds, was of uncertain descent, the poets having given him a diversity of parents. He is said to have been the son of CÆLUS and TERRA, or of ÆTHER; of JUPITER, by HYBRIS, ONEIS, or CALISTO; of DEMOGORGON; of PENELOPE and ULYSSES, or MERCURY. The latter is the most commonly received opinion. As soon as Pan was born, it is fabled that Mercury carried him in a goat's skin to heaven, where he charmed all the gods with his pipe, so that they associated him with Mercury in the office of their messenger.

He was afterwards educated on Mount Mærialus, in Arcadia, by Sinoe and the other nymphs, who, attracted by his music, followed him as their leader. Notwithstanding his

attachment to rural pursuits, he is said to have assisted Jupiter in his war with the Giants, and to have entangled Typhon in his nets. He is also mentioned as one of the companions of Bacchus in his military expeditions.

It is related of Pan, that when the Gauls invaded Greece, and were just going to pillage Delphi, Pan struck them with such a sudden consternation, by night, that they fled without being pursued; whence the expression of panic, for a sudden terror, took its rise. Also, that Pan aided the Athenians in a sea-fight gained by Miltiades over the Persian fleet, for which they dedicated a grotto to him, under the citadel, and paid him extraordinary honours.

Some have also derived from him the name of *Hispania*, Spain, before called Iberia, from his being supposed to have subdued that country after the Indian expedition, and taken up his abode there.

Pan is represented with a smiling ruddy face, and thick beard covering his breast, two horns on his head, legs and thighs hairy, and the nose, feet, and tail of a goat. He is clothed in a spotted skin, having a shepherd's crook in one hand, and the pipe of unequal reeds in the other; and is crowned with pine, that tree being sacred to him. The figures of Pan, says Mr. Spence, are usually naked, to denote his agility; and Silius Italicus speaks of him as flying or bounding from the top of one rock to another. The Roman poets, however, generally speak of Pan in his character of inspiring terrors into an army, with causeless alarms, which was commonly ascribed to him. The artists, therefore, agreeably to this representation, give him a face more terrible than that of Mars himself. The Athenians are said to have statues of this god, carrying a trophy on his shoulders, like the figures of Mars.

The idea of this cloven-footed deity, or goatish god, as Ovid calls him, was, no doubt, borrowed from the Egyptian god Mendes, which is his prototype. The resemblance in the representations of this deity and of Satan is very striking. Plutarch also speaks of an extraordinary voice which was heard in the Ionian sea, and which pronounced these words, "The great Pan is dead." The astrologers who were consulted by Tiberius, upon the credit of Thaumus, who



averred that he heard it, told that prince that it meant Pan, the son of Penelope. Eusebius is of opinion that the voice was supernatural, and that God was pleased by it to intimate to the world the death of the Messiah, which happened in the reign of that emperor. At all events it is clear that the opinion was then becoming current, that the powers of darkness were by that event to be destroyed.

Pan, the name of this deity, is derived from the Greek word *pan*, signifying *all*, because he was supposed to be the god of the universe; or, as others say, because he delighted all persons with his music. Although he was a god of the Romans by adoption only, yet there are more ample accounts of him to be found among the Roman than the Grecian writers.

PALES was the goddess, as Pan was the god, of shepherds, of whose parentage no mention is made. She has been considered the same as Cybele. The Romans celebrated her festival every spring, under the name of Palilia; when the shepherds were wont to place little heaps of straw in a particular order and at a certain distance, and then to leap over them. They then purified the sheep and the rest of the cattle with the fumes of rosemary, laurel, sulphur, and the like. All this they did in honour of this goddess, that she might drive away the wolves, and prevent the diseases incident to the cattle.

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## CHAPTER XXXII.

### RURAL DEITIES (*continued*).

SYLVANUS, a deity so called, from *sylvæ*, the woods, over which he was supposed to preside, is represented, like Pan, with the feet of a goat, and the face of a man, of little stature, holding a cypress in his hand, stretched out, in token of his regard for Cyparissus, a youth who, having a tame deer that was accidentally killed by Sylvanus, died of grief, and was changed into a cypress tree. The Romans adopted this

deity from the Pelasgi, the original settlers in Italy, who worshipped him out of their respect for woods and groves. The priests of Sylvanus constituted one of the principal colleges of Rome. There were many other Sylvani; as there were also Sileni, Fauni, and Satyri.

SILENUS is celebrated among mythologists as the preceptor of Bacchus. He is said by some to have been the son of TELLUS, or, as others say, of MERCURY, or of PAN; whilst some suppose him to have sprung from the blood of CÆLUS.

As Bacchus is represented in the double character of the jolly god of wine, on the one hand, and a prince of great wisdom and justice on the other, it is not surprising to find his companion also represented in a two-fold character, although that of a drunkard is the one by which he is best known.

Silenus is said to have distinguished himself greatly in the war with the Giants, by appearing on his ass, the braying of which threw them into confusion.

This deity is described as a short, corpulent old man, bald-headed, with a flat nose, prominent forehead, and long ears. He is usually exhibited as overcome with wine, and seated on an ass, upon which he supports himself with a long staff in the one hand, and in the other carries a *cantharus*, or jug, with the handle almost worn out from frequent use.

Silenus appears to have been a god altogether of Roman invention, but the Romans shew themselves here to have been clumsy imitators of the Greeks in the work of fiction. Indeed, the fable of Silenus has been considered as an attempt by the enemies of Christianity to turn our Saviour into ridicule; in the account of whom and of Silenus, there are several points of resemblance. Silenus is made to ride an ass, which we know that Christ did on one occasion; and also that it is said our Saviour shall bind his ass to the vine, and his colt to the young vine. Our Saviour is also said to have washed his garments in blood, as those who trod the wine-press; so Silenus was made to preside over those who pressed the vintage. Our Saviour, as we learn from himself, was reproached with being a wine-bibber; and Silenus

is represented as always fuddled. There is also a remarkable expression attributed to Silenus, "That it was best never to be born; and next to that, to die quickly;" which words remind us of our Saviour's words in speaking of Judas, "That it were better for that man if he had never been born."

The SATYRI, Satyrs, were the companions of Silenus, and when they grew old are said to have been called Sileni.

FAUNI, the Fauns, are commonly joined with the Satyrs, from which they differ in name only.

PRIAPUS, said to be the son of VENUS and BACCHUS, was made the god of gardens, and was represented carrying a sickle in his hand, and crowned with herbs. With the sickle he was supposed to cut off all superfluous boughs, and to drive away thieves and beasts, and mischievous birds.

ARISTÆUS, said to be the son of APOLLO by CYRENE, or as others say, of LIBER-PATER, is distinguished for having first drawn oil out of the olive, and found out the use of honey.

TERMINUS was the god of boundaries, who was greatly honoured by the Romans. The statue of this god was either a square stone, or a log of wood planed, which served to mark the boundaries and limits of men's estates. These were esteemed sacred, and to move them was deemed such an offence, that the head of the offender became devoted to the *Dii Terminalibus*, and it was lawful for any one to kill him. They used to offer wafers made of flour to them, and the first-fruits of corn; and upon the last day of the year celebrated festivals to their honour, called Terminalia.

FLORA, a Roman deity, and the goddess of flowers, was made to be the wife of Zephyrus, the west wind, to intimate that Flora, or the natural heat of the plant, must be united with the influence of the softest wind to bring it to perfection. Varro reckons Flora among the ancient deities of the Sabines, which were adopted by the Romans; and Ovid says that her Greek name was *Chloris*, which the Romans changed into Flora.

This goddess was represented under the figure of a beautiful female, supposed to be blessed with perpetual youth, crowned with flowers, and bearing the horn of plenty in her hand.

VERTUMNUS, from *verto*, to change, on account of his supposed power of changing himself, like Proteus, into any form he pleased, was a god of the Romans, who was considered the god of orchards, as well as that of tradesmen.

POMONA, from *pomum*, an apple, or any fruit, was the goddess of all the fruits of plants and trees; with the cares of which, as the poet feigns, she was so taken up, that she had not time or inclination for any other pursuit.

The DRYADS and HAMADRYADS, nymphs of the woods and forests, were also among the rural deities; besides several others among the Romans, supposed to preside over the country generally, or the hills and valleys, and also over rural occupations, as RUSINA, COLLINA, VALLONIA, &c.



## CHAPTER XXXIII.

### MARINE DEITIES.

AMONG the gods designated as marine deities, besides NEPTUNE, already described, the principal were NEREUS, TRITON, PROTEUS, the SIRENS, SEA-NYMPHS, and ACHELOUS.

NEREUS, the son of OCEANUS and TETHYS, or TERRA, according to Apollodorus, was so called, from *neros*, moist, or *neo*, to swim, had his education in the waters, and resided principally in the Ægean sea. He is said to have had the faculty of assuming what form he pleased, and was regarded as a prophet.

TRITON has been variously described as the son of NEPTUNE and AMPHITRITE, NEPTUNE and SALACIA, NEPTUNE and CELÆNO, OCEANUS and TETHYS, and of NEREUS and DORIS; but the more generally-received opinion was, that Neptune was his father, whom he attended as his companion and trumpeter. The poets ordinarily attribute to him the office of calming the sea and stilling of tempests.

Triton is represented under the figure of a man, from the waist upwards, with blue eyes, a large mouth, and hair matted with wild parsley; his shoulders covered with a

purple skin, variegated with small scales ; his feet resembling the fore-feet of a horse, and his lower parts terminating with a forked tail, like a fish. His trumpet is a conch, or sea-shell.

There were several Tritons, but one only who was the distinguished messenger of Neptune, as Mercury was of Jupiter, and Iris of Juno.

PROTEUS is said by some to have been the son of NEPTUNE and the nymph PHÆNICE, by others, of OCEANUS and TETHYS.

As a god, he has been celebrated for his extraordinary faculty of assuming any form he pleased : he could flow like the water, or burn like the fire ; sometimes he assumed the shape of a fish, and at others that of a bird, lion, or whatsoever he pleased.

Orpheus ascribes to this deity the keys of the sea, and calls him the principle of all things, whence his Greek name, Proteus, from *protos*, first. St. Austin makes Proteus to be an excellent representation of truth, which escapes from us, and disguises itself in a thousand different shapes, by lying concealed under false appearances, from which it cannot be distinguished without great difficulty.

The SIRENS are described as three goddesses of the sea, remarkable for the sweetness of their voices, who, having challenged the Muses to a contest in singing, and being defeated, were, by way of punishment, changed, as to the lower parts of their bodies, into fishes, and as to their disposition, into cannibals. Orpheus is said to have escaped their fascinations by the charms of his music, in consequence of which they threw themselves headlong into the sea, and were changed into stones.

The SEA-NYMPHS were the OCEANIDES, or the daughters of the Ocean ; the NEREIDS, or daughters of Nereus and Doris ; the NAIADS, or Nymphs of the Fountains, &c.

ACHELOUS, son of Oceanus and Terra, wrestled, as they say, with Hercules, for no less a prize than Dejanira, daughter of King Ceneus, who was betrothed to them both, but as Achelous had the power of assuming all shapes, the contest was long dubious. After various changes, he at length turned himself first into a serpent, and then into a

bull, when Hercules, plucking off one of his horns, forced him to submit. Achelous purchased his horn, by giving in exchange for it the horn of Amalthea, daughter of Harmodius, which became the *Cornucopia*, or Horn of Plenty. This, Hercules filled with a variety of fruits, and consecrated to Jupiter.

Some explained this fable by saying that Achelous, which was a river in Greece, winded in its course like a serpent, and that its stream roared like a bull. It was also branched off into two channels, like the horns of an animal; one of which was stopped up by Hercules, and the circumjacent lands being drained, became fertile, and thus Hercules received the horn of plenty.

This deity is usually represented with a single horn; but his crown of reeds or willows serves to hide the defect.

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## CHAPTER XXXIV.

### GODS OF THE WINDS.

THE genealogy of the Winds, according to Hesiod, was this: CREUS, one of the Titans, was the father of ASTRÆUS; HYPERION, another of the Titans, was the father of AURORA, as before mentioned; Astræus and Aurora, having married, became the parents of the Stars and Winds.

The beautiful octagon Temple of the Winds at Athens had, on each side, the figure of one of the wind deities, over-against that point of the heavens whence they respectively blew. They were eight in number: namely, BOREAS, CÆCIAS, APELIOTES, EURUS, NOTUS, LIBS, ZEPHYRUS, and SCIRON.

BOREAS, in the Latin *Aquilo*, or *Septentrio*, the god of the north wind, is represented as an old man, looking full on the spectator, who is warmly clad.

CÆCIAS, the north-east wind, is represented as an old man, with severe countenance, holding in his hand a circular shield, and seeming prepared to send down a rattling shower of hail.

**APELIOTES**, the east wind, the god of which was supposed friendly to vegetation, is represented as a young man, with flowing hair and a fine open countenance, holding with both his hands the skirt of his mantle, filled with a variety of fruits, &c. emblematic of abundance.

**EURUS**, in Greek *Euros*, the god of the south-east wind, whom the Romans made to preside over the whole eastern quarter of the heavens. Sometimes he is described as playful or wanton, and sometimes as impetuous. He is represented as an old man, with a morose countenance, and wrapped in his mantle.

**NOTUS**, in Latin *Auster*, the genius of the south wind, is represented under the figure of a young man, emptying a jar of water. He is described, however, by Ovid, as an old man, with grey hair, of a gloomy countenance, with clouds about his head, and water dripping from every part of him. Statius describes him as pouring down the water of the heavens on the earth; and Juvenal, as sitting in the cave of the winds, and drying his wings.

**LIBS**, in Latin *Africus*, the genius of the south-west wind, is represented as a robust man, holding the aplustre of a ship in his hand, which he seems to push before him. He is described by Silius Italicus, with dusky wings.

**ZEPHYRUS**, in the Greek *Zephyros*, the god of the west wind, is depicted under the form of a youth, with a very tender air. He fell in love with the goddess Flora, and married her, as before mentioned. He is entirely naked, except a loose mantle, the skirt of which is filled with flowers.

**SCIRON**, the god of the north-west wind, which is extremely cold in winter and scorching in summer, is represented as a man with a languid air, bearing in his hand a curiously-wrought pot, supposed to be a fire-pot, which is filled with ashes, indicating the dry and scorching quality of this wind.

On the top of this temple, which ended pyramidically, was placed a brazen Triton, with a rod in his hand, who turned about so as to shew from what point the wind blew.

**ÆOLUS**, the god of the winds, is said by some to have been the son of JUPITER by ACATA; according to others,

of HIPPOtus, by Meneclæa, daughter of Hyllus, king of Lepara.

He is fabled to have had empire over the winds, which he confined in a cave in the island of Stromboli, one of the Æolian Islands.

The worship of the winds was borrowed by the Greeks from the East, for the Persians, according to Herodotus and Strabo, made the winds the objects of their adoration. Achilles is mentioned as having sacrificed to the winds, as did also the Greeks, by the advice of the oracle, on hearing of the intended invasion by Xerxes.



## CHAPTER XXXV.

### DOMESTIC DEITIES.

THESE deities comprehended what the Latins called *Dii minorum gentium*, and sometimes *Semones*, *Minuti*, *Plebeii*, and *Patellarii*; and were, for the most, Roman gods only. Among these the principal were the PENATES, LARES, MANES, LARVÆ, or LEMURES, GENII, Nuptial Deities, Deities presiding over infants and women, and others presiding over adults, besides the FUNERAL GODS.

PENATES, or Household Gods, were the deities whom the ancients adored in their houses. The Hetruscans called them *Consentes*, or *Complices*. They are supposed to have been the tutelary gods of the Trojans, whom the Romans adopted, and gave them the name of Penates, from *penus*, provision; or because the Romans supposed them to be born *penes eos*, with them; or because they were supposed to dwell *penitus*, within, whence came the *penetræle*, or the innermost recess of any place.

There are said to have been three orders of Penates, as, 1. Those who presided over kingdoms and provinces, and were absolutely and solely called Penates, or *Dii Patrii*, which belonged to the Greeks and Romans, and comprehended the superior gods before mentioned. 2. Those who presided over cities only, who were called the *Patrii Penates*,



of whom Virgil makes mention. 3. Those who presided over particular houses and families, whom Virgil calls the *Parvi Penates*, the small gods, who are the proper subject of this chapter.

The dog was sacred to the Penates, whose skin was placed on their statues, or at their feet.

These Penates are said to have had no human figure, but were brazen rods, shaped like trumpets. Others maintain that they had the shape of young men, with spears. It is probable that both these suppositions are true, as many of the deities were represented occasionally by shapeless masses of wood or stone.

The Teraphim, or false gods of Laban, are supposed to have been the same as the Penates.

The LARES are generally said to have been the twin children of MERCURY, by the nymph LARA, although some have assigned them a different origin. They were a sort of household gods, and presided over houses, streets, ways, and even cities.

The Lares were either private or public. The private Lares, otherwise called *Lares familiares*, were no more than the souls of departed persons, to whom they paid divine honours. They took care of particular houses and families, and were therefore called *Præstites*, whence these deities acquired their name, if, as Scaliger thinks, the word *lar*, in the Hetruscan dialect, signified a presider.

The public Lares were called *Compitales*, from *compitum*, a crossway; whence the festival in honour of them was called *Compitalia*.

The name *Urbani* was given to those who had cities under their care; that of *Rurales*, to the Lares of the country; and that of *Marini*, as is supposed, to those that had ships under their care.

In the sacrifices offered to the Lares, the first-fruits of the year, wine, and incense, were brought to their altars, and their images adorned with chaplets and garlands. Sometimes they offered to them a hog, or a bandage of wool. The custom of thus honouring the Lares, originated in the ancient practice of burying their dead within their houses, wherefore they imagined that their souls remained there, and worshipped them as gods.

The MANES, whose mother is said to have been MANIA, were the spirits of departed persons, and reckoned among the infernal deities, whose particular province was to preside over burial-places and the monuments of the dead: wherefore the sepulchral inscriptions of the Romans were usually headed with the letters D. M., *i. e. Diis Manibus*, by way of supplicating them to avert any profanation. When the practice of burying their dead in their houses ceased, it is supposed that the Manes took the office of the Lares, so far as regarded the spirits of the departed.

The LEMURES, vulgarly called Larvæ, were the spirits of wicked men departed, who were supposed to wander round the world for the purpose of frightening the good and tormenting the bad; whence at Rome were instituted the *Lemuria*, to appease the manes of the dead. During this solemnity, which lasted three days, all the temples of the gods were shut, and marriages were prohibited. They burnt beans, the smell of which was supposed to be offensive to the Larvæ, and repeated magical charms, which, with the beating of drums, they imagined would drive away the ghosts, and prevent them from disturbing the tranquillity of their families.

The LAMIÆ, who are nearly allied to the former, were supposed to be evil spirits, who assumed the form of beautiful women, and, enticing away young children, devoured them.

GENIUS, in Greek *Dæmon*, was a general name for any spirit, under which were comprehended the Lares and Lemures, before mentioned; but the Genii, properly so called, were certain deities who were appointed to every man at the hour of his birth. There were two assigned to each person, — a good and an evil genius, called, by Horace, a black and a white genius, who rejoiced or was afflicted at the good or evil that befel him.

Wine and flowers were offered in the sacrifices to the Genii, particularly by people on their birth-day.

The NUPTIAL GODS and GODDESSES were exceedingly numerous, particularly among the Romans. To every marriage five deities were supposed to be necessary; namely, *Jupiter perfectus seu adultus*, *Juno perfecta seu*

*adulta*, Venus, Diana, and, lastly, the goddess *Suada*, or *Suadela*, in the Greek *Pitho*, that is, the goddess of Persuasion, who was looked upon to be the companion of Venus. To these may be added *Hymenæus*, or Hymen, who was supposed to be the son of Venus; also *Jugatina*, *Viriplaca*, &c.

The Romans had also deities who presided over children, particularly at the birth, or in their infancy, and others who presided over adults.

Among these was LIBITINA, the goddess of funerals, supposed to derive her name from *libitus*, pleasure, because, by some, she was supposed to be the same as Venus; thus making her who gave life to preside over death, to show that we are born mortal. In or near her temple, all things necessary for funerals were furnished, and thither also every head of a family carried a piece of money when any one died in his family; whence the *Rationes Libitinæ*, or the account of those who died at Rome was made out, answering to our Bills of Mortality. The *Libitinarii*, or undertakers, lived around the temple of this goddess, and the gate through which all dead bodies were carried, was called *Porta Libitina*. From the name of this goddess, the word *Libitina* signified also the grave, the hearse on which the corpse was borne to the place of burial, the expenses of the funeral, and the last duties paid to the dead.

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## CHAPTER XXXVI.

### DEMIGODS AND HEROES.

HERCULES was a name given to several heroes; but the famous actions of all are ascribed to him who was supposed to be the son of JUPITER, by ALCMENA, the wife of AMPHITRYON, king of Thebes. He is said to have been born about 1280 years before the Christian era. On Juno's discovering the infidelity of Jupiter, she compelled him to decree that whichever was born first, namely, Hercules, or his cousin Eurystheus, son of Sthenelus, king of Mycenæ, should be the superior, and have the other in subjection. After which

she hastened the birth of Eurystheus, and by this device made the latter master of Hercules,—a fable, which may possibly have taken its rise from the story of Jacob supplanting his brother Esau.

When Alcmena became a mother, she had two children—Hercules, and his twin-brother, Iphiclus. When these children were eight months old, it is said that Juno, instigated by hatred, sent two monstrous serpents to destroy Hercules. Iphiclus, terrified at the sight, crept out of the cradle and alarmed the whole household, who, when they went in, found Hercules grasping in each hand the neck of the serpents, and when he let them go, they proved to be dead.

After Hercules was grown up, his powers were, as we are told, soon put to a severe test. Eurystheus, his cousin, summoned him to appear before him at Mycenæ, to receive his commands. On his repairing thither, he went, as it is fabled, crowned with the gifts of all the gods. Minerva had given him a suit of armour, Apollo a bow and arrows, Mercury a sword, Neptune a horse, Vulcan a club of brass, and his father Jupiter a shield.

Thus equipped, he entered on the performance of the several tasks imposed on him by Eurystheus, which have been celebrated by the appellation of his Twelve Labours, and are described in the following order :

First, the destruction of the Nemæan lion, which was said to be invulnerable by any weapon ; Hercules killed it by tearing asunder its jaws.

Secondly, he killed the Hydra, a serpent in the lake Lerna, having, as some said, a hundred heads ; and that when any one of these heads was cut off, another presently sprang up in its place, unless the blood which issued from the wound was stopped by fire. Hercules destroyed the monster by staunching the blood of each head as he cut it off.

His third labour was the conquest of the Erymanthian boar, which ravaged the forests of Erymanthus, in Arcadia, and had been sent to Phocis by Diana as a punishment for the neglect of her sacrifices. Hercules is said to have brought him alive, on his shoulders, to Eurystheus.

His fourth labour was to catch the hind *Cænoë*, which frequented Mount Menalus, having feet of brass and golden horns. This he caught and carried alive to Eurystheus.

The fifth labour of Hercules consisted in killing the *Stymphalides*, birds so called from frequenting the lake *Stymphalis*, in Arcadia, the talons of which were of iron, and their food human flesh.

The sixth labour was the cleansing the Augean stable. Augeus, a king of Elis, is said to have had a stable which held three thousand oxen, and had not been cleansed for thirty years. Hercules effected the cleansing by turning the river *Alpheus* through the stable.

