



*Frontispiece.*



THE  
**PANTHEON:**  
OR,  
FABULOUS HISTORY  
OF THE  
**HEATHEN GODS,**  
GODDESSES, HEROES, &c.

Explained in a Manner entirely new;  
And rendered much more useful than any hitherto published.

ADORNED WITH  
FIGURES from ancient PAINTINGS, MEDALS, and GEMS,  
for the USE of those who would understand HISTORY,  
POETRY, PAINTING, STATUARY, COINS, MEDALS, &c.

WITH  
A DISSERTATION on the THEOLOGY and MYTHOLOGY of  
the HEATHENS, from the WRITINGS of MOSES, the  
ÆGYPTIAN, GRÆCIAN, ROMAN, and EASTERN  
HISTORIANS, PHILOSOPHERS, POETS, &c.

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BY SAMUEL BOYSE, A.M.

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WITH  
AN APPENDIX,  
Treating of their ASTROLOGY, PRODIGIES, AUGURIES,  
AUSPICES, ORACLES, &c. in which the Origin of each  
is pointed out; and an HISTORICAL ACCOUNT of  
the Rise of ALTARS, SACRED GROVES,  
PRIESTS, and TEMPLES.

BY WILLIAM COOKE, A.M.  
Late Rector of Oldbury, Vicar of Enford, Chaplain to the  
Earl of Suffolk, and Author of the Medallic History  
of Imperial Rome, 2 vols. in 4to.

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THE SEVENTH EDITION.

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TO WHICH IS NOW FIRST ADDED,  
A further ILLUSTRATION of the DII MAJORES of the  
ROMANS, particularly adapted to the CLASSICS.

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1792

W A N T I N G

FOR THE HISTORY

OF THE

WORLD

AND

THE

PEOPLE

OF

THE

PAST

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THE

FUTURE

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TO HIS GRACE  
H E N R Y,  
DUKE OF BEAUFORT.

MAY IT PLEASE YOUR GRACE,

IT has been long objected to the modern method of education, that so great and valuable a part of youth is spent amidst the ruins of Idolatry; whence an early taint and corruption (hard to be got over) both in principles and morals, has sometimes ensued. Indeed the Heathen Theology is so interwoven with the writings of the ancients, and makes so large a part of classical learning especially, as to be utterly inseparable from it. He, therefore, who shall effectually divest it of the marvellous, leaving it rational and accountable, and,  
at

at the same time, make the whole subservient to the cause of virtue and true religion, will be allowed to have rendered an acceptable service to mankind.

Such was the attempt of the ingenious author of this work. It must be admitted, that he has in great part succeeded. Had he lived to revise it carefully, and to prepare it for another edition, all foreign assistance had probably been needless. As it is, what seemed wanting, or the effect of inadvertency and error, I have endeavoured to supply and amend.

Having thus done what I could for this adopted offspring, it is time that I recommend it to a better and more able benefactor, whose further support may be of use towards its settlement in the world. And my acquaintance with the goodness of your GRACE'S spirit on  
many

many occasions, leaves me no room to doubt, that you will take this orphan also into your protection.

Indebted to your GRACE's illustrious house for all that I am, thither every grateful consideration is wont to direct my views and affections. An apprehension which then struck me, that such a performance might be particularly serviceable to your GRACE, first inclined me to listen to the overtures which were made for preparing another and more complete edition of this work; against which my little leisure, from other important avocations, had else determined me. When, therefore, I sat down to examine the contents of it, and saw evidently the general usefulness of the design, I could withhold no longer the little assistance which I was capable of giving. Your GRACE's name will bring it to the public test. If then it shall appear in some sort to answer the intent,

and be possessed of intrinsic worth enough to save it, I shall find my great and leading expectation answered in the same degree ; which was, that it might be improved into something agreeable and useful to your GRACE; an end, which will ever principally command the attention of

May it please your GRACE,

Your GRACE's most dutiful,

And devoted humble Servant,

WILLIAM COOKE.

THE

## T H E

# P R E F A C E.

**W**E have here no design to raise the reputation of this work, by depreciating the many others that have already been published on this subject; it is sufficient for us to say, that we have followed a plan entirely new, and, at the same time, such an one as appeared to us much more useful, more rational, and less dry than any that has gone before it.

As all works of this kind must necessarily consist of materials collected from other authors, no expence, no labour has been spared; the most celebrated works on this subject have been consulted and compared with each other, and it has frequently happened, that scattered hints, widely dispersed, have served to clear up the most difficult and intricate meanings, to a degree of demonstration; but amongst all the authors to which we have had recourse, we must here particularly acknowledge the great advantage we have received from that ingenious gentleman, the Abbe Pluche, in his history of the heavens.

But

But as that learned and valuable writer seems now and then to have carried matters a little too far, the reader will find less use made of him than in the first edition. We have been careful to allow all things to evidence and reason; but as little as might be to conjecture. We have also received some useful hints from the Abbe Banier's mythology. But it behoves us especially, to acknowledge the great service which we have received from the writings of the learned Bochart, Pignorius, Casalius, Kircher, Linsius, Montfauçon, and others, who have professed to treat of the Phœnician, Egyptian, Greek, and Roman antiquities.

Some acquaintance with the heathen gods and the ancient fables, is a necessary branch of polite learning, as without this it is impossible to obtain a competent knowledge of the Classics; impossible to form a judgment of antique medals, statues, or paintings; or even to understand the performances of the moderns in these polite arts.

Hence these studies have been generally esteemed necessary for the improvement of youth; but in works of this kind, sufficient care has not been taken to unfold the origin of the heathen gods, which has generally been mistaken. Some imagining that they had been kings and princes; others, that they were the various parts of nature; and others, that they were the patriarchs and heroes of the Jewish nation. But each of these have been found equally contrary to truth, when applied to the pagan theology, though some of the fables have been embellished with many circumstances related in the Mosaic history. In  
works

works of this kind, no care has hitherto been taken to give the least intimation of abundance of circumstances necessary to be known; and a person reads the history of the gods without finding any thing added, that can help him to unravel the mysteries he meets with in every page, or to entertain the least idea of the religion of their worshippers.

The Greeks were entirely ignorant as to the origin of their gods, and incapable of transmitting their history to posterity. Herodotus informs us, that the gods of the Greeks were originally brought from Egypt and Phœnicia, where they had been the objects of religious worship before any colonies from these countries settled in Greece. We ought then to search in Egypt and Phœnicia for the origin of the gods; for the gods whose worship was chiefly promoted by the Egyptians, and carried by the Phœnicians over all the coasts of the world then known. The first Egyptians, unacquainted with letters, gave all the informations to the people, all the rules of their conduct, by erecting figures, easily understood, and which served as rules and orders necessary to regulate their behaviour, and as advertisements to provide for their own safety. A very few figures diversified by what they held in their hands, or carried on their heads, were sufficient for this purpose. These were ingenious contrivances, and, such as were absolutely necessary in a country, were the least mistake in point of time was sufficient to ruin all their affairs.

But

But these Egyptian symbols, giving way to the easy method of reaping instruction from the use of letters, which were afterwards introduced, soon became obsolete, and the memory of some particular virtues still remaining, they were revered as the images or representations of superior and friendly beings, who had frequently delivered them from impending dangers, and soon were worshipped as the gods of their fathers. Their histories were wrote in verse, and embellished with fictions founded on ancient traditions. The priests of different countries increased the delusion; they had read the Mosaic history, or at least, had heard that the sons of God had conversation with the daughters of men, and from hence, influenced by lust or avarice, cloaked their own debaucheries, and sometimes those of princes and great men, under those of a god; and the poets, whenever a princess failed in point of modesty, had recourse to the same method, in order to shelter her reputation from vulgar censure. By this means the deities in after times were said to live in various countries, and even in far distant ages. Thus there became three hundred Jupiters, an opinion derived from there being a number of places in which, in different ages, Jupiter was said to have lived, reigned, and performed some extraordinary actions, which ancient fables, the fictions of the poets, and the artifices of the priests had rendered famous. But notwithstanding all these fables, Jupiter was always acknowledged by the wisest heathens to be impeccable, immortal, the author of life, the universal creator, and the fountain of goodness.

This



This scheme is here carried on and explained with respect to each heathen deity, and added to the common histories and fables of the gods and goddesses.

In the short Dissertation on the Theology of the Ancients, we have shewn the rise of idolatry, and its connection with the ancient symbols. We have there exhibited the sentiments of the Pagans with regard to the unity of the deity, and the perfections they ascribe to him, from the concurrent testimony of the philosophers in various ages, amongst the Egyptians, Greeks and Romans. And the whole is concluded with a short account of the progress of idolatry.

In the Dissertation on the Mythology of the Ancients, we have endeavoured to account for the rise of a variety of fables from the licence of poetry, embellishing the common incidents of life, by personating inanimate beings, introducing fictitious characters, and supernatural agents. We have given the history of the creation of the world, the state of innocence, the fall of man, the universal deluge, &c. according to the traditions of different nations, and the opinions of the poets and most eminent philosophers, and compared them with the account given by Moses. In short, we have here given a view of their religious, as well as moral sentiments.

To the whole is added, by way of Appendix, a rational account of the various superstitious observances of astrology, and the manner by which influences and powers became ascribed to the  
signs

signs and planets; of prodigies, auguries, the auspices and oracles; of altars, sacred groves, and sacrifices; of priests and temples, &c. In which the origin of each is pointed out, and the whole interspersed with such moral reflections, as have a tendency to preserve the minds of youth from the infection of superstitious follies, and to give them such fundamental principles, as may be of the greatest service in helping them to form just ideas of the manners, principles, and conduct of the heathen nations.

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THE  
THEOLOGY AND HISTORY  
OF THE  
HEATHENS,  
EXPLAINED AND ILLUSTRATED.

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CHAPTER I.

OF CHAOS.

**H**ESIOD, the first author of the fabulous system of the creation, begins his genealogy of the gods with chaos. Incapable of conceiving how something could be produced from nothing, he asserted the eternity of matter, and imagined to himself a confused mass lying in the womb of nature, which contained the principles of all beings, and which afterwards rising by degrees into order and harmony, at length produced the universe. Thus the Heathen poets endeavoured to account for the origin of the world; of which they knew so little, that it is no wonder they disguised rather than illustrated the subject in their writings. We find Virgil representing Chaos as one of the infernal deities, and Ovid, at his first setting out in the *Metamorphosis*, or transformation of the Gods, giving a very poetical picture of that disorderly state in which all the elements lay blended without order or distinction. It is easy to see, under all this confusion and perplexity, the remains

of truth; the ancient tradition of the creation being obscured with a multiplicity of images and allegories, became an inexhaustible fund for fiction to improve upon, and swelled the heathen theology into an unmeasurable compass: so that, in this sense, Chaos may indeed be properly stiled the father of the Gods.

Though it does not seem easy to give a picture, or oracular representation of Chaos, a modern painter (1) has been so bold to attempt it. Beyond the clouds, which compose the body of his piece, he has represented an immense abyss of darkness, and in the clouds an odd medley of water, earth, fire, smoke, winds, &c. But he has unluckily thrown the signs of the Zodiac into his work, and thereby spoiled his whole design.

Our great Milton in a noble and masterly manner has painted the state in which matter lay before the creation.

*On heaven'sly ground they stood, and from the shore  
They view'd the vast unmeasurable abyss  
Outrageous as a sea, dark, wasteful, wild,  
Up from the bottom turn'd by furious winds  
And surging waves, as mountains, to assault  
Heaven's height, and with the centre mix the pole.*

Book VII. l. 213.

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## C H A P II.

### OF CÆLUS AND TERRA.

**CÆLUS**, or Uranus, as he was called by the Greeks, is said to be the offspring of Gaia or Terra. This goddess had given him birth, that she might be surrounded

(1) The painter's name was Abraham Diepenbeke. He was born at Bois le Duc, and for some time studied under Peter Paul Rubens. M. Meyfens, in his book entitled *Des Images des Peintres*, gives him the character of a great artist, especially in painting on glass. The piece above mentioned has been considered by most people as a very ingenious jumble, and 'tis plain the painter himself was fond of it; for he wrote his name in the mass to complete the confusion.

rounded and covered by him, and that he might afford a mansion for the gods. She next bore Ouréa, or the mountains, the residence of the wood nymphs; and, lastly, she became the mother of Pelagus, or the ocean. After this she married her son Uranus, and had by him a numerous offspring, among whom were Oceanus, Cæus, Creus, Hyperion, Japhet, Theia, Rhea, Themis, Mnemosyne, Phœbe, Tethys, Saturn, the three cyclops, viz. Brontes, Steropes, and Arges; and the giants Cottés, Gyges, and Briareus. Terra, however, was not so strictly bound by her conjugal vow, for by Tartarus she had Typhæus, or Typhon, the great enemy of Jupiter. Cælus having, for some offence, imprisoned the cyclops, his wife, to revenge herself, incited her son Saturn, who by her assistance took the opportunity to castrate his father with an instrument she furnished him with. The blood of the wound produced the three furies, the giants and the wood nymphs. The genital parts, which fell into the sea, impregnating the waters, formed Venus, the most potent and charming of the goddesses.

According to Lactantius, Cælus was an ambitious and mighty prince, who, affecting grandeur, called himself the *son of the sky*; which title his son Saturn also assumed in his turn. But Diodorus makes Uranus the first monarch of the Atlantides, a nation inhabiting the western coast of Africa, and famous for commerce and hospitality. From his skill in astronomy, the *starry heavens* were called by his name, and for his equity and beneficence he was denominated *king of the universe*. Nor was his queen Titea less esteemed for her wisdom and goodness, which after her death procured her the honour of being deified by the name of Terra. She is represented in the same manner as Vesta, of whom we shall have occasion to speak more particularly.

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### C H A P. III.

#### OF HYPERION AND THEIA.

THEIA, or Basilea, succeeded her parents, Cælus and Terra, in the throne: she was remarkable for

her modesty and chastity; but being desirous of heirs, she married Hyperion her brother, to whom she bore Helios and Selene (the sun and moon), as also a second daughter, called Aurora (or the morning); but the brothers of Theia conspiring against her husband, caused him to be assassinated, and drowned her son Helios in the river Eridanus (2). Selene, who was extremely fond of her brother, on hearing his fate, precipitated herself from a high tower. They were both raised to the skies, and Theia, after wandering distracted, at last disappeared in a storm of thunder and lightning. After her death the conspirators divided the kingdom.

Historians say, that Hyperion was a famous astronomer, who, on account of his discovering the motions of the celestial bodies, and particularly the two great luminaries of heaven, was called the father of those planets.

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#### C H A P. IV.

##### OF OCEANUS AND TETHYS.

**T**HIS deity was one of the eldest sons of Cælus and Terra, and married his sister Tethys, besides whom he had several other wives. Each of them possessed an hundred woods and as many rivers. By Tethys he had Ephyre, who was matched to Epimetheus, and Pleione the wife of Atlas. He had several other daughters and sons, whose names it would be endless to enumerate, and indeed they are only those of the principal rivers of the world.

Two of the wives of Oceanus were Pamphyloge and Parthenope. By the first he had two daughters' Asia and Lybia; and by the last, two more called Europa and Thracia, who gave their names to the countries so denominated. He had also a daughter, called Cephyra, who educated Neptune, and three sons, viz. Triptolemus, the favourite of Ceres, Ne-reus, who presided over salt waters, and Achelous, the deity of fountains and rivers.

The

(2) This seems copied from the story of Phaeton.



AURORA & TITHONUS



OCEANUS & TETHYS



DEUCALION & PYRRA



ATLAS.





The ancients, regarded Oceanus as the father of gods and men, on account of the ocean's encompassing the earth with its waves, and because he was the principle of that radical moisture diffused through universal matter, without which, according to Thales, nothing could either be produced or subsist.

Homer makes Juno visit him at the remotest limits of the earth, and acknowledge him and Tethys as the parents of the gods, adding that she herself had been brought up under their tuition.

Oceanus was depicted with a bull's head, to represent the rage and bellowing of the ocean when agitated by storms.

## C H A P. V.

### OF AURORA AND TITHONUS.

WE have already observed, that this goddess was the youngest daughter of Hyperion and Theia.—By the Greeks she was styled *ἠώς*; and by the Latins Aurora, on account of her bright or golden colour, and the dew which attends her. Orpheus calls her the harbinger of Titan, because the dawn bespeaks the approach of the Sun; others make her the daughter of Titan and the earth. She fell in love with a beautiful youth named Cephalus, (whom some suppose to be the same with the sun) by whom she had Phaeton. She had also an amour with Orion, whom she first saw a hunting in the woods, and carried him with her to Delos. By Astreas her husband one of the Titans, she had the stars, and the four winds, Argestus, Zephyrus, Boreas, and Notus. But her greatest favourite was Tithonus, to whom she bore *Æmation* and Memnon. This young Prince she transported to Delos, thence to *Æthiopia*, and last into Heaven, where she obtained for him, from the destinies, the gift of immortality; but at the same time forgot to add youth, which alone could render the present valuable. Tithonus grew old, and so decrepid as to be rocked to sleep like an infant. His mistress, not being able to procure death, to end his misery

misery changed him into a grass hopper; an insect which by casting its skin renews its youth, and in its chirping still retains the loquacity of old age.

The historians say, that Tithonus was a great improver of astronomy, and used to ride before morning to make his observations. They add, that his vigilance and temperance were rewarded with a long life; but when the infirmities of old age came on at last, Aurora, by the help of oriental drugs, restored him to health and vigour. Thus have they done justice to the salubrity of the morning. This prince is said to have reigned in Media, where he founded the city of Susa on the river Choaspes, which became afterwards the seat of the Persian Empire.

The story of Cephalus is related differently. He was the nephew of Æolus, and had married Procris, daughter of Erichtheus, king of Athens. Aurora seeing him often early in the woods, intent on his sport, conceived a violent passion for him, and carried him with her to Heaven, where she in vain used all her arts to engage him to violate his conjugal vow. The prince, as fond of his wife as the goddess was of him, remained inexorably faithful. Aurora therefore, to undeceive him, sent him to Procris in the disguise of a merchant, to tempt her constancy by large presents: this artifice succeeded, and just when his spouse was on the point of yielding, the unhappy husband discovered himself, and Procris fled to the woods to hide her shame. But being afterwards reconciled, she made Cephalus a present of an unerring dart. A present like this increased his inclination to hunting, and proved doubly fatal to the donor. It happened the young prince, one day, wearied with his toil, sat down in the woods, and called for Aurora, or the gentle breeze, to cool him (3): this being overheard, was carried to Procris, who, though inconstant, was woman enough to be jealous: influenced by this passion, she followed her husband, and concealed herself in a thicket, where she could observe his motions. Unluckily the noise she made alarmed her husband, who thinking some wild beast lay

(3) In a capital picture, near the Hague, this goddess is represented in a golden chariot drawn by white horses winged, on her head is the morning star, and she is attended by Phœbus and the dawn.

lay concealed, discharged the infallible arrow, and pierced her to the heart.

Mr. Pope, in some lines upon a lady's fan of his own design, painted with this story, has with his wonted delicacy and judgment applied it.

*Come, gentle air! th' Æolian shepherd said,  
While Procris panted in the secret shade;  
Come, gentle air, the fairer Delia cries,  
While at her feet her swain expiring lies.  
Lo the glad gales o'er all her beauties stray,  
Breathe on her lips, and in her bosom play!  
In Delia's hand this toy is fatal found,  
Nor could that fabled dart more surely wound,  
Both gifts destructive to the givers prove;  
Alike both lovers fall by those they love.  
Yet guiltless too this bright destroyer lives,  
At random wounds, nor knows the wound she gives;  
She views the story with attentive eyes,  
And pities Procris while her lover dies.*

There is no goddess of whom we have so many beautiful descriptions in the poets as Aurora. Indeed it is no wonder they are luxuriant on this subject, as there is perhaps no theme in nature which affords such an extensive field for poetry or painting as the varied beauties of the morning, whose approach seems to exhilarate and enliven the whole animal creation.

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## C H A P. VI.

### OF ATLAS.

**A**TLAS was the son of Japetus and Clymene, and the brother of Prometheus. In the division of his father's dominions, Mauritania fell to his share, where he gave his own name to that mountain, which still bears it. As he was greatly skilled in Astronomy, he became the first inventor of the sphere, which gave rise to the fable, of his supporting the heavens on his shoulders. He had many children. Of his sons the most famous was Hesperus, (Tooke calls him his brother,

ther, p. 325) who reigned some time in Italy, which from him was called Hesperia. It is said, this prince being on mount Atlas to observe the motion of the stars, was carried away by a tempest, and, in honour to his memory, the morning star was afterwards called by his name. He left three daughters, Ægle, Arethusa, and Hesperithusa, who went by the general appellation of Hesperides, and were possessed of those famous gardens which bore golden fruit, and were guarded by the vigilance of a formidable dragon.

Atlas had seven daughters, called after his own name Atlantides, viz. Maia, Electra, Taygete, Asterope, Merope, Alcyone, and Celæno. All these were matched either to gods or heroes, by whom they left a numerous posterity. These from their mother Pleione, were also stiled Pleiades (4). Buziris, king of Egypt, carried them off by violence; but Hercules, travelling through Africa, conquered him, and delivering the Princesses, restored them to their father, who to requite his kindness taught him astronomy, whence arose the fable, of that hero's supporting the heavens for a day to ease Atlas of his toil. The Pleiades, however, endured a new persecution from Orion who pursued them five years, till Jove, prevailed on by their prayers, took them up into the heavens, where they form the constellation, which bears their name.

By Æthra, Atlas was the father of seven daughters, called Ambrosia, Endora, Pasithoe, Coronis, Plexaris, Pytho, and Tyche, who bore one common appellation of the Hyades (5). These virgins grieved so immoderately for the death of their brother Hyas, devoured by a lion, that Jupiter, out of compassion, changed them into stars, and placed them in the head of Taurus, where they still retain their grief, their rising and setting being attended with extraordinary rain. Others make these last the daughters of Lycurges, born in the isle of Naxos, and translated to the skies, for their care in the education of Bacchus, probably because these showers are of great benefit in forwarding the vintage.

According

(4) So call'd from a Greek word, which signifies sailing; because they were reckoned favourable to navigation.

(5) From the Greek verb to rain, the Latins called them *fuculæ*, from the Greek *τῆς*, or swine, because they seemed to delight in wet and dirty weather.

According to Hyginus, Atlas having assisted the giants in their war against Jupiter, was by the victorious god doomed, as a punishment, to sustain the weight of the heavens.

Ovid gives a very different account of Atlas, who, as he says, was the son of Japetus and Asia. He represents him as a powerful and wealthy monarch, proprietor of the gardens which bore golden fruit; but tells us, that being warned by the oracle of Themis, that he should suffer some great injury from a son of Jupiter, he strictly forbade all foreigners access to his court or presence. Perseus, however, had the courage to appear before him, but was ordered to retire, with strong menaces in case of disobedience. But the hero presenting his shield with the dreadful head of Medusa to him, turned him into the mountain which still bears his name.

The Abbe La Pluche has given a very clear and ingenious explication of this fable. Of all nations the Egyptians had, with the greatest assiduity, cultivated astronomy. To point out the difficulties which attend the study of this science, they represented it by an image, bearing a globe or sphere on its back, and which they called Atlas, a word signifying (6) *great toil or labour*. But the word also signifying *support* (7), the Phœnicians, led by the representation, took it in this last sense; and in their voyages to Mauritania, seeing the high mountains of that country covered with snow, and losing their tops in the clouds, gave them the name of Atlas, and so produced the fable, by which the symbol of astronomy used among the Egyptians, became a Mauritanian king, transformed into a mountain, whose head supports the heavens.

The rest of the fable is equally easy to account for. The annual inundations of the Nile obliged that people to be very exact in observing the motions of the heavenly bodies. The Hyades or Huades, took their name from the figure V which they form in

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the

(6) From Talaah, to strive, comes Atlah, toil; whence the Greeks derived their *αυτος* or labour, and the Romans *exantio*, to surmount great difficulties.

(7) From Telah, to suspend, is derived Atlah, support, whence the Greek word *ετηλ*, for column or pillar.

the head of Taurus. The Pleiades were a remarkable constellation, and of great use to the Egyptians in regulating the seasons. Hence they became the daughters of Atlas; and Orion, who rises just as they set, was called their lover. By the golden apples that grew in the garden of the Hesperides, the Phœnicians expressed the rich and beneficial commerce they had in the Mediterranean; which being carried on during three months of the year only, gave rise to the fable of the Hesperian sisters (8).

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C H A P. VII.

Of JAPETUS, and his sons EPIMETHEUS and PROMETHEUS; of PANDORA'S BOX, and the Story of DEUCALION and PYRRHA.

JAPETUS was the offspring of Cælus, and Terra, and one of the giants who revolted against Jupiter. He was a powerful and haughty prince, who lived so long that his age became a proverb. Before the war he had a daughter, called Anchiale, who founded a city of her own name in Cilicia. He had several sons, the chief of whom were Atlas, (mentioned in the preceding chapter) Buphagus, Prometheus (9), and Epimetheus. Of these, Prometheus became remarkable, by being the object of Jupiter's resentment. The occasion is related thus: having sacrificed two bulls to that deity, he put all the flesh of both in one skin, and the bones in the other, and gave the god his choice, whose wisdom for once failed him so, that he pitched upon the worst lot. Jupiter, incensed at the trick put upon him, took away fire from the earth, 'till Prometheus, by the assistance of Minerva, stole into heaven, and lighting a stick at the chariot of the sun, recovered the blessing, and brought it down again to mankind. Others say the cause of Jupiter's anger was different. Prometheus being a great artist, had formed a man of clay of such exquisite workmanship, that  
Pallas,

(8) From Esper, the good share or best lot.

(9) So called from της προμεθεας, or providence, that is his skill in divination.

Pallas, charmed with his ingenuity, offered him whatever in heaven could contribute to finish his design: for this end she took him up with her to the celestial mansions, where, in a serula, he hid some of the fire of the sun's chariot wheel, and used it to animate his image (1). Jupiter, either to revenge his theft, or the former affront, commanded Vulcan to make a woman, which, when he had done, she was introduced into the assembly of the gods, each of whom bestowed on her some additional charm of perfection. Venus gave her beauty, Pallas wisdom, Juno riches, Mercury taught her eloquence and Apollo music: from all these accomplishments, she was stiled Pandora (2) and was the first of her sex. Jupiter, to complete his designs, presented her a box, in which he had enclosed *age, diseases, war, famine, pestilence, discord, envy, calumny*, and in short, all the evils and vices which he intended to afflict the world with. Thus equipped, she was sent down to Prometheus, who wisely was on his guard against the mischief designed him. Epimetheus his brother, though forwarned of the danger, had less resolution; for enamoured with the beauty of Pandora (3), he married her, and opened the fatal box, the contents of which soon overspread the world. Hope alone rested at the bottom. But Jupiter, not yet satisfied, dispatched Mercury and Vulcan to seize Prometheus, whom they carried to mount Caucasus, where they chained him to a rock, and an eagle or vulture was commissioned to prey on his liver, which every night was renewed in proportion as it was consumed by day. But Hercules soon after killed the vulture and delivered him. Others say, Jupiter restored him his freedom for discovering his father Saturn's conspiracy (4), and dissuading his intended marriage

(1) Some say his crime was not the enlivening a man of clay; but the formation of woman.

(2) So called from *παν δαρον*, i. e. loaded with gifts or accomplishments. Hesiod has given a fine description of her in his *Theogony*, Cook, p. 770.

(3) Others say Pandora only gave to the box the wife of Epimetheus, who opened it from a curiosity natural to her sex.

(4) Lucian has a very fine Dialogue between Prometheus and Jupiter upon this subject.

marriage with Thetis. Nicander, to this fable of Prometheus, lends an additional circumstance. He tells us some ungrateful men discovered the theft of Prometheus first to Jupiter, who rewarded them with *perpetual youth*. This present they loaded on the back of an ass, who stopping at a fountain to quench his thirst, was hindered by a water snake, who would not let him drink till he gave him the burthen he carried. Hence the Serpent renews his youth upon changing his skin.

Prometheus had an altar in the academy at Athens, in common with Vulcan and Pallas. His statues are represented with a scepter in the hand.

There is a very ingenious explanation of this fable; it is said Prometheus was a wise Prince, who reclaiming his subjects from a savage to a social life, was said to have animated men out of clay: he first instituted sacrifices (according to (5) Pliny) which gave rise to the story of the two oxen. Being expelled his dominions, by Jupiter, he fled to Scythia, where he retired to mount Caucasus, either to make astronomical observations, or to indulge his melancholy for the loss of his dominions. This occasioned the fable of the vulture feeding upon his liver. As he was also the first inventor of forging metals by fire, he was said to have stole the element from heaven. In short, as the first knowledge of agriculture, and even navigation, is ascribed to him, it is no wonder if he was celebrated for forming a living man from an inanimated substance.

Some authors imagine Prometheus to be the same with Noah. The learned Bochart imagines him to be Magog. Each opinion is supported by arguments, which do not want a shew of probability.

The story of Pandora affords very distinct traces of the tradition of the fall of our first parents, and the seduction of Adam by his wife Eve.

C H A P.

(5) Pliny, Book. 7, cap. 56.



## C H A P. VIII.

## OF DEUCALION AND PYRRHA.

DEUCALION was the son of Prometheus, and had married his cousin-german Pyrrha, the daughter of Epimetheus, who bore him a son, called Helenes, who gave his name to Greece. Deucalion reigned in Thessaly (6), which he governed with equity and justice; but his country, for the wickedness of the inhabitants, being destroyed by a flood, he and his queen only escaped by saving themselves on mount Parnassus. After the decrease of the waters, this illustrious pair consulted the oracle of Themis in their distress. The answer was in these terms, *Depart the temple, veil your heads and faces, unloose your girdles, and throw behind your backs the bones of your grandmother.* Pyrrha was shocked at an advice, which her piety made her regard with horror: but Deucalion penetrated the mystical sense, revived her, by telling her the earth was their grandmother, and that the bones were only stones. They immediately obey the oracle, and behold its effect: the stones which Deucalion threw, became living men; those cast by Pyrrha rose into women. With these, returning into Thessaly, that prince re-peopled his kingdom, and was honoured as the restorer of mankind.

To explain this fable it is necessary to observe, there were five deluges, of which the one in question was the fourth, in order of time, and lasted, according to Aristotle's account, the whole winter. It is therefore needless to waste time in drawing a parallel between this story and the Mosaic flood. The circumstance of the stones (7) seems occasioned by the same word bearing two significations; so that these mysterious stones are only the children of such as escaped the general inundation.

## C H A P.

(6) By the Arundelian marbles, Deucalion ruled at Lycera, in the neighbourhood of Parnassus, about the beginning of the reign of Cecrops, king of Athens.

(7) The Phœnician word *Aben*, or *Eben*, signifies both a stone and a child; and the Greek word *Λαας*, or *Λαός*, denotes either a stone or a people.

## C H A P. IX.

## OF SATURN.

**S**ATURN was the youngest son of Cælus and Terra, and married his sister Vesta. Under the article of Cælus, we have taken notice how he treated his father. We find a new proof of his ambition in his endeavouring by the assistance of his mother, to exclude his elder brother Titan from the throne, in which he so far succeeded, that this prince was obliged to resign his birthright, on these terms, that Saturn should not bring up any male children, so that the succession might devolve to the right male line again.

Saturn, it is said, observed these conditions so faithfully, that he devoured all the sons he had by his wife, as soon as born. But his exactness in this point was at last frustrated by the artifice of Vesta. Having brought forth the twins, Jupiter and Juno, she presented the latter to her husband, and concealing the boy, sent him to be nursed on mount Ida in Crete, committing the care of him to the Curetes and Corybantes. Saturn, however, getting some intelligence of the affair, demanded the child, in whose stead his wife gave him a stone swaddled up, which he swallowed. This stone had the name of Ab-addir, (or the potent father) and received divine honours.

This fiction, of Saturn's devouring his sons, according to Mr. Le Clerc (8), was founded upon a custom which he had of banishing or confining his children for fear they should one day rebel against him. As to the stone which Saturn is said to swallow, this is another fiction, founded on the double meaning of the word Eben, which signifies both a stone and a child, and means no more than that Saturn was deceived by Rhea's substituting another child in the room of Jupiter.

Titan finding the mutual compact made between him and his brother thus violated, took arms to revenge the injury, and not only defeated Saturn, but made him and his wife Vesta prisoners, whom he confined

(8) Remarks upon Hesiod.



JANUS



SATURN



UPITER



CYBELE



fin'd in Tartarus, a place so dark and dismal, that it afterwards became one of the appellations of the infernal regions. In the mean time Jupiter being grown up, rais'd an army in Crete for his father's deliverance. He also hired the Cecrops to aid him in his expedition; but on their refusal to join him after taking the money, he turned them into Apes. After this he march'd against the Titans, and obtain'd a complete victory. The Eagle which appear'd before the engagement, as an auspicious omen, was ever after chosen to carry his thunder. From the blood of the Titans, slain in the battle, proceeded serpents, scorpions, and all venomous reptiles. Having by this success freed his parents, the young prince caus'd all the gods assembled, to renew their oath of fidelity to Saturn, on an altar, which on that account has been rais'd to a constellation in the heavens. Jupiter, after this, married Metis, daughter of Oceanus, who, it is reported, gave Saturn a potion, which caus'd him to bring up Neptune and Pluto, with the rest of the children he had formerly devour'd (9).

The merit of the son (as it often happens) only serv'd to increase the father's jealousy, which receiv'd new strength from an ancient oracle or tradition, that he should be dethron'd by one of his sons. Jupiter therefore secretly inform'd of the measures taken to destroy him, suffer'd his ambition to get the ascendant over his duty, and taking up arms, depos'd his father, whom, by the advice of Prometheus, he bound in woollen fetters, and threw into Tartarus with Japetus his uncle. Here Saturn suffer'd the same barbarous punishment of castration he had inflict'd on his father Cælus.

Macrobius searches into the reason why this god was bound with fetters of wool, and adds, from the testimony of Apolidorus, that he brok these cords once a year at the celebration of the Saturnalia (1). This he explains by saying, that this fable allud'd to the corn, which being shut up in the earth, and detain'd by chains soft and easily broken, sprung forth and annually arriv'd at maturity. The Abbe Banier says

(9) By this, Jupiter should be the youngest son of Saturn.

(1) Sat. lib. I. c. 8.

says (2), that the Greeks looked upon the places situated to the east as higher than those that lay westward, and from hence concludes, that by Tartarus, or Hell, they only meant Spain. As to the castration of Saturn, Mr. Le Clerc conjectures (3), that it only means that Jupiter had corrupted his father's council, and prevailed upon the most considerable persons of his court to desert him.

The manner in which Saturn escaped from his prison is not related. He fled to Italy, where he was kindly received by Janus, then king of that country, who associated him in the government. From hence that part of the world obtained the name of Saturnia Tellus, as also that of *Latium*, from *lateo*, to lie hid, because he found a refuge here in his distress. On this account money was coined with a ship on one side, to signify his arrival, and a Janus with a double head on the other, to denote his sharing the regal authority.

The reign of Saturn was so mild and happy, that the poets have given it the name of the GOLDEN AGE, and celebrated it with all the pomp and luxury of imagination (4). According to Varro, this deity, from his instructing the people in agriculture and tillage, obtained his name (5) of Saturn. The sickle which he used in reaping being cast into Sicily, gave that island its ancient name of Drepanon, which in Greek signifies that instrument.

The historians give us a very different picture of Saturn. Diodorus represents him as a tyrannical, covetous, and cruel prince, who reigned over Italy and Sicily, and enlarged his dominions by conquest: he adds, that he oppressed his subjects by severe taxes, and kept them in awe by strong garrisons. This account agrees very well with those who make Saturn the first who instituted human sacrifices, which probably gave rise to the fable of his devouring his own children. Certain it is, that the Carthaginians

(2) Banier's Mythology, vol. 2. 185.

(3) Remarks upon Hesiod.

(4) The reader will see more on this head under the succeeding article.

(5) From Satus, that is, sowing or seed time.

nians (6) offered young children to this deity; and amongst the Romans, his priests were clothed in red, and at his festivals gladiators were employed to kill each other.

The feasts of this deity were celebrated with great solemnity amongst the Romans about the middle of December. They were first instituted by Tullus Hostilius, though Livy dates them from the consulship of Manilius and Sempronius. They lasted but one day till the time of Julius Cæsar, who ordered them to be protracted to three days; and in process of time they were extended to five. During these, all public business was stopped, the senate never assembled, no war could be proclaimed, or offender executed. Mutual presents of all kinds, (particularly wax lights) were sent and received, servants wore the *pileus* or cap of liberty, and were waited on by their masters at table. All which was designed to shew the equality and happiness of mankind under the Golden Age.

The Romans kept in the temple of Saturn, the *libri elephantini*, or rolls, containing the names of the Roman citizens, as also the public treasure. This custom they borrowed from the Egyptians, who in the temple of Sudec, or Chrono, deposited their genealogies of families and the public money.

Saturn, like the other heathen deities, had his amours. He fell in love with the nymph Phyllyra, the daughter of Oceanus, and was by his wife Rhea so near being surpris'd in her company, that he was forced to assume the form of a horse. This sudden transformation had such an effect on his mistress, that she bore a creature whose upper part was like a man, and the rest like a horse. This son of Saturn became famous for his skill in music and surgery.

A modern author, M. La Pluche, has very justly accounted for this fabulous history of Saturn, which certainly derived its origin from Egypt. The annual

meeting

(6) Mr. Selden, in his treatise of the Syrian gods, speaking of Moloch, imagines, from the cruelty of his sacrifices, he was the same as Saturn. In the reign of Tiberius, that prince crucified the priests of Saturn for offering young infants at his altars. This idea of Saturn's malignity is, perhaps, the reason why the planet, which bears this name, was thought so inauspicious and unfriendly to mankind.

meeting of the Judges in that country was notified by an image with a long beard, and a scythe in his hand. The first denoted the age and gravity of the magistrates, and the latter pointed out the season of their assembling, just before the first hay-making or harvest. This figure they called by the names of Sudec (7), Chrono (8), Chiun (9), and Saterin (1); and in company with it, always exposed another statue representing Isis, with several breasts, and surrounded with the heads of animals, which they called Rhea (2), as these images continued exposed till the beginning of the new solar year, or the return of the Osiris (the Sun), so Saturn became regarded as the father of time. Upon other occasions the Egyptians depicted him with eyes before and behind, some of them open, others asleep; and with four wings, two shut and two expanded (3). The Greeks took these pictures in the literal sense, and turned into fabulous history what was only allegorical.

Bochart, and some other learned antiquaries, conceived Saturn to be the same with Noah, and drew a parallel, in many instances, which seem to favour their opinion.

Saturn was usually represented as an old man, bareheaded and bald, with all the marks of age and infirmity in his face. In his right hand they sometimes placed a fickle, or scythe, at others a key, and a serpent biting its own tail, and circumflexed in his left. He sometimes was pictured with six wings, and feet of wool, to shew how insensibly and swiftly time passes. The scythe denoted his cutting down and impairing all things, and the serpent the revolution of the year: *Quod in sese volvitur annus.*

## C H A P.

(7) From Tfadie, or Sudec, justice, or the just.

(8) From Keron, splendor, the name given to Moses on his descent from the mount; hence the greek *χρονος*.

(9) From Cloen, a priest, is derived Keunah, or the sacerdotal office.

(1) From Seter, a judge, is the plural Seterim, or the judges.

(2) From Rahah, to feed, comes Rehea, or Rhea, a nurse.

(3) This figure seems borrowed from the Cherubim of the Hebrews.



## C H A P. X.

## OF THE GOLDEN AGE.

DIFFICULT as it is, to reconcile the inconsistencies between the poets and historians in the preceding account of Saturn, yet the concurrent testimony of the former in placing the Golden Age in his time, seems to determine the point in his favour; and to prove that he was a benefactor and friend to mankind, since they enjoyed such felicity under his administration. We can never sufficiently admire the masterly description given by Virgil of these halcyon days, when peace and innocence adorned the world, and sweetened all the blessings of untroubled life. Ovid has yet heightened the description with those touches of imagination peculiar to him. Amongst the Greek poets, Hesiod has touched this subject with that agreeable simplicity which distinguishes all his writings.

By the Golden Age might be figured out the happiness of the primæval state before the first and universal deluge, when the earth, remaining in the same position in which it was first created, flourished with perpetual spring, and the air always temperate and serene, was neither discomposed by storms, nor darkened by clouds. The reason of affixing this time to the reign of Saturn, was probably this: the Egyptians held the first annual assembly of their judges in the month of February, and as the decisions of these sages were always attended with the highest equity, so the people regarded that season as a time of general joy and happiness, rather as all nature with them was then in bloom, and the whole country looked like one enamelled garden or carpet.

But after all it appears, that these halcyon times were but of a short duration, since the character Plato, Pythagoras, and others, give of this age, can only relate to that state of perfect innocence which ended with the fall.

THE giants were produced (as has been already observed) of the blood which flowed from the wound of Saturn, when castrated by his son Jupiter. Proud of their own strength, and fired with a daring ambition, they entered into an association to dethrone Jupiter; for which purpose they piled rocks on rocks, in order to scale the skies. This engagement is differently related by authors, both as to the place where it happened, and the circumstances which attended it; some writers laying the scene in Italy (4), others in Greece (5). It seems the father of the gods was apprized of the danger, as there was a prophetic rumour amongst the deities, that the giants should not be overcome, unless a mortal assisted in the war. For this reason Jove, by the advice of Pallas, called up Hercules, and being assisted by the rest of the gods gained a complete victory over the rebels, most of whom perished in the conflict. Hercules first slew Alcyon with an arrow, but he still survived and grew stronger, till Minerva drew him out of the moon's orb, when he expired. This goddess also cut off the heads of Enceladus and Pallantes, and afterwards encountering Alcioneus at the Corinthian isthmus, killed him in spite of his monstrous bulk. Porphyris, about to ravish Juno, fell by the hands of Jupiter and Hercules. Apollo and Hercules dispatched Ephialtes, and Hercules slew Eurytus, by darting an oak at him. Clytius was slain by Hecate, and Polybotes flying through the sea, came to the isle of Coos, where Neptune tearing off part of the land, hurled it at him, and formed the isle of Nisyros. Mercury slew Hyppolitus, Gratian was vanquished by Diana, and the Parcae claimed their share in the victory, by the destruction of Agryus and Thoan. Even Silenus's  
 as,

(4) In the Phlegræan plains, in Campania, near mount Vesuvius, which abounded with subterraneous fires, and hot mineral springs.

(5) Where they set mount Ossa on Pelion, in order to ascend the skies.

as, by his opportune braying, contributed to put the giants in confusion, and complete their ruin. During this war, of which Ovid has left us a short description, Pallas distinguished herself by her wisdom, Hercules by his strength, Pan by his trumpet, which struck a terror in the enemy, and Bacchus by his activity and courage. Indeed their assistance was no more than seasonable; for when the giants first made their audacious attempt, the gods were so astonished, that they fled into Egypt, where they concealed themselves in various shapes.

But the most dreadful of these monsters, and the most difficult to subdue, was Typhon or Typhæus; whom, when he had almost discomfited all the gods, Jupiter pursued to mount Caucasus, where he wounded him with his thunder; but Typhon turning upon him, took him prisoner; and after cutting with his own sickle the nerves of his hands and feet, threw him on his back, carried him into Cilicia, and imprisoned him in a cave, whence he was delivered by Mercury, who restored him to his former vigour. After this, Jove had a second engagement with Typhon, who flying into Sicily, was overwhelmed by mount Ætna.

The giants are represented by the poets as men of huge stature and horrible aspect, their lower parts being of a serpentine form. But above all, Typhon, or Typhæus, is described in the most shocking manner; Hesiod has giving him an hundred heads of dragons, uttering dreadful sounds, and having eyes that darted fire. He makes him, by Echidna, the father of the dog Orthus, or Cerberus, Hydra, Chimæra, Sphinx, the Nemæan lyon, the Hesperian dragon, and of storms and tempests.

Historians say, Typhæus was the brother of Osiris, king of Egypt, who, in the absence of this monarch, formed a conspiracy to dethrone him at his return; for which end he invited him to a feast, at the conclusion of which, a chest of exquisite workmanship was brought in, and offered to him who lying down in it should be found to fit it best. Osiris, not distrusting the contrivance, had no sooner got in but the lid was closed upon him, and the unhappy king thrown into the Nile. Isis, his queen, to revenge the death of her beloved husband, raised an army, the command  
of

of which she gave to her son Orus, who, after vanquishing the usurper, put him to death. Hence the Egyptians, who detested his memory, painted him in their hieroglyphic characters in so frightful a manner. The length and multiplicity of his arms denoted his power; the serpents which formed his heads, signified his address and cunning; the crocodile scales which covered his body, expressed his cruelty and dissimulation; and the flight of the gods into Egypt, shewed the precautions taken by the great men to shelter themselves from his fury and resentment.

It is easy in this story of the giants to trace the Mosaic history which, informs us how the earth was afflicted with men of uncommon stature and great wickedness. The tradition of the tower of Babel, and the defeat of that impious design, might naturally give rise to the attempt of these monsters, to insult the skies and make war on the gods.

But there is another explication of this fable, which seems both more rational and curious. Amongst the names of the giants we find those of Briareus (6), Ræchus (7), Othus (8), Ephialtes (9), Prophyron (1), Enceladus (2), and Mimas (3). Now the literal signification of these, leads us to the sense of the allegory, which was designed to point out the fatal consequences of the flood, and the considerable changes it introduced with regard to the face of nature. This is further confirmed by their tradition, that their Osiris vanquished the giants, and that Orus, his son, in particular, stopped the pursuit of Ræchus, by appearing before him in the form of a lion. By which they meant,

(6) From Beri, serenity; and Marcus, lost, to shew the temperature of the air destroyed.

(7) From Reuach, the winds.

(8) From Ouitta, or Othus, the times, to typify the vicissitude of the seasons.

(9) From Evi, or Ephi, clouds; and Altah, darkness, i. e. dark gloomy clouds.

(1) From Phau, to break, comes Pharpher, to separate minutely; to denote the general dissolution of the Primæval system.

(2) From Enceled, violent springs or torrents.

(3) From Maim, great and heavy rains. Now all these were phænomena new, and unknown before the flood. See La Pluche's history of the heavens, vol. 1. p. 60.

meant, that that industrious people had no way of securing themselves against the bad effects of the vernal winds, which brought on their annual inundation, but by exactly observing the sun's entrance into Leo, and then retiring into the high grounds, to wait the going off of the waters.

It may not be improper to add, that from the blood of the giants defeated by Jupiter, were produced serpents and all kinds of venomous creatures.

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## C H A P. XII.

### O F J A N U S.

THE connection between Saturn and Janus, renders the account of the latter a proper supplement to the history of the former. Writers vary as to the birth of this deity, some making him the son of Cælus and Hecate, others the offspring of Apollo, by Creusa, daughter of Erictheus, king of Athens. Hesiod is silent about him in his *Theogony*, and indeed Janus was a god little known to the Greeks. According to Cato, he was a Scythian prince, who, at the head of a victorious army, subdued and depopulated Italy. But the most probable opinion is, that he was an Etrurian king, and one of the earliest monarchs of that country, which he governed with great wisdom, according to the testimony of Plutarch, who says, *Whatever he was, whether a king or a god, he was a great politician, who tempered the manners of his subjects, and taught them civility, on which account he was regarded as the god of peace, and never invoked during the time of war.* The Romans held him in peculiar veneration.

From Fabius Pictor, one of the oldest Roman historians, we learn, that the ancient Tuscans were first taught by this good king to improve the vine, to sow corn, and make bread, and that he first raised temples and altars to the gods, who were before worshipped in groves. We have already mentioned Saturn as the introducer of these arts into Italy, where Janus associated him into a share of his power. Some say he was married to the youngest Vesta, the goddess of fire; others make his wife the goddess Carna, or Carma (4).

It

(4) Carna, or Carma, was a goddess who presided over the vital parts, and occasioned a healthy constitution of body.

It is certain that he early obtained divine honours at Rome, where Numa Pompilius instituted an annual festival to him in January, which was celebrated with manly exercises. Romulus and Tatius had before erected him a temple, upon occasion of the union of the Romans with the Sabines. Numa ordained it should be opened in time of war, and shut in time of peace (5), which happened but thrice for several centuries. 1. In the reign of Numa. 2. In the consulate of Attilus Balbus, and Manlius Torquatus; and, 3. By Augustus Cæsar, after the death of Antony, and reduction of Egypt.

Janus was the god who presided over all new undertakings. Hence in all the sacrifices the first libations of wine and wheat were offered to him, as likewise all prayers were prefaced with a short address to him. The peculiar offerings at his festival were cakes of new meal and salt, with new wine and frankincense (6). Then all artificers and tradesmen began their works, and the Roman consuls for the new year solemnly entered on their office. All quarrels were laid aside, mutual presents were made, and the day concluded with joy and mirth.

Janus was represented with two faces, and called Bifrons, Byceps, and Didymæus, as forming another image of himself on the disk of the moon, and looking to the past and approaching year; with keys, as opening and shutting up the day (7). He is said to have regulated the months, the first of which is distinguished by his name, as the first day of every month was also sacred to him. He was therefore seated in the center of twelve altars; and had on his hands figures to the amount of days in the year. Sometimes his image had four faces, to express the four seasons of the year over which he presided.

Though Janus be properly a Roman deity, yet it is amongst the Egyptians we must seek for the true explanation.

(5) Hence Janus took the names of Patuleius and Clusius.

(6) Tooke contradicts Ovid, and supposes Pliny to prove, that the ancients did not use this gum in their sacrifices; but the passage of that author only says, it was not used in the time of the Trojan war.

(7) *Quasi utriusque januæ celestis potentum; qui exoricens aperiat diem, occidens claudat.* Macrobian. l. I. c. 9.

nation of his history. That nation represented the opening of their solar year by an image, with a key in its hand, and two faces, one old, and the other young, to typify or mark the old or new year. King Picus with a hawk's head, who is usually drawn near Janus, leaves no doubt but that the symbol of this deity was borrowed from that people. The reader, after putting all this together, will reasonably conclude, that by this figure could only be intended the sun, the great ruler of the year.

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C H A P. XIII.

Of the Elder VESTA, or CYBELE, the Wife of SATURN.

IT is highly necessary, in classing the Heathen divinities, to distinguish between this goddess, who is also called Rhea, and Ops, from another Vesta, their daughter, because the poets have been faulty in confounding them, and ascribing the attributes and actions of the one to the other.

The elder Vesta, commonly called Estia by the Greeks, was the daughter of Cælus and Terra, and married to her brother Saturn, to whom she bore a numerous offspring. She had a multiplicity of names besides, of which the principal were Cybele, Magna Mater, or the great mother of the Gods; and Bona Dea, or the good goddess, &c. under different sacrifices.

Vesta is generally represented upon ancient coins sitting, though sometimes standing, with a lighted torch in one hand, and a sphere in the other.

Under the character of Cybele she makes a more magnificent appearance, being seated on a lofty chariot drawn by lions, crowned with towers, and having a key extended in her hand.

Some indeed make the Phrygian Cybele a different person from Vesta: they say she was the daughter of Mœones, an ancient king of Phrygia and Dyndima, and that her mother, for some reasons, exposed her on mount Cybelus, where she was nourished by lions. Her parents afterwards owned her, and she fell in love with Atys by whom conceiving, her father caused her

lover to be slain, and his body thrown to the wild beasts; Cybele upon this ran mad, and filled the woods with her lamentations. Soon after a plague and famine laying waste the country, the oracle was consulted, who advised them to bury Atys with great pomp, and to worship Cybele as a Goddess. Accordingly they erected a temple to her honour at Pessinus, and placed lions at her feet to denote her being educated by these animals.

Ovid relates the story a little more in the marvellous way: Atys was a boy so called by Cybele, whom she appointed to preside in her rites, enjoining him inviolate chastity; but the youth happening to forget his vow, in resentment the goddess deprived him of his senses; but at last pitying his misery she turned him into a *pine tree*, which as well as the *box*, was held sacred to her. The animal commonly sacrificed to Cybele was the sow, on account of its fecundity.

The priests of this deity were the Corybantes, Curetes, Idæi, Dactyli, and Telchines, who in their mystical rites made great use of Cymbals and other instruments of brass, attended with extravagant cries and howlings. They sacrificed sitting on the earth, and offered only the hearts of the victims.

The goddess Cybele was unknown to the Romans till the time of Hannibal, when, consulting the Sybilline oracles, they found that formidable enemy could not be expelled till they sent for the Idæan mother to Rome. Attalus, then king of Phrygia, at the request of their ambassadors, sent her statue, which was of stone. But the vessel which carried it arriving in the Tyber, was miraculously stopped, till Claudia, one of the Vestal-Virgins, drew it ashore with her girdle.

This Vesta, to whom the living flame was sacred, is the same with the Ægyptian Isis, and represented the pure *æther*, inclosing, containing and pervading all things. Their expressions and attributes are alike. She was considered as the cause of generation and motion, the parent of all the luminaries, and is confounded with *nature* and the *world*. She obtained the name of Estia, as being the life or essence of all things (8).

As to the priests of Cybele, the Corybantes, Curetes, &c. they are of the same original. Crete was a colony

(8) Plato in Cratylø.



colony of the Egyptians, consisting of three classes of people. 1. The Corybantes or priests (9). 2. The Curetes (1), or husbandmen, and inhabitants of towns. 3. The Dactyli (2), or artificers and labouring poor. All which names are of Egyptian derivation.

Cybele was honoured at Rome by the title of Bona Dea, or good goddess. But this devotion was only paid her by the matrons, and the rites were celebrated in so secret a manner, that it was no less than death for any man to be present at the assembly (3). Whence they were called Opertoria.

The Roman farmers and shepherds worshipped Cybele or Vesta, by the title of Magna Pales, or the goddess of cattle and pasture. Her festival was in April, at which time they purified their flocks and herds with the fumes of rosemary, laurel, and sulphur, offered sacrifices of milk and millet cakes, and concluded the ceremony by dancing round straw fires. These annual feasts were called Palilia, and were the same with the *Θησιοφορία* of the Greeks, and probably of Phœnician or Egyptian original.

The great festival of Cybele, called Megalesia, was always celebrated in April, and lasted eight days at Rome.

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## C H A P. XIV.

### OF VESTA THE YOUNGER.

COLLECTED fire is the offspring of æther. Hence we have another Vesta, said to be the daughter of the other, by Saturn, or time, and the sister of Ceres, Juno, Pluto, Neptune, and Jupiter. She was so fond of a single life, that when her brother Jupiter ascended the

C 2

the

(9) From Corban, a sacrifice or oblation.

(1) From Keret, a city or town, comes the plural Keretum, to signify the inhabitants.

(2) From *dac*, poor; and *tyl* or *tyl*, a migration: hence our ultimata Thule. The Greeks, for the same reason call the fingers Dactyli, because they are the instruments of labour.

(3) So we learn from Tibullus, Eclogue VI.

*Sacra bonæ maribus non adeunda deæ.*

the throne, and offered to grant whatever she asked, she desired only the preservation of her virginity, and that she might have the first oblation in all sacrifices (4) which she obtained. According to Lactantius, the chastity of Vesta is meant to express the nature of fire, which is incapable of mixture, producing nothing, but converting all things into itself.

Numa Pompilius, the great founder of religion among the Romans, is said first to have restored the ancient rites and worship of this goddess, to whom he erected a circular temple, which, in succeeding ages, was much embellished. He also appointed four priestesses to be chosen out of the noblest families in Rome, and of spotless character, whose office was to attend the sacred fire kept continually burning near her altar. These Vestal-Virgins continued in their charge for thirty years, and had very great privileges annexed to their dignity. This fire was annually renewed, with great ceremony, from the rays of the sun, on the kalends of March. It was preserved in earthen pots suspended in the air, and esteemed so sacred, that if by any misfortune it became extinguished (as happened once) a cessation ensued from all business, till they had expiated the prodigy. If this accident appeared to be owing to the neglect of the Vestals, they were severely punished; and if they violated their vow of chastity, they were interred alive.

As Vesta was the goddess of fire, the Romans had no images in her temple to represent her, the reason of which we learn in Ovid (5). Yet, as she was the guardian of couches or hearth, her image was usually placed in the porch or entry, and daily sacrifice offered her (6).