His seventh labour was to take alive a bull which Neptune sent against Crete, as a punishment to Minos for neglecting his sacrifices. This he brought, bound, to Eurystheus.

His eighth labour was to bring away the mares of Diomedes, king of Thrace, who is fabled to have fed them with the flesh of his guests. Hercules bound this cruel king, and threw him to be eaten by his own horses.

His ninth labour was the conquest of Hippolite, queen of the Amazons, and the taking from her her belt, which was the most famous thing of the kind.

His tenth labour was one of the most terrible he had yet been engaged in; this was, to bring away the purple-coloured oxen of Geryon, a monster with three heads, the brother of *Echidna*, and the uncle of *Orthos*, *Cerberus*, *Hydra*, and *Chimæra*. It was during this expedition that Hercules is said to have erected two pillars, at *Calpe* and *Abyle*, on the utmost limits of Africa and Europe, known by the name of Hercules' Pillars.

His eleventh labour was to kill the dragon that watched the garden of the *Hesperides*, and to bring away the golden apples.

The twelfth and last labour imposed on him by Eurystheus was, to go down to Hell and bring away the triple-headed dog, *Cerberus*. This he performed without delay, after having first sacrificed to the gods. He then descended by a cavern of Mount *Tænarus*, in Laconia. *Cerberus* no sooner saw him than he is said to have taken refuge beneath

the steps of Pluto's throne. Hercules cast a threefold chain round his three necks, and, notwithstanding the violent resistance offered by Cerberus, dragged him away to Mycenæ.

Besides these twelve labours, the Greeks relate many other exploits and wonderful adventures of their favourite hero. Among other things, it is said that he delivered Hesione, daughter of Laomedon, king of Troy, from the whale to which she was exposed, in this manner:—he raised a bank on a sudden in the place where Hesione stood, and planted himself before it. When the monster approached, Hercules is said to have leaped into his mouth, and sliding down into his belly, to have succeeded, after three days, in bursting through the animal, with the loss of his hair only. This fable reminds us of the story of Jonah, in the Scripture.

Like Samson of old, Hercules was unfortunate with his wives. He was so enamoured of Omphale, queen of Lydia, that, for her sake, he submitted to be dressed in a female garb, and spin among the women. Dejanira, another of his wives, is said to have occasioned his death, by sending him a poisoned coat, which, when he put on, caused him such agony, that he threw himself on a burning pile that he had set up for the purpose of sacrificing to the gods; after which he received divine honours.

There were many festivals celebrated in honour of Hercules, particularly in Greece. These were called after him, Heracleia; and at Rome there were, not one, but many temples and altars erected to him.

The ancient Latins used to worship this deity under the name of *Dius* or *Divus Fidius*, that is, the god of faith; and would call him to witness, by the words *Me Dius Fidius*, So help me the god Fidius. Although the Greeks ascribed everything to their Theban Hercules, yet it is admitted on all hands that they borrowed the idea of this hero from the Samson of Holy Writ, and also probably from the Tyrian Hercules. They evidently took several legends from the story of Samson and others in Holy Writ, and the name, from the Phœnician, *harokol*, which signifies a merchant.

Artists combined with poets and mythologists in doing honour to Hercules, of whom there is a greater variety of

representations than of any divinity among the heathens. He is usually represented as a prodigiously muscular man, clothed in the skin of the Nemæan lion, leaning upon a formidable club, or holding the same; besides which, all his labours and adventures have been the subjects of divers representations. In a painting of his first labour, taken from a gem, he is represented killing the lion by tearing open its jaws, in the same manner as Samson is usually depicted. The Farnese statue of Hercules is among the finest works of art.

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## CHAPTER XXXVII.

### DEMIGODS AND HEROES (*continued*).

JANUS, of whom mention is made under SATURN, is said by some to have been the son of CÆLUS and HECATE, and that his name was given him from a word signifying to pass through; whence it is that thoroughfares are called, in the plural number, *jani*, and the gates before the doors of private houses, *januæ*. But admitting that Janus, according to the generally-received opinion, was the patriarch Noah, or one of his more immediate descendants who settled in Italy, the name may be derived from the Hebrew, *jajin*, wine; or it may be a variation of *eanus*, or the Babylonian *eanes*, of which more will be said hereafter. The notion of his being the deity of gates is, in all probability, derived from the circumstance of Noah having made a door in the side of the ark, which was opened during his ingress and egress, and which was shut during the continuance of the deluge.

Historians speak of Janus as a king of the Tuscans, or aborigines of Italy, who first taught his people to cultivate the vine, to sow corn, and make bread. He was also a prince of singular prudence and piety, who first instituted altars, temples, and sacrifices; in all which he bears a strong resemblance to the patriarch Noah, who, if he did not actually reign in Italy, was held in remembrance by his descendants, who peopled that country.

He is commonly painted with two faces, and is called by Virgil, *bifrons*, and by Ovid, *biceps*. Several reasons have been assigned for this representation of him. Those who think him to have been the representative of Noah, suppose that it was intended to denote that he could see both the old world before the deluge, and the new world after.

Janus was confessedly a deity of Roman origin, for we are informed by Ovid that the Greeks had no Janus. But Macrobius tells us that the Greeks worshipped a deity under the name of Thyreus, or the god of doors, who was esteemed the president of ingress and egress.

Janus, doubtless, obtained divine honours very soon after his death, for the Romans looked upon him as the most ancient of beings, and that his majesty comprehended the whole universe, and that all things derived their existence from him. In the Salian verses he had the high title of God of gods, and was by distinction addressed, in the supplications of the Romans, as their common father.

Janus is sometimes described with four faces, from the four quarters of the world, which he was supposed to govern with his counsel and authority.

Janus was called *clavifer*, or club-bearer, from the rod and keys which he is represented as holding in his hands. By the rod it was intended to signify that he was the guardian of the ways. The key was assigned to Janus for several reasons.

In the first place, he was held to be the inventor of locks, doors, and gates, which latter are called *januæ*, after him; and he himself is styled *Janitor*, because doors were under his protection.

In the next place, he was considered as the *Janitor* of the year, and of all the months: the first of which, January, took its name from him. Hence it was that twelve altars were dedicated to him, according to the number of the months, and also twelve small chapels in his temple. Pliny informs us that the statue of Janus, which was dedicated by Numa, had its fingers so composed as to signify the number of three hundred and sixty-five days; and that he was the god of years, times, and ages.

Another reason why Janus is described as holding a key is this, that he was looked upon as it were the door through



which the prayers of mankind had access to the gods; wherefore, in all their sacrifices, prayers were offered up by the Romans, first to Janus. As he was the first institutor of altars and temples, so they began their rites by offering bread, corn, and wine, to him, before any thing was offered to any other deity.

Janus had the appellations of *Patulcius* and *Clausius*, or *Patulacius* and *Clusius*, from *pateo*, to open, and *claudo*, to shut; because, as before observed, the temple of Janus was open in time of war, and shut in time of peace.

Ovid mentions both these names of Janus, and Virgil describes the circumstances which attended the opening the temple, and the consequences of shutting it again.

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## CHAPTER XXXVIII.

### DEMIGODS AND HEROES (*continued*).

INACHUS, the reputed son of OCEANUS and TETHYS, is said to have founded the city of Argos, in Peloponnesus, in the year before Christ, 1856. He was the father of Io, of whom it is fabled that Jupiter ran away with her, and changed her into a heifer, to elude the vigilance of Juno. She, however, was not deceived by the trick; but begging of Jupiter to give her the heifer, she committed her to the care of Argus, after whose death Juno drove the heifer mad, and, in her madness, she fled to Egypt.

This fable of Io is derived from the Egyptian mythology, where Io was worshipped under the name of Isis; and her son EPAPHUS, by JUPITER, was, according to Herodotus, an Egyptian deity, to whom bulls were sacred.

In the days of Inachus happened the fabulous contest between Juno and Neptune, for the sovereignty of Argos, which, being referred to him, was decided in favour of Juno; wherefore Neptune, in his anger, deluged the whole country, but was afterwards induced by Juno to cause the sea to retire; and the Argives, in gratitude, erected a temple to Neptune, the Inundator. This local deluge, like several

others mentioned in Grecian mythology, are all supposed to allude to the general deluge.

ARGUS, son of ARISTOR, so called from *argos*, white, is fabled to have had an hundred eyes; and, on that account, to have been chosen by Juno as the keeper of Io, above mentioned; but Jupiter, pitying Io, who was thus closely watched, sent Mercury, under the disguise of a shepherd, who, with his flute, charmed Argus to sleep, sealed up his eyes with his wand, and then cut off his head. Juno, grieved at the death of Argus, changed him into a peacock.

Authors, in explaining this fable, suppose Argus represented the starry heavens, the light of which, Mercury, who is made to represent the sun, extinguishes whenever he rises.

CASTOR and POLLUX, supposed to be twin brothers, the sons of JUPITER by LEDA, the wife of TYNDARUS, king of Sparta, whom that god is fabled to have visited, under the form of a swan. Leda, as mythologists feign, brought forth two eggs, from one of which, impregnated by JUPITER, came POLLUX and HELENA, who were said to be immortal; but from the other egg, impregnated by TYNDARUS, sprung CASTOR and CLYTEMNESTRA, who were mortal. They were, however, all called TYNDARIDÆ.

According to Tzetzes, Nemesis, the daughter of Oceanus, is said to have produced the egg by Jupiter, which she left in a marsh. A shepherd found it and carried it to Leda, who carefully preserved it in an ark, from which, in due season, issued Castor, Pollux, and Helena. This fable, either way, refers to the deluge, when the egg, that is, the world, as it was understood by the ancients to be, was preserved in the ark.

When Castor was killed, Pollux prayed to Jupiter to restore him to life again, and bestow on him immortality; but as this could not be granted, he obtained leave to share his immortality with his brother; so that they were said to live and die alternately, every day. They were buried in the country of Lacedæmon, and afterwards, being translated into the heavens, they were made the constellation *Gemini*, one of which rises when the other sets. Sailors esteem these stars lucky to them.

These two deities were always represented together, mostly as two beautiful youths, completely armed, and riding on white horses, with stars over their helmets. The figures of them were exactly alike, each having a chlamys, or cloak, and holding a spear in the same posture. The Lacedæmonians represented them under the figure of two parallel pieces of wood, joined together top and bottom, so as to form the present astronomical character of the twins, thus, II.

ÆSCULAPIUS, also one of the ARGONAUTS, is mostly described by mythologists as the son of APOLLO, by the nymph CORONIS, who, for his skill in physic, was ranked among the gods.

At Epidaurus, Æsculapius was worshipped under the figure of a serpent, but was usually represented in his statues as a man, sometimes with a beard, and sometimes without, but always accompanied with the serpent as his symbol.

This fable reminds us of the brazen serpent in the wilderness, on which those who looked, after having been bitten by the fiery serpents, were, by Divine appointment, healed of their wounds.

Æsculapius, in the Greek *Asclepios*, though given out as a god of Grecian origin, is known to have been borrowed from the Egyptians. Sancthoniatho speaks of a famous physician, who was supposed to be descended from the Titanidæ; and Eusebius also speaks of a famous physician in Egypt, whom he names Tosorthrus, who was said to be likewise the inventor of architecture.



## CHAPTER XXXIX.

### DEMIGODS AND HEROES (*continued*).

PERSEUS was the son of JUPITER, by DANAE, the daughter of ACRISIUS, who was shut up by her father in a strong tower, because he had been told by an oracle that he should be killed by his own grandchild. This tower was supposed

to be impregnable ; but Jupiter found his way, as the poets feign, by changing himself into a shower of gold.

As soon as Acrisius learnt that his daughter had brought forth a son, he had her and the child shut up in a chest, and thrown into the sea ; but the chest drifted upon the island of Seriphos, where Dictys, the brother of the king of the country, who happened to be fishing, took them to land, and committed them to the care of the priests of the temple of Minerva, by whom Perseus was educated.

Perseus, by the help of Minerva's shield, is said to have slain the gorgon Medusa, whose head possessed the property that no one could look on it without being turned into stone.

He married Andromeda, after having rescued her from a sea-monster ; and on his return to his native country, he is said to have accidentally killed his grandfather, Acrisius, who was then unknown to him.

The story of Perseus is not without its allusions to the worship of the sun, as well as to the deluge. According to Tzetzes, Perseus was merely a title of the sun. The epithet Ercius, applied to his reputed father, Jupiter, and the name of the city, Argos, are both equally derived from the Hebrew, *erech*, or *araj*, the ark. The deliverance of Andromeda from the sea-monster, alludes to the escape at the deluge : the fish being emblematical of the ark. As to the exposing Perseus and his mother in a chest or ark, on the sea side, that is obviously copied from the similar exposure of Moses. The same story is told of Bacchus, who, with his mother Semele, is said to have been exposed in an ark, but was taken up and nursed by Ino. The like is also fabled of Telephus, son of Auge, by Hercules, whom Minerva is said to have taken under her protection.

AMPHITRYON, king of Thebes, is less known by his own exploits than by the adventure of Jupiter with his wife Alcmena ; the god, as it is fabled, having personated Amphitryon during his absence, and in order to prolong his visit, to have caused the sun not to rise for one whole day. This circumstance bears too strong a resemblance to Joshua's command to the sun to stand still, to have been purely

accidental; and if we are to suppose that the incident was really taken from the sacred writings, and applied in this manner, we cannot sufficiently admire the audacity of the fiction.

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## CHAPTER XL.

### DEMIGODS AND HEROES (*continued*).

PROMETHEUS was the son of JAPETUS, who was the son of CÆLUS and TERRA, and one of the giants who fought against Jupiter. Prometheus incurred the resentment of Jupiter, by making a man of clay, and afterwards stealing fire from heaven with which to animate him; for this he was bound to the mountain Caucasus, and an eagle was sent to gnaw his liver as often as it grew again.

Jupiter, in resentment, commanded Vulcan to make a woman of clay, which, when he had done, she was introduced into the assembly of the gods, each of whom bestowed on her some additional perfection. Venus gave her beauty; Pallas, wisdom; Juno, riches; Mercury taught her eloquence; and Apollo, music. From all these accomplishments, she was called PANDORA, which signified as much as having all gifts.

Jupiter, to complete his designs, presented Pandora with a box, in which were inclosed, Age, Diseases, War, Famine, Pestilence, Discord, Envy, Calumny; and, in short, all the evils and vices with which he intended to afflict the world. Thus equipped, Pandora was sent to Prometheus, who, being on his guard against the mischief designed him, declined accepting the box; but EPIMETHEUS, his brother, though forewarned of the danger, had less resolution: for, enamoured of the beauty of Pandora, he married her, and opened the fatal treasure, when immediately flew abroad the contents, which soon overspread the earth. Epimetheus shut the box as quickly as he opened it, so that Hope only remained at the bottom.

In this story of Prometheus, Pandora, and Epimetheus, may be plainly discerned many points of resemblance with the Mosaic account of the creation, the fall of man, and

the origin of evil. Prometheus, which is a Greek word for wisdom, or providence, must be taken to represent the Creator. He made a man of clay; and man is said, in Scripture, to have been formed of the dust of the ground; he animated him with heavenly fire, and the Creator breathed into him the breath of life. To Epimetheus and Pandora are ascribed the actions of Adam and Eve. Epimetheus is tempted by his wife to open the box containing the evils, as Adam was tempted by Eve to eat of the fruit from the tree of knowledge of good and evil.

DEUCALION was the son of PROMETHEUS, and his wife PYRRHA was the daughter of EPIMETHEUS by PANDORA. In his time a flood is said to have happened, which swept off the whole human race except himself and his wife. The fable relates that Jupiter perceiving the depravity which prevailed, and was daily increasing, resolved to extirpate the human race; and for this purpose poured forth such torrents of rain as drowned the whole earth, and destroyed all mankind except Deucalion and his wife, who, embarking in a small vessel, alone survived the general destruction. When the flood subsided, they landed upon Mount Parnassus, and, struck with their forlorn condition, they consulted the oracle of Themis, which informed them that they must dig up the bones of their Great Mother, and cast them behind their backs. At first they were puzzled to unravel the meaning of the oracle, until Deucalion understood his Great Mother to mean the earth, and the bones to mean stones. They therefore, according to this interpretation, cast the stones behind their backs; and those which were thrown by Deucalion became men, whilst those thrown by Pyrrha became women.

This fable respecting the stones may possibly have originated in the story respecting the Betulia, or moving stones, said to have been contrived by Uranus as before mentioned.

This account of the universal deluge is given much at large by Ovid, whose writings show that he was acquainted with the Bible itself, or had learnt its contents from others. He relates, moreover, that Jupiter held a council of the gods; and he makes him declare his resolution of punishing profligacy, much in the same manner as Moses repre-

sents the Almighty: "I will destroy all flesh." He adds, that Jupiter first designed to destroy the world by fire, but calling to mind that Fate had fixed the period of the general conflagration, he determined on burying the earth under water. From him also we learn that one man and woman only were saved. Lucan confirms this account in all its important particulars, as to the saving of one man and woman in an ark.

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## CHAPTER XLI.

### DEMIGODS AND HEROES (*continued*).

ATLAS, the son of JAPETUS, and brother of PROMETHEUS, is said to have been a king of Mauritania. According to Hyginus he assisted the giants in their war against Jupiter, for which he was doomed to sustain the weight of the heavens. By his wife PLEIONE he had seven daughters, whose names were ELECTRA, HALCYONE, CELENO, MAIA, ASTEROPE, TAYGETE, and MEROPE, who from him were called ATLANTIDÆ, and from their mother PLEIADES, which latter name is derived from the Greek *pleo*, to sail, because they were supposed favourable to navigation.

He had also other seven daughters by his wife CÆTHRA. Their names were AMBROSIA, EUDORA, PASITHAE, CORONIS, PLEXARIS, PYTHO, and TYCHE, who were called by the common name of HYADES, from the Greek *heyo*, to rain, because great rains attend their rising and setting. The Latins called them *Suculæ*, that is, swine, because they seemed to delight in wet and dirty weather.

Atlas is usually represented among the ancient artists as supporting a globe, answering to the description given of him by the poets.

HESPERUS is said by some to have been the son, and by others the brother of Atlas. He reigned some time in Italy, which from him was called Hesperia. It is related of him that being much addicted to the study of astronomy, he used to go up Mount Atlas to view the stars, and being

on one occasion carried away in a storm, so as to be no more seen, this made the people believe that he was rapt up into heaven, and caused him to be worshipped as a god. They called a very bright star from him *Hesperus*, *Hesper*, *Hesperugo*, *Vesper*, *Vesperugo*, that is, the evening star which sets after the sun. But when it rises before the sun it is called *Phosphorus* or *Lucifer*, from *phos*, in Latin *lux*, light, and *phero*, or *fero*, to bring.

Hesperus had three daughters, EGLE, PRETHUSA, and HESPERETHUSA, who, in general, were called the HESPERIDES. Hesiod makes them the daughters of Nox, and seats them in the same place as the Gorgons, at the extremities of the West, near Mount Atlas, on which account he considers them as the daughters of the Night, because the sun sets in that quarter.

When Juno was married, she gave Jupiter a tree that bore golden fruit, which tree was committed to the care of the Hesperides; and the garden in which it grew, called after them the Garden of the Hesperides, was guarded by a dragon, born of Typhon and Echidna, said to have a hundred heads and as many voices. It was one of the labours of Hercules to fetch away these apples.

The ancients attempted to explain this fable in a variety of ways; but the only proper explanation of it is, by referring it to the Scripture account of Paradise. The tree said to bear the golden apples, is the tree of life, which, after the expulsion of our first parents from Paradise, was guarded "by cherubims, and a flaming sword turning every way to keep the way of the tree of life;" whence the fiction of its being guarded by a dragon.



## CHAPTER XLII.

### DEMIGODS AND HEROES (*continued*).

ORPHEUS was the son of APOLLO by CALLIOPE, one of the Muses, or of Œagrus, king of Thrace, by the same muse, was born in Thrace, and resided near Mount Rhodope,



where he married EURYDICE, a princess of the country, or as others say, one of the wood nymphs.

Orpheus, whose skill on the lyre was so great that he is said to have tamed wild beasts, stayed the course of rivers, and made whole woods follow him, descended, as the poets feign, into Hell, to recover his lost wife from Pluto and Proserpine, who granted his request on condition that he did not look behind him after Eurydice, until they were beyond the limits of the infernal regions; but he, in his impatience, forgetting the condition, Eurydice vanished from his sight—a condition which reminds us of Lot's wife.

Orpheus is said to have been torn in pieces by the priestesses of Bacchus, while celebrating the orgies in honour of this deity.

AMPHION, the son of JUPITER, by ANTIOPE, daughter of NICETUS, king of Bœotia, is said to have received his lute, or harp, from Mercury, with the sound of which he moved the stones so regularly that they composed the walls of the city of Thebes. He married Niobe, daughter of Tantalus, whose insult to Latona occasioned the loss of his children, as before mentioned. The unhappy father, filled with despair, is said to have been punished with the loss of sight and skill, and cast into the infernal regions, for having attempted to revenge himself on Apollo, by the destruction of his temple.

ARION, a lyric poet of Methymna, in the island of Lesbos, was a musician of such skill as to make him a fit companion for the two preceding. He settled at Corinth, under the patronage of Periander, the king or tyrant of that place; and after having accumulated considerable wealth, he wished to return to the place of his nativity. With that view he hired a vessel to carry him over, but when the mariners were got out to sea, they resolved to throw him overboard, in order to secure his riches. He tried to alter their purpose by the charms of his music; but finding this ineffectual, he plunged into the sea, and was taken by a dolphin that was attracted by his music, and carried on his back safe to Greece. On his landing, he travelled on foot to the court of Periander, who, being informed of the circumstance, kept him in secrecy until the mariners arrived, when he inquired about

Arion, and was told that they had landed him safely at Tarentum. They had no sooner pronounced these words, than Arion was, to their utter dismay, produced; upon which they confessed their crime, and were all put to death. The dolphin, for his services, is said to have been made a constellation.



## CHAPTER XLIII.

### DEMIGODS AND HEROES (*continued*).

THESEUS was the son of ÆGEUS, king of Athens, by ÆTHRA his wife, the daughter of PITTHÆUS.

He is celebrated for his many exploits and adventures, which he performed in imitation of Hercules. Among others, he put to death Procrustes, a cruel tyrant, who, under the shew of hospitality, invited strangers to sleep under his roof; and, having beds of different sizes, he put the traveller who was tall, into a short bed, and lopped off so much of his limbs as exceeded the length of the bedstead; but if his guest was short, a long bed was assigned to him, and his limbs, by the help of a machine, were stretched to its length. Theseus put him to death by the same expedient which he had used for the destruction of others—a mode of retaliation practised by Hercules.

His most famous exploit was the destruction of the Minotaur, the occasion of which was as follows: Minos, king of Crete, made war upon Ægeus, because the Athenians had dishonourably and barbarously killed Androgeus, his son, who had carried away the prize from them all. When he had vanquished the Athenians, he imposed this severe condition upon them,—that they should send seven of the most noble youths of their country, and as many virgins, into Crete, by lot, every year, who were thrown into a labyrinth, and devoured by the monster called the Minotaur. In the fourth, the lot fell on Theseus, or, as others say, he volunteered to be one of the seven; to which his father Ægeus very

reluctantly consented. Theseus went on board the vessel, the sails and tackle of which were black, and received this command from his father,—that if he escaped the peril that was before him, and returned home in safety, he should change his black sails into white ones, that his father might be assured of his safety as soon as possible.

Before he set out, Theseus took those with him on whom the lot had fallen, and going to the temple of Delphi, there offered to Apollo a bough of consecrated olive, bound about with white wool, and prayed for a safe return. Having thus performed his devotion, he embarked, on the sixth day of the month Minichion, our April; on which day, even to the time of Plutarch, the Athenians sent their virgins to the same temple, to make their supplications to the deity.

As soon as Theseus arrived in Crete, we are informed by most historians and poets, that Ariadne, daughter of Minos, fell in love with him; and, giving him a clue of thread, with instructions how to use it, he by means of it, passed through the windings of the labyrinth in which the Minotaur was confined, slew the monster, and sailed back with Ariadne and the Athenian captives.

When the ship in which the hero embarked drew near, on its return, to the coast of Attica, the joy of all on board was so great, that neither Theseus nor his pilot thought of the black sail which was, by command of Ægeus, to have been taken down; and when the anxious father, who had never ceased watching on the top of a high turret which overlooked the sea, descried the fatal signal, he threw himself headlong into the waters below, which after him were called the Ægean sea.

Theseus is said to have married Ariadne, but, at the instigation of her sister Phædra, to have left her on the island of Naxos. He himself was expelled from the throne of Athens, and ended a glorious life by an obscure death; after which, the Athenians, repenting of their ingratitude, conferred on him divine honours.

BELLEROPHON was a prince of Corinth, and son of GLAUCUS, king of Ephra. Having had the misfortune to kill his brother, he was obliged to fly his country, and went to Prætus, king of Argos, by whom he was hospitably received;

but having rejected the wicked overtures that were made to him by Stenobea or Antæa, the wife of Prætus, she accused him to her husband of having offered violence to her. Prætus, in his anger, sent Bellerophon immediately away from his court, and, at the same time disguising his purpose, he gave him letters, which he said were letters of introduction to Jobates, king of Lycia, the father of Stenobea, in which he desired Jobates, as soon as he had read them, to put the bearer to death.

Bellerophon, suspecting no guile, delivered the letters to Jobates, who, not willing to put the young prince to death without any apparent reason, sent him on the dangerous expedition of killing the monster Chimæra, from which he thought that he would never return again alive. Bellerophon, however, by the aid of the winged horse, Pegasus, with which Minerva, or Neptune, is fabled to have furnished him, succeeded in his enterprise, and delighted Jobates so much, that he gave him one of his daughters, and allotted him also a part of his kingdom. Upon hearing this, Stenobea is said to have killed herself.

Bellerophon was so transported with his success, that he endeavoured to fly up to heaven upon Pegasus, for which presumption Jupiter struck him with madness, and he fell into the Aleius Campus, where he walked up and down, blind, to the end of his life.

This fable is a mishmash of fiction, partly made out of different events in Scripture. The story about Stenobea points mostly at the affair of Joseph and Potiphar's wife. Bellerophon is said to have killed his brother, and the children of Israel intended to do the same towards their brother Joseph. But as regards the letters of Prætus to Jobates, they evidently refer to the letter sent by David respecting Uriah the Hittite. In this manner, according to the nature of fiction, events and persons may be brought together at pleasure, so as to make a story.

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## CHAPTER XLIV.

DEMIGODS AND HEROES (*continued*).

MINOS, one of the judges of the Infernal Regions, the supposed son of JUPITER, by EUROPA, was adopted by Asterius, king of Crete, on his marriage with Europa, and succeeded him on his death. He is said to have married Pasiphae, daughter of Apollo.

Minos was the father of Androgeus, Ariadne, and Phædra, already described; he was also, as some say, the father of Jocastes, who succeeded him, and Acacallis, who married Apollo.

He is said to have taught his people the arts of husbandry, but is most celebrated by the system of laws which he introduced into Crete, and the justice which he displayed in his government.

A story is related of him, on his invasion of Attica, which serves to shew that his character for justice was not given him without cause. Megara, one of the most considerable towns in Attica, was held by NISUS, the brother of Ægeus, with the title of king, whose hair was all white, except one lock, which was of a bright purple colour. Of this lock it had been declared, that Megara should never be taken, so long as it remained inviolate. When Minos besieged Megara, Scylla, the daughter of Nisus, having fallen in love with him, as she saw him before the gates of the town, determined on cutting off this fatal lock, and carrying it to the camp of the enemy. Minos, however, was so far from countenancing her impious treachery, that he drove her from his presence, sacked Megara, and sailed for Athens. Scylla, seeing him depart, threw herself into the sea, in a frenzy, and was changed into a lark; her father Nisus was, at the same time, changed into a hawk.

The story about the lock of hair, in all probability, took its rise from what is related in Scripture about Samson, whose strength lay in his hair; and that when that was cut off by his wife Delilah, the Philistines took him.

RHADAMANTHUS, the brother of MINOS, is said to have been a king of Lycia. He had, like his brother, a great

reputation for justice, and was, on that account, supposed to have been made one of the three judges of hell.

ÆACUS, supposed to be the son of JUPITER, by ÆGINA, daughter of Asopus, king of Bœotia, had no less reputation for his justice and paternal government, than the two preceding, and, on that account, was considered one of the three judges of hell, with them.

It is probable that there were three real personages, whom these deities were intended to represent. That Minos was Moses is a supposition that seems to rest upon no other circumstance than that of their being both lawgivers, which is hardly sufficient to warrant the conclusion. Minos has, with greater reason, been supposed to be the same as the Menu of the Hindoos; and, in that case, he is the representative of Noah, which is the more probable, as the fables respecting the infernal regions refer very particularly to the deluge.

CADMUS, king of Thebes, was the son of AGENOR, and is said to have been sent by his father in search of Europa, whom Jupiter carried away; but the search proving fruitless, he, by the directions of the Delphic oracle, observed the motions of a cow, and built a city, near Mount Parnassus in Bœotia, which was called Thebes; and when the followers of Cadmus were destroyed by a dragon, as they went to fetch water, he, to revenge their death, is said, by the help of Minerva, to have killed the dragon, and to have sown his teeth; whence sprung armed men, who soon fell upon each other, and were all slain except five. With these five Cadmus afterwards peopled the country.

As a recompense for his toils, it is further related that the gods gave him HARMONIA, or HERMIONE, the daughter of MARS and VENUS, to wife, and honoured the nuptials with peculiar marks of favour.

Cadmus and his wife, after experiencing many vicissitudes of fortune, are said to have been changed into serpents; or, as it is fabled by others, to have been sent to the Elysian Fields, by Jupiter, in a chariot drawn by serpents.

The Greeks are said to be indebted to Cadmus for the invention of brass, whence the ore of which brass is made, is, from him, even now, called *cadmia*. They also received

from him sixteen letters of their alphabet, which, in the time of the Judges of Israel, he brought out of Phœnicia into Greece, and to which Palamedes, two hundred and fifty years after, added four more; and Simonides, six hundred and fifty years after the siege, added four other letters. Cadmus likewise, as is supposed, was the first who practised the art of writing in prose, and of consecrating statues to the honour of the gods.

Cadmus is admitted, on all hands, to have been a real personage, a king of Sidon, by nation a Kadmonite, of which mention is made by Moses. The Kadmonites were the same as the Hivites, who possessed Mount Hermon; whence they were also called Hermonæi, and on the same account his wife, *Harmonia* or *Hermione*, is supposed to have had her name, if she did not give that name to the mountain.

The story of Cadmus abounds with legends respecting serpents. This may possibly have arisen from the word *hivite*, signifying in the Syriac, a serpent. At the same time, as the serpent is so frequently mentioned in Scripture, and on such memorable occasions, it is not surprising that it should have become an important subject of fiction. It was the emblem of the sun, and, consequently, connected with the worship of that luminary. As Thebes took its name, probably, from the Hebrew *thebah*, an ark, we may here discover another vestige of the diluvian tradition.

ŒDIPUS, the son of LAIUS, king of Thebes, was exposed by his father on a mountain, in consequence of an oracle which had declared that the king would be killed by his own son; but he was found by a shepherd, and carried to Polybus, king of Corinth, by whom he was brought up as his own child. When grown to man's estate, he left the court of Polybus, in order to repair to Thebes, and accidentally encountering his father Laius by the way, he slew him; after which he pursued his journey, and arrived at Thebes at the time when the country was infested with the Sphinx, a monster.

As the Thebans had offered the crown to whoever would rid them of this monster, Œdipus presented himself before her, when he was required to solve this riddle: "What crea-

ture is that, which goes in the morning on four legs, at noon on two, and at night upon three?" He answered, "Man, who crawls on all fours in childhood, walks on his two feet in manhood, and goes with a crutch in the decrepitude of age." The Sphinx had no sooner heard the answer of Œdipus, than she threw herself from a rock, and was dashed to pieces; after which Œdipus ascended the throne of Thebes, and in ignorance married his mother Jocasta; but learning afterwards that he was the murderer of his father, and living in incest with his mother, he tore out his own eyes, and, banishing himself from Thebes, wandered about on foot, attended only by his daughter, Antigone.



## CHAPTER XLV.

### DEMIGODS AND HEROES (*continued*).

PELOPS, the son of TANTALUS, a king of Phrygia, is said to have been killed by his father, and served up on table to the gods; but that they, discovering the wickedness, Jupiter restored Pelops to life, and condemned Tantalus to the punishment of standing in Tartarus, up to his chin in water, which, whenever he stooped to drink, retired from him; at the same time, he was surrounded by the most luxuriant fruits, which eluded his grasp whenever he attempted to lay hold of them.

Pelops married HIPPODAMIA, daughter of ŒNOMAUS, king of Elis, whom he conquered in a chariot race, by a stratagem.

Œnomaus had been informed by an oracle, that he should perish by the hands of his own son-in-law, wherefore he had determined on not having a son-in-law; but as all the world was in love with Hippodamia, he found it necessary to rid himself of their importunities, by proposing that whoever should vanquish him in a chariot race, should have the hand of his daughter, but if he was vanquished, he should be put to death. Œnomaus was so skilful a charioteer, and his horses so superior, that not less than thirteen, tempted by the greatness of the prize, had entered the lists,



and been vanquished. Pelops, nevertheless, offered himself as the fourteenth ; but previously took care to secure, by a large bribe, Myrtilus, the groom of King CEnomaus, on his side, who took out the pin which confined one of the wheels ; in consequence of which it came out, and CEnomaus was killed by his fall. However, before he expired, he called Pelops to him, freely gave his consent to his marriage with Hippodamia, and at the same time besought him to punish the perfidy of his groom. This Pelops is said to have done, by throwing Myrtilus into the sea himself.



NIOBE.

NIOBE, the sister of PELOPS, was the wife of AMPHION, the son of JASUS, king of Orchomenus, to whom she bore seven beautiful daughters and seven handsome youths, for which she was so puffed up with pride, that she compared herself with Latona, and was punished by Apollo and Diana with the loss of her children. Overwhelmed with the accumulated distress, she sunk into a torpor, and was changed into marble.

AGAMEMNON, the son of ATREUS, and grandson of PELOPS, was chosen to command the expedition against the city of Troy ; after the capture of which he returned home, and was, on his arrival, murdered by Ægisthus, the son of Thyestes, and the paramour of Clytemnestra. He had, by his faithless wife, ORESTES and IPHIGENIA, already mentioned.

Of his father Atreus it is related, that, being jealous of his brother Thyestes, he killed the child, whom he suspected not to be his own, and served him up at the table of the latter. It is said that the sun, unable to endure so horrible a sight, went backward, and withdrew its light,—a fiction clearly taken from the Scripture account of the dial of Ahaz.

ACHILLES was the reputed son of PELEUS, by THETIS, his wife, of whom mention has already been made. His mother is said to have made his whole body invulnerable, by plunging him in the Stygian water, excepting that part of his foot by which she held him when he was washed. Nevertheless, after performing many prodigies of valour, and slaying the Trojan hero, Hector, he is said to have been treacherously killed by Paris, in the temple of Apollo, whither he had been invited by Priam, under pretext of celebrating his marriage with Polyxena. The blow of Paris cut the tendon of his heel, which has since been named the tendon of Achilles.

Achilles, having been lamented by Thetis, the Nereids, and the Muses, was buried on the promontory of Sigæum; and after the capture of Troy, the Greeks endeavoured to appease his manes by sacrificing Polyxena on his tomb, as his ghost is said to have requested. The oracle of Dodona decreed him divine honours, and ordered annual victims to be offered at the place of his sepulture.

ULYSSES, in the Greek *Odysseus*, is said to have been so called from *odos*, a way, because he was brought forth while his mother was on a journey in the island of Ithaca.

Although he went to the Trojan war with great reluctance, and even feigned madness in order to escape going, yet when he did go, he rendered such service to the Greeks, that the capture of the city is mainly ascribed to him.

He obtained from Philoctetes the arrows of Hercules, which were used against the Trojans. He brought away the ashes of Laomedon, which were preserved upon the Scean gate, in the city of Troy. He, with the help of Diomedes, stole the Palladium from the city. He killed Rhesus, king of Thrace, and took his horses, before they had drank the water of the river Xanthus, on each of which matters the destiny of Troy depended; for if the Trojans had preserved

them, it is fabled that the city could never have been taken.

↳ On his return home he was kept, by adverse winds, sailing backwards and forwards for twenty years, during which time he met with many adventures, Among other things, he resisted the incantations of Circe, the sorceress, and compelled her to restore his crew to their former shapes, whom she had transformed into beasts of different kinds. When he sailed past the island of the Sirens, he stopped the ears of his companions, and caused himself to be bound with strong ropes to the ship's mast, that he might avoid the fascinations of their voices.

On his reaching the island of Ithaca, after a shipwreck, he put on the habit of a beggar; but, having met with his son Telemachus, he made himself known to him; and they with the assistance of the neatherds of Ulysses, fell upon the suitors of Penelope, and slew them all. After which Ulysses spent the remainder of his life, in happiness, with his Penelope.

Though it was generally thought that Ulysses was dead, yet neither the importunities of her numerous suitors, nor the solicitations of her parents, could induce Penelope to give her hand to any other man. Her suitors endeavoured by threats, as well as by entreaties, to change her resolution, and when she found herself unable to get rid of them, she begged that she might be permitted to defer her choice until she had finished the web she was engaged upon; and by undoing at night what she had done in the day, she succeeded in keeping them off until the return of Ulysses.

ÆNEAS was the son of ANCHISES, by the goddess VENUS, and a descendant from Assaracus, the brother of Ilus. Among the achievements of Achilles, during the Trojan war, it is related by Homer that he fought with Æneas, but that Neptune carried off the latter from the field of battle.

Æneas displayed great valour, as well as piety, on the night when the city was taken. After having done his utmost to defend it, he retreated only when he found his efforts unavailing, and taking his father, Anchises, on his back, and his son Ascanius, together with his household gods, in his hands, he got them, together with as many as could follow him, on

board a vessel. He was for some time detained in the search after his wife Creusa, the daughter of Priam, who, while walking after him, suddenly disappeared and was no more heard of. He then embarked on board the vessel destined for the voyage; and after, among other adventures, landing in Africa, and being hospitably entertained by Dido, he proceeded to Italy, and was kindly received by king Latinus, who gave him his daughter Lavinia in marriage. On the death of Latinus, who fell in the contest with Turnus, the king of the Rutuli, and rival of Æneas, the latter succeeded to the throne of his father-in-law, but was killed after a reign of three years. His body not being found, it was given out that Venus had raised him to the rank of the gods.

A monument was erected to him on the banks of the river Numicus, where the battle had been fought, which was standing in the time of Livy, and where sacrifices were offered to him under the name of Jupiter Indiges.

ROMULUS, the founder and first king of Rome, was brother of REMUS, both sons of RHEA SYLVIA, daughter of NUMITOR. The latter being dethroned by his brother Amulius, his daughter, Rhea Sylvia, was placed among the vestal virgins to prevent her having any children. However, not long after, contrary to the established laws of the vestal virgins, she became the mother of Romulus and Remus, when Amulius caused them to be exposed under a tree on the banks of the Tiber, where they were found by Faustulus, the king's shepherd, who took them to his wife, Laurentia, whom some call Lupa, which signifies also a *she-wolf*, whence they were said to be reared by a she-wolf. When they were grown to man's estate, they collected together all that were disaffected to Amulius, by whose assistance they expelled the usurper and reinstated their grandfather on the throne.

Romulus after this began to build the city of Rome; but a quarrel arising betwixt the two brothers, as to the site, it is said that Romulus killed his brother Remus, for which he was afterwards exceedingly sorry.

Romulus then established a senate, and made a code of laws; after which he is said to have disappeared, and it was given out that he was taken up to heaven, and was, accordingly, honoured as a god. The people, transported with joy,

entered heartily into the devotion of this new divinity, whom they declared to be the son of Mars, by Rhea Sylvia. They offered sacrifices to him under the name of Quirinus, instituted a festival to him called Quirinalia, and appointed the Flamen Quirinalis to preside over his worship.

Romulus is represented so much like his supposed father, Mars, that it is difficult in many cases to distinguish them; but those figures of *Mars Gradivus*, with a trophy on the shoulder, are ascribed to Romulus, by Mr. Spence, because he was the inventor of trophies among the Romans.

This assumption of Romulus, as also of Hesperus, into heaven, was a fiction taken from the assumption of Enoch, according to the Mosaic account, of which similar instances are to be found in the mythology of the Hindoos, the Ceylonese, and the Calmucs.



## CHAPTER XLVI.

### MORAL DEITIES.

THE moral deities comprehend moral attributes, or physical qualities, both good and bad, deified. Virtue and Honour, in general, Faith, Hope, Justice, Piety, Mercy, Clemency, Chastity, Truth, *Mens*, or Understanding, Concord, Peace, Health, Liberty, Money, Silence, and Mirth, had all divine honours paid to them; as also the vices, or evil deities, Envy, Contumely or Impudence, Calumny, Discord, Fury, Fame, Fortune, Fever, Fear and Paleness, Poverty and Art, Tempest, Necessity and Violence, whose resentment they thought to deprecate.

PIETY, in Latin *pietas*, had a temple dedicated to her by Atilius, the Duumvir, in that place where the woman lived who fed her mother with her milk, and kept her alive in prison. The mother, as we are told by Pliny, was condemned to imprisonment, and consequently to death by starvation. But her daughter, a woman of mean condition, visited her every day, on which occasion the jailer regularly searched her, to see that she carried in no food to her

mother. At last she was found giving suck to her mother from her breast. This example of filial piety procured the mother's freedom; and they were both afterwards supported at the public expense. A similar instance is quoted by Valerius Maximus, in the Grecian history, of a woman who nourished her aged father, Cymon, who was imprisoned, with her own milk. Piety is represented in the dress of a Roman matron; her symbols are, Æneas carrying his father on his shoulders, or a stork feeding its young; for piety extended as well to the affectionate conduct of parents to their children, as to the dutiful conduct of children towards their parents.

MERCY, in Latin *miser cordia*, Greek *oictos*, a goddess of the Athenians rather than of the Romans, to whom an altar was erected, and an asylum first established, as a place of refuge for the miserable and unfortunate, from which it was not lawful to force any one.

CHASTITY, *Pudicitia*, to whom two temples were dedicated at Rome: one to *Pudicitia Patricia*, which none but ladies of noble rank were permitted to enter, and the other to *Pudicitia Plebeia*, where ladies of plebeian birth were allowed to worship. This latter was erected by Virginia, the daughter of Aulus, who, having married Volumnius, a man of plebeian origin, offended the ladies of her own order to such a degree, that they excluded her from their assemblies. She on that occasion invited the plebeian matrons, and, addressing them, said, "I dedicate this altar to *Pudicitia Plebeia*; and I desire of you that you will as much adore Chastity as the men do Honour, that this temple may be frequented by purer votaries, if possible, than that of *Pudicitia Patricia*." In both temples no matron was permitted to sacrifice, unless she had an unblemished character, and had been but once married; such matrons being honoured with the *corona pudicitiae*, or crown of chastity.

Chastity is usually represented under the figure of a Roman matron, in whom this virtue was supposed to reside in its utmost perfection. She has her veil, and is in the modest attitude of putting it over her face.

HEALTH, or SAFETY, *salus*, was much honoured by the Romans. The Greeks worshipped her under the name of

Hygeia. The place of her worship at Rome was on the Mons Quirinalis, where she had not only a temple, but in it a celebrated statue, with medicinal herbs.

CONTUMELY, in the Greek *Ybris*, and IMPUDENTIA ANÆDIA, two goddesses worshipped by the Athenians under the form of partridges, from a supposed similarity in their nature.

FORTUNE, *Fortuna*, had innumerable temples dedicated to her under different appellations. She was distinguished by the Romans into male and female, *Virilis* and *Muliebris*. Ancus Martius, king of the Romans, was the first who dedicated a temple to *Fortuna Virilis*, or Manly Fortune, because courage, no less than good luck, is necessary for the obtaining the victory. She was called *Muliebris*, or womanly, because the mother and wife of Coriolanus saved the city of Rome. St. Augustine observes, that when her image was consecrated in their presence, it is said to have repeated these words twice, "Ladies, you have dedicated me as you ought;" yet it was not lawful for all matrons to touch this image, only those who had been married twice.

Painters usually represented this goddess in a female habit, with a bandage before her eyes, to show that she acts without discrimination, and standing on a wheel, to denote her inconstancy. They also assigned a cornucopia to her, and the helm of a ship, to show that she distributes riches, and governs the affairs of the world.

SILENCE was worshipped both by the Egyptians and the Romans. *Harpocrates* was the god of Silence among the former; *Angeronia* and *Tacita* among the latter, whose image, as they say, stood upon the altar of the goddess Volupia, with its mouth tied up and sealed, because they who endure their cares with silence and patience, procure to themselves thereby the greatest pleasure.



## CHAPTER XLVII.

### INFERNAL REGIONS.

THE INFERNAL REGIONS, among the Greeks and Romans, comprehended not only hell, or a place of punishment, as is

now understood by the term, but also the abodes of the dead, good, bad, and indifferent.

The rivers to be passed over by the dead, on their entrance into the infernal regions, are feigned to have been four; namely, Acheron, over which Charon was supposed to ferry the dead; Styx, who was said to be the daughter of Oceanus, and obtained the prerogative, that every oath sworn by the gods in her name should be inviolate; Cocytus, which sent forth a hollow sound, like lamentation, as it flowed; and Phlegethon, which were streams of fire.

The infernal regions have been divided, according to the description of Virgil, into five different regions. To the first, or previous region, Virgil assigns two sorts of inhabitants, namely, the real evils and distresses of human life, want, diseases, grief, old age, discord, war, and dishonest pleasures of the wicked; and next to those, the creatures of the imagination, the centaurs, Scyllas, harpies, and giants, which were supposed to haunt these places.

The second region was the region of waters, of which Styx, or the Hateful Passage, was the principal part, as before mentioned.

The third region was Erebus, in which Virgil places infants, as not deserving death, persons condemned to death without cause, suicides, and persons whose lives had been shortened either by love or war.

In this region was Cerberus, the three-headed watch-dog of hell, whose office it was to prevent the living from entering, who ought not to be admitted. Near to him was the seat of Minos, who directed each person to the particular part in which he was to reside, as before observed. He sat in the palace of Pluto and Proserpine. Part of this region was distinguished by the name of the Fields of Lamentation.

The fourth region was called Tartarus, or the Region of Torments, which was feigned to be the abode of those who had been guilty of great crimes. According to Virgil, it begins with a city encompassed with fire, and is guarded by one of the Furies, where Rhadamanthus is said to reside.