It is certain nothing could be a stronger or more lively symbol of the supreme Being, than fire. Accordingly we find this emblem in early use throughout all the east. The Persians held it in veneration long before

(4) It is a question if this privilege did not rather belong to the elder Vesta, in common with Janus.

(5) His words are these:

*Effigiem nullam Vesta nec ignis habet.*

Fasti, lib. VI.

No image Vesta's semblance can express,

Fire is too subtle to admit of dress.

(6) Hence the word vestibulum, for a porch or entry; and the Romans called their round tables *vestæ*, as the Greeks used the common word *Εστία*, to signify chimnies in altars.

fore Zoroaster, who, in the reign of Darius Hystaspes, reduced the worship of it to a certain plan. The Prytanei of the Greeks were perpetual and holy fires. We find Æneas bringing with him to Italy his Penates (or household gods) the Palladium and the sacred fire. The Vesta of the Etrurians, Sabines, and Romans, was the same.

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## C H A P. XV.

### O F J U P I T E R.

WE come now to the great king, or master of the gods. This deity was the son of Saturn, and Rhea, or Vesta, at least this is that Jupiter, to whom the actions of all the others were chiefly ascribed. For there were so many princes called by his name, that it seems to have been a common appellation in early times for a powerful or victorious prince (7). The most considerable of these was certainly the Cretan Jove above-mentioned, of whose education we have very various accounts, as well as the place of his birth. The Messenians pretended to shew in the neighbourhood of their city a fountain called Clepsydra, where Jupiter was educated by the nymphs Ithome and Neda, others say he was born at Thebes in Bœotia; but the most general and received opinion is, that he was brought up near mount Ida in Crete. Virgil tells us he was fed by the bees, out of gratitude for which he changed them from an iron to a golden colour. Some say his nurses were Amalthœa and Melissa, daughters of Melisseus king of Crete, who gave him goats milk and honey; others, that Amalthœa was the name of the goat that nursed him, whose horn he presented to those princesses with this privilege annexed, that whoever possessed it should immediately 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 covered his shield with her skin to strike terror in the giants, whence it obtained the name

(7) Varro reckoned up 300 Jupiters, and each nation seems to have one peculiar to itself.

name of *Ægis*. According to others, he and his sister *Juno* sucked the breasts of *Fortune*. Some allege his mother *Vesta* suckled him; some, that he was fed by wild pigeons, who brought him ambrosia from *Oceanus*, and by an eagle, who carried nectar in his beak from a steep rock; in recompence of which services, he made the former the foretellers of winter and summer, and gave the latter the reward of immortality, and the office of bearing his thunder. In short, the nymphs and the bears claim a share in the honour of his education, nor is it yet decided which has the best title to it.

Let us now come to the actions of *Jupiter*. The first, and indeed the most memorable of his exploits, was his expedition against the *Titans*, for his father's deliverance and restoration, of which we have already spoken under the article of *Saturn*. After this he dethroned his father, and having possessed himself of his throne, was acknowledged by all the gods in quality of their supreme. *Apollo*, himself, crowned with laurel, and robed with purple, condescended to sing his praises to his lyre. *Hercules*, in order to perpetuate the memory of his triumphs, instituted the olympic games, where it is said that *Peæbus* carried off the first prize, by overcoming *Mercury* at the race. After this, *Jupiter* being fully settled, divided his dominions with his brothers *Neptune* and *Pluto*, as will be shewn in the sequel.

*Jupiter*, however, is thought to use his power in a little too tyrannical a manner, for which we find *Juno*, *Neptune*, and *Pallas*, conspired against, and actually seized his person. But the giants *Cottus*, *Gyges*, and *Briareus*, who were then his guards, and whom *Thetis* called to his assistance, set him at liberty. How these giants, with others of their race, afterwards revolted against him, and were overthrown, has been already mentioned in its place.

The story of *Lycaon* is not the least distinguishing of his actions. Hearing of the prevailing wickedness of mankind, *Jove* descended to the earth, and arriving at the palace of this monarch, king of *Arcadia*, declared who he was, on which the people prepared sacrifices, and the other honours due to him. But *Lycaon*, both impious and incredulous, killed one of his domestics, and served up the flesh dressed at the entertainment

entertainment he gave the god, who detesting such horrid inhumanity, immediately consumed the palace with lightning, and turned the barbarian into a wolf. Ovid has related this story with his usual art.

But as ambition, when arrived at the height of its wishes, seldom strictly adheres to the rules of moderation, so the air of a court is always in a peculiar manner fatal to virtue. If any monarch deserved the character of encouraging gallantry by his example, it was certainly Jupiter, whose amours are as numberless as the metamorphoses he assumed to accomplish them, and have afforded an extensive field of description to the poets and painters, both ancient and modern.

Jupiter had several wives: Metis, or Prudence, his first, he is said to have devoured, when big with child, by which himself becoming pregnant; Minerva issued out of his head adult and completely armed. His second was Themis, or Justice, by whom he had the Hours, meaning *regulation of time*; Eunomia, or *good order*; Diche, or *law*; Eirene, or *peace*, and the Destinies. He also married Juno, his sister, whom it is reported he deceived under the form of a cuckoo, who, to shun the violence of a storm, fled for shelter to her lap (8). She bore him Hebe, Mars, Lucina, and Vulcan. By Eurynome, he had the three Graces; by Ceres, Proserpine; Mnemosyne, the nine Muses; by Latona, Apollo and Diana; by Maia, Mercury.

Of his intrigues we have a pretty curious detail. One of his first mistresses was Calisto, the daughter of Lycaon, one of the nymphs of Diana. To deceive her, he assumed the form of the goddess of chastity, and succeeded so far as to make the virgin violate her vow. But her disgrace being revealed, as she was bathing with her patroness, the incensed deity not only disgraced her, but (9) turned her into a bear. Jove, in compassion to her punishment and sufferings, raised her to a constellation in the heavens (1). Calisto, however, left a son called Arcas, who having instructed the Pelasgians in tillage and the social

(8) At a mountain near Corinth, hence called Coceyx.

(9) Some say it was Juno turned her into that animal.

(1) Called Ursa Major by the Latins, and Helice by the Greeks.

social arts, they from him took the name of Arcadians, and after his death he was, by his divine father, allotted also (2) a seat in the skies.

There is scarce any form which Jupiter did not at some time or other assume to gratify his desires. Under the figure of a satyr he violated Antiope, the wife of Lycus, king of Thebes, by whom he had two sons, Zethus and Amphion. In the resemblance of a swan he corrupted Leda, the spouse of Tyn-daris, king of Laconia. Under the appearance of a white bull he carried off Europa, the daughter of Agenor, king of Phœnicia, into Crete, where he enjoyed her. In the shape of an eagle he surpris'd Asteria, the daughter of Cæus, and bore her away in his talons in spite of her modesty. Aided by the same disguise he seized the beautiful Ganymede, son of Tros, as he was hunting on mount Ida, and raised him to the joint functions of his cup-bearer and catamite.

It was indeed difficult to escape the pursuits of a god, who by his unlimited power made all nature subservient to his purposes. Of this we have a remarkable instance in Danae, whose father, Acrisius, jealous of her conduct, had secured her in a brazen tower; but Jupiter descending in a golden shower, found means to elude all the vigilance of her keepers. He inflamed Ægina, the daughter of Æsopus, king of Bœotia, in the similitude of a lambent fire, and then carried her from Epidaurus to a desert isle called Oenope, to which she gave her own name (3). Clytoris, a fair virgin of Thessaly, he debauched in the shape of an ant; but to corrupt Alcmena, the wife of Amphytrion, he was obliged to assume the form of her husband, under which the fair one, deceived innocently yielded to his desires. By Thalia he had two sons called the Pallaci; and two by Protogenia, viz. Æthlius, the father of Endymion, and Epaphus, the founder of Memphis in Egypt, and father of Lybia, who gave her name to the continent of Africk. Electra bore him Dardanus, Laodamia, Sarpedon, and Argus, Jodamus, Deucalion, with many

(2) The Urfa Minor of the Latins, and Cynosura of the Greeks.

(3) The isle of Ægina, in the Archipelago.

many others too tedious to enumerate, though mentioned by the poets.

It is very evident that most, if not all the stories relating to the amours of the gods, were invented by their respective priests, to cover their corruption or debauchery. Of which this of Danae seems at least a palpable instance, and may serve to give some idea of the rest: Acrisius was informed by an oracle, that his grandson would one day deprive him of his crown and life; on which he shut up his daughter Danae in a brazen tower, of the temple of Apollo at Delphos, the priests of which oracle probably gave him this information, with no other view than to forward their scheme, which tended to gratify the lust of Præteus, the king's brother, who being let through the the roof, pretending to be Jupiter, and throwing large quantities of gold amongst her domestics, obtained his wishes.

Two particular adventures of his are too remarkable to be passed in silence. He had deluded by his arts Semele, daughter of Cadmus, king of Thebes, who proved with child. Juno hearing of it, and intent on revenge, under the disguise of Beroe, nurse to the princess, was admitted to her presence, and artfully insinuated to her that she might not be deceived in her lover, she advised her, the next time he visited her, to request, as a proof of his love, that she might see him in the same majesty with which he embraced Juno. Jupiter granted, not without reluctance, a favour he knew would be so fatal to his mistress. The unhappy fair-one, unable to bear the dazzling effulgence, perished in the flames, and with her, her offspring must have done so too, if the god had not taken it out, and inclosed it in his thigh, where it lay the full time, when it came into the world, and was named Bacchus.

Jupiter next fell enamoured with Io, the daughter of Inachus, and, as some say, the priestess of Juno; having one day met this virgin returning from her father's grotto, he endeavoured to seduce her to an adjacent forest; but the nymph flying his embraces, he involved her in so thick a mist, that she lost her way, so that he easily overtook and enjoyed her. Juno, whose jealousy always kept her watchful, missing her husband, and perceiving a thick darkness on

the earth, descended, dispelled the cloud, and had certainly discovered the intrigue, had not Jupiter suddenly transformed Io into a white heifer. Juno, pleased with the beauty of the animal, begged her, and to allay her jealousy, he was obliged to yield her up. The goddess immediately gave her in charge to Argus, who had an hundred eyes, two of which only slept at a time. Her lover, pitying the misery of Io in so strict a confinement, sent Mercury down disguised like a shepherd, who with his flute charmed Argus to sleep, sealed his eyes with his *caduceus*, or rod, and then cut off his head. Juno, in regard to his memory, placed his eyes in the tail of the peacock, a bird sacred to her, and then turning her rage against Io, sent the furies to pursue her wherever she went (6); so that the wretched fugitive, weary of life, implored Jove to end her misery. Accordingly the god intreats his spouse to shew her compassion, swearing by Styx never to give her further cause of jealousy. Juno on this becomes appeased, and Io being restored to her former shape, is worshipped in Egypt by the name of Isis.

The fable of Io and Argus is certainly of Egyptian birth, and the true mythology is this: the art of weaving, first invented in Egypt, was by the colonies of that nation carried to Greece and Colchis, where it was practised with this difference, that the seasons for working were varied in each country according to to the nature of the climate. The months of February, March, April, and May, they employed in Egypt, in cultivating their lands; whereas these being winter months with the Grecians, they kept the looms busy. Now the Isis, which pointed out the *neomeniæ*, or monthly festivals in Egypt, was always attended with an *horus*, or figure expressive of the labour peculiar to the season. Thus the *horus* of the weaving months was a little figure stuck over with eyes, to denote the many lights necessary for working  
by

(6) Dr. King relates this story a little differently. Io, pursued by Tisiphone (one of the furies) fell into the sea, and was carried first to Thracian Bosphorus, and thence into Egypt, where the monster still pursuing her, was repelled by the Nile. After this she was deified by Jupiter, and appointed to preside over winds and navigation. It is easy to see this agrees better with the Egyptian mythology.



by night. This image was called Argos (7), to signify his intention. Now the vernal Isis being depicted the head of a heifer, to exemplify the fertility and pleasantness of Egypt, on the sun's entrance into Taurus, at the approach of winter she quitted this form, and so was said to be taken into custody of Argos, from whom she was next season delivered by the *horus*, representing Anubis (or Mercury), that is, the rising of the dog-star. The taking these symbolical representations in a literal sense, gave rise to the fable.

It is no wonder if the number of Jupiter's gallantries made him the subject of detestation among the primitive Christians, as well as the ridicule of the wiser among the Heathens. Tertullian observes with judgment, *That it was no way strange to see all ranks so debauched, when they were encouraged in the most infamous crimes by the example of those they worshipped, and from whom they were to expect rewards and punishments.* Lucian, in his dialogues, introduces Momus pleasantly rallying Jove with regard to his amorous metamorphoses: *I have often trembled for you (says he) lest when you appeared like a bull, they should have carried you to the shambles, or clapped you in the plough; had a goldsmith caught you when you visited Danae, he would have melted down your godship in his crucible; or when you courted Leda like a swan, what if her father had put you on the spit?*

Jupiter had a multiplicity of names, either from the places where he was worshipped, or the attributes ascribed to him: He had the epithets of Xenius, or the hospitable; Elicious, on account of his goodness and clemency; and Dodonæus, on account of the oracular grove at Dodona, consecrated to him, and famous through all Greece.

Amongst the Romans he had the appellations of Optimus Maximus, on account of his beneficence and power; Almus, from his cherishing all things; Stabilitor, from his supporting the world; Opitulator, from his helping the distressed; Stator, from his suspending

(7) From *argoth*, or *argos*, weaver's work; whence the Greeks borrowed their *Evo. opus*, or a work. Hence the isle of Amorgos, one of the Ægean isles, derives its name from Am, mother, and Orgin, weavers, or the mother or colony of weavers, being first planted from Egypt.

suspending the flight of the Romans at the prayer of Romulus; and Prædator, on account of part of the plunder being sacred to him in all victories. From the temple at the Capitol, on the Tarpeian rock, he was called Capitoline and Tarpeius. When a Roman king or general slew an enemy of the same quality, the spoils were offered to him by the name of Fere-trius.

The reign of Jupiter not having been so agreeable to his subjects as that of Saturn, gave occasion to the notion of the SILVER AGE; by which is meant an age inferior in happiness to that which preceded, though superior to those which followed.

This *Father of Gods and Men* is commonly figured as a majestic man with a beard, enthroned. In his left hand he holds a victory, and in his right hand grasps the thunder. At his feet an eagle with his wings displayed. The Greeks called him Ζηνα, and Δία, as the cause of life (8), the Romans, Jupiter, i. e. *juvans pater*, the assisting father.

The heathens had amongst their deities different representatives of the same thing. What Vesta, or the Idæan mother, was to the Phrygians, and Isis to the Egyptians; the same was Jupiter to the Greeks and Romans, the great symbol of Æther. So the author of the life of Homer, supposed to be the elder Dionysius of Halicarnassus, and the poet himself (9). So Bnnius, as quoted by Cicero (1),

*Lo the bright heav'n, which all invoke as Jove!*  
and Euripides (2),

— See the sublime expanse,  
*The boundless Æther, which enfolds this ball*  
*That hold for Jove, the God supreme o'er all!*

To conclude with the words of Orpheus; *Jove is omnipotent, he is the first and the last; the head and the middle;*

(8) Plato in Cratylus.

(9) Ζεύς δὲ ὁ αἰθέρος, τρυφῆς ἢ πυρρός καὶ ἰνδραμὸς ὄσιος;  
Ζεύς δ' ἔλαχ' ἕ γανὸν εὐρὺν ἐν αἰθέρι καὶ νεφέλεσσιν.

Opusc. Mytholog. p. 326 & 327.

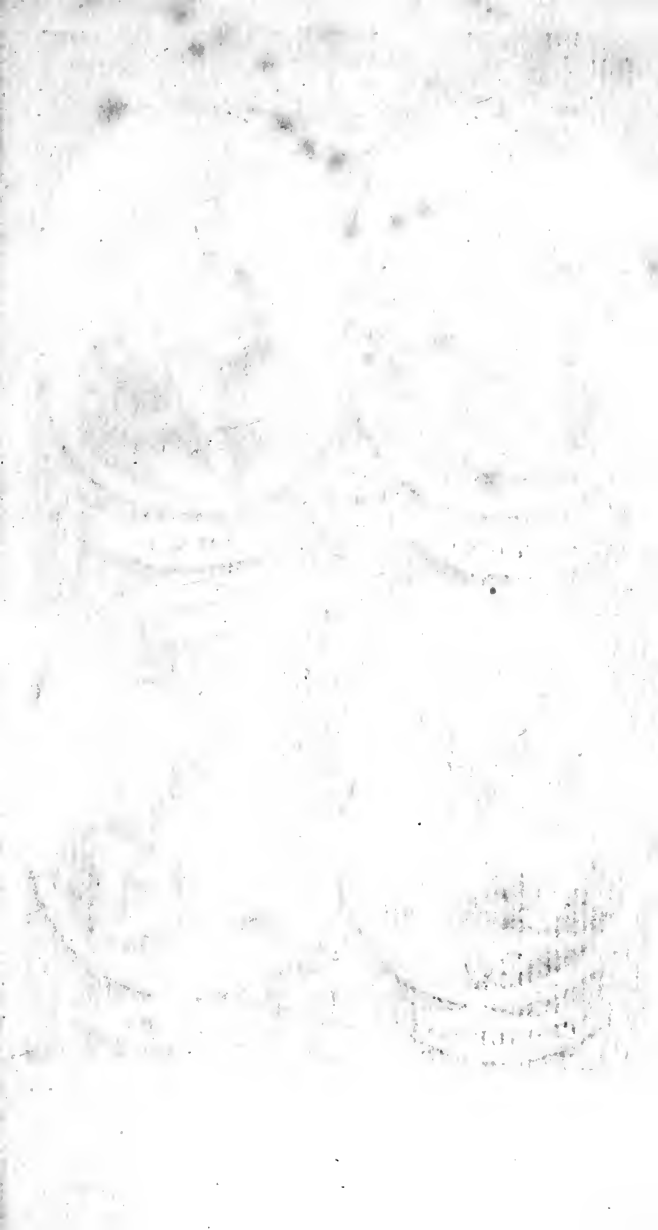
(1) *Aspice hoc sublime candens, quem invocant omnes Jovem.*

(2) *Vides sublime fufum, immoderatum aethera,*

*Qui tenero terram circumjecta amplectitur,*

*Hunc summum habeto divum; hunc perhibeto Jovem,*

Cicero de Nat. Deorum, l. 2.





NEPTUNE.



JUNO.



PROSERPINE.



PLUTO.



*middle; the giver of all things; the foundation of the earth and starry heavens; he is both male and female, and immortal. Jupiter is the source of enlivening fire, and the spirit of all things*

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## C H A P. XVI.

## O F J U N O.

**JUNO**, the sister and consort of Jupiter, was on that account styled the queen of heaven, and indeed we find her in the poets supporting that dignity with an ambition and pride suitable to the rank she bore.

Though the poetical historians agree she came into the world at a birth with her husband, yet they differ as to the place, some placing her nativity at Argos, others at Samos near the river Imbrabus. Some say she was nursed by Eubæa, Porlymna, and Aræa, daughters of the river Asterion; others by the Nymphs of the ocean. Otes, an ancient poet, tells us she was educated by the Horæ or Hours: and Homer assigns this post to Oceanus and Tethys themselves.

It is said that this goddess, by bathing annually in the fountain of Canatho near Argos, renewed her virginity. The places where she was principally honoured were Sparta, Mycene, and Argos. At this place the sacrifice offered to her consisted of 100 oxen.

Juno in a peculiar manner presided over marriage and child-birth; on the first occasion, in sacrificing to her, the gall of the victim was always thrown behind the altar, to denote no spleen should subsist between married persons. Women were peculiarly thought to be under her protection, of whom every one had her Juno, as every man had his guardian genius. Numa ordered, that if any unchaste woman should approach her temple, she should offer a female lamb to expiate her offence.

The Lacedemonians styled her *Ægophaga*, from the goat which Hercules sacrificed to her. At Elis she was called *Hoplomia*, her statue being completely armed.

armed. At Corinth she was termed *Bunœa*, from *Buno*, who erected a temple to her there. She had another at *Eubœa*, to which the emperor *Adrian* presented a magnificent offering, consisting of a crown of gold, and a purple mantle embroidered with the marriage of *Hercules* and *Hebe* in silver, and a large peacock whose body was gold, and his tail composed of precious stones resembling the natural colours.

Amongst the Romans, who held her in high veneration, she had a multiplicity of names. The chief were *Lucina*, from her first shewing the light to infants; *Pronuba*, because no marriage was lawful without previously invoking her; *Socigena* and *Juga*, from her introducing the conjugal yoke, and promoting matrimonial union; *Domiduca*, on account of her bringing home the bride: *Unxia*, from the anointing the door posts at the ceremony; *Cinxia*, from her unloosing the virgin zone, or girdle; *Perfecta*, because marriage completes the sexes; *Opigena* and *Obstetrix*, from the assisting women in labour; *Populosa*, because procreation peoples the world; and *Sospita*, from her preserving the female sex. She was also named *Quiritus* or *Curitis*, from a spear represented in her statues and medals; *Kalendaris*, because of the sacrifices offered her the first day of every month; and *Moneta*, from her being regarded as the goddess of riches and wealth.

It is said when the gods fled into Egypt, *Juno* disguised herself in the form of a white cow, which animal was, on that account, thought to be acceptable to her in her sacrifices.

*Juno*, as the queen of heaven, preserved a good deal of state. Her usual attendants were *Terror* and *Boldness*, *Castor* and *Pollux*, and fourteen nymphs; but her most faithful and inseparable companion was *Iris*, the daughter of *Thaumas*, who, for her surprising beauty, was represented with wings, borne upon her own rainbow, to denote her swiftness. She was the messenger of *Juno*, as *Mercury* was of *Jove*; and at death separated the souls of women from their corporeal chains.

This goddess was not the most complaisant of wives. We find in *Homer*, that *Jupiter* was sometimes obliged to make use of his authority to keep her in due subjection. When she entered into that  
famous

famous conspiracy against him, the same author relates, that, by way of punishment, she had two anvils tied to her feet, golden manacles fastened to her hands, and so was suspended in the air or sky, where she hovered, on account of her levity, while all the deities looked on without a possibility of helping her. By this the mythologists say is meant the harmony and connection of the air with the earth, and the inability of the gods to relieve her, signifies that no force, human or divine, can dissolve the frame or texture of the universe. According to Pausanias, the temple of Juno at Athens had neither doors nor roof, to denote that Juno, being the air in which we breathe, can be inclosed in no certain bounds.

The implacable arrogant temper of Juno once made her abandon her throne in heaven, and fly into Eubœa. Jupiter in vain sought a reconciliation, 'till he consulted Citheron, king of the Platæans, then accounted the wisest of men. By his advice the god dressed up a magnificent image, seated it in a chariot, and gave out it was Platæa, the daughter of Æsopus, whom he designed to make his queen. Juno upon this resuming her ancient jealousy, attacked the mock bride, and by tearing off its ornaments found the deceit, quieted her ill humour, and was glad to make up the matter with her husband.

Though none ever felt her resentment more sensibly than Hercules, he was indebted to her for his immortality; for Pallas brought him to Jupiter while an infant, who, while Juno was asleep, put him to her breast. But the goddess waking hastily, some of her milk falling upon heaven formed the milky way. The rest dropped on the earth, where it made the lilies white, which before were of a saffron colour.

Juno is represented by Homer as drawn in a chariot adorned with precious stones, the wheels of ebony nailed with silver, and drawn by horses with reins of gold; but most commonly her car is drawn by peacocks, her favourite bird. At Corinth she was depicted in her temple as seated on her throne, crowned with a pomegranate in one hand, and in the other a sceptre with a cuckoo at top. This statue was of gold and ivory. That at Hierapolis was supported by lions, and so contrived as to participate

of Minerva, Venus, Luna, Rhea, Diana, Nemesis, and the Destinies, according to the different points in view. She held in one hand a sceptre, in the other a distaff. Her head was crowned with rays and a tower; and she was girt with the cestus of Venus.

As Jupiter is the *æther*, Juno is the *atmosphère*. She is female on account of its softness; and is called the wife and sister of the other, to import the intimate conjunction between these two (3).

## C H A P. XVII.

### OF NEPTUNE.

**T**HIS remarkable deity was the son of Saturn and Vesta, or Ops, and the brother of Jupiter. Some say he was devoured by his father. Others allege his mother gave him to some shepherds to be brought up amongst the lambs, and pretending to be delivered of a foal, gave it instead of him to Saturn. Some say his nurse's name was Arno; others, that he was brought up by his sister Juno.

His most remarkable exploit was his assisting his brother Jupiter in his expeditions, for which that god, when he arrived at the supreme power, assigned him the sea and the islands for his empire. Others imagine he was admiral of Saturn's fleet, or rather, according to Pamphus, generalissimo of his forces by sea and land.

The favourite wife of Neptune was Amphitrite, whom he courted a long time to no purpose, till he sent the dolphin to intercede for him, who succeeding, the god in acknowledgment placed him amidst the stars. By her he had Triton. Neptune had two other wives, the one called Salacia, from the salt-water, the other Venilia, from the ebbing and flowing of the tides.

Neptune

(3) *Aer autem, ut stoici disputant, inter mare & calum, Junonis nomine consecratur, quæ est soror & conjux Jovis, quod & similitudo est ætheris & cum eo summa conjunctio. Effeminarunt autem cum, Junonique tribuerunt, quod nihil est eo mollius. Cicero de Nat. Deor. l. 2.*



Neptune is said to be the first inventor of horsemanship and chariot-racing. Hence Mithridates, king of Pontus, threw chariots drawn by four horses into the sea in honour of him, and the Romans instituted horse-races in the Circus during his festival, at which time all horses left working, and the mules were adorned with wreaths of flowers. Probably this idea of Neptune arose from the famous controversy between him and Minerva, when they disputed who should give name to Cecropia. The god, by striking the earth with his trident, produced a horse. Pallas raised an olive-tree, by which she gained the victory, and the new city was from her called Athens. But the true meaning of this fable is a ship, not a horse; for the question really was, whether the Athenians should apply themselves to navigation or agriculture, and as they naturally inclined to the first, it was necessary to shew them their mistake, by convincing them that husbandry was preferable to sailing. However, it is certain Neptune had some skill in the management of horses: for we find in Parnassus, the most ancient writer of divine hymns, this encomium of him, *That he was the benefactor of mankind in bestowing on them horses, and ships with decks resembling towers.*

When Neptune was expelled heaven for his conspiracy against Jupiter, he fled with Apollo to Laomedon, king of Troy, but he treated them differently, for having employed them in raising walls round this city, in which the lyre of Apollo was highly serviceable, he paid that deity divine honours, whereas he dismissed Neptune unrewarded; who, in revenge, sent a vast sea monster to lay waste the country, to appease which Laomedon was forced to expose his daughter Hesione.

On another occasion this deity had a contest with Vulcan and Minerva in regard to their skill. The goddess, as a proof of hers, made a house; Vulcan created a man, and Neptune a bull; whence that animal was used in the sacrifices paid him. But it is probable, that as the victim was to be black, the design was to point out the raging quality and fury of the sea, over which he presided.

Neptune fell little short of his brother Jupiter in point of gallantry. Ovid in his epistles, has given a catalogue

catalogue of his mistresses. By Venus he had a son called Eryx. Nor did he assume less different shapes to succeed in his amours. Ceres fled him in the form of a mare; he pursued in that of a horse; but it is uncertain whether this union produced the Centaur, called Orion, or a daughter. Under the resemblance of the river Enipeus, he debauched Tyro, the daughter of Salmoneus, who bore him Peleus and Neleus. In the same disguise he begot Othus and Ephialtes, by Ephimedia, wife of the giant Aloeus. Melanthe, daughter of Proteus, often diverting herself by riding on a dolphin, Neptune in that figure surpris'd and enjoyed her. He changed Theophane, a beautiful virgin, into an ewe, and assuming the form of a ram, begot the golden fleeced ram, which carried Phryxus to Colchis. In the likeness of a bird he had Pegasus by Medusa.

He was not only fond of his power of transforming himself, but he took a pleasure in bestowing it on his favourites: Proteus his son possessed it in a high degree. He conferred it on Periclimenus, the brother of Nestor, who was at last killed by Hercules, as he watched him in the form of a fly. He even obliged his mistresses with it. We find an instance of this in Metra, the daughter of Erisichon. Her father, for cutting down an oak-grove, consecrated to Ceres, was punished with such an insatiable hunger, that to supply it he was forced to sell all he had. His daughter upon this intreated of her lover the power of changing her form at pleasure; so that becoming sometimes a mare, a cow, or a sheep, her father sold her to relieve his wants, while the buyers were still cheated in their purchase. Having ravished Cænis, to appease her he promised her any satisfaction, on which she desired to be turned into a man, that she might no more suffer the like injury. Her request was granted, and by the name of Cæneus she became a famous warrior.

Neptune was a considerable deity amongst the Greeks. He had a temple in Arcadia by the name of Proclystius, or the *over-flower*; because at Juno's request, he delivered the country from an inundation. He was called Hippius, Hippocourius, and Taraxippus, from his regulation of horsemanship. The places most celebrated for his worship were Tænarus, Corinth,

Corinth, and Calabria, which last country was peculiarly dedicated to him. He had also a celebrated temple at Rome, enriched with many naval trophies; but he received a signal affront from Augustus Cæsar, who pulled down his statue, in resentment for a tempest, which had dispersed his fleet and endangered his life. Some think Neptune the same with the ancient god Censur, worshipped at Rome, and so called from his advising Romulus to the rape of the Sabines.

Let us now examine the mythological sense of the fable. The Egyptians, to denote navigation, and the annual return of the Phœnician fleet which visited their coast, used the figure of an Osiris carried on a winged horse, or holding a three-forked spear or harpoon in his hand. To this image they gave the names of Poseidon (4), or Neptune (5), which the Greeks and Romans afterwards adopted; but which sufficiently prove this deity had his birth here. Thus the maritime Osiris of the Egyptians became a new deity with those who knew not the meaning of the symbol. But Herodotus, lib. ii. is positive that the Greeks received not their knowledge of Neptune from the Egyptians, but from the Lybians. The former received him not till afterwards, and even then, however they might apply the figure to civil purposes, paid him no divine honours. However, according to Plutarch, they called the maritime coast Nepthen. Bochart thinks he has found the origin of this god in the person of Japhet; and has given reasons which render the opinion very probable.

Neptune, represented as god of the sea, makes a considerable figure. He is described with black or dark hair, his garment of an azure or sea-green colour, seated in a large shell drawn by whales or sea horses, with his trident in his hand (6), attended by the

(4) From *Pasb*, plenty, or provisions, and *Jedaim*, the sea-coast; or the provision of the maritime countries.

(5) From *Nouph*, to disturb or agitate, and *Oni*, a fleet, which forms Neptoni, the arrival of the fleet.

(6) Some, by a far fetched allusion, imagine the triple forks of the trident represent the three-fold power of Neptune in *disturbing*, *moderating* or *calming* the seas. Others, his power over salt water, fresh water, and that of lakes or pools.

the sea gods Palæmon, Glaucus, and Phorcys; the sea goddesses Thetis, Melita, and Panopœa, and a long train of tritons and sea nymphs. In some ancient gems he appears on shore; but always holding in his hand the three forked trident, the emblem of his power, as it is called by Homer and Virgil, who have given us a fine contrast with regard to its use. The ancient poets all make this instrument of *brass*; the modern painters of *silver*.

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C H A P. XVIII.

OF PLUTO.

WE now come to the third brother of Jupiter, and not the least formidable, if we consider his power and dominion. He was also the son of Saturn and Ops, and when his victorious brother had established himself in the throne, he was rewarded with a share in his father's dominions, which, as some authors say, was the eastern continent and lower part of Asia. Others make his division lie in the West, and that he fixed his residence in Spain, which being a fertile country, and abounding in mines, he was esteemed the god of wealth (7).

Some imagine that his being regarded as the *ruler* of the *dead*, and king of the infernal regions, proceeded from his first teaching men to bury the deceased, and inventing funeral rites to their honour. Others say he was a king of the Molossians in Epirus, called Aidoneus Orcus, that he stole Proserpine his wife, and kept a dog called Cerberus, who devoured Pirithous, and would have served Theseus in the same manner, if Hercules had not timely interposed to save him.

The poets relate the matter differently: they tell us that Pluto, chagrined to see himself childless and unmarried, while his two brothers had large families,

(7) The poets confounded Pluto, the god of hell, with Plutus, god of riches; whereas they are two very distinct deities, and were always so considered by the ancients.

lies, mounted his chariot to visit the world, and arriving in Sicily, chanced to view Proserpine, with her companions, gathering flowers (8). Urged by his passion he forced her into his chariot, and drove her to the river Chemarus, through which he opened himself a passage back to the realms of night. Ceres, disconsolate for the loss of her beloved daughter, lighted two torches at the flames of Mount Etna, and wandered through the world in search of her; till hearing at last where she was, she carried her complaint to Jupiter, who, on her repeated solicitations, promised that Proserpine should be restored to her, provided she had not yet tasted any thing in hell. Ceres joyfully bore this commission, and her daughter was preparing to return, when Ascalaphus, the son of Acheron and Gorgyra, gave information, that he saw Proserpine eat some grains of a pomegranate she had gathered in Pluto's orchard, so that her return was immediately countermanded. Ascalaphus was for this malicious intelligence transformed into a toad. But Jupiter, in order to mitigate the grief of Ceres, for her disappointment, granted that her daughter should half the year reside with her, and the other half continue in hell with her husband. It is easy to see, that this part of the fable alludes to the corn, which must remain all the winter hid in the ground, in order to sprout forth in the spring, and produce the harvest.

Pluto was extremely revered both amongst the Greeks and Romans. He had a magnificent temple at Pylos, near which was a mountain, that derived its name from the nymph Menthe, whom Proserpine, out of jealousy at Pluto's familiarity with her, changed into the herb called *mint*. Near the river Corellus, in Bœotia, this deity had also an altar in common with Pallas, for some mystical reason. The Greeks called him Agelestus, because all mirth and laughter were banished his dominions; as also Hades, on account of the gloominess of his dominions. Among the Romans he had the name of Februus, from the lustrations used at funerals, and Summanus, because he was the chief of ghosts, or rather the prince of the infernal deities. He was also called the terrestrial or infernal Jupiter.

His

(8) In the valley of Ætna, near mount Ætna.

His chief festival was in February, and called *Charistia*, because then oblations were made for the dead, at which relations assisted, and all quarrels were amicably adjusted. Black bulls were the victims offered up, and the ceremonies were performed in the night, it not being lawful to sacrifice to him in the day-time (9).

Pluto is generally represented in an ebony chair, drawn by four black horses, whose names the poets have been careful to submit (1) to us. Sometimes he holds a sceptre to denote his power, at others a *wand*, with which he commands and drives the ghosts. Homer speaks of his helmet, as having the quality of rendering the wearer invissible; and tells us, that *Minerva* borrowed it when she fought against the *Trojans*, to be concealed from *Mars*.

Let us now seek the mythology of the fable in that country where it first sprung; and we shall find that the mysterious symbols of truth became, in the sequel, thro' abuse, the very sources of idolatry and error. Pluto was indeed the funeral *Osiris* of the *Egyptians*. These people (2) every year, at an appointed season, assembled to mourn over and offer sacrifices for their dead. The image that was exposed, to denote the approach of this solemnity, had the name of *Peloutah* (3) or the *Deliverance*, because they regarded the death of the good, as a deliverance from evil. This figure was represented with a radiant crown, his body being entwined with a serpent, accompanied with the signs of the *Zodiac*, to signify the duration of one sun, or solar year.

## CHAP.

(9) On account of his aversion to the light.

(1) *Orphæus*, *Æthon*, *Nycteus*, and *Alastor*.

(2) The *Jews* retained this custom, as we find by the annual lamentations of the virgins over *Jeptha's* daughter.

(3) From *Palat*, to free or deliver, comes *Peloutah*, deliverance, which is easily by corruption made *Pluto*.

## C H A P. XIX.

## OF PROSERPINE.

THIS goddess was the daughter of Jupiter and Ceres, and educated in Sicily; from whence she was stole by Pluto, as is related in the preceding chapter. Some say she was brought up with Minerva and Diana, and being extremely beautiful, was courted both by Mars and Apollo, who could neither of them obtain her mother's consent. Jupiter, it is said, was more successful, and ravished her in the form of a dragon. The Phœnicians, on the other hand, affirm with more reason, that she was earlier known to them than to the Greeks or Romans; and that it was about 200 years after the time of Moses, that she was carried off by Aidoneus or Orcus, king of the Molossians.

Jupiter, on her marriage with Pluto, gave her the isle of Sicily as a dowry; but she had not been long in the infernal regions, when the fame of her charms induced Theseus and Pirithous to form an association to carry her off. They descended by way of Tænarus, but sitting to rest themselves on a rock in the infernal regions, they could not rise again, but continued fixed, till Hercules delivered Theseus, because his crime consisted only in assisting his friend, as bound by oath (4); but Pirithous was left in durance, because he had endangered himself through his own wilfulness and rashness.

Others made Proserpine the same with Luna, Hecate, and Diana, the same goddess being called Luna in heaven, Diana on earth, and Hecate in hell, when she had the name of Triformis or Tergemina. The Greeks called her Despoina, or the Lady, on account of her being queen of the dead. Dogs and barren cows were the sacrifices usually offered to her.

She is represented under the form of a beautiful woman enthroned, having something stern and melancholy in her aspect.

The

(4) They agreed to assist each other in gaining a mistress. Pirithous had helped Theseus to get Helena, who in return attended him in this expedition.

The mythological sense of the fable is this: The name of Proserpine or Persephone, amongst the Egyptians, was used to denote the change produced in the earth by the deluge (5), which destroyed its former fertility, and rendered tillage and agriculture necessary to mankind.

## C H A P. XX.

### OF THE INFERNAL REGIONS.

**I**T is evident that the Heathens had a notion of future punishments and rewards, from the description their poets have given of Tartarus and Elysium, though the whole is overloaded with fiction. According to Plato, Apollo and Ops brought certain brazen tablets from the Hyperboreans to Delos, describing the court of Pluto as little inferior to that of Jove; but that the approach to it was exceeding difficult on account of the rivers Acheron, Cocytus, Styx, and Phlegethon, which it was necessary to pass in order to reach these infernal regions.

Acheron was, according to some, the son of Titan and Terra, or, as others say, born of Ceres in a cave, without a father. The reason assigned for his being sent to hell is, that he furnished the Titans with water, during their war with the gods. This shews it was a river, not a person; but the place of it is not ascertained. Some fixing it amongst the Cimmerians near mount Circe (6), and in the neighbourhood of Cocytus; others making it that sulphureous and stinking lake near Cape Misenum in the bay of Naples (7), and not a few tracing its rise from the Acherusian fen in Epirus, near the city of Pandofia; from whence it flows till it falls into the gulph of Ambracia.

The

(5) From Peri, fruit, and Patat, to perish, comes Periphattah, or the fruit lost; from Peri, fruit, and Saphon, to hide, comes Persephoneh, or the corn destroyed or hid.

(6) On the coast of Naples.

(7) Near Guma.



The next river of the Plutonian mansions is Styx, though whether the daughter of Oceanus or Terra, is uncertain. She was married to Fallas or Piras, by whom she had Hydra. To Acheron she bore Victory, who having assisted Jupiter against the giants, he rewarded her mother (8) with this privilege, that the most solemn oath amongst the gods should be by her deity, viz. the river Styx; so that when any of them were suspected of falsehood, Iris was dispatched to bring the Stygian water in a golden cup, by which he swore; and if he afterwards proved perjured, he was deprived for a year of his nectar and ambrosia, and for nine years more separated from the celestial assembly. Some place Styx near the lake of Aver-nus in Italy; others make it a fountain near Nonacris in Arcadia, of so poisonous and cold a nature, that it would dissolve all metals (9), and could be contained in no vessel.

Cocytus and Phlegethon are said to flow out of Styx by contrary ways, and re-unite to increase the vast channel of Acheron. The waters of Phlegethon were represented as streams of fire, probably on account of their hot and sulphureous nature.

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## C H A P. XXI.

### OF THE PARCÆ OR DESTINIES.

THESE infernal deities, who presided over human life, were in number three, and had each their peculiar province assigned: Clotho held the distaff, Lachesis drew or spun off the thread, and Atropos stood ready with her scissars to cut it asunder.

These were three sisters, the daughters of Jupiter and Themis, and sisters to the Horæ or Hours; according to others, the children of Erebus and Nox. They were secretaries to the gods, whose decrees they wrote.

D

We

(8) Some say it was on her own account, for discovering the combination of the giants against Jupiter.

(9) It is reported Alexander was poisoned with it at Babylon, and that it was carried for this purpose in an ass's hoof.

We are indebted to a late ingenious writer for the true mythology of these characters. They were nothing more originally than the mystical figure or symbols; which represented the months of January, February, and March, amongst the Egyptians. They depicted these in female dresses, with the instruments of spinning and weaving, which was the great business carried on in that season. These images they called (1) *Parcæ*, which signifies linen cloth, to denote the manufacture produced by this industry. The Greeks, who knew nothing of the true sense of these allegorical figures, gave them a turn suitable to their genius, fertile in fiction.

The *Parcæ* were described or represented in robes of white, bordered with purple, and seated on the thrones, with crowns on their heads, composed of the flowers of the *Narcissus*.

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## C H A P. XXII.

### OF THE HARPIES.

THE next group of figures we meet in the shadowy realms are the Harpies, who were three in number, *Celene*, *Aello*, and *Ocyptè*, the daughters of *Oceanus* and *Terra*. They lived in *Thrace*, had the faces of virgins, the ears of bears, the bodies of vultures, with human arms and feet, and long claws. *Pheneus*, king of *Arcadia*, for revealing the mysteries of *Jupiter*, was so tormented by them, that he was ready to perish for hunger, they devouring whatever was set before him, till the sons of *Boreas*, who attended *Jason* in his expedition to *Colchis*, delivered the good old king, and drove these monsters to the islands called *Echinades*, compelling them to swear to return no more.

This fable is of the same original with the former one. During the months of *April*, *May*, and *June*, especially the two latter, *Egypt* was greatly subject to stormy winds, which laid waste their olive grounds, and brought numerous swarms of grasshoppers and other

(1) From *Parc*, or *Paroket*, a cloth, curtain, or sail.



ELYSIUM & LETHE

NIGHT.



CHARON & CERBERUS

THE HARPYES.





other troublesome insects from the shores of the Red Sea, which did infinite damage to the country. The Egyptians therefore gave figures which proclaimed these three months, a female face, with the bodies and claws of birds, and called them Harop (2), and a name which sufficiently denoted the true sense of the symbol. All this the Greeks realized, and embellished in their way.

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## C H A P. XXIII.

### OF CHARON AND CERBERUS.

**C**CHARON, according to Hesiod's theogony, was the son of Erebus and Nox, the parents of the greatest part of the infernal monsters. His post was to ferry the souls of the deceased over the waters of Acheron. His fare was never under one half-penny, nor exceeding three, which were put in the mouth of the persons interred; for as to such bodies who were denied funeral rites, their ghosts were forced to wander an hundred years on the banks of the river, Virgil's *Æneid*, VI. 330, before they could be admitted to a passage. The Hermoniensis alone claimed a free passage, because their country lay so near Hell. Some mortal heroes also, by the favour of the gods, were allowed to visit the infernal realms, and return to light; such as Hercules, Orpheus, Ulysses, Theseus, and *Æneas*.

This venerable boatman of the lower world, is represented as a fat squalid old man, with a bushy grey beard and rheumatic eyes, his tattered rags scarce covering his nakedness. His disposition is mentioned as rough and morose, treating all his passengers with the same impartial rudeness, without regard to rank, age, or sex. We shall in the sequel see that Charon, was indeed a real person, and justly merited this character.

After crossing the Acheron, in a den adjoining to the entrance of Pluto's palace, was placed Cerberus, or the three-headed dog, born of Typhon and Echid-

D 2

na.

(2) from Haroph, or Harop, a noxious fly; or from *Arbeh*, a locust.

na, and the dreadful mastiff, who guarded these gloomy abodes. He fawned upon all who entered, but devoured all who attempted to get back; yet Hercules once mastered him, and dragged him up to earth, where in struggling, a foam dropped from his mouth, which produced the poisonous herb, called aconite or wolf-bane.

Hesiod gives Cerberus fifty, and some a hundred heads; but he is more commonly represented with three. As to the rest, he had a tail of a dragon, and instead of hair, his body was covered with serpents of all kinds. The dreadfulnes of his bark or howl, Virgil's *Æneid*, VI. 416, and the intolerable stench of his breath, heightened the deformity of the picture, which of itself was sufficiently disagreeable.

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#### C H A P. XXIV.

OF NOX, AND HER PROGENY, DEATH, SLEEP, &c.

**N**OX was the most ancient of the deities, and Orpheus ascribes to her the generation of gods and men. She was even reckoned older than Chaos. She had a numerous offspring of imaginary children, as Lysia, or Madness, Erys, or Contention, Death, Sleep, and Dreams; all which she bore without a father. From her marriage with Erebus, proceeded Old Age, Labour, Love, Fear, Deceit, Emulation, Misery, Darknes, Complaint, Obstinacy, Partiality, Want, Care, Disappointment, Disease, War, and Hunger. In short, all the evils which attend life, and which wait round the palace of Pluto, to receive his commands.

Death brings down all mortals to the infernal ferry. It is said that her mother Nox bestowed a peculiar cure in her education, and that Death had a great affection for her brother Somnus, or Sleep, of whose palace Virgil has given us a fine description, *Æneid*, VI. 894. Somnus had several children, of whom Morpheus was the most remarkable for his satirical humour, and excellent talent in mimicking the actions of mankind.

Amongst

Amongst the Eleans, the goddess Nox or Night, was represented by a woman holding in each hand a boy asleep: with their legs distorted; that in her right was white, to signify sleep, that in her left black, to figure or represent death. The sacrifice offered to her was a cock, because of its enmity to darkness, and rejoicing at the light. Somnus was usually represented with wings, to denote his universal sway.

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### C H A P. XXV.

OF THE INFERNAL JUDGES, MINOS, RHADAMANTHUS, AND EACUS.

**AFTER** entering the infernal regions, just at the separation of the two roads which lead to Tartarus and Elysium, is placed the tribunal of the three inexorable judges, who examine the dead, and pass a final sentence on departed souls. The chief of these was Minos, the son of Jupiter by Europa, and brother of Rhadamanthus and Sarpedon. After his father's death the Cretans would not admit him to succeed in the kingdom, till praying to Neptune to give him a sign, that god caused a horse to rise out of the sea, on which he obtained the kingdom. Some think this alludes to his reducing these islanders to subjection, by means of a powerful fleet. It is added, that Jove kept him nine years concealed in a cave, to teach him laws and the art of government.

Rhadamanthus, his brother, was also a great legislator. It is said that having killed his brother, he fled to Oechalia in Bœotia, where he married Alcmena, the widow of Amphytrion. His province was to judge such as died impenitent.

Æacus was the son of Jupiter by Ægina. When the isle of Ægina (so called from his mother) was depopulated by a plague, his father, in compassion to his grief, changed all the ants there into men and women. The meaning of which fable is, that when the pirates depopulated the country, and forced the people to fly to caves, Æacus encouraged them to come out, and by commerce and industry recover what they had lost. His character for justice was  
such,

such, that in a time of universal drought he was nominated by the Delphic oracle to intercede for Greece, and his prayer was answered.

Rhadamanthus and Æacus were only inferior judges, the first of whom examined the Asiatics, the latter the Europeans, and bore only plain rods as a mark of their office. But all difficult cases were referred to Minos, who sat over them with a sceptre of gold. Their court was held in a large meadow, called the Field of Truth. Plato and Tully add Triptolemus to these as a fourth judge.

## C H A P. XXVI.

### OF TARTARUS, AND THE EUMENIDES, OR FURIES.

**I**N the recesses of the infernal regions lay the seat or abode of the wicked souls, called Tartarus, represented by the poets as a vast deep pit, surrounded with walls and gates of brass, and totally deprived of light. This dreadful prison is surrounded by the waters of Phlegethon, which emit continual flames. The custody of the unfortunate wretches doomed to this place of punishment, is given to the Eumenides, or Furies, who are at once their goalers and executioners.

The names of these avengeful sisters were Tisiphone, Alecto, and Megæra: but they went by the general appellation of the Furiæ, on account of the rage and distraction attending a guilty conscience; of Erynniæ, or Erynnis, because of the severity of their punishment; and Eumenides, because though cruel, they were capable of supplication, as Orestes found by following the advice of Pallas. Their birth is so differently related, that it is impossible to fix their genealogy or parentage. Indeed the theogony of the Greeks and Romans requires an uncommon clue to get out of the labyrinth which fiction has contrived.

Though the Furies were implacable, they were susceptible of love. We find an instance of this in Tisiphone, who growing enamoured of Cythæron an amiable youth, and fearing to affright him by her form,



form, got a third person to disclose her flame. He was so unhappy as to reject her suit, on which she threw one of her snakes at him, which twining round his body strangled him. All the consolation he had in death was to be changed into a mountain, which still bears his name.

These goddesses were so terrible, that it was in some degree sacrilegious to invoke their name.. Yet however the objects of terror, they had their temples, as at Athens near the Areopagus, at Casina in Arcadia, and at Carnia in the Peleponnesus. But their highest solemnities were at Telphusia in Arcadia, where their priestesses went by the name of Hesyclide, and the sacrifices were performed at midnight, amidst a profound silence, a black ewe burnt whole being the victim. No wine was used in the libations, but only limpid water, or a liquor made of honey; and the wreaths used were of the flowers of the Narcissus and Crocus intermixed.

The mythologists have assigned each of these tormentresses their particular department. Tisiphone is said to punish the sins arising from hatred and anger; Megæra, those occasioned by envy; and Alecto, the crimes owing to ambition and lust. Some make but one fury, called Adrastia, the daughter of Jupiter and Necessity, and the avenger of all vice.

The furies are depicted with hair composed of snakes, and eyes inflamed with madness, carrying in one hand whips and iron chains, and in the other flaming torches, yielding a dismal light. Their robes are black, and their feet of brass, to shew their pursuit, though slow, is steady and certain.

Is it possible to conceive, that after this solemn and horrid representation, the Eumenides, or Furies, should be quite harmless beings? and the very deformities ascribed to them the symbols of national joy and repose? The Egyptians used these figures to denote the three months of autumn. The serpent was, with that people, the hieroglyphic of life, light, and happiness; the torch was the public indication of a sacrifice; and they placed two quails at the feet of the figure, to signify that the general security was owing to the plenty of the season. All this is elucidated by the names of these visionary beings, Tisiphone

phone (3), Alecfo (4), and Megæra (5); which are all derived from circ. instances relating to the vintage.

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## C H A P. XXVII.

### OF THE FABULOUS PERSONS PUNISHED IN TARTARUS.

THE poets, in order to people this dismal region, have placed here the Giants or Titans, who rebelled against Jupiter, and who are bound in everlasting chains. They also mention several other notorious criminals condemned to suffer here, the chief of whom follow :

Titius was the son of Jupiter and Elara, daughter of the river Orchomenius in Theffaly. His father, apprehensive of Juno's jealousy, it is said, concealed him in the earth, where he grew to a monstrous bulk. He resided in Panopœa, where he became formidable for rapine and cruelty, till Apollo killed him for endeavouring to ravish Latona ; though others say, he was slain by Diana, for an attempt on her chastity. He was next sent to Tartarus, and chained down on his back, his body taking up such a compass as to cover nine acres. In this posture a vulture continually preyed on his liver, which still grew again as fast as it was consumed.

Phlegyas was the son of Mars, and king of the Lapithæ, a people of Theffaly. Apollo having debauched his daughter Coronis, to revenge the injury he set fire to the temple of Delphos ; for which sacrilege that god killed him with his arrows, and thrust him into Tartarus, where he is sentenced to sit under a huge rock, which hanging over his head, threatens him with perpetual destruction.

Ixion was the son of Mars and Pisidice, or, as others say, of Æthon and Pisione. Having married Dia, the daughter of Dioneus, he promised very considerable

(3) From Tfaphan, to inclose or hide, and Tseponch, the time of putting wine into pitchers.

(4) From Leket, to gather.

(5) From Migherah, the sinking of the dregs, or the clarifying the wine.

siderable presents to her father for his consent; but to elude the performance, he invited him to a feast, and murdered him. Stung with remorse for the crime, he run mad, so that Jupiter in compassion not only forgave him, but took him up into heaven, where he had the impiety to endeavour to corrupt Juno. Jupiter, to be the better assured of his wickedness, formed a cloud in the shape of his wife, upon which Ixion begot the Centaurs. But boasting of his happiness, Jove hurled him down to Tartarus, where he lies fixed on a wheel encompassed with serpents, and which turns without ceasing.

Sisiphus was a descendant of Æolus, and married Merope, one of the Pleiades, who bore him Glaucus. His residence was at Epyra in Peleponnesus, and he was a crafty man. The reasons given for his punishment are various, though all the poets agree as to its nature, which was to roll a great stone to the top of a hill, from whence it constantly fell down again, so that his labour was incessantly renewed (6).

Tantalus, a Phrygian monarch, the son of Jupiter and the nymph Plota, had the impiety, in an entertainment he gave the gods, to kill his son Pelops, and serve him up as one of the dishes. All the deities perceived the fraud but Ceres, who eat one of his shoulders; but in compassion to his fate, she restored him to life, by boiling him in a cauldron, and gave him an ivory arm to supply the defect. The crime of the father did not pass unpunished. He was placed in Tartarus, where he was afflicted with eternal thirst and hunger, having water and the most delicious fruits still within his reach; but not being able to taste either, because they vanished before his touch. Ovid IV. 445.

Salmeon, king of Elis, (Virgil, Æn. VI. 585) had the presumption to personate Jupiter, by driving a chariot over a bridge of brass, and casting flaming torches amongst the spectators, to imitate thunder and lightning. For this he was doomed to the tortures of this infernal dungeon.

The Belides complete this fabulous catalogue. They were the daughters of Danaus, the son of Be-

D 5

lus,

(6) Some make Sisiphus a Trojan secretary who was punished for discovering secrets of state. Others say he was a notorious robber killed by Theseus.

lus, who was contemporary with Cecrops, king of Athens. This prince, who came from Egypt into Greece, expelled Sthenelus, king of the Argives, out of his kingdom, and by different wives had these fifty sisters. His brother Egyptus, with whom he had some difference, proposed a reconciliation, by marrying his fifty sons with their fair cousin Germans. The wedding was agreed, but Danaus perfidiously directed each of his daughters to murder their husbands on the marriage night. Hypermnestra alone suffered Linceus to escape to Lyrcea, near Argos (7). The Belides, for this unnatural crime, were condemned to draw water out of a well with sieves, and pour it into a certain vessel; so that their labour was without end or success.

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### C H A P. XXVIII.

#### OF THE ELYSIAN FIELDS, AND LETHE.

BY way of contrast to Tartarus, or the prison of the wicked, let us place the Elysian Fields, or the happy abodes of the just and good; of which Virgil, of all the ancient poets, has given us the most agreeable picture. Virgil's *Æneid*, VI. 635. It were endless to give all the variety of descriptions, which a subject of this nature affords room for. An eternal spring of flowers and verdure, a sky always serene, and fanned by ambrosial breezes, an universal harmony and uninterrupted joy embalmed these delightful regions. But at the end of a certain period the souls placed here returned to the world to re-animate new bodies, before which they were obliged to drink at the river Lethe (8), whose waters had the virtue to create an oblivion of all that had passed in the former part of their lives.

To illustrate all this complexed chaos of fable, let us once more have recourse to the Egyptian mythology, where we shall find the whole secret of Tartarus, and the Elysian Fields unravelled. There was near each of the Egyptian towns a certain ground appointed

(7) He afterwards dethroned Danaus.

(8) *Απο της Ληθης*, or oblivion.

appointed for a common burial-place. That at Memphis, as described by Diodorus, lay on the other side of the lake Acherusia (9), to the shore of which the deceased person was brought and set before a tribunal of judges appointed to examine into his conduct. If he had not paid his debts, his body was delivered to his creditors, till his relations released it, by collecting the sums due. If he had not faithfully observed the laws, his body was left unburied, or probably thrown into a kind of common shore called Tartarus (1). The same historian informs us, that near Memphis, there was a leaking vessel into which they incessantly poured Nile water, which circumstance gives ground to imagine, that the place where unburied bodies were cast out, was surrounded with emblems expressive of torture or remorse, such as a man tied on a wheel always in motion; another whose heart was the prey of a vulture, and a third rolling a stone up a hill with fruitless toil. Hence the fables of Ixion, Prometheus, and Sisyphus.