Among those who, as the poets feign, had been condemned



to this horrid region, the most remarkable are, Tantalus, already mentioned, the Danaides, Tityus, Phlegyas, Ixion, Sisyphus, and the Giants.

The **DANAIDES**, or fifty daughters of Danaus, who all, except one, slew their husbands on their wedding night, were doomed to draw water in sieves from a well, until they had filled a vessel full of holes.

The fifth region was Elysium, or the abode of the good and the happy.

Beyond the regions of Tartarus and Elysium we are told there was a river called Lethe, from the Greek *lethe*, forgetfulness, because whoever drank of it were supposed to forget all things passed, whence it was called "the Water of Oblivion." The pious souls, after passing many ages, or, according to Virgil, a thousand years, in the Elysian Fields, were supposed to drink of this water, and, passing into new bodies, to return into the world again.

The circumstances of the deluge form the groundwork of all the legends in the Greek and Roman mythology respecting the infernal regions. The hateful waters of the Styx were the waters of the ocean, or the central abyss, near which the ancients placed their Tartarus, from which, as we are told by the inspired penman, issued the streams that principally occasioned the catastrophe of the deluge.

Jupiter is said, on making a libation of the waters of Styx, to have sworn a tremendous oath before he commenced the war of the Titans and Giants, which oath evidently refers to the oath of the Almighty that he would no more destroy the world by a flood; accordingly, Iris, the rainbow, is represented by Hesiod as hovering over the broad surface of the ocean when this oath of Jupiter was taken, which is a farther correspondence with the Mosaic account of this transaction.

It is also worthy of observation that Virgil, in describing the descent of Æneas into the infernal regions, speaks of a golden tree growing on the banks of the Styx, from which, led by two doves, he plucked a branch, and, presenting it to the stern ferryman, Charon, was without hesitation wafted over. This branch, and its efficacy in obtaining for the hero what he wanted, by the assistance of the doves, brings fully

to our mind the olive branch in the mouth of the dove, by which Noah knew that the waters had abated.

The other rivers before mentioned were but branches of the great Stygian lake. According to Suidas, Acheron was the abyss. Cocytus and Lethe derive their respective names from the loud lamentations of despair which were heard during the increase of the waters, and the oblivion of death. Phlegethon, the river of fire, which appears to have been the fiction of Virgil and later poets among the Romans, was an embellishment, in all probability borrowed from the language of our Saviour as to the place of torment prepared for impenitent sinners; more especially, as Strabo adds that the Telchines, who were magicians, sprinkled the Stygian waves with brimstone, in order to kill men and animals.



## CHAPTER XLVIII.

### THE ARGONAUTIC EXPEDITION.

THE Argonautic Expedition was so called from its having been undertaken in a ship called the Argo, for the purpose of recovering from Colchis an imaginary fleece, which was known by the name of the golden fleece. Jason, the son of Æson, king of Thessaly, was the leader of this expedition, in which he got the choicest spirits of the age to join him, who were called Argonauts.

Of this expedition, so famous in mythology and history, there is nothing authentic in the story which can be relied on, although many have thought that it was founded on a real event in Grecian history; yet the more generally received opinion is, that if there were any thing real in it, Greece was not, as the Greeks would have us believe, the place where it happened. Among the many contradictions and inconsistencies with which their story abounds, that which relates to the ship Argo is the most remarkable, for while they represent the Argo as the first ship which was ever built in the world, and built by themselves, yet they

relate that the king of Colchis had a fleet when Jason arrived there.

The story of the Argo was either taken in a direct manner from the Scripture account of Noah's ark, or indirectly from the Egyptians, who had their ship, also called Argo, answering to the Argha of the Hindoos, both of which were traditionary of the universal deluge. As the Greeks omitted nothing which could serve to embellish their stories, we find that they introduced the dove, as performing an office similar to that which is assigned to it in holy writ, which is also preserved in the legends of the Egyptians and Hindoos.

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## CHAPTER XLIX.

### EGYPTIAN MYTHOLOGY.

THE first gods of the Egyptians were named Phtha, Cneph, Neith, and Athor, the three first of which were only personifications of the divine attributes.

PHTHA was supposed by some to be the representative of the Supreme Being, and that the sun was his symbol; but the Greeks supposed him to be the element of fire, and from that conceived their fables respecting Hæphestus, or Vulcan, as well as Prometheus. By Greek and Latin writers he is commonly rendered by the respective names of Hæphestus and Vulcan. It is also doubtful whether he was the oldest of their deities: some make him to have been produced out of Cneph by an egg. Manetho says that Phtha was the first king of Egypt, and after him reigned the sun, by which it was understood that he was lord and ruler of all.

CNEPH, or Knuph, a deity worshipped particularly at Thebais, was considered as the sovereign intellectual principle by which the universe was formed. He is said to have been represented in the shape of a man of a dark blue complexion, holding a girdle and a sceptre, with a royal plume on his head, and thrusting forth an egg out of his mouth, whence another god proceeded, whom they called Phtha.

By this representation it was intended to signify that Cneph was an intellectual being, difficult to be found out, hidden and invisible, the giver of life, and the king of all things. He was supposed to be moved altogether in a spiritual manner, which was signified by the feather on his head; and the egg proceeding from his mouth was interpreted to be the world.

The symbol of this deity was a serpent, called by the Greeks *Agathodæmon*, which was itself also an object of worship. A temple was dedicated to Cneph in the isle of Elephantis.

NEITH is said to have been the wife of Phtha, and to have represented the wisdom of God. The Greeks took their idea of Minerva from her, and give us an inscription on the gate of her temple, "I am that which is, which shall be, and which has been: no mortal has lifted up my veil."

ATHOR was the goddess of Night or Darkness, which preceded the creation, and which the Egyptians established as the first principle. From this source, if not directly from the Bible, the Greeks gathered their notions respecting Chaos and Nox.

This account of the early mythology of the Egyptians, which approaches so near to the truth, was, without doubt, fabricated by those who, being the descendants of the patriarch, Ham, could not be ignorant of the one true God. This is, moreover, confirmed by their account of the creation.

In a book ascribed to Hermes Trismegistus occurs the following passage on this subject. "In the beginning there was a boundless darkness in the abyss, but water and an intelligent ethereal spirit acted with divine power in the midst of chaos. Then a holy light issued forth, and the elements were compacted together with sand of a moist substance. Lastly, the whole frame of productive nature was by all the gods distributed in proper order."

The Egyptian deities above mentioned were after a time superseded by others of a less spiritual character; namely, Osiris, Isis, Typhon, Nephthys, Bubastis, Buto, Harpocrates, Anubis, Mendes, Serapis, Thoth, Nilus, and Canopus.

OSIRIS was, according to the Greeks, by whom this deity

was adopted, the son of JUPITER and NIOBE, and for a long time king of the Argives, but leaving his kingdom, went into Egypt, and there, after having conferred great benefits on his Egyptian subjects, obtained divine honours. In the genealogy of the Egyptian gods he is described as the son of Phre, or Re, the sun, by Rhea, his wife, and is said to have married his sister Isis, who, according to the Greek fable, was Io.

Osiris is said not to have confined his benefits to Egypt, but to have travelled over all the world to improve the condition of mankind; and that, while absent, Isis, his wife, governed Egypt with such prudence that his absence was scarcely felt. On his return, Typhon, his brother, is said to have conspired with seventy-two others against him, and having got him into an ark, or chest, by a stratagem, shut him up therein, and cast him into the sea. Isis sought him a great while, and having at length found him in the chest, she laid him in a monument in an island near to Memphis, which is fabled to have been encompassed by the lake Styx. It having come to the knowledge of Typhon where the body of Osiris was laid, he caused it to be taken up, and cut into thirty pieces, and scattered abroad; whereupon Isis went in search of the mangled parts, and buried such as she found in different places. Temples were erected in honour of Osiris wherever a limb was found.

Osiris is said to have come to life again under the form of the bull Apis, of which more will be said hereafter.

Osiris and Isis are the two principal deities in whom were comprehended the chief deities of the Greeks, or, to speak more properly, they possessed the attributes ascribed to the principal deities of the Greeks and Romans.

Osiris was the prototype of Jupiter as the supreme god and lord of the day; that of Bacchus, as a lawgiver, travelling about to dispense his favours on mankind; that of Pluto, as presiding over the realms below; and lastly, that of Sol, the sun. In this latter character he is sometimes represented with an eye and a sceptre, to denote his power and providence.

As Ammon, called by the Greeks Jupiter Ammon, Osiris is said to have represented in the Egyptian mythology the

sun when in the sign Aries, commencing the vernal equinox. In this character he is to be seen with a radiated crown, and the horns of the ram, on his head, and in his hand a trident, or sceptre, entwined by a serpent. A hawk was sacred to him, as it was to Apollo, before mentioned.



## CHAPTER L.

### EGYPTIAN MYTHOLOGY (*continued*).

ISIS appears to have been more generally worshipped than Osiris, if we may judge from the number of inscriptions and representations of her on marbles, and was, confessedly, the prototype of more deities. Apuleius introduces Isis as giving this account of herself: "I am Nature, the mother of all things, mistress of the elements, the beginning of ages, the sovereign of gods, the queen of the Manes, the first of the heavenly natures, the uniform face of the gods and goddesses. It is I who govern the luminous firmament of heaven, the salutary breezes of the sea, and the horrid silence of heaven, with a nod. My divinity alone, though multiform, is honoured with different ceremonies, and under different names. The Phrygians call me the Pessinuntian Mother of the gods; the Athenians, the Cecropian Mother; the Cyprians, the Paphian Venus; the Sicilians, the Stygian Proserpine; the Cretans, Diana Dictynna; the Eleusinians, the Old Goddess Ceres; some Juno; some Bellona; others Hecate; and others, again, Rhamnusia. The oriental Ethiopians and Egyptians honour me with peculiar ceremonies, and call me by my true name, Isis."

As goddess of the earth, she was the prototype of the goddess Cybele. In her wanderings in search of Osiris, we recognise the Grecian Demeter and Latin Ceres, wandering in search of Proserpine. As goddess of the moon, we trace her in the Grecian Silene and Latin Luna; and as the goddess of the infernal regions, in the Grecian Persephone and

the Latin Proserpine. She appears also to have been worshipped as the punisher of the wicked, under the name of Tithrambo, or Brimo, answering to the character of the Grecian Hecate.

The representations of Isis were as various as her characters; her head crowned with towers, as Cybele is to be seen, sometimes holding a systrum, as Cybele is made to hold a cymbal; sometimes bearing a flaming torch, as Ceres is represented with, during her supposed wanderings; her body covered with paps, to denote fertility, as Diana of Ephesus is represented; the crescent, or horns, on her head, to denote the increase and wane of the moon, as is ascribed to the Grecian Luna, or Diana.

Her rites, as well as those of Osiris, were in many respects similar to the Eleusinian mysteries celebrated in honour of Ceres, the orgies in honour of Bacchus, and the festival in honour of the Grecian Adonis, or the Syrian Thammuz.

Osiris, as the sun, and Isis, as the moon, were supposed to have great influence on the fertilizing effects of the Nile, for which they were particularly honoured by the Egyptians, the inundations of the Nile being called the marriage of Osiris and Isis.

The account of these two deities directs our attention to the period of the deluge, both before and after the flood.

The conspiracy of Typhon against Osiris is represented by the Greeks as the war of the Giants and Titans against Jupiter. The giants, who are said to have been the sons of Cœlus and Terra, and the Titans the sons of Cœlus, or Titan and Terra, are described as monsters of a prodigious size, and having a hundred hands; who, being puffed up with pride and impudence, rebelled against Jupiter, and strove to depose him, in which attempt they heaped mountains upon mountains in order to scale heaven. We here recognise the men of extraordinary stature and extreme wickedness mentioned in the Mosaic account, who made a similar audacious attempt to scale heaven by building tower upon tower. Among those who stood foremost in their opposition to Jupiter was this Typhon, or Typhœus, of the

Egyptians. But the Egyptian fable seems to point more immediately to the patriarch Noah and the deluge.

Osiris is described by Plutarch as a husbandman, legislator, and zealous advocate for the worship of the gods. He also adds, that there were two festivals celebrated in honour of him, one to commemorate his entrance into the ark, and the other his entrance into the moon; both of which events refer to the entrance of Noah into the ark. As Typhon, according to the interpretation of the ancients, signified the sea, his compelling Osiris to enter an ark, imported that Noah was compelled by the waters of the deluge to take refuge in the ark; this compulsory entrance having taken place on the 17th day of the month Athyr, the very day on which Noah is said to have embarked.

The entrance of Osiris into the moon, as referring to the same event, is explained in this manner. By the moon is here understood a ship; for the emblem of Isis, the goddess of the moon, was a ship; and, moreover, the Celtic word *Eiss*, whence is made Isis, signifies a ship; wherefore, in the processions at the festival of these deities, the figure of a man in a boat or vessel was carried to represent Osiris in the ark, and Isis as the ark itself. Osiris was also sometimes represented as a child sitting on a lotus, which, being an aquatic plant, floating on the water, was a fit emblem of Noah's ark.

That the Egyptians had preserved the tradition of the deluge is evident from the words of Plato, who says, "that the Egyptian priests recounted to Solon, out of their sacred books, the history of the universal flood, which happened long before the particular inundations known to the Grecians. The Egyptians are also said to have had eight primitive great gods, who were represented not standing on dry land, but as sailing in a ship, which evidently alludes to the number of persons saved in the ark.

Osiris is supposed to have represented Mizraim, the son of Ham, and the first king of Egypt. His name is evidently derivable from Mizraim, Misor, Isor, Osiris.





## CHAPTER LI.

EGYPTIAN MYTHOLOGY (*continued*).

TYPHON was the monster before mentioned, who married his sister NEPTHYS. Their attributes were opposed to those of Osiris and Isis: to the latter were ascribed every thing fertile and fertilizing, but to the former every thing barren, unproductive, or noxious.

HORUS, or ORUS, the son of OSIRIS and ISIS, succeeded his mother on the throne of Egypt, after having conquered Typhon, and put him to death. He was considered to be the sun, or lord of the day, like Osiris, and identified by the Greeks as their Apollo. Horus was the symbol of light, as the name imports, from the Hebrew *aor*, light, and is usually represented as a juvenile figure, to denote the solar efflux, which is perpetually renewed and renewing. Being one of the eight great gods, he was sometimes represented as sailing in a ship.

BUBASTIS, said by some to be the sister of HORUS, but according to others, Isis herself, in the character of the goddess of parturition, whom the Greeks identify with their Diana Ilythia, and the Romans with their Lucina. A city, called by her name, was the principal seat of her worship, and a festival celebrated in honour of her in that city was one of the most solemn in Egypt. It was celebrated on the third day of every lunar month, because she was supposed to represent the moon when it was three days old.

BUTO, or BUTOS, is said to have been one of the primitive eight gods of the Egyptians, who was particularly worshipped at Buto, an island called after her, where she is fabled to have concealed Horus when pursued by Typhon. She was the Latona of the Greeks, and the floating island corresponded to the island Delos, before mentioned, where was a celebrated oracle.

HARPOCRATES, the god of Silence, is said by some to have been the son of ISIS; by others, of ISIS and OSIRIS. His statues were usually placed in the temples, near to the images of Osiris and Isis, to intimate, as Varro and St.

Augustine suppose, that the people should observe silence, and not divulge that these divinities had ever been mortals. He was exhibited under the form of a young man, with one finger on his mouth.

ANUBIS, the supposed offspring of OSIRIS and NEPTHYS, was exposed by the latter at his birth, but saved by Isis. His office was to be the harbinger of these deities, and also the conductor of the souls of the dead to their place of destination, in which he was the prototype of the Grecian Mercury, whence he got the name of Hermanubis.

He is represented under the form of a man, with a dog's head, holding a palm-branch in one hand, and the caduceus in the other, round which two snakes are twisted in his hand. Beneath his feet is a crocodile, under his arm a globe, and by his side the head of an ox, bearing the Egyptian modius.

The story of this deity being exposed by his mother, and afterwards saved by Isis, very probably refers to the same circumstances in the life of Moses. The caduceus, with the serpents, evidently refers to the rod of Moses, as before observed. The coupling the dog with this deity reminds us of what has already been mentioned, that the name of Caleb, the companion of Moses, signifies in the Hebrew a dog.

MENDES, according to Herodotus, was esteemed to be one of the eight great gods of the Egyptians, and was reckoned by the Mendesians to have been the oldest of them all. He was said to be the companion of Osiris, and being commonly represented with the ears, legs, and horns of a goat, the Greeks and Romans ascribed all the legends respecting him to their god Pan. He is further said, by Hygenus, to have metamorphosed himself into a monster, compounded of a goat and a fish, in order to escape the attack of the giant Typhon, in the war of the Titans.

SERAPIS is supposed to have been Osiris, or rather his representative Apis, who when dead was put into *soros*, a coffin; but according to others, Serapis was not originally an Egyptian deity, having been brought into that country from Sinope by Ptolemy Lagus, in consequence of a dream. His image was erected in a temple, built for that purpose, at Alexandria, and called Serapeum, which is said to have

exceeded in magnificence all the temples of that age, except the Capitol at Rome.

Serapis was the god of the infernal regions, who was represented with a three-headed creature at his feet, answering to the Cerberus of the Greeks and Romans, and a flasket or bushel on his head, and a serpent twisted round his body. The bushel has been supposed to allude to the patriarch Joseph, who measured out the corn to the people of Egypt; but if the story concerning his late introduction into the Egyptian mythology be correct, then this may allude to the corn which was sold by Ptolemy to the Sinopians, for the purchase of their deity. Pausanias says that Serapis was the name given to the sun when he was in the winter solstice, and remaining long under the earth, he passes over, and enlightens unknown regions. Human sacrifices are said to have been offered to Serapis in the time of the Ptolemies. Serapis was worshipped not only in Egypt, but also at Athens and Rome, at which latter place he had a temple in common with Isis.



## CHAPTER LII.

### EGYPTIAN MYTHOLOGY (*continued*).

**THOTH, TAUTUS, THOYTH**, a celebrated mythological character among the Egyptians, was, as the inventor of letters and sciences, honoured as a god by the Greeks, under the name of Hermes, and by the Romans under that of Mercury. Some suppose that there were two persons, who lived at the distance of an age from each other; but, according to Jablonski, the word *Thoth* signifies a pillar, and in that case, it refers to those pillars which were set up in those days to record the events of history and the discoveries of science. Manetho says that the column was engraved by the first Thoth, in sacred language, and in hieroglyphical characters; and that, after the deluge, the son of the second Thoth translated the inscription into the language of the priests, and wrote them in sacerdotal characters. We are also told

that the Egyptians, being apprised of the approach of the deluge, were fearful lest the divine worship should be effaced from the memory of man; wherefore, to preserve it, they dug subterranean winding passages, on the walls of which they engraved their knowledge. Josephus, the historian, makes mention of such pillars, which he ascribes to Seth.

THOTH, the elder, is said by some to have been the son, and by others the companion and counsellor, of Osiris, and that the ibis was sacred to him. The representations of him, for the most part, give him the form of Anubis, but he is depicted as holding a lantern in his hand, to denote that he thereby throws the light of philosophy around. The title of Hermes Trismegistus, or thrice greatest, is supposed to have been given to the last Thoth.

NILUS, the Nile, the great river-god of the Egyptians, is represented with the cornucopia, the sphinx lying at his feet, and a number of little children playing about him. The cornucopia, the ordinary emblem of fertility, was most appropriately given to this deity. The sphinx is supposed to allude to the statue of that monster placed on the bank of the river, or to the mystic knowledge so much cultivated in Egypt. The little children, sixteen in number, denote the increase of the Nile to the height of sixteen cubits. On one statue the water is represented as flowing from under his robe, to denote that the source of the river is not yet discovered. Of all the festivals the Egyptians celebrated in honour of this deity, that of opening the canals was the most solemn and magnificent. This festival continues to be celebrated even now, though with less magnificence.

CANOPUS was the god of water in general, who was represented by a vase perforated on all sides, called Hydria, the origin of which was as follows. The Chaldæans boasted the superiority of the god of fire, which they worshipped, and challenged the Egyptians to a contest. The latter, on that occasion, taking a vessel, bored it full of holes, and then stopped the holes with wax; after which they filled the vessel with water, and when the fire of the Chaldæans was applied to it, the wax melted, and the water coming out, extinguished the fire: in this manner the god Canopus gained the victory over the god of the Chaldæans.

To these deities may be added SEM, who was the prototype of the Grecian Hercules, and PAPREMIS, that of Mars, or the god of war, who was worshipped under the figure of the hippopotamus. At Heliopolis, and at Butos, sacrifices alone are said to have been offered to this deity, but at Papremis, which was called after him, there was a festival celebrated every year to his honour.

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### CHAPTER LIII.

#### EGYPTIAN MYTHOLOGY (*continued*).

THERE were two remarkable features in the mythology of the Egyptians, namely, their worship not only of animals, but also of inanimate objects, and their notion about the metempsychosis.



HIPPOPOTAMUS.    GECKO.    LOTUS.    CROCODILE.

Among the animals which they worshipped, there were of quadrupeds—the ox, dog, cat, wolf, ram, goat, deer, monkey, ichneumon, shrew-mouse, lion, and hippopotamus.

Of birds—the hawk, crow, vulture, eagle, ibis, goose, and the fabulous phœnix.

Of reptiles—the crocodile, gecko, and various kinds of serpents.

Of insects—the scarabæus and beetle.

Of fishes—the oxyrhynchus, lepedotus, phagri, and mæotæ, which were considered as prophetic messengers of the approaching inundation of the Nile.

Among the plants or vegetables—the lotus, before mentioned, peach-tree, laurel, heliotrope, acacia, onion, and lentils of different kinds.

Among the minerals, they appear to have attributed certain divine virtues to some stones, called solar and lunar stones, and the selenite, which was supposed to imitate the phases of the moon. These, in all probability, gave rise to the talismans so much regarded by the Arabians in after ages.

The Egyptians paid extraordinary honours to some animals; as the Bull, under the names of APIS, MNEVIS, or ORMPHIS, the Cat, Crocodile, Ibis, and the Hippopotamus, supposed by some to be the Behemoth of the Scriptures.

The APIS and MNEVIS were both sacred to Osiris, who is supposed to have come to life again, under the form of a bull. The god Apis had his residence at Memphis, and Mnevis had his at Heliopolis, or the City of the Sun, which was otherwise called On. Both were guarded with great care, and worshipped with great reverence; but particularly the Apis, who, when he died, was replaced by another bull, as like him in regard to his colour and spots as could possibly be procured. His colour was black, with a white spot on his forehead. The discovery of a new Apis, who was considered as a revivification of the preceding deity, was a matter of great rejoicing. Apis is fabled by the Greeks to have been a king of Argos, and a descendant of Inachus, Phoroneus, or Jason; and it is said that he was worshipped as a god, in Italy; and also that he was looked upon to be the same as Serapis.

Other animals had places set apart for them, peculiarly for their sepulture. According to Herodotus, cats, when dead, were carried to sacred buildings, and, after being embalmed, were buried in the city of Bubastis. The ibis was removed to Hermopolis; the hawk, and shrew-mouse, to

Butos. The dog and ichneumon were buried where they happened to die; so the wolf and the bear, but not in consecrated places, like the dog.

The people of Ombros are said to have dug tanks for the crocodiles, and to have fed them with great care, teaching them to obey a particular sign. Subterranean chambers were prepared for the asps, under many of the temples, in which they were fed with the fat of oxen. Another kind of serpent was preserved in a tower, and the priests every day placed cakes in its chamber. The asp was supposed to be employed by the goddess Isis, as her minister of vengeance on the impious.