When no accuser appeared against the deceased, or the accuser was convicted of falsehood, they ceased to lament him, and his panegyric was made; after which he was delivered to a certain severe ferryman, who by order of the judges, and never without it, received the body into his boat (2) and transported it across the lake, to a plain embellished with groves, brooks, and other rural ornaments. This place was called Elizout (3), or the habitation of joy. At the entrance of it, was placed the figure of a dog, with three pair of jaws, which they called Cerberus (4);

and

(9) From Acharei, after, and ish, a man, comes Achariis, or the last state of man; or Acheron, that is the ultimate condition.

(1) From the Chaldaic Tarah, admonition, doubled comes Tartarah, or Tartarus, that is an extraordinary warning.

(2) Sometimes the judges denied even their kings funeral rites, on account of their mis-government.

(3) From Elizout, full satisfaction, or a place of repose and joy.

(4) They placed this image on account of that animals known fidelity to man. The three heads denoted the three funeral cries over the corpse, which is the meaning of the name. From Ceri or Cri, an exclamation, and Ber, the grave or vault, comes Cerber. or Cerberus, the cries of the grave.

and the ceremony of interment was ended by thrice (5) sprinkling sand over the aperture of the vault, and thrice bidding the deceased adieu. All these wise symbols addressed as so many instructions to the people, became the sources of endless fiction, when transplanted to Greece and Rome. The Egyptians regarded death as a deliverance (6). The boat of transportation they called Beris (7), or tranquillity; and the waterman who was impartial in the just execution of his office, they stiled Charon, which signifies inflexibility or wrath.

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C H A P. XXIX.

OF APOLLO.

THIS deity makes one of the most conspicuous figures in the heathen theology, indeed not unjustly, from the glorious attributes ascribed to him of being the *god of light, medicine, verse, and prophecy*. Tully mentions four of this name, the most ancient of whom was the son of Vulcan, and tutelary god of the Athenians; the second a son of Corybas, and born in Crete; the third an Arcadian, called Nomion, from his being a great legislator; and the last, to whom the greatest honour is ascribed, the son of Jupiter and Latona (8), whose beauty having gained the affection of the king of the gods, Juno on discovering her pregnancy, drove her out of heaven, and commanded the serpent Python to destroy her, from whose pursuit Latona fled to the isle of Delos in the shape of a quail (9), where she was delivered of twins, called Diana and Apollo; the latter of whom, soon after his birth, destroyed the monster Python with

(5) *Injēto ter pulvere.* Horace, book I. ode 28.

(6) They called it Peloutah, alleviation or deliverance. Horace has the same thought.

*Levare functum pauperum Laboribus.* Carm. l. 2. Od. 18.

(7) Beri, quiet, serenity; whence Diodorus Siculus calls Charon's bark Baris.

(8) The daughter of Cæus the Titan, and Phœbe.

(9) Whence the isle was called Ortygia, though some say that Neptune raised it out of the sea to give her refuge



MINERVA

APOLLO

CERES

MARS





with his arrows (1), though some defer the time of of this victory till he came to riper years. But Latona's troubles did not end here, for flying into Lycia with her children, she was denied the water of the fountain Mela, by the shepherd Niocles and his clowns, upon which she turned them into frogs. After settling her son Apollo in Lycia, she returned to Delos, and Diana went to reside in Crete.

The adventures of Apollo are pretty numerous. The most remarkable are his quarrels with Jupiter, on account of the death of his son Esculapius, killed by that deity on the complaint of Pluto, that he decreased the number of the dead by the cures he performed. Apollo, to revenge this injury, killed the Cyclops, who forged Jove's thunderbolts, for which he was banished heaven, and endured great sufferings on earth, being forced to hire himself as a shepherd to (2) Admetus, king of Thessaly, during his exercising which office, he is said to have invented the lyre or lute, to sooth his trouble. In this retirement an odd incident happened to him; Mercury was born in the morning, by noon he had learned music, and composed the testudo; and in the evening coming to Apollo, he so amused him with this new instrument, that he found an opportunity to steal his cattle. Apollo discovering the theft, and insisting on restitution, the sly deity stole his bow and arrows; so that he was forced to change his revenge into laughter (3).

From Thessaly, Apollo removed to Sparta, and settled near the river Eurotas, where he fell in love with a fair boy called Hyacinthus, with whom being at play, Zephyrus, through envy, blew Apollo's quoit at his head, and killed him on the spot. To preserve his memory, the god from his blood raised the flower which bears his name (4). Though according

(1) Some assert that Diana assisted him in his fight.

(2) Some give this history another turn, and tell us that Apollo being king of the Arcadians, and deposed for his tyranny, fled to Admetus, who gave him the command of the country lying near the river Amphrysas, inhabited by shepherds.

(3) *Te boves olim, nisi redidisses  
Per dolum amotas, puerum minaci  
Voce dum terrct, Viduus Pharetra.*

Risit Apollo.

Horat. Lib. I. Ode X. l. 10.

(4) The Hyacinth or violet.

ording to others he only tinged with it the violet (which was white before) into a purple.

Cyparissus, a beautiful boy, a favourite of Apollo, being excessively grieved for the death of a fawn or deer he loved, was changed by him into a cypress tree, which is since sacred to funeral rites.

Apollo next visited Laomedon, king of Troy, where finding Neptune in the same condition with himself, and exiled from heaven, they agreed with that king to furnish bricks to build the wall of his capital; he also assisted Alcathous in building a labyrinth, in which was a stone whereon he used to deposit his lyre, and which emitted an harmonious sound on the slightest stroke.

Though Apollo was distinguished for his excellency in music, yet he was extremely jealous of rivalry on this head. The Muses were under his immediate protection, and the grasshopper was consecrated to him by the Athenians on account of its harmony (5). We find Midas, king of Phrygia, being constituted judge between him and Pan, who pretended to vie with him in harmony, and giving judgment for the latter, was rewarded with a pair of ass's ears, to point out his bad taste (6). Ovid has described this story in an agreeable manner. Linus, who excelled all mortals in music, presuming to sing with Apollo, was punished with death; nor did Marfyas the satyr escape much better, for having found a flute or pipe which Minerva threw away (7), he had the vanity to dispute the prize with Apollo, who being decreed victor, hung up his antagonist on the next pine tree, and flayed him alive; but afterwards changed him into a river, which falls into the Meander.

This deity was so skilled in the bow, that his arrows were always fatal. Python and the Cyclops experienced their force. When the giant Tityus endeavoured to ravish Diana, he transfix'd and threw him into hell, where the vultures preyed on his liver.

Niobe,

(5) The Grecian poets celebrate the grasshopper as a very musical insect, that sings amongst the highest branches of the trees; so that it must have been a very different creature from the grasshopper known to us. See the notes in Cook's Hesiod.

(6) Ovid, Book XI. Fab. III. line 90.

(7) Because as she blew it, seeing herself in a fountain, she found it deformed her face.

Niobe, the daughter of Tantalus, and wife of Amphion, being happy in seven sons and as many daughters, was so foolish as to prefer herself to Latona. This so enraged Apollo and Diana, that the former slew her sons with his darts, and the latter killed her daughters in the embraces of their mother, whom Jupiter, in compassion to her incessant grief, turned into a stone, which still emits moisture instead of tears (8).

The true meaning of the fable of Niobe is this, it signified the annual inundation of Egypt. The affront she offered to Latona was a symbol, to denote the necessity she laid that people under of retreating to the higher grounds. The fourteen children of Niobe are the fourteen cubits, that marked the increase of the Nile (9). Apollo and Diana killing them with their arrows, represents labour and industry, with the assistance of the sun's warm influence, overcoming these difficulties, after the retreat of the flood. Niobe's being turned to a stone, was owing to an equivocation. The continuance of Niobe was the preservation of Egypt. But the word Selau, which signified safety, by a small alteration (Selaw) expressed a stone. Thus Niobe became a real person metamorphosed to a rock.

Apollo resembled his father Jupiter. in his great propensity to love. He spent some time with Venus in the isle of Rhodes, and during their interview it is said the sky rained gold, and the earth was covered with lillies and roses. His most celebrated amour was with Daphne, (the daughter of the river Peneus) a virgin of Thessaly, who was herself prepossessed in favour of Lucippus, a youth of her own age. Apollo, to be revenged upon his rival, put it into his head to disguise himself amongst the virgins who went bathing, who discovering the deceit, stabbed him. After this the god pursued Daphne, who flying to preserve her chastity, was, on her intreaties to the gods, changed into a laurel (1), whose leaves Apollo immediately consecrated to bind his temples, and made that tree the reward of poetry.

The

(8) Ovid, Book VI. l. 310.

(9) The statue of Nile in the Thuilleries at Paris, has fourteen children placed by it, to denote these cubits.

(1) Ovid, Book I. l. 556.

—grasping at empty praise  
He snatch'd at Love, and filled his arms with bays. Waller.

The nymph Bolina, rather than yield to his suit, threw herself into the sea, for which he rendered her immortal: nor was he much more successful in his courtship of the nymph Castalia, who vanished from him in the form of a fountain, which was afterwards sacred to the muses (2). He debauched Leucothoe, daughter of Orchanus, king of Babylon, in the shape of her mother Eurynome. Clytia, her sister, jealous of her happiness, discovered the amour to their father, who ordered Leucothoe to be buried alive. Her lover, in pity to her fate, poured nectar on her grave, which turned the body into a tree which weeps the gum called frankincense. He then abandoned Clytia, who pined away, continually looking on the sun, till she became the Heliotrope or sunflower (3).

Of the children of Apollo we shall speak more at large in the following section.

Apollo had a great variety of names, either taken from his principal attributes, or the chief places where he was worshipped. He was called the Healer, from his enlivening warmth and cheering influence, and Pæan (4), from the pestilential heats; to signify the former, the ancients placed the graces in his right hand, and for the latter a bow and arrows in his left; Nomius, or the shepherd, from his fertilizing the earth, and thence sustaining the animal creation; Delius (5), from his rendering all things manifest; Pythias, from his victory over Python; Lycius, Phœbus, and Phaneta, from his purity and splendor.

The principal places where he was worshipped were Chrysus, Tenedos, Smynta, Cylla, Cyrrha, Patrea, Claros, Cynthus, Abæa, a city in Lycia, at Meletus, and amongst the Mæonians, from all which places he was denominated. He had an oracle and temple at Tegyra, near which were two remarkable fountains, called the Palm and the Olive, on account of the sweetness and transparency of the water. He had an oracle at Delos, for six months in the summer season, which for the rest of the year was removed to Patara in Lycia, and these removals were made with

(2) Thence called Castalian sisters.

(3) Ovid, Book IV. l. 205.

(4) Ἀπὸ τοῦ παῖν τὰς ἀνίας.

(5) Ἀπὸ τοῦ δῆλα πάντα ποιῆν.

with great solemnity. But his most celebrated temple was at Delphos, the original of which was thus: Apollo being instructed in the art of divination by Pan, the son of Jupiter, and the nymph Thymbris, went to this oracle, where at that time Themis gave her answers; but the serpent Python hindering him from approaching the oracle he slew him, and so took possession of it. His temple here, in process of time, became so frequented, that it was called the oracle of the earth, and all the nations and princes in the world vied with each other in their munificence to it. Cræsus, king of Lydia, gave at one time a thousand talents of gold to make an altar there, besides presents of immense value at other times. Phalaris, the tyrant of Agrigentum, presented it a brazen bull, a master-piece of art. The responses here were delivered by a virgin priestess (6) called Pythia, or Phœbus, placed on a tripos (7) or stool with three feet, called also Cortina, from the skin of the Python with which it was covered. It is uncertain after what manner these oracles were delivered, though Cicero supposes the Pithonefs was inspired, or rather intoxicated by certain vapours which ascended from the cave. In Italy, Apollo had a celebrated shrine at mount Soracte, where his priests were so remarkable for sanctity, that they could walk on burning coals unhurt. The Romans erected to him many temples. After the battle of Actium, which decided the fate of the world, and secured the empire to Augustus, this prince not only built him a chapel on that promontory, and renewed the solemn games to him, but soon after raised a most magnificent temple to him on mount Palatine, in Rome, the whole of Parian marble. The gates were of ivory exquisitely carved, and over the frontispiece were the solar chariot and horses of massy gold. The portico contained a noble library of the Greek and Latin authors. Within, the place was decorated with noble paintings, and a statue of the god by the famous Scopas, attended by a gigantic figure

(6) Some say the Pythonefs being once debauched, the oracles were afterwards delivered by an old woman in the dress of a young maid.

(7) Authors vary as to the tripos, some making it a vessel in which the priests bathed.

figure in brass fifty feet high. In the area were four brazen cows, representing the daughters of Prætus, king of the Argives, who were changed into that form for presuming to rival Juno in beauty. These statues were wrought by Myron.

The usual sacrifices to Apollo were lambs, bulls, and oxen. The animals sacred to him were the wolf, from his acuteness of sight; the crow, from her augury, or foretelling the weather; the swan from its divining its own death; the hawk, from its boldness in flight; and the cock, from its foretelling his rise. The grasshopper was also reckoned agreeable to him on account of its music. Of trees, the laurel, palm, olive, and juniper, were most in esteem with him. All young men, when their beards grew, consecrated their locks in his temple, as the virgins did theirs in the temple of Diana.

The four great attributes of Apollo were *divination, healing, music, and archery*; all which manifestly refer to the sun. Light dispelling darkness is a strong emblem of truth dissipating ignorance; what conduces more to life and health than the solar warmth, or can there be a juster symbol of the planetary harmony than Apollo's (7) lyre? As his darts are said to have destroyed the monster Python, so his rays dry up the noxious moisture, which is pernicious to vegetation and fruitfulness.

The Persians, who had a high veneration for this planet, adored it, and the light proceeding from it, by the names of Mithra and Orosmanes; the Egyptians by those of Osiris and Orus; and from their antiquities, let us now seek some illustration of the birth and adventures of Apollo.

The Isis which pointed out the *neomenia*, or monthly festival, before their annual inundation, was the symbolical figure of a creature with the upper part of a woman, and the hinder of a lizard, placed in a reclining posture. This they called Leto (8), and used it to signify to the people the necessity of laying in the provisions of olives, parched corn, and such other kinds of dry food, for their subsistence, during the flood. Now when the waters of the Nile decreased

(7) The seven strings of which are said to represent the seven planets.

(8) From Leto, or Letoah, a lizard.

decreased time enough to allow them a month, before the entrance of the sun into Sagittarius, the Egyptian farmer was sure of leisure enough to survey and sow his ground, and of remaining in absolute security till harvest. This conquest of the Nile was represented by an Orus, or image, armed with arrows, and subduing the monster Python. This they called Ores (9), or Apollo (1). The figure of Isis above-mentioned they also stiled Deione, or Diana (2), and they put in her hand the quail, a bird which with them was the emblem of security (3).

These emblems, carried by the Phœnicians into Greece, gave rise to all the fable of Latona persecuted by the Python, and flying to Delos in the form of a quail, where she bore Orus and Dione, or Apollo and Diana. Thus (as on former occasions) the hieroglyphics, only designed to point out the regular festivals, and to instruct the people in what they were to do, became in the end the objects of a senseless and gross idolatry.

When Tyre was besieged by Alexander, the citizens bound the statue of Apollo with chains of gold; but when that conqueror took the place, he released the deity, who thence obtained the name of Philalexandrus, or the friend of Alexander. At Rhodes, where he was worshipped in a peculiar manner there was a colossal image of him at the mouth of the harbour seventy cubits high (4).

Phœbus (5) was very differently represented in different countries and times, according to the character he assumed. To depict the solar light, the Persians used a figure with the head of a lion covered with a Tiara, in the Persian garb, and holding a mad bull by the horns, a symbol plainly  
of

(9) From Hores, a destroyer or waster.

(1) Apollo signifies the same.

(2) From Dei, sufficiency, comes Deione, abundance.

(3) Selave in the Phœnician signifies security, as also a quail; hence they used the quail to signify the thing. The Latin words Salus and Salvo are derived from hence.

(4) We shall speak of this hereafter.

(5) From Pheob, the source, and ob, the overflowing, or the source of the inundation, the Egyptians expressing the annual excess of the Nile by a sun, with a river proceeding from its mouth.

of Egyptian original. The latter people expressed him sometimes by a circle with rays; at other times by a sceptre with an eye over it; but their great emblem of the solar light, as distinguished from the orb itself, was the golden seraph, or fiery flying serpent (6). The Micropolitans shewed him with a pointed beard, thereby expressing the strong emission of his rays downward; over his head was a basket of gold, representing the ethereal light: he had a breast-plate on, and in his right hand held a spear, on the summit of which stood the image of victory (so that Mars is but one of his attributes); this bespoke him irresistible and ruling all things: in his left hand was a flower, intimating the vegetable creation nourished, matured, and continued by his beams: around his shoulders he wore a vest, depicted with gorgons and snakes; this takes in Minerva, and by it is expressed the virtue and vigour of the solar warmth, enlivening the apprehension and promoting wisdom; whence also he is with great propriety the president of the muses: close by were the expanded wings of the eagle, representing the æther, stretched out from him as from its proper center: at his feet were three female figures encircled by a seraph, that in the midst being the emblem of the earth rising in beauty from the midst of *nature* and *confusion* (the other two) by the emanation of his *light*, signified by the seraph or dragon.

Under the character of the sun, Apollo was depicted in a chariot drawn by four horses, whose names the poets have taken care to give us as well as those of Pluto. The poets feigned each night that he went to rest with Thetis in the ocean, and that the next morning the Hours got ready his horses for him to renew his course, (see Cambray's *Telemaque* for a picture) and unbarred the gates of day. It is no wonder they have been lavish on a subject, which affords such extensive room for the imagination to display itself, as the beauties of the sun-rising. When represented as Liber Pater (7), he bore a shield to  
 thew

(6) Vide Macrob. Saturn. l. I, c. 17.

(7) Virgil gives him this name in his first *Georgic*.

— Vos, O clarissima mundi

Lumina, libentem celo qui ducitur annum,  
 Liber & alma Ceres.



shew his protection of mankind. At other times he was drawn as a beardless youth, his locks dishevelled, and crowned with laurel, holding a bow in his right hand with his arrows, and the lyre in his left. The palace of the sun has been admirably described by Ovid, as well as his car, in the second book of his *Metamorphosis*.

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C H A P. XXX.

OF THE SONS OR OFFSPRING OF APOLLO, ÆSCULAPIUS, PHAETON, ORPHEUS, IDMON, ARISTÆUS, &c.

AS Apollo was a very gallant deity, so he had a very numerous issue, of which it is necessary to give some account, as they make a considerable figure in poetical history. The first and most noted of his sons was Æsculapius, whom he had by the nymph Coronis. Some say that Apollo shot his mother, when big with child of him, on account of her infidelity; but repenting the fact, saved the infant, and gave him to Chiron to be instructed (8) in physic. Others report, that as king Phlegyas, her father, was carrying her with him into Peloponnesus, her pains surpris'd her on the confines of Epidauria, where, to conceal her shame, she expos'd the infant on a mountain. However this be, under the care of this new master he made such a progress in the medical art, as gain'd him a high reputation; so that he was even reported to have rais'd the dead. His first cures were wrought upon Ascleus, king of Epidaurus, and Aunes, king of Daunia, which last was troubled with sore eyes. In short, his success was so great, that Pluto, who saw the number of his ghosts daily decrease, complain'd to Jupiter, who kill'd him with his thunderbolts.

Cicero reckons up three of his name. The first the son of Apollo, worshipp'd in Arcadia, who invente

(8) Ovid, who relates the story of Coronis in his fanciful way, tells us that Corvus, or the raven, who discovered her amour, had, by Apollo, his feathers changed from *black* to *white*,

vented the probe and bandages for wounds; the second, the brother of Mercury, killed by lightening; and the third, the son of Arisippus and Arsiene, who first taught the art of tooth-drawing and purging. Others make *Æsculapius* an Egyptian, king of Memphis, antecedent by a thousand years to the *Æsculapius* of the Greeks. The Romans numbered him amongst the *Dii Adscititii*, of such as were raised to heaven by their merit, as *Hercules*, *Castor*, and *Pol-lux*, &c.

The Greeks received their knowledge of *Æscu-lapius* from the Phœnicians and Egyptians. His chief temples were at Pergamus, Smyrna, at Trica, a city of Ionia, and the isle of Coos; in all which, votive tablets were hung up (9), shewing the diseases cured by his assistance; but his most famous shrine was at Epidaurus, where every five years in the spring, solemn games were instituted to him nine days after the Isthmian games at Corinth.

The Romans grew acquainted with him by an accident; a plague happened in Italy, the oracle was consulted, and the reply was, that they should fetch the god *Æsculapius* from Epidaurus. An embassy was appointed of ten senators, at the head of whom was *Q. Ogulnius*. These deputies, on their arrival, visiting the temple of the god, a huge serpent came from under the altar, and crossing the city, went directly to their ship, and lay down in the cabin of *Ogulnius*; upon which they set sail immediately, and arriving in the Tiber, the serpent quitted the ship, and retired to a little island opposite the city, where a temple was erected to the god, and the pestilence ceased.

The animals sacrificed to *Æsculapius* were the goat; some say, on account of her nursing him; others, because this creature is unhealthy, as labouring under a perpetual fever. The dog and the cock were sacred to him, on account of their fidelity and vigilance. The raven was also devoted to him for its forecast, and being skilled in divination. Authors are not agreed as to his being the inventor of physic, some affirming that he only perfected that part which relates to the regimen of the sick.

Let

(9) From these tablets or votive inscriptions, *Hippocrates* is said to have collected his aphorisms.

Let us now seek for the origin of this fable. The public sign or symbol exposed by the Egyptians in their assemblies, to warn the people to mark the depth of the inundation, in order to regulate their ploughing accordingly, was the figure of a man with a dog's head carrying a pole with serpents twisted round it, to which they gave the names of Anubis (1), Thaut (2), and Æsculapius (3). In process of time they made use of this representation for a real king, who, by the study of physic, sought the preservation of his subjects. Thus the dog and the serpents became the characteristics of Æsculapius amongst the Romans and Greeks, who were entirely strangers to the original meaning of these hieroglyphics.

Æsculapius had, by his wife Epione, two sons, Machaon and Podalirius, both skilled in surgery, and who are mentioned by Homer as present at the siege of Troy, and were very serviceable to the Greeks. He had also two daughters, called Hygiea and Iaso.

This deity is represented in different attitudes. At Epidaurus his statue was of gold and ivory (4), seated on a throne of the same materials, his head crowned with rays, and a long beard, having a knotty stick in one hand, the other entwined with a serpent, and a dog lying at his feet. The Phlians depicted him as beardless; and the Romans crowned him with laurel, to denote his descent from Apollo. The knots in his staff signify the difficulties that occur in the study of medicine.

Phaeton was the son of Apollo and the nymph Clymene. Having a dispute with Epaphus, the son of Jupiter and Io, the latter upbraided him, that he was not really the son of his father, and that his mother only made use of that pretence to cover her infamy. The youth, fired at this reproach, by his mother's advice carried his complaint to his father Phœbus, who received him with great tenderness, and, to allay his inquietude, swore by Styx to grant him

(1) From Hannobeah, which in Phœnician signifies the barker, or warner, Anubis.

(2) The word Tayant, signifies the dog.

(3) From Aish, man, and Caleph, dog, comes Æscaleph, the mandog, or Æsculapius.

(4) This image was the work of Thrasymedes, the son of Arignotus, a native of Paros.

him whatever he requested, as a mark of his acknowledging him for his son. Phaeton boldly asked the direction of the solar chariot for one day. The father, at once grieved and surpris'd at the demand, used all arguments in vain to dissuade him from the attempt; but being by his oath reduced to submit to his obstinacy, he gave him the reins, with the best directions he could how to use them. The ambition of our young adventurer was too fatal to himself. He lost his judgment and way together; and Jupiter, to prevent his setting the world on fire, was obliged with his thunderbolts to hurl him from his seat into the river Eridanus or the Po. His sisters Phaethusa, Lampetia, and Phœbe, lamented his loss so incessantly upon the banks, that the gods changed them into black poplar trees, whose juice produces the electrum or amber. Cyncus, king of Liguria, no less grieved for his loss, was changed into a swan, a bird which became after sacred to Apollo. This story makes a very considerable figure in Ovid (5), who has out-done himself on this subject.

A late author offers an ingenious conjecture, with regard to this fable (6). Linen-cloth was the great manufacture of Egypt, and the bleaching of it consequently of great importance. The image expos'd for directing this, was a youth with rays round his head, and a whip in his hand, seated on an orb, to which they gave the name of Phaeton (7), and Ben-Climmah (8). Probably the months of May, June, and July, were the three sisters of Phaeton, because during these months they washed their linen white; of which Cygnus, or the swan, the friend of Phaeton, is a further symbol. Now as the word Albanoth, applied to these months (9), signifies also poplar trees, it gave rise to this metamorphoses.

Orpheus

(5) Ovid Metamorph. lib. II. in principio.

(6) La Pluche hist. de Cieux.

(7) From Pha the month, and Eton linen, is made Phaeton; that is, the indiction of the linen works.

(8) Ben-Climmah, the son of hot weather. Hence the story of Phaeton's burning the world.

(9) Albanoth, or Lebanoth, signifies the whitening fields or yards for bleaching.

Orpheus was the son of Phœbus, by the muse Calliope (1). He was born in Thrace, and resided near mount Rhodope, where he married Eurydice, a princess of that country. Aristeus, a neighbouring prince, who fell in love with her, attempted to surprize her, and in her flight, to escape his violence, she was killed by the bite of a serpent. Her disconsolate husband was so affected at his loss, that he descended by the way of Tænarus to hell, in order to recover her. As music and poetry were to him hereditary talents, he exerted them in so powerful a manner, that Pluto and Proserpine were so far touched, as to restore him his beloved consort on *one* condition, that he should not look back on her, till they came to the light of the world. His impatient fondness made him break this article, and he lost her for ever. Grieved at her loss, he retired to the woods and forests, which it is said were sensible of his harmony (2). But the Mænades or Bacchæ, either incensed at his vowing a widowed life, or, as others say, instigated by Bacchus, whose worship he neglected (3), tore him in pieces, and scattered his limbs about the fields, which were collected and buried by the Muses. His head and harp, which were cast into the Hebrus, were carried to Lesbos, and the former interred there. His harp was transported to the skies, where it forms one of the constellations. He himself was changed into a swan, and left a son called Methon, who founded in Thrace a city of his own name. Ovid has given us this whole story (4); but contrary to his usual method, has broke the thread of it, by interspersing it in different parts of his work.

It is certain that Orpheus may be placed as the earliest poet of Greece, where he first introduced *astronomy, divinity, music, and poetry*, all which he had learned in Egypt. He wrote many volumes in natural philosophy and antiquities (5), of which only a few

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imperfect

(1) Some make him the son of Oeagrus and Calliope.

(2) Ovid Metam. lib. XI. in principio.

(3) Others say by Venus, on account of his despising her rites, and that the nymphs, excited by her, tore him in pieces in struggling who should have him.

(4) In his Xth and XIth books.

(5) He wrote a book of hymns, and treatises on the generation of the elements; on the giants war; on the rape of Proserpine; on the labours of Hercules; of stones; on the rites and mysteries of the Egyptians.

imperfect fragments have escaped the rage of time. In his book of stones, he says of himself, *He could understand the flight and language of birds, stop the course of rivers, overcome the poison of serpents, and even penetrate the thoughts of the heart* (6).

Let us seek the origin of this fable once more in Egypt, the mother-country of fiction. In July, when the sun entered Leo, the Nile overflowed all the plains. To denote the public joy at seeing the inundation rise to its due height, they exhibited a youth playing on the lyre or sistrum, and sitting by a tame lion. When the waters did not increase as they should, this Horus was represented stretched on the back of a lion as dead. This symbol they called Oroph or Orpheus (7), to signify that agriculture was then quite unseasonable and dormant. The songs they amused themselves with at this dull season, for want of exercise, were called the hymns of Orpheus; and as husbandry revived immediately after, it gave rise to the fable of Orpheus returning from hell. The Isis placed near this Horus, they called Eurydice (8), and as the Greeks took all these figures in the literal, and not in the emblematical sense, they made Eurydice the wife of Orpheus.

Idmon was the son of Apollo by Asteria, and attended the Argonauts in their expedition to Colchis, being famed for his skill in augury; but wandering from his companions, as they occasionally landed, he was killed by a wild boar.

Another of the children of Apollo was Linus, whom he had by the nymph Terpsichore. He was born at Thebes, and eminent for learning, if it be true that Thamyris, Orpheus, and Hercules, were all his scholars. Some say he was slain by the latter for ridiculing him; but if Orpheus (as others affirm) lived a hundred years before Hercules, it is rather probable that Linus was the disciple of Orpheus. However this be, Linus wrote on the origin of the world, the course of the sun and moon, and the production of animals.

After

(6) This probably gave rise to the fable of his making rocks and forests move to his lyre.

(7) From Oroph, occiput, or the back part of the head.

(8) From Eri, a lion, and Daca, tamed, is formed Eridaca, Eurydice, or the lion tamed, i. e. the violence or rage of the inundation overcome.

After all, Linus was only a symbol of the Egyptians, which the Greeks, according to custom, personated. At the end of autumn or harvest, the Egyptians fell to their night-work, of making lincloth (9), and the figure then exposed was called Linus (1), and denoted the sitting up or watching during the night.

Aristæus was the son of Apollo, by Cyrene, a virgin nymph, who used to accompany him in hunting, and whom he first fell in love with on seeing her encounter a lion. He was born in Lybia. He received his education from the nymphs, who taught him to extract oil from olives, and to make honey, cheese, and butter; all which arts he communicated to mankind. On this account he was regarded as a rural deity. From Africa he passed into Sardinia and Sicily, from whence he travelled into Thrace, where Bacchus initiated him in his mysteries. We have already mentioned how his passion occasioned the death of Eurydice, to revenge which the wood-nymphs destroyed his bee-hives. Concerned at this loss, he advised with his mother, and was told by the oracle to sacrifice bulls to appease her shade; which counsel following, the bees which issued from the carcases fully supplied the damages he had sustained (2). He died near mount Hæmus, and was deified on account of the services he had done to mankind by his useful inventions. He was also honoured in the isle of Coos, for his calling the Etesian winds to relieve them in an excessive time of heat. Herodotus says, that he appeared at Cyzicum after his death, and three hundred and forty years after, was seen in Italy, at Metapontum, where he enjoined the inhabitants to erect a statue to him near that of Apollo; which, on consulting the oracle, they performed.

Circe was the daughter of Phœbus, by Persis, the child of Oceanus, and a celebrated forcerefs. Her first husband was a king of the Sarmatæ, whom she poisoned,

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(9) This was their chief manufacture.

(1) Linus, from Lyn, to watch, whence our word-linen, that is, the work, for the time of doing it.

(2) Virgil has introduced this story with great elegance and propriety, in his IVth Georgic, l. 314.

soned, for which she was expelled the kingdom, and fled to a promontory on the coast of Tuscany, which afterwards took her name. Here she fell in love with Glaucus, one of the sea deities, who preferring Scylla to her, she changed her into a sea monster. Picus, king of the Latins, her next favourite, for rejecting her addresses, was metamorphosed into a woodpecker.

The most remarkable of Circe's adventures, was with Ulysses. This prince returning from Troy, was cast away on her coast, and his men, by a drink she gave them, were transformed to swine, and other beasts. Ulysses was preserved by Mercury, who gave him the herb moly, to secure him from her enchantments, and instructed him, when she attempted to touch him with her wand, to draw his sword, and make her swear by Styx, she would use him as a friend, otherwise he would kill her. By this means, he procured the liberty of his companions, and continued a year with Circe, who bore him two children, viz. Agrius and Latinus. Circe had a sepulchre in one of the isles, called Pharmacusæ, near Salamis.

Circe was no other than the Egyptian Isis, whose Horus, or attending image, every month assuming some different form, as a human body, with the head of a lion, dog, serpent, or tortoise, gave rise to the fable of her changing men by her enchantments into these animals. Hence the Egyptians gave her the name of Circe, which signifies the *Ænigma*.

Apollo had many other children. *Æthusa*, the daughter of Neptune, bore him *Elutherus*. By *Evadne* he had *Janus*; by *Atria*, *Miletus*, *Oaxus*, and *Arabus*, who gave his name to *Arabia*; by *Melia*, he had *Ismenious* and *Tænarus*; by *Aglaia*, *Thestor*; by *Manto*, *Mopsus*; by *Anathrippe*, *Chius*; by *Achalide*, he had *Delphus*, and many others too tedious to enumerate.







FORTUNE



BACCHUS.



DIANA.



MUSES, GRACE,  
PEGASUS & SYRENS

## C H A P. XXXI.

OF THE MUSES, AND PEGASUS, THE GRACES, AND  
THE SYRENS.

THESE celebrated goddesses, the Muses, were the daughters of Jupiter and Mnemosyne, though some think them born of Cœlus. Their number at first was only three or four (3), but Homer and Hesiod have fixed it at nine (4), which it has never since exceeded. They were born on mount Pierus, and educated by the nymph Eupheme.

They had many appellations common to them all, as Pierides, from the place of their birth; Heliconides, from mount Helicon, in Bœotia; Parnassides, from the hill of Parnassus, in Phocis; Cithærides, from mount Cithæron, a place they much frequented; Aonides, from Aonia; Hippocranides, Aganippides, and Castalides, from different fountains consecrated to them, or to which they were supposed to resort.

In general they were the tutelar goddesses of all sacred festivals and banquets, and the patronesses of all polite and useful arts. They supported virtue in distress, and preserved worthy actions from oblivion. Homer calls them mistresses and correctresses of manners (5). With regard to the sciences, these sisters had each their particular province or department, though poetry seemed more immediately under their united protection.

Calliope (so called from the sweetness of her voice) presided over rhetoric, and was reckoned the first of the nine sisters.

Clio,

(3) *Mneme, Aede, Melete*, that is, Memory, Singing, and Meditation, to which some add *Thelexiope*.

(4) Some assign as a reason for this, that when the citizens of Sicyon directed three skilful statuaries, to make each three statues of the three muses, they were all so well executed, that they did not know which to choose, but erected all the nine, and that Hesiod only gave them names.

(5) Hence the old bards and poets were in such high esteem, that when Agamemnon went to the siege of Troy, he left one with Clytemnestra, to keep her faithful, and Egisthus could not corrupt her, till he had destroyed this counsellor.

Clio, the second (6), was the Muse of history, and takes her name from her immortalising the actions she records.

Erato (7), was the patroness of elegiac, or amorous poetry, and the inventress of dancing. To Thalia (8), belonged comedy, and whatever was gay, amiable, and pleasant. Euterpe (named from her love of harmony) had the care of tragedy.

Melpomene (so filed from the dignity and excellency of her song) was the guardian Muse of lyric and epic poetry (9).

Terpsichore was the protectress of music, particularly the flute (1). The chorus of the ancient drama was her province, to which some add logic.

To Polyhymnia (2) (belonged that harmony of voice and gesture, which gives a perfection to oratory and poetry, and which flows from just sentiments and a good memory.

Urania was the Muse whose care extended to all divine or celestial subjects, such as the hymns in praise of the gods, the motions of the heavenly bodies, and whatever regarded philosophy or astronomy (3).

The Muses, though said to be virgins, were no enemies to love (4). We have already taken notice of Calliope and Terpsichore yielding to the addresses of Apollo. If their complaisance was solely owing to the resentment of Venus, who inspired the flames of love, to revenge the death of her favourite Adonis; it must be owned that the Muses have since been sufficiently devoted to her service.

The Muses were themselves not wholly free from revenge, as appears in the story of Thamyris. This person was the son of Philammon, and the nymph Agriopa, and born at Odesæ, once a famous city of Thrace. He became so excellent a proficient in music,

(6) From κλέος, Glory. (7) From ἔρωσ, Love.

(8) From θάλλειν, to flourish or revive.

(9) From μελος ποιειν, to make a concert or symphony.

(1) Τερπειν ταις χοροις, to delight in choruses.

(2) From πολυς and μνηια, a great memory.

(3) From υρανιος, Heaven.

(4) The virginity or chastity of the Muses, is a point disputed by the ancient writers, though the majority inclines in their favour.

music, that he had the courage or vanity to contend (5) with the Muses; but being overcome, they not only punished him with the loss of sight and memory, but caused Jupiter to cast him into hell, to expiate his impiety.

The Muses were represented crowned with flowers, or wreaths of palm, each holding some instrument or token of the science or art over which she presided. They were depicted as young, and the bird sacred to them was the swan (6).

To trace the origin of these fabulous deities, it is necessary to observe, that the nine emblematical figures, which were exhibited amongst the Egyptians to denote the nine months, during which that country was freed from the inundation, had each some instrument, or symbol, peculiar to the business of the months, as a pair of compasses, a flute, a mask, a trumpet, &c.—All these images were purely hieroglyphical, to point out to the people what they were to do, and to ascertain their use, they were called the nine Muses (7). The Greeks, who adopted this group of emblems as so many real divinities, took care to give each a particular name, suited to the instruments they bore, and which threw a new disguise upon the truth.

The Graces are also attendants of the Muses, though placed in the train of Venus (8). Some make them the daughters of Jupiter and Eurynome, others of Bacchus and Venus. They were three, Aglaia, Thalia, and Euphrosyne, names relative to their nature (9). The Lacedemonians and Athenians  
knew

(5) Thamyris wrote a poem on the wars of the gods with the Titans, which exceeded every thing that appeared of the kind before.

(6) Perhaps because it was consecrated to their master Apollo.

(7) From the word Mose, that is, saved or disengaged from the waters; whence the name of Moses given to the Hebrew lawgiver: so near did the Phœnician and Egyptian languages agree, which with some small difference of pronunciation only, made two distinct tongues.

(8) I choose to place them here on account of the explanation of the fable under one view.

(9) Aglaia, or honesty, to shew that benefits should be bestowed freely; Thalia, or flourishing, to denote that the  
sense

knew but two, to whom they gave different appellations (1). Eteocles, king of the Orchomenians, was the first who erected a temple to them.

Pegasus was a winged horse produced by the blood which fell from Medusa's head, when she was killed by Perseus. He flew to mount Helicon, the seat of the Muses, where, with a stroke of his hoof, he opened a fountain called Hippocrene, or the horse's spring (2).

The unravelling these figures will convince us how justly they belong to this article, as they complete its illustration. Near the nine female figures which betokened the dry season, were placed three others, representing the three months of inundation, and were drawn sometimes swathed, as incapable of using their hands and feet. These were called Charitout (3), or the divorce. The resemblance of this word to the Greek Charities, which signifies thank-givings or favours, gave rise to the fable of the Graces, or three goddesses presiding over benefits and outward charms.

Yet, as during the inundation, all parts could not be so fully supplied, but that some commerce was necessary, they had recourse to small barks, to sail from one city to the other. Now the emblematical figure of a ship or vessel, in Egypt and Phœnicia, was a winged horse (4), by which name the inhabitants of Cadiz, a Phœnician colony, called their vessels. Now, if the Muses and Graces are the goddesses which preside over arts and gratitude, this emblem becomes unintelligible; but if we take the nine Muses from the months of action and industry, and the three Graces for the three months of inundation and rest, the winged horse, or boat with sails, is a true picture of the end of navigation, and the return of rural toils. To this figure the Egyptians gave the

sense of kindness ought never to die; Euphrosyne, or cheerfulness, to signify that favours should be conferred and received with mutual pleasure.

(1) The Spartan Graces were Clito and Phaena; those of Athens, Auro and Hegemo.

(2) Fons Caballinus. See Persius, satyr I.

(3) From Charat, to divide, comes Charitout, the separation of commerce.

(4) Strabo Geograph. Lib. II. p. 99. edit. Reg. Paris.

the name of Pegasus (5), expressive of its true meaning. All these images transplanted to Greece, became the source of endless confusion and fable.

By the Latin and Greek poets, the Graces are represented as beautiful young virgins, naked, or but very slightly cloathed (6), and having wings on their feet. They are also joined hand in hand, to denote their unity.

The Syrens were the daughters of Achelous. Their lower parts were like fishes, and their upper like women; but they were so skilled in music, that they insnared all who heard them to destruction. Presuming to contend with the Muses, they were vanquished, and stripped at once of their feathers and voices, as a punishment for their folly.

The Egyptians sometimes represented the three months of inundation by figures half female and half fish, to denote to the inhabitants their living in the midst of the waters. One of these images bore in her hand the sistrum, or Egyptian lyre, to shew the general joy at the flood's arriving to its due height, which was the assurance of a succeeding year of plenty. To these symbols they gave the name of Syrens (7), expressive of their real meaning. The Phœnicians, who carried them into Greece, represented them as real persons, and the Greeks and Romans had too strong a taste for the fabulous, not to embellish the story (1).

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## C H A P. XXXII.

### OF DIANA, LUNA, OR HECATE.

**H**AVING treated of the god of wit and harmony, with his offspring and train, let us now come to his twin-sister Diana, the goddess of chastity, and the  
 E 5 daughter

(5) From Pag, to cease, and Sus, a ship, Pegasus, or the cessation of navigation.

(6) *Solutis Gratia, Zonis.* Ode XXX. 5.

*Functaque nymphis Gratia decentes*

*Alterno terram quatunt pede.* Horace, Lib. I. Ode IV. 5.

(7) From Shur, a hymn, and Ranan, to sing.

(1) Hence our imaginary form of the Mermaid.

daughter of Jupiter and Latona. Her father, at her request, granted her perpetual virginity, bestowed on her a bow and arrows, appointed her queen of the woods and forests (2), and assigned her a guard of nymphs to attend her (3). She became the patroness of hunting thus: Britomartis, a huntress-nymph, being one day entangled in her own nets, while the wild boar was approaching her, vowed a temple to Diana, and so was preserved. Hence Diana had the name of Dictynna. Others relate the story differently, and say that Britomartis, whom Diana favoured on account of her passion for the chase, flying from Minos her lover, fell into the sea, and was by her made a goddess.

The adventures of Diana made a pretty considerable figure in poetical history, and serve to shew that the virtue of this goddess, if inviolable, was also very severe. Actæon experienced this truth to his cost. He was a young prince, the son of Aristæus and Autonoe, the daughter of Cadmus, king of Thebes. As he was passionately fond of the sport, he had the misfortune one day to discover Diana bathing with her nymphs. The goddess, incensed at the intrusion, changed him into a stag; so that his own dogs mistaking him for their game, pursued and tore him in pieces. Ovid has wrought up this scene with great art and imagination (4).

The truth of this fable is said to be as follows: Actæon was a man of Arcadia, a great lover of dogs and hunting, and by keeping many dogs, and spending his time in hunting on the mountains, he entirely neglected his domestic affairs, and being brought to ruin, was generally called the wretched Actæon, who was devoured by his own dogs.

Meleager was another unhappy victim of her resentment, and the more so as his punishment was owing to no crime of his own. Oeneus, his father, king of Ætolia, in offering sacrifices to the rural deities, had forgot Diana. The goddess was not of a character to put up with such a neglect. She sent a huge wild boar into the fields of Calcedon, who laid every thing

(2) *Montium custos nemorumque virgo.* Horat. Lib. III.

(3) Sixty nymphs, called Oceaninæ, and twenty of the Asiæ.

(4) Ovid, Lib. III. 131.



thing waste before him. Meleager, with Theseus, and the virgin Atalanta, undertook to encounter it. The virgin gave the monster the first wound, and Meleager, who killed it, presented her the skin, which his uncles took from her, for which he slew them. Althæa, his mother, hearing her two brothers had perished in this quarrel, took an uncommon revenge. She remembered at the birth of her son the Fates had thrown a billet into the chamber, with an assurance the boy would live, as that remained unconsumed. The mother had till now carefully saved a pledge on which so much depended; but inspired by her present fury, she threw it into the flames, and Meleager instantly seized with a consuming disease, expired as soon as it was burnt. His sisters, who excessively mourned his death, were turned into hennurkies. Ovid has not forgot to embellish his collection with this story (5). Others relate the story of Meleager thus: Diana had, to avenge herself of Oeneus, raised a war between the Curetes and Ætoli-ans. Meleager, who fought at the head of his father's troops, had always the advantage, till killing two of his mother's brothers, his mother Althea loaded him with such imprecations, that he retired from the field. The Curetes upon this advanced, and attacked the capital of Ætolia. In vain Oeneus presses his son to arm and repel the foe; in vain his mother forgives and intreats him. He is inflexible, till Cleopatra, his wife, falls at his feet, and represents their mutual danger. Touched at this, he calls for his armour, issues to the fight, and repels the enemy.

Nor was Diana less rigorous to her own sex. Chione, the daughter of Dædalion, being caressed both by Apollo and Mercury, bore twins, Philamon, the son of Apollo, a famous musician, and Autolycus, the son of Mercury, a skilful juggler or cheat. The mother was so imprudent to boast of her shame, and prefer the honour of being mistress to two deities, to the modesty of Diana, which she ascribed to her want of beauty; for this the goddess pierced her tongue with an arrow, and deprived her of the power of future boasting or calumny.

The river Alpheus fell violently enamoured of Diana, and having no hopes of success, had recourse to

(5). Ovid, Lib. VIII. 261.

to force. The goddesses fled to the Letrini, where she amused herself with dancing, and with some art so disguised herself and her nymphs, that Alpheus no longer knew them. For this, these people erected a temple to her.

During the chase one day, Diana accidentally shot Chenchrius, son of the nymph Pryene, who bewailed him so much, that she was turned into a fountain.

Diana had a great variety of names; she was called Cynthia and Delia, from the place of her birth; Artemis, on account of her honour and modesty. By the Arcadians she was named Orthosia; and by the Spartans, Orthia. Her temples were many, both in Greece and Italy; but the most considerable was at Ephesus, where she was held in the highest veneration. The plan of this magnificent edifice was laid by Ctesiphon, and the structure of it employed for 220 years the ablest architects and statuaries in the world. It was set on fire by Erostratus, on the day that Alexander the Great came into the world; but was soon rebuilt with equal splendor under Dinocrates, who also built the city of Alexandria.

The sacrifices offered to Diana, were the first fruits of the earth, oxen, rams, and white hinds; human victims were sometimes devoted to her in Greece, as we find in the case of Iphigenia. Her festival was on the ides of August, after which time all hunting was prohibited.

Diana was represented of an uncommon high stature, her hair dishevelled, a bow in her hand, and a quiver at her back; a deer-skin fastened to her breast, and her purple robe tucked up at her knees, with gold buckles or clasps, and attended by nymphs in a hunting-dress, with nets and hounds.

Diana was also called Dea Triformis or Terminus, on account of her triple character, of Luna in heaven, Diana on earth, and Hecate in the infernal regions; though the actions of the first and last are ascribed to her under the second name (6).

Luna was thought to be the daughter of Hyperion and Theia. The Egyptians worshipped this deity both as male and female, the men sacrificing to it as Luna, the women as Lunus, and each sex on these occasions

(6) Hesiod makes Luna, Diana, and Hecate, three distinct goddesses.

occasions assuming the dress of the other. Indeed this goddess was no other than the Venus Urania, or Cœlestis of the Assyrians, whose worship and rites the Phœnicians introduced into Greece. Under this character Diana was also called Lucina, (a name she held in common with Juno) and had the protection of women in labour (7), though some make Lucina a distinct goddess from either (8). By this name she was adorned by the Æginenses and Eleans.

If Diana was so rigid in point of chastity on earth, her virtue grew a little more relaxed when she got to the skies. She bore Jupiter a daughter there, called Erfa, or the Dew; and Pan, who was not the most pleasing of the gods, deceived her in the shape of a white ram. But her most celebrated amour was with Endymion (1), the son of Æthlius, and grandson of Jupiter, who took him up in to heaven, where he had the insolence to solicit Juno, for which he was cast into a profound sleep. Luna had the kindness to conceal him in a cave of mount Latmos in Caria, where she had fifty daughters by him, and a son called Ætolus, after which he was again exalted to the skies.

The fable of Endymion had its origin in Egypt. These people in the neomenia, or feast, in which they celebrated the ancient state of mankind, chose a grove or some retired shady grotto, where they placed an Isis, with her crescent or moon, and by her side an Horus asleep, to denote the security and repose which mankind then enjoyed. This figure they called Endymion (2), and these symbolical figures, like the rest, degenerated into idolatry, and became the materials for fabulous history.

As the moon, Diana was represented with a crescent on her head, in a silver chariot drawn by white hinds,

(7) It is said she assisted Latona, her mother, at the birth of Apollo, but was so terrified at the pains, that she vowed perpetual virginity.

(8) Some make Lucina the daughter of Jupiter and Juno, and born in Crete.

(1) Others affirm, that Endymion was a king of Elis, much given to astronomy and lunar observations, for which he was said to be in love with the moon, and caressed by her.

(2) From En, a grotto or fountain, and Dimion, resemblance, is made Endymion, or the *grotto of the representation*.

hinds, with gold harness, which some change to mules, because that animal is barren (3). Some make her conductors a white and black horse (4), others oxen, on account of the lunar horns,

Hecate was the daughter of Jupiter and Ceres. As to the origin of the name there is some variation (5). She was the goddess of the infernal regions, and on that account is often confounded with Proserpine. She presided over streets and highways; for which cause she was called Trivia, as also Propyla, because the doors of houses were under her protection (6). The appellation of Brimo was given her on account of her dreadful shrieks, when Mars, Apollo, and Mercury meeting her in the woods, attempted to ravish her. She was also famous for botany, especially in discovering baneful and poisonous herbs and roots; as also for her skill in enchantments and magical arts, in the practice of which her name was constantly invoked (7). Hesiod has given a very pompous description of the extent of her power (8). She was feired in Egypt, Bubastis.

As Hecate, Diana was represented of an excessive height, her head covered with frightful snakes, and her feet of a serpentine form, and surrounded with dogs, an animal sacred to her, and under whose form she was sometimes represented. She was also esteemed the goddess of inevitable fate.

If we have recourse to the Egyptian key, we shall find this threefold goddess the same symbol with the Juno and Cybele we have already treated of. The Greek sculptors had too good a taste to endure the head of the bull or goat on their deities, which they borrowed from that country. They therefore altered

(3) To express that the moon had no light of her own, but what she borrowed from the sun.

(4) To express the wane and full of the moon.

(5) Either from *ἐκαθὲν*, at a distance, because the moon darts her rays afar off; or from *ἑκατον*, a hundred, because a hecatomb was the usual victim.

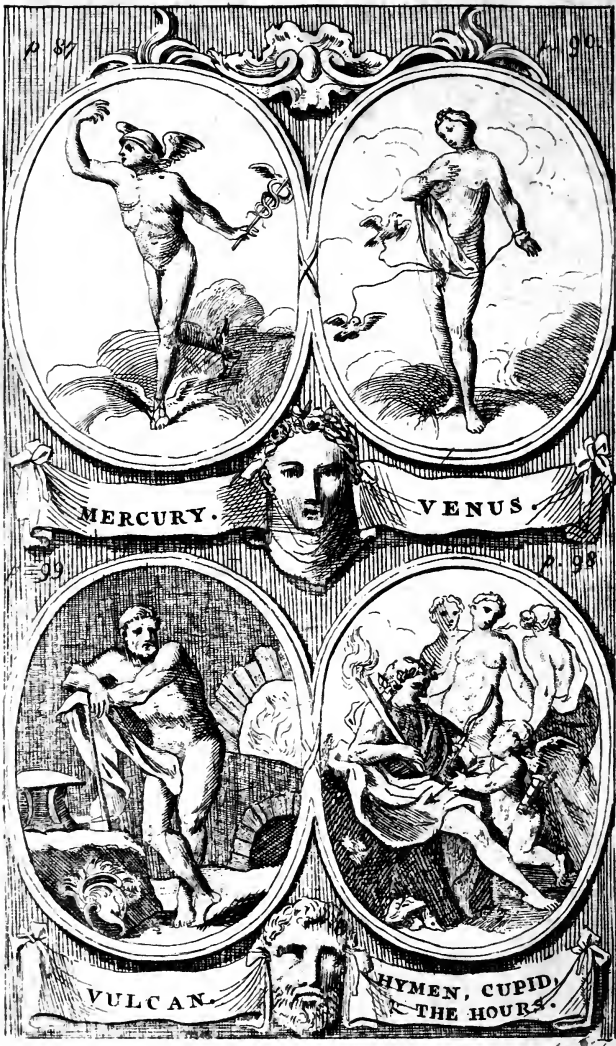
(6) At every new moon the Athenians made a supper for her in the open street, which in the night was eaten up by the poor people.

(7) So Didō, in Virgil, calls on

*Tergeminam Hecaten, tria virginis ora Diana. Æneid IV.*

(8) Theogony, l. 411.





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MERCURY.

VENUS.

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VULCAN.

HYMEN, CUPID,  
THE HOURS.

ed these hieroglyphical figures to their own mode; but took care to preserve the attributes by disposing them in a more elegant manner. The lunar symbol amongst the Egyptians was called Hecate, or (9) Achete, and by the Syrians, Achot. The latter also stiled her Deio, or Deione (1), and Demeter. The crescent and full moon over her head at the *neomenia*, made her mistaken for that planet; and the time of the interlunia, during which she remained invisible, she was supposed to take a turn to the invisible world, and so got the name of Hecate. Thus the tripartite goddess arose. The meaning of the ancient symbols was confounded and forgot, and a senseless jargon of fable and superstition introduced in its place, a point which can never be too exactly attended to on this occasion.

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### C H A P. XXXIII.

#### OF MERCURY.

PASS we now to a deity neither famous for his truth or honesty, though he makes no inconsiderable figure in the celestial catalogue. Mercury was the son of Jupiter and Maia, daughter of Atlas, and born on mount Cyllene in Arcadia. He was suckled by Juno, some of whose milk falling besides his mouth on the heavens, produced the Galaxy. He began to display early his talents for theft, as we have observed under the article of Apollo. Being carested when an infant in Vulcan's arms, he stole away his tools. The same day he defeated Cupid at wrestling, and while Venus praised him after his victory, he found means to convey away her cestus. He pilfered Jupiter's sceptre, and had done the same thing by his thunderbolts, but they were too hot for his fingers. He served Battus a very slippery trick. This man saw him stealing king Admetus's cows from Apollo his herdsman.

(9) Achate, the only or excellent, or Achot, (in the Syriac) the sister.

(1) Deio, or Deione, from Dei, sufficiency; or Demeter, from Dei, and Mater, rain, i. e. plenty of rain.

herdsman. To bribe him to silence, he gave him a fine cow, and the clown promised to keep it secret. Mercury, to try him, assumed another shape, and offering a higher reward, the fellow told all he knew, on which (2) the god turned him into a touchstone.

Mercury had several appellations. He was called Hermes (3) and Cyllenius, from his temple upon mount Cyllene. Nor were his employments less various. He was the cupbearer of Jupiter till Ganymede took his place. He was the messenger of the gods, and the tutelary god of roads and cross-ways (4), the inventor of weights and measures, and the guardian of all merchandize and commerce, though this office seems but ill to agree with the actions ascribed to him. He was in a peculiar manner the protector of learning, being the first discoverer of letters, and the god of rhetoric and oratory. He was also famous for his skill in music, and so eloquent, that he was not only the arbitrator in all quarrels amongst the gods, but in all leagues and negotiations particular regard was paid (5) to him.

Together with Tellus and Pluto, Mercury was invoked amongst the terrestrial gods. In conjunction with Hercules he presided over wrestling and the gymnastic exercises, to shew that address on these occasions should always be joined to force. He was also believed to preside over dreams, though Morpheus claims a share with him in this department.

Annually, in the middle of May, a festival was celebrated to his honour at Rome, by the merchants and traders, who sacrificed a sow to him, intreating he would prosper their business, and forgive their frauds. In all sacrifices offered to him, the tongues of the victims were burnt, which custom was borrowed

(2) Ovid has given a fine description of this incident. *Metam. lib. II. 680.*

(3) *'Egmes*, the interpreter, because he interpreted the minds of the gods and men.

(4) Where the Greeks and Romans placed certain figures, called *Hermæ*, from him, being of marble or brass, with the head of a Mercury, but downwards of a square figure.

(5) As the *Feciales*, or priests of Mars, proclaimed war; so the *Caducentes*, or priests of Mercury, were employed in all embassies and treaties of peace.



rowed from the Megarenses. Persons who escaped imminent danger sacrificed to him a calf with milk and honey. The animals sacred to him were the dog, the goat, and the cock.

By his sister Venus he had a son called Hermaphroditus, a great hunter; a wood nymph, called Salmacis, fell in love with him, but had the mortification to be repulsed. Upon this, inflamed by her passion, she watched near a fountain where he used to bathe, and when she saw him naked in the water, rushed to embrace him; but the youth still avoiding her, she prayed the gods their bodies might become one, which was immediately granted; and what was yet more wonderful, the fountain retained the virtue of making all those Hermaphrodites who used its waters (6).

A late author gives this story another turn. He says, the fountain Salmacis (7) being inclosed with high walls, very indecent scenes passed there; but that a certain Greek of that colony building an inn there for the entertainment of strangers, the barbarians, who resorted to it, by their intercourse with the Greeks, became softened and civilized, which gave rise to the fable of their changing their sex.

Mercury had other children, particularly Pan, Doleps, Echion, Caicus, Erix, Bunus, Phares, and the Lares, with several others. Such was the Mercury of the Greeks and Romans.

But the origin of this deity must be looked for amongst the Phœnicians, whose image is the symbolical figure of their great ancestor and founder, and the proper arms of that people. By the bag of money which he held, was intimated, the gains of merchandize. By the wings with which his head and feet were furnished, was shadowed the shipping of that people, their extensive commerce and navigation. The caduceus, with which (8) he was said to conduct the spirits of the deceased to Hades, pointed out the great principles of the soul's immortality, a state of (9) rewards and punishments after

(6) See Ovid's description of this adventure. Metam. book IV.

(7) In Caria, near the city of Halicarnassus.

(8) *Virgaque levem coerces*

————— *Aurea turbam.*

(9) *Tu pius lætis animas reponis*

————— *Sedibus.*

(1) after death, and a (2) resuscitation of the body. It is described as producing three leaves together; hence called by Homer the *golden three-leaved wand*. The doctrine alluded to by this, was more distinctly taught by the emblems adorning the hermetic wand: for to the extremity of it was annexed the ball or CIRCLE. TWO SERAPHS entwined the rod; over which were the EXPANDED WINGS, forming the complete hieroglyphic of THE MIGHTY ONES. The name of Mercury is a compound of the Celtic Merc, merchandize (3), and Ur, a man; and corresponds very exactly with the Hebrew Etymology, rendering the meaning of the word Cnaan, or Canaan, a merchant or trader.

This symbolical figure (like many others, which at first were very innocent) became in time the object of idolatrous worship to most nations. We are not to wonder that the Egyptians particularly, whose country was the land of Ham, the father of Canaan, should do honour to this figure, and apply it to their purposes: for it is more than probable, that, being so near at hand, he might be greatly assisting to his brother Mizraim in the settlement of that country; besides the consideration of their after-obligations to his descendant the Phœnician, who is also called the Egyptian Hercules.

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## C H A P. XXXIV.

### OF VENUS.

THE next deity that offers, is that powerful goddess whose influence is acknowledged by Gods and men. Cicero mentions four of this name (4); but the Venus generally known is she who is fabled to have sprung from the froth or fermentation raised by the genitals of Saturn, when cut off by his son Jupiter, and thrown into the sea. Hence she gained the

(1) *Hæc alias sub tristia Tartara mittit.*

(2) *Dat somnos adimitque.*

VIRGIL.

(3) From Racal, to trade, comes Marcolet, merchandize.

(4) The first the daughter of Cælum; the second Venus Aphrodita; the third born of Jupiter and Dione, and the wife of Vulcan; and the fourth Astarte, or the Syrian Venus, the mistress of Adonis.

the name of Aphrodite (5). As soon as born she was laid in a beautiful couch or shell, embellished with pearl, and by gentle zephyrs wafted to the isle of Cythera, in the Ægean sea, from whence she sailed to Cyprus, which she reached in April. Here, as soon as she landed, flowers rose beneath her feet, the Hours received her, and braided her hair with golden fillets, after which she was by them wafted to Heaven. Her charms appeared so attractive in the assembly of the gods, that scarce one of them but what desired her in marriage. Vulcan, by the advice of Jupiter, put poppy in her nectar, and, by intoxicating her, gained possession.

Few of the deities have been so extensively worshipped, or under a greater variety of names. She was called Cytherea, Paphia, Cypria, Erycina, Idalia, Acidalia, from the places where she was in a particular manner adored. Other appellations were given her from her principal attributes. She was stiled Victrix (6), to denote her resistless sway over the mind; Amica, from her being propitious to lovers; Apaturia, from the deceit and inconstancy of her votaries; Ridens, from her love of mirth and laughter (7); Hortensis, from her influencing the vegetation of plants and flowers; Marina, from her being born of the sea; Melanis, from her delighting in nocturnal (8) amours; Meretrix, from the prostitution of her votaries; and Genetrix, from her presiding over the propagation of mankind. The epithet of Mignonitis, was given her from her power in the management of love (9); and that of Murica and Myrtea, on account of the myrtle consecrated to her. She was named Verticordia, from her power of changing the

(5) From Ἀφροίς, froth, though some derive it from ἀφραίνω, run mad, because all love is infatuation or frenzy.

(6) Under this character she is represented leaning on a shield, and carrying victory in her right hand, and a sceptre in her left. At other times with a helmet, and the apple of Paris in her hand.

(7) Horace, lib. I. ode 2, *Sive tu mavis Erycina ridens*; so Homer calls her φιλομειδής, or the laughter-loving queen.

(8) From μέλας, black, because lovers choose the night.

(9) From μίγνυμι, to mix or mingle; so Virgil,

———— *Mixta Deo Mulier.*

the heart; for which reason the Greeks stiled her *Εμιστροφ.α.* The Spartans called her Venus Armata, because when besieged by the Messenians, their wives, unknown to their husbands, raised the siege. The Romans also termed her Barbata, because when a disease had seized the women, in which they lost all their hair, on their prayers to Venus it grew again. A temple was dedicated to her by the appellation of Calva; because when the Gauls invested the capitol, the women offered their hair to make ropes for the engines. She had also the epithet of Cluacina (1), from her image being erected in the place where the peace was concluded between the Romans and Sabines.

Let us now enquire a little into the actions ascribed to this goddess. Her conjugal behaviour we shall see under the article of Vulcan, and find it was none of the most edifying. Her amours were numerous. Not to mention Apollo, Neptune, Mars, and Mercury, who all boasted of her favours (2). She had Æneas (3) by Anchises; but her principal favourite was Adonis, the son of Cynaras, king of Cyprus and Myrrha, and a youth of incomparable beauty, unfortunately in hunting killed by a wild boar. Venus, who flew to his assistance, received a prick in her foot with a thorn, and the blood which dropped from it produced the damask rose (4); but coming too late to save him, she changed him into the flower Anemone, which still retains a crimson colour (5). After this she obtained of Proserpine, that Adonis should continue six months with her on earth, and six months remain in the lower regions.

The

(1) From Cluo, to hear, listen, or agree.

(2) By Apollo she had Elestryon, and five sons; by Neptune, Eryx, and Meligunis, a daughter; by Mars, Timor and Pallor; and by Mercury, Hermaphroditus.

(3) She immortalized Æneas, by purifying and anointing his body with ambrosial essence, and the Romans deified him by the name of Indiges. We have several ancient inscriptions. *Deo Indigeti.*

(4) Ovid, lib. X. 505.

(5) Some mythologize this story, to signify by Adonis the Sun, who, during the summer signs, resides with Venus on the earth, and during the winter with Proserpine. The wild boar which killed him is the Cold.

The most remarkable adventure of Venus, was her famous contest with Juno and Minerva for beauty. At the marriage of Peleus and Thetis, the goddess Discord resenting her not being invited, threw a golden apple amongst the company with this inscription, *Let it be given to the fairest* (6). The competitors for this prize were the three deities above-mentioned. Jupiter referred them to Paris, youngest son of Priamus, king of Troy, who then kept his father's flocks on mount Ida. Before him the goddesses appeared, as most say, naked. Juno offered him empire or power; Minerva, wisdom; and Venus endeavoured to bribe him with the promise of the *fairest woman in the world*. Fatally for himself and family, the shepherd was more susceptible of love than of ambition or virtue, and decided the point in favour of Venus. The goddess rewarded him with Helen (7), whom he carried off from her husband Menelaus, king of Sparta, and the rape gave rise to that formidable association of the Greek princes, which ended in the destruction of his family, and the ruin of Troy.

Venus, however propitious she was to lovers, was very severe to such as offended her. She changed the women of Amathus, in Cyprus, into oxen for their cruelty. The Propæides, who denied her dignity, grew so shamelessly impudent, that they were said to be hardened into stones (8). Hippomenes and Atalanta were another instance of her resentment; for after she had assisted him to gain the virgin, on their neglect to pay her the due offerings, she infatuated them so, that they lay together in the temple of Cybele, who, for that profanation, turned them into lions (9).

Nor was she less favourable to her votaries. Pygmalion; a famous statuary, from a notion of the inconveniences of marriage, resolved to live single. He had, however, formed a beautiful image of a virgin in ivory, with which he fell so deeply enamoured, that he treated it as a real mistress, and continually solicited

(6) *Detur Pulchriori.*

(7) *Such Helen was, and who can blame the boy,  
Who in so bright a flame consum'd his Troy?* WALLER.

(8) See Ovid, lib. X. l. 238.

(9) See the article Cybele, and Ovid, lib. X. 560.

solicited Venus, by prayers and sacrifices, to animate his beloved statue. His wishes were granted, and by this enlivened beauty he had a son called Paphos, who gave his name to the city of Paphos in Cyprus (1).

A goddess so universally known and adored could not fail of temples. That of Paphos in Cyprus was the principal. In that of Rome, dedicated to her by the title of Venus Libitina, were sold all things necessary for funerals. She had also a magnificent shrine, built for her by her son Æneas, on mount Eryx in Sicily. 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 birds sacred to her were the swan, the dove, and the sparrow.

So far for the Venus Pandemos, or Popularis, the goddess of wanton and effeminate love; but the ancients had another Venus, whom they stiled Urania and Celestis, (who was indeed no other than the Syrian Astarte) and to whom they ascribed no attributes but such as were strictly chaste and virtuous. Of this deity they admitted no corporeal resemblance; but she was represented by the form of a globe ending conically (2), and only pure fire was burnt on her altars. Her sacrifices were called Nephalia, on account of her sobriety, only honey and wine being offered; but no animal victims except the heifer, nor was the wood of figs, vines, or mulberries, suffered to be used in them.

This distinction of two Venuses, the *chaste* and the *impure* one, leads us to the true explication of the fable. In the different attributes of the Egyptian Isis, we see these contradictory characters explained. The Isis crowned with the crescent star of some of zodiacal signs, is the celestial Venus. The Isis with the terrestrial symbols, such as the heads of animals, a multitude of breasts, or a child in her lap, became the goddess of fruitfulness and generation, and consequently the Venus Pandemos. As the latter was regarded as a divinity propitious to luxury and pleasure,

(1) Ovid, lib. v. 245.

(2) This manner of representation was borrowed from the Arabians and Syrians, who thought the deity was not to be expressed by any corporeal form.

sure, it is no wonder if she soon gained the ascendant over her rival. In Phœnicia and Egypt, the young girls (3) consecrated to the service of the terrestrial Isis, usually resided in a tent or grove near the temple, and were common prostitutes; whereas those devoted to the celestial Isis, or Venus Urania, were strictly chaste. These tabernacles were called the *parvillion of the girls* (4), and gave rise to the name of Venus, ascribed to the goddess of love. The Syrians also called the terrestrial Isis Mylitta, or Illithe (5), and the Greeks and Romans adopted the same name. Thus the symbolical Isis of Egypt, after producing the different deities of Cybele, Rhea, Vesta, Juno, Diana, Luna, Hecate, and Proserpine, formed also the different characters of the common and celestial Venus; so easily does superstition and invention multiply the objects of idolatry.

As Venus was the goddess of love and pleasure, it is no wonder if the poets have been lavish in the description of her beauties. Homer and Virgil have (6) given us fine pictures of this kind. Nor were the ancient sculptors and painters negligent on so interesting a subject. Phidias formed her statue of ivory and gold, with one foot on a tortoise (7). Scopias represented her riding on a he-goat, and Praxiteles wrought

(3) They were called the *κιστροφοροί*, or basket-bearers, because they carried the offerings.

(4) Succoth Venoth, the tabernacle of the girls. The Greeks and Romans, who could not pronounce the word Venoth, called it Venos, or Venus, and hearing the tent of Venus so often mentioned, took it for the name of the goddess herself.

(5) From Jeled, to beget, comes Illitta, generation, which the Latins well expressed by Diva Genetrix, or Genitalis. See Horace, *carmen seculare*, l. 14.

(6) *She said, and turning round her neck she show'd,  
That with celestial charms divinely glow'd;  
Her waving locks immortal fragrance shed,  
And breath'd ambrosial sweets around her bead;  
In flowing pomp her radiant robe was seen,  
And all the goddess sparkled in her mien.*

PITT'S Virgil, *Æneid* l. 402.

(7) This statue was at Elis, and the tortoise was designed to shew, that women should not go much abroad, but attend their domestic affairs.

wrought her statue at Cnidos of white marble, half opening her lips and smiling. Apelles drew her as just emerged from the sea, and pressing the water out of her hair, a piece that was reckoned inestimable. It were endless to mention the variety of attitudes in which she is represented in antique gems and medals (8); sometimes she is clothed in purple, glittering with gems, her head crowned with roses, and drawn in her ivory car, by swans, doves, or sparrows. At others she is represented standing, with the Graces attending her; but in all positions, Cupid, her son, is her inseparable companion. I shall only add, that the statue called the Medicean Venus, is the best figure of her which time has preserved.

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C H A P. XXXV.

OF THE ATTENDANTS OF VENUS, VIZ. CUPID,  
HYMEN, AND THE HORÆ, OR HOURS.

**B**EFORE we close the article of Venus, it is necessary to give some account of the deities who were usually represented in her train, and formed a part of that state in which she usually appeared.

The first of these is Cupid. Some make him one of the most ancient of the deities, and say he had no parents, but succeeded immediately after Chaos. Others report, that Nox, or Night, produced an egg, which having hatched under her sable wings, brought forth Cupid, or Love, who, with golden pinions, immediately flew through the whole world (9). But the common opinion is, that Cupid was the son of Mars and Venus, and the favourite child of his mother, who, without his aid, as she confesses in  
in

(8) See a great number of these in Mr. Ogle's antiquities, illustrated by ancient gems, a work which, it is a great loss to the public, that ingenious and worthy gentleman did not live to finish.

(9) Others make him the son of Porus, the god of counsel, who being drunk begot him on Penia, the goddess of poverty. Others the son of Cælus and Terra; and some of Zephyrus and Flora.



in Virgil, could do little execution. Indeed the poets, when they invoke the mother, seldom fail to make their joint addresses to the son (1). Perhaps this consciousness of his own importance, rendered this little divinity so arrogant, that, on many occasions, he forgets his filial duty. This Cupid belonged to the Venus Pandemos, or Popularis, and was called Anteros, or Lust.

But the ancients mention another Cupid, son of Jupiter and Venus, of a nobler character, whose delight it was to raise refined sentiments of love and virtue, whereas the other inspired base and impure desires. His name was Eros, or true Love. Eros bore a golden dart, which caused real joy and affection; Anteros a leaden arrow, which raised a fleeting passion, ending in satiety and disgust.

Cupid was represented usually naked, to shew that love has nothing of its own. He is armed with a bow and quiver full of darts, to shew his power of the mind; and crowned with roses, to shew the delightful but transitory pleasures he bestows. Sometimes he is depicted *blind*, to denote that love sees no faults in the object beloved; at others he appears with a rose in one hand, and a dolphin in the other; sometimes he is seen standing between Hercules and Mercury, to signify the prevalence of eloquence and valour in love; at others he is placed near Fortune, to express how much the success of lovers depends on that inconstant goddess. He is always drawn with wings, to typify, that nothing is more fleeting than the passion he excites.

The Egyptian Horus, which attended the terrestrial Isis, or the Venus Popularis, or Pandemos, was, according to the custom of the neomenia, represented with different attributes; sometimes with the wings of the Etesian wind, at others with the club of Hercules (2), the arrows of Apollo, sitting on a lion, driving a bull, tying a ram, or having a large fish in his nets. These signs of the different seasons of the year, gave rise to as many fables. The empire of

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Eros,

(1) See Horace, lib. 1. ode xxx. & passim.

(2) There is a gem in Mr. Ogle's possession, answering this description.

Eros, or Love, was made to extend to heaven and earth, and even to the depths of the ocean; and this little but powerful child disarmed gods and men.

Hymen, the second attendant of Venus, was the god of marriage, and the son of Bacchus and that goddess (3). He is said to be born in Attica, where he made it his business to rescue virgins carried off by robbers, and to restore them to their parents. On this account all maids newly married offered sacrifices to him; as also to the goddess of concord. He was invoked in the nuptial ceremony (4) in a particular manner.

This god was represented of a fair complexion, crowned with amarus, or the herb sweet marjoram, and robed in a veil of saffron colour (representative of the bridal blushes) with a torch lighted in his hand, because the bride was carried always home by torch-light.

Every one knows it was a constant custom of the oriental nations, on the wedding-day, to attend the bride-groom and bride with torches and lamps. The chorus on these occasions was, *Hu! Humeneb! Here he comes! This is the festival!* (5) The figure exhibited on this occasion in Egypt, was a young man bearing a lamp or torch, placed near the female figure, which denoted the day of the month fixed for the ceremony.

The Graces, who always attended Venus, have been already described with the Muses under the article of Apollo.

The Horæ, or Hours, were the daughters of Jupiter and Themis, and the harbingers of Apollo. They were also the nurses of Venus, as well as her dressers, and made a necessary part of her train.

## C H A P.

(3) Hymen is thought to be the son of the goddess Venus Urania, or the celestial Venus.

(4) They repeated often words, O Hymen! O Hymenæ!

(5) From *Hu! lo!* or here he is, and *Mench*, the feast or sacrifice, comes Hymenæus.

## C H A P. XXXVI.

## O F V U L C A N.

**T**HOUGH the husband should usually precede the wife, yet Vulcan was too unhappy in wedlock to obtain this distinction. There were several of the name (6); the principal, who arrived at the honour of being deified, was the son of Jupiter and Juno, or, as others say, of Juno alone; however this be, he was so remarkably deformed, that his father threw him down from heaven to the isle of Lemnos, and in the fall he broke his leg (7). Others report, that Juno herself, disgusted at his sight, hurled him into the sea, where he was nursed by Thetis (8).

The first residence of Vulcan on earth was the isle of Lemnos (9), where he set up his forge, and taught men how to soften and polish brass and iron. From thence he removed to the Liparean isles, near Sicily, where, with the assistance of the Cyclops, he made Jupiter fresh thunderbolts, as the old grew decayed. He also wrought an helmet for Pluto, which rendered him invisible; a trident for Neptune, that shook both land and sea; and a dog of brass for Jupiter, which he animated, so as to perform (1) all the natural functions of the animal. Nor is this a wonder, when we consider, that, at the desire of the same god, he formed Pandora, who was sent with the fatal box to Prometheus, as has been related in its place. In short, Vulcan was the general armourer of the gods. He made Bacchus a golden crown, to present

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Ariadne;

(6) The first, said to be the son of Cælus; the second, the son of Nilus, called Opas; the third, the Vulcan, son of Jupiter and Juno, mentioned above; and the fourth, the son of Mænalius, who resided in the Vulcanian or Liparean isles.

(7) He was caught by the Lemnians, or he had broke his neck. It is added, he was a whole day in falling.

(8) Others report that he fell on the land, and was nursed by apes; and that Jupiter expelled him the skies for attempting to rescue Juno, when she conspired against him.

(9) Because Lemnos abounds in minerals and hot springs.

(1) Jupiter gave this dog to Europa, she to Procris, and by Jupiter after turned to a stone.

Ariadne; a chariot for the Sun, and another for Mars. At the request of Thetis, he fabricated the divine armour of Achilles, whose shield is so beautifully described by Homer (2); as also the invincible armour of Æneas, at the entreaty of Venus. To conclude, with an instance of his skill this way, in revenge for his mother Juno's unkindness, he presented her a golden chair, managed by such unseen springs, that when she sat down in it she was not able to move, till she was forced to beg her deliverance from him.

Vulcan, like the rest of the gods, had several names or appellations: he was called Lemnius, from the isle of Lemnos, consecrated to him; Mulciber, or Mulcifer, from his art of softening steel and iron. By the Greeks, Hephaistos, from his delighting in flames, or fire; and Ætneus and Lipareus, from the places supposed to be his forges (3). As to his worship, he had an altar in common with Prometheus (4), and was one of the gods who presided over marriage, because he first introduced the use of torches at the nuptial rites. It was customary with many nations after victory, to gather the enemy's arms in an heap, and offer them to Vulcan. His principal temple was in a consecrated grove at the foot of Mount Ætna, guarded by dogs, who had the discernment to distinguish his votaries, to tear the vicious, and fawn upon the virtuous.

The proper sacrifice to this deity was a lion, to denote the restless fury of fire. His festivals were different: at those called Protervia (amongst the Romans) they ran about with lighted torches. The Vulcaniâ were celebrated by throwing living animals into the fire. The Lampadophoria were races performed to his honour, where the contention was to carry lighted torches to the goal; but whoever overtook the person before him, had the privilege of delivering him his torch to carry, and to retire with honour.

Vulcan, however disagreeable his person, was sensible of love: his first passion was for Minerva, and he

(2) See Iliad, lib. 18.

(3) On account of the volcanoes and fiery eruptions there.

(4) Prometheus first invented fire, Vulcan the use of it, in making arms and utensils.

he had Jupiter's consent to make his addresses to her ; but his courtship was too ill placed to be successful. He was more fortunate in his suit to Venus, though he had no great reason to boast his lot. The goddess was too great a beauty to be constant, and Vulcan too disagreeable to be happy. She chose Mars for her gallant, and the intrigue for some time went on swimmingly. As Apollo, or the Sun, had a friendship for the husband, Mars was particularly fearful of his discovering the affair, and therefore set a boy called Alectryon, or Gallus, to warn him and his fair mistress of the Sun's approach. The sentinel unluckily fell asleep, and so the Sun saw them together, and let Vulcan presently into the secret. The blacksmith god, to revenge the injury, against their next meeting, contrived so fine and imperceptible a net-work, that they were taken in their guilt, and exposed to the ridicule of the gods, till released at the intercession of Neptune. Mars, to punish Alectryon for his neglect, changed him into a cock, who, to atone for his fault, by his crowing, gives constant notice of the sun-rise (5).

This deity, as the god of fire, was represented variously in different nations. The Egyptians depicted him proceeding out of an egg, placed in the mouth of Jupiter, to denote the radical or natural heat diffused through all created beings. Some historians make him one of the first Egyptian kings, who for his goodness was deified ; and add, that king Menes erected a noble temple to him at Thebes with a colossal statue seventy-five feet high. The Phœnicians adored him by the name of Chrysor, and thought him the author and cause of lightning and all fiery exhalations. Some writers confound him with the Tubal Cain of scripture. In ancient gems and medals of the Greeks and Romans, he is figured as a lame, deformed, and squalid man, working at the anvil, and usually attended by his men the Cyclops, or by some god or goddess who come to ask his assistance.

To examine into the ground of this fable, we must have once more recourse to the Egyptian antiquities. The Horus of the Egyptians was the most mutable figure on earth ; for he assumed shapes suitable to all seasons

(5) See Ovid, Lib. IV. 167.

seasons of time and ranks of people: to direct the husbandman he wore a rural dress. By a change of attributes, he became the instructor of the smiths and other artificers, whose instruments he appeared adorned with. This Horus of the smiths had a short or lame leg, to signify that agriculture or husbandry halt without the assistance of the handicraft or mechanic arts. In this apparatus he was called Mulciber (6), Hephaistos (7), and Vulcan (8), all which names the Greeks and Romans adopted with the figure, which as usual they converted from a symbol to a god. Now as this Horus was removed from the side of the beautiful Isis (or the Venus Pandemos) to make room for the martial Horus, exposed in time of war, it occasioned the jest of the assistants, and gave rise to the fable of Vulcan's being supplanted in his wife's affections by the god of war.

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### C H A P. XXXVII.

#### OF THE OFFSPRING OF VULCAN.

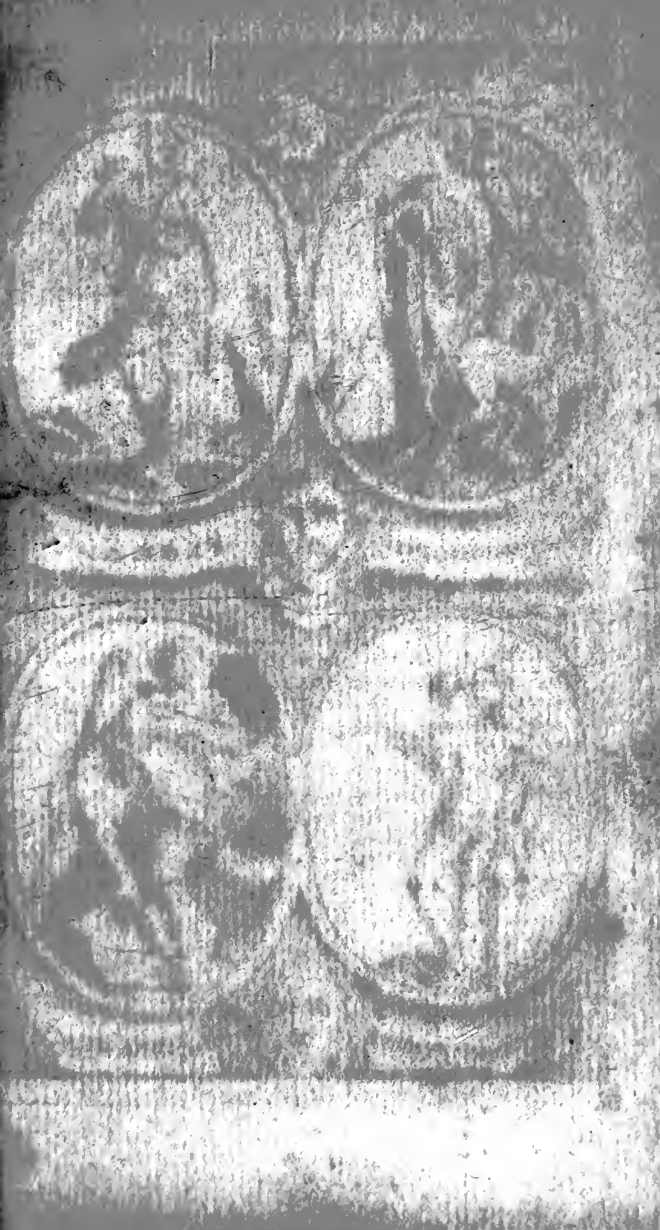
**T**HOUGH Vulcan had no issue with Venus, yet he had a pretty numerous offspring. We have already mentioned his passion for Minerva: this goddess coming one day to bespeak some armour of him, he attempted to ravish her, and in the struggle his seed fell on the ground, and produced the monster Erichthonius (9). Minerva nourished him in her thigh, and afterwards gave him to be nursed by Aglauros, Pandrosus, and Herse, but with a strict caution not to look in the cradle or coffer which held him. The first and last neglecting this advice ran mad. Erichthonius

(6) From Malac, to direct and manage, and Ber or Beer, a cave, or mine, comes Mulciber, the king of the mines or forges.

(7) From Aph, father, and Esto, fire, is formed Ephaiosto, or Hephestion, the father of fire.

(8) From Wall, to work, and Canan, to hasten, comes Wolcan, or work finished.

(9) Derived from *Epidos* and *χθονος*, or Earth and Con-  
tention.



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PERONIA & PALAS

FLORA.



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HERCULES & GANYMEDE

POLYPHEMUS





thonius being born with deformed, or as some say, serpentine legs, was the first inventor of chariots to ride in. He was the fourth king of Athens, and a prince of great justice and equity.

Cacus, another son of Vulcan, was of a different character. He was a notorious robber, and received his name from his consummate villainy (1). He fixed himself on mount Aventine, and from thence infested all Italy with his depredations; but having stolen some oxen from Hercules, he dragged them backwards to his cave (2), that the robbery might not be discovered by the track. Hercules, however, passing that way, heard the lowing of his cattle, broke open the doors, and seizing the wretch, put him to death.

A third son of Vulcan, Cæculus (3), so called from his little eyes, resembled his brother Cacus, and lived by prey. It is said his mother sitting by the fire, a spark flew into her lap, upon which she conceived. Others say some shepherds found him in the fire as soon as born. He founded the city Præneste.

By his wife Aglaia, one of the Graces, Vulcan had several sons, as Ardalus, the inventor of the pipe, called Tibia; Brotheus, who being deformed like his father, destroyed himself in the fire, to avoid the reproaches he met with; Æthiops, who gave his name to the Æthiopians, before called Æthereans; Olenus, the founder of a city of his own name in Bœotia; Ægyptus, from whom Egypt was called; Albion; Periphenus; Morgion; Acus, and several others.

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## C H A P. XXXVIII.

### OF THE CYCLOPS AND POLYPHEMUS.

**T**HE Cyclops were the sons of Neptune and Amphitrite. The principal were Brontes, Steropes, and

(1) From κακός, bad or wicked.

(2) Virgil has given a fine description of this cave, but he makes him but half a man. See Æneid VIII. 194.

(3) It is thought the noble Roman family of Cæciliii derive their name from him. See Virgil, Æneid X. 544, and Æneid VII. 680.

and Pyracmon, though their whole number was above a hundred. They were the journeymen of Vulcan. It is said, as soon as they were born, Jupiter threw them into Tartarus, but that they were delivered at the intercession of Tellus, and so became the assistants of our god. They had each but one eye (4) placed in the middle of their foreheads, and lived on such fruits and herbs as the earth brought forth without cultivation. They are reported to have built the walls of Mycenæ and Tyrinthe with such massy stones, that the smallest required two yoke of oxen to draw it. The dealers in mythology say, that the Cyclops signify the vapours raised in the air, which occasion thunder and lightning.

With these we may class Polyphemus, though he was the son of Neptune, having like the Cyclops but one eye; but of so gigantic a stature, that his very aspect was terrible. His abode was in Sicily, where he surprised Ulysses, and his companions, of whom he devoured six; but Ulysses making him drunk, blinded him with a firebrand, and so escaped with the rest. Virgil has given us a fine description of this scene (5):

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## C H A P. XXXIX.

### OF MINERVA OR PALLAS.

WE come next to Minerva or Pallas, one of the most distinguished of the Dii Majores, as being the goddess of sciences and wisdom. Cicero mentions five (6) of this name; but the most considerable was the daughter of Jupiter, not by an infamous amour,  
nor

(4) From  $\kappa\upsilon\kappa\lambda\odot$ , Circules, and  $\omega\psi$ , Oculus, that is, the one-eyed men.

(5) See Virgil's *Æneid*, Lib. III. 620, but the whole description, though admirable, is too long to be copied.

(6) The first, the mother of Apollo, or Latona; the second produced from the Nile, and worshipped at Sais, in Egypt; the third, the child of Jupiter's brain; the fourth, the daughter of Jupiter and Croypha, who invented chariots with four wheels; and the fifth, the child of Pallas, whom she killed, because he attempted her chastity.

nor even by the conjugal bed, but the child of his brain. It is said her father, seeing Juno barren, through grief, struck his forehead, and three months after came forth Minerva (7). On the day of her nativity it rained gold at Rhodes (8). Her first appearance on the earth was in Libya, where beholding her own beauty in the lake Triton, she from thence gained the name of Tritonis (9).

She had beside several other appellations amongst the Greeks and Romans. She was called Pallas from the brandishing her spear in war. Athena, because she was born full grown, and never suckled; whence also she obtained the name of Ametrosis, or Motherless. The epithet of Parthenis, or the virgin, was given her on account of her perpetual chastity; that of Ergatis, or the workwoman, for her excellency in spinning and weaving; Musica, from her inventing the pipe; Pylotis, because her image was set up in the gates; and Glaucois, or green-eyed, because her eyes were of that cast (1), like those of the owl.

Minerva was the goddess of war, wisdom and arts, such as weaving, the making oil, music, especially the pipe (2); of building castles, over which she presided; and, in short, was the patroness of all

F 5. those

(7) It is said Vulcan was the midwife, by cleaving his skull with a hatchet; but that seeing an armed virago come out, instead of a child, he ran away. Others report, that when Jupiter swallowed Metis, one of his wives, she was with child of Pallas.

(8) Hence the Rhodians were the first who worshipped her, as Claudian remarks:

*Auratos Rhodiis imbres, nascente Minerva*

*Induxisse Jovem ferunt.*

Some say it was because she taught them the art of making colossal statues.

(9) An annual ceremony was performed at this lake by the virgins, who in distinct bodies attacked each other with various weapons. The first that fell was esteemed not a maid, and thrown into the lake; but she who received most wounds was carried off in triumph.

(1) Yet Homer, and all the poets, call her the blue-eyed maid. See Pope,

(2) It is said, seeing her cheeks reflected in the water as she played, she threw away the pipe, with this expression, *That music was too dear if purchased at the expence of beauty.*

those sciences which render men useful to society and themselves, and entitle them to the esteem of posterity.

We have already had occasion to observe how this goddess vowed a perpetual virginity, and in what manner she rejected the addresses of Vulcan. She was indeed very delicate on this point, for she deprived Tiresias of his sight, because he accidentally saw her bathing in the fountain of Helicon; but at the intercession of his mother Charicle, she relented so far, that, to compensate his loss, she endued him with the gift of prophecy (3). Nor was she less severe to Medusa, who being ravished by Neptune in her temple, she revenged the sacrifice, by turning her locks into snakes, and causing all who beheld her after to be changed into stones.

She was equally jealous of her superiority in the arts she invented. Arachne, a Libyan princess, the daughter of Idmon, had the presumption to challenge her at spinning. The folly cost her dear; for Minerva struck her with the spindle on the forehead, for which attempting to hang herself, through despair, the goddess turned her into a spider, in which shape she still exercises the profession she so much boasted of (4). The reader may consult Ovid, if he would see this story set in a beautiful light.

As conduct is opposite, in military affairs, to brutal valour, so Minerva is always by the poets placed in contrast to Mars. Thus we see Homer makes her side with the Greeks in the Trojan war, while the other deity takes the part of the enemy. The success is answerable to this disposition (5), and we see prudence and discipline victorious over valour without counsel, and force under no direction.

One of the most remarkable of Minerva's adventures, was her contest with Neptune, of which notice has been taken under the article of that deity. When Cecrops founded Athens, it was agreed, that whoever of these two deities should produce the most beneficial gift to mankind, should give name to the new city. Neptune with a stroke of his trident formed

(3) Ovid relates the story of Tiresias very differently: for which see *Metamorph. Lib. III. 316.*

(4) See Ovid, *Lib. VI. 1.*

(5) See the preface to Mr. Pope's Homer.

formed a horse; Pallas caused an olive to spring from the ground, and carried the prize. The meaning of this fable was to point out, that agriculture was to a rising colony of more importance than navigation.

Minerva was highly honoured, and had several temples both in Greece and Italy. The Athenians, who always had a particular devotion to her, as the patroness of their city, in the flourishing state of their republic, erected a magnificent temple to her by the name of Parthenis, or the virgin goddess, in which they placed her statue of gold and ivory thirty-nine feet high, wrought by the hand of Phidias. She had a stately temple at Rome, on mount Aventine, where her festival, called Minervalia, or Quinquatria, was celebrated for five days successively in the month of March. She had sometimes her altars in common with Vulcan, sometimes with Mercury. The usual victim offered her was a white heifer never yoked. The animals sacred to her were the cock, the owl, and the basilisk.

We must not here omit the Palladium (6) or that sacred statue of her which fell down from heaven, and was preserved in Troy, as a treasure on whose safety that of the city depended. Diomedes and Ulysses found means to steal it, and the city was soon after taken and destroyed (7). However, it is certain that Æneas brought either this or another of the same kind with him into Italy, and deposited it at Lavinium, from whence it was removed to Rome, and placed in the temple of Vesta. When this edifice was consumed by fire, Metellus, a noble Roman, rushed in, and brought it off, though with the loss of his eyes; in recompence for which heroic action, he had the privilege of coming to the senate in a chariot, that the honour might in some degree allay the sense of his misfortune. The Romans, indeed, vain of their Trojan descent, regarded the Palladium

(6) Authors differ as to this Palladium, some making it of wood, and adding, it could move its eyes and shake its spear. Others say, it was composed of the bones of Pelops, and sold by the Scythians to the Trojans.

(7) Some assert it was a counterfeit Palladium the Greek generals stole away, and that Æneas saved the true one. Others make two Palladiums.

in the same light with their ancestors, and thought the security and duration of their empire were annexed to the possession of this guardian image.

Come we next to enquire into the mythological birth and origin of this fabled goddess, who is no other than the Egyptian Isis under a new dress or form, and the same with the Pales, or rural goddess of the Sabines (8). The Athenians, who were an Egyptian colony from Sais, followed the customs of their ancestors, by particularly applying themselves to raising flax for linen cloth, and the cultivation of the olive (9). Now the figure worshipped at Sais, presiding over these arts, was a female in complete armour. This, as Diodorus tells us, was because the inhabitants of this dynasty, were both the best husbandmen and soldiers in Egypt. In the hand of this image they placed a shield with a full moon depicted on it, surrounded by serpents, the emblems of life and happiness. And at the feet of this symbol they placed an owl, to shew it was a nocturnal sacrifice. To this they gave the name of Medusa (1), expressive of what she was designed to represent. The Greeks who were ignorant of the true meaning of all this, did not think fit to put such a favourable sense on the head of Medusa, which seemed to them an object of horror, and opened a fine field for poetical imagination. The pressing of the olives did indeed turn fruit into stones in a literal sense; hence they made the ægis or shield of Minerva petrify all who beheld it.

To remind the people of the importance of their linen manufactory, the Egyptians exposed in their festivals another image, bearing in her right hand the beam or instrument round which the weavers rolled the warp of their cloth. This image they called Minerva (2). Now there are ancient figures of Pallas extant,

(8) To whose honour the feasts called Palilia were celebrated. Now this word is manifestly of Egyptian derivation, being taken from Pillel, to govern the city; whence comes Pelilah, the public order.

(9) The city of Sais derives its name from this tree, Zaith or Sais signifying the olive.

(1) From Dush, to press, comes Medusha, or Medusa, the pressing. See Isaiah xxv. 10.

(2) From Manevra, a weaver's loom.

extant, which correspond with this idea (3). What still heightens the probability of this is, that the name of Athene, given to this goddess, is the very word in Egypt for the flaxen thread (4) used in their looms. Near this figure, which was to warn the inhabitants of the approach of the weaving, or winter season, they placed another of an insect, whose industry seems to have given rise to this art, and to which they gave the name of Arachne (5), to denote its application. All these emblems, transplanted to Greece by the genius of that people, fond of the marvellous, were converted into real objects, and indeed afforded room enough for the imagination of their poets to invent the fable of the transformation of Arachne into a spider.

Minerva, by the poets and sculptors, is usually represented in a standing attitude completely armed, with a composed but smiling countenance, bearing a golden breast-plate, a spear in her right hand, and her terrible ægis in her left, having on it the head of Medusa entwined with snakes. Her helmet was usually entwined with olives, to denote peace is the end of war, or rather because that tree was sacred to her. See her picture in Cambray's *Telemaque*. At her feet is generally placed the owl or the cock; the former being the emblem of wisdom, the latter of war.

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## C H A P. XL.

### OF MARS AND BELLONA.

**M**ARS was the son of Juno alone, who being chagrined that Jupiter should bear Minerva without her help, to be even with him consulted Flora, who shewed her a flower in the Olenian fields, on touching of which she conceived, and became the mother of this dreadful deity (6). Thero, or Fierceness, was his

(3) In the collection of prints made by M. de Crozat.

(4) Atona, linen thread. See Proverbs vii. 16.

(5) From Arach, to make linen cloth.

(6) Others make him the son of Jupiter and Juno, or of Jupiter and Erys.

his nurse, and he received his education amongst the Scythians, the most barbarous nation in the world, amongst whom he was adored in a particular manner, though they acknowledged no other god.

This deity had different appellations. The Greeks called him Ares (7), from the destruction he causes. He had the name of Gradivus, from his majestic port; of Quirinus, when on the defensive, or at rest. By the ancient Latins he was stiled Salifubfulus, or the dancer, from the uncertainty that attends all martial enterprises.

Mars was the god of war, and in high veneration with the Romans, both on account of his being the father of Romulus, their founder, and because of their own genius, always inclined to conquest. Numa, though otherwise a pacific prince, having implored the gods, during a great pestilence, received a small brass buckler, called ancile, from heaven, which the nymph Egeria advised him to keep with the utmost care, the fate of the Roman people and empire depending on its conservation. To secure so valuable a pledge, Numa caused eleven more shields of the same form to be made, and intrusted the care of these to an order of priests he instituted, called Salii, or the priests of Mars, in whose temple the twelve ancilia were deposited. The number of these priests were also twelve, chosen out of the noblest families, who, on the first of March annually, the festival of Mars, carried the ancilia with great ceremony round the city, clashing their bucklers, and singing hymns to the gods, in which they were joined by a chorus of virgins chosen to assist on this occasion, and dressed like themselves. This festival was concluded with a grand supper (8).

Augustus erected a magnificent temple to Mars at Rome, by the title of Ultor, which he vowed to him, when he implored his assistance against the murderers of Julius Cæsar. The victims sacrificed to him were the wolf for his fierceness, the horse on account of its usefulness in war, the woodpecker and vulture for their ravenousness, the cock for his vigilance. He was crowned with grass, because it grows in cities depopulated by war, and thickest in places moistened with human blood.

The

(7) From ἀπειν, to kill.

(8) Called Canna Saliaris.



The history of Mars furnishes few adventures. We have already related his amour with Venus, by whom he had Hermione, contracted to Orestes, and afterwards married to Pyrrhus, king of Epirus.

By the nymph Bistonis, Mars had Tereus, who reigned in Thrace, and married Progne, the daughter of Pandion, king of Athens. This princess had a sister called Philomela, a great beauty; and being desirous to see her, she requested her husband to go to Athens, and bring her sister, with her father's permission to her. Tereus, by the way, fell in love with his charge, and on her rejecting his solicitations, ravished her, cut out her tongue, and enclosed her in a strong tower, pretending to his wife she died in the journey. In this condition the unhappy princess found means to embroider her story, and sent it to her sister, who, transported with rage, contrived how to revenge the injury. First she brought her sister home privately; next she killed her son Itys, and served up his flesh to his father, for supper: after he had eat it, she exposed the head, and told him what she had done; Tereus, mad with fury, pursued the sisters, who in their flight became transformed, Progne to a swallow, and Philomela to a nightingale. Itys was by the gods changed into a pheasant, and Tereus himself into a lapwing. Ovid has (9) given us this story with his usual embellishments.

Mars married a wife called Nerio, or Nerione (1), which in the Sabine tongue signifies valour or strength. He had several children, the principal of whom were Bythis, who gave his name to Bythia; Thrax, from whom Thrace was so called; Ænomaus, Alcalaphus, Biston, Chalybs, Strymon, Parthenopæus, Tmolus, Pylus, Euenus, Calydon, &c.

This deity having killed Halirothus, the son of Neptune, was indicted before the assembly of the gods for the murder, as well as for the crime of debauching Alcippe, sister to the deceased. Twelve gods were present, of whom six were for acquitting him; so that by the custom of the court, when the voices were equal, the favourable side carrying it, he

(9) See Ovid, Lib. VI. 413.

(1) Hence the Claudian family at Rome are said to derive the surname of Nero.

he came off. Some say this trial was in the famous Areopagus, or hill of Mars, at Athens, a court which, in succeeding time, gained the highest reputation, for the justice and impartiality of its proceedings (2).

Mars was neither invulnerable nor invincible, for we find him in Homer both wounded and pursued by Diomedes; but then it must be considered, that Homer was so good a patriot, that he always affects to disgrace the gods who took the Trojan's part.

Mars, whatever his appearance be, was of Egyptian original. This nation was divided into three classes, the priests, the husbandmen, and the artificers; of these, the first were by their profession exempt from war, and the latter reckoned too mean to be employed in defence of the state; so that their militia was wholly taken from the second body. We have already observed, that in the sacrifices which preceded their military expeditions, their Isis appeared in a warlike dress, and gave rise to the Greek Pallas, or Minerva. The Horus which accompanied this figure, was also equipped with this helmet and buckler, and called by the name of Harits (3), or the formidable. The Syrians softened this word to Hazis (4); the Greeks changed it to Ares; the Gauls pronounced it Hesus; and the Romans and Sabines, Wares or Mars. Thus the military Horus of the Egyptians became personified, and made the god of combats or war.

Mars is usually described in a chariot drawn by furious horses, completely armed, and extending his spear with one hand, while with the other hand he grasps a sword embued in blood. His aspect is fierce and savage. Sometimes Discord is represented as preceding his car, while Clamour, Fear, and Terror, appear in his train. Virgil has given a description of this god pretty much agreeable to this idea (5).

Bellona

(2) These judges were chosen out of persons of the most blameless characters. They suffered no verbal pleadings before them, lest a false eloquence might varnish a bad cause; and all their sentences were given in writing, and delivered in the dark.

(3) From Harits, violence and enraged. See Job. xv. 20.

(4) Hazis, (Syr) the terrible in war, Psalm xxiv. 8. The Syrians also called him Ab Gueroth, or the father of combats; whence the Romans borrowed their Gradivus Pater.

(5) Virgil, *Æneid* VIII. 700.

Bellona is usually reckoned the sister of Mars, though some call her both his sister and wife. As her inclinations were equally cruel and savage, she took a pleasure in sharing his dangers, and is commonly depicted as driving his chariot with a bloody whip in her hand. Appius Claudius built her a temple at Rome, where, in her sacrifices called Bellonaria, her priests used to slash themselves with knives. Just opposite stood the Columna Bellica, a pillar from whence the herald threw a spear, when war was proclaimed against any nation. She is said to be the inventress of the needle (6), from whence she took her name.

This goddess is represented sometimes holding a lighted torch or brand, at others with a trumpet, her hair composed of snakes clotted with gore, and her garments stained with blood, in a furious and distracted attitude.

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## C H A P. XLI.

### OF CERES.

IT may not be improper now to pass to softer pictures, whose agreeableness may serve as a contrast to the stronger images just displayed. As plenty and abundance repair the waste and havock of war, we shall next to Mars, introduce Ceres, a divinity friendly and beneficent to mankind.

This goddess was the daughter of Saturn and Rhea. Sicily, Attica, Crete, and Egypt, claim the honour of her birth, each country producing its reasons, though the first has the general suffrage. In her youth she was so beautiful, that her brother Jupiter fell in love with her, by whom she had Proserpine. Neptune next enjoyed her; but the fruit of this amour is controverted, some making it a daughter called Hira, others a horse called Arion. Indeed as this last deity caressed her in that form, the latter opinion seems best founded. However this be, she was so ashamed of this last affair, that she put on mourning garments,

(6) From Βελόνη, a needle.

garments, and retired to a cave, where she continued so long, that the world was in danger of perishing for want (7). At last Pan discovered her retreat, and informed Jupiter, who, by the intercession of the Parcæ, or Fates, appeased her, and prevailed on her to return to the world.

For some time she took up her abode in Corcyra, from whence she removed to Sicily, where the misfortune befell her of the rape of Proserpine her daughter by Pluto. The disconsolate mother immediately carried her complaints to Jupiter, upbraiding him with his permitting such an injustice to be committed especially on the person of his own daughter. But obtaining little satisfaction, she lighted her torches at mount *Ætna*, and mounting her car drawn by winged dragons, set out in search of her beloved daughter. As her adventures in this journey were pretty remarkable, we shall mention them in their order.

Her first stop was at Athens, where being hospitably received by Celeus, she in return taught him to sow corn, and nourished his son Triptolemus with celestial milk by day, at night covering him with fire, to render him immortal. Celeus, out of curiosity, discovering this last particular, was so affrighted, that he cried out and revealed it himself, on which the goddesses killed him. As to his son, Ceres lent him her chariot, and sent him through the world to instruct mankind in the art of agriculture.

She was next entertained by Hypothoon and Meganira (8) his wife, who set wine before her, which she refused, as unfruitful to her mournful condition; but she prepared herself a drink from an infusion of meal or corn, which she afterwards used. Iambe (9), an attendant of Meganira, used to divert the goddesses with stories and jests, which she repeated in a certain kind of verse. It happened, during a sacrifice made her here, that Abbas, son to Meganira, derided the ceremony, and used the goddesses with opprobrious language; whereupon sprinkling him with a certain mixture she held in her cup, he became a newt or water lizard. Erifichton also, for cutting down a grove consecrated to her, was punish-  
ed

(7) Because during her absence the earth produced no corn or fruits.

(8) Hypothoon was the son of Neptune and Alope.

(9) The daughter of Pan and Echo, and the inventress of iambic verse.

ed with such an insatiable hunger, that nothing could satisfy him, but he was forced to gnaw his own flesh.

From thence Ceres passed into Lycia, where being thirsty, and desiring to drink at a spring, the clowns not only hindered her, but sullied and disturbed the water, reviling her for her misfortunes; upon which she turned them into frogs. These frogs, though already punished for affronting his sister, had the folly to ask Jupiter to grant them a king. He sent them a frog, whom they rejected, and desired another; upon which the god sent them a water serpent, who devoured them, and effectually convinced them of their weakness.

It is disputed, who first informed Ceres where her daughter was; some ascribe the intelligence to Triptolemus, and his brother Eubuleus; but the most part agree in giving the honour of it to the nymph Aréthusa (a fountain in Sicily) (1) who flying the pursuit of the river Alpheus, saw this goddess in the infernal regions.

We have but one amour of Ceres recorded. Finding Jason, the son of Jupiter and Electra, asleep in a field newly ploughed up, she acquainted him with her passion, and bore him Plutus the god of riches; but Jove, incensed to see his son become his rival, killed him with a thunderbolt.

Ceres had several names; she was called Magna Dea, or the great goddess, from her bounty in supporting mankind; Melaina, from her black cloathing; Euchlæa, from her verdure; Alma, Altrix, and Mammosa, from her nourishing and impregnating all seeds and vegetables, and being as it were the common mother of the world. The Arcadians, by way of excellence, stiled her Despoina, or the Lady. She was also honoured with the peculiar epithet of Thesmophoris, or the Legislatress, because husbandry first taught the use of landmarks, and the value of ground, the source of all property and law.

It must be owned this goddess was not undeserving the highest titles given her, considered as the deity who first taught men to plough and sow, to reap and house their corn, to yoke oxen, to make bread, to cultivate all sorts of pulse and garden-stuff (except beans), though some make Bacchus the first inventor

(1) The daughter of Nereus and Doris, and a companion of Diana.

of agriculture. She also instructed mankind to fix limits or boundaries, to ascertain their possessions.

There was none of the celestial assembly to whom more solemn sacrifices were instituted than to Ceres. The place where she was principally worshipped was at Eleusis, where her rites were performed in the most solemn and mysterious manner. They were celebrated only once in five years; all the matrons initiated, were to vow a perpetual chastity. At the commencement of the festival, a feast was kept for several days, during which wine was banished the altars. After this the procession began, which consisted in the carriage of the sacred baskets or canisters, in one of which was inclosed a child with a golden seraph, a van, grains, cakes, &c.

The representation of the mysteries, during which a profound silence (2) was to be observed, concluded thus: after a horrid darkness, thunder, lightning, and whatever is most awful in nature, succeeded a calm and bright illumination, which discovered four persons splendidly habited. The first was called the Hierophant, or the *expounder of sacred things*, and represented the Demiurgus, or supreme being; the second bore a torch, and signified Osiris; the third stood near the altar, and signified Isis; the fourth, whom they call the Holy Messenger, personated Mercury (3). To these rites none were admitted but persons of the first character, for probity or eminence. Only the priests were suffered to see the statue of the goddess. All the Assembly used lighted torches, and the solemnity concluded with games, in which the victors were crowned with ears of barley.

According to Herodotus, these rites were brought from Egypt to Greece, by the daughters of Danaus. Others say, that Eumolpus, the son of Triptolemus and Driope, transferred them from Eleusis to Athens.

The Thesmophoria, or lesser festivals of Ceres, were celebrated annually at Argos, and in many points resembled the Eleusinian mysteries, though they fell short of them very much in the dignity and grandeur of the celebration.

Q. Memmius

(2) It was death to speak, or to reveal what passed in these religious rites.

(3) The whole purport of this representation, was designed to allegorize the desolate state of mankind after the flood, and shew the benefits of agriculture and industry.

Q. Memmius the ædile first introduced these rites into Rome by the title of Cerealia (4). None were admitted to the sacrifices guilty of any crime; so that when Nero attempted it, the Roman matrons expressed their resentment, by going into mourning. This festival was closed by a banquet and public horse-races.

The Ambarvalia were feasts celebrated by the Roman husbandmen in spring, to render Ceres propitious, by lustrating their fields. Each master of a family furnished a victim with an oaken wreath round its neck, which he led thrice round his ground, followed by his family singing hymns, and dancing in honour of the goddesses. The offerings used in the lustration were milk and new wine. At the close of the harvest there was a second festival, in which the goddesses was presented with the first fruits of the season, and an entertainment provided for the relations and neighbours.

The beginning of April the gardeners sacrificed to Ceres, to obtain a plentiful produce of their grounds, which were under her protection. Cicero mentions an ancient temple of hers at Catanea, in Sicily, in which the offices were performed by matrons and virgins only, no man being admitted. The usual sacrifices to this goddesses were a sow with pig, or a ram. The garlands used by her in her sacrifices were of myrtle or rape-weed: but flowers were prohibited, because Proserpine was lost as she gathered them. The poppy alone was sacred to her, not only because it grows amongst corn, but because in her distress Jupiter gave it her to eat, that she might sleep and forget her troubles.

Let us now endeavour to find some explanation of this history of Ceres. If we have recourse to our former key, we shall find the Ceres of Sicily and Eleusis, or of Rome and Greece, is no other than the Egyptian Isis, brought by the Phœnicians into those countries. The very name of mystery (5) given to the Eleusinian rites, shews they are of Egyptian origin. The Isis,  
which

(4) This appears from a medal of this magistrate, on which is the effigy of Ceres holding in one hand three ears of corn, in the other a torch, and with her left foot treading on a serpent.

(5) From *Mistor*, a veil or covering.

which appeared at the feast appointed for the commemoration of the state of mankind after the flood, bore the name of Ceres (6), suitable to her intention. She was figured in mourning, and with a torch, to denote the grief she felt for the loss of Persephone (7) her favourite daughter, and the pains she was at to recover her. The poppies with which this Isis was crowned, signified the joy men received at their first abundant crop (8). Triptolemus was only the attendant Horus (9), bearing in his hand the handle of a plough, and Celeus his father was no more than (1) the name of the tools used in the forming this useful instrument of agriculture. Eumolpus expressed (2) the regulation or formation of the people to industry and tillage; and Proserpina or Persephone being found again, was a lively symbol of the recovery of corn almost lost in the deluge, and its cultivation with success. Thus the emblems, almost quite simple, of the most important event which ever happened in the world, became, when transplanted to Greece and Rome, the sources of the most ridiculous fable and grossest idolatry.

Ceres was usually represented of a tall majestic stature, fair complexion, languishing eyes, and yellow or flaxen hair; her head crowned with poppies, or ears of corn, her breasts full and swelling, holding in her right hand a bunch of the same materials with her garland, and in her left a lighted torch. When in a car or chariot, she is drawn by winged dragons, or lions.

## C H A P.

(6) From Cerets, dissolution or overthrow, Jeremiah xlvi. 20.

(7) From Peri, fruit or corn, and Saphan, lost, comes Persephone, or the corn lost.

(8) Bobo signifies a double crop, and is also the name for the poppy.

(9) From Tarap, to break, and Telem, a furrow, comes Triptolem, or the act of ploughing.

(1) Celeus, from Celi, a tool or vessel.