To kill any sacred animal was considered a horrible offence; and although committed by pure accident, yet it was sure to be punished with instant death, at the hands of the enraged multitude.

The metempsychosis, or the migration of souls from one body to another, was another peculiar feature in the mythology of the Egyptians, which was, in all probability, connected with, if not originating in, their veneration for their beloved Osiris, whom they were pleased to keep among them, although only in the form of a bull.



EGYPTIAN TERAPHIM.

The Egyptians appear to have had their tutelary gods, so well known by the Romans under the name of Penates, or

Lares, supposed to have been the TERAPHIM, or gods of Laban, mentioned in Scripture. They were commonly represented under the human figure, with the head of some animal, particularly that of the dog, which, for its fidelity and watchfulness, was supposed most fitted to perform the office of a tutelary deity. The head of a lion was sometimes chosen, because the lion was also thought to be watchful.

As the Teraphim are mentioned in Scripture in connexion with Chaldæa, they, no doubt, formed a part of the Chaldæan and Babylonian mythology, although there are no remains of Chaldæan antiquity to determine what they were.



## CHAPTER LIV.

### CHALDÆAN OR BABYLONIAN MYTHOLOGY.

THE Chaldæans, as they say, acquired their knowledge from a sea-monster, called OANNES, having a human head and human feet, as well as a fish's head and a fish's tail. He is fabled to have ascended from the waters of the Red Sea, and conveyed his instructions, in a human voice, to the assembled multitudes, but at night retired from the land, and concealed himself within the sea. From him they are said to have learnt, that there was a time when all things were darkness, and water, and confusion. In the midst of this chaos, resided OMOROCA, a dæmon giantess, whom BELUS slew, and from her body formed the earth, and from her skull the arch of heaven. He next divided the darkness from the light, and the earth from the sea, after which he placed the starry host in the heavens. Man was formed from the dust of the earth, mixed with the water of the creation, endowed with intellect, and made partaker of divine reason.

The Oannes here mentioned is admitted, on all hands, to have been the patriarch Noah, whose going into and coming out of the ark is thus disguised. Mythologists feign that



there were not less than four of this name, which may possibly refer to Noah and his three sons. One named Odacon, is obviously a corruption of Dagon. The correspondence of this account of the creation with the Mosaic account is far too obvious to need remark.

As the worship of the sun and other heavenly bodies was the commencement of false worship, so the Chaldeans, who were the priests and philosophers of Babylon, are among the first on record who reduced this kind of mythology to a system. They admitted one supreme being, but appear to have considered the sun, moon, and stars, either as his residence, or as emanations of the divine intelligence. They accordingly ascribed powerful influences to these bodies, and professed to foretell future events from the signs of the heavens; from this error to the still greater error of admitting them as independent deities, the step was very small.

The two chief deities of the Babylonians, in after-times, were BAAL, and BAALTIS or BAALAH. Baal, which signifies in the Hebrew as much as lord, was the representative of the sun; and Baaltis, or the Queen of Heaven, represented the moon, answering to the Osiris and Isis of the Egyptians.

Baal, or the sun, was first deified in the person of BEL or BELUS, the founder of the Babylonian empire, to whom a splendid temple was erected, which is looked upon to have been the original Tower of Babel. According to Herodotus, it consisted of eight towers, one above the other, a number which is supposed to allude to the number of persons saved in the ark. The form of the tower was pyramidal, as is supposed, in imitation of the tapering flame of fire. This tower was used for the twofold purpose of astronomical observation and idolatrous worship; and it was enlarged by Nebuchadnezzar, with the addition of several buildings, inclosed in a quadrangle.

This temple contained several statues or idols, together with a vast number of sacred vessels, all of the same metal. One idol, probably of Baal himself, was forty feet in height; and it has been conjectured that this was the statue which Nebuchadnezzar caused to be set up in the plains of Dura.

Several Babylonian kings took their names from this deity, as Belshazzar, Pelaser, &c. From Baal, Bel, Pel, or Pul, it is probable that the Grecian Apollo derived his name.

MERODACH, another deity of the Babylonians, mentioned by Jeremiah, is supposed to have been an ancient king of Babylon. The name is retained in Evil-Merodach, and Merodach-Baladan.

NEBO, or NABO, is mentioned by Isaiah, in connexion with Bel, and is to be traced in the names of Nebuchadnezzar and Nebonassar.

SUCOTH-BENITH, the Alytta of the Syrians, was worshipped by the Babylonians with the same impure rites. They called her the daughter of the sun and the heavens.



## CHAPTER LV.

### SYRIAN AND PHŒNICIAN MYTHOLOGY.

BAAL was worshipped throughout Syria as well as Babylonia, particularly under a compound name, as Baal-Berith, Baal-Gad, Baal-Peor, Baal-Semen, Baal-Zebub.

BAAL-BERITH, a god of the Sehemites, signifying, literally, lord of the covenants, is supposed to have presided over alliances and oaths, much after the manner of the Greek *Zeus orkius*, or the *Jupiter Pistius* of the Romans. The idolatrous Israelites erected altars to this deity, on which were offered human sacrifices.

BAAL-GAD, or the God of Happiness, was a Phœnician deity.

BAAL-PEOR, or BAAL-PHEGOR, a god of the Moabites and Midianites, to which Israel is said to have joined himself, is supposed by some to have been an obscene deity, like the Priapus of the Romans. As his votaries are said to have eaten of the offerings of the dead, he may also have had the attributes of the Grecian Pluto. His priests are

said to have offered human sacrifices, and to have eaten likewise of the victims.

BAAL-SEMEN, or SAMIN, a deity of the Phœnicians, who worshipped the sun under this name, in the time of droughts.

BAAL-ZEBUB, or BEELZEBUB, a god of the Ekronites, called in Scripture the Prince of Devils. His name is rendered the Lord of Flies, which has been thought to be a mock appellation given to him by the Jews; but it is probable he was so styled for the same reason as Hercules was worshipped under the name of Apomyius, or the fly-driver. He is sometimes represented under the figure of a fly.

RIMMON was a god of the Syrians, of whom mention is made in Scripture. He is supposed to be the same as Baal. He had a temple at Damascus.

ADAD was, according to Macrobius, a deity worshipped by the Assyrians or Syrians, as the greatest or highest; the name signifying the one, or only. Ben-Hadad received, according to Josephus, divine honours after his death.

At Emesa, or the ancient Hamath, a deity was worshipped under the name of ASUNAH, to whom were attributed the various figures of an ape, a lamb, or a satyr. Another deity was worshipped in the same city, under the name of ELAGABALUS, called by the Greeks Heliogabalus, and under the figure of a huge black stone, having hieroglyphics of the sun upon it. This stone was said to have fallen from heaven: a fiction of which the Greeks and Romans made abundant use in their mythology.

The people of Palmyra are said to have worshipped the sun and moon, under the names of AGLIBOLUS and MALECHBELUS. The former of these corresponds with the Elagabalus, just mentioned; the latter, though a male deity, is supposed to represent the moon, in the same manner as the Romans afterwards had their Lunus as well as Luna, for the moon.

DAGON was a celebrated god of the Philistines, who had a splendid temple at Gaza, and was represented as upwards man, and downwards fish. So the goddess DERCETO, also called ATERGATIS, was worshipped at Ascalon, where she had a celebrated temple, under the form of a woman, ending in fish from the waist downwards.

Dagon was, as before observed, a counterpart of the Chaldean Oannes, and, like him, the representative of the patriarch Noah, under the apt emblematical figure of a merman.



DAGON.

For the same reason, the goddess Derceto is supposed to represent the ark, in which Noah and his family were preserved. The Egyptians had the same representation on some of their coins; whence, in all probability, the Greeks borrowed the idea of their tritons and nereides.

JUPITER was worshipped at Gaza, under the name of MARNAS, or MARANASIS, which signifies, in the Syriac, the Lord of Men. His temple, which they considered as the finest in the world, was a circular building, rich with costly marble, surrounded by a double ornamented colonnade, leading from one into the other.

MOLOCH was the idol of the Ammonites and Philistines, particularly mentioned in Scripture for the cruel rites with which he was worshipped by his votaries who caused their children to pass through fire in honour of him. Moloch,

or Malek, signifying a king, was worshipped under the form of a calf, or an ox, and represented the sun, the king of heaven. At first, the Canaanites only exposed their children, as soon as they were born, to the scorching rays of the sun, which they looked upon as a purification; afterwards they kindled two fires, and caused their children to pass through them; and sometimes they actually burnt their children, in honour of this god. In order to drown the cries of the sufferers, the priests made a noise with drums, trumpets, and shouting; whence the valley where these cruelties were perpetrated was called the "Vale of Tophet." Saturn, in his worst character, is supposed to have been derived from this sanguinary deity.

The Sepharvaim burnt their children in the fire, in honour of their gods Anamalek and Adramalek, who were much such deities as the Moloch of the Ammonites.

MYLITTA, or ALITTA, a goddess of the Syrians as well as the Babylonians, was the impure Venus of the Greeks and Romans.

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## CHAPTER LVI.

### SYRIAN AND PHŒNICIAN MYTHOLOGY (*continued*).

THE principal deities of Phœnicia, besides those which it had in common with all Syria, were ASTARTE and ADONIS. According to Cicero, they reigned together in Syria, and were so beloved by their subjects, that they were worshipped after their death, and the moon and the sun were assigned to them as their habitations. The Greeks make Adonis to have been the son of MYRRHA, the daughter of CINYRAS, who fled into Arabia, and brought up her son there, until he was old enough to be presented at the court of Byblis, in Phœnicia. Here, as the poets feign, Astarte, whom they call the Assyrian Venus, became so desperately enamoured of him, that she left her accustomed retreats, to follow him; and when he was killed by a wild boar, which Mars, in jealousy, had sent to attack him, Venus gave way to all the transports of grief, until she obtained from Jupiter that

Adonis should spend six months in the year with her, and six months in the infernal regions.

Adonis, in the Hebrew *adonai*, signifying lord, was, like the Baal of the Chaldeans, or the Osiris of the Egyptians, a representative of the sun, and is supposed to be the same as Thammuz, mentioned in Scripture.

There was a festival celebrated in honour of this deity, which commences with lamentations for his supposed death, and ends with rejoicings for his supposed return to life, in allusion, as is believed, to the supposed death of the patriarch Noah, when he entered the ark at the deluge, and his return to life when he came out. A similar rite was observed in the festival in honour of Osiris, as well as that in honour of Bacchus; but above all, in the mysteries of the Cabiri, which had their origin in Phœnicia. The Cabiri, from *cabir*, strong, mighty, comprehended those deities who were supposed to have charge of the dead, particularly Pluto, Proserpine, Mercury and Ceres. By Ceres was understood the earth, which receives the dead; by Pluto and Proserpine, the infernal regions; and Mercury, under the name of Casmilus or Cadmilus, was supposed to be the conductor of the dead into the Hades. The Greeks called the Cabiri the Samothracean gods, because the Cabiric mysteries were celebrated in the cave of Zerynthus, in the island of Samothrace, and from thence passed into Greece, and formed the groundwork of the mysteries in honour of Cybele, the Eleusinian mysteries, and the orgies of Bacchus. An initiation into these mysteries was deemed of such importance, that Orpheus, Hercules, and all subsequent heroes, went there to sanctify themselves, either in performance of a vow, or in preparation for any great undertaking.

As Astarte, called in Scripture Ashteroth, represented the deity of the moon, we find her worship continually joined with that of Baal; and although she had particular temples at certain places, yet for the most part she was worshipped in sacred groves. It was also the custom to place tables on the roofs of houses, and also in the cross-ways, on which, every new moon, they spread a feast in honour of this deity.

Melcartus or Melicartus, that is, king of the city, is better known as the Tyrian Hercules, to whom a superb temple was erected in the city of Tyre, which is said to be as old as the city itself. To this Hercules is ascribed the discovery of the art of navigation, which he prosecuted with such success as to reach the straits of Gibraltar, whence the mountains on either side the shore were called the Pillars of Hercules. From him the Greeks borrowed many fables, which they relate of their Hercules.

CHAPTER LVII.



SEIVA.

BRAHMA.

VISHNOU.

HINDOO MYTHOLOGY AND BUDDHISM.

THE Hindoo mythology may be divided into two parts, namely, the Brahminical religion and Buddhism.

The Brahminical religion derives its name from the chief deity among the Indians, to whom they gave the name of Brahm.

The books containing the principles of their religion are called Vedas, and the language used by the priests, in regard to religion, is called Sanscreeet.

Their deity, Brahm, is declared to be uncreated, invisible, and eternal, from whom all things proceeded, and to whom all must return. They have no image of him, neither do they offer any prayer or praises to him; but they consider all worship as due to those embodied personifications of him which are named, Brahma the creator, Vishnou the preserver, and Seeva the destroyer. These are represented as a triple deity in one; sometimes as issuing from a fourth. From the close resemblance between these persons and the Holy Trinity, it has been thought to have been engrafted on their mythology from the christian doctrine, which is by no means improbable, since Christianity was introduced into those parts by St. Thomas. That they did draw from that source, to embellish their fictions, seems pretty evident, not only from the legend they have respecting Vishnou—that he was saved amidst a promiscuous slaughter of infants, in allusion to Herod's barbarity—but also from a story respecting the building of the temple of Juggernaut, or Jugunnat'hu, which abounds in pointed allusions to different parts of the New as well as the Old Testament, and in which it is also expressly said that the gods alluded to, though three, are but one.

BRAHMA is said to have sprung from Narayana, that is, the Spirit of God moving on the waters: for their account of the creation, as we here see from these words, corresponds with the Mosaic account, although their fictions in this, as in other matters, are confused, and in some respects inconsistent. We may gather, however, from them, that the elements were confusedly mixed together until they were separated by Brahm; that he blew upon the waters, and they rose into a bubble like an egg, out of which he made a round ball, which he called the lower world, part whereof was earth, and part water. Then he created the sun and moon, and other heavenly bodies; and lastly he



made man, and infused into him life, and then gave him a companion. Brahma, as the creator, is likewise made to take a part in the work of creation, and is said to have produced the first woman, Satarupa or Iva, out of one half of his body, and the first man, Swayambhuva or Adima, from the other. From this pair were born three sons, Dachsha, Cardama, and Ruchi. These quarrelling, Dachsha wished that Cardama might ever remain a wanderer on the face of the earth, whereon Cardama slew Dachsha with a club, while performing a sacrifice. In this manner, the creation of Adam and Eve, and the murder of Abel, is described by Hindoo mythologists. We are likewise told that Brahma caused the tribe or caste of the Brahmins to spring from his mouth; the chetri, or soldiers, from his arm; the vaisya, or mercantile class, from his thigh; the sudra, or servile caste, from his foot; from his eye came the sun, and from his mind, the moon. He is represented with four heads, with which he overlooks the four quarters of the world. He has also four arms: in one of which he usually holds a book, in another a sacrificial spoon, in a third a rosary, in the fourth a sacrificial vase. His colour is dark red, typifying the matter of the earth, as also fire and the sun, which he represents in common with Vishnou and Seeva.

VISHNOU is depicted also with four arms, holding in one a bow, in another an arrow, in a third a sort of quoit, in the fourth a shell; as the representative of water he is of a dark blue colour.

The Hindoo shasters, or sacred writings, give an account of ten appearances of Vishnou, which they call Avatars, the word *avatar* literally signifying descent; but from the manner in which these appearances are represented to have taken place, namely, by the assumption of a bodily form by this supposed deity, they have been called incarnations; and bearing, as they do, so great a resemblance to the incarnation of our blessed Saviour, the fiction is obviously borrowed from that event. Nine of these incarnations are already passed. In the first of these, Vishnou is represented as issuing from the body of a fish, precisely in the same manner as the Philistine god, Dagon, is represented—a form which, as the Hindoos say, Vishnou assumed in order to preserve in an

ark a devout person, with his family, consisting of seven persons besides himself, and accompanied by pairs of the various animals, from a flood that destroyed all the wicked. This Hindoo description of the deluge, which is said to have happened in the reign of Satyavrata, the seventh Menu, is embellished by similar fictions in two other of Vishnou's incarnations. The ninth incarnation was that of Buddha, of which more will be said hereafter. The tenth is still to come, and in some pictures of this, his last avatar, he is represented as a crowned conqueror, leading a white horse with wings, because they expect him to appear mounted on a white horse, like the crowned conqueror mentioned in Revelations.

SEEVA is represented as of a white colour, with light hair, and riding on a bull, which is also white. He has sometimes eight arms, one bearing a gory head, said to be a head of Brahma, and others an antelope, a cup filled with blood, an hour-glass, a flame, club, spear, or battle-axe, &c. ; but he is mostly distinguished by a third eye in his forehead. Snakes are also twined round his arms. He has many names ; among others, Rudra, Mahesa, and Mahadeva, &c.

## CHAPTER LVIII.

### HINDOO MYTHOLOGY AND BUDDHISM (*continued*).

EACH of these three deities, Brahma, Vishnou, and Seeva, had sacti, or a pervading energy, as a consort, who, according to some accounts, are made to proceed from the body of the god. The consort of Brahma is said to have been Saraswati ; that of Vishnou, Laksmi ; that of Seeva, Parvati.

SARASWATI was the spirit of creation in action, and on account of her creative genius she was supposed to be the goddess of poetry, painting, sculpture, eloquence and music ; in which attributes she bears an affinity to Minerva. Falsehood in judicial swearing may be expiated by offerings to

her. Images of her are very rare, but in paintings she is usually represented riding on a peacock.

LAKSMI is the goddess of beauty, grace and pleasure, who is as much a favourite among the Indian artists, as Venus has been among the ancients and moderns. She is said, like the latter goddess, to have sprung from the sea.

PARVATI, otherwise called Bhavani, Devi, Durga, and Kuli, &c. was worshipped as the universal mother, and the principle of fecundity. She is also considered as the goddess of the moon. In her character of Doorga—for she has as many characters as names, and these are innumerable—she is a martial goddess like Minerva, and is said to have derived her name from a giant, Doorgu, whom she killed, in the same manner as Minerva is said to have been called Pallas, from her killing a giant of that name. The festivals in honour of Doorga are very numerously attended. It is commonly reported that human sacrifices are still offered to her in some places, although not publicly; and the same when she is worshipped in her character of Kali, or the dispenser of divine justice; in which latter character she is represented as a black woman, the word *kali* signifying black, and wearing a necklace of skulls. Formerly nothing but human sacrifices were offered to her, attended with circumstances of horrible cruelty. She resembles the Grecian Hecate, or Nemesis, most in this character.

This goddess has, however, the more peaceful office assigned to her of presiding over child-birth, much after the manner of the goddess Lucina.

From the union of these deities have sprung an infinite number of subordinate deities, which are said to amount to as many as thirty millions; among these, however, must be reckoned many who differ only in name, or in a slight variation of attributes. Those which are entitled to notice are as follows:—

KARTIKYA, the son of Seeva, or Mahadeva, is properly the Indian god of war. He is famous for having destroyed a demon, named Tarika, or Tripurasura, who set himself up against the gods.

CAMAC is the god of love.

The RISHIS, MUNIS, or MENUS, are celestial spirits or

demons, who act a conspicuous part in the Hindoo mythology ; they are seven in number, and are said to have been the children of Brahma, whence they are also called Brahmidas. The first of these is Swayambhuva, otherwise called Adimi, or the father of men, who corresponds with Adam. The last of them, in whose reign the deluge is said to have happened, corresponds with Noah. He had three sons, Shama, Carma, and Jyapeti, answering to Shem, Ham, and Japheth, who were saved with him in the deluge. Under the name of Prithu he is said to have introduced agriculture.

The SURS, SURAS, or SOORS, are angelic beings of a benevolent disposition.

The ASOORS, or ASURAS, are malignant beings of doubtful origin ; they are otherwise called by the general name of Dewtahs. Their chief is called Mahasoor.

The APSARAS are beautiful maidens, in number no less than six hundred millions, who are supposed to have been endowed with youth, sweetness, and every grace. Besides which, a race of pigmies is mentioned, no bigger than a man's thumb, called Balakelya, of whom sixty thousand were produced from the hair of Brahma's body.

## CHAPTER LIX.

### HINDOO MYTHOLOGY AND BUDDHISM (*continued*).

CREISHNA, or KRISHNU, one of the terrestrials, who is said to be one of the ten incarnations of Vishnu, is represented under the figure of a black man with a flute ; of him many wonderful stories are told, which resemble the Grecian legends of Hercules. Several festivals are held of this deity in the night, accompanied with abominable practices.

JUGGERNAUT, or JUGUNNAT'HU, a deified hero, styled Lord of the world, as the name imports, is also a form of Vishnou. Creishna having been killed and his bones left to rot, a pious king was directed by Vishnou to make

an image of Juggernaut, and put these bones into its belly. Wishwukurmu, the architect of the gods, undertook to make the image, but declared, that if disturbed while he was so doing, he would leave it unfinished. The king, impatient to see the image, went to the spot, when the artist desisted from the work, and left the god without hands or feet, as he is now represented.

The most celebrated festival in honour of this deity is that which is called the Car Festival. The car is in form of a tapering bower, between fifty and sixty feet high, having sixteen wheels, two horses, and a coachman; but being all of wood, it is drawn by the crowd by means of a hawser. The god is supposed to pay an annual visit to his brother; and after remaining eight days at the temple, he is drawn back to his own temple. Multitudes of pilgrims from all parts of India resort to this festival, and numbers immolate themselves to this god, by suffering the wheels of the car to crush their bodies. The East India Company are in receipt of a tax, called the pilgrim tax, which is imposed on those who resort thither; the propriety of which, however, as connected with so abominable a rite, has been much called in question.

GANESA is the Hindoo god of policy and prudence, the reputed son of Mahadeva. He is represented as four-armed, and furnished with a trident of his reputed father. This deity is generally invoked in the outset of any business; and as a god of cunning he seems to correspond with the Mercury of Greece and Rome.

The Hindoos have, like the Greeks and Romans, gods of the elements and heavenly bodies, namely, INDRA, their king, who is otherwise called Dyupiter, which corresponds with the Latin *Jupiter*, and signifies king of the firmament; PAVAN, lord of the winds, and his son HANUMAN; SURYA, the regent of the sun, who is represented in a resplendent car, drawn either by seven horses, or by one horse with seven heads; and is driven by ARUN, the dawn, answering to Aurora, before mentioned, who is made with the legs cut off just below the knee, which corresponds with the Egyptian Horus, who is said to have been born with his legs so twisted together as to be unable to walk. The two sons of

SURYA, called ASWINA, are depicted like Castor and Pollux. CHANDRA, the regent of the moon; AGNI, the god of fire; VARUNA, the ruler of the ocean; YAMA, the king of hell; SANA and VIRISPATI, the respective rulers of the planets Saturn and Jupiter.

Each point of the compass has also its lord, namely, *Indra*, for the east; *Agni*, south-east; *Yama*, south; *Nerit*, south-west; *Varuna*, west; *Vaya Pavana*, or *Vishnou*, north-west; *Cuvera*, the god of riches, north; *Isani*, north-east; *Brahma*, the zenith; *Rudra*, the centre; *Naga*, the nadir.

The Hindoos, like the Egyptians and Greeks, make a god to preside over the several days of the week, as, *Surya*, called *Aditvar*, over Sunday; *Chandra*, or *Somvar*, over Monday; *Mangala*, or *Mongalvur*, over Tuesday, that is, the planet Mars; *Budha*, over Wednesday, or Mercury; *Virispati*, or *Virhaspetvar*, over Thursday, that is, Jupiter; *Sukra*, or *Sukevar*, Friday, that is, Venus; *Sani*, or *Sanivar*, Saturday, that is, Saturn.

The hell of the Hindoos is called *Patala*, or *Padalon*, the governor of which, *Yama*, is figured in two ways; under the one he is called *Dhermer Rajah*, King of Justice, and has a mild aspect, to be seen only by the righteous; but, under the other, or that of *Yama*, he is fierce and terrible, and is seen only by the wicked. One of the Puranas says, that *Yama* has two dogs, one of which is called *Cerbura*, or *Trisiris*, being three-headed; the other, *Syama*, is black.

The Brahminical religion is divided into sects, according as its followers have regarded *Brahma*, *Vishnou*, or *Seeva*, as their chief deity, and the others but as manifestations of the divine power. The sect who worshipped *Brahma* in an especial manner have been long extinct; but *Vishnou* and *Seeva* are extolled by their respective followers as each being exclusively god. All the divine attributes are ascribed to them, and *Brahma* is now feigned to have sprung from *Vishnou*, as he did before from *Nayarana*.

Whatever may be the antiquity of the Hindoo religion and mythology, the latter has undergone many changes since its introduction. At first, it appears to have been simple, like that of the Egyptians, which it much resembled; but afterwards it became enlarged by perpetual acces-

sions of new deities and legends, drawn partly from the Bible, partly from the mythology of the Greeks, but still more from the extravagant fancies of their poets and priests, so that now it is become the most complicated and confused scheme of mythology of any that is extant.



BUDDHA.

BUDDHISM, although originating in nothing but an avatar of Vishnou, is not merely a sect but an independent branch of the Hindoo religion, which, though not countenanced by the Brahmins, is the popular creed in China, Japan, Thibet, Siam, Ceylon, and the Burmese empire. The brahmins still admit Buddha as an incarnation of Vishnou, and in that character represent him with the woolly hair and thick lips of a negro; but those who worship Buddha do more, for they look upon him as god, and will not allow him to be a subordinate personage. This is not the only peculiarity: for Buddhism appears to differ from the Hindoo mythology in many points of belief.

Buddha is said, at the solicitation of many deities, to have descended repeatedly to earth, and animated various human bodies, in which he exercised every possible virtue. After the last of these manifestations he is supposed to have ascended to the hall of glory, named Moorkze. In process of time another Buddha is to appear upon earth; and, after

an infinite number of ages, the universe will perish, and a new order of things succeed.

According to the Singalese legend, Buddha is said, in his third visit to Ceylon, to have ascended to the top of the mountain called the Peak of Adima, and thence being translated to heaven, was no more seen in this world. He is worshipped among the Calmucs under the name of Xaca, or Xacamini, and is said to have been only a sovereign prince in India, but that, on account of his unparalleled sanctity, God had taken him up into heaven alive : which is evidently a mythological version of the translation of Enoch.

Buddha is represented as having a body eighteen cubits high ; as eating rice and vegetables, and having many other attributes of humanity. His temples in the Burmese empire, where this religion is more exclusively followed, are of many different shapes ; but the round ones are only permitted to be built by imperial authority. An elevated spot is usually chosen, and some of the temples, particularly in Ceylon, are extremely large, being capable of holding upwards of three thousand persons. The images of Buddha are sometimes made to be seated on a throne ; but sometimes in a sitting posture with the legs folded. The priests make offerings every day of flowers, incense, rice, &c., and also repeat the five commandments of Buddha, namely, not to destroy life ; not to steal ; not to commit adultery ; not to tell falsehoods ; and not to use spirituous liquors. The priests themselves live in a state of celibacy, and abstain from all pleasures.

The Burmese, Singalese, and Ceylonese admit the power of the Hindoo deities, with many qualifications ; but as to the religion itself they are said to hate it more than Mohammedanism. They also reject all castes.

Among the sects of the Buddhists the most remarkable is that of Thibet, where the deity is supposed to reside in the person of the sovereign, called the Delai Lama, at whose death or disappearance he passes into the body of a child, whom the priests select to represent their god and king.





CHINESE NEPTUNE.

## CHAPTER LX.

## CHINESE AND JAPANESE MYTHOLOGY.

THE Chinese have their fabulous accounts of the creation, the gradual corruption of mankind, and their destruction by a deluge, very similar to those already mentioned. They make chaos, which, as they say, consisted of an egg, to precede the creation. From the shell of this egg, in the deep gloom of primeval night, proceeded, first, the heaven; then the air, from the white, and the earth, from the yolk; after which man was created. Then, as they say, commenced the "first state of heaven," when all was order, harmony, and bliss; when every thing grew without labour, and universal plenty existed. This was the Chinese golden age, which was succeeded by a second state, when man

rebelled against heaven, and all nature became disordered; from which time, they believe, that the life of man was shortened.

What they relate of the deluge is connected with the account of their principal deity, whose worship, under the name of Fo, or Fohi, derived from the Bood, or Buddha, of the Hindoos, is said to have been introduced in the first century of the Christian era. It is told of him that he was their first emperor, and that he never had any father; but as his mother was walking on the bank of a lake, she was suddenly encompassed by a rainbow, and having conceived, in consequence, brought forth Fohi, who, while a child, was brought up by some poor fishermen; but he discovered his heavenly origin by the miracles he wrought. Moreover he is said to have bred seven different kinds of animals for the purpose of sacrifice, and that he was born in the province of Xensi, or Shensi, which is the nearest point to Mount Ararat, on which the ark rested.

The supposed mother of Fohi is also worshipped by the Chinese, under the title of Shing Moo, or the Holy Mother, and is said to be generally placed in a niche behind the altar, sometimes having an infant either in her arms or on her knee, and her head encircled with a glory.

This legend was evidently borrowed from the New as well as the Old Testament. The rainbow, and the seven kinds of animals, allude to Noah and the deluge; but the virgin mother of Fohi, his birth, education, and the miracles which he is said to have wrought, bear too strong a coincidence with the circumstances of our Saviour's birth, education, and life, to have been accidental. It is likewise worthy of observation, that the Mantschoo Tartars have a similar legend respecting the founder of their monarchy, whose mother they believe to have been a virgin.

The priests of Fohi, who are very numerous, dress in loose yellow gowns, and inhabit monasteries called *Pootala*, which is derived from the Hindoo Budhalaya, that is, the dwelling-place of Buddha. They are bound to celibacy, as in the Burmese empire, and round their necks they wear a chaplet of beads, which they use on particular occasions, when they walk round the altar with a slow, measured pace,

and repeat, at every bead, the word O-me-to-fo, respectfully bowing their heads. When the string of beads is thus gone through, they make a mark to denote the number of ejaculations. The Romish missionaries, from whom we have this account, were struck with the resemblance of these rites to those of their own church, for which they could not easily account ; but the plain inference from the whole is this, that the Chinese made themselves acquainted, not only with the principles of Christianity in general, but also with the rites of the Romish church in particular, of which they made as much use as suited their fancy.

The tans, or altars of the Chinese, were originally on the summits of mountains ; but now they are erected on artificial mounds, as is the case with the three principal altars at Pekin, namely, the *lien-tan*, or altar of heaven ; the *tee-tan*, or altar of the earth ; and the *sien-nong-tan*, or the altar of agriculture. On these the emperor sacrifices at certain seasons of the year, for the purpose of obtaining rain, and whatever may be useful for the fruits of the earth, or of averting drought or any other thing that may be prejudicial. The emperor alone performs this religious service, he being the only person in the empire thought worthy to intercede for his people.

As to the Chinese in general, they have no public worship, no division of their time into weeks, no day of rest, nor any ritual. The whole practice of their religion consists in divination, by means of small sticks marked at the end with certain characters, which, being put into a cup and shaken, the stick that falls out from the shaking is supposed, by its character, to denote what will be satisfactory, or the contrary, to the person consulting them. If the thing turns out to the mind of a Chinese, he is very well pleased with his gods, and sometimes returns them thanks, otherwise he expresses a petulant contempt towards them.

As the Chinese adopted most of the Hindoo deities, which they have engrafted on their own scheme, they have not much fewer idols than that people.

SHIN-MEN is said by them to be the son of Fohi, and corresponds with the Hindoo Ganesa. As the guardian spirit of doors, he reminds us of the Roman Janus ; but his

name, which signifies the Chinese Menu, shows his Hindoo origin.

LUI-SHIN, or the Thunderer, answers to the vehicle or vahar of Vishnou, furnished with the attributes of the god. He is usually represented as a man, with the face and claws of an eagle; surrounded with kettle-drums, to represent the noise of thunder, and holding in his hands a representation of lightning, like the Jupiter of Greece and Rome.

HAI-VANG, the god of the sea, or the Chinese Neptune, is represented holding a magnet in one hand, and a dolphin in the other, his hair dishevelled, to denote the agitated state of the waters.

The Chinese have a class of inferior deities which they call *Poosa*, or the Supporters of Plants, a sort of domestic deities, like those mentioned among the Romans; and also tutelary deities, which, like the Lemures of the Romans, were considered to be the spirits of their departed ancestors; but, in process of time, came to be regarded as independent deities. To these may be added some moral attributes, to which they erected statues in their temples; as the gods of peace and war, temperance, mirth, melancholy, fruitfulness, and pleasure. In the temple of Tonge-choo-foo is to be seen a very conspicuous female image of Providence, holding in her hand a circular plate with an eye depicted on it.

Some of their idols are of a gigantic size. One, supposed to be the goddess of nature, is said to be ninety feet high, having four heads and forty-four arms. Another statue, of eighty feet, represents a giant with a hundred hands.

The Japanese worship Buddha under the name of BUDSDO, or the appellation of AMIDA, or AMITA, who is supposed to be the lord of paradise, as Jemma is the god of hell, with whom he is said to intercede sometimes for a remission of the sentence on the condemned. He is represented on a horse with seven heads; and, considering that a horse, among the ancients, was emblematical of a ship, this is, in all probability, an allusion to the ark with the eight persons preserved in it. A similar allusion may be observed in the representation of their goddess Quanoon, crowned with seven, and sometimes eight, other idols, she herself being looked upon as the goddess of the ark.

## CHAPTER LXI.

## PERSIAN AND ARABIAN MYTHOLOGY.

THE Persians, who were the descendants of Elam, the son of Shem, may, in the first instance, as is supposed, have worshipped the true God; but it is to be feared that they did so in a manner not altogether worthy of him; as, from the earliest accounts we have of them as a nation, we find that they gave honour to the creature which was due alone to the Creator, and mingled all sorts of fables with the truth which they had received from their ancestors.

Their scheme of mythology is to be found in a book called "Zend-Avesta," of which Zeratuscht, or Zoroaster, a celebrated Persian philosopher, was the author, or compiler. In this we are told that there were two principles in the universe, the first of which, called *HORMZD*, or *ORMUZD*, by the Greeks *OROMASDES*, was the author of all good; the second, *AHRIMAN*, or *ARIMANUS*, the author of all evil, who was perpetually opposed to him. Oromasdes they held to be eternal, but Arimanus to be a created being.

*OROMASDES* is said to have created good spirits, or genii; in opposition to whom Arimanus made as many evil spirits, with whom he set himself up in rebellion against heaven, and it was supposed that he would be at liberty to oppose Oromasdes until the time arrived that he should be destroyed.

The period of creation, according to this book, was divided into six intervals, in the last of which man was created, who consisted of two parts combined in one; namely, man, called *Kaiomorts*, who was the pure and holy soul of this intelligent creature, and the man-bull, called *Aboudad*, which was the animal part.

Oromasdes is said to have inclosed the genii in an egg, which Arimanus broke, whence proceeded the mixture of good and evil. After this the man-bull, who was placed in a state of happiness by Oromasdes, was corrupted by a serpent, through the instigation of Arimanus, and died of poison, when another man-bull, named *Taschter*, made his

appearance, who was commissioned to bring a deluge of rain upon the earth. When the waters, at the command of Oromasdes, retired from the surface of the globe, the summit of Albordi was the first land that became visible. The sun and moon then appeared upon its summit, and the latter of these, who is celebrated as the common mother, is said to have preserved and purified the offspring of the second man-bull. Such is the substance of the Persian fables respecting those matters which are related in the Mosaic account and other parts of the Bible.

MITHRAS, the principal deity worshipped by the Persians, is supposed to have been a personification of the sun, and the first production of the power of Oromasdes. He was invoked by the Persians as the mediator between him and Arimanus, and is represented by Zoroaster as seated next the throne of Oromasdes, surrounded by an infinite multitude of genii, who presided over the divisions of time, the successions of the seasons, and the various operations of the natural world.

The symbols of Mithras were the bull, the serpent, globe,



FIRE-WORSHIPPER.

and wings united. The mysteries celebrated in honour of him were very similar to those in honour of Ceres, Isis, and Bacchus; and, like them, were commemorative of the events of the deluge, coupled with the worship of the sun. These were celebrated in caves, which are supposed to be emblematical of the globe, and of the ark, in which Noah and his family found safety.

But the Persians did not confine their worship to Mithras, or the sun under that name; they had a particular reverence for fire, probably as an emanation of the sun, to which they chiefly addressed their prayers. It was preserved by them with religious care on altars, spaciouly inclosed with grating, in certain places, called by the Greeks *Pyrathia*, which none but the magi were permitted to enter.

They also worshipped the moon, and the expanse of heaven, which the Greeks identified with their Jupiter; and held the air, earth, and water as particularly sacred, wherefore they endeavoured to keep off all impurities from the air, and would not bury their dead, that the earth might not be contaminated, but suffered their bodies to be devoured by the vultures and beasts of prey. For the same reason, they would not bathe in rivers or streams, or spit into water.

It appears, likewise, that in addition to this worship of inanimate objects, they also sacrificed to heroes and demigods, as their tutelary divinities, and adopted the Babylonian Venus among their deities.

They built no temples, nor, for a length of time, admitted any images of their gods, but offered their devotions either on mountains or in caves, as before observed. They brought different offerings to their several gods. To Mithras, or the sun, they sacrificed horses; to Jupiter, or the heavens, oxen; to the fire, dry wood, stripped of its bark, and smeared with lard, or soaked in oil. To the water they offered victims slaughtered in a trench by the side of it, on which occasion the utmost care was taken that not a drop of the blood should go into the water.

Their priests, so well known by the name of magi, took their rise from Zoroaster, and are said to have practised great austerities towards themselves, particularly on their

initiation; but their practice of magic, which took its name from them, is that for which they are most celebrated.

The religion of the ancient Persians has been principally superseded by Mohammedanism but there are still numbers who adhere to it, and are distinguished by the name of Parsees.

The ARABIAN MYTHOLOGY agreed with that of the Egyptians, Hindoos, and Persians, inasmuch as they admitted in the beginning but one god, to whom they gave the name of ALLAH, or ALLA TAALAH, corrupted from the Hebrew *El*, lord, who was not the object of their worship. They paid divine honours to the sun, moon, and planets, under different names, according to the different tribes.

MANAH was a deity of some of the tribes, who is supposed to have been represented by a black stone in the Caaba, a temple at Mecca. On their scheme of mythology was ingrafted the imposture of Mohammed.

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## CHAPTER LXII.

### CELTIC MYTHOLOGY AND DRUIDISM.

THE CELTS are understood to be descendants of Gomer; the eldest son of Japhet, who first settled in Gaul and the British Isles.

The CELTIC MYTHOLOGY was, with some variations, common to all the tribes who inhabited those parts; but that which was the matter of popular belief in Britain, has been distinguished by the name of Druidism. DRUID, the name of the British priests, has been most generally derived from the Greek *drus*, although, more properly, from the Celtic *dru*, an oak; the veneration of the oak being prevalent among all the Celtic tribes. But Mr. Davies, in his "Celtic Researches," derives the name from the Welsh, *Derwydd*; that is, *der*, principal, and *gwydd* or *wyd*, a priest or inspector; so called in distinction from *Owydd*, or *Gowydd*, an inferior order of priests.

The Druids were, among the Celts, what the Chaldeans



were among the Babylonians, the Magi among the Persians, and the Brahmins among the Indians, only invested with



THE ARCH-DRUID.

superior dignity and higher authority. They were of the equestrian order, and their disciples were chosen from the noblest families, who alone could become teachers in time. To them they imparted their instructions in religion, ethics, astronomy, and other sciences in which they were skilled. They were not only the priests, but the bards, philosophers, legislators, and judges of the land. They preserved the memory and actions of great men, in their verses, which they never committed to writing; but, like the rest of their instructions, they delivered orally to their scholars, to be by them committed to memory. They decided all disputes, both public and private; took cognizance of crimes, inheritances, boundaries and limits, and decreed rewards and punishments. In order to enforce obedience to their decrees, they were armed with the terrors of excommunication, which

was the most grievous of all punishments, whereby the offender was cut off from all human society, and, like Cain, was left to be a wanderer upon the earth, with a mark set upon him, in imitation, as is supposed, of what befel the first murderer.

The Druids were exempted from all taxes and military service, and entitled to a maintenance, wherever they went, much after the manner, as is supposed, of the tithe which was set apart under the Jewish dispensation. They also possessed such power, that the British kings could not make peace or proclaim war without their consent; added to all which, they had a sacerdotal dress, which was the peculiar badge of their office.

They had one chief or archdruid, the *Pontifex Maximus* of the Romans, and High Priest of the Jews, who had supreme authority over the whole.

Although the Gauls had, in all probability, their Druids, yet they appear to have had persons with distinct names to perform the several offices which were combined in the order of British Druids. They had their Bardi, Embages, Saronidæ, Sennachi, and Vacerri.

The BARDI, or Bards, were the poets. None, as we are told by Cæsar, were entitled to hold that rank but such as were bards according to the rights and institutes of the bards of Britain; for pure bardism or druidism originated there, and was not understood in any other country. This is confirmed by the remains of bardism of which Mr. Davies makes mention. The EMBAGES were their augurs; the SARONIDÆ, the civil judges and instructors of youth; the VACERRI, the priests; and the SENNACHI, probably the chronologers and historians.

Notwithstanding this difference between the Gauls and Britons, it appears that, in their civil capacity, they held their meetings annually, at a certain season, nearly in the middle of Gaul, whither all the people flocked to have their differences decided.

The mythology of the Celts, particularly that branch of it called Druidism, is admitted, on all hands, to be of great antiquity, having been introduced into Gaul and Britain as early as the time of Abraham. The resemblance which it

bears to the patriarchal religion is so great as almost to amount to identity; but this must not be understood to apply to the true faith preserved in the line of Abraham, but to that faith which had been more or less corrupted before the flood, as before observed.



## CHAPTER LXIII.

### CELTIC MYTHOLOGY (*continued*).

THE Celts, like their brethren who settled in Persia, acknowledged one supreme God, but they did not acknowledge him alone as the only true God. They had other deities to whom they gave distinct names, and ascribed distinct attributes. It is true that all the names of their deities were resolvable into the appellations given in different parts of Scripture to the Supreme Being; but they were, nevertheless, distinct, and evidently conveyed a false impression to the minds of all by whom they were used.

The deities particularly worshipped by the Gauls were Tharamis or Taramis, Belenus, Teutates, and Hesus.

THARAMIS, which signified the Thunderer, answered to the Jupiter of the Greeks and Romans.

BELENUS, or Bel, answered to the Baal of the Babylonians. The name of Baal, or Lord, was given to Jehovah, until it was adopted into idolatry.

TEUTATES was the Thoth of the Egyptians, and Hermes, or Mercury, of the Greeks and Romans.

HESUS, or Esus, was the god of war, from whom the name of Mars has been derived. The Gauls used, before going to battle, to vow to this deity, not only all the horses and arms which they took from the enemy, but also their captives, whom they usually sacrificed to his honour.

The Britons, being a more quiet and secluded people, who cultivated all the arts of peace, had deities suited to their character. They worshipped BEL in an especial manner, as the representative of the sun; Apollo, under the name of TYTAIN TAD AWEN, that is, Titan the father of inspiration, which reminds us of the Greek appellation of

Apollo ; and Pluto, under that of AEDD, answering to Hades, the Greek appellation of that deity.

They had also a personage named HU GADARN, much celebrated by their bards, who describe him in terms fitted to the Supreme Being, although he is supposed to have had some reference to the patriarch Noah. On this point the Druids were not less fabulous, though not so extravagant in their fictions, as other people. The account they give of the deluge is as follows:—"The waters burst forth—all lands were covered—all mankind were drowned, except only two persons, who escaped in a boat ; of them was re-peopled the island of Britain." The person who escaped is called Dwywan, Dylan, or Dyghan, answering to the Deucalion of the Greeks, and his wife Dwyvach ; which names, in the Welsh, signify the godlike man and woman. The Britons, who had as much nationality as the Greeks, must needs represent the vessel in which they escaped, as one of the master-works of Britain.

Hu Gadarn is said to have drawn the destroyer out of the water, so that the lake should burst forth no more. This he is said to have done by branching or elevated oxen, in allusion to Noah's offerings. He also instructed the primitive race in the cultivation of the earth ; first collected and disposed them into various tribes ; gave them laws, &c. ; and brought the Cymry, or Celts, into Gaul and Britain, because he would not have them possess lands by war and contention, but of right and peace ; in all of which we see the conduct and character of the patriarch set forth.

The Celts, like the Persians, also believed in the existence of an evil spirit, who by them was originally called AIBISTER, for which, in aftertimes, they substituted the word Diabhol, probably from the Latin *diabolus*, the devil.

The Celts worshipped in groves, particularly of oak, which was in conformity with a patriarchal practice mentioned in several places of Scripture ; as in the case of Abraham, who planted a grove in Beersheba ; but this was not confined to worshippers of the true God. Idolaters followed the same practice ; on which account the Jews were commanded to cut down the groves that had been desecrated to idolatrous purposes.

The veneration which the Celts had for the oak, although grounded on the practice of the patriarchs, was with them altogether false, and coupled with heathenish rites. They wore chaplets of oak, strewed their altars with its leaves, and encircled them with its branches. The mistletoe, which grows on the oak, was thought by them to have a divine virtue, and to be the peculiar gift of heaven. It was sought for on the sixth day of the moon, with the greatest eagerness, and when found, the discovery was hailed with raptures of joy. The archdruid then ascending the tree, with a consecrated golden knife cropped the mistletoe; and on his descending, two white bulls were sacrificed at the foot of the tree.

The Celts had, like the Persians, no enclosed temples; and the reason assigned for this is the same in both cases, namely, that it was improper to attempt to confine the deity within enclosed places. Wherefore they set up stones, in imitation of those set up by Moses and Joshua, of which there are many remains in England, Wales, Ireland, and Scotland, as well as in France. The erections of this kind at Stonehenge and at Abury, are considered to be the most distinguished monuments of art and antiquity that have ever existed in the world.

The circular form has been adopted in all these cases, not merely in imitation of those erections mentioned in Scripture, but also in honour of Bel, or the sun. Stonehenge is called in the Welsh, *Gwaith Emrys*, or *Emreis*, which signifies the structure of the revolution, evidently in allusion to that of the sun; and the temple at Abury is constructed in the form of a serpent passing through a circle,—the serpent being confessedly an emblem of the sun.

The circle having been adopted for idolatrous purposes, Moses caused the tabernacle to be of a square form.

The religious rites of the Celts, as far as we know of them, were evidently in honour of the sun. Among other things, they are said to have gone round their cairns, or altars, in slow procession, moving from right to left, like the Greeks; and, in like manner, they had a sacred dance, which was intended to represent the motion of the sun.