*Virga præterea Celi vilisque supellex.* VIRGIL GEO.

(2) From Wam, people, and Alep, to learn, is derived Eumolep or Eumolpus, i. e. the people regulated or instructed.



## C H A P. XLII.

## OF BACCHUS.

AS corn and wine are the noblest gifts of nature, so it is no wonder, in the progress of idolatry, if they became deified, and had their altars. It is therefore no unnatural transition, if from Ceres we pass to Bacchus.

This deity was the son of Jupiter and Semele, (as has been observed in the article of Jupiter) and was born at Thebes. Cicero mentions five (3) of the name. It is said the nymphs took care of his education, though some ascribe this office to the Horæ or Hours; others to the Naides. Mercury after this carried him into Eubæ to Macris, the daughter of Aristæus (4), who anointed his lips with honey; but Juno, incensed at his finding a protection in a place sacred to her, banished him thence; so that Macris fled with him into the country of the Phœnicians, and nourished him in a cave. Others say, that Cadmus, father to Semele, discovering her crime, put her and the child into a wooden ark, which by the tides was carried to Oreatæ, a town of Laconia, where Semele being found dead, was buried with great pomp, and the infant nursed by Ino in a cave. During this persecution, being tired in his flight, he fell asleep, and an Amphisbena, or two-headed serpent, of the most poisonous kind, bit his leg; but awaking, he struck it with a vine twig, and that killed it.

In his infancy some Tyrrhenian merchants found him asleep on the shore, and attempted to carry him away; but suddenly he transformed himself into monstrous shapes; at the same time their masts were encompassed with vines, and their oars with ivy, and, struck with madness, they jumped into the sea, where the god changed them into dolphins. Homer has made this the subject of one of his hymns.

Bacchus,

(3) The 1st son of Jupiter and Proserpine; the 2d the Egyptian Bacchus, the son of Nile, who killed Nyssa; the 3d the son of Caprius, who reigned in Asia; the 4th the son of Jupiter and Luna; and the 5th born of Nisus and Thione.

(4) Others say Mercury carried him to Nyssa, a city of Arabia, near Egypt.

Bacchus, during the giants war, distinguished himself greatly by his valour in the form of a lion, while Jupiter, to encourage his son, used the word Euhoe, which became afterwards frequently used in his sacrifices. Others say, that in this rebellion the Titans cut our deity to pieces; but that Pallas took his heart, while yet panting, and carried it to her father, who collected the limbs, and re-animated the body, after it had slept three nights with Proserpine (5).

The most memorable exploit of Bacchus was his expedition to India, which employed him three years. He set out from Egypt, where he left Mercurius Trismegistus to assist his wife in quality of co-regent, and appointed Hercules his viceroy. Bufiris he constituted president of Phœnicia, and Antæus of Libya; after which he marched with a prodigious army, carrying with him Triptolemus and Maro, to teach mankind the arts of tillage and planting the vine. His first progress was westward (6), and during his course he was joined by Pan and Lusus, who gave their names to different parts of Iberia. Altering his views he returned through Ethiopia, where the Satyrs and Muses increased his army, and from thence crossing the red sea, he penetrated through Asia to the remotest parts of India, in the mountains of which country, near the source of the Ganges, he erected two pillars, to shew that he had visited the utmost limits of the habitable world (7). After this returning home with glory, he made a triumphant entry into Thebes, offered part of his spoils to Jupiter, and sacrificed to him the richest spices of the east. He then applied himself solely to affairs of government, to reform abuses, enact good laws, and consult the happiness of his people, for which he not only obtain-

(5) The Mythologists say, this is to denote that the cuttings of vine will grow, but that they will be three years before they come to bear.

(6) Pan gave his name to Spain, or Hispania, Lusus to Lusitania, or Portugal.

(7) In his return he built Nyssa, and other cities, and passing the Hellespont he came into Thrace, where he left Maro, who founded the city Maronea. To Macedo he gave the country from him called Macedonia, and left Triptolemus in Attica to instruct the people.

ed the title of the law-giver, by way of excellence, but was deified after death.

Juno having struck him with madness, he had before this wandered through part of the world. Proteus, king of Egypt, was the first who received him kindly. He next went to Cybella in Phrygia, where being expiated by Rhea, he was initiated in the mysteries of Cybele. Lycurgus, king of the Edoni, near the river Strymon, affronted him in this journey, for which Bacchus deprived him of his reason; so that when he thought to prune his vines, he cut off the legs of his son Dryas and his own. By command of the oracle, his subjects imprisoned him, and he was torn in pieces by wild horses. It is easy to see how inconsistent these accounts of the same person are, and that the actions of different Bacchuses are ascribed to one.

We have two other instances recorded of the resentment of this deity. Alcithoe, a Theban lady, derided his priestesses, and was transformed into a bat; Pentheus, the son of Echion and Agave, for ridiculing his solemnities, called Orgia, was torn in pieces by his own mother and sisters (8), who in their madness took him for a wild boar.

The favourite wife of Bacchus was Ariadne, whom he found in the isle of Naxos, abandoned by Theseus; he loved her so passionately, that he placed the crown she wore as a constellation in the skies. By her he had Staphilus, Thyoneus, Hymenæus, &c.

Ciffus, a youth whom he greatly esteemed, sporting with the Satyrs, was accidentally killed. Bacchus changed him into the plant ivy, which became in a peculiar manner consecrated to his worship. Silenus, another of his favourites, wandering from his master, came to Midas, king of Phrygia, at whose court he was well received. To requite this favour, Bacchus promised to grant whatever he requested. The monarch, whose ruling passion was avarice, desired all he touched might be turned to gold; but he soon felt the inconveniency of having his wish granted, when he found his meat and drink converted into metal. He therefore prayed the god to recall his bounty, and release him from his misery. He

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was

(8) Ovid, Lib. II. 630.

was commanded to wash in the river Pactolus, which, from that time, had golden sands (9).

(1) Bacchus had a great variety of names; he was called Dionysius (2), from his father's lameness while he carried him in his thigh: the appellation of Biformis was given him, because he sometimes was represented as old, sometimes as young; that of Brifæus, from his inventing the wine press (3); that of Bromius, from the crackling of fire heard when Semele perished by the lightning of Jupiter; that of Bimater, from his having two mothers, or being twice born. The Greeks stiled him Bugenes, or born of an ox, because he was drawn with horns; and for the same reason the Latins called him Tauriformis. He was named Dæmon Bonus, because in all feasts the last glass was drank to his honour. Evius, Evous, and Evan, were names used by the Bacchanals in their wild processions, as were those of Eleus and Eleleus. He was stiled Iacchus, from the noise (4) made by his votaries in their drunken frolics; Lenæus, because wine assuages the sorrows and troubles of life (5); Liber, and Liber Pater, because he sets men free from constraint, and puts them on an equality; and on the same account he was surnamed Lyæus, and Lycæus (6); Nyctilius was an appellation given him, because his sacrifices were often celebrated in the night; from his education on mount Nyssa, he gained the epithet of Nisæus, as also that of Thyoneus, from Thyo his nurse; and that of Triumphus, from his being the first who instituted triumphs.

The principal festivals of Bacchus were the Osco-phoria, instituted by the Phœnicians. The Trieterica cele-

(9) Ovid, Lib. XI. 86.

(1) From Βακχεῖν, to run mad, because wine inflames, and deprives men of their reason.

(2) From Διῷ, God, and νοσος, lame or crippled.

(3) Some derive it from Brisa his nurse; others from the promontory Brisa, in the isle of Lesbos, where he was chiefly worshipped.

(4) From ἰακχῶν, to exclaim or roar. See Claudian's rape of Proserpine.

(5) From lenio, to soften; but Servius gives the epithet a Greek etymology, from λεινός a wine-press. The first conjecture is best-supported by the poets:

*Cura fugit, multo a viturque mero.*

OVID.

(6) From λυω, to unloose or set free.

(7), celebrated in remembrance of his three years expedition to India. The Epilœnea were games appointed at the time of vintage, in which they contended who should tread out most must or wine, and sung hymns to the deity. The Athenians observed a certain feast called Apaturia; as also others called Ascolia and Ambrosia. The latter were celebrated in January, the month sacred to Bacchus; the Romans called them Brumalia, and kept them in February and August (8); but the most considerable of the Romans, with regard to this god, were the Bacchanali, Dionysia or Orgia, solemnized at mid-day in February, by women only at first, but afterwards by both sexes. These rites were attended with such abominable excesses and wickedness, that the senate abolished them by a public decree (9).

The victims agreeable to Bacchus, were the goat and swine, because these animals are destructive to the vines; the dragon and the pye on account of its chattering. The trees and plants used in his garlands were the ivy, the fir, the oak, and the herb rape-weed; as also the flower Daffodil or Narcissus.

Bacchus was the god of mirth, wine, and good cheer, and as such the poets have not been sparing in his praises. On all occasions of pleasure and social joy they never failed to invoke his presence, and to thank him for the blessings he bestowed. To him they ascribed the forgetfulness of their cares, and the soft transports of mutual friendship and cheerful conversation. It would be endless to repeat the compliments paid him by the Greek and Latin poets, who, for the most part, were hearty devotees to his worship.

Bacchus, by the poets and painters, is represented as a corpulent youth (1) naked, with a ruddy face, wanton look, and effeminate air. He is crowned with ivy and vine leaves, and bears in his hand a thyrsus

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(7) Virgil, *Æneid* IV. 303.

(8) See *Cœl. Rhodog. Lib. XVII. cap. 5.*

(9) See *Horace, Book II. Ode XIX.* wholly consecrated to his praise.

(1) Bacchus was sometimes depicted as an old man with a beard, as at Elis in Greece, and it was only then he had horns given him; sometimes he was clothed with a tyger's skin.

thyrsus (2), encircled with the same. His car is drawn sometimes by lions, at others by tigers, leopards, or panthers, and surrounded by a band of Satyrs and Mænades, or wood-nymphs, in frantic postures; and, to close the mad procession, appears old Silenus riding on an ass, which was scarcely able to carry so fat and jovial a companion.

But on the great sarcophagus of his Grace the Duke of Beaufort, at Badminton, he is expressed as a young man mounted on a tyger, and habited in a long robe. He holds a thyrsus in one hand, and with the other pours wine into a horn. His foot rests upon a basket. His attendants are the seasons properly represented, and intermingled with Fauns, Genii, &c.

To arrive at the true original of this fabled deity, we must once more revisit Egypt, the mother-country of the gods, where he was indeed no other than the Osiris of that people. Whence sprung another Bacchus, distinguished from him, will presently appear. We have already had sufficient occasion to remark how their Horus changed his name and attributes, according to the seasons, and the circumstances or operations he was intended to direct. To commemorate the ancient state of mankind, he appeared under the symbol of a child, with a seraph by his side, and assumed the name of Ben-Semele (3). This was an image of the weakness and imperfection of husbandry after the deluge. The Greeks, who knew nothing of the true meaning of the figure, called it the son of Semele, and to heighten its honour made Jupiter his father, or, according to the eastern fable (4), produced him out of his thigh. They even embellished the story with all the marvellous circumstances of his mother's death, and so effectually completed the fable.

Let us add to this, that in all the ancient forms of invocation to the supreme being, they used the expressions afterwards appropriated to Bacchus, such

as

(2) The thyrsus was a wooden javelin with an iron head.

(3) Ben-Semele, or the child of the representation.

(4) See Genesis xlv. 26, speaking of Jacob's children, or who came out of his thigh.

as Io Terombe (5)! Io Bacche (6)! or Io Baceoth! Jehova! Hévan, Hevœ, and Eloah 7)! and Hu Esh! Atta Esh (8). These exclamations were repeated in after-ages by the people, who had no longer any sense of their true signification, but applied them to the objects of their idolatry. In their huntings they used the outcries of Io Saboi (9)! Io Nissi! which, with a little alteration, became the titles of the deity we are speaking of. The Romans or Latins, of all these, preferred the name of Baccoth, out of which they composed Bacchus. The more delicate ear of the Greeks chose the word Io Nissi, out of which they formed Dionysius. Hence it is plain, that no Bacchus ever existed, but that he was only a masque or figure of some concealed truth. In short, whoever attentively reads Horace's inimitable ode to Bacchus (1), will see that Bacchus meant no more than the improvement of the world, by the cultivation of agriculture, and the planting of the vine.

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C H A P. XLIII.

OF THE ATTENDANTS OF BACCHUS; SILENUS, SYLVANUS, AND THE MÆNADES OR BACCHÆ, THE SATYRS, FAUNI, AND SELENI.

AS Bacchus was the god of good-humour and fellowship, so none of the deities appeared with a more numerous or splendid retinue.

Silenus, the principal person in his train, had been his preceptor, and a very suitable one for such a deity; for the old man had a very hearty affection for his

(5) Io Terombe! let us cry to the Lord; hence Dithyrambus.

(6) Io Baccoth! God see our tears! whence Bacchus.

(7) Jehova! Hevan or Hevœ, the author of existence; Eloah, the mighty God! hence Evœ, Evous, &c.

(8) Hu Esh! thou art the fire! Atta Esh! thou art the life! hence Attes and Ves.

(9) Io Saboi! Lord thou art an Host to me! Io Nissi! Lord be my guide! hence Sebastus and Dionysius, the names of Bacchus.

(1) Horace, Lib. II. Ode XIX.

his bottle; yet Silenus distinguished himself in the giant's war, by appearing on his ass, whose braying put those daring rebels into confusion (2). Some say he was born at Malea, a city of Sparta; others, at Nyssa in Arabia; but the most probable conjecture is, that he was a prince of Caria, noted for his equity and wisdom (3). However this be, he was a constant attendant and companion of his pupil in all his expeditions. Silenus was a notable good moralist in his cups, as we find in Virgil, who has given us a beautiful oration of his on the noblest subjects (4), in the fine eclogue which bears his name.

Silenus is depicted as a short corpulent old man, bald-headed, with a flat nose, prominent forehead, and big ears. He is usually described as over-loaded with wine, and seated on a saddle-backed ass, upon which he supports himself with a long staff; and in the other hand carries a cantharus or jug, with the handle worn out almost by frequent use.

Silvanus was a rural deity, who often appears in the train of Bacchus; some suppose him the son of Saturn, others of Faunus. He was unknown to the Greeks; but the Latins received the worship of him from the Pelasgi, who, upon their migration into Italy, consecrated groves to his honour, and appointed solemn festivals, in which milk was offered to him. Indeed the worship of this imaginary deity seems wholly to have risen out of the ancient sacred use of woods and groves.

The Mænades were the priestesses and nymphs who attended Bacchus, and were also called Thyades, from their fury; Bacchæ, from their intemperance; and Mimallones, from their disposition to ape and mimic others, which is one of the qualities of drunken people. These bore thyrsuses bound with ivy, and in their procession shocked the ear and eye with their extravagant cries and ridiculous and indecent contortions.

The

(2) For which it was raised to the skies, and made a constellation.

(3) On this account arose the fable of Midas lending him his ears. It is said, that being once taken prisoner, he purchased his liberty with this remarkable sentence, *That it was best not to be born; and next to that, most eligible to die quickly.*

(4) Virgil, Eclogue VI. 14.



The life-guards or trained bands of Bacchus were the Satyrs. It is uncertain whence these half creatures sprung; but their usual residence was in the woods and forests, and they were of a very wanton and lustful disposition; so that it was very dangerous for a stray nymph to fall into their hands. Indeed it was natural for them to use compulsion, for their form was none of the most inviting, having deformed heads, armed with short horns, crooked hands, rough and hairy bodies, goats feet and legs, and tails as long as horses.

We are now to seek some explanation of this groupe of figures, and to do this we must have recourse to the Egyptian key. As idolatry improved, the feasts or representations of those people grew more pompous and solemn, shew degenerated into masquerade, and religion into farce or frenzy. The Ben-Semele, or child or representation, mentioned in the explanation of Bacchus, became a jolly rosy youth, who, to adorn the pomp, was placed in a chariot, drawn by actors in tigers or leopards skins, while others, dressed in those of bucks or goats, surrounded him; and, to shew the dangers they had gone through in hunting, they smeared their faces with dregs of wine, or juice of mulberries, to imitate the blood of the beasts they killed. These assistants were called Satyrs (5), Fauns (6), and Thyades (7), and Mænades (8), and Bassaridas (9). To close the procession, appeared an old man on an ass, offering wine to the tired youth, who had returned from a prosperous chace, and inviting them to take some rest. This person they called Sylen (1), or Sylvan, and his dress was designed to shew, that old men were exempt from those toils of youth, which, by extirpating beasts of prey, secured the approaching harvest.

All these symbols were by the Greeks and Romans adopted in their way, and the actors of masks of Egypt, became the real divinities of nations, whose inclination to the marvellous made them greedily embrace whatever flattered that prepossession.

#### CHAP.

- (5) From Satur, hidden or disguised.
- (6) From Phanim, a masque or false face.
- (7) From Thouah, to wander or run about wildly.
- (8) From *Mavouas*, to intoxicate or drive mad.
- (9) From Batsar, to gather the grapes.
- (1) From Selau, safety or repose.

## C H A P. XLIV.

## OF HERCULES AND HIS LABOURS.

**H**AVING gone through the Dii Majores, or celestial deities of the first rank; we shall proceed to the demi gods, who were either those heroes whose eminent actions and superior virtues raised them to the skies, or those terrestrial divinities, who for their bounty and goodness to mankind, were classed with the gods.

To begin with the former, Hercules undoubtedly claims the foremost place. There were several of this name (2); but he to whom, amongst the Greeks, the greatest glory is attributed, was the son of Jupiter and Alcmena, wife of Amphitryon king of Thebes. This monarch being gone on an expedition against the Ætolians, Jove assumed his form, and under that safe disguise easily enjoyed his desires. It is said he was so enamoured, that he prolonged the darkness for three days and three nights successively. Hercules was the fruit of this extraordinary amour, and at the same time Alcmena bore twins to her husband, Laodamia, and Iphiclus, who was remarkable for his extraordinary swiftness.

This intrigue of Jupiter, as usual, soon came to the ears of his jealous wife, who from that moment meditated the destruction of Hercules. A favourable occasion offered to her resentment. Archippe, the wife of Sthenelus, king of Mycene, being pregnant at the same time with Alcmena, Jupiter had ordained, that the child first born should have the superiority, or command over the other. Juno caused Archippe to be delivered, at the end of seven months, of a son, called Eurystheus, and to retard the labour of Alcmena, in the form of an old woman she sat at the gate of Amphitryon's palace with her legs across, and her fingers interwoven. By this secret enchantment, that princess was seven days and nights in extreme pains, till Galanthis, one of her attendants, seeing Juno in this suspicious posture, and conjecturing

(2) The Egyptian Hercules is reckoned the eldest of these who signalized himself in the giants war, and was one of the principal divinities of that country.



JUSTICE.



HERCULES.



THE FURIES.



THE FATES.



ing the cause, ran hastily out with the news that her mistress was delivered. The goddess starting up at the news, Alcmena was that moment freed of her burthen; but Juno was so incensed at Galanthis, that she changed her into a weasel.

During his infancy, Juno sent two serpents to destroy him, in his cradle, but the undaunted child strangled them with both his hands. After this, as he grew up, he discovered an uncommon stature and strength of body (3), as well as heroic ardour of mind. These great qualities of nature were improved by suitable care, his education being intrusted to the greatest masters (4); so that it is no wonder if, with such considerable advantages, he made such a shining figure in the world.

His extraordinary virtues were early put to the trial, and the tasks imposed on him by Eurystheus, on account of the danger and difficulty which attended their execution, received the name of the Labours of Hercules, and are commonly reckoned to be twelve in number.

1. The first labour, or triumph of Hercules, was the death of the Nemæan lion. It is said this furious animal, by Juno's direction, fell from the orb of the Moon, and was invulnerable. It infested the Nemæan woods, between Philus and Cleone, and did infinite mischief. The hero attacked it both with his arrows and club, but in vain, till perceiving his error, he first strangled, and then tore it in pieces with his hands. The skin he preserved, and constantly wore, as a token of his victory.

2. His next enterprize was against a formidable serpent, or monster, which harboured in the fens of Lerna, and infested the region of Argos with his poisonous exhalations. The number of heads assign-

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ed

(3) Some say when he arrived at manhood he was four cubits high, and had three rows of teeth.

(4) Linus, the son of Apollo, instructed him in philosophy; Eurytus taught him archery; Eumolpus, music, particularly the art of touching the lyre; from Harpalychus, the son of Mercury, he learnt wrestling and the gymnastic exercises; Castor shewed him the art of managing his weapons; and to complete all, Chiron initiated him in the principles of astronomy and medicine.

ed this creature is various (5); but all authors agree, that when one was cut off, another succeeded in its place, unless the wound was immediately cauterised. Hercules, not discouraged, attacked this dragon, and having caused Iolaus to cut down wood sufficient for flaming brands, as he cut off the heads, applied them to the wounds, and by that means obtained the conquest, and destroyed the Hydra. Some explain this fable, by supposing Lerna a marsh, much troubled with snakes, and other poisonous animals, which Hercules and his companions destroyed, by setting fire to the reeds. Others imagine he only drained this fen, which was before unpassable. Others make Lerna, a fort or castle of robbers, under a leader called Hydra, whom Hercules extirpated. However this be, in consideration of the service of Iolaus on this occasion, when he grew decrepid with old age, his master, by his prayers, obtained a renewal of his youth.

3. The next task imposed on him by Eurytheus, was to bring him alive a huge wild-boar, which ravaged the forest of Erymanthus, and had been sent to Phocis by Diana, to punish Oneus for neglecting her sacrifices (6). In his way he defeated the Centaurs, who had provoked him by insulting Pholus his host. After this he seized the fierce animal in a thicket, surrounded with snow, and, pursuant to his injunction, carried him bound to Eurytheus, who had like to have fainted at the sight.

4. This monarch, after such experience of the force and valour of Hercules, was resolved to try his agility: for this end he was commanded to take a hind which frequented mount Mænalus, and had brazen feet and golden horns. As she was sacred to Diana, Hercules durst not wound her, and it was not easy to run her down: this chase cost him a whole year's foot-speed. At last, being tired out, the hind took to the recesses of mount Artemesius, but was in her way overtaken, as she crossed the river Ladon, and brought to Mycene.

5. Near

(5) Some make the heads of the Lernaean Hydra to be seven; others nine; others fifty.

(6) This story has a near resemblance with the boar of Calydon, mentioned in the article of Diana.

5. Near the lake Stymphalus, in Arcadia, harboured certain birds of prey, with wings, beaks, and talons of iron, who preyed on human flesh, and devoured all that passed that way. These Eurystheus sent Hercules to destroy. Some say he killed them with his arrows (7); others, that Pallas lent him some brazen rattles made by Vulcan, the sound of which frightened them to the island of Aretia. Some suppose the birds called Stymphalides, a gang of desperate banditti, who had their haunts near that lake.

6. His next expedition was against the Cretan bull. Minos, king of that island, being formidable at sea, had forgot to pay Neptune the worship due to him. The deity, to punish his neglect, sent a furious bull, whose nostrils breathed fire, to destroy the country. Hercules brought this terrible animal bound to Eurystheus, who, on account of his being sacred, let him loose in the territory of Marathon, where he was afterwards slain by Theseus. Some reduce the story to this, that Hercules only was sent to Crete, to procure Eurystheus a bull for breeding out of.

7. Diomede, king of Thrace, the son of Mars and Cyrene, was a tyrant possessed of a stud of horses, so wild and fierce, that they breathed fire, and were constantly fed with human flesh, their master killing all strangers he could meet with for provender for his cattle. Hercules having vanquished him, gave him as a prey to them, and killing some, brought the rest to Eurystheus.

8. The next employment of Hercules seems a little too mean for a hero, but he was obliged to obey a severe task-master, who was so sensible of his own injustice in these injunctions, that he did not care to trust himself in the power of the person he commanded (8). Augeas, king of Elis, had a stable intolerable, from the stench arising from the dung and filth it contained, which is not very surprizing, if it be true, that it sheltered three thousand oxen, and had not been cleaned for thirty years. This place Eurystheus ordered Hercules to clear in one day, and Augeas promised

(7) There is an ancient gem expressive of this. See Ogle's antiquities.

(8) It is said Eurystheus never would suffer Hercules to enter Mycene, but notified his commands to him over the walls, by Capreas, an herald.

promised him, if he performed it, to give him a tenth part of the cattle. Hercules, by turning the course of the river Alpheus through it, executed his design; which Augeas seeing, refused to stand by his engagement. The hero, to reward his perfidy, slew him with his arrows, and gave his kingdom to Phyleus, his son, who had shewed his abhorrence of his father's treachery. Some add, that, from the spoils taken at Elis, Hercules instituted the Olympic games of Jupiter, celebrated every fifth year, and which afterwards gave rise to the Grecian æra.

9. Eurystheus, desirous to present his daughter Admeta with the belt or girdle worn by Hippolyta, queen of the Amazons, Hercules was sent on this expedition; he was but slenderly provided, having but one ship; but valour like his was never destitute of resources in distress. In his way he defeated and killed Mygdon and Amycus, two brothers, who opposed his passage, and subduing Bebrycia, gave it to Lycus, one of his companions, who changed its name to Heraclea, in memory of his benefactor. On his approach to Themiscyra, he learnt that the Amazons had collected all their forces to meet him. The first engagement was warm on both sides, several of the bravest of these viragoes were killed, and others made prisoners. The victory was followed by the total extermination of that female nation, and Hippolyta, their queen, was by the conqueror given to Theseus, as a reward for his valour. Her belt he brought to Eurystheus.

10. His succeeding exploit was against Geryon, king of Spain, who had three bodies, and was the son of Chrysaoris and Calirrhoe. This monarch had a breed of oxen, of a purple colour, who devoured all strangers cast to them, and were guarded by a dog with two heads, a dragon with seven, besides a very watchful and severe keeper. Hercules killed both the monarch and his guards, and carried the oxen to Gadir, or Cadiz, from whence he brought them to Eurystheus. It was during this expedition, that our hero, as eternal monuments of his glory, erected two pillars at Calpe and Abyla, upon the utmost limits of Africa and Europe. Some give a more simple turn to the whole, by saying Geryon was a king of Spain, who governed by means of three sons famous for valour and prudence, and that Hercules



cules having raised an army of mercenary troops in Crete, first overcame them, and subdued that country.

11. The next task enjoined him by Eurystheus, was to fetch him the golden apples of the Hesperides (9), which were guarded by a dragon with a hundred heads. The injunction was not easy, since Hercules was even ignorant of the place where they grew. The nymphs of Eridanus, whom he consulted, advised him to go to Prometheus (1), who gave him the information and direction he wanted, after which he vanquished the dragon, and brought the precious fruit to his master.

12. The last command of Eurystheus was for him to go down to hell, and bring away Cerberus, Pluto's mastiff. Hercules, having sacrificed to the gods, entered the infernal regions, by a cavity of mount Tænarus, and on the banks of Acheron found a white poplar-tree, of which he made him a wreath, and the tree was ever after consecrated to him; passing that river he discovered Theseus and Pirithous chained to a stone. The former he released, but left the latter confined. Mænetus, Pluto's cowherd, endeavouring to save his master's dog, was crushed to death. Cerberus, for refuge, fled beneath Pluto's throne, from whence the hero dragged him out, and brought him upon earth by way of Træzene. At sight of the day, the monster vomited a poisonous matter, from whence sprung the herb aconite, or wolf's-bane; but being presented to Eurystheus, he ordered him to be dismissed, and suffered him to return to hell.

It would be almost endless to enumerate all the actions of this celebrated hero of antiquity, and therefore we shall only touch on the principal: He delivered Creon, king of Thebes, from an unjust tribute imposed on him by Erginus and the Myniæ, for which service that prince gave him his daughter Megara, by whom he had several sons; but Juno striking

(9) Juno, on her marriage with Jupiter, gave him these trees, which bore golden fruit, and were kept by the nymphs Ægle, Arethusa, and Hesperethusa, daughters of Hesperus, who were called the Hesperides.

(1) Or, as others say, to Nereus, who eluded his enquiry, by assuming various shapes.

striking him with frenzy, he slew these children, and on recovering his senses, became so shocked at his cruelty, that he abtained from all human society for some time. In his return from the expedition against the Amazons, Laomedon, king of Troy, by the promise of some fine horses, engaged him to deliver his daughter Hesioue, exposed to a vast sea monster sent by Neptune; but when he had freed the princess, the deceitful monarch retracted his word. Upon this Hercules took the city, killed Laomedon, and gave Hesioue to Telamon, who first scaled the walls (2). After this he slew Timolus and Telegonos, the sons of Proceus, two celebrated wrestlers, who put to death all whom they overcame. He also killed Serpedon, son of Neptune, a notorious pirate.

During his African expedition, he vanquished Cycnus, king of Thessaly, the son of Mars and Cleobulina, a savage prince, who had vowed to erect his father a temple with the heads or skulls of the strangers he destroyed. In Libya, he encountered the famous Antæus, the son of Earth, a giant of immense stature, who forced all whom he met to wrestle with him, and so strangled them. He challenged Hercules, who slung him thrice, and thought each time he had killed him; but on his touching the ground he renewed his strength. Hercules being apprised of this, held him up in the air, and squeezed him in such a manner, that he soon expired (3). In his progress from Libya to Egypt, Bufiris, a cruel prince, laid an ambuscade to surprize him, but was himself, and his son Amphiadamus, sacrificed by the victor on the altars he had profaned. In Arabia, he beheaded Emathion, the son of Tithonus, for his want of hospitality; after which, crossing mount Caucasus, he delivered Prometheus. In Calydon, he wrestled with Achelous, for no less a prize than Deianira, daughter to king Oeneus. The contest was long dubious, for his antagonist had the faculty of assuming all shapes; but as he took that of a bull, Hercules tore off one of his horns, so that he was forced to submit, and

(2) This princess redeemed her brother Priamus; who was afterwards king of Troy.

(3) This is finely expressed in a double antique statue belonging to the Bath of Portsmouth, at Husbourn, in Hampshire.

and to redeem it, by giving the conqueror the horn of Amalthæa, the daughter of Harmodius; which Hercules filled with a variety of fruits, and consecrated to Jupiter. Some explain the fable thus; Achelous is a winding river of Greece, whose stream was so rapid, that it overflowed the banks, roaring like a bull. Hercules forced it into two channels; that is, he broke off one of the horns, and so restored plenty to the country.

This hero reduced the isle of Coos, and put to death Eurylus, king of it, with his sons, on account of their injustice and cruelty; but the princess Chalciope, the daughter, he married, by whom he had a son named Theffalus, who gave his name to Theffaly. He subdued Pyracmos, king of Eubœa, who had, without a cause, made war on the Bœotians. In his way to the Hesperides, he was opposed by Albion, and Brigio, two giants, who put him in great hazard, his arrows being spent. Jupiter, on his prayer, overwhelmed them with a shower of stones, whence the place was called the stony field. It lies in the Gallia Narbonensis. Hercules did great service in Gaul, by destroying robbers, suppressing tyrants and oppressors, and other actions truly worthy the character of a hero; after which, it is said, he built the city Alesia, and made it the capital of the Celtæ, or Gauls. He also opened his way through the Alps into Italy, and by the coasts of Liguria and Tuscany, arrived on the banks of the Tyber, and slew the furious robber Cacus, who from his den on mount Aventine, infested that country. Being denied the rites of hospitality, he killed Theodamas, the father of Hylas, but took the latter with him, and treated him kindly.

Hercules, however intent on fame and glory, was, like other heroes, but too susceptible of love. We find an instance of this in Omphale, queen of Lydia, who gained such an ascendant over him, that he was not ashamed to assume a female dress, to spin amongst her women, and submit to be corrected by her according to her caprice.

His favourite wife was Deïanira, before-mentioned, and whose jealousy was the fatal occasion of his death. Travelling with this princess through Ætolia, they had occasion to pass a river, swelled by the sudden rains. Nessus, the centaur, offered Hercules his service to carry over his consort, who accepting it,  
crossed

crossed over before them. The monster, seeing the opportunity favourable, offered violence to Deianira, upon which her husband, from the opposite bank, pierced him with one of those dreadful arrows, which being dipped in the blood of the Lernæan Hydra, gave a wound incurable by art. Nessus expiring, gave the princess his garment all bloody, as a sure remedy to recover her husband, if ever he should prove unfaithful. Some years after, Hercules having subdued Oechalia, fell in love with Iole, a fair captive, whom he brought to Eubœa, where, having erected an altar to sacrifice to Jove for his victory, he dispatched Lycus to Deianira, to carry her the news, and inform her of his approach. This princess, from the report of the messenger, suspecting her husband's fidelity, sent him as a present the coat of Nessus, which he no sooner put on, but he fell into a delirious fever, attended with the most excruciating torments. Unable to support his pains, he retired to mount Oeta, and erecting a pile of wood, to which he set fire, threw himself into the flames, and was consumed (4). Lycus, his unhappy friend and companion, in his agony, he first hurled into the river Thermopolis, where he became a rock; his arrows he bequeathed to Philoctetes, who buried his remains in the river Dyra.

So perished this great hero of antiquity, the terror of oppressors, the friend of liberty and mankind, for whose happiness (as Tully observes) he braved the greatest dangers, and surmounted the most arduous toils, going through the whole earth with no other view than the establishing peace, justice, concord, and freedom. Nothing can be added to heighten a character so glorious as this.

Hercules left several children; by Deianira he had an only daughter, called Macaria; by Melita, who gave her name to the isle of Malta, he had Hylus: Afar, Lydus, and Scythes, were his sons, who are said to have left their appellation to Africa, Lydia, and Scythia; besides which, he is said to have had fifty sons by the fifty daughters of Thestius. However,

(4) There is at Wilton, the seat of the Earl of Pembroke, amidst a multitude of other valuable curiosities, a small marble statue of Lycus, supporting the dying Hercules, of inimitable workmanship, in which the chissel appears to be infinitely superior to the pencil.

ever, his offspring were so numerous, that above thirty of his descendants bore his name, whose actions being all attributed to him, produced the confusion we find in his history.

Eurystheus, after his death, was so afraid of these Heraclidæ, that by his ill usage he forced them to fly to Athens, and then sent an embassy to that city to deliver them up, with menaces of a war in case of refusal. Iolaus, the friend of Hercules, who was then in the shades, was so concerned for his master's posterity, that he got leave from Pluto to return to earth, and kill the tyrant, after which he willingly returned to hell.

Hercules, who was also called Alcides, was, after his death, by his father Jupiter deified, and with great solemnity married to Hebe his half sister, the goddess of youth. At first sacrifices were only offered to him as a hero; but Phæstius coming into Sycionia altered that method. Both the Greeks and Romans honoured him as a god, and erected temples to him in that quality. His victims were bulls or lambs, on account of his preserving the flocks from wolves, i. e. delivering men from tyrants and robbers. He was called also Melius, from his taking the Hesperian fruit, for which reason apples were used (5) in his sacrifices. Mehercule, or by Hercules, was, amongst the Romans, an oath only used by the men.

Many persons were fond of assuming this celebrated name. Hence Diodorus reckons up three; Cicero six; others to the number of forty-three. But the Greeks ascribed to the Theban Hercules the actions of all the rest. But the foundation of all was laid in the Phœnician or Egyptian Hercules; for the Egyptians did not borrow the name from the Grecians, but rather the Grecians, especially those who gave it to the son of Amphitryon from the Egyptians; principally, because Amphitryon and Alcmena, the parents of the Grecian Hercules, were both of Egyptian descent (6). The name too is of Phœnician extraction (7), a name given to the discoverers of new countries, and the planters of colonies there; who frequently signalized themselves no less

(5) From *μελος*, an apple.

(6) Herodotus in Euterpo.

(7) Harokel, a merchant.

less by civilizing the inhabitants and freeing them from the wild beasts that infested them, than by the commerce which they established; which no doubt was the source of ancient heroism and war (8). And however the Phœnician and Egyptian hero of this name may have been distinguished by a multitude of authors; I am fully persuaded, after the most diligent enquiry, that they were indeed one and the same person: of whose history let us take a short review.

About the year of the world 2131, the person distinguished by the name of Hercules Affis (9), succeeded Janias as king of Lower Egypt, being the last of the Hycfos, or shepherd-kings from Canaan; who had held the country 259 years. He continued the war with the kings of Upper Egypt 49 years, and then by agreement withdrew, with his subjects, to the number of 240,000. In his retreat he is said to have founded first the city of Jerusalem (1), and afterwards that of Tyre, where he was called Melcarthus (2). From Egypt he brought the computation of 365 days to the year, and settled it in his own kingdom, where it continued many ages. In his voyages he visited Africa, where he conquered Antæus, Italy, France, Spain as far as Cadiz, where he slew Geryon; and proceeded thence even to the British isles; settling colonies, and raising pillars wherever he came, as the standing monuments of himself, and of the patriarchal religion which he planted; for pillars placed on eminences in circular order, were the temples of those early times, and as yet we find no footsteps of idolatry, either in Egypt or Phœnicia. To his arrival in these islands (and not in Liguria) must be applied whatever is related of his encounter with Albion and Bergion, and of his being assisted, when his weapons were spent, by a shower of stones from heaven. Albion is the name given afterwards to this country; and by the miraculous shower of stones no more is intended, than that the inhabitants were at last reconciled to him on account of the divine religion

(8) Banier's Mythology, vol. iv. p. 72.

(9) Affis, the valiant; so that Hercules Affis, is the heroic merchant.

(1) Manetho apud Josephum, l. i. contra Apion.

(2) Or king of the city, from Melek, king, and Cartha, city.

gion which he taught, and the great number of these open temples of stone erected by him. He is said to have been attended by Apher, the grandson of Abraham, whose daughter he married, and by whom he had a son named Dodorus (3). To him the Phœnicians were indebted for the gainful trade of tin, which gave name to these islands (4). He found out also the purple dye, and seems to have been the first who applied the loadstone to the purposes of navigation, thence called Lapis Heraclius. He is supposed to have been drowned at last; and became afterwards one of the first objects of idolatry amongst his countrymen. The solemnities were performed to him in the night, as to one, who after all his great fatigues and labours, had at length gained a time and place of rest. Manetho calls him Arcles.

Hercules is usually depicted in a standing attitude, having the skin of the Nemæan lion thrown over his shoulders, and leaning on his club, which is his inseparable attribute. The judgment of this hero, or his preference of Virtue to Vice, who both solicit him to embrace their party, makes one of the finest pictures of antiquity. The choice he made did no dishonour to his memory.

It may not be amiss to add the explanation of the fable of the Hesperides, as given by a late ingenious author (5), and which sufficiently shews how the most important and useful truths, represented under the plainest symbols, became disguised or disfigured by error and fiction. The Phœnicians were the first navigators in the world, and their trade to Hesperia and Spain was one of the noblest branches of their commerce. From hence they brought back exquisite wines, rich ore of gold and silver, and that fine wool to which they gave so precious a purple dye. From the coast of Mauritania they drew the best corn, and, by the way of the Red Sea, they exchanged iron ware and tools of small value for ivory, ebony, and gold dust. But, as the voyage was long, the adventurers

were

(3) Josephus, from Polyhistor and Cleodemus. Idem in Antiq. l. i. Shindler's Lexicon. See Stukeley's Abury and Stonehenge; and Cooke's Enquiry into the Patriarchal Religion.

(4) Britannia is from Barat-anac, the land of tin.

(5) La Pluche's history of the heavens, vol. II. 150.

were obliged to associate and get their cargoes ready in winter, so as to set out early in spring. The public sign, exposed on these occasions, was a tree with golden fruit, to denote the riches arising from this commerce. The dragon which guarded the tree, signified the danger and difficulty of the voyage. The capricorn, or sometimes one horn placed at the root, expressed the month or season; and the three months of winter, during which they prepared for the expedition, were represented by three nymphs, who were supposed to be proprietors of the tree, and had the name of Hesperides (6); which fully shewed the meaning of this emblematical groupe, from whence the Greeks, mistaking its design and use, composed the romance of the Hesperian gardens.

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### C H A P. XLV.

#### OF HEBE AND GANYMEDE.

**HEBE**, the goddess of youth, was, according to Homer, the daughter of Jupiter and Juno. But the generality of writers relate her birth thus: Juno being invited to an entertainment by Apollo, eat very eagerly some wild lettuces, upon which she conceived, and instantly brought forth this goddess. Jove was so pleased with her beauty, that he made her his cup-bearer, in the discharge of which office she always appeared crowned with flowers. Unluckily at a festival of the gods in Ethiopia, Hebe being in waiting, slipped her foot, and got so indecent a fall, that Jupiter was obliged to remove her from her usual attendance. To repair this disgrace, as well as the loss of her post, Jupiter, upon Hercules being advanced to the skies, married him to Hebe, and their nuptials were celebrated with all the pomp becoming a celestial wedding. By this union she had a son named Anicetus, and a daughter called Alexiare.

Hebe was held in high veneration amongst the Sicyonians, who erected a temple to her by the name of

(6) From Esper, the good share or best lot. See 2 Samuel vi. 19.







ACHILLES & BELLEROPHON

CASTOR & POLLUX



ACHILLES & THESEUS

JASON.

of Dia. She had another at Corinth, which was a sanctuary for fugitives; and the Athenians consecrated an altar in common to her and Hercules.

Ganymede, who succeeded to her office, was the son of Trös, king of Phrygia or Troy, and a prince of such wisdom and personal beauty, that Jupiter, by the advice of the gods, resolved to remove him from earth to the skies. The eagle dispatched on this commission, found him just leaving his flock of sheep; to hunt on mount Ida, and seizing him in his talons, brought him unhurt to the heavens, where he entered on his new office of filling nectar to Jupiter; though others say, he was turned into that constellation, or sign of the Zodiac, which goes by the name of Aquarius (7).

The mythologists make Hebe signify that mild temperature of the air, which awakens to life the trees, plants, and flowers, and cloaths the earth in vegetable beauty; for which cause she is called the goddess of perpetual youth. But when she slips or falls, that is, when the flowers fade, and the autumnal leaves drop, Ganymede, or the winter, takes her place.

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## C H A P. XLVI.

### OF CASTOR AND POLLUX.

WE have already, under the article of Jupiter, mentioned his amours with Leda; the wife of Tyndarus, king of Sparta, in the form of a swan, on which account he placed that figure amongst the constellations. Leda brought forth two eggs, each containing twins. From that impregnated by Jupiter proceeded Pollux and Helena, both immortal; from the other Castor and Clytemnestra, who being begot by Tyndarus, were both mortal. They went, however, all by the common name of Tyndaridæ, and were born and educated in Paphnus, an island belonging to Lacædemon, though the Messinians disputed this honour with the Spartans. The two brothers, however,

(7) The winter being attended with frequent rains, it is not improbable that Ganymede should be the sign Aquarius.

however, differing in their nature and temper (8), had entered into an inviolable friendship, which lasted for life. Jove soon after sent Mercury to remove them to Pellene, for their further improvement. As Jason was then preparing for his expedition to Colchis, in search of the golden fleece, and the noblest youths of Greece crowded to become adventurers with him, our two brothers offered their services, and behaved, during the voyage, with a courage worthy of their birth. Being obliged to water on the coast of Babrycia, Amycus, son of Neptune, king of that country, challenged all the Argonauts to box with him, Pollux accepted the bravado and killed him.

After their return from Colchis, the two brothers were very active in clearing the seas of Greece from pirates. Theseus, in the mean time, had stolen their sister Helena; to recover whom, they took Athens by storm, but spared all the inhabitants, except Æthra, mother to Theseus, whom they carried away captive. For this clemency they obtained the title of Dioscuri (9); yet love soon plunged them in the same error they had sought to punish in the person of Theseus. Leucippus and Arsinoe had two beautiful daughters, called Phœbe and Talayra. These virgins were contracted to Lynceus and Ida, the sons of Aphareus. The two brothers, without regard to these engagements, carried them off by force. Their lovers flew to their relief, and met the ravishers with their prize near mount Taygetus. A smart conflict ensued, in which Castor was killed by Lynceus, who, in return, fell by the hands of Pollux. This immortal brother had been wounded by Ida, if Jupiter had not struck him with his thunder. Pollux, however, was so touched with his loss, that he earnestly begged of this deity to make Castor immortal; but that request being impossible to grant, he obtained leave to share his own immortality with his brother; so that they are said to live and die alternately every day (1). They

(8) This particular we learn from Horace:

*Castor gaudet equis: ovo prognatus eodem  
Pugnis: quot capitum vivunt totidem studiorum  
———millia.* Horat.

(9) The sons of Jupiter.

(1) Virgil alludes to this;

*Si fratrem Pollux alterna morte red.mit  
———Itque rediue vivam.* VIRG. Æneid VI.

They were buried in the country of Lacedæmon, and forty years after their decease translated to the skies, where they form a constellation called Gemini, (one of the signs of the Zodiac) one of which stars rises as the other sets. A dance of the martial kind was invented to their honour, called the Pyrrhic or Castorean dance.

Castor and Pollux were esteemed as deities propitious to navigation: the reason was this: when the Argonauts weighed from Sigæum (2), they were overtaken with a tempest, during which Orpheus offered vows for the safety of the ship; immediately two lambent flames were discovered over the heads of Castor and Pollux, which appearance was succeeded with so great a calm, as gave the crew a notion of their divinity. In succeeding times these fires, often seen by the mariners, were always taken as a good or favourable omen. When one was seen alone, it was reckoned to forbode some evil, and was called Helena (3).

The Cephaleses (or inhabitants of Cephalonia) placed these two deities amongst the Dii Magni. The victims offered them were white lambs. The Romans paid them particular honours for their assistance in an engagement with the Latins, in which they appeared on their side, mounted on white horses, and turned the scale of victory in their favour. For this a temple was erected to them in the Forum. Amongst the Romans, *Æcastor* was an oath peculiar to the women, but *Ædepol* was used indiscriminately by both sexes.

Castor and Pollux were represented as two beautiful youths, completely armed, and riding on white horses, with stars over their helmets. These deities were unknown to the Egyptians or Phœnicians.

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## C H A P. XLVII.

### OF PERSEUS AND BELLEROPHON.

**T**HIS hero was the son of Jupiter and Danae, whose amour has been already mentioned, and is inimitably

(2) This cape lies near Troy.

(3) The first Helena carried off by Theseus,

mitably described by Horace (4). Acrifius her father, on hearing of his daughter's disgrace, caused her and the infant to be shut up in a chest and cast into the sea, which threw them on the isle of Seriphus, governed by king Polydectes, whose brother Dictys being a fishing, took them up, and used them kindly. When Perseus, for so he was called, was grown up, Polydectes, who was enamoured of his mother, finding he would be an obstacle to their courtship, contrived to send him on an exploit he judged would be fatal to him: this was to bring him the head of Medusa, one of the Gorgons. This inchantress lived near the Tritonian lake, and turned all who beheld her into a stone. Perseus in this expedition was favoured by the gods; Mercury equipped him with a scymeter, and the wings from his heels; Pallas lent him a shield, which reflected objects like a mirror; and Pluto granted him his helmet, which gave him the privilege of being invisible. In this manner he flew to Tartessus in Spain, where, directed by his mirror, he cut off Medusa's head, and putting it in a bag lent him by the nymphs, brought it to Pallas. From the blood arose the winged horse Pegasus, and all sorts of serpents. After this the hero passed into Mauritania, where his interview with Atlas has been already spoken of under its proper article (5).

In his return to Greece (others say, at his first setting out) he visited Ethiopia, and mounted on Pegasus, delivered Andromeda, daughter of Cephus, king of that country, who was exposed to a sea monster. After his death this princess, and her mother Cassiope, or Cassiopeia, were placed amongst the celestial constellations.

Perseus was not only famous for arms, but literature, if it be true that he founded an academy on mount Helicon. Yet he had the misfortune inadvertently to commit the crime of parricide; for being reconciled to his grandfather Acrifius, and playing with him at the discus or quoits, a game he had invented, his quoit bruised the old king in the foot, which turned to a mortification, and carried him off. Perseus interred him, with great solemnity, at the gates of Argos. Perseus himself was buried

(4) Horat. Lib. III. Ode XVI.

(5) See the article of Atlas.

ried in the way between Argos and Mycenæ, had divine honours decreed him, and was placed amongst the stars.

Bellerophon, the son of Glaucus, king of Ephyræ, and grandson of Sisyphus, was born at Corinth. Happening accidentally to kill his brother, he fled to Prætus, king of Argos, who gave him an hospitable reception; but Sthenobæa, his queen, falling enamoured with the beautiful stranger, whom no entreaties could prevail on to injure his benefactor, accused him to her husband, who, unwilling to take violent measures, sent him into Lycia, with letters to Jobates, his father-in-law (6), desiring him to punish the crime. This prince, at the receipt of the order, was celebrating a festival of nine days, which prevented Bellerophon's fate. In the mean time he sent him to subdue the Solymi and Amazons, which he performed with success. Jobates next employed him to destroy the *chimæra* (7), a very uncommon monster. Minerva, or, as others say, Neptune, compassionating his innocence, exposed to such repeated dangers, furnished him with the horse Pegasus, by whose help he came off victorious. Jobates, on his return, convinced of his truth and integrity, and charmed with his virtues, gave him his daughter Philonoe, and associated him in his throne. Sthenobæa hearing how her malice was disappointed, put an end to her life. But, like other princes, Bellerophon grew foolish with too much prosperity, and, by the assistance of Pegasus, resolved to ascend the skies; Jupiter, to check his presumption, struck him blind in the flight, and he fell back to the earth, where he wandered till his death, in misery and contempt. Pegasus, however, made a shift to get into heaven, where Jupiter placed him amongst the constellations.

Let us once more try to give some explanation of these two fables. The subjects of Cyrus, who before this time had been known by the name of Cuthæans and Elamites, henceforward began to be distinguished by that of the Persians (8), or horsemen.

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For

(6) King, in his history, makes Jobates his son-in-law.

(7) The *chimæra* was a monster with the forepart like a lion, the middle like a goat, and the tail like a serpent.

(8) Persim, horsemen.

For it was he who first inured them to equestrian exercises, and even made it scandalous for one of them to be seen on foot. Perseus, or Perseus, then is a horseman, one who had learned the art of horsemanship from the Phœnicians, who attended Cadmus into Greece. The wings at his heels, with which he is said to have been supplied by Mercury, were the spurs he wore; by the assistance of which he made such speed. The Pegasus was no more than a reined steed (9). His rider, Bellerophon, is the captain of the archers or lancemen (1). The chimæra, having the form of a lion before, a dragon behind, and a goat between, is but the innocent representative of three captains of the Solymi, (a colony of the Phœnicians in Pisidia) whose names, in the language of that people, happened to signify these three creatures (2). And the very place in the country of the Argives, where Bellerophon mounted his horse and set forward, the Greeks called Kenthippe (3). From such trifling grounds, the industrious Greeks, according to their custom, wove this wondrous tale.

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## C H A P. XLVIII.

### OF JASON, AND THE GOLDEN FLEECE.

THIS ancient Greek hero was the son of Æson, king of Thessaly and Alcimede; and by the father's side allied to Æolus. Pelias, his uncle, who was left his guardian, sought to destroy him; but he was conveyed by his father's friends to a cave, where Chiron instructed him in physic; whence he took the name of Jason (4). Arriving at years of maturity, he returned to his uncle, who, probably with no favourable

(9) From Pega, a bridle, and Sus, a horse.

(1) From Bal, a lord or captain, and Harovin, archers or lancemen.

(2) Ary, a lion; Tfohan, a dragon; and Azal or Urzil, a kid.

(3) From κεντρέω, to stimulate or spur, and ἵππος, an horse. See Bockart's Hierozoicon, l. 2, c. 6, p. 99.

(4) Or Healer, his former name being Diomedes.



favourable intention to him, first inspired him with the notion of the Colchian expedition, and agreeably flattered his ambition with the view of so tempting a prize as the Golden Fleece.

Athamas, king of Thebes, by his first wife had Helle and Phrixus. Ino, his second, fell in love with Phrixus, her son-in-law; but being rejected in her advances, she took the opportunity of a great famine to indulge her revenge, by persuading her husband, that the gods could not be appeased, till he sacrificed his son and daughter. But as they stood at the altar, Nephele, their mother (5), invisibly carried them off, giving them a golden ram she had got from Mercury, to bear them through the air; however, in passing the Streights between Asia and Europe, Helle fell into the sea, which from thence was called Hellespont. Phrixus continued his course to Colchis, where Æta, king of the country, entertained him hospitably: after which he offered up his ram to Jupiter (6), and consecrated the skin or hide in the grove of Mars. It was called the Golden Fleece from its colour (7), and guarded by bulls breathing fire, and a watchful dragon that never slept, as a pledge of the utmost importance.

Jason being determined on the voyage, built a vessel at Iolchos, in Thessaly, for the expedition (8). The fame of this design soon drew the bravest and most distinguished youth of Greece to become adventurers with him, though authors are not agreed as to the names or number of the Argonauts, for so they were called (9). The first place which Jason touched at was the isle of Lemnos, where he continued some time with Hipsipile, the queen, who bore him twins. He next visited Phineus, king of Paphlagonia; from

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whom,

(5) Nephele, in Greek, signifies a cloud.

(6) Who placed it amongst the constellations.

(7) Some make the fleece of a purple colour, others white.

(8) Argos, a famous shipwright, was the builder, whence she was called Argo.

(9) Some make the number forty-nine, others more. The principal were Ancaus, Idmon, Orpheus, Augias, Calais, Zethus, Castor, Pollux; Tiphys was their pilot, and Lynceus, remarkable for his quick sight, their look-out in case of danger. It is said Hercules was with them.

whom, as he had the gift of prophecy, he received some informations of service to him in his enterprize. After this, safely passing the Cyanean rocks (1), he entered the Euxine, and landing on the banks of the Phasis, repaired to the court of king Æta, and demanded the Golden Fleece. The monarch granted his request, provided he could overcome the difficulties which lay in his way (2), and which appeared not easily surmountable. Jason was more obliged to love than valour for his conquest. Medea, daughter to Æta, by her enchantments, laid the dragon asleep, taught him to subdue the bulls, and so by night he carried off the prize, taking with him the princess, to whose aid he was chiefly indebted for his success (3).

Æta, enraged at the trick put upon him, pursued the fugitives; and, it is said, that to elude his fury, Medea tore in pieces her younger brother, Absyrtes, and scattered the limbs in his way, to stop his progress (4). After this Jason returned safely to Greece, and soon heard that Pelias had destroyed all his friends, and made himself master of the kingdom. To revenge this action, Medea sails home before him, and introducing herself to the daughters of Pelias, under the character of a priestess of Diana, shewed them several surprizing instances of her magical power. She proposed making their father young again, and to convince them of the possibility of it, she cut an old ram in pieces, and seething it in a cauldron, produced a young lamb. The daughters, serving Pelias in the same manner, killed him (5), and fled the country. Jason, having notice of this, arrived in Thessaly, and took possession of the kingdom; but afterwards he generously restored it to Acastus, son of Pelias,

(1) Cyanean rocks, called the Symplegades, were so called because they floated, and often crushed ships together. The Argonauts escaped this danger, by sending out a pigeon, and lying by till they saw her fly through.

(2) Such as killing the brazen-footed bulls, and the dragon.

(3) Ovid, lib. VII. 159.

(4) Others say, that Æta, to obstruct their return, stationed a fleet at the mouth of the Euxine sea, and so obliged Jason to come home by the west of Europe.

(5) Some authors relate this story differently, and say that this experiment was tried by Medea on Æson, Jason's father. See Ovid in the place cited.

Pelias, who had accompanied him in the Colchian expedition, and with Medea went and settled at Corinth.

Here Jason finding himself censured for cohabiting with a sorceress and a stranger, quitted her, and married Crusa, daughter to Creon, king of the country. Medea seemingly approved the match, but meditated a severe revenge. She first privately killed the two children she had by him, and then sent the bride a present of a robe and a gold crown tinged in naphtha, which set fire to her and the whole palace. The enchantress then ascending her car (6), drawn by dragons, escaped through the air to Athens, where she married king Ægeus, by whom she had a son named Medus. But attempting to poison Theseus, his eldest son, and the design being revealed, she with her son Medus fled to Asia, where he left his name to Media (7).

Jason had several temples erected to him, particularly one at Athens, by Parmenio, of polished marble. The place where he was chiefly worshipped was at Abdera, in Thrace.

If we seek for the real truth of the Argonautic expedition, we shall find it to be this: the value of the royal treasury at Colchis had been greatly cried up; and the pillage of it was the thing aimed at by the Argonautic expedition. The word Gaza, in the Colchian language (the same, according to Herodotus, with the Egyptian) signifies a fleece as well as a treasure. This gave occasion to the circumstance of the Golden Fleece. The word Sor is also wall and a bull; Nachash, brass and a serpent. So this treasure being secured by a double wall and brass doors, they formed hence a romantic story of its being a Golden Fleece, guarded by two bulls and a dragon (8). The mariner's compass is supposed (9) to have made a part of this treasure, (and, if so, this was of itself a curiosity of infinite value) whence the ships of Phrixus and Jason, which carried it, are said to have been oracular, and to have given responses.

## C H A P.

(6) Given her by Phœbus, or the Sun.

(7) A region of Persia.

(8) Bochart in Phaleg. l. 4. c. 31. p. 282.

(9) Stukely's Stonehenge.

## C H A P. XLIX.

## OF THESEUS AND ACHILLES.

WITH these two great men, we shall close the list of demi-gods and heroes.

Theseus was son to Ægeus, king of Athens and Æthra. In his youth he had an early passion for glory, and proposed Hercules for his model. Sciron, a notorious robber, who infested the roads between Megara and Corinth, was by him thrown down a precipice, as he was accustomed to treat such as fell into his hands. Procrustes, a famous tyrant of Attica, he fastened to a bended pine, which being loosed, tore him asunder (1).

His first distinguishing adventure was the destruction of the Cretan minotaur. Minos, king of that island, had made war on Ægeus, because the Athenians had basely killed his son, for carrying away the prize from them. Being victorious, he imposed this severe condition on the vanquished, that they should annually send seven of their noblest youths, chosen by lot, into Crete, to be devoured by the minotaur (2). The fourth year of this tribute, the choice fell on Theseus, son to Ægeus, or, as others say, he entreated to be sent himself. However this be, on the arrival of Theseus at the court of Minos, Ariadne, his daughter, fell deeply in love with him, and gave him a clue, by which he got out of the labyrinth. This done, he sailed with his fair deliverer for the isle of Naxos, where he ungratefully left her (3), and where Bacchus found her, and took her for his mistress.

The

(1) He was a tyrant of Attica, who seized all strangers, and measured them by his bed; if they were too long for it, he cut them shorter; if too short, he stretched them till they died.

(2) Pasiphæ, wife to Minos, king of Crete, and daughter of the Sun, infligated by Venus, conceived a brutal passion for a bull. To gratify her, Dædalus contrived an artificial cow, in which placing her, she had her desire. The fruit of this bestial amour was the minotaur, who was kept in a labyrinth made by the same Dædalus, and fed with human flesh.

(3) For this story see the article of Bacchus.

The return of Theseus, through his own neglect, became fatal to his father. The good king, at his departure, had charged him, as he sailed out with black sails, to return with the same in case he miscarried, otherwise to change them to white. Impatiently he every day went to the top of a rock that overlooked the ocean, to see what ships appeared in view. At last his son's vessel is discovered, but with the sable omens he dreaded; so that through despair he threw himself into the sea, which still retains his name (4). The Athenians decreed Ægeus divine honours, and sacrificed to him as a marine deity, the adopted son of Neptune.

Theseus performed after this several considerable actions: he killed the minotaur, he overcame the Centaurs, subdued the Thebans, and defeated the Amazons. He assisted his friend Pirithous, in his enterprize to the infernal world, to carry off Proserpine; but in this expedition he failed, being imprisoned or fettered by Pluto, till released by Hercules. No doubt, was the story of Theseus divested of the marvellous, it would make a considerable figure (5).

Theseus had several wives; his first was Helena, daughter of Tyndarus, whom he carried off; the second Hippolyta, queen of the Amazons, given him by Hercules; the last was Phædra, sister to Ariadne, whose lewdness sufficiently punished him for his infidelity to her sister. This princess felt an incestuous flame for her son-in-law, Hippolitus (6), a youth of uncommon virtue and chastity. On his repulsing her solicitations, her love turned to hatred, and she accused him to his father, for an attempt to ravish her. Theseus, now grown old and uxorious, too easily gave ear to the accusation. The prince, informed of his danger, fled in his chariot; but his horses being frightened by the Phocæ, or sea calves, threw him out of his seat, and his feet being intangled, he was dragged through the woods, and torn in pieces (7). Phædra, tormented  
with

(4) The Ægean sea.

(5) He first walled Athens, and instituted laws; together with that democratic form of government which lasted till the time of Pisistratus.

(6) Son of Hippolyta, queen of the Amazons.

(7) Some say Æsculapius restored him to life, and that he came into Italy, where he changed his name to Virbius, i. e. twice a man.

with remorse, laid violent hands on herself; and soon after Theseus, being exiled from Athens, ended an illustrious life in obscurity.

To explain the story of the minotaur: it is said, that Pasiphæ fell in love with a young nobleman of the court, named Taurus; that Dædalus lent his house for the better carrying on of their intrigue, during a long illness of Minos; and that the queen in due time was delivered of two children, one of which resembled Minos, the other Taurus, whence the minotaur: and the Athenians have aggravated the story, from their extreme prejudice to Minos.

But what became of the Athenian youth, the tax of whom was three times paid? The Cretan king had instituted funeral games in honour of Androgeos, wherein those unhappy slaves were assigned as the prize of the conqueror. The first who bore away all the prizes was Taures, of an insolent and tyrannical disposition, and particularly severe to the Athenians delivered up to him; which contributed not a little to the fable. These wretches grew old in servitude, and were obliged to earn their living by the most painful drudgery under Taurus, the subject of Minos; and may therefore with some propriety be said to have been devoured by him. But it is certain that they neither fought at those games, nor were destroyed by the cruelty of a monster which never existed (8).

Of the same stamp is the tale of the Centaurs. The Thessalians pretty early distinguished themselves from the rest of Greece, who fought only on foot or in chariots, by their application to horsemanship. To acquire the more agility in this exercise, they were wont to fight with bulls, whom they pierced with darts or javelins; whence they obtained the name of Centaurs (9) and Hippocentaurs (1). As these horsemen became formidable by their depredations, the equivocation, which appeared in the name, made them to be accounted monsters, compounded of two natures. The poets caught at this idea, which gave the story the air of the marvellous; and they who made oranges to pass for golden apples, shepher-

(8) Abbe Banier's Mythology, vol. 3, p. 500.

(9) From *κεντρον*, to prick or lance, and *ταυρος*, a bull.

(1) From *ἵππος*, an horse.

shepherdesſes for nymphs, ſhepherds in diſguiſe for fatyrs, and ſhips with ſails for winged dragons, would make no difficulty in calling horſemen Centaurs (2).

Achilles was the offspring of a goddeſs. Thetis bore him to Peleus(3), and was ſo fond of him, that ſhe took herſelf the charge of his education. By day ſhe fed him with ambroſia, and by night covered him with celeftial fire, to render him immortal (4). She alſo dipped him in the waters of Styx, by which his whole body became invulnerable, except that part of his heel by which ſhe held him. She afterwards intruſted him to the care of the Centaur Chiron, (the maſter of ſo many heroes) who fed him with honey and the marrow of lions and wild boars, to give him that ſtrength and force neceſſary for martial toil.

When the Greeks undertook the ſiege of Troy, Chalcas, the prieſt of Apollo, foretold the city could never be taken, unleſs Achilles was preſent. Thetis, his mother, who knew what would be his fate if he went there, had concealed him in female diſguiſe in the palace of Lycomedes, king of the iſle of Scyros. Ulyſſes, who had engaged to bring him to the Greek camp, having diſcovered the place of his retreat, uſed the following artifice: under the appearance of a merchant, he is introduced to the daughters of Lycomedes, and while they were ſtudiouſly intent on viewing his toys, Achilles employed himſelf in examining an helmet and ſome other armour, which the cunning politician had purpoſely thrown in his way. Thus was Achilles prevailed on to go to Troy, after Thetis furniſhed him with a ſuit of impenetrable armour made by Vulcan (5). His actions before Troy, as well as his character, are ſo finely deſcribed by Homer, that it would be doing them injuſtice to repeat them here. It is ſufficient to ſay he could not eſcape his fate, being treacherouſly killed by

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Paris

(2) See the Abbe Banier's Mythology, vol. 3, p. 536.

(3) King of Theſſaly.

(4) See the ſtory of Triptolemus, under the article of Ceres. Upon Peleus diſcovering this, Thetis parted from him.

(5) The deſcription of this ſhield in Homer is one of that poet's maſter-pieces.

Paris (6), who with an arrow wounded him in the only part that was vulnerable. The Greeks, after the capture of Troy, endeavoured to appease his manes, by sacrificing Polyxena. The oracle at Dodona decreed him divine honours, and ordered annual victims to be offered at his tomb. In pursuance of this, the Thessalians brought hither yearly two bulls, one black, the other white, crowned with wreaths of flowers, and water from the river Sperchius.

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## C H A P L.

OF CADMUS, EUROPA, AMPHION, AND ARION.

**A**GENOR, king of Phœnicia, by the nymph Melia, had a daughter called Europa, one of the most beautiful princesses of her age. She could hardly then be supposed to escape the notice of Jupiter, whose gallantries extended to all parts of the world. To seduce her, he assumed the form of a white bull, and appeared in the meadows, where she was walking with her attendants. Pleased with the beauty and gentleness of the animal, she ventured on his back, and immediately the god triumphantly bore her off to Crete (7); where laying aside his disguise, he made the bull a constellation in the Zodiac, and, to honour his new mistress, gave her name to the fourth part of the world.

In the mean time Agenor, disconsolate for his daughter's loss, sent his sons, Cadmus and Thafus, with different fleets, in search of her (8). Thafus settled in an island of the Ægean sea, to which he gave his name (9). Cadmus enquiring of the Delphic oracle for a settlement, was answered, that he should follow the direction of a cow, and build a city where she laid down. Arriving among the Phœnices, here one of Pelagon's cows met him, and conducted him through

(6) The case was thus: Achilles enamoured with Polyxena, desired her of Priam, who consented to the match. The nuptials were to be solemnized in the temple of Apollo, where Paris had privately concealed himself, and took the opportunity to kill Achilles.

(7) Ovid, Lib. II. 835.

(8) With an injunction not to return without her under pain of banishment.

(9) It was before called Plate.





BOREAS & BOREAS.

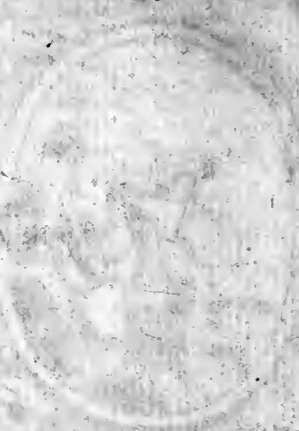
CADMUS, EUROPA, AMPHION, & ARION.



ORION.

PROMETHEUS & MORPHEUS.





through Bœotia, to the place where Thebes was afterwards built. As he was about to sacrifice his guide to Pallas, he sent two of his company to the fountain Dirce, for water, who were killed by a dragon. Cadmus soon revenged their death by slaying the monster; but sowing his teeth, according to Pallas's advice, there sprung up a number of men armed, who assaulted him to revenge their father's death. It seems the goddess of wisdom had only a mind to frighten him; for on his casting a stone amongst them, these upstart warriors turned their weapons on each other with such animosity, that only five survived the combat, who proved very useful to Cadmus, in founding his new city. After this, to recompense his toils, the gods gave Cadmus Harmonia or Hermione, the daughter of Mars and Venus, and honoured his nuptials with peculiar presents and marks of favour. But their posterity proving unfortunate, they quitted Thebes to Pentheus, and went to govern the Ecllenses, where, in an advanced age, they were turned to serpents (1), or, others say, sent to the Elysian Fields in a chariot drawn by serpents. The Sidonians decreed divine honours to Europa, and coined money in memory of her, with the figure of a woman crossing the sea on a bull.

The Greeks were indebted to Cadmus, for the invention of brass, and the first use of arms. In the phœnician tongue the *two words*, which the Greeks translated *serpent's teeth*, signified as well spears of brass (2). The ambiguity of *another word* helped on the fable (3), which from the difference of pronunciation signified either the number *five*, or *one ready for action*; and so the same sentence, which, with the Phœnicians, intended only that *he commanded a disciplined body of men armed with spears of brass*, was rendered by these miracle-mongers, *he made an army of five men out of the teeth of a serpent* (4). Cadmus being an Hivite, a name of near affinity with that of a serpent, gave further occasion to that part of it, which says that his men sprung from a serpent, and that himself and his wife were changed into this animal. Thus industrious were the Greeks to involve the most simple facts in the most mysterious confusion.

The

(1) Ovid, Lib. IV. 562.

(2) Sheni Nachash.

(3) Chemesh.

(4) Bochart de Colonis Phœnicium, cap. 19.

The Phœnicians with Cadmus, expelled their country by Joshua, first introduced among the Greeks the practice of consecrating statues to the gods; and the use of letters; thence called Phœnician or Cadmæan letters. For the Greek characters are manifestly taken from the Samaritan or Phœnician alphabet. Cadmus and Og, or Ogyges, are the same: whence any thing very ancient was termed Ogygian by the Thebans. The Gophyræi, settled at Athens, were Phœnicians that came with him, and preserved the memory of him by the name of Ogyges; as from his name Cadmus, or Cadem (5), was their famous place of learning, and thence every other named *Academia* (6).

Amphion, the son of Jupiter and Antiope, was instructed in the lyre by Mercury, and became so great a proficient, that he is reported to have raised the walls of Thebes by the power of his harmony. He married Niobe, whose insult to Diana occasioned the loss of their children. The unhappy father, in despair, attempted to destroy the temple of Apollo, but was punished with the loss of his sight and skill, and thrown into the infernal regions.

Arion was a native of Methymna, and both a skilful musician and a good Dithyrambic poet. He lived in the time of Periander, king of Corinth. After passing some time in Italy and Sicily, and acquiring an easy fortune by his profession, he sailed from Tarentum in a Corinthian vessel homeward-bound. When they were got to sea, the avaritious crew agreed to throw Arion over-board, in order to share his money. Having in vain used all his eloquence to soften them, he played a farewell air (called *Lex Orthia*), and crowned with a garland, with a harp in his hand, plunged into the sea, where a dolphin, charmed with his melody, received him, and bore him safe to Tænarus, near Corinth. Having informed Periander of his story, the king was incredulous, till the ship arrived, when the mariners, being seized and confronted with Arion, owned the fact, and suffered the punishment due to their perfidy. For this action the dolphin was made a constellation.

## C H A P.

(5) Signifying the East. He was so called because he came from thence.

(6) *Stillingfleet's Origines sacræ.*

## C H A P. LI.

## OF ÆOLUS AND BOREAS

**I**N the multiplication of fabulous deities, the ancients not only assigned each element, and part of nature its tutelar god, but even idolized the passions. No wonder then if we see a god or chief of the winds too, controuling all the rest. This province was naturally assigned to that which was the most violent and uncontrollable itself. For this imaginary deity they borrowed a name from the Phœnicians, and called him Æolus (7), the son of Jupiter, by Acastia or Sigesia, the daughter of Hippotus. He reigned in the Liparæan isles, near Sicily, from whence perhaps the fable took its original (8); but his residence was at Strongyle, now called Strombolo (9). Here he held these unruly powers enchained in a vast cave, to prevent their committing the like devastation they had been guilty of before they were put under his direction (1).

According to some authors, the Æolian or Liparæan isles were uninhabited, till Liparus, the son of Aufonis, settled a colony here, and gave one of them his name. Æolus, the son of Hippotus, who married his daughter, peopled the rest, and succeeded him in the throne. He ruled his subjects with equity and mildness, was a hospitable good prince, and being skilled in Astronomy, by means of the reflux of the tides which is remarkable near those islands, as well as by observing the nature of the volcanos with which they abound, he was able to foretell the winds that should blow from such a quarter (2).

We are indebted to Virgil for a fine poetical description of this god, when Juno visits his cave to desire his assistance to destroy Æneas in his voyage to Italy.

## Boreas

(7) From Aol or Alol, a storm, whirlpool or tempest.

(8) These islands being greatly subject to winds and storms.

(9) Famous for its volcano, though some place his residence at Regio in Calabria.

(1) They had disjoined Italy from Sicily, and by disuniting Europe from Africa, opened a passage for the ocean to form the Mediterranean sea.

(2) It is said that before a southerly wind blows, Lipara is covered with a thick cloud; but when it changes to the north, the volcano emits clear flame, with a remarkable noise.

Boreas was of uncertain parentage ; but his usual residence was in Thrace (3). When Xerxes, king of Persia, crossed the Hellespont with his numerous armada, to invade Greece, the Athenians invoked his assistance, and he scattered and destroyed the greatest part of their fleet. This deity, notwithstanding his rage, was not inflexible to love. He debauched Chloris, the daughter of Arcturus, by whom he had Hyrpax, and carried her to mount Niphates, (called the bed of Boreas) but since known by the name of Caucasus : but his favourite mistress was Orithya, the daughter of Erichon, king of Athens. By this princess he had two sons, Zetes and Calais, who attended Jason in the Colchic expedition, delivered Phineus from the Harpies (4), and were afterwards killed by Hercules : as also four daughters, Upis, Laxo, Hecarage, and Cleopatra. Perhaps the north wind, or Boreas alone, was deified, because, of the regular winds, it is the most tempestuous and raging that blows.

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## C H A P. LII.

### OF MOMUS AND MORPHEUS.

**MOMUS** was the god of pleasantry and wit, or rather the jester of the celestial assembly ; for, like other great monarchs, it was but reasonable that Jupiter should have his fool. We have an instance of his sarcastic humour in the contest between Neptune, Minerva, and Vulcan, for skill. The first had made a bull ; the second a house ; and the third a man ; Momus found fault with them all : he disliked the bull, because his horns were not placed before his eyes, that he might give a surer blow ; he condemned Minerva's house, because it was immovable, and so could not be taken away if placed in a bad neighbourhood. With regard to Vulcan's man, he

(3) Probably because this country is much subject to the cold northerly winds.

(4) Some say out of envy for their swiftness ; others, because their father had by a tempest destroyed the isle of Cos.

he said he ought to have made a window in his breast. Hesiod makes Momus (5) the son of Somnus and Nox.

Morpheus (6) was the god of dreams, and the son of Somnus, whom Ovid calls the most placid of all the deities. Mr. Addison observes, that he is still represented by the ancient statuaries under the figure of a boy asleep, with a bundle of poppy in his hand: and black marble, from the relation which it bears to night, has with great propriety been made use of.

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### C H A P. LIII.

#### OF ORION.

THE origin, or birth of Orion, borders a little on the marvellous. Hyricus, a citizen of Tanagra, in Bœotia, was so hospitable to strangers, that Jupiter, Neptune, and Mercury, were resolved, under the character of benighted travellers, to know the truth. Their entertainment was so agreeable, that, discovering their quality, they offered the old man whatever he should ask; his request was a son (7). The gods, to gratify his wish, called for an ox hide, in which having deposited their urine, they bid him keep it under ground for ten months; at the expiration of which time, he found it produced a boy, who was at first called Urion, to express his origin; but after, for decency's sake, his name was changed to Orion.

He was a remarkable hunter, and kept a fleet pack of hounds. Neptune gave him the power of walking on the surface of the waters, with the same speed that Iphiclus did (8) over the ears of corn. This faculty seemed needless, if it be true that Orion was so tall, that the deepest sea could not cover his shoulders.

(5) From *Μαμῶς*, cavilling or finding fault.

(6) From *Μορφή*, a form or vision.

(7) His wife having left him childless, whom on her death-bed he promised never to marry again.

(8) Brother to Hercules. See the article of that god.

shoulders. As a proof of this, he crossed from the continent of Greece to the isle of Chios, where attempting to vitiate *Ærope*, the wife of king *Oenopion*, that monarch deprived him of his eye-sight (9). From Chios he proceeded and found his way to *Lesbos*, where *Vulcan* received him kindly, and gave him a guide to the palace of the sun, who restored him to sight. He then made war on *Oenopion*, who concealed himself under ground to escape his vengeance; so that frustrated of his design he went to *Crete*, where he pursued his favourite exercise of hunting. But having by some means offended *Diana* (1), that goddess put him to death (2); but afterwards relenting, prevailed on *Jupiter* to raise him to the skies, where he forms a constellation (3). remarkable for predicting rain and tempestuous weather.

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#### C H A P. LIV.

OF THE MARINE DEITIES, OCEANUS, NEREUS, TRITON, INO, PALEMÓN, AND GLAUCUS.

AS the ancient theogony took care to people the heavens and air with deities, so the sea naturally came in for its share, nor was it just to leave the extended realms of water without protection and guardianship. *Neptune*, though monarch of the deeps, could not be present every where, and it was proper to assign him deputies, who might relieve him of some part of the weight of government.

*Nereus* son of *Oceanus*, settled himself in the *Ægean* sea, and was regarded as a prophet. He had the faculty of assuming what form he pleased. By his

(9) His pursuit of the *Pleiades* has been mentioned under the article of *Atlas*.

(1) Either for attempting her chastity, or for boasting his superior skill in the chase; others say, for endeavouring to debauch *Opis*, one of her nymphs.

(2) Either by her arrows, or as others say, raising a scorpion, which gave him a mortal wound.

(3) *Virgil* calls it *Nimbofus Orion*, on account of the showers which attend his rising. *Æneid* l. 535. Lib. IV. 52.



his wife Doris he had fifty nymphs, called Nereids (4), who constantly attended on Neptune, and when he went abroad surrounded his chariot.

Triton was the son of Neptune and Amphitrite (5), and was his father's herald. He sometimes delighted in mischief, for he carried off the cattle from the Tanagrian fields, and destroyed the small coasting vessels; so that to appease his resentment, those people offered him libations of new wine. Of this he drank so freely that he fell asleep, and tumbling from an eminence, one of the natives cut off his head. He left a daughter called Tristia, by whom Mars had a son named Menalippus.

This god is represented of a human form, from the waist upwards, with blue eyes, a large mouth, and hair matted like wild parsley. His shoulders were covered with a purple skin, variegated with small scales, his feet resembling the fore feet of a horse, and his lower parts turned like a dolphin with a forked tail. Sometimes he is drawn in a car with horses of a sky colour. His trumpet is a large conch, or sea shell. Ovid (6) has given two very beautiful descriptions of him. There were indeed many Tritons, who composed the numerous equipage of Neptune, and were reckoned as deities propitious to navigation.

Ino was the daughter of Cadmus and Harmonia, and married to Athamas king of Thebes. This prince having the misfortune to lose his senses, killed his son Learchus in one of his mad fits, upon which his queen, to save Melicertes, her remaining boy, leaped with him from the rock Molyris into the sea. Neptune received them with open arms, and gave them a place amongst the marine gods, only changing their names, Ino being called Leucothea, and Melicertes, Palemon (7); for this we are indebted to the  
fertile

(4) By which are meant the rivers which empty themselves in the ocean.

(5) Some say of Neptune and Caleno, others of Nereus or Oceanus.

(6) Ovid Met. Lib. I.

(7) The Romans called him Portunus; and painted him with a key in his hand, to denote him a guardian of harbours. To Ino they gave the name of Matuta, being reputed the goddess that ushers in the morning.

fertile invention of the Greeks, Melicertes being no other than Melcarthus or Hercules of Tyre, who, from having been drowned in it, was called a god of the sea, and from his many voyages, the guardian of harbours.

Glaucus was a fisherman, whose deification happened in a comical manner. His parentage and country (8) are variously reported: but he was an excellent swimmer, and a skilful fisherman. Having one day taken a large draught in his nets, he observed with surprize, that the fishes on tasting a certain herb jumped into the sea again. Upon trying the experiment upon himself, he followed them, and became a sea god. Some ascribe to Glaucus the gift of prophecy. Ovid has not forgot his transformation amongst his metamorphoses (9). Virgil has given an elegant list of the sea deities in his fifth *Æneid* (1).

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## C H A P. LV.

OF PROTEUS AND PHORCYS, WITH THE GRÆÆ  
AND GORGONS, SCYLLA AND CHARYBDIS.

**PROTEUS**, the son of Neptune, by the nymph Phœnice, was by his father appointed keeper of the Phocæ, or sea-calves. His residence was at Alexandria, in Egypt, from whence in a journey he made to Phlegra (2), he married the nymph Torone, who bore him Tmolous and Telegonus, both killed by Hercules for their cruelty to strangers. Their father Proteus, who left them on account of their inhospitable temper, it is said, was not much concerned at their death. By Torone he had also three daughters, Cabera, Ratia, and Idothea. Proteus had the art of assuming all forms (3); as also the gift of prophecy or divination;

(8) Some make him the son of Mercury, others of Neptune, others of Anthadon; on account of his skill in swimming he was called Pontius.

(9) Ovid, Lib. XIII. 899.

(1) *Æneid*, Lib. V. 822.

(2) A town in Campania.

(3) See Ovid, Lib. VIII. 730.

divination; Orpheus calls him the universal principle of nature.

Historians make Proteus king of Carpathus (4) who on account of his great character for wisdom and equity, was chosen king of Egypt, and deified after his death. According to Herodotus, Paris and Helena in their flight from Sparta, were received at his court, where Helen continued all the time of the Trojan siege, after which he restored her honourably to Menelaus.

Proteus is usually represented in a chariot drawn by horses, in the form of Tritons.

His half brother Phorcys, or Phorcus, was the son of Neptune, by the nymph Thetis (5). He married his sister Ceto, by whom he had the Phorcydes and Gorgons, Thoosa (6) and Scylla. He was vanquished by Atlas, who threw him into the sea, where his father raised him to the rank of a sea god.

The Gorgons were in all four sisters, of whom Medusa was the chief. They had hair like snakes, tusks like wild boars, brazen hands and golden wings. On the death of their sister, they pursued Perseus, who saved himself by putting on the helmet lent him by Pluto, and which rendered him invisible.

The Grææ were their sisters, and are represented as three old women, who lived in Scythia, and had but one eye and tooth in common amongst them, which they used as they had occasion, and afterwards laid up in a coffer. For the preservation of this valuable legend we are indebted to Palæphatus.

Scylla (7), another daughter of Phorcys, by her familiarity with Glaucus, excited the jealousy of Circe, daughter of the Sun, who by magic spells, or poison, so infected the fountain in which she bathed, that she became a monster (8), upon which, through despair

at

(4) An island in the Ægean sea, between Rhodes and Crete, now called Scarpanto.

(5) Others call him the son of Pontus and Terra.

(6) By whom Neptune had the Cyclops Polyphemus.

(7) Some make her the daughter of Phronis and Hecate, and say that her misfortune was owing to the jealousy of Amphitrite, for her cohabiting with Neptune.

(8) Authors disagree as to her form; some say she retained her beauty from the neck downwards, but had six dogs heads;

at the loss of her beauty, she threw herself into the sea, and was changed into a rock (9), which became infamous for the multitude of shipwrecks it occasioned. Those who would see a beautiful description of Scylla will find it in Virgil (1).

Care must be taken not to confound this Scylla with another of the same name, and daughter of Nifus, king of Megara. Minos had besieged this monarch in his capital, but the oracle had pronounced Nifus invincible, while he preserved a purple lock of hair which grew on his head. Scylla, who was secretly in love with Minos, betrayed both her father and country into his hands, by cutting off the lock; but the conqueror detesting her treachery, banished her ~~his~~ sight. Unable to bear the treatment she so justly merited, she cast herself into the sea, and was changed into a lark (2). Her father, transformed into a hawk, still pursues her for her ingratitude and perfidy.

Charybdis was a female robber, who, it is said, stole Hercules's oxen, and was by Jupiter, on that account, changed into a whirlpool (3), which is very dangerous to sailors, and lying opposite to the rock Scylla, occasioned the proverb of running into one danger to avoid another (4).

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## C H A P. LVI.

OF PAN AND FAUNUS; OF THE NYMPHS, AND THE  
GODDESSES FERONIA AND PALES.

**I**T is now time to revisit the earth again, and see the numerous train of the inferior deities, appropriated

heads; others maintain, that her upper parts continued entire, but that she had below, the body of a wolf, and the tail of a serpent.

(9) It lies between Sicily and Italy, and the noise of the waves beating on it, gave rise to the fable of the barking of dogs and howling of wolves, ascribed to the monster.

(1) Virgil makes her changed to a rock, which confounds her with the other Scylla. *Æneid*, Lib. III. 424.

(2) Ovid, Lib. VIII. 142.

(3) An eddy, or whirlpool, on the coast of Sicily, as you enter the fair of Messina. See Virgil, *Æneid* III. 420.

4, *Incidit in Scyllam qui vult vitare Charybdim.*

sted to the forests, woods, and those recesses of nature whose prospect fills the imagination with a kind of religious awe or dread.

Pan the principal of these, is said to be the son of Mercury and Penelope (5), the wife of Ulysses, whom, while she kept her father's flocks on mount Taygetus, he deflowered in the form of a white goat. As soon as born, his father carried him in a goat skin to heaven, where he charmed all the gods with his pipe; so that they associated him with Mercury in the post of their messenger. After this he was educated on mount Mænalus, in Arcadia, by Sinoe and the other nymphs, who, attracted by his music, followed him as their conductor.

Pan, though devoted to the pleasures of a rural life, distinguished himself by his valour. In the giants war he entangled Typhon in his nets as we have already observed: he attended Bacchus in his Indian expedition with a body of Satyrs, who did good service. When the Gauls invaded Greece, and were about to pillage the temple of Delphos, he struck them with such a sudden consternation by night, that they fled without any one to pursue them (6). He also aided the Athenians in a sea fight, gained by Miltiades over the Persian fleet, for which they dedicated a grotto to his honour under the citadel.

This deity was of a very amorous constitution. In a contest with Cupid, being overcome, that little god punished him with a passion for the nymph Syrinx, who treated him with disdain. But being closely pursued by him, and stopped in her flight by the river Ladan, she invoked the Naiades, who changed her into a tuft of reeds, which the disappointed lover grasped in his arms. Contemplating a transformation so unfavourable to his desires, he observed the reeds tremble with the wind, and emit a murmuring sound. Improving this hint, he cut some of them, and formed the pipe for which he became so famous. His other amours were the more successful. He charmed Luna, or the moon, in the shape

(5) Some say of Penelope and all her lovers, whence he was called Παν.

(6) Hence the expression of a panic, for a sudden fear and terror.

shape of a beautiful ram. In the disguise of a shepherd, he became servant to the father of Dryope (7), in order to gain access to his mistress. By the nymph Echo (8) he had a daughter, called Irynge, a famous forcerefs, who supplied Medea with her philtrum; but Pan afterwards slighting her, she retired to the recesses of the hills, where she pined with grief, till she dwindled to a shadow, and had nothing left but a voice (9): others ascribe the change of Echo to another cause.

Pan was properly the god of shepherds and hunters, and, as he was a mountain deity, the flocks and herds were under his immediate protection and care. He was likewise honoured by the fishermen, especially those who inhabited the promontories washed by the sea.

He was chiefly esteemed in Arcadia, his native country, where the shepherds offered him milk and honey in wooden bowls. If successful in hunting, they allotted him part of the spoil; but, if otherwise, they whipped his image heartily. At Molpeus, a town near the city Licofura, he had a temple by the title of Nomius, because he perfected the harmony of his pipe on the Nomian mountains.

The Romans adopted him amongst their deities by the names of Lupercus and Lycæus. His festivals, called Lupercalia, and celebrated in February, were instituted by Evander, who being exiled Arcadia, fled for refuge to Faunus, king of the Latins, and was by him allowed to settle near mount Palatine (1), Romulus made some addition to these ceremonies, in which the Luperci, or priests of Pan, ran naked through the city, striking those they met with things made of goat skins, particularly the women, who fancied that it helped their easy conception, or speedy delivery.

Pan

(7) Dryope rejected his suit, but was afterwards changed into the lotus tree. See Ovid's *Met.* lib. IX. 325.

(8) Some say that Echo fell in love with Narcissus, and was slighted by him.

(9) It is reported, that Juno punished Echo in this manner for her loquacity, because when Jupiter was engaged in any new amour, he sent this nymph to amuse his jealous spouse with her chat.

(1) Where he had a temple afterwards.

Pan is represented with a smiling ruddy face, and thick beard covering his breast, two horns on his head, a star on his breast, with the nose, feet, and tail of a goat. He is clothed in a spotted skin, having a shepherd's crook in one hand, and his pipe of unequal reeds in the other, and is crowned with pine, that tree being consecrated to his service.

Pan, however, said to be the offspring of Penelope, was indeed one of the most ancient, being of the first eight of the Egyptian gods, and was looked upon as the symbol of nature. His horns, say the mythologists, represent the rays of the sun; and the vivacity and ruddiness of his complexion, the brightness of the heavens; the star on his breast, the firmament; and his feet and legs overgrown with hair, denote the inferior part of the world, the earth, the trees and plants (2).

Faunus was the son of Picus, king of the Latins, who was cotemporary with Orpheus. He reigned in Italy at the time that Pandion ruled Athens, and introduced both religion and husbandry into Latium. He deified his father, and his wife Fauna or Fatua (3). He had the gift of prophecy. His son Stercutius was also honoured on account of his shewing how to improve land, by dunging or manuring it. The Faunalia were kept in December with feasting and much mirth, and the victims offered were goats.

The Fauni, or children of Faunus, were visionary beings much like the Satyrs, and were usually crowned with pine. Both Faunus and they were deities only regarded in Italy, and wholly unknown to the Greeks.

The Fauni were the husbandmen, the Satyrs the vine-dressers, and the Sylvani those who cut wood in the forests; who, as was usual in those early times, being dressed in the skins of beasts, gave rise to those fabulous deities.

The terrestrial nymphs were divided into several classes. The heathen theology took care that no part of nature should remain uninformed or unprotected.

The

(2) Abbé Banier's Mythology, vol. I. p. 540.

(3) Some add she was his sister and a priestess. He whipped her to death with myrtle rods for being drunk, and then made her a goddess; for which reason no myrtle was used in her temples; the vessels were covered, and the wine offered was called milk.

The Oreades, or Oresteades, presided over the mountains (4). Of these Diana had a thousand ready to attend her at her pleasure. It is said, they first reclaimed men from eating or devouring each other, and taught the use of vegetable food. Meliffæ, one of these, was the inventress of honey (5). The Napeæ were the tutelar guardians of vallies and flowery meads. The Dryades inhabited the forests and woods, residing in their particular trees, with which they were thought to be coeval, as several instances prove (6). The oak was generally their choice, either from its strength or duration. Some were called Hamadryades, whose existence was inseparably united to that of the tree they animated. The Naiades were the nymphs of brooks and rivers; the Limniades frequented the lakes, and the Ephydriades delighted in springs and fountains. Thus all the face of nature became enlivened by the force of imagination, and the poets did not fail to improve so ample a field for description. The mythologists destroy all this fine landscape, by making the nymphs only signify the universal moisture which is diffused through all nature.

There were also celestial nymphs of a higher rank, who attended the Dii Majores. Jupiter boasts of his in Ovid (7). The Muses were the nymphs or attendants of Apollo, as the Bassorides, or Mænades, belonged to Bacchus. Juno had fourteen who waited on her (8) person; and Neptune had no less than fifty Nereides at his beck, on which account he was called Nymphagater, or the captain of the nymphs (9).

The usual sacrifices to these deities were goats; but more commonly milk, oil, honey, and wine. The nymphs were always represented as young and beautiful virgins, and dressed in such a manner as was suitable to the character ascribed to them.

To the train of Pan we may join two rural goddesses, of whom the first is Feronia, or the goddess of

(4) Some make them five only, and call them the daughters of Hecatæus; but Homer styles them the offspring of Jupiter.

(5) Whence the bees are called Meliffæ.

(6) Arcas preserving a decayed oak, by watering the roots, was rewarded, by marrying the nymph who resided in it.

(7) Ovid Metam. lib. I.

(8) Virgil, Æneid I. 75.

(9) See Hesiod and Pindar.



of woods and orchards (1). The Lacedæmonians first introduced her worship into Italy under Evander, and built her a temple in a grove near mount Soracte. This edifice being set on fire, and extinguished, the neighbours resolved to remove her statue, when the grove became green again of a sudden (2). Strabo tells us, that her priests or votaries could walk bare-foot over burning coals unhurt. Slaves received the cap of liberty in her temple, on which account they regarded her as their patroness.

Pales was the protecting deity of shepherds and pasturage. Her festival was observed by the country people in May, in the open fields, and the offerings were milk, and cakes of millet, in order to engage her to defend their flocks from wild beasts and infectious diseases. These feasts were called Palilia. Some make Pales the same with Vesta or Cybele. This goddess is represented as an old woman.

Both these deities were peculiar to the Romans, and wholly unknown in Greece.

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## C H A P. LVII.

### OF PRIAPUS AND TERMINUS.

**PRIAPUS** was, as the generality of authors agree, the son of Bacchus and Venus (3). This goddess meeting him in his return from his Indian expedition, their amorous congress produced this child, who was born at Lampfacus (4), but so deformed, that his mother, ashamed of him, abandoned him (5). Being grown up, the inhabitants of that place banished him their territory, on account of his vices; but being visited with an epidemical disease, upon consulting the

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the

(1) From Fero, to bear or produce.

(2) This miracle is ascribed to other deities.

(3) Some make him the son of Bacchus and Nais; others say Chione was his mother.

(4) A city of Mysia, at the mouth of the Hellespont.

(5) Some say that Juno being called to assist at the labour, out of hatred to Bacchus, the son of her rival Semele, spoilt the infant in the birth.

the oracle of Dodona, he was recalled (6). And temples were erected to him as the tutelar deity of vineyards and gardens, to defend them from thieves and birds destructive to the fruit.

Priapus had several names. He was called Avistupor, for the reason just mentioned. The title of Hellepontiacus was given him, because Lampfacus was seated on that streight or arm of the sea. It is uncertain how he came by the epithet of Bonus Deus, ascribed to him by Phurnutius. Those of Phallus and Fascinum were assigned him on a very obscene account, and indeed his whole figure conveyed such an idea of ugliness and lewdness, that the poets generally treat him with great contempt (7). The sacrifice offered him was the ass, either because of the natural uncomeliness of that animal, and its strong propensity to venery, or because, as some say, Priapus attempting the chastity of Vesta when asleep, she was awakened by the braying of old Silenus's ass, and so escaped the injury designed her.

This deity is usually represented naked and obscene, with a stern countenance, matted hair, and carrying a wooden sword (8) or sickle in his hand. His body ended in a shapeless trunk or block of timber.

Some of the mythologists make his birth allude to that radical moisture, which supports all vegetable productions, and which is produced by Bacchus and Venus, that is, the solar heat, and the water, or liquid matter, whence Venus is said to spring. The worship of this infamous deity was taken from the Syrians of Lampfacus.

With Priapus we may associate Terminus, a very ancient deity amongst the Romans, whose worship was first instituted by Numa Pompilius, who erected him a temple on the Tarpeian Hill (9). This deity was thought to preside over the stones or landmarks, called Termini, which were held so sacred, that it was sacrilege to move them, and the criminal becoming devoted to the gods, it was lawful for any man to kill him.

The

(6) Others say, that the women of Lampfacus prevailed on their husbands to recall him.

(7) Horat. satyr VIII.

(8) Virgil, Georg. IV.

(9) Which was open at top.

The feasts called Terminalia, were celebrated annually about the end of February, when the ancient Termini, or landmarks, were carefully visited and crowned with garlands. At first the sacrifices to these rural deities were very simple, such as wheat cakes, and the first fruits of the field, with milk (1); but in later times the victims were lambs, and sows that gave suck, whose blood was sprinkled upon the stones.

The Roman Termini were square stones, or posts, much resembling our mile stones (2).

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C H A P. LVIII.

OF FLORA.

THE poets make this goddess the same with Chloris, the wife of Zephyrus (3), mentioned by Ovid; but the historians agree that she was a celebrated Roman courtesan, who having amassed a considerable fortune by her profession, made the Roman people her heirs, on condition that certain games, called Floralia, might be annually celebrated on her birthday. The senate, to give a gloss to so infamous a prostitution of religion, pretended this festival was designed in honour of Flora, a certain Sabine goddess who presided over flowers. These sports were held in the Campus Martius, and proclaimed by sound of trumpet. No women appeared at them, but the most immodest of the sex (4). Yet when Cato, during his censorship, came to behold them, they suspended the ceremonies through shame, till he thought fit to withdraw; such an influence had the virtue of one man over a corrupt and dissolute multitude.

Flora's image, in the temple of Castor and Pollux, was dressed in a close habit, holding in her hands the flowers of peas and beans; for, at the celebration of her rites, the ædiles scattered these and other pulse amongst the people (5). The modern poets and

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painters

(1) To shew that no force or violence should be used in settling mutual boundaries.

(2) Ovid Fasti, lib. II.

(3) Ovid Fasti.

(4) Juvenal, sat. VI.

(5) See Valerius Maximus, lib. II.

painters have set off her charms in a more lavish manner, and not without reason, since no part of nature affords such innocent and exquisite entertainment to the sight and smell, as the variety which adorns, and the odours which embalm, the floral world.

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## C H A P. LIX.

### OF POMONA AND VERTUMNUS.

**T**HE goddess Pomona was a Latian nymph, whom that nation honoured as a tutelar deity of orchards and fruit-trees. Vertumnus (the Proteus of the Roman ritual) (6) was the god of tradesmen, and, from the power he had of assuming any shape, was believed to preside over the thoughts of mankind. His festivals, called Vertumnalia, were celebrated in October.

Vertumnus's courtship makes one of the most elegant and entertaining stories in Ovid (7). Under the disguise of an old woman he visited the gardens of Pomona, whom he found employed in looking after her plantations. He artfully praises the beauty of her fruit, and commends the care which produced it. Thence, from the view of the vine, supported by the elm, he insinuates to her the necessity and pleasure of a married life. The goddess heard all this eloquence with an indifferent ear. Her heart remained untouched, till, throwing off his disguise, the god assumed his youthful beauty, and by his form soon gained the goddess's consent.

Some imagine Vertumnus an emblem of the year, which though it assumes different dresses, according to the different seasons, is at no time so agreeable as in autumn, when the harvest is crowned, and the richest fruits appear in their full perfection and lustre. The historians say, that this god was an ancient Tuscan prince, who first taught his subjects to plant orchards, and to graft and prune fruit-trees; whence he is said to have married Pomona.

Both these deities were unknown to the Greeks, and only honoured by the Romans.

## C H A P.

(6) Because of the turns or fluctuations to which trade is subject.

(7) Ovid, lib. XIV. 622.



THE LARES.

MODERATION & VERTUES.



VIRTUES & VICES.

RURAL DEITIES.



## C H A P. LX.

## OF THE LARES AND PENATES, AND GENII.

THE Lares were the offspring of Mercury. The nymph Lara having offended Jupiter, by disclosing some of his intrigues to Juno, that deity ordered her tongue to be cut out, and banished her to the infernal mansions. Mercury, who was appointed to conduct her into exile, ravished her by the way, and she brought forth the Lares (8).

These deities not only presided over the highways, and the conservation of the public safety, but also over private houses, in most of which the Romans had a particular place called Lararium, where were deposited the images of their domestic gods, the statues of their ancestors, and the Lares.

Their festival, called Compitalia, was celebrated in January, in the open streets and roads. At first boys were sacrificed to them, but that savage custom was soon disused, and images of wool and straw (9), with the first fruits of the earth, wine, incense, and garlands of flowers, were the offerings. When the Roman youth laid aside the bulla, an ornament they constantly wore (1) till fourteen years of age, they consecrated or hung it up to the Lares, who were regarded as infernal as well as domestic deities.

The ancients supposed, according to some authors, that the souls of men after death became a kind of demons, called Lemures (2). These they subdivided into two classes, the one benevolent and friendly to mankind, which they termed Lares; the other, who being wicked during life, retained a malicious disposition in their disembodied state, they stiled Larvæ.

The Lares were represented as young boys with dogs skins about their bodies (3), and with their heads

(8) Ovid Fast. lib. II.

(9) They hung up as many images as there were persons of all sexes and ages in the family, and a woollen ball for every servant.

(1) The Bulla was a golden ornament shaped like a heart, but hollow.

(2) So called, from Remus, brother of Romulus, whose ghost haunted his brother. The Lanuvialia was celebrated in the middle of May, during which it was unlawful to marry.

(3) Some say the images were like dogs.

heads covered, which was a sign of that freedom and liberty which men ought to enjoy in their own houses. They had always the image of a dog near them, to denote their fidelity in preserving the places allotted to their charge, on which account this animal was peculiarly consecrated to them. Some confound these with the Penates and Genii.

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## C H A P. LXI.

### OF THE PENATES.

**T**HE Penates (4) were the deities who presided over new born infants. The ancient Hetrurians called them *Consentes*, or *Complices*, though others make of them four of the *Dii Majores* (5). But there were three classes or ranks of them: those who presided over empires and states (6); who had the protection of cities; who took the care or guardianship of private families, and were called the lesser Penates (7).

These domestic gods were placed in the utmost recess of the house, thence called *Penetræ* (8). Dardanus brought them from Samothracia to Troy, whence, on the destruction of that city, Æneas transported them to Italy. They were reckoned so sacred, that the expression of driving a man from his Penates (9), was used to signify his being proscribed, or expelled his country.

Dionysius, of Halicarnassus, lib. 1, says, that he had seen them at Rome, under the figure of two young men sitting, with spears in their hands.

## C H A P.

(4) So called, from *Penus*, within, either because they preside over lives, or were placed in the innermost parts of the house.

(5) *Viz.* Jupiter, Juno, Minerva, and Vesta. Some drop Vesta: Others make them only two, Neptune and Apollo: Others *Cælum* and *Terra*.

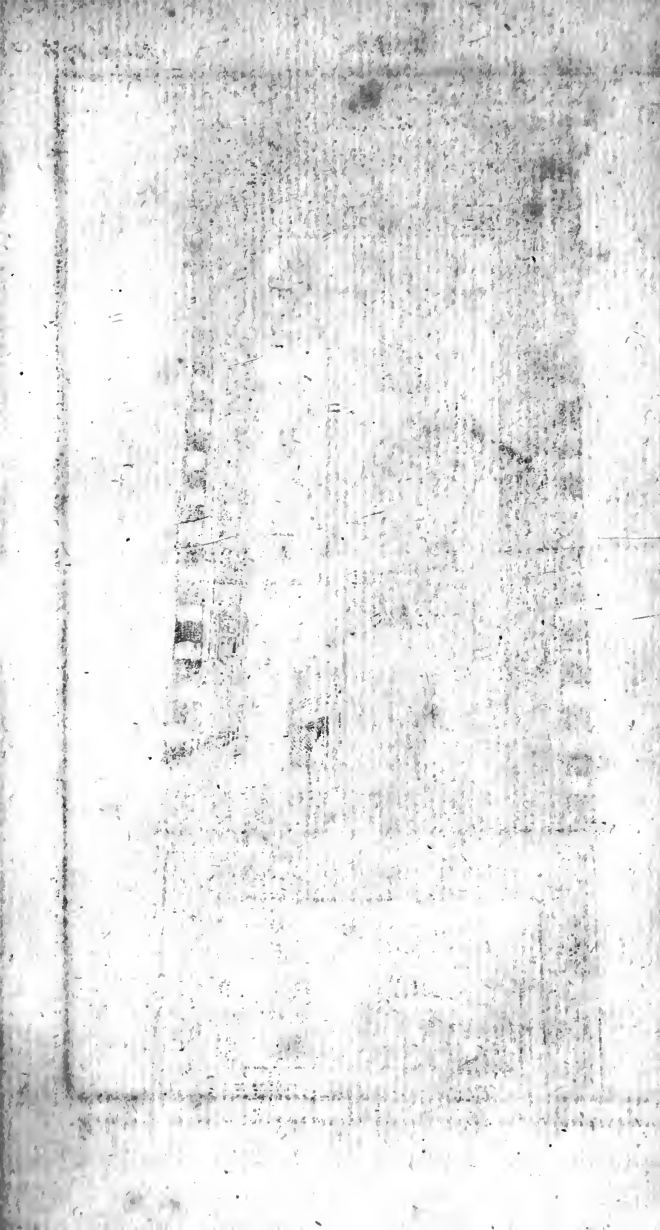
(6) Virgil, *Æneid* III. 148.

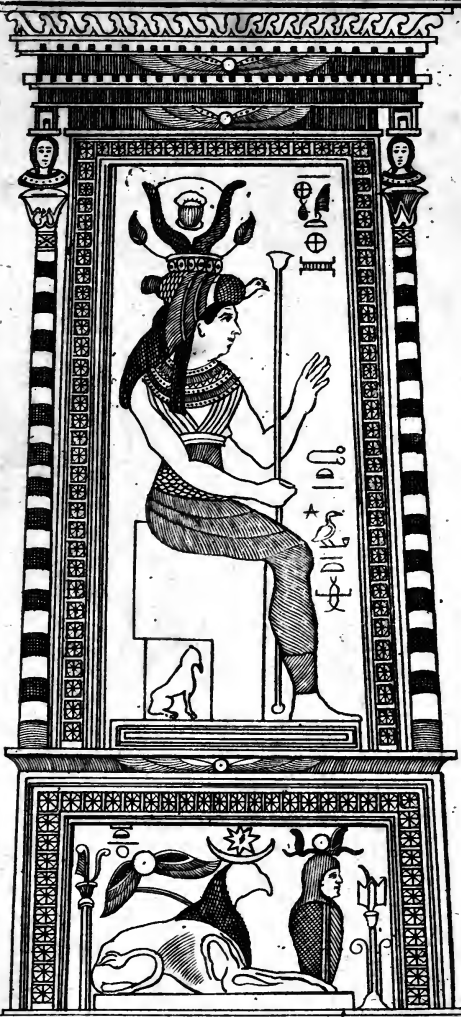
(7) *Æneid* VIII. 543.

(8) See Horace, lib. IV. ode 4, 26.

(9) Virgil, *Æneid* IV. 21.







then from the Isiac or Bembe Table now in the Bodleian Library.

## C H A P. LXII.

## OF THE GENII.

SOME do not distinguish between these and the Penates, or Lares; but they were very different. The ancients assigned to every thing its guardian or peculiar genius; cities, groves, fountains, hills, were all provided with keepers of this kind, and to each man they allotted no less than two, one good, the other bad (1), who attended him from the cradle to the grave. The Greeks called them Dæmons. They were named Præstitæ, from their superintending human affairs.

The sacrifices offered these divinities were wine (2) and flowers, to which they joined incense, parched wheat, and salt. Sometimes the victim was a swine (3), though animal offerings were not usual to them. The Genii were represented under various figures, such as those of boys, girls, old men, and even serpents. These images were crowned with plane-tree leaves, a tree consecrated to the Genii.

By Genius, is meant the active power or force of nature, from whence the nuptial bed is filed genial, and the same epithet given to all occasions wherein social joys and pleasures are felt. Hence also the expressions of indulging our Genius, that is, living happily, or according to our inclinations; consulting our Genius, for examining how far our capacity extends; and the term of a great Genius, for an exalted or comprehensive mind. The later Romans, in the degenerate days of the state, introduced the servile flattery of swearing by the Genii of their Emperors, and the tyrant Caligula put several to death for refusing to take the oath.

## C H A P. LXIII.

## OF ISIS, OSIRIS, AND ORUS.

THESE three have been much spoken of already as having given rise to almost all the different divinities

(1) Horace, lib. II. epist. 2.

(2) Persius, sat. VI.

(3) Some assert no blood was suffered to be spilt in their sacrifices.

of Greece and Rome. Isis is said to have been the sister of Osiris (4), the daughter of Saturn, and a native of Egypt. She married her brother, and shared his throne. They governed with great equity and wisdom, civilizing their subjects, and instructing them in husbandry and other useful arts. These instructions were delivered in verse, and were called the poems of Isis (5).

Osiris, having conferred the greatest benefits on his own subjects, made the necessary disposition of his affairs, committing the regency to Isis, and set out with a body of forces in order to civilize the rest of mankind. This he performed more by the power of persuasion, and the soothing arts of music and poetry, than by the terror of his arms. He marched first into Ethiopia; thence to Arabia and India. Having traversed Asia, he crossed the Hellespont, and spent some time in Europe. Returning to Egypt, he was slain by his brother Typhon; of whom we have spoken sufficiently in the chapter of the giants.

When the news of this reached Coptus, where Isis then was, she cut her hair, and in deep mourning went every where in search of the dead body; which she found at length, and concealed at Butus. But Typhon hunting by moonlight, found it there, and tore it into many pieces, which he scattered abroad. Isis then traversed the lakes and watry places in a boat made of the papyrus, seeking the mangled limbs of Osiris: where she found one, there she buried it. Hence the many tombs ascribed to Osiris. Thus Plutarch. But Diodorus says, that she joined the fragments, embalmed and buried them at Memphis; prevailing on the Egyptian priests to promote his deification, in consideration of a third part of the kingdom given to them.

Isis afterwards, with the assistance of her son Orus, vanquished Typhon, reigned happily over Egypt to her death, and was also buried at Memphis. At Bufiris, a most superb temple was raised to her. She was succeeded by her son Orus, who completed the reign of the gods and demi-gods in Egypt.

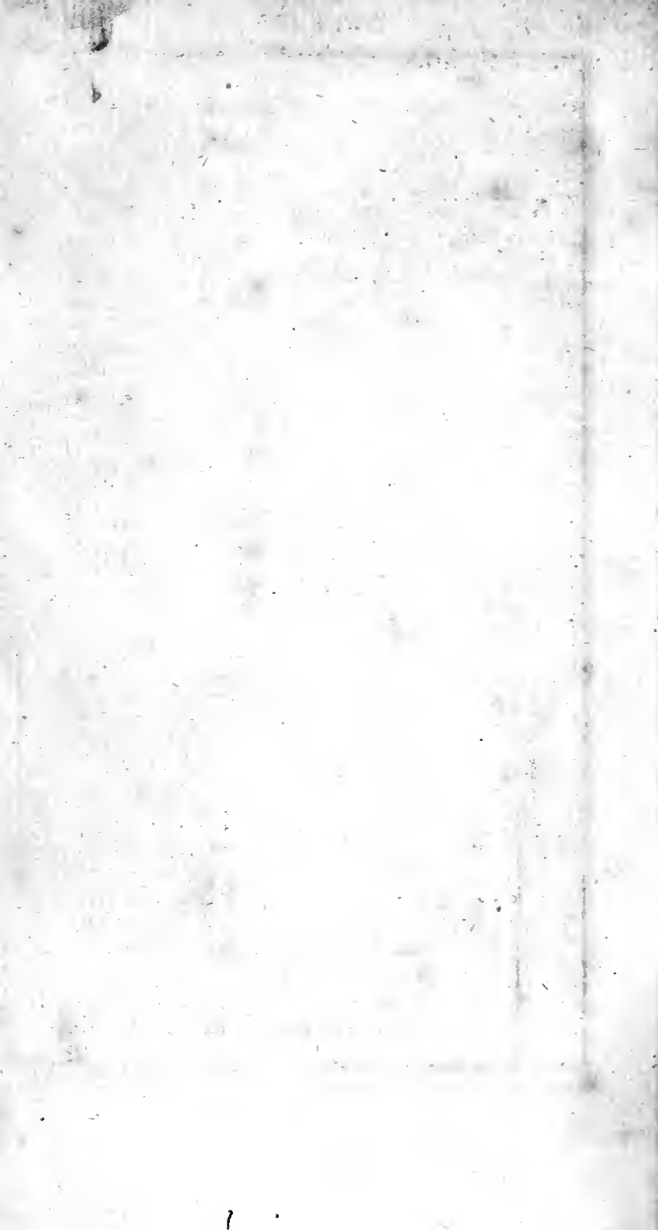
To do the greater honour to these their favourites, the Egyptians made them to represent the objects

(4) Diodor. Sic. l. 1.

(5) Plato de Leg. dialog.



Taken from the Isiac or Bembine Table now in the Bodleian Lib



objects of their idolatrous worship. The attributes of Isis, indeed, when exposed as the public sign of their feasts, differed according to the different purposes to which they applied the figure. But at other times this goddess was represented with a flowing veil, having the earth under her feet, her head crowned with towers (like the Phrygian mother) the emblem of height and stability; and sometimes with upright horns, equally expressive of dominion and power; next to these the crescent, then the sun, and above all expanded wings. She has also wings and a quiver on her shoulders; her left-hand holds a cornucopia, her right a throne charged with the cap and scepter of Osiris, and sometimes a flaming torch; and her right arm is entwined by a serpent. The imagination of the reader will presently conceive this to be the symbol of the æther, the natural parent and spirit of the universe, comprehending and pervading the whole creation. As such, she is easily confounded with nature, which is defined by Balbus in Cicero (6) to be *That which contains and sustains the whole world*. In Herodotus, she is the same with Ceres; in Diodorus, with Luna, Ceres and Juno; in Plutarch, with Minerva, Proserpine, Luna, Thetys. By Apuleius, she is called the Mother of the Gods, and is the same with Minerva, Venus, Diana, Proserpine, Ceres, Juno, Bellona, Hecate, Rhamnusia; hence termed sometimes *Μυριάωνυμος*, or *The Goddess of a thousand names*. Being a female figure, and thus principally honoured, she was denominated Isis (7).

So likewise in Herodotus, Osiris and Bacchus are the same; in Diodorus, Sol, Osiris, Serapis, Dionysius, Pluto, Ammon, Jupiter, Pan; in Plutarch, Sol, Osiris, Pluto, Bacchus, Serapis, Apis, Oceanus, Sirius. Hence we see him in gems with a radiated crown and a basket on his head, having the horns of Ammon; and in his hand a trident entwined by a serpent. He is the great emblem of the solar body.

Orus is the symbol of light, as the name imports (8), and is generally figured as a winged boy, standing

I 5 between

(6) *Natura est quæ contineat mundum omnem eumque tucatur.*  
De Nat. Deor. l. 2.

(7) Or Isha, the woman. κατ' ἐξουσίαν.

(8) From Aor, light.

between Osiris and Isis. He is the Herms of the Greeks, and the Cupid of the Romans; the son of Osiris and Isis, whose passion for each other is said to have commenced in the womb, where they embraced; and Orus was the fruit of this early conjunction. The whole containing this simple truth, *That light has began to flow from the body of the sun, from its first existence, through the midst of æther.* But these themselves were but natural emblems. Plutarch therefore refers us higher, affirming that Osiris signifies the active principle, or the most holy being; Isis, the wisdom or rule of his operation; Orus, the first production of his power (9), the model or plan by which he produced every thing, or the archetype of the world (1).

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EXPLANATION OF THE THREE PLATES OF ISIS,  
OSIRIS, AND ORUS.

These three following plates, viz. of ISIS, OSIRIS, and ORUS, were taken originally from the Bembine or Ifiac table in the Bodleian library. This table or altar-plate is of brass, full of hieroglyphics inlaid in silver and enamel, which constitute an epitome of the whole Egyptian theology. It has been described, copied, and elaborately explained by the learned Jesuit, Athanasius Kircher, in his *Ædipus Ægyptiacus*, vol. 3, p. 80, & seq. Romæ, 1654. 7. Hor. Apoll.

IN this of Isis, the top cornice over her abounds with flames, diffused like rising serpents, indicating light and life supernal and distant from the contagion of gross matter. In those underneath, is the circle with expanded wings, the emblem of æther. The  
architraves

(9) De Isid. & Osirid. p. 354. See Ramsay's Theology of the Pagans.

(1) The bull Apis was the substitute of Osiris; the name of the latter Sor, or Sur, signifying a bull, and Apis, the most mighty. But the bull Apis had particular marks, and they added, that the Apis was animated by the soul of Osiris. The Greeks gave the article and the termination to the word Osiris; so disguising it, that the Egyptians knew it not again.



architraves are supported by two columns, with alternate square divisions of black and white, crowned with the head of Isis. At some distance, on the outside, are two pilasters, decorated with flowers, from which rise two aspicks, symbols of warmth and moisture conjoined, the secondary cause of life. In the midst of this magnificent throne, is the goddess seated, to denote stability and power. From the navel to the foot her habit is composed of wings, representing the velocity and sublimity of the æther, diffusing itself universally. Thence upwards to the breast, she is full of paps, shewing the body of the world, or the universal machine, to be thence nourished and supported. The collars round her neck are the celestial orbs. The great variety of created beings, is aptly signified by the party-coloured feathers of the African hen, which cover her head in a flying attitude. The basket on the back of this bird is the emblem of plenty, from which, on each side, springs a leaf of the Egyptian peach; and two horns, which point out the crescent moon, inclosing a circle marked with the figure of the scarabæus or beetle, representing the sun. The gesture of her left hand is commanding and monitory: her right holds a sceptre of the flowering lotus. Her seat is adorned with the figure of a dog sitting; to intimate her dominion, according to Diodorus, refulgent in the dog star. Within the table, beneath the throne, is the body of a lion with the head of an hawk, at his fore-feet a canopus, supporting upright wings; emblems of earth, fire, water, and air. Over the back of the lion-hawk is the serpent transmitted through a circle with expanded wings, explained in the chapter of Mercury, page 87, of whose caduceus these are the attributes, and on his head a crescent, with the sun over that. By the small hieroglyphic characters near the Isis, she is said to be *The spirit of the world, penetrating all things with the eye of Divine Providence; and the bond of the superior and inferior worlds.*

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EXPLANATION OF THE PLATE OF OSIRIS.

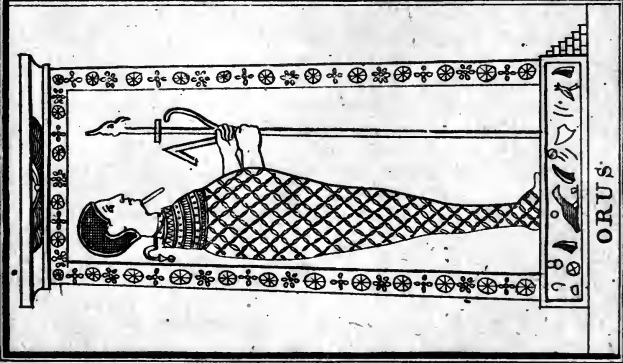
OSIRIS is represented here seated on a tessellated throne, to express dominion and vicissitude of day and

and night, which depend upon him. He has the head of an hawk, a bird, from his strength of vision, by which he is said to look steady on the meridian sun, frequently depicted for the symbol of the solar orb. He is crowned with a mitre, full of small orbs, to intimate his superiority over all the globes. The gourd upon the mitre implies his action and influence upon moisture, which, and the Nile particularly, was termed by the Egyptians the efflux of Osiris. The lower part of his habit is made up of descending rays, and his body is surrounded with orbs. His right hand is extended in a commanding attitude, and his left holds a thyrsus or staff of the papyrus pointing out the principle of humidity, and the fertility thence flowing, under his direction.

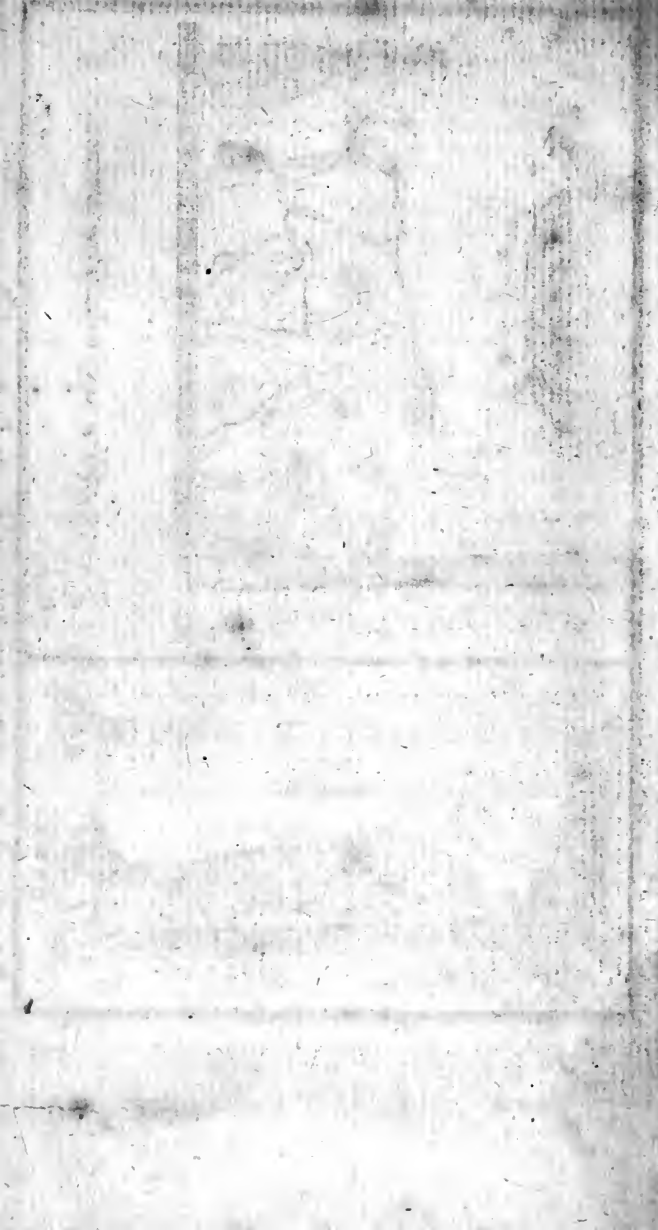
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EXPLANATION OF THE FIGURE OF ORUS.

**T**HE figure of Orus, which is the emblem of the solar efflux, is juvenile, as perpetually renewed and renewing youth and vigour. He stands to denote the unabated activity of light, and is habited in a sort of network, composed of globules of light pushing and intersecting each other every way. He holds a staff crossed, expressing his power in the four elements; and on it the head of the hoop, a transient bird, to represent the continual change of things which he produces by those elements. This staff, the symbol of his rule, is further adorned with a gnomon and trumpet, indicating season and symmetry, harmony and order. At his back is a triangle with a globe fixed to it; shewing the regular being of the world to depend upon him. The sides of the portal, which he stands in, are decorated with the celestial bodies, and on the top of it is the circle with expanded wings. The hieroglyphics, engraven on the base, call him, *The Parent of vegetable Nature; the Guardian of Moisture; Protector of the Nile; Averter of Evils; Governor of the Worlds; the many-figured God; the Author of Plenty.*



Taken from the Isiac or Bentine Table now in the Bodlian Library.



## C H A P. LXIV.

## OF THE CABIRI.

BOCHART says, that the Cabiri were the Gods of the Phœnicians, and observes justly that Cabir signifies, both in the Hebrew and Arabic tongue, Great or Mighty; so that Cabiri, in the plural, are THE GREAT OR MIGHTY ONES. He that ministered in holy things went by the appellation of Cohes, a manifest corruption of the Hebrew Cohen, priest or intercessor.

They are spoken of by the names of Axieros, Axiocherfos and Axiochersa; as three distinct persons: and in them our author thinks that he has found Ceres, Proserpine and Pluto; the Abbe Pluche, Osiris, Orus, and Isis; others, Jupiter, Ceres, and Bacchus. To these, the Scholiast upon Apollonius, has added a fourth, Casmilus or Cadmius; the same, says he, is Hermes, or Mercury, whom Varro declares to be only a minister attendant on the Cabiri.

Several authors have confined the appellation of Cabiri to Jupiter, Minerva, and Juno. Nor is it at all improbable that these should have been so called in after ages, when the world in general had forsaken the worship of the Creator for that of the creature, and understood by these terms those things which must indeed be allowed the most proper and significant emblems of the divine personalities (2); the solar fire being meant by Jupiter (3); by Minerva, darting from the head of him, the light thence springing; and by Juno, the æther (including the air), the natural representative of the SACRED SPIRIT. These are indeed the same with the Egyptian Osiris, Orus, and Isis.

But in earlier times it was judged an act of irreverence to pronounce their names; which was the case of the tetragrammaton with the Jews. They were therefore only spoken of by the general denomination of Dioscouroi, or sprung from Jove; a title afterwards conferred upon Castor and Pollux.

Even

(2) *Sic Homines noverre Deos, quos arduus Æther.*

*Occulit, & colitur pro Jove Iovis Jovis.* OVID.

(3) *Macrob. l. 1. c. 23. Plato in Phæd. Orpheus, &c.*

Even children were initiated into these mysteries, and thought by their parents to be afterwards secure from dangers of any kind. Such as were permitted to partake of the ceremonies, were wont to assemble in a wood or grove, which was held sacred and became a sanctuary. By the initiation men were believed to become more holy, just and pure; and it is said that none ever duly performed the ceremonies, without being amply rewarded for his piety.

As to what is said of a man's being sacrificed in these mysteries upon some extraordinary occasion, I cannot find the assertion to be well grounded. Julius Firmicus intimates, that the Cabiri were three brothers, one of whom was slain by the other two, and then deified; and speaks of his worshippers, as holding up their bloody hands to the once-bleeding; which may refer either to their hands being imbrued in the blood of the ordinary victims, or to the warlike disposition of that conquering people (Macedonians). But, if the thing be fact, it must have proceeded from an assurance that such a sacrifice was one day or other to promote the happiness of mankind (4).

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## C H A P. LXV.

OF THE INFERIOR DEITIES ATTENDING MANKIND  
FROM THEIR BIRTH TO THEIR DECEASE.

IT would be a task almost endless to enter into a minute detail of the inferior deities acknowledged by the Greeks and Romans. The names of these visionary beings occur so seldom in the classic authors, that it is sufficient barely to mark their denominations.

During pregnancy, the tutelar powers were the god Pilumnus (5), and the goddesses Intercidonia (6),  
and

(4) This was also the leading opinion of the British Druids: *Pr. vita hominis nisi vita hominis reddatur, non posse aliter deorum immortalium numen placari arbitrantur.* Cæs. Comm. l. 6. c. 15.

(5) Either from Pilum, a pestle, or from Pello, to drive away, because he procured a safe delivery.

(6) She taught the art of cutting wood with a hatchet to make fires.

and Deverra (7). The signification of these names seems to point out the necessity of warmth and cleanliness to persons in this condition.

Besides the superior goddesses Juno-Lucina, Diana-Ilythia, and Latona, who all presided at the birth, there were the goddesses Egeria (8), Prosa (9), and Manageneta (1), who with the Dii Nixii (2), had all the care of women in labour.

To children, Janus performed the office of door-keeper or midwife, and in this quality was assisted by the goddess Opis, or Ops (3); Cunia rocked the cradle, while Carmenta sung their destiny; Levana lifted them from the ground (4), and Vegitanus took care of them when they cried; Rumina (5) watched them while they sucked; Potina furnished them with drink, and Educa with food or nourishment; Ofilago knit their bones, and Carna (6) strengthened their constitutions; Nundina (7) was the goddess of children's purification; Statilinus or Statanus, instructed them to walk, and kept them from falling; Fabulinus learnt them to prattle; the goddess Paventia preserved them from frights (8), and Camæna learnt them to sing.

Nor was the infant, when grown to riper years, left without his protectors; Juventas was the god of youth; Agenoria excited men to action; and the goddesses Stimula and Strenua inspired courage and vivacity; Horta (9) inspired the love of fame or glory; and

(7) The inventress of brooms.

(8) From casting out the birth.

(9) Aulus Gellius, chap. xix.

(1) Ælian.

(2) From Enitor, to struggle. See Ausonius, Idyll. 12.

(3) Some make her the same with Rhea or Vesta.

(4) Amongst the Romans the midwife always laid the child on the ground, and the father, or somebody he appointed, lifted it up; hence the expression of Tollere Liberos, to educate children.

(5) The goddess had a temple at Rome, and her offerings were milk.

(6) On the kalends of June sacrifices were offered to Carna, of bacon and bean-flour cakes; whence they were called Fabariae.

(7) Boys were named always on the 9th day after the birth, girls on the 8th.

(8) From Pavorema vertendo.

(9) She had a temple at Rome, which always stood open.

and Sentia gave them the sentiments of probity and justice; Quies was the goddess of repose or ease (1); and Indolena, or laziness, was deified by the name of Murcia (2); Vacuna protected the idle; Adeona and Abeona, secured people in going abroad and returning (3); and Vibilia if they wandered, was so kind to put them in the right way again; Fessonia refreshed the weary and fatigued; and Meditrina healed the sickly (4); Vitula was the patroness of mirth and frolic (5); Volupia, the goddess who bestowed pleasure (6); Orbona was addressed, that parents might not lose their offspring; Pellonia averted mischiefs and dangers; and Numeria taught people to cast and keep accounts; Angerona (7) cured the anguish or sorrows of the mind; Hæres-Martia secured heirs to the estates they expected; and Stata, or Statua-Mater, secured the forum, or marketplace from fire; even the thieves had a protectress in Laverna (8); Avertuncus prevented sudden misfortunes; and Confus was always disposed to give good advice to such as wanted it; Volumnus inspired men with a disposition to do well; and Honorus raised them to preferment and honours.

Nor was the marriage-state without its peculiar defenders. Five deities were esteemed so necessary, that no marriages were solemnized without asking their favours; these were Jupiter-perfectus, or the Adult, Juno, Venus, Suadela (9), and Diana.

Jugatinus tied the nuptial knot; Domiducus ushered the bride home; Domitius took care to keep her there, and preventing her gadding abroad; Manturna

(1) She had a temple without the walls.

(2) Murcia had her temple on mount Aventine.

(3) From Abeo, to go away, and Adeo, to come.

(4) The festival of this goddess was in September, when the Romans drank new wine mixed with old by way of physic.

(5) From Vitulo, to leap or dance.

(6) From Voluptas.

(7) In a great murrain which destroyed their cattle, the Romans invoked this goddess, and she removed the plague.

(8) The image was a head without a body. Horace mentions her, lib. I. epist. XVI. 60. she had a temple without the walls, which gave the name to the Porto Lavernalis.

(9) The goddess of eloquence or persuasion, who had always a great hand in the success of courtship.



turna preserved the conjugal union entire; Virginiensis (1) loosed the bridal zone or girdle; Viriplaca was a propitious goddess ready to reconcile the married couple in case of any accidental difference; Matura was the patroness of matrons, no maid-servant being suffered to enter her temple; Meno and Februo (2) were the goddesses who regulated the female Catamenia; the goddess Vacuna (3) is mentioned by Horace (4) as having her temple at Rome; the Rustics celebrated her festival in December, after the harvest was got in (5).

The ancients assigned the particular parts of the body to peculiar deities; the head was sacred to Jupiter, the breast to Neptune, the waist to Mars, the forehead to Genius, the eyebrows to Juno, the eyes to Cupid, the ears to Memory, the right hand to Fides or Veritas, the back to Pluto, the reins to Venus, the knees to Misericordia, or Mercy, the legs to Mercury, the feet to Thetis, and the fingers to Minerva (6).

The goddess who presided over funerals was Libitina (7), whose temple at Rome the undertakers furnished with all the necessaries for the interment of the poor or rich; all dead bodies were carried through the Porto Libitina, and the Rationes Libitinæ, mentioned by Suetonius, very nearly answer our bills of mortality.

## C H A P.

(1) She was also called Cinxia Juno.

(2) From Februo, to purge.

(3) She was an old Sabine deity. Some make her the same with Ceres; but Varro imagines her to be the goddess of victory, the fruits of which are ease and repose.

(4) Horace, Lib. I. Epist. 10, 49.

(5) Ovid Fast. Lib. VI.

(6) From this distribution arose, perhaps the scheme of our modern astrologers, who assign the different parts of the body to the celestial constellations, or signs of the Zodiac; as the head to Aries, the neck to Taurus, the shoulders to Gemini, the heart to Cancer, the breast to Leo, the belly to Virgo, the reins to Libra, the secrets to Scorpio, the thighs to Sagittarius, the knees to Capricorn, the legs to Aquarius, and the feet to Pisces.

(7) Some confound this goddess with Proserpine, others with Venus.

## C H A P. LXVI.

## OF THE INFERIOR RURAL DEITIES.

THE Romans were not content with the great variety of gods, which filled their ritual. They were daily inventing new deities of an inferior order, to answer the demands of superstition, and increase the calendar. Rufina thus became the name of a goddess, who presided over the country in general. Collina had the charge of the hills, and Vallona the inspection of the vallies; Hippona was the guardian of stables and horses; and Bubona took care of oxen; Seia, or Segetia, watched the seed till it sprouted; and Runcina weeded the young corn; Sarritor was the god of sowing, and Occator of harrowing; Robigus kept the blights or Mildew away (8); Stercutius manured or dunged the ground; Nodotus, or Nodosus, took care to strengthen or knit the stalks of the corn; Volusia watched the blade; Patelina unfolded the ear; Lactucina filled it; and Matura brought it to due ripeness; Hestilina produced a plentiful crop; and Tutelina took care to reap and get it safe in; Pilumnus kneaded the bread; and Fornax baked it (9); Mellona was the goddess of honey; but the truth is, these fanciful deities are so little mentioned in authors, that we may call them the refuse or scum of the gods.

## C H A P. LXVII.

## OF THEMIS, ASTREA, AND NEMESIS.

THEMIS was the daughter of Cælum and Terra and the goddess of laws, ceremonies and oracles. Jupiter consulted her in the giants war, and afterwards espoused her; she instructed Deucalion how to re-people the world after the deluge, and was rather indeed a moral than an historical deity, as she signifies

(8) His festival, called Robigalia, was celebrated in the beginning of May.

(9) Ovid Festi. Lib. VI,

signifies that power which rewards virtue and punishes vice.

To Jupiter, Themis, besides a numerous offspring, already spoken of, bore the goddess Astræa, who resided on earth during the golden age, and inspired mankind with the principles of justice and equity; but as the world grew corrupted she returned to heaven (1), and became that constellation in the Zodiac which is called Virgo. This goddess is represented with her eyes bound or blinded, having a sword in one hand, and in the other a pair of balances equally poised.

Nemesis was the daughter of Jupiter and Necessity (2). She had the title of Adræstea, because Adrastus, king of Argos, first raised an altar to her. She had a magnificent temple at Rhamnus in Attica, with a statue. She is represented with a stern aspect, having in one hand a whip, in the other a pair of scales.

## C H A P. LXVIII.

OF THE GODDESS FORTUNA, OR FORTUNE AND THE OTHER VIRTUES AND VICES DEIFIED BY THE ANCIENTS.

**F**ORTUNE was thought to have so great a share in human affairs, that it is no wonder that the Romans made her a goddess. Juvenal, however, is not a little severe upon his countrymen (3) for this choice; and Horace expresses, if not an absolute contempt for (4), yet at best a very mean opinion of this deity. But whatever sentiments the philosophers or poets might entertain of her, they did not lessen her in the sight of the vulgar, who paid her much veneration.

This goddess had a variety of epithets: she was termed Regia and Aurea, from an image of her usually kept in the apartment of the Cæsars. In the capital she was worshipped by the title of Bona, but her

(1) Terras Astræa reliquit.

(2) Others say of Oceanus and Nox.

(3) Satyr X.

(4) Lib. I. Ode XXXIV. 14.

her temple at the Esquilia was consecrated by the name of Mala. She was called *Conservatrix*, *Manens* and *Felix*, in ancient inscriptions, to denote the happiness she bestows. Domitian consecrated her a chapel by the stile of *Redux*, and in some ancient monuments she is called *Stata*. The names of *Barbata* and *Pan* were given her by *Servius Tullius*, who dedicated a shrine to her (5); she was also termed *Cæca*, not unjustly, on account of the injudicious distribution of her favours. She was honoured at Rome by the title of *Fortuna Equestris* (6). In a temple she had near that of *Venus*, she bore the appellations of *Mascula* and *Virilis*. At other times she was named *Mammosa* (7), *Primogenia* (8), and *Privata*, or *Propria* (9). In the quality of *Fortuna Virgo*, coats of young children were offered to her before they put them on; and she was stiled *Viscata*, or *Viscosa* (1), on account of her alluring or attracting people by her deceitful kindness.

The principal temple of this goddess was at *Prænestæ*, whence she was called *Prænestina*. She is usually represented blind, standing on a wheel in a moving attitude, and holding a cornucopia, from whence she powers wealth, and all the emblems of prosperity. *Horace* has given a very masterly picture of her in an ode to *Mæcenas* (2).

She is sometimes figured in a flying attitude, with broad wings, sounding a trumpet, and her flying robe wrought all over with eyes, ears and tongues, to denote the surprize, attention and discourse she excites

(5) He also called her *Obsequens*, from her favouring his wishes. *Horace* called her *Sæva* on a quite contrary account.

(6) This temple was erected in pursuance of a vow of the prætor *Q. Fulvius Flaccus*, for a victory he obtained in Spain by means of his cavalry.

(7) Either from her having large breasts, or the plenty she supplies.

(8) From her giving birth to the city and empire.

(9) From her favouring particular persons. These two last appellations were given her by *Servius Tullus*, a very great admirer of her divinity.

(1) From *Viscus*, birdlime. Hence *Seneca* says, *Beneficia sunt viscosa*, obligations are catching.

(2) *Horace*, Lib. III. Ode XXIX. 49.

excites. Virgil (3) has given an inimitable description of her, nor does Ovid fall much short of him(4).

Peace is a blessing so universally esteemed, that it is no wonder if she was deified. The Athenians (according to Plutarch) erected her an altar with her statue, attended by that of Plutus, the god of riches, to show that she was the source of plenty. At Rome she had a magnificent temple in the Forum (5), which was consumed by fire in the reign of Commodus.

On medals, this goddess is represented before an altar, setting fire with a torch in her left hand to a pile of arms, and with the other holding an olive branch. Behind her, on a column, appears the image of a naked body or man extending his arms in a rejoicing posture (6). The poets generally introduce her in company with the most shining virtues (7). And Virgil represents her as the common wish of mankind (8). Claudian has composed her panegyric in a very distinguished manner. Sometimes she appears like a matron holding a bunch or ears of corn, and crowned with olive or roses.

The goddess Concordia, or Concord, was another divinity of the Romans. At the request of his mother Livia, widow of Augustus, a temple was dedicated to her by Tiberius at Rome. She had several other magnificent temples; in one of these were deposited the rich spoils of the temple of Jerusalem.

Virtue and Honour had their temples at Rome. That to Virtue was erected by M. Marcellus (9), and was the only passage to the temple of Honour, to shew that worthy actions were the true foundation of lasting fame. The sacrifices to Honour were performed by the priests bareheaded.

Virtue was represented like an elderly matron sitting on a square stone; in ancient medals they appear

(3) Virgil, *Æneid* I.

(4) Ovid, *Metam.* 42, 63.

(5) Begun by Claudius, and finished by Vespasian.

(6) The legend of this medal, which was struck by Vespasian on the conquest of Judæa, is *Pici Oris Terrarum*. On a medal of his son Titus, she is seen with a palm in one hand and a sceptre in the other, the inscription *Pax Æternæ*.

(7) Horace, *Carmen* Sec. 57.

(8) *Æneid* XI. 362.

(9) Son of Augustus.

pear jointly: however, upon some of Gordian and Numenian, she is found in the figure of an old man with a beard.

Fides, or Faith, had a temple near the capitol, founded by Numa Pompilius. No animals were offered, or blood spilt in the sacrifices; during the performance of her rites, her priests were clothed in white vestments, and their heads and hands covered with linen cloth; to shew that fidelity ought to be secret. Her symbol was a white dog, and a figure where two women are joining hands represents the goddesses.

Hope is another of the passions deified by the Romans. She had a temple in the herb-market, which was consumed by lightning. On medals she appears in a standing attitude, with her left hand holding up lightly her loose robes, and leaning on her elbow; in her right she has a plate, in which is placed a ciborium, or cup, fashioned like a flower, with this inscription, Spes, P. R. the hope of the Roman people (1). In the modern statues and paintings, her characteristic is a golden anchor.

Piety, or filial Affection, had a chapel at Rome, consecrated by the Dümvir Attilius and Glabrio on a remarkable occasion: "A man being sentenced to hard imprisonment, his daughter, who was then a nurse, daily visited him, and was strictly searched by the goaler, to see she brought no food to the prisoner. At last a discovery was made, that she supported him with her milk. This instance of piety gained her father's freedom. They were both afterwards supported at the public expence, and the place was consecrated to this goddesses (2)."

Pudicitia, or Chastity, was honoured at Rome under two names. Into the temple of Pudicitia Patricia, none were admitted but ladies of noble birth. Virginia, the daughter of Aulus, having married a Plebeian, so offended these, that they excluded her their assemblies: upon which Virginia called a meeting of the plebeian matrons, dedicated a chapel to this goddesses by the name of Pudicitia Plebeia (3).

Her

(1) The reverse is a head of Adrian.

(2) Pliny's Nat. Hist. lib. VII. cap. 36.

(3) All matrons who married but once, were honoured with the Corona Pudicitæ, or crown of chastity.

Her speech on this occasion was truly great: "I dedicate," says she, "this altar to Pudicitia Plebeia, and desire you will adore Chastity as much as the men do Honour; and I wish that this temple may be frequented by purer votaries (if possible) than that of Pudicitia Patricia." In both of these temples no matron was permitted to sacrifice unless she had an unblemished character, and was but once married. In medals this deity is represented under the figure of a woman veiled, pointing with the forefinger of her right-hand to her face, to signify that she had no reason to blush.

Mercy, or Clemency, had an altar at Athens, erected by the kindred of Hercules. At Rome was a temple dedicated to the Clemency of Cæsar (4). Both the Romans and Greeks gave the name of Asylum to the temples each had erected to this goddess.

Truth, according to Plutarch, was the daughter of Saturn and Time, and the mother of Virtue, and was represented as a beautiful young virgin of a proper stature, modestly clad in a robe, whose whiteness resembled that of snow. Democritus, to give an idea of the difficulty of her being found, says that she is concealed in the bottom of a well.

Liberty was so much the delight of the Romans, that it was but natural for them to imagine her a goddess, and to consecrate to her temples and altars. She was represented in the form of a virgin clothed in white, holding a sceptre in her right hand, and a cap in her left.

Good Sense, or Understanding [mens], was honoured with an altar in the Capitol, by M. Æmilius; and Attilius the prætor erected her chapel.

Faustitas, or the public Felicity and Welfare, had many altars, and was adored both by the Greeks and Romans: the former honoured this goddess under the names of Endaimonia and Macaria. The Athenians consulting an oracle on the success of a battle, were informed, that they should win the victory if one of the children of Hercules would submit to a voluntary death: on this Macaria, one of his daughters, killed herself, and the Athenians becoming victorious, paid her adoration under the name of Felicity. She was represented in painting as a lady clothed in a purple vestment

(4) This temple was built by a decree of the senate, after the death of Julius Cæsar.

vestment trimmed with silver, sitting on an imperial throne, and holding in one hand a caduceus, and in the other a cornucopia.

Victory was honoured by several nations as a goddess. According to Hesiod, she was the daughter of Styx and Pallas: she was painted by the ancients in the form of a woman clad in cloth of gold, and is represented on some medals with wings, flying through the air, holding a palm in one hand, and a laurel crown in the other; in others she is to be seen standing upon a globe, with the same crown and branch of palm.

The goddess Salus, or Health, had a temple at Rome near the gate, from thence called Porto Salutaris; and as the blessings she bestows are known to all, so no doubt but she had a great number of votaries. She was represented by a woman sitting on a throne, and holding a globe in her hand. Near her stood an altar, with a snake entwined round it. In this temple was performed the Augurium Salutis, a ceremony which Augustus revived from desuetude. It was a day set apart annually, for enquiring of the gods by divination, whether they would allow the people to pray for peace? On this day the Roman armies were forbid to march or engage. It is worthy of remark, that the priests of this temple had arrogated to themselves the sole privilege of offering supplications for the health of every individual, as well as for the state.

The Good Genius was adored by the Greeks, and, according to Pausanius, had a temple in the road leading to mount Mænalus. At the close of supper a cup was always offered him of wine and water, and called the grace-cup.

Wealth has such an influence on the affairs of life, that it has in all ages been the object of public worship, or of secret idolatry. Thus the Romans deified both Plutus and Pecunia, or Money. Menander wittily observes on this subject, "That if you can possess this deity, you may ask and have what you please; even the gods themselves shall be at your devotion."

Silence was, amongst the Romans, both a male and female deity, by the names of Harpocrates and Angerona; but the latter seems only to have been a female imitation of the former, whom they borrowed from the Egyptians. He was the son of Isis, begotten by Osiris after his death, and on that account said to have been  
a weakly



a weakly child. His statue was placed at some small distance from those of Osiris, Orus, and Isis, with his finger on his mouth; intimating to the worshippers, that not a word was to be said that those deities had once been mortal. The Greeks and Romans appropriated to themselves this symbol of Silence, but in general were ignorant of its original intention.

Nor were these the only visionary deities erected by the heathens. Fear, Hope, Diseases, Calamities, and even Vices, were honoured with a view of averting their visitation, or allaying their noxious influences. Thus Febris, or the Fever, had her altars at Rome. Hostilius Tullus vowed a temple to the goddesses Terror and Paleness. M. Marcellinus, after escaping a storm near Sicily, built a chapel to the god Tempestas, without the gate of Capena. And Poverty and Art were both deified by the people of Gadara, because Necessity is the mother of invention. Envy was a goddess, whose person and abode are inimitably described by Ovid (5).

Calumny had an altar erected to her by the Athenians. We have a very remarkable picture of this mischievous goddess, as drawn by the hand of the great Apelles. Credulity, represented by a man with large open ears, invites this deity to him, extending his hand to receive her. Ignorance and Suspicion stand just behind him. Calumny, the principal figure of the piece, appears advancing, her countenance ruffled with passion, holding in her left hand a lighted torch, and with her right dragging along a youth, who lifts up his hands as supplicating the gods. Just before her goes Envy, pale and squinting. On her right side are Fraud and Conspiracy. Behind her follows Repentance, with her cloaths torn, and looking backwards on Truth, who slowly closes up the rear (6). Contumely and Impudence were also honoured by the Athenians under the figure of partridges, esteemed a very bold bird. Discord is represented as a goddess by Petronius Arbitrarius, whose description of her is worthy so masterly a pencil; and Virgil has given us a picture of Fury, a deity much of the same stamp.—It is now time to close the particular account, and to proceed to a consideration at large of the Heathen Theology.

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A DIS-

(5) Metam. lib. II. 762.

(6) Lucian.

# A D I S S E R T A T I O N

ON THE

## THEOLOGY OF THE HEATHENS.

THE religion of mankind was at first one, like the object of it. But when the latter was changed, the mode and ceremonial of worship continued still the same; for idolatry, that WORST of things, was but in its origin, the corruption of true religion, which is the BEST! We are not therefore to wonder, if we see the same usage of temples, altars, priests, sacrifices, first fruits, &c. common to the patriarchs and unbelievers. We even behold, in these, and many other instances, the same religious customs amongst the heathens, which it pleased the Divine Being to enforce the continuance of by the Mosaic dispensation; a convincing argument that they must have been uncorrupt and innocent in their original.

Nor did mankind in general lose sight of the original object so soon, or so totally, as is commonly apprehended. Since we find amongst the eastern nations, and indeed amongst several of the Greeks and Romans, the most exalted notions of the Supreme Being, the Creator of heaven and earth.

According to the Egyptians (1), Eicton, or the first God, existed in his solatcry unity before all beings. He is the fountain and original of every thing, that either has understanding, or is to be understood. He is the first principle of all things, self-sufficient, incomprehensible, and the father of all essences. Hermes says, likewise, that this Supreme God has constituted another God, called Emeph, to be head over all spirits, whether etherial, empyrean, or celestial; and that this second God, whom he styles the Guide, is a wisdom that transforms and converts into itself all spiritual beings. He makes nothing superior to this god-guide, except the first intelligent, and first intellible, who ought to be adored in silence. He adds,

(1) Pamblicus de Myst. Egypt. Ed. Lugd. 1552. p. 153, 4.

adds, that the spirit which produceth all things has different names, according to his different properties and operations; that he is called in the Egyptian language Amoun, as he is wise; Ptha, as he is the life of all things; and Osiris, as he is the author of all good (2).

Let us proceed to the Greeks, amongst whom Orpheus claims the first place in right of his antiquity, and to whose theological sentiments the preference is always given by the early writers in favour of Christianity.

“ There is one unknown Being, exalted above, and prior to all beings (3), the author of all things, even of the æther, and of every thing that is below the æther: this exalted being is LIFE, LIGHT, and WISDOM; which three names express only one and the same power, which drew all beings, visible and invisible, out of nothing.”

Thus also the divine Plato: “ That which (4) gives truth and reality to things unknown, and endues the knower with the power of understanding; this call thou the idea of the GOOD ONE, the source of wisdom and truth.” But GOD is every where distinguished throughout the works of this illustrious philosopher, as the BEAUTIFUL, the GOOD, the JUST ONE.

Would you see the being and the providence of GOD demonstrated from the order and administration of the world? You will no where find it more convincingly than in the reasoning of Balbus in Cicero; and from which observations you must of necessity draw the same conclusion which he does, that (5) “ All things in the world are wonderfully directed by a divine mind and counsel, to the safety and conservation of the whole.”

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(2) See Ramfay's Theology, annexed to Cyrus, 4to ed. p. 14 and 17.

(3) Suid. de Orph. p. 350, and Cedrenus, p. 47.

(4) Τυτο τοι υν τὸ τὴν ἀγῆθειαν περιέχεν τοῖς γινωσκομένοις καὶ τῷ γινωσκοντι· τὴν δυνάμειν ἀποδίδον, τὴν τῷ Ἀγαθῷ ἰδέειν, φᾶσι εἶναι. De Repub. lib. 6.

(5) Sic undique omni ratione concluditur mente confilioque divino omnia in hoc mundo ad salutem omnium conservationemque admirabiliter administrari. De Nat. Deor. l. 2. c. 53.

These sentiments are also the result of Seneca's enquiries: "By Jove, says he (6), the wise men amongst the ancients did not mean such an one as we see in the Capitol and other temples, but the Guardian and Ruler of the universe, a MIND and SPIRIT, the master and artificer of this mundane fabric, whom every title suits. Would you call him Fate? you will not err; for he it is on whom all things depend; the CAUSE OF CAUSES. Would you call him Providence? you are in the right? for by his wisdom is the world directed; hence it moves unshaken, and performs its every office. Would you call him Nature? 'tis not amiss; since from him all things proceed, and by his spirit we live; or the World? tis well; for he is All in all, and existing by his own power."

Innumerable are the instances which might be brought from the ancients to this purpose. But these may suffice. And from an attentive consideration of these it will appear, that the philosophers endeavoured to establish a particular system with relation to the origin of idolatry, which tends very much to lessen the supposed absurdity of it. They maintained (7) that the idea which the wise men of antiquity had formed to themselves of GOD, was that of a Being superior to whatever exists; of a SPIRIT present in all the bounds of the universe, who animates all, who is the principal of generation, and communicates fertility to every being; of a FLAME, lively, pure, and always active; of an INTELLIGENCE, infinitely wise, whose providence continually watches and extends over all; in a word, an idea of a Being, to whom they had given different names answering to his superior excellence; yet such as always bore the stamp of that supreme right of possession, which is only inherent in the absolute Lord, and in him from whom all things flow.

It is, however, too fatally to be denied, that as the corruption of the heart of man dilated and enlarged itself, a disrelish of spiritual things gradually came on, and the mind grew more devoted to sensible objects. Of all created things within his prospect, the Sun was the most glorious and the most likely to engage

(6) Natural. Quæst. l. c. 45.

(7) See Banier's Mythology, vol. I. p. 171.

engage his attention first, and next his wonder and his worship. Accordingly it had been considered from the beginning as the great or primary emblem of the divinity, being not only the most beautiful of all bodies in its appearance, but the most beneficent in its effects; the regulator of the seasons, and the natural parent of light and fertility. Hence Plato (8) calls it "The offspring of the GOOD ONE, which the GOOD ONE produced analogous to himself." It is termed by others (9) "The eye of Jove," and the "mind of Jove, of heaven, of the world." In fine, whoever will be at the pains to consult Macrobius, may see that the figures of all the heathen deities were but so many different expressions of the qualities and attributes of the Sun, or of the seasons which depended on and were governed by him; to whom his votaries ascribed omnipotence, and whom in their invocations they saluted as "The power, the light, and the spirit of the world (1)." "

The Solar Body, before writing, could not more properly be represented than by the figure of a circle; a symbel so plain and inoffensive, that one would think, it should not easily be perverted to the uses of idolatry. It was accordingly substituted in hieroglyphics as the artificial (its principal the Sun being the great natural) emblem of the divinity, and became the figure of all the open temples; the earliest places of religious worship. These circles, or discs, are the sun-images mentioned in scripture (2), and are at this day the symbols of royalty, glory, and divinity: and it may be worth while perhaps to remark that the word from which this is supplied (3), is used to signify idolatry in general, from the near relation which it bears to the original object of it (4), whose derivative it is.

When

(8) Τὸν τῷ Ἀγαθῷ ἐκγονον, ὃν τ' Ἀγαθὸν ἐγένησεν ἀναλογον ἑαυτῷ. De Repub. l. 6.

(9) Apuleius de Mundo Macrobius Saturnal. l. I. cap. 17. usque ad finem cap. 23.

(1) *Potentiam solis ad omnium potestatum summitatem referri indicant theologi; qui in sacris hoc brevissima precatione demonstrant dicentes.* "Ἡλιε παντοκρατο, κοσμου πνευμα, κοσμου δυναμιν κοσμου φως. Ibid. c. 23.

(2) Haminichem, sun-images.

(3) Hamon, idolatry.

(4) Hamah, the sun.

When religious worship began to be transferred from the divinity to his emblem, from the creator to the creature, then that particular day of the week, which had ever been kept sacred to the creator of all things, began likewise to be set apart and dedicated to the honour of this luminary, was thence termed Sunday, and continued to be had in especial reverence above all the rest. Hence celebrated by one of the most ancient writers, as "An holy day, because it was the birth-day of Apollo, or the sun (5)." Which indeed was so far true, that it was the commemoration of that day, on which the human eye was blessed with the prospect of that glorious object. For it requires no extraordinary sagacity, but only a little attention, however generally and unaccountably this point has been over-looked, to see and be convinced that the first Holy Seventh Day was the particular stated day of the Christian sabbath. It appears from the original account of it, that the work of the creation took up six days, and that the last created being was man; who was therefore in all probability formed on the evening of the sixth day. That which immediately succeeded was the first of Adam's life as well as the first sabbath. It was the first day of his first week, and month and year, i. e. the first in man's account of time. On the expiration of this first sabbath, he began to number his secular days, as they advanced in order, till he had told six. The next was again his Holy Seventh; yet the first day of his second week, for his weeks were ascertained by the return of sabbath. Thus obtained it duly in all ordinary and civil computations to be the first day of the week, at the same time that it was distinguished, with a retrospect to the work of creation, as an Holy Seventh Day. And remarkable it is, that the most ancient of the heathen writers, while they speak of it as such, have rendered the very same reason for it (6), which the Jewish legislator had before

- (5) ————— εβδομον ἱερον ἡμαρ.  
 Τῷ γὰρ Ἀπολλωνᾷ χρυσάορα γέιναιτο Λητώ. HESIOD.
- (6) ————— Ἐβδομον ἱερόν ἡμάρ. HESIOD.  
 Ἐβδομη ἦν ἱερῆ, HOMER.  
 Ἐβδομη ἡμαρ ἔην καὶ τῷ τετελεστο ἅπαντα. HOMER.  
 Ἐβδομη δ' ἦρ' ἰτετελεσμένα πάντα τέτυκται. LIN.  
 Ἐβδομη ἐν πρωτοῖσι, καὶ ἑβδύμη ἐς τηλείη. CALLIM.

Vide Clement. Alex. Strom. l. 5. p. 560, and Poli. Synnops, ad Genes. xi. 2.

before given, namely, that "On it all things were ended or compleated." This then being of ancient or patriarchial usage, was not confined to any particular nation or set of men, like the Jewish sabbath, but extended to all mankind, and was universally observed as the birth-day of the world; but being at length abused and desecrated to the purposes of idolatry, it pleased the divine Being, when he delivered his people from the bondage of the Ægyptians, to consecrate another day to his peculiar worship. This was the self same day in which he brought them forth with their armies from the land of Ægypt. Which was therefore to be a memorial of their deliverance (7), as long as their state and polity should last, and a sign (8) and covenant that the Most High God was their God.

But to resume our subject; from which, we hope, the reader will excuse this little digression, if such it be. Another emblem of the divinity, in a manner universally received, was the Seraph, or fiery-flying Serpent, the *Salutis Draco* (9), the great symbol of Light and Wisdom, of Life and Health. Why the figure of this animal was thus honoured, several reasons may be assigned; as, the annual renovation of its youth and beauty; its sinuosity, which enabled it to put on various forms; the acuteness of vision, and extraordinary sagacity ascribed to it; and its colour, which is that of vivid flame, or burnished brass. Its name of Seraph particularly is so expressive (1) of that blaze of brightness, which it seems to furnish when reflecting the splendor of the sunbeams, that it has been transferred to a superior order of angels; and is once made use of to denote even the glorious appearance of the cherubim (2). This is the same symbol which was erected by Moses in the wilderness. But this also was at length prostituted to abominable purposes, and made the attribute of all the Ægyptian deities (3).

Expanded

(7) Deuteronom. c. v. 15.

(8) Ezekiel. c. xx. 10, 11, 12, 13.

(9) Macrobius.

(1) Seraph, a flame or burning.

(2) Isaiah vi.

(3) Orus Apollo; ad initium.

Expanded Wings made a third emblem of the divinity. This was the hieroglyphic substituted for the æther, which was considered as the natural symbol of the divine spirit, and, as such, succeeded to a share of idolatrous worship (4). In some of the original open temples, particularly in that wonderful one of Abiry in Wiltshire, the complex figure of the Circle, and Seraph, with expanded wings, was represented entire.

Such were the natural emblems of the divine Being, and so plain and simple their hieroglyphical representations; the original intent of which is explained to us by Kircher (5), from a piece of antiquity in the Phœnician language: "Jove," says this fragment, "is a figured Circle; from it is produced a Serpent: the Circle shews the divine nature to be without beginning or end; the Serpent his word, which animates the world and makes it prolific; his Wings the spirit of God, which gives motion to the whole system."

The commencement of idolatry, avowed and aiming at some establishment, must bear date from the extraordinary project set on foot at Babel. The design, as appears from the original account of it (6), was to build a city and a tower, the citadel or commanding part of which was to be erected to these powers, which are there distinguished as the Shemim, or Heavens. The supposition of its being to reach unto the heavens is an addition of the translators. The confusion there spoken of, was the confusion of the

(4) Τίνα δὲ καὶ σεμνυμένων ποτὲ λέγω θεῶν, ὃ Μέγιστε καὶ Κλεινία; χερῶν Ὀυρανῶν; ὃν καὶ δικαιοτάτον. ὡς ἔμπαντες ἄλλοι δαίμονες, ἀμα καὶ θεοὶ τιμᾶν τὴ καὶ εὐχεσθαι διαφερότως αὐτῶ. Τον δὲ καὶ τῶν ἄλλων αἰτίων ἀγαθῶν πάντων ἡμῖν αὐτοὶ γεγονεναι, πάρονε ἀτομοὺ γοῖμεν Platon. Epinomis.

Zenoni & reliquis fere Stoicis Æther videtur summus Deus, mente præditus, qua omnia regantur. Ciceron Academ. Quæst. l. 4 c. 41.

Cleantes autem, qui Zenonem audivit, tum ultimum & altissimum atque undique circumfusum, & extremum omnia cingentem, atque complexum ardorem, qui Æther nominatur; certissimum Deum judicat. Id. de Nat. Deor. l. 1. c. 14. See Chap. 62. of Isis, Osiris and Orus.

(5) Obel. Pamph. p. 403.

(6) Gen. xi. 4. The original runs strictly thus: *Let us erect to us a city and a tower, and the chief place of it to the heavens.*



the lip, or religious confession. The true believers on this occasion separated from the idolaters, whom they left behind in Assyria to proceed in their mad enterprize, and dispersed themselves in the adjoining countries, carrying with them the same language and the same patriarchal religion, where we find both for a considerable time after. The confusion of tongues, as it is called, was but the natural, and by no means the immediate consequence of this dispersion.

Next we find the solar body, and its natural symbol the fire, worshipped at Ur of the Chaldees, thence denominated. The same symbol was held in especial reverence afterwards by the Persians, but never worshipped, in the proper sense of the expression. The species of idolatry relating to the worship of the human figure was not introduced till long after; nor was the temple, which Ninus is said to have built, erected to his father Belus, as many have asserted, but to Bel or Baal-Shemim, the Lord of the Heavens, meaning the Sun.

Thus idolatry in Assyria was prior to the time of Abraham (7); but it was confined to that country; for neither in his time, nor for some time after, do we find any traces of it in Arabia, Phœnicia, or Egypt. We may rest assured that Ishmael, the father of the Arabians, and his brethren by Keturah, adored the God of their father, and established his worship in the east-country, whither they were sent (Gen. xviii. 19). In Phœnicia, we find Abimelech, the king of the Philistines, believing in God, favoured with a divine intercourse, and pleading to the heavenly vision the righteousness of his nation. Their behaviour with Isaac afterwards leaves no room to doubt that they continued then in the same faith (8). God himself declares to Abraham, that his children shall not possess that land *till the fourth generation after him*, because the *iniquity of its inhabitants was not yet full*. Whence it is but rational to conclude, *that till the fourth generation after*, or till about the time of Exodus, they had not, at least generally, swerved into idolatry. Sir Isaac Newton (9) imagines that they continued in the true religion till the death of Melchizedec; but that

K 5

afterwards

(7) Joshua, xxiv. 2.

(8) Gen. xxvi. 28, 29, &amp; seq.

(9) Chronology of ancient kingdoms amended, p. 188.

afterwards they began to embrace idolatry spreading thitherward from Chaldæa. They could not, however, in any short time after, have amongst them more than the beginnings of idolatry; though I presume, they sunk into it apace after the departure of Joseph's brethren with their families into Egypt. When the patriarch came into this last-mentioned country also, God is said to have sent judgments upon Pharaoh's family, because of Abraham's wife; and the king of Egypt seems to have been no stranger to the true God, but to have had the fear of him before his eyes, and to have been influenced by it in all his actions (1). Abraham was entertained by him without the appearance of any indisposition towards him, or any the least sign of their having a different religion. Even the heathen writers give hints, that the Egyptians were at first worshippers of the true God. Plutarch testifies, that in Upper Egypt, the inhabitants paid no part of the taxes raised for the idolatrous worship; asserting themselves to own no mortal being for God (2), but professing to worship their God ΚΝΕΡΗ only. Porphyry calls this Egyptian ΚΝΕΡΗ, τον Δημιουργον, the Creator of the universe.

I cannot persuade myself that Joseph, when long after this he flourished at the head of the Egyptian ministry, had that people deserted the worship of the true God, would have married into the family he did, or that the zealous patriarch would have held so sacred and inviolable the lands and endowments of an idolatrous priesthood. With justice therefore has the great Grotius remarked (3) that in the age of Joseph no certain footsteps of idolatry are to be discerned in Egypt. I would give it to the reader as a conjecture highly probable, that idolatry was not established by law in any part of that country, till the disgrace of Moses at the court of Egypt, when he first retired to his brethren in Goshen; about forty years before the Exodus. This is countenanced by a passage of scripture, where it is said of the children of Israel, that *they sacrificed unto devils, not to God; to gods whom they knew not, to new gods that came newly up, whom their fathers feared not* (4).

So

(1) See Shuckford's Connection, vol. I. p. 281, and 312.

(2) De Iude & Osiride.

(3) Vide Poli Synopsin in Geni. 46, vers. ultim.

(4) Deuter. 32, 17.

So that Eusebius, Lactantius, Cassian, Lucian, with many of the Jewish Rabbies, as well as Vossius; the Abbe Banier, and the moderns in general, appear to have been grossly mistaken, in making either Phœnicia or Egypt the birth-place of idolatry. But this symbolical and hieroglyphical divinity, proceeded from Assyria through Phœnicia to Egypt. But it was the Phœnician commerce which spread it in the remotest quarters of the world; and it is observed, that in all the religions we know, even in the East and West Indies, there is not one of them, whose theology is not full of the like emblems.

It must be confessed that the multiplication of symbols became at length an inexhaustible fund of idolatry. Those characters which, before the knowledge of letters, were innocent and even necessary, being by that rendered in a short time useless, generally neglected, understood by few, and at last grievously perverted, were the occasion of infinite errors. This may be well exemplified by a short account of the Zodiac (5).

The crab, an animal walking backwards or obliquely, seemed a proper emblem of the sun, who arriving at this sign begins his retrogradation (6). The wild goat on the contrary, whose custom is to feed as he climbs, was chosen to denote the Sun, who on coming to this point of the heavens, quits the lowest part of his course to regain the highest. The ram, the bull, and the two kids gave name to the three celestial houses, through which the Sun passes in spring. This distinguished the different kinds of young cattle, produced in this season, as they naturally succeeded each other: the lambs appearing first, the calves next, and the kids last. Two of these latter were chosen, on account of the peculiar fruitfulness of the goat, which generally bears twins. But these the Greeks displaced, substituting the twin-brothers, Castor and Pollux. The fury of the Lion justly expressed the heat of the Sun, on his leaving Cancer. The virgin crowned with ears of corn, was an emblem of the harvest, usually ending about that time. Nothing could better denote the equality of days and nights under the autumnal equinox, than the balance Libra. The diseases,

(5) See Abbe Pluche's *Hist. of the Heavens*, vol. I. p. 10, & seq.

(6) *Macrob. Saturn. l. 1. c. 17.*

eases, consequent upon the fall of the leaf, were characterised by the Scorpion. The chase of wild beasts, annually observed at that time, was not improperly distinguished by Sagittarius, a man on horseback, armed with a bow and arrow. Aquarius represented the rains of winter; and the two Fishes bound together, or inclosed in a net, indicated the season for fishing, ever best at the approach of spring. What could be more simple and useful than this division of the Sun's annual course into twelve equal portions, expressed by so many visible signs, which served to regulate and describe the seasons and the business proper to each. These rude delineations of the celestial houses probably gave birth to painting. But then these images presented to the mind a meaning very different from the idea conveyed to the eye. And when this meaning was lost, the imagination was quickly at work to supply another more agreeable to its own corruption.

The kingdom of Egypt, on account of its peculiar situation, became the great school of this symbolical learning; and thence, in process of time, the grand mart of idolatry. It is not improbable that the priests might endeavour to stem the torrent of superstition that ensued from it, till finding all their strength ineffectual, they submitted to the times, and from views of avarice and ambition became public defenders of those errors, which secretly they condemned. For, it is certain, that while thus they complied with the popular language, they yet studied all they could collect of the ancient and real signification of the symbolical figures, taking care to require a profound secrecy of all persons whom they instructed in this kind of knowledge. And for this reason sphinxes were placed at the entrances of their temples, intimating to those who approached, that they were to look for a further meaning in what they should see; for that all was mysterious there.

Such was the origin of those initiations so much sought after in Egypt, Asia, and afterwards in Greece. Indeed these mysteries themselves were in the end most grossly abused: yet there is no question, but that in their primary institution they were intended to explain the natural and divine things couched under those representations. For they did not only unfold the nature

ture of things; though this seems to have had (7) the greatest share in them; but inculcated also the immortality of the soul, a future state of (8) rewards and punishments, the consequent necessity of virtue, and the other great truths of religion which had been handed down from the earliest ages.