They had two principal festivals, called the *Bealtine*, or

*Be'el-tin*, and the *Samh'in*. The first was held in the beginning of May, when a large bonfire was kindled, to congratulate the return of the luminary, which was considered as the emblem of the Supreme Being. The other of these solemnities was held upon Hallow-Eve, which, in the Gaelic and Irish still retains the name of *Samh'in*. The word signifying the fire of peace, fires were kindled for the purpose of maintaining peace.

CHAPTER LXIV.



DRUIDS SACRIFICING

CELTIC MYTHOLOGY (*continued*).

As to the sacrifices offered by the Celts in their religious worship, there is some degree of uncertainty. That the Gauls offered human victims, is a very well-authenticated fact; but considering how utterly such an abominable

practice is at variance with all we are told, in other respects, of the Druids, it has been doubted whether they were likewise guilty of this abomination; but when it is considered how deep men may be plunged in guilt, who are actuated by any false sentiment of religion, it seems impossible to doubt the truth of what is so positively asserted by the Roman historians.

The Celts, like the Persians, are said in the first instance to have had no images of their deities; but both deviated from this usage in after times, the Celts, however, much less than the Persians. The Gauls had a species of representation of Jupiter, which has been called the *Gallic Tau*, from its similitude to the Hebrew letter  $\aleph$ , thau, which consisted of a huge giant oak, deprived of all its branches, except only two large ones, which, though cut off and separated, were suspended from the top of its trunk like extended arms.

The Celts were, likewise, generally guilty of stone worship, more than any other nation; which arose, like most of their idolatrous practices, from a misapplication of patriarchal usages. The fact of Jacob having on one signal occasion set up a stone which he called Bethel, or the House of the Lord, has been already mentioned; to which might be added other instances of the same kind mentioned in Holy Writ. The same thing was done very frequently by the inhabitants of Britain, Scotland, Ireland, and Gaul, as appears from the number of obelisks and stones of different forms, which are to be found in those parts. Now the purpose of setting up such stones, in the case of the patriarchs, was obviously to serve as memorials of the divine goodness, and as places of worship for all who should pass by them; but the object of the Celts in so doing must have been the same as that of other heathen nations who had adopted this practice, namely, to make a representation of their false gods. Examples of this stone worship among the Greeks and Romans have already been mentioned.

That the Celts, like the Persians, were worshippers of the elements and the winds, may be inferred from a law of Canute, which prohibited the worship of fire, stones, water

and winds, and a similar interdict in a Gallic council in the sixth century.

The Celts believed in the immortality of the soul, and a state of rewards and punishment; the former of which is still called in the Gallic *Flath-innes*, that is, the island of the brave, and is described as an earthly paradise; the latter, called *Isurim*, was a dark and dismal region, in which was every animal of the vile, venomous, and hurtful kind; and above all, a coldness so intense, that it would have frozen the inhabitants instantly to death if they could have been thus relieved from their sufferings. To these fictions the Druids added the belief in metempsychosis, already mentioned as forming a part of the Egyptian mythology.

The Druids resembled the Persian Magi in another point, namely, in the practice of magic and soothsaying, to which they were particularly led by their familiar acquaintance with astronomy. They are admitted to have made this their particular study, and gained credit for being able to foretell future events, from a knowledge of the motions and situation of the stars.

From the little we know of their moral principles, we may, without hesitation, pronounce them to be less objectionable than their religious creed. Their precepts appear to have been conveyed in short sentences; three of which being strung together are on that account called *Triads*. Mela has preserved one of them, which runs after this manner:—

“To act bravely in war,  
That souls are immortal,  
And there is another life after death.”

[ Diogenes Laertius has furnished us with another:—

“To worship the gods,  
To do no evil,  
And to exercise fortitude.”

Among the remains of Welsh literature, a number of these triads have been preserved on different subjects, principally relating to the early history of Britain.

It appears to have been one principle of the Druids, that the sword should never be unsheathed, except in self-defence against the lawless and the spoiler. They themselves appear never to have taken part personally in any contest,



unless by encouraging and animating the people ; and when the island was invaded by the Romans, they withdrew to the Isle of Mona, or Anglesey, whither, however, they were pursued by Suetonius, the Roman general, who, in revenge for the massacre of some of his soldiers, on an insurrection of the Britons, took the Druids prisoners, and burnt them in the fires which they had kindled to consume the enemy.



DRUIDS MASSACRED.

This event took place, A. D. 62, from which period we may date the extinction of the order, although the principles and practices of Druidism continued for some time after the introduction of Christianity.

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## CHAPTER LXV.

### GOTHIC AND SAXON MYTHOLOGY.

THE GOTHIC MYTHOLOGY is so called from the GETÆ, or Goths, a tribe of Scythians, who, at an early period,

passed over into Scandinavia, whence they overspread all Sweden, Denmark, the islands of the Baltic, and the neighbouring parts.

Their mythological scheme is explained in a work called the *EDDA*, which was compiled by Snorro Sturleson, in the thirteenth century, from the poems of the Scalds or bards, particularly one bearing the same name, and a still older one, called the *VOLUSPA*.

The Goths, like the Indians, believed in a supreme being, to whom they ascribed many of the divine attributes, but offered him no worship, which they paid only to the subordinate deities. This being they designated by the name of *Alfader*, that is, father of all.

They believed that giants existed before the gods, the chief of whom, named Odin, was the offspring of one of them. After this, according to their fables, which agree with that of the Greeks, a war ensued between the gods and the giants, which terminated in the destruction of the latter. The gods then proceeded to the work of creation, and fashioned the globe out of the body of one of the giants, named Ymir. Before all this, however, we find from the *Voluspa*, that in accordance with the Mosaic account, "In the beginning, there was neither shore nor sea; the earth was not to be found below, nor the heavens above."

Besides Odin, before-mentioned, who was the god of war, and is supposed to be the Buddha, or Bood, of the Hindoos; the gods of the Gothic mythology were *FRIGGA*, the wife of Odin, and *THOR*, their son, who, from the legends told of them, correspond to the Osiris, Isis, and Orus, of the Egyptians. Among the other children of Odin, were *BALDER*, a powerful god; *HODER*, the blind; *VIDAR*, the god of silence, who walked on the waters, and in the air; *VALI*, the archer; *ULLER*, who presided over trial by the duel; *FORSETTE*, the arbiter between gods and men; *IDUNA*, the queen of youth; *SAGA*, the goddess of waterfalls; *VARA*, the goddess of truth, who presided over witnesses and oaths; *LOFEN*, the guardian of friendship; *SYNIA* and *SNOOTRA*, who presided over wisdom and discretion. To these may be added, *HEIMDALL*, the son of nine virgins, and sentinel of the gods; *BRAGA*, the god of poetry;

NIORD, the god of winds and the sea; TYR, the god of might; EICA, the goddess of medicine; FREYA, the wife of HODER, and goddess of love; GNA, the messenger of Frigga; TYLLA, the goddess of beauty, secrecy, and chastity; SIONA and SOONA, presiding over marriage; and the VALKYRIES, virgins, who always attended Odin in battle. Among their evil spirits was LOKE, the spirit of evil and contradiction, who was always opposing the gods.

Besides the giants and gods, the Goths, like the Greeks and Romans, had their genii; like the Arabians, their fairies; and, like the Indians, their dwarfs or pigmies. The genii presided over the destinies of man, of whom there were three principal—URDA, VERDANDI and SKULDA, answering to the Parcæ. They had their evil as well as good genii, of whom SURTUR was the prince.

That they worshipped the sun and moon may be inferred from two days in the week being sacred to them, namely, Sonndag and Mondag, that is, Sunday and Monday.

The heaven of the Goths was in the highest regions of the earth, and consisted of two abodes, namely, the VALHALLA, or hall of Odin, where warriors only were admitted; and a higher abode, called GIMLE, where the good and virtuous, in general, were to be admitted. They had also two abodes for the wicked, namely, NIFLEHEIM, or Evil Home, and NASTROND, or the Shore of the Dead. Nifleheim consisted of nine regions, over whom HELA, or Death, held absolute sway. Mention is also made of two dogs of this hell, instead of the single Cerberus among the Greeks and Romans.

The Goths also held that Valhalla and Nifleheim were both perishable abodes; and that at the last day, the respective inhabitants of these two places were to be consigned by Alfader, either to Gimle or to Nastrond, both of which would be eternal; a fable evidently borrowed from the Scripture account of the day of judgment. They denominated this the Twilight of the Gods.

The SAXON MYTHOLOGY embraces that which belonged to the inhabitants of Germany, known by the general name of Germans; and that which belonged to the Anglo-Saxons, both of which are but variations of the Gothic mythology.

The Germans, who, in all probability, adopted all the gods of the Goths, had, nevertheless, two deities peculiar to themselves, namely, TUISCO, or TUISTO, who was supposed to be the same as the earth; and MANNUS, his son, the supposed founder of the nation. The Saxons, on the continent as well as in England, had, among other deities peculiar to them also, one called HERTHA, the earth; and another, SETURNE, or SEATER, whom they worshipped as the god of time, answering to the Saturn of the Romans, from whom they gave the name of *Seternesdæg* to the sixth day in the week, or our Saturday, which day, by the Goths and Germans, was called *Sonnabend*, or the eve of the Sunday. The names given to the other days of the week were very similar among the Goths and Saxons; namely, Tuesday, *Tyrsdæg*; Wednesday, *Odensdæg*; Thursday, *Thorsdæg*; Friday, *Freyasdæg*, among the Goths; answering to the Saxon *Tiwsdæg*, the day of Tiw, or the Gothic *Tyr*, and the German *Tuisco*; *Wodensdæg*, the day of Woden or Oden; *Thunresdæg*, the day of Thunre or Thor; *Freyasdæg*, the day of Frigga, or Freya; which correspond with the days in the Roman calendar, sacred to Mars, Mercury, Jupiter, and Venus.



## CHAPTER LXVI.

### MEXICAN AND PERUVIAN MYTHOLOGY.

THE Mexicans, like the Egyptians, Hindoos, and Persians, acknowledged a supreme god, named IPALNEMOANI, whom they conceived to be too holy and lofty to be addressed in prayer, or represented by images. The other gods, who were objects of worship, were considered as emanations from him.

The chief object of their worship was named VITZLI-PUTZLI, or MEXITLI, whom they supposed to have conducted their ancestors from the northern to the southern regions. He was worshipped by multitudes of victims, who were sacrificed with every circumstance of savage barbarity.

His mother was supposed to be a virgin, according to the Chinese fable of their Fo.

TEZCATLIPOCA, though called the youngest of the gods, was, nevertheless, held to have been the creator. TLALOE, the god of the waters, was reckoned the oldest of the gods. QUETZALCOHUATL, the god of the winds, had a circular temple dedicated to him. MICTLANTEUCTLI was the prince of hell, who, with his wife, MICTLANCIHUATL, were objects of great veneration. NAHUATZIN was the representative of the sun, who, although a mortal, leaped into a fire, which Tezcatlipoca had kindled, and from that time shone forth as the god of day.

The Mexicans believed that, previously to the present age, there had been four others, in each of which the several races of men had been destroyed, with the exception of two persons, who had been preserved. The first race they supposed to have been destroyed by famine; the second by fire; the third by wind; and the fourth by a flood: in this latter case, a man named Coxcox, or Tespi, and his wife, Xochiquetzal, were preserved in a boat, and their preservation was represented by a piece of Mexican picture-writing, as mentioned by the Spanish writers, who saw it on their invasion of the country.

There is another Mexican painting, preserved in the Vatican, which represents a woman in conversation with a serpent erect, whom the Mexicans called "Woman of our flesh." In addition to this representation of the fall, the Mexicans had a colossal figure, representing a serpent swallowing a woman.

Under the Peruvian mythology, we find mention of PACHACHAMAC, PACHAMAMA. and MAMACHOCHA, as their deities.

PACHACHAMAC, or MANGO-CAPAC, had a magnificent temple at Pachachama, the ruins of which are still to be seen. The Peruvians held this deity in such reverence, that they dared not even to look on his image. The priests entered the temple with their backs turned towards the altar.

PACHAMAMA was the goddess of the earth, and MAMACHOCHA the mother of the sea.

The Peruvians did not practise the sanguinary rites of the Mexicans, but both held the sun and moon in particular veneration. The Peruvians, indeed, preserved fire, which they looked upon as the emblem of the sun, with the same religious care as the Romans, and had their vestal virgins to tend this object of their veneration. They likewise regarded their incas, or kings, with the same reverence, as they believed them to be descendants of the sun. At their decease, their wives and domestics sacrificed themselves, by being buried alive with them—a practice similar to the suttees, now in use in India.

The Peruvians have a tradition, that the world was once destroyed by a deluge, in which the whole human race perished, except seven persons, who escaped, and hid themselves in the caves of mountains. As soon as the rain ceased, they sent out two dogs, but they returned so covered with mud, that they concluded the flood had not abated; but afterwards, sending out two other dogs, who returning quite dry, they concluded that they might leave their place of refuge.

The Brazilians have a similar tradition respecting the deluge.



## CHAPTER LXVII.

### POLYNESIAN AND HOTTENTOT MYTHOLOGY.

By *Polynesia*, a Greek word signifying many islands, are to be understood, the several clusters of islands in the South Pacific Ocean, known by the name of the Moluccas, the Philippines, the Ladrone Islands, the Carolines, the Pelew Islands, and the Sandwich Islands.

In the Polynesian mythology, the first thing worthy of observation is, that, agreeably to the belief of almost every other nation, the origin of things is ascribed to a state of chaos; but their fables, respecting the creation itself, accords most with the Brahminical account.

Their superior gods are said to be born of the Night, which reminds us of the Greek theogony, already mentioned. Of these, TAAROA, who acted the part of the Indian Brahma, as creator, is the first in rank, and, next to him, his consort, OFEUFEUMAITERAI. ORO, the son of these two deities, the national idol of Raiatea, Eimeo, and some of the other islands, was the god of war, to whom human sacrifices were offered in an especial manner. RAITUBU, or the Sky-producer, another son of Taaroa, was so called because he produced the heavenly bodies and the sky, at the command of his father. To these may be added RAA, and his wife Otupapa; TANE, the tutelary idol of Huaheine, and his goddess TANFAIREI, who were all numbered among the principal gods, as being born of Night, although inferior in rank to Taaroa and Oro.

These deities were, with some variations, acknowledged throughout all Polynesia.

There were many inferior deities, who were supposed not to be born of Night, but, for the most part, to be renowned men who had been deified. Among these were, ROO, TANE, TEIRI, probably TAIRI, the principal idol of the Sandwich Islands, TEFATU, RUANUU, MOE, TEEPA, PUAUA, TEFATUTURE, OPAEVAI, HAANA, and TAUMURE. These all received the homage of the people, and were acknowledged among the gods of Tahiti.

Although they regarded their gods as objects of fear, rather than love, and as having power to inflict evil, but not the will to exert benevolence, yet there are some few exceptions to this general rule. ROO, or TANE, TEMARU, FEIMATA, and TERUHARUHATAI, were supposed able to restrain the effects of sorcery. TAMA and TETUAHURAHURU were their gods of surgery, and OITITI, or REAREA was their Æsculapius.

Some of their gods presided over the mechanic arts, OIHANU, or OFANU, over husbandry; TANEETCHIA over carpenters and wheelwrights; NENIA and TOPLA, over the builders of thatched houses; TAHAURA over fishermen; and MATATINI over fishing-net makers.

They had very many gods of the ocean, the two chief of which were TUARAATAI and RUAHATU, who were called

shark-gods, because they were supposed to employ the sharks as their agents.

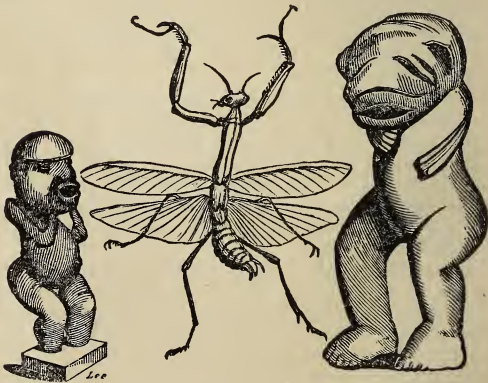
The gods of the air were no less numerous than those of the sea: the chief of these were VEROMATAUTORU and TAIRIBU, who had hurricanes and tempests at their command.

They had also some evil deities; among others, HEVA, the god of ghosts and apparitions, and HIRO, the god of thieves.

Besides the above-mentioned deities, each place, as also each principal family, had its tutelary deity, answering to the Penates; and also spirits, particularly the spirits of their departed relatives, of which they were very much afraid, and sought, in various ways, to deprecate their displeasure: these latter were like the Lemures, or Larvæ, of the Romans.

Among the animate objects of their worship were certain kinds of birds and fishes, particularly a sort of heron.

The general name of god, in the Polynesian islands, is *Atua*, or *Akua*, sometimes pronounced *tua*, which bears a



POLYNESIAN IDOL.

MANTIS.

POLYNESIAN IDOL.



close affinity to the *tev* of the Mexicans, the *deva* of the Sanscrit, and the *deus* of the Romans, &c.

Their idols were either rude misshapen logs of wood, or pillars of uncarved stone; or, if carved, were made in hideous shapes; but it appears that they attached less value to the log than to the atua that they imagined was in it.

In their processions they used a sacred flag, which they regarded as an emblem of their deity; but the feather of a certain bird was what they deemed to be most acceptable to their gods, and was, therefore, oftenest chosen as the medium of communication.

The worship of these islanders consisted in prayers, offerings, and sacrifices; their offerings consisted of every thing which they held to be valuable. Their sacrifices consisted, but too often, of human victims, who were either captives taken in war, or persons of their own community, who, having rendered themselves obnoxious to the chiefs or priests, were marked out and kidnapped, when the occasion called for such sacrifices; this was either at the commencement of a war, at great national festivals, during the illness of their rulers, or on the erection of their temples.

The Polynesians had likewise their oracles and auguries, very similar to what we read of among the Greeks and Romans, and were particularly addicted to divination and sorcery of every kind.

These things are described, not as *what is*, but *what was*; because, although they are still practised, yet, from the growing influence of Christianity, there is every reason to hope that the total downfall of idolatry in those parts is not very distant.

Considering the affinity which their scheme of mythology bears to that of the Hindoos and Asiatics generally, it is not surprising to find that they have traditions respecting the creation of man and the deluge; but for the want of every kind of record, the accuracy of their accounts is less to be relied on than that of those already mentioned.

The MANTIS, which was, if it be not now, the god of the Hottentots, is, as is well known, an insect, one species of which is apt to assume a praying attitude, and, on that account, has acquired the epithet of the "Praying Mantis."

Its general name "Mantis," from a Greek word, signifying a soothsayer, was given to it probably for the same reason. The veneration in which this insect was held by the natives of Southern Africa was such, that they would fall down on their knees, and pray to it with extraordinary fervour; and if, by any accident, they killed any one of them, they expected to be unfortunate for the rest of their lives.



### CONCLUSION.

It will be obvious to the reader of the foregoing sheets, how much mythologists are indebted to the Bible for the subject matter of their fictions. At the same time it is not to be expected to find anything like consistency and order in their fables. It is only in a partial degree that coincidences between truth and falsehood can be discovered, in the midst of all the trash which is confusedly and wantonly put together. The inventors of these tales gave an unrestrained loose to their imaginations, and were, it should seem, never better pleased than when they could most effectually disguise and pervert the truth. Hence it is that we find in their stories, persons and events brought together in connexion, which, as narrated in the Bible, are the most remote from each other. Thus, for example, the legends respecting Bacchus, contain circumstances that relate to Nimrod, Noah, and Moses; and what is related of Moses may be found scattered in the fables respecting Jupiter, Bacchus, and others. And as to the patriarch Noah, every scheme of mythology abounds with allusions, in different parts, to the circumstances of his life and character.

It must be borne in mind that the fictions of mythology were not invented in ignorance of divine truth, but with a wilful intention to pervert it; not made only by men of profligate lives and daring impiety, who preferred darkness to light, because their deeds were evil, but by men of refinement and cultivation, from the oppositions of "science, falsely so called;" not made, as some are pleased to think, by priests only, for interested purposes, but by poets and philosophers

among the laity, who, careless of truth or falsehood, were pleased with nothing but their own corrupt imaginations and vain conceits.

As the same causes naturally produce the same effects, the misuse of the Bible is not confined to those who did not admit its authority, but believers in divine revelation have, in all ages, contributed to its corruption; the Jews, by their absurd Talmudical traditions,—the Mahometans, by the daring imposture of their leader,—and the Christians by their fanciful speculations.

## QUESTIONS.

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### INTRODUCTION.

WHAT is the meaning of the word *Mythology*?

What is the meaning of the word *Idolatry*? When did idolatry first begin to prevail? What examples of idolatry are mentioned in Scripture? What is the principal cause of idolatry? Were the objects of worship grand or not? Enumerate some of these objects.

Why were men exalted to the rank of gods? Who was first deified? By whom?

To whom has the study of mythology been chiefly interesting? To whom ought it to be so? And why?

What history is proved by fables to be true? What events of the Bible are to be traced in those fables? What persons are alluded to in those fables?

### CHAP. I.—GRECIAN AND ROMAN MYTHOLOGY.

From whom did the Greeks borrow their mythology? By whom was it introduced into Greece? What matters did they borrow?

What had the Greeks and Romans in common? In what did they differ? And why?

From whom did the Etrurians get their mythology?

From whom did the Romans borrow many of their fables? And when?

Into how many classes are the gods of the Greeks and Romans divided? .

What is understood by the superior gods? Why called *Select*? Why *Consentes*? How many are they? Over what times are they supposed to preside?

What deities are to be added? Why called *Celestial, Terrestrial, &c.*

What were the inferior gods? What the third class?

Who are the *Novensiles*?

What of the moral virtues deified?

CHAP. II.—CHAOS AND THE CREATION.

- Who was Chaos? Who were his supposed children?  
 Who was Tellus? Who her supposed son? Whom did she marry?  
 Of whom were Tellus and Cœlum the parents?  
 Who sprang from the union of Erebus and Nox?  
 What preceded the creation, according to Hesiod? With whose account does this agree?  
 How do Hesiod and Moses agree as to the abyss? How as to the darkness? How does Hesiod speak of the stars? How represented in the Bible?  
 What of the mountains and seas of Hesiod? What does Moses say of them?  
 What does Hesiod mean by Tellus and Cœlum? How is this represented in the Mosaic account?  
 From whom did the Romans borrow their account of the creation?  
 How does Ovid describe the chaos?  
 Who were the first settlers in Italy?  
 What time, according to the fabulous account, was taken in the creation of the world? By whom is this account given? In what does this account agree with the Mosaic account?

CHAP. III.—SATURN.

- Who were the supposed parents of Saturn? Who the brothers?  
 Who the sisters?  
 Who was Titan? To whom did he yield his right?  
 Whom did Saturn devour? Were any of his children saved?  
 And how?  
 What does the stone in the fable allude to?  
 How did Titan proceed against Saturn? Who released Saturn from Tartarus?  
 Why did Jupiter rebel against his father?  
 By whom was Saturn received in Italy? And how?  
 How were Saturn and Janus represented on coins?  
 What happened under the reign of Saturn?  
 How was Italy anciently called? And after whom? So the Capitoline Hill? So the festival?  
 How is Saturn sometimes represented? What sort of a god was he esteemed to be? How did they sacrifice to him?

CHAP. IV.—SATURN (*continued*).