Thus the ancient Eastern nations had a reserved meaning in all their emblematical figures; which it is frequently in our power, even at this distance of time, to make out. Much of the language spoken by them is still existing: by the means of which, matters of so remote antiquity may in a great measure be disengaged from that mysterious darkness, in which the ignorance of some ages, and the follies of others, have involved them. I shall be easily understood to speak this of the Hebrew tongue; so much of which, I say, is yet remaining to us, as will easily, by a comparison with other languages, manifest it to be an original: and all others, on examination, will discover how largely they have drank of this fountain. The names of animals, so intimately expressive of their properties, bespeak it to have been given by the great author of nature; and those of the first men (9), so nicely applied to their respective conditions and circumstances, leave no room to doubt that they were cœval with the persons themselves. The Greeks borrowed their idolatry from Phœnicia and Egypt, which indeed the innovat-  
ing

(7) *Omitto Eleusinam sanctam illam & augustam,  
Ubi initiantur gentes orarum ultima:  
Prætereo Samothraciam, eoque*

————— *Quæ Lemni*

*Nocturno editu occulta coluntur*

*Sylvestribus sepibus densa:*

*Quibus explicatis, ad rationemque revocatis, rerum magis Naturæ  
cognoscitur quam Deorum. Cicero de Nat. Deor. l. I. c. 42.*

(8) *Τελετῆς οἱ μετέχοντες περὶ τὸ τίς τὲ βίβι τελευτῆς καὶ τὸ  
σύμπαντος αἰῶνος ἡδείας τὰς ἐλπίδας ἔχουσι. Isocr. in Panegyri.*

*Mibi cum multa eximia divinaque videntur. Athenæ peperisse,  
atque in vita hominum attulisse, tum nihil melius illis mysteriis,  
quibus ex aggressi immaniqui vita, exulta ad humanitatem & miti-  
gati sumus: initiaque, ut appellantur, ita re vera principia vitæ  
cognovimus; neque solum cum lætitiâ vivendi rationem accepimus,  
sed etiam cum spe meliore moriendi. Cicero de legibus, l. 2.  
c. 14.*

(9) See Origin of Languages by the late Dr. Gregory Sharpe.

ing spirit of that people improved in the most extravagant manner; and it is not possible to explain their religious antiquities without having recourse to the language of those countries from which they were transplanted. When therefore this is done without force or constraint, proposing an interpretation natural and easy; not to receive it were to reject the only means (in many cases) of information, which remain to us at this immense distance of time. The reader will consider this as an apology for the free use which is made of this tongue in the preceding sheets; where he will find a great number of strange and otherwise unaccountable stories, having their foundations solely in the different meanings of the same word: So that an account, in itself innocent and easy, by being perversely rendered, became frequently the source of idle wonder, and at length of idolatrous veneration. It is not from the fabulous Greeks themselves that we are to expect full satisfaction in these matters. Very few of them gave themselves the trouble to enquire into the meaning of their own ceremonies. Every thing that was but Egyptian was readily adopted, and the very names of the gods they worshipped were originally taken upon trust. For the Pelasgians, as Herodotus informs us (1), had formerly sacrificed and prayed to gods in general, without attributing either name or surname to any deity, which in those times they had never heard of; but they called them gods, because they disposed and governed all actions and countries. After a long time the names of the other gods were brought among them from Egypt, and last of all that of Bacchus; upon which they consulted the oracle of Dodona, still accounted the most ancient, and then the only oracle in Greece, and having enquired whether they should receive these names from the barbarians, the oracle answered, they should. So from that time they invoked the gods in their sacrifices under distinct names; and the same were afterwards received by the Greeks from these Pelasgians. This, says my author, I had from the priestesses of Dodona.

It is said to the honour of Moses, that he was learned in all the wisdom of the Egyptians. Whence is it then that greater absurdities in religion have been ascribed to this wise people, than have been

met

(1) In Euterpe.

met with amongst the most barbarous and uncivilized nations? This could only proceed from the travelling Greeks, who understood little of what they saw, and made the worst use of what they carried home; which, by their poets, was afterwards enlarged and diversified with all the wantonness of a licentious imagination. Thus that idolatry, which had its foundation in the vanity and corruption of the human heart, was chiefly indebted for its fabulous bulk amongst the Greeks, to the warm and plastic imagination of the poets; was still further improved by the boldness of the pencil, the fine expression of the chissel, and the licence of the stage.

When the human figure was first made the object of idolatrous veneration, may perhaps be difficult to determine. We read of graven images in the land of Canaan, in the time of Moses and Joshua. But these in all probability were extremely rough and inartificial, and perhaps nothing more than upright stones or standing pillars. Such as they were, however, Cadmus is said to have carried the use of them into Greece. I should imagine, that they were not worshipped in Egypt till long after; especially if that be true, which Clemens of Alexandria quotes Leo as affirming (2), in his treatise of the Egyptian gods, that their celebrated Isis lived not till the time of Lynceus, in the eleventh generation after Moses.

It has been generally allowed, that the persons whose memory was thus religiously preserved, were such as had been greatly distinguished for the invention of useful arts, and their beneficence to mankind (3). But to make this species of idolatry go down with the people, something more than a pretended deification seems to have been necessary; because, in order to secure this extravagant honour to their favourites, we find the Egyptians arraying their images with various ensigns and attributes; thus making them the representatives of such natural things as were adored already by the superstitious herd. Thus we find Osiris adorned with the emblems of the sun, Isis decked with those of the æther, and the golden Seraph

(2) Stromat. l. i. p. 322

(3) *Suscipit autem vita boninum, consuetudoque communis, ut beneficiis excellentes viros in eorum fama ac voluntate tollerent.*

Cicero de Nat. Deo. l. 2. c. 24.

Seraph inseparable from Orus (4). Granting therefore that there were such persons in the world, as Jupiter, Apollo, Bacchus, Isis, &c. yet we must allow the attributes given, and the ceremonies paid to them, to be solely applicable to the luminaries, or to the natural causes and effects, which, it is manifest, were represented by them.

Or it may be that mankind were not altogether so eager and so hasty in their corruptions; that the consecration of eminent and virtuous men was no more in the first place than a sort of canonization; and that the worship paid to them was only considered as a public testimony of their belief, that such persons were received into the abodes of the blessed, and numbered among the sons of God. This at least was the opinion of Cicero (5). For that the law commands those who were consecrated from amongst men, to be worshipped; it shews indeed, says he, that the souls of all men are immortal; but that those of the brave and the good are divine.

May we not therefore conclude, with regard to the ancient Egyptians particularly, that they were not ignorant of the ONE SUPREME BEING, who by his knowledge conceived the world, before he formed it by his will; but to comply with the growing corruptions of mankind, in which compliance they were extremely guilty, allowed them to adore (and in this no doubt they found their account) the different attributes of his essence, and the different effects of his goodness under the symbols of the heavenly powers, of renowned personages, and at last even of terrestrial bodies, as plants and animals; thus wilfully laying the foundation of the grossest superstition and idolatry.

How little the besotted Greeks had to say for themselves on this head, and how ignorant indeed they were of their own religious rites, has been remarked already. As these took their gods so fondly from the Egyptians, so did the Romans theirs chiefly from them. This appears at large in the preceding sheets.

It

(4) *Infantemque vident, exporrectumque draconem.* OVID.

See chap. 63, of Isis, Osiris, and Orus.

(5) *Quod autem ex hominum genere consecratos, sicut Herculem & ceteros, coli lex jubet, indicat omnium quidem animos immortales esse, sed fortium benorumque divinos.* De Legibus, l. 2. c. xi.



It must be confessed at the same time, that as some of these last refer the whole multitude of their divinities to the sun, the original object of idolatry, thence called the universal one (6). So did others of them to the GREAT AUTHOR OF NATURE, affirming, " Jupiter to be the soul of the world (7), who formed " the universe of the four elements, and fills and " moves it thus compacted." In the æther he is Jupiter; in the air, Juno; in the sea, Neptune; in the lower parts of the sea, Salacia; in the earth, Pluto; in hell, Proserpine; in domestic fires, Vesta; in the working-furnace, Vulcan; in the heavenly bodies, the Sun, Moon, and Stars; amongst diviners, Apollo; in trade, Mercury; in Janus, the Beginner; in boundaries, the Terminator; in time, Saturn; in war, Mars and Bellona; Bacchus in the vintage; Ceres in the harvest; in the woods, Diana; in the sciences, Minerva; and is himself, in fine, the whole multitude of vulgar gods and goddesses. These are all the one Jupiter, whether they be considered, according to some, as parts of himself, or, according to others, as his virtues and attributes. This is exactly of a piece with the reasoning of Seneca; who asserts that GOD may have names in number equal to his gifts (8).

Notwithstanding this, we find on some occasions, even among these, the monstrous absurdity of making new gods arrived to such a pitch, that temples have been every now and then vowed and erected by magistrates and commanders, even to creatures of their own sudden imagination; such as the chance of war, or their own wishes or fears had raised. So that Pliny's observations (9), with some allowance for the latitude of expression, may seem to have been not ill-

(6) *Diversæ virtutes solis nomina Diis dederunt: unde sapientum principes prodiderunt.* Macrob. Saturn. l. I. c. 17.

(7) St. Augustin de civitate Dei, c. II. Tome 5. p. 42, 43.

(8) *Jovem illum optimum ac maximum rite dices & tonantem & statorum quos stant beneficio ejus omnia, stator stabilitorque, est Quæcumque voles illi nomina proprie aptabis, vim aliquam effectumque cælestium rerum continentia. Tot appellationes ejus possunt esse, quot munera. Hunc & Liberum Patrem & Herculem, ac Mercurium nostri putant. Quia omnium parcus sit: quia vis ejus inextincta sit. Quia ratio penes illum est, numerusque, & ordo, & scientia, &c.* De Bene. l. 4. c. 7, 8.

(9) Nat. Hist. Lib. II. c. 7.

illfounded; that the extravagance of human passions and affections had made more gods than there were men.

Yet upon the whole, the history of religion is not so darkened with error, but that, through all these shades of folly, an attentive enquirer may still discern the dispensations of GOD, from the first offence of man to this day, to have been regular and uniform, and directed to one great end, namely, his own supreme glory in the happiness of his creatures.

Let us therefore adore this ever-gracious Being with humble sincerity. Let us acknowledge his infinite mercies with a due sense of our own demerits; and beware, above all things, that we attempt not to set up our own weak reason in opposition to the declared will and commandments of GOD. This has been the great stumbling-block in all ages: and from such demeanour confusion of every sort must necessarily ensue.

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H E A T H E N S.

**W**E shall now enter into the nature of the Pagan fables, their religious sentiments, and the manner of their worship. Here we shall find truth blended with error, and obscured with fiction, which has wrapt in clouds the most important doctrines, such as the creation of the world, the fall of man, the destruction of the human-race by an universal deluge, the change produced in nature by that great event, the origin of nature and moral evil, and the final restitution of all things to their primitive glory and splendor.

Notwithstanding the great corruption which had crept into the worship of all nations, we have seen that the men of learning and reflection generally maintained honourable notions of the deity, and the obligations of moral virtue. As the Greeks and Romans had received their divinities from Phœnicia and Egypt, and by mistaking the manners, the customs and language of those nations, had made gods of the common symbols which they employed to teach the people to honour one God, the author of all good, to live in peace, to express the times and seasons for the performance of the common occurrences of life, and to expect a better state to come; so their religion became obscured by fables, and a variety of fictions, which, while the vulgar understood in a literal sense, their sages endeavoured to explain and reduce to ingenious allegories, and thereby to render the heathen worship consistent with all the natural notions of a supreme Deity, the wise governor of the world, and by accounting for the introduction of moral evil, to vindicate the rules of his providence, and to justify the ways of God to man.

Fables are indeed a very ancient method of conveying truth, and veils of so fine a texture as not wholly to conceal the beauties that lie beneath them.

“ Thus ”

“ Thus,” says Origen (1), “ the Egyptian philosophers have sublime notions with regard to the Divine Nature, which they keep secret, and never discover to the people, but under the veil of fables and allegories, All the Eastern nations, the Persians, the Indians, the Syrians, conceal secret mysteries under their religious fables. The wise men of all nations (2) see into the true sense and meaning of them, whilst the vulgar go no further than the exterior symbol, and see only the bark that covers them.”

This was frequently the case when foreign and distant nations adopted what they but imperfectly understood. Allegories became objects of faith. Thus could any thing give a more lively idea of the state of retribution, than the ceremonies with which the Egyptians buried their dead. The Greeks and Romans, struck with the ideas that were so strongly conveyed, took the type for the reality; the boat which was to convey the body to the place of burial, which was with the Egyptians an emblem of death, and was called *Tranquillity*, because it carried over none but the just, was represented by the Greeks and Romans as a boat to carry souls. Cerberus, an hieroglyphic, carved out of wood or stone, to express the lamentations bestowed on the virtuous, became an animated monster. The lake of *Acherusia* became a visionary river of *Tartarus*, and was called *Acheron*. The judges that decided the merit of the deceased, were represented as consigning the spirit to final happiness or misery, and the flowery field where the righteous alone were buried, into that place of joy which the elizout of the Egyptians was only designed as a faint representation of. Yet, notwithstanding the fables into which these mysteries were turned, this very important truth was still conveyed, that there would be a state of judgment, in  
which

(1) Origen contra Celsum, lib. 1. p. 11.

(2) “ Those who are acquainted with these mysteries,” says Isocrates, “ insure to themselves very pleasing hopes against the hour of death, and which extend to a whole eternity.” “ These mysteries (says Epictetus) were established by the ancients, to regulate the lives of men, and to banish disorders from the world.”

which the virtuous would be rewarded, and the vicious punished. The very prayer, or form of absolution, which was given by the Egyptian priests to the relations of the deceased, contained a useful lesson to the living, as it exhibited a concise system of those morals which were to entitle them to the Divine Favour, and to a decent burial in the plains, on the confines of the lake Acherusia. This prayer was preserved by Porphyry, who copied it from Euphan-tes, whose works are now lost, and is as follows: " O Sun, thou first divinity! and ye celestial Gods " who gave life to man! vouchsafe to receive me " this day unto your holy tabernacles. I have en- " deavoured, to the best of my power, to render my " life agreeable to you; I have behaved with the " highest veneration towards the Gods, with whom " I was acquainted in my infancy; I have never " failed in my duty to those who brought me into " being, nor in natural affection to the womb that " bore me. My hands are pure from my neigh- " bour's blood; I have maintained an inviolable " regard to truth and fidelity; and may I not appeal " to the silence of mankind, who have nothing to " lay to my charge, as a sure and certain testimony " of my integrity? If however, any personal and " secret fault has escaped me, and I have offended in " eating or in drinking, let these entrails bear all the " blame." Here the entrails of the deceased were produced by the relations, and immediately thrown into the lake.

But however useful these ceremonies might be, as practised amongst the Egyptians, yet being considered as realities by the Greeks, and rendered more ridiculous by the absurdity of their fables, it is no wonder that they lost their efficacy, and became, as Juvenal informs us, disbelieved even by their children.

But it is not at all strange, that this should be the case with the Greeks, when the Egyptians themselves were fallen into idolatry, and those simple emblems, once so well known to this people, were become the medium of their prayers and adorations. Every thing had an air of mystery, and these mysteries were understood by none but the priests, or those to whom they were pleased to explain them, which was always done under the seal of secrecy. The vulgar were suffered to continue in their errors, since it might have

have been dangerous even for their priests to attempt to open their eyes, and to reduce their worship to the simplicity of the ancient practice.

Nothing has ever contributed more to disguise the truth, and to corrupt the worship of the Greeks and Romans, than the multitude of fictions introduced by their poets. It is this that has principally occasioned that jumble of images, that indecorum in characters, and that absurdity in their fictions, which are so justly condemned by their wisest philosophers.

It is the province of poetry to change the face of nature, to give life and activity to inanimate beings, substance and form to thought; to deify the passions, and to create a world of its own. The poet is not bound by the same laws as other men; he has a power that enables him to create and destroy at pleasure, and with the same ease he forms gods (3), heroes, men, and monsters. He makes quick transitions from reality to fiction; from fiction to reality, and from those gods which he believes to those of his own creating; and from hence arises a principal source of that confusion which has given such different interpretations to, and which renders it so difficult to explain the ancient mythology. The Greek and Roman poets have almost always preferred the marvellous and the sparkling to the simplicity of naked truth. If a princess died of grief for the loss of her husband or her child, she was changed into a rock or fountain; instead of saying that Cephalus rose with the sun, Aurora must be in love with the youth, and force him abroad. To represent the long life of Iolus, the goddess of health must renew his age. Instead of saying that Endymion studied in the mountains of Caria the course of the moon, they tell us, that he had there an interview with Diana, and that her staying with her gallant was the cause of eclipses; but as these amours could not last for ever, they were obliged to invent a new fable, to account for them another way, and therefore they feigned that some forcerefs of Thessaly, by her enchantments, drew down the moon to the earth. To account for the perpetual verdure of the laurel, they talked

(3) The ancient heroes were supposed to be a middle kind of beings, that partook both of the nature of gods and men.

talked of the amours of Apollo and (4) Daphne. To express the agility and swiftness of Periclymnus, they affirmed that he was able to assume all shapes, and at last turned himself into an eagle. Amphion, by his oratory, prevailed on a barbarous people to build a city, and to dwell in society: he is therefore said to raise up the walls of Thebes by the sound of his lyre; and Orpheus to charm the lions and tigers, and to move the rocks and trees by his harmony, because nothing could withstand his persuasion, or resist the force of his eloquence.

Who would imagine that by the wings of Dedalus and Icarus, were signified a ship under sail? That all the changes of Achelous, were only frequent inundations? That by the combat of Hercules with the god of that river, was only meant a bank that was raised to prevent its overflowing? That Hercules encountering the hydra of Lerna, signified no more than a man's draining a marshy country? or that Hercules separating with his hands the two mountains Calpe and Abyla, when the ocean rushed in with violence, and found a passage into the Mediterranean, meant no more, perhaps, than that, in the time of one Hercules, the ocean, by the assistance of an earthquake, broke a neck of land, and formed the straits of Gibraltar? Or that the fable of Pasiphæ contains nothing but an intrigue of the queen of Crete with a captain named Taurus?

Who could believe that Scylla and Charybdis were only two dangerous rocks near the island of Sicily, frequently fatal to mariners? That the frightful monster which ravaged the plains of Troy, was the inundations of the sea; or that Hefione's being exposed to this monster, meant no more than that she was to be given to him who put a stop to these inundations?

Thus what Homer and Virgil ascribe to Minerva, is to be attributed to prudence and good conduct. It is no longer the exhalations that produce thunder, but Jupiter armed to affright mortals. If a mariner perceives a rising storm, it is angry Neptune swelling the waves. Echo ceases to be a mere sound, and becomes a nymph bewailing the loss of her Narcissus.

Thus

(4) The laurel was called by the Greeks Daphne.

Thus by the cloud with which Minerva concealed Ulysses, is meant the darkness of the night, which suffered him to enter the town of the Phœnicians without being discovered; and when Priam is conducted by Mercury into the tent of Achilles, we are only to understand, that he set out to obtain Hector's body in the dark, with a present to appease his anger. If the delights of the country of the Lotophagi detain the companions of Ulysses, we are told by Homer, that the fruits of that island made those who tasted them lose all remembrance of their families, or their native country. This is an ingenious fiction intended to convey this important truth, that the love of pleasure debauches the mind, and banishes from the heart every laudable affection. If they loiter at the court of Circe, and abandon themselves to riot and debauchery, this pretended forcerefs, with great elegance and strength of expression, is said to turn them into swine.

If the poet, says Lactantius, found it for his interest to flatter or console a prince for the loss of his son, it was but giving him a place amongst the stars. Shepherds were all satyrs or fauns; shepherdesses, nymphs or naiades; ships, flying horses; men on horseback, centaurs; every lewd woman was a syren or a harpy; oranges were apples of gold; and arrows and darts, lightning and bolts of thunder.

Rivers and fountains had their tutelary deities, and sometimes were represented as deities themselves; the uniting their streams was called marriage, and brooks and canals were their children. If they would speak of the rainbow, that too must be a goddess dressed in the richest colours; and as they were at a loss to account for the production of this phænomenon, it was called the daughter of Thaumás, a poetical personage, whose name signifies wonderful.

Sometimes a concern for the honour of the ladies became the source of fables. If a princess proved too frail to withstand the attempts of her lover; her flatterer, to screen her reputation, immediately called in the assistance of some enamoured god: this was easily believed by the ignorant vulgar, for they could suppose none but a divine person could presume to attempt one of her rank. Thus her reputation was un sullied, and, instead of becoming infamous, she was honoured, and the husband partook of her glory



glory. Nor are the stories of Rhea Sylvia (5), the mother of Rhemus and Romulus, and of Paulina (6), the only instances to be found in history of the credulity of husbands and parents. From this source and corruption of the priests, were derived many of the fables relating to the amours of the gods.

At other times, the strangest transformations sprung only from a similitude of names, and consisted in a play of words: the Cygnus was transformed into a swan; Picus, into a woodpecker; Hicrase, into a spar-hawk; the Cecrops, into monkies; and Alopis, into a fox.

The ancient opinion, that the world was formed from Chaos, or a confused concourse of matter, which Hesiod calls the father of the gods, probably had its rise from a literal interpretation of the beginning of that sublime description, which Moses gives us of the creation (7); where, before the formation of any part of the universe, it is said, *The earth was without form, and void, and darkness was upon the face of the deep*; as the latter part of the verse, where the Spirit of God is represented as *moving or hovering over the waters*, might give the Egyptians, the Phœnicians, the Chaldeans, the Persians, and the Indians, the idea which they mean to express when they talk of the egg of the world.

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But

(5) Her uncle Amulius having found means to get into her apartments, Numitor, her father, spread a report, that the twins of which she was delivered proceeded from the embraces of the god of war. Dion. de Halic. Ant. Rom. lib. I. Tit. Liv. liv. I.

(6) A young Roman knight, called Mundus, falling in love with Paulina, and finding all his endeavours to conquer her virtue prove fruitless, corrupted the priests of Anubis, who persuaded her to believe that the god was struck with her beauty, on which she was that very night led by her husband to the temple. A few days after, seeing Mundus, whom she happened accidentally to meet, he let her into the secret; Paulina, enraged and filled with indignation, carried her complaint before Tiberius, who ordered the statue of Anubis to be thrown into the Tiber, his priests to be burnt alive, and Mundus to be sent into exile.

(7) Gen. i. 2.

But it was not sufficient for Hesiod to make a god of Chaos, to describe the order that sprang from this confusion; Chaos must have an offspring, and therefore, instead of saying like Moses, that darkness was upon the face of the deep, he says Chaos brought forth Gloominess and Night; and, to continue the genealogy, instead of saying with the inspired writer, *God divided the light from the darkness*, he expresses something like the same idea, by adding, that from Night sprang Air and Day. Moses says, *that God ordered the dry land to appear, and created the firmament which he called heaven*: Hesiod says, that the Earth begat Heaven, the high Mountains, and the Caves. He then informs us of the origin of the Ocean, who was the father of Springs and Rivers, of the birth of the Sun and Moon, and several other gods of the like kind.

It is very evident, that this whole account is nothing more than an allegorical history of the formation of all things, in which the various parts of nature are personated; but the hand of the great architect is wanting. Ovid treats this subject in a more intelligible manner, and with great beauty introduces the creator, whom he calls God, or Nature, forming the various parts with the utmost regularity and order. But in nothing does he come so near to Moses, as in the account he gives of the formation of man, which, as well as Moses, he makes the last work of the creation, and introduces Prometheus, or Council, forming him of clay, in the image of the gods.

*A creature of a more exalted kind,  
Was wanting yet, and then was man design'd;  
Conscious of thought, of more capacious breast,  
For empire form'd, and fit to rule the rest (8).*

From this introduction it will not admit of a doubt, but that Ovid understood the story of Prometheus in the literal sense. And as to the circumstance which he omits, of his taking fire from heaven to animate the lumpish form; what is this, says a modern author, but *God's breathing into his nostrils the breath of life?*

And here it cannot be improper to mention a fable, which Plato puts into the mouth of Aristophanes(9):  
"The

(8) Ovid, lib. 1.

(9) Plato in his Banquet

“ The gods (says he) formed man at first of a round figure, with two bodies, two faces, four legs, four feet, and both sexes. These men were of such extraordinary strength, that they resolved to make war upon the gods: Jupiter, incensed at this enterprize, would have destroyed them as he had done the giants; but seeing that by this means he must have destroyed the whole human race, he contented himself with dividing them asunder; and, at the same time, ordered Apollo to stretch over the breast, and other parts of the body, the skin, as it is at present. These two parts of the body thus disjoined, want to be re-united; and this is the origin of love.”

Ovid mentions only the formation of man, without taking the least notice of Eve, in which he evidently copies the account given us by Moses, who omits mentioning this in his general history of the creation. And the hint of this fable was probably taken from this circumstance, where the scripture says (1), *God created man*, and then adds, *male and female created he them*; and the circumstance of their being cut asunder, the closing up the flesh, and the reason given for conjugal love, from Eve's being made of a rib taken out of Adam's side, and his saying upon this, *She is bone of my bone, and flesh of my flesh; therefore shall a man leave his father and mother, and cleave unto his wife* (2).

Hence it seems at least probable, that the writings of Moses were not unknown to the Greeks, which makes it the more likely, that these writings, or a more ancient tradition, gave rise to the different representations the Pagans have given us of an original state of innocence, which was an object of faith amongst all civilized nations. This has been painted in the most beautiful colours, by the heathen poets, under the distinction of the golden age, or the reign of Saturn.

In several things, indeed, both Moses and the heathen philosophers agree: they equally assert, that man was created in a state of innocence, and consequently in a state of happiness, but that debasing his nature, and alienating himself from God, he became

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guilty,

(1) Gen. i. 27.

(2) Gen. ii. 21, 22, 23, 24.

guilty, subject to pain, diseases, and death, and to all those afflictions which are necessary to awaken his mind, and to call him to his duty; that we are strangers here, that this is a state of trial, and that it is as much our interest as duty to fit ourselves, by a course of virtue and piety, for a nobler and more exalted state of existence. The Egyptians (3) and Persians (4) had other schemes, wherein the same important truths were conveyed, tho' according to the genius of those countries, they were wrapped up in allegories. Plutarch has given us his sentiments on the same subject, and they are too just and rational to be omitted. "The world, at its birth, says he, (5) received from its Creator all that is good; whatever it has at present, that can be called wicked or unhappy, is an indisposition foreign to its nature, God cannot be the cause of evil, because he is sovereignly good; matter cannot be the cause of evil, because it has no active force; but evil comes from a third principle, neither so perfect as God, nor so imperfect as matter."

The notion of guardian angels has been contended for by many Christians, who alledge several passages of scripture that seem to favour this doctrine, while others have turned all that has been said of these genii into allegory; and assert, that by the two demons, the one good and the other bad, are meant the influences of conscience, and the strength of appetite.

It is very evident, however, that the Greeks had an idea of these beings, and that their existence was generally

(3) The Egyptians derive the source of natural and moral evil from a wicked spirit whom they call Typhon.

(4) The Persians deduce the origin of all the disorder and wickedness in the world from evil spirits, the chief of whom they call Ahrim or Arimanius. Light, say they, can produce nothing but light, and can never be the origin of evil; it produced several beings, all of them spiritual, luminous and powerful; but Arimanius, their chief, had an evil thought contrary to the light: he doubted, and by that doubting became dark; and from hence proceeded whatever is contrary to the light. They also tell us, that there will come a time when Arimanius shall be completely destroyed, when the earth will change its form, and when all mankind shall enjoy the same life, language and government. See Dr. Hyde's ancient religion of the Persians.

(5) Plutarch de Anim, form. p. 1015.

generally believed. Hence, according to Plutarch, came their fables of the Titans and Giants, and the engagements of Python against Apollo; which have so near a resemblance to the fictions of Osiris and Typhon. These were beings superior to men, and yet composed of a spiritual and corporeal nature; and consequently capable of animal pleasures and pains. The fictions relating to the giants; in Mr. Banier's opinion (6), took their rise from a passage in Genesis, where it is said, that the (7) sons of God, whom the ancients supposed to be guardian angels, became enamoured with the daughters of men, and that their children were mighty men, or giants, the word in the original signifying either giants; or men become monstrous by their crimes; their heads instead of their guilt, were said to reach to the clouds, while the wickedness of their lives might not improperly be termed fighting against God, and daring the thunder of heaven. But however this be, it will hardly be doubted but that this passage might give rise to the amours of the gods and goddesses, and their various intrigues with mortals. As the frequent appearance of real angels to the patriarchs, and the hospitable reception they met with under the disguise of travellers, might give room for the poets to form, upon the same plan, the tales of Baucis and Philemon, and to contrast that beautiful picture of humble content, and of the peace that blesses the homely cottages of the innocent and good, with the story of Lycaon; who wanting humanity, and being of a savage inhospitable temper, is, with great propriety, said to change his form into one more suitable to the disposition of his mind. The moral of this fable is, that humanity is the characteristic of man; and that a cruel soul in a human body is only a wolf in disguise.

It is certain, that the traditions relating to the universal deluge, have been found in almost all nations; and though the deluge of Deucalion should not appear to be the same as that of Noah, it cannot be doubted, but that some circumstances have been borrowed

(6) Banier, vol. I. 121, 122.

(7) Gen. vi. 2. By the sons of God, is here undoubtedly meant the descendants of Seth, who had probably this title given them to distinguish them from the descendants of Cain, who were called the sons of men.

borrowed from Noah's history, and that these are the most striking parts of the description. Lucian, speaking of the ancient people of Syria, the country where the deluge of Deucalion is supposed to have happened, says (8) that "The Greeks assert in their fables, that the first men, being of an insolent and cruel disposition, inhuman, inhospitable, and regardless of their faith, were all destroyed by a deluge; the earth (9) pouring forth vast streams of water, swelled the rivers, which, together with the rains, made the sea rise above its banks, and overflow the land, so that all was laid under water; that Deucalion alone saved himself and family in an ark, and two of each kind of wild and tame animals, who, losing their animosity, entered into it of their own accord; that thus Deucalion floated on the waters till they became assuaged, and then repaired the human race."

We are also informed, that this vessel rested on a high mountain; and Plutarch even mentions the dove, and Abydenus speaks of a certain fowl being let out of the ark, which, finding no place of rest, returned twice into the vessel. We are told too, that Deucalion, a person of strict piety and virtue, offered sacrifice to Jupiter, the saviour. Thus the sacred writings inform us, that Noah offered sacrifices of clean beasts, in token of gratitude to God, for having graciously preserved both him and his family.

Thus it appears, that idolatry and fables being once set on foot, the people, who still retained confused ideas of some ancient truths, or the most remarkable particulars of some past transactions, adapted them to the present mode of thinking, or applied them to such fables as seemed to have any relation thereto. By this means truth and falsehood were blended together; and thus it happens, that we frequently find some traces of history intermingled with the most ridiculous fictions, and remarkable transactions sometimes pretty exactly related, though at the same time confounded with the grossest absurdities.

It is very evident, that the division of time into seven days; could only be a tradition constantly preserved,

(8) De Dea Syria.

(9) The same thought is expressed by Moses, who says, *The fountains of the great deep were broken up.*

served, and handed down from the most early ages. This appears to be the most ancient method of reckoning time, since it was very early observed by the Egyptians. But of this we have said enough in the preceding dissertation, to which it properly belongs.

It appears from the account we have given of the theology of the ancients, that the Egyptians, Greeks, and Romans worshipped only one Almighty, independent Being, the Father of gods and men, with a supreme adoration; and that the several superior deities publicly worshipped, were only different names or attributes of the same Gods. This is asserted not only by several of the Pagans, but even by St. Austin. Whether this distinction was maintained by the bulk of the people amongst the Greeks and Romans, is not so easy to determine; it is probable, that they might imagine them distinct beings, subordinate to the supreme. However, there were others universally allowed to be of an inferior class, and these were the national and tutelary deities; among which last number we may reckon the good dæmons, or household gods, which the Romans, upon conquering any nation or city, invited to take up their residence amongst them. These were undoubtedly worshipped with an inferior kind of adoration. Since the Stoic and Epicurean philosophers, who allowed their existence, believed them to be mortal, and that they were to perish in the general conflagration, in which they imagined the world was to be destroyed by fire. To this Pliny alludes, when describing the darkness and horror that attended the eruption of Vesuvius, he says, that some were lifting up their hands to the gods; but that the greater part imagined, that the last and eternal night was come, which was to destroy both the gods and the world together.

This distinction may be justified by the united testimony of the ancients; and indeed it in a great measure removes the absurdity of the continually introducing what were called new gods; that is new mediators, and new methods or ceremonials to be added, on particular occasions, to the ancient worship.

The idolatry of the Pagans, did not consist in paying a direct adoration to the statues, but in making  
them

them the (1) medium of worship; and therefore, whether the several deities were reckoned to be inferior beings, or only different names, or attributes of one supreme; yet their symbols, the sun, moon, and stars, or the statues erected to the honour of their gods, were never (except amongst the lowest and most ignorant of people) acknowledged as the ultimate objects of worship. In these statues, however, the deity was supposed to reside in a peculiar manner,

But even this was not always the case; it is very evident, that the statues erected to the passions, the virtues, and the vices, were not of this class. The Romans had particular places for offering up particular petitions; they offered up their prayers for health in the temple of Sallus; they prayed for the preservation of their liberties before the statue of Liberty, and offered their sacrifices to the Supreme before a figure expressive of their wants. Fever, in the opinion of the most stupid of the vulgar, could never be considered as a god, yet at the altar of Fever they besought the Supreme to preserve them from being infected with this disorder, or to cure their friends who were already infected by it: and at the altar of  
Fear,

(1) The folly of representing the infinite and omnipresent spirit, by a sensible image, is obvious from a very small degree of reflection; and from hence arises the crime of idolatry, or representing him by the works of nature, or those of men's hands, as it is a degradation of the deity, and an affront to the Being, whose glorious essence is unlimited and unconfined; from hence proceeds that exclamation of the prophet, *Whereunto shall you LIKEN me, saith the Lord, &c.*

When the Israelites made the golden calf, and cried out, *This is the God that brought us out of the land of Egypt*, they must be supposed to mean, *This represents the God that brought us out of the land of Egypt*. They had lately left a country fond of symbols, where they had been used to see one thing represented by another; and the sun, the most glorious image of the deity, when he enters into Taurus, represented by a bull. Had they been so stupid as to imagine this calf, which they had just made, to be the god of their fathers; the god that had wrought so many miracles for them, even before they had given him existence; their folly would be entirely inconsistent with the rational nature of man, and they must have been absolutely incapable both of moral and civil government, and could only be accounted idiots or madmen.



Fear, they put up their supplications, that they might be preserved from the influence of a shameful panic in the day of battle.

As this appears evidently to be the case, it is no wonder that the number of these kind of gods became very great. Some of these, by the parade of ceremonies that attended this method of devotion, were found to have a mighty effect on the minds of the vulgar: So that when any virtue began to lose ground, a temple, or, at least, an altar erected to its honour, was sure to raise it from its declining state, and to reinstate its influence on the heart of man.

This appears to be a true representation of the case, from the account which Dionysius of Halicarnassus gives (2) of the reasons which induced Numa Pompilius to introduce Faith into the number of the Roman divinities, and which, doubtless, gave rise to all the other deities of the same kind, that were afterwards introduced. "To engage his people to mutual faith and fidelity, says he, Numa had recourse to a method hitherto unknown to the most celebrated legislators; public contracts, he observed, were seldom violated, from the regard paid to those who were witnesses to any engagement, while those made in private, though in their own nature no less indispensable than the other, were not so strictly observed; whence he concluded, that by deifying Faith, these contracts would be still more binding: besides, he thought it unreasonable, that while divine honours were paid to Justice, Nemesis and Themis, Faith, the most sacred and venerable thing in the world, should receive neither public nor private honour; he therefore built a temple to public Faith, and instituted sacrifices, the charge of which was defrayed by the public. This he did with the hope, that a veneration for this virtue being propagated through the city, would insensibly be communicated to each individual. His conjectures proved true, and Faith became so revered, that she had more force than even witnesses and oaths; so that it was the common method, in cases of intricacy, for magistrates to refer the decision to the faith of the contending parties."

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Thus

(2) Dion. Halic. l. 2. c. 75.

Thus it appears evident, that these kind of gods, and the temples erected to their honour, were founded not only on political, but on virtuous principles. This was undoubtedly the case, with respect to the Greeks as well as the Romans; for a proposal being made at Athens, to introduce the combats of the gladiators; first throw down, cried out an Athenian philosopher from the midst of the assembly, throw down the altar, erected by our ancestors above a thousand years ago to Mercy. Was not this to say, that they had no need of an altar to inspire a regard to mercy and compassion, when they wanted public spectacles to teach a savage cruelty and hardness of heart.

# A P P E N D I X.

CONTAINING

An Account of the various Methods of Divination by Astrology, Prodigies; Magic, Augury, the Auspices and Oracles; with a short Account of Altars, sacred Groves and Sacrifices, Priests and Temples.

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## I. OF ASTROLOGY.

ASTROLOGY was doubtless the first method of divination, and probably prepared the mind of man for the other, no less absurd, ways of searching into futurity; and therefore a short view of the rise of this pretended science cannot be improper in this place, especially as the history of these absurdities is the best method of confuting them. And indeed, as this treatise is chiefly designed for the improvement of youth, nothing can be of greater service to them than to render them able to trace the origin of those pretended sciences, some of which have even still an influence on many weak and ignorant minds. But to proceed,

The Egyptians becoming ignorant of the astronomical hieroglyphics, by degrees, looked upon the names of the signs, as expressing certain powers with which they were invested, and as indications of their several offices. The Sun, on account of its splendor and enlivening influence, was imagined to be the great mover of nature; the Moon had the second rank of powers, and each sign and constellation a certain share in the government of the world; the Ram had a strong influence over the young of the flocks and herds; the Ballance could inspire nothing but inclinations to good order and justice; and the Scorpion excite only evil dispositions; and, in short, that each sign produced the good or evil intimated by its name. Thus, if the child happened to be born at the instant when the first star of the Ram rose above the Horizon, (when, in order to give this nonsense the air of a science, the star was supposed to have

have its greatest influence) he would be rich in cattle; and that he who should enter the world under the Crab, should meet with nothing but disappointment, and all his affairs should go backwards and downwards. The people were to be happy whose king entered the world under the sign of Libra; but completely wretched if he should light under the horrid sign Scorpion: the persons born under Capricorn, especially if the Sun at the same time ascended the Horizon, were sure to meet with success, and to rise upwards like the Wild Goat, and the Sun which then ascends for six months together; the Lion was to produce heroes; and the Virgin with her ear of corn to inspire chastity, and to unite virtue and abundance. Could any thing be more extravagant and ridiculous! "This way of arguing," says an ingenious modern author, "is nearly like that of a man, who should imagine, that, in order to have good wine in his cellar, he need do no more than hang a good cork at the door."

The case was exactly the same with respect to the planets, whose influence is only founded on the wild supposition of their being the habitation of the pretended deities, whose names they bear, and the fabulous characters the poets have given them.

Thus to Saturn they gave languid and even destructive influences, for no other reason, but because they had been pleased to make this planet the residence of Saturn, who was painted with grey hairs and a scythe.

To Jupiter they gave the power of bestowing crowns, and distributing long life, wealth and grandeur, merely because it bears the name of the father of life.

Mars was supposed to inspire a strong inclination for war, because it was believed to be the residence of the God of war.

Venus had the power of rendering men voluptuous and fond of pleasure, because, they had been pleased to give it the name of one, who, by some, was thought to be the mother of pleasure.

Mercury, though almost always invisible, would never have been thought to superintend the prosperity of states, and the affairs of wit and commerce, had not men, without the least reason, given it the name of one who was supposed to be the inventor of civil polity.

According

According to the astrologers, the power of the ascending planet is greatly increased by that of an ascending sign; then the benign influences are all united, and fall together on the heads of all the happy infants which at that moment enter the world (1); yet can any thing be more contrary to experience, which shews us, that the characters and events, produced by persons born under the same aspect of the stars, are so far from being alike, that they are directly opposite.

Thus it is evident, that astrology is built upon no principles, that it is founded on fables, and on influences void of reality. Yet absurd as it is, and ever was, it obtained credit, and the more it spread, the greater injury was done to the cause of virtue. Instead of the exercise of prudence and wise precaution, it substituted superstitious forms and childish practices, it enervated the courage of the brave by apprehensions grounded on puns and quibbles, and encouraged the wicked by making them lay to the charge of a planet those evils which only proceeded from their own depravity.

But not content with these absurdities, which destroyed the very idea of liberty, they asserted that these

(1) "What completes the ridicule, says the Abbe la Pluche, to whom we are obliged for these judicious observations, is, that what astronomers call the first degree of the Ram, of the Balance, or of Sagitarius, is no longer the first sign, which give fruitfulness to the flocks, inspires men with a love of justice, or forms the hero. It has been found that all the celestial signs have, by little receded from the vernal Equinox, and drawn back to the east: notwithstanding this, the point of the zodiac that cuts the equator is still called the first degree of the Ram, though the first star of the Ram be thirty degrees beyond it, and all the other signs in the same proportion. When therefore any one is said to be born under the first degree of the Ram, it was in reality one of the degrees of Pisces that then came above the horizon; and when another is said to be born with a royal soul, and heroic disposition, because at his birth the planet Jupiter ascended the horizon, in conjunction with the first star of Sagittary; Jupiter was indeed at that time in conjunction with a star thirty degrees eastward of Sagittary, and in good truth it was the pernicious Scorpion that presided at the birth of this happy, this incomparable child." Abbe Pluche's History of the Heavens, Vol. 1. p. 255.

these stars, which had not the least connection with mankind, governed all the parts of the human body (2), and ridiculouſly affirmed, that the Ram preſided over the head; the Bull over the gullet; the Twins over the breaſt; the Scorpion over the entrails; the Fiſhes over the feet, &c. By this means they pretended to account for the various diſorders of the body; which was ſuppoſed to be in a good or bad diſpoſition, according to the different aſpects of the ſigns. To mention only one inſtance; they pretended that great caution ought to be uſed in taking a medicine under Taurus, or the bull, becauſe as this animal chews his cud, the perſon would not be able to keep it in his ſtomach.

Nay, the influences of the planets were extended to the bowels of the earth, where they were ſuppoſed to produce metals. From hence it appears, that when ſuperſtition and folly are once on foot, there is no ſetting bounds to their progreſs. Gold, to be ſure, muſt be the production of the Sun, and the conformity in point of colour, brightneſs, and value, was a ſenſible proof of it. By the ſame way of reaſoning, the Moon produced all the ſilver to which it was related by colour; Mars all the iron, which ought to be the favourite metal of the God of War; Venus preſided over copper, which ſhe might well be ſuppoſed to produce, ſince it was found in plenty in the iſle of Cyprus, which was ſuppoſed to be the favourite reſidence of this goddeſs. By the ſame fine way of reaſoning, the other planets preſided over the other metals. The languid Saturn was ſet over mines of lead;

(2) Each hour of the day had alſo one; the number ſeven, as being that of the planets, became of mighty conſequence. The ſeven days in the week, a period of time handed down by tradition, happened to correſpond with the number of the planets; and therefore they gave the name of a planet to each day; and from thence ſome days in the week were conſidered as more fortunate or unlucky than the reſt: and hence ſeven times ſeven, called the climacterical period of hours, days or years, were thought extremely dangerous, and to have a ſurprizing effect on private perſons, the fortune of princes, and the government of ſtates. Thus the mind of man became diſtreſſed by imaginary evils, and the approach of theſe moments, in themſelves as harmleſs as the reſt of their lives, has, by the ſtrength of imagination, brought on the moſt fatal effects.

lead; and Mercury, on account of his activity, had the superintendancy of quicksilver; while it was the province of Jupiter to preside over tin, as this was the only metal that was left him.

From hence the metals obtained the names of the planets; and from this opinion, that each planet engendered its own peculiar metal, they at length conceived an opinion, that as one planet was more powerful than another, the metal produced by the weakest was converted into another by the influence of a stronger planet. Lead, though a real metal, and as perfect in its kind as any of the rest, was considered as only a half metal, which, through the languid influences of old Saturn, was left imperfect; and therefore, under the aspect of Jupiter, it was converted into tin; under that of Venus, into copper; and at last into gold, under some particular aspects of the Sun. And from hence, at last arose the extravagant opinions of the alchymists, who, with wonderful sagacity, endeavoured to find out means for hastening these changes or transmutations, which, as they conceived, the planets performed too slowly; but, at last, the world was convinced that the art of the alchymist was as ineffectual as the influences of the planets, which, in a long succession of ages, had never been known to change a mine of lead to that of tin, or any other metal.

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## II. OF PRODIGIES.

WHOEVER reads the Roman historians (3), must be surpris'd at the number of prodigies which are constantly recorded, and which frequently filled the people with the most dreadful apprehensions. It must be confessed, that some of these seem altogether supernatural; while much the greater part only consist of some of the uncommon productions of nature, which superstition always attributed to a superior cause, and represented as the prognostication of some impending misfortunes.

Of this class may be reckoned the appearance of two suns, the nights illuminated by rays of light, the

views

(3) Particularly Livy, Dionysius of Halicarnassus, Pliny, and Valerius Maximus.

views of fighting armies, swords and spears darting through the air; showers of milk, of blood, of stones, of ashes, or of fire; and the birth of monsters, of children, or of beasts who had two heads, or of infants who had some feature resembling those of the brute creation. These were all dreadful prodigies, which filled the people with inexpressible astonishment, and the whole Roman empire with an extreme perplexity; and whatever unhappy event followed upon these, was sure to be either caused or predicted by them.

Yet nothing is more easy than to account for these productions; which have no relation to any events that may happen to follow them. The appearance of two suns has frequently happened in England, as well as in other places, and is only caused by the clouds being placed in such a situation, as to reflect the image of that luminary; nocturnal fires, inflamed spears, fighting armies, were no more than what we call the *aurora borealis*, northern lights, or inflamed vapours floating in the air: showers of stones, of ashes, or of fire, were no other than the effects of the eruptions of some volcano at a considerable distance; showers of milk were only caused by some quality in the air condensing, and giving a whitish colour to the water; and those of blood are now well known to be only the red spots left upon the earth, on stones and the leaves of trees, by the butterflies which hatch in hot or stormy weather (4).

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### III. OF MAGIC.

**MAGIC**, or the pretended art of producing, by the assistance of words and ceremonies, such events as are above the natural power of man, was of several kinds, and chiefly consisted in invoking the good and benevolent, or the wicked and mischievous spirits. The first, which was called *Theurgia*, was adopted by the wisest of the Pagan world, who esteemed this as much as they despised the latter, which they called *Goetia*. *Theurgia* was, by the philosophers, accounted

(4) This has been fully proved by M. Reymur, in his history of insects.



counted a divine art, which only served to raise the mind to higher perfection, and to exalt the soul to a greater degree of purity; and they, who by means of this kind of magic, were imagined to arrive at what was called intuition, wherein they enjoyed an intimate intercourse with the deity, were believed to be invested with their powers; so that it was imagined, that nothing was impossible for them to perform.

All who made profession of this kind of magic aspired to this state of perfection. The priest, who was of this order, was to be a man of unblemished morals, and all who joined with him were bound to a strict purity of life; they were to abstain from women, and from animal food; and were forbid to defile themselves by the touch of a dead body. Nothing was to be forgot in their rites and ceremonies; the least omission or mistake, rendered all their art ineffectual; so that this was a constant excuse for their not performing all that was required of them, though as their sole employment (after having arrived to a certain degree of perfection, by fasting, prayer, and the other methods of purification) was the study of universal nature; they might gain such an insight into physical causes, as might enable them to perform actions, that might fill the ignorant vulgar with amazement. And it is hardly to be doubted, but that this was all the knowledge that many of them ever aspired after. In this sort of magic, Hermes, Trismegistus and Zoroaster excelled; and indeed it gained great reputation amongst the Egyptians, Chaldeans, Persians, and Indians. In times of ignorance, a piece of clock-work, or some curious machine, was sufficient to entitle the inventor to the works of magic; and some have even asserted, that the Egyptian magic, that has been rendered so famous by the writings of the ancients, consisted only in discoveries drawn from the mathematics and natural philosophy, since those Greek philosophers who travelled into Egypt in order to obtain a knowledge of their sciences, returned with only a knowledge of nature and religion, and some rational ideas of their ancient symbols.

But it can hardly be doubted, but that magic in its grossest and most ridiculous sense was practised in Egypt, at least amongst some of the vulgar, long before Pythagoras or Empedocles travelled into that country.

The Egyptians had been very early accustomed to vary the signification of their symbols, by adding to them several plants, ears of corn, or blades of grass, to express the different employments of husbandry; but understanding no longer their meaning, nor the words that had been made use of on these occasions, which were equally unintelligible, the vulgar might mistake these for so many mysterious practices observed by their fathers; and hence they might conceive the notion, that a conjunction of plants, even without being made use of as a remedy, might be of efficacy to preserve or procure health. "Of these, says the Abbe Pluche, they made a collection, as an art by which they pretended to procure the blessings, and provide against the evils of life." By the assistance of these, men even attempted to hurt their enemies, and indeed the knowledge of poisonous or useful simples might, on particular occasions, give sufficient weight to their empty curses or invocations. But these magic incantations, so contrary to humanity, were detested and punished by almost all nations, nor could they be tolerated in any.

Pliny, after mentioning an herb, the throwing of which into an army, it was said, was sufficient to put it to the rout, asks, where was this herb when Rome was so distressed by the Cimbri and Teutones? Why did not the Persians make use of it when Lucullus cut their troops in pieces?

But amongst all the incantations of magic, the most solemn, as well as the most frequent, was that of calling up the spirits of the dead; this indeed was the quintessence of their art; and the reader cannot be displeased to find this mystery unravelled.

An affection for the body of a person, who in his life-time was beloved, induced the first nations to inter the dead in a decent manner; and to add to this melancholy instance of their esteem, those wishes which had a particular regard to their new state of existence, the place of burial, conformable to the custom of characterizing all beloved places, or those distinguished by a memorable event, was pointed out by a large stone or pillar raised upon it. To this place families, and when the concern was general, multitudes repaired every year, where, upon this stone, were made libations of wine, oil, honey, and flour; and here they sacrificed and eat in common,  
having

having first made a trench, in which they burnt the entrails of the victim, and into which the libation and the blood was made to flow. They began with thanking God for having given them life, and providing their necessary food; and then praised him for the good examples they had been favoured with. From these melancholy rites were banished all licentiousness and levity; and while other customs changed, these continued the same. They roasted the flesh of the victim they had offered, and eat it in common, discoursing on the virtues of him they came to lament.

All other feasts were distinguished by names suitable to the ceremonies that attended them. These funeral meetings were simply called the Manes, that is, the assembly. Thus the manes and the dead were words that became synonymous. In these meetings, they imagined that they renewed their alliance with the deceased, who, they supposed, had still a regard for the concerns of their country and family, and who, as affectionate spirits, could do no less than inform them of whatever was necessary for them to know. Thus the funerals of the dead were at last converted into methods of divination, and an innocent institution into one of the grossest pieces of folly and superstition.

But they did not stop here; they grew so extravagantly credulous, as to believe that the phantom drank the libations that had been poured forth, while the relations were feasting on the rest of the sacrifice round the pit; and from hence became apprehensive lest the rest of the dead should promiscuously throng about this spot to get a share in the repast they were supposed to be so fond of, and leave nothing for the dear spirit for whom the feast was intended. They then made two pits or ditches, into one of which they put wine, honey, water, and flour, to employ the generality of the dead; and in the other they poured the blood of the victim; when sitting down on the brink, they kept off, by the sight of their swords, the crowd of dead who had no concern in their affairs, while they called him by name, whom they had a mind to cheer and consult, and desired him to draw near (5).

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(5) Homer gives the same account of these ceremonies, when Ulysses raises the soul of Tiresias; and the same usages are found in the poem of Silius Italicus. And to these ceremonies the scriptures frequently allude, when the Israelites are forbid to assemble upon high places.

The questions made by the living were very intelligible; but the answers of the dead were not so easily understood, and therefore the priests and magicians made it their business to explain them. They retired into deep caves, where the darkness and silence resembled the state of death, and there fasted and lay upon the skins of the beasts they had sacrificed, and then gave for answer the dream which most affected them; or opened certain books appointed for that purpose, and gave the first sentence that offered. At other times the priest, or any person who came to consult, took care, at his going out of the cave, to listen to the first words he should hear, and these were to be his answer. And though they had no relation to the business in hand, they were turned so many ways, and their sense so violently wrested, that they made them signify almost any thing they pleased. At other times they had recourse to a number of tickets, on which were some words or verses, and these being thrown into an urn, the first that was taken out was delivered to the family.

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#### IV. OF AUGURY.

THE superstitious fondness of mankind, for searching into futurity, has given rise to a vast variety of follies, all equally weak and extravagant. The Romans, in particular, found out almost innumerable ways of divination, all nature had a voice, and the most senseless beings, and most trifling accidents, became presages of future events. This introduced ceremonies, founded on a mistaken knowledge of antiquity, that were the most childish and ridiculous, and which yet were performed with an air of solemnity.

Birds, on account of their swiftness in flying, were sometimes considered by the Egyptians as the symbols of the winds; and figures of particular species of fowl, were set up to denote the time when the near approach of a periodical wind was expected. From hence, before they undertook any thing of consequence, as sowing, planting, or putting out to sea, it was usual for them to say (6), *Let us consult the birds,* meaning

(6) Abbé Pluche's History of the Heavens, vol. I. p. 241.

meaning the signs fixed up to give them the necessary informations they then stood in need of. By doing this, they knew how to regulate their conduct; and it frequently happened, that when this precaution was omitted, they had reason to reproach themselves for their neglect. From hence, mankind mistaking their meaning, and retaining the phrase, *Let us consult the birds*, and perhaps hearing old stories repeated of the advantages such and such persons had received, by consulting them in a critical moment, when the periodical wind would have ruined their affairs, they began to conceive an opinion, that the fowls which skim through the air were so many messengers sent from the gods, to inform them of future events, and to warn them against any disastrous undertaking. From hence they took notice of their flight, and from their different manner of flying prognosticated good or bad omens. The birds were instantly grown wonderful wise, and an owl, who hates the light, could not pass by the window of a sick person in the night, where he was offended by the light of a lamp or a candle, but his hooting must be considered as prophesying, that the life of the poor man was nearly at an end.

The place where these auguries were taken, amongst the Romans, was commonly upon an eminence; they were prohibited after the month of August, because that was the time for the moulting of birds; nor were they permitted on the wane of the moon, nor at any time in the afternoon, or when the air was the least disturbed by winds or clouds.

When all the previous ceremonies were performed, the augur, clothed in his robe, and holding his augural staff in his right-hand, sat down at the door of his tent, looked round him, then marked out the divisions of the heavens with his staff, drew a line from east to west, and another from north to south, and then offered up his sacrifice. A short prayer, the form of which may be sufficiently seen, in that offered to Jupiter, at the election of Numa Pompilius, which was as follows: "O father Jupiter, if it by they will, that this Numa Pompilius, on whose head I have laid my hand, should be king of Rome, grant that there be clear and unerring signs, within the bounds I have described." The prayer being thus ended, the priest turned to the right and left, and to whatever

ever point the birds directed their flight, in order to determine from thence, whether the god approved or rejected the choice.

The veneration which the Romans entertained for this ceremonial of their religion, made them attend the result of the augury with the most profound silence, and the affair was no sooner determined, than the augur reported his decision, by saying, *The birds approve, or the birds disapprove it.* However, notwithstanding the augury might be favourable, the enterprise was sometimes deferred, till they fancied it confirmed by a new sign.

But of all the signs which happened in the air, the most infallible was that of thunder and lightning, especially if it happened to be fair weather. If it came on the right-hand it was a bad omen, but if on the left a good one; because, according to Donatus, all appearances on that side were supposed to proceed from the right hand of the gods.

Let us now take a view of the sacred chickens; for an examination into the manner of their taking the corn that was offered them, was the most common method of taking the augury. And indeed the Romans had such faith in the mysteries contained in their manner of feeding, that they hardly ever undertook any important affair without first advising with them. Generals sent for them to the field, and consulted them before they ventured to engage the enemy; and if the omen was unfavourable, they immediately desisted from their enterprise. The sacred chickens were kept in a coop or pen, and entrusted to the care of a person, who, on account of his office, was called Pullarius. The augur, after having commanded silence, ordered the pen to be opened, and threw upon the ground a handful of corn. If the chickens instantly leaped out of the pen, and pecked up the corn with such eagerness as to let some of it fall from their beaks, the augury was called Tripudium, or Tripudium Solistimum, from its striking the earth, and was esteemed a most auspicious omen; but if they did not immediately run to the corn, if they flew away, if they walked by it without minding it, or if they scattered it abroad with their wings, it portended danger and ill success. Thus the fate of the greatest undertaking, and even the fall of cities and kingdoms, was thought to depend on the appetite of a few chickens.

Observations were also taken from the chattering, singing, or hooting of crows, pies, owls, &c. and from the running of beasts, as heifers, asses, rams, hares, wolves, foxes, weefels, and mice, when they appeared in uncommon places, crossed the way, or run to the right or left, &c. They also pretended to draw a good or bad omen from the most common and trifling actions or occurrences of life, as sneezing, stumbling, starting, the numbness of the little finger, the tingling of the ear, the spilling of salt upon the table, or