- What is the derivation of the Latin name *Saturnus*? What does the Greek name *Chronos* mean? How is the fable of his devouring his children explained? Why is he sometimes represented with chains? What are his usual representations? What do the legends of Saturn allude to?  
 What was considered to be the *Golden Age*?  
 What the *Silver Age*?  
 What the *Brazen Age*?  
 What the *Iron Age*?

What do these four ages represent ?

Why is Saturn supposed to be Adam? And why Nimrod? In what does Saturn agree with Noah, as to language? In what as to his sons?

What of Ham? Of Japhet? Of Shem?

What as to planting vineyards?

What of a ship?

#### CHAP. V.—CYBELE.

Who was Cybele? What were her other names? How were sacrifices to her performed? What trees were sacred to her? Who were her priests? How is she usually represented? Where did her worship first commence? When was she first known in Italy? What fable is told of her arrival at Rome? With what deity is she often confounded?

#### CHAP. VI.—AURORA.

Who was she the daughter of, according to Hesiod? Who was she the harbinger of? And how is she described by the poets? Who was her husband? What children had they? Who was she the mother of by Tithonus? What became of this Tithonus?

What of Memnon? What birds were called after him? What of his statue?

Why did the Romans give her the name of *Aurora*, and the Greeks that of *Eous*?

#### CHAP. VII.—JUPITER.

Were there more than one deity of this name? To whom are the attributes ascribed? When did Jupiter ascend the throne? What happened after? In what wars was he engaged? What division of the universe did he make? With whom? Who are made to be his attendants? What birth-places have been assigned to him? And what nurses?

What was the horn of plenty?

How many wives are assigned to him? And children? How is he represented? What does the *sceptre* import? What the *eagle*? What is remarkable of his statues? In what character have artists represented him?

#### CHAP. VIII.—JUPITER (*continued*).

What appellations have been given to Jupiter? State the reasons for the principal? What was he called by distinction?

What character of Jupiter is illustrated by anecdotes? What of Lycaon? What of Philemon and Baucis? What allusion is there here to the Bible?

Under what names was Jupiter worshipped? By the Greeks? By the Babylonians? In Libya? In Egypt? In Ethiopia? In Phœnicia? Among the Sydouians? At Gaza? By the Romans?

What does the rebellion of the giants remind us of? What of the deluge? What of the division of the world? What of Jupiter Ammon?

CHAP. IX.—JUNO.

Who is Juno made to be? And what birth-place assigned to her? Whom had she as attendants? What was the office of Iris?

In what manner is Juno represented? When as a matron? What holding in her hands? What is remarkable of her worship? At Argos, at Corinth, and Olympia? At Rome? What appellations are given? The reasons for the most important? How is she commonly described? As the wife of Jupiter, what of her? In the Trojan war, how did she act? What does her Latin name denote? What is her Greek name? Why given? What are said to be her children?

What of *Hebe*, her daughter? How represented?

CHAP. X.—NEPTUNE.

How is he described? What is said of him at the war with the giants? Also in the division of the universe? In what conspiracy is he said to have been engaged? And what was the consequence? In what controversy also was he engaged? Who is made to be the victor? And why? What wives are assigned to him? Who was *Amphitrite*?

Why is the dolphin said to have been placed among the constellations?

What children are attributed to him? How is he usually represented? What of his trident? What of the Sea-nymphs and Tritons? Where was he most honoured?

What of the promontory of *Tænarium*?

What games were consecrated to him? At Corinth, where? At Rome, what called? How celebrated? What victims were offered to him? What part in particular? What appellations were given to him? And why?

What was a horse the symbol of?

Who is Neptune supposed to represent? What is his Latin name? How derived? What his Greek name, and the derivation?

CHAP. XI.—PLUTO.

How is Pluto described? What portion allotted to him? And why? Where are the Infernal Regions supposed to have lain?

What office is assigned to Pluto? And what power? How is he usually represented? What of the *key*, and the *three-headed dog*? What of his *helmet*? By whom worn? And his chariot and horses? How is he said to have procured a wife? How is she called in Latin? How in Greek? How is she represented? What is sacrificed to her?

What does the Greek and Latin name of Pluto denote? From whom is he to be distinguished? What are his appellations? And the reasons for the principal of them? To whom of the patriarchs does he bear the greatest resemblance?

## CHAP. XII.—CERES.

How is Ceres described? And her children? What did she bring forth instead of a daughter? What of her son *Plutus*?

What is Ceres made to be the goddess of?

What is related of Triptolemus?

How is she commonly represented? What of the corn? And the lighted torch? What is she said to have done when she missed her daughter Proserpine?

In what manner is Jupiter said to have complied with her request?

What is understood by the fable? What of her carrying poppies?

What were the principal festivals in honour of her? What is her Latin name, and its derivation? What the Greek name, and the derivation? What appellations had she?

## CHAP. XIII.—VESTA THE YOUNGER.

How is this goddess described? And from whom distinguished? What is she fabled to have obtained from her brother Jupiter? How was she honoured by the Romans? How did they keep the sacred fire? What was the consequence of its being extinguished by accident? And how was it renewed?

Who were the Vestals? How many? What laws and punishments were they subject to? By what privileges were they distinguished?

Why was Vesta considered to be the goddess of fire? When had she statues and when not? Was she a Roman or Grecian deity? And what her origin? And how worshipped by the Greeks?

## CHAP. XIV.—MINERVA:

What is the fable of Minerva's divinity and origin? And how many goddesses of the name? How is she commonly represented? What of her buckler? And her shield? What birds are sacred to her? And what plants and animals? What is her Latin name and its derivation? And her Greek name? What appellations had she? And what festivals celebrated in honour of her? From whom did the Greeks borrow the idea of this goddess?

## CHAP. XV.—MARS.

How is this god described? And by whom fabled to have been nursed? How usually represented? With what attendants? And who his charioteer?

Who is *Bellona*? How called in the Greek? And why? What of her priests?

Of whom is Mars made the father? What is he called among the Romans? And what are they called after him? What is his Latin and Greek name? And what the derivation of the same? How is he called by other people?



CHAP. XVI.—LATONA.

Whose daughter is Latona described to be? And of whom the mother? How is she said to have been treated by Juno? How did she escape? And whither?

What is related of the island of Delos, in relation to her? What was thought of it afterwards by the ancients?

Who is said to have compared herself with Latona? And what was the consequence of her so doing? Did she resent any other affronts towards herself?

What is the derivation?

What is the story of the floating island borrowed from? What is supposed to be represented by it?

CHAP. XVII.—APOLLO.

How many Apollos were there among the ancients? Which is the Apollo by distinction? What was the distinction between Apollo and the sun? By what other name called? By whom are Apollo and the sun reckoned as one deity? What were the attributes of Apollo? Did these attributes refer to the sun? What animals were sacred to him? What plants? What exploits are ascribed to him? As to destroying the Cyclops? And the consequences to himself? As to raising the walls of what city? As to killing the serpent Python? As to Midas king of Phrygia? Who are supposed to have been his children?

What is related of Phaëton?

CHAP. XVIII.—APOLLO (*continued*).

What was the worship of Apollo? What his temples? His festivals? The sacrifices to him by young men and maidens, what? What is the derivation of the name? How is he usually represented? In his three-fold character? With what animals? What is the finest production of art by which he is represented? What does the Apollo of the Greeks answer to?

CHAP. XIX.—DIANA.

How is she described? What different characters had she? On earth? In heaven? And in the Infernal Regions? What is she supposed to have obtained from Jupiter? And what sort of life to have led? When is she said to have left off hunting? And what did the ancients do under this belief? What appellations were given to her? And for what reasons?

What is the story of Iphigenia? From what part of the Bible is this borrowed?

What was the most famous temple dedicated to her? What is remarkable of Diana as Hecate? What of her Latin and Greek names, and their derivation—*Diana*? *Luna*? *Hecate*?

## CHAP. XX.—MERCURY.

How many deities were there of this name? Which was the most famous? What offices were assigned to him? As messenger of the gods? As servant of the gods? As attendant upon the dead? What arts are ascribed to him? As to commerce? Thieving? Wrestling? &c. What was he esteemed by the Greeks and Romans? What of his statues? Where did they place them? What sacrifices were offered to him? And when? What festivals were celebrated to him? How many temples had he at Rome? How is he usually represented? What is his Latin name? What his Greek name? And what their derivation?

## CHAP. XXI.—BACCHUS.

Who is the celebrated god of this name? What are the fables of his birth and education? What exploits are ascribed to him? What appellations given to him? What festivals celebrated to him? What victims agreeable to him? What trees sacred to him? What temples erected to him?

CHAP. XXII.—BACCHUS (*continued*).

What is the character given of Bacchus? What is ascribed to him? What are the representations of him? In what character is he mostly depicted? How are the representations of him explained?

By whom was Bacchus, as the god of wine, first conceived? As a conqueror, by whom? What of his names? What legends respecting Bacchus are taken from the Bible? As to his wrestling? As to an ark, sacred to him? As to his name? And being a law-giver? And his appellation? As to his being shut up in an ark? As to the serpents and dog? As to the water from the rock? As to the drying up rivers? As to his ivy-stick? As to the darkness?

## CHAP. XXIII.—VULCAN.

Who was the Vulcan most known? How is he described? What is fabled respecting his expulsion from heaven? And the island Lemnos? What residence is assigned to him? What employment? What skill? Who is he said to have married? What festivals were celebrated to him? What sacrifices to him? What appellations of him? Who are said to have been the servants of Vulcan? How is he usually represented? How are his Latin and Greek names derived? And his mythology, from what sources?

## CHAP. XXIV.—VENUS.

Who is the celebrated Venus? What is said to be her origin? What the circumstances attending her birth? Whither carried? And by whom? How attended? And how received? What is she made the goddess of?

How is Cupid described?

What is the story of Pyramus and Thisbe?

What temples had this goddess? And where? What sacrifices were offered to her? What birds sacred to her? What appellations given to her? What the derivation of her Latin and Greek names? How is she represented? By whom attended? What of her cestus?

CHAP. XXV.—THE GRACES.

How many of the Graces? Their general name, and their particular names? How described? *Aglaiā? Thalia? Euphrosyne?* How represented? The reasons for such representation? What were the first images of them? What afterwards? In what temple? What temple was first dedicated to them? What festivals celebrated to them? When invoked? And how? By whom were these deities first conceived? By whom afterwards adopted?

CHAP. XXVI.—THE MUSES.

How many of the Muses? The supposed daughters of whom? And born, where? What were their particular names and attributes? Of *Calliope? Clio? Erato? Thalia? Melpomene? Terpsichore? Euterpe? Polyhymnia? Urania?* What their general names? And how represented? And where?

From whom did the Greeks, as is supposed, borrow their idea of these deities?

CHAP. XXVII.—FURIES AND FATES.

Whose daughters are the *Furies* said to be? How many of them? What are their general names? And what their particular names? *Alecto? Megæra? Tisiphone?* How were they represented by the Greeks? And what were the sentiments of the Greeks towards them? Who dedicated a temple to them? And where? What of their temple at Athens? And their priests? Where were they highly honoured? What were their priestesses called? And what of their sacrifices?

How many of the *Fates* were there? What their general names? And why so called? How are they described? What their particular names? And why so called?

How are the *Fates* represented generally? *Clotho? Lachesis? Atropos?*

CHAP. XXVIII.—NOX, MORS, AND SOMNUS.

Whose daughter is *Nox* represented to be? And what does Orpheus ascribe to her? What were the supposed offspring of *Nox*? And what the sacrifices to her?

How is *Mors* described? What did her supposed mother for her? And why no rites performed to her?

What is *Somnus* said to be? How represented?

## CHAP. XXIX.—THEMIS, ASTRÆA, AND NEMESIS.

What does *Themis* imply? Who are her supposed parents? And what her character? Of whom was she the supposed wife? And who her children? What of the *Horæ*?

What is *Themis* called by *Eusebius*? And why?

How is *Astræa* described? What became of her when she left the earth?

Whose daughter is *Nemesis* said to be? And what her office?

## CHAP. XXX.—DISCORD AND MOMUS.

Whose children are these deities described to be?

How does *Homer* describe *Discord*? How is she represented? Why did the ancients offer up prayers to her?

What of *Momus*? What character is assigned to him? How did he show his temper in deciding between *Neptune*, *Minerva*, and *Vulcan*?

## CHAP. XXXI.—RURAL DEITIES. !

What deities are included under this head?

What of *Pan*? What was he famous for? When is he said to have assisted *Jupiter*? What terrors is he said to have occasioned? And when? What country is said to have derived its name from him? How is he commonly represented? What do the poets ascribe to him? From whom is this deity supposed to be borrowed? What does he bear a resemblance to? What tale is related of his death? What is understood by this tale?

Who was *Pales*, in the Roman mythology? And what festival celebrated in honour of her?

CHAP. XXXII.—RURAL DEITIES (*continued*).

What of *Sylvanus*? What of *Silenus*? How is he represented? What is understood by the legends respecting him? In what points is he made to resemble our Saviour?

What of the *Satyrs* and *Fauns*? What of *Priapus*, *Aristæus*, and *Terminus*? What were the statues of this last deity? How were they esteemed by the Romans?

Who was *Flora*? To whom said to be married? From whom did the Romans derive this deity? How is she represented?

Why is *Vertumnus* so called? What was he the god of, in the Roman mythology?

What was *Pomona* the goddess of? What of the *Dryads* and *Hama-dryads*?

## CHAP. XXXIII.—MARINE DEITIES.

Who were reckoned among the Marine Deities?

What of *Nereus*? Of *Triton*? Of *Proteus*? How is this last particularly distinguished?

How are the Sirens described? How many in number? Changed into what form? And why? Who are the Sea-Nymphs said to be? What of *Achelous*? And his horn?

CHAP. XXXIV.—GODS OF THE WINDS.

What is the genealogy of these gods? How are they represented at Athens? Under what names, and by what description? Of *Boreas*? *Cæcias*? *Apeliotes*? *Eurus*? *Notus*? *Libs*? *Zephyrus*? *Sciron*?

What is placed on the top of the temple?

How is *Æolus* described? Where is he feigned to have resided? Where to have confined the winds?

From whom did the Greeks borrow the worship of the winds?

CHAP. XXXV.—DOMESTIC DEITIES.

What are comprehended under these deities?

What of the *Penates*? From whom did the Romans derive them? How many orders of them? What is the name of the first order? Of the second? Of the third? What was sacred to the *Penates*? How were they represented? What were they the same as?

What were the *Lares*? How were they distinguished? What of the private *Lares*? Of the *Præstites*. Of the *Compitales*? Of the *Urbani*? Of the *Rurales*? Of the *Marini*? What sacrifices were offered to them?

What were the *Manes* supposed to be? And what their office?

What of the *Lemures* or *Larvæ*? How are the same distinguished?

What was understood by the *Genius* or *Dæmon*? What sacrifices were offered to them?

What were the Nuptial Deities? How many presided over every marriage? Who was *Hymenæus*?

What deities presided over families, among the Romans? Who was *Libitina*?

CHAP. XXXVI.—HEROES AND DEMIGODS.

Who was *Hercules*? What of his birth? What story is told of him in his cradle? What of his twelve labours? Of the Nemæan lion? Of the Hydra? Of the Erymanthean boar? Of the hind *Cenoe*? Of the Stymphalides? Of the Augean stable? Of the Cretan bull? Of the mares of Diomedes? Of Hippolite? Of the oxen of Geryon? Of the dragon? Of Cerberus? How did he deliver Hesione?

What person mentioned in the Bible is Hercules most like?

What of the origin and name of Hercules? Which is the finest representation of this hero?

CHAP. XXXVII.—DEMIGODS AND HEROES (*continued*).

What is related of *Janus*? Who is he supposed to have been, How he is painted, and why? By what epithets is he described?

What of *Clavijer*? What of *Janitor*? What of the key? What appellations had he? And why?

CHAP. XXXVIII.—DEMIGODS AND HEROES (*continued*).

What of *Inachus*? What of the fable of *Io*? What of the deluge in his days?

Who was *Argus*? What befel him?

What is remarkable of *Castor* and *Pollux*? Which was immortal, and which mortal? What did Pollux obtain for his brother? How are they represented?

What was *Æsculapius* the god of? Where was he particularly worshipped? And under what figure? What does this allude to in the Bible? Who was the Greek deity of this name?

CHAP. XXXIX.—DEMIGODS AND HEROES (*continued*).

Who was *Perseus* the son of? What became of him and his mother? Whom did Perseus slay? What was the property of Medusa's head? Whom did Perseus kill accidentally? What allusions does his story contain?

What of *Amphitryon*? What fable connected with him and Jupiter was drawn from the Bible?

CHAP. XL.—DEMIGODS AND HEROES (*continued*).

Who is *Prometheus* said to have been? What is fabled of him? What is Jupiter said to have done in resentment? What was the name of the woman? What was given to Pandora?

Who was *Epimetheus*? What does the story allude to?

What of *Deucalion*? What is related of him?

What of the deluge?

CHAP. XLI.—DEMIGODS AND HEROES (*continued*).

Who was *Atlas*? What of his daughter by his wife *Pleione*? And by his wife *Æthra*?

What of *Hesperus*? What became of him? Who were his daughters? In what garden were they placed? And for what purpose? In allusion to what in the Bible?

CHAP. XLII.—DEMIGODS AND HEROES (*continued*).

What of *Orpheus*? What is fabled of him and his wife *Eurydice*? In allusion to what in the Bible? What became of him?

What is *Amphion* famous for? Whom did he marry? What befel him?

What was *Arion* said to be skilled in? What story is told of him?

CHAP. XLIII.—DEMIGODS AND HEROES (*continued*).

Who was *Theseus*? What was he celebrated for? What was his adventure with *Procrustes*? What as to the *Minotaur*? By whose assistance did he succeed in this last exploit? What befel his father?

What of *Bellerophon*? Whither did he fly? What expedition was he engaged in? By whose aid did he succeed? What events of the Bible are to be found in his story?

CHAP. XLIV.—DEMIGODS AND HEROES (*continued*).

Whose supposed son was *Minos*? What his office? What story is told on his invasion of Attica? In allusion to what in the Bible? What person in Scripture is represented by him?

Who were the other two Judges of Hell?

What is remarkable of *Cadmus*?

What is the story of *Œdipus*? And the *Sphinx*? What riddle did she propose to him?

CHAP. XLV.—DEMIGODS AND HEROES (*continued*).

What is related of *Pelops*? Of *Tantalus*? Of *Œnomaus*? Of *Niobe*? Of *Agamemnon*? Of *Atreus*? What legend taken from the Bible is related in regard to him?

What of *Achilles*? Of *Ulysses*? Of *Penelope*? Of *Æneas*? Of *Romulus*?

CHAP. XLVI.—MORAL DEITIES.

What is to be understood by the Moral Deities? Who were they?

What of *Piety*? Of *Mercy*? Of *Chastity*? Of *Health*? Of *Contumely*? Of *Fortune*? Of *Silence*?

CHAP. XLVII.—INFERNAL REGIONS.

What were the supposed rivers of the Infernal Regions? What of *Acheron*? Of *Styx*? Of *Cocytus*? Of *Phlegethon*? Into how many regions does Virgil divide them? What of the first region? Of the second? Of *Erebus* and *Cerberus*? Of *Tartarus*? Who were the condemned there? What of *Elysium*? What of the river *Lethe*?

What circumstances in the Scripture narrative form the groundwork of these fictions? Mention some of these.

CHAP. XLVIII.—ARGONAUTIC EXPEDITION.

What was the Argonautic expedition? What were they called who engaged in it? Is the Grecian story supposed to be founded on any reality? From whom was it borrowed? What does the whole refer to?

CHAP. XLIX. L. LI. LII. LIII.—EGYPTIAN MYTHOLOGY.

Who were the first gods of the Egyptians?

What of *Phtha*? Of *Cneph*? Of *Neith*? Of *Athor*?

What deities were afterwards worshipped by the Egyptians?

Who was *Osiris* the prototype of? Under what form was he supposed to reappear?

Who was *Isis* the prototype of? What of *Typhon*? What do the legends of Osiris, Isis and Typhon refer to in the Scriptures?

What of *Nephtys*? Of *Horus*? Of *Bubastis*? Of *Buto*? Of *Harpocrates*? Of *Anubis*? Of *Mendes*? Of *Serapis*? Of *Thoth*? Of *Nilus*? Of *Canopus*?

What were the two remarkable features in the mythology of the Egyptians? What quadrupeds were objects of worship? What birds? What reptiles? What insects? What fishes? What plants? What minerals? To what animals did they pay extraordinary honours? What of the *Apis*? Of the *Mnevis*? What of the burial of their sacred animals?

What of the Egyptian *Teraphim*?

#### CHAP. LIV.—CHALDEAN AND BABYLONIAN MYTHOLOGY.

Who was *Oannes*? What does the legend respecting him refer to? What were the particular objects of worship among the Chaldæans? What were the two principal deities of the Babylonians? What kings were called after *Baal*? What of *Merodach*? Of *Nebo*? Of *Alytta*?

#### CHAP. LV.—SYRIAN AND PHœNICIAN MYTHOLOGY.

Where was *Baal* particularly worshipped? And under what names? What of *Baal Berith*? Of *Baal-Gad*? Of *Baal-Peor*? Of *Baal-Semen*? Of *Baal-Zebub*? Of *Rimmon*? Of *Adad*? Of *Elagabalus*? Of *Aglibolus*? Of *Malchbelus*? Of *Dagon*? Of *Derceto*? What do these two last deities refer to? What of *Marnas*? What of *Moloch*? What of *Anamalek* and *Adramalek*? What of *Mylitta*?

#### CHAP. LVI.—SYRIAN AND PHœNICIAN MYTHOLOGY (*continued*).

What were the two principal deities of Phœnicia? What is understood by *Adonis*? What is *Astarte* the prototype of? What did the festival in honour of *Adonis* commemorate? From what mysteries is it supposed to have been borrowed?

What were the *Cabiri*? What Grecian festivals are supposed to have been borrowed from the Cabiric or Samothracian mysteries?

What is *Astarte* called in Scripture?

What of *Melcartus*?

#### CHAP. LVII. LVIII. LIX.—HINDOO MYTHOLOGY AND BUDDHISM.

What does the Hindoo mythology consist of? What of *Brahm*? What of *Brahma*, *Vishnou*, and *Seeva*? What is the legend respecting them supposed to be borrowed from?

What is the Hindoo legend of the Creation?

What of the avatars of *Vishnou*? What does the first avatar refer to? Who were the consorts of these three deities? What of *Saraswati*? Of *Laksmi*? Of *Parvati*? What sprung from the union of these deities? What of *Kartikya*? Of *Camac*? Of the *Rishtis* or *Menus*? Particularly the first and seventh? What of the *Surns*? Of the *Asoors*? Of the *Apsaras*? Of *Creishna*? Of *Juggernaut*? Of *Ganesa*?

In what point did the Hindoo and Grecian mythology correspond?

What of *Buddha*? Where was *Buddha* worshipped? What legend of him among the Singalese? What temples are erected to him among the Burmese? Under what character is *Buddha* worshipped in Thibet?



## CHAP. LX.—CHINESE AND JAPANESE MYTHOLOGY.

Under what name is Buddha worshipped in China? What allusions do the legends of *Fo* contain to the Bible?

What of the tans or altars of the Chinese? Who offers sacrifices among them?

Have the Chinese in general any form of worship? What idols have they? What of *Shin-Men*? Of *Lui-Shin*? Of *Hui-Fang*? Of the *Poosa*? To what moral attributes do they erect statues?

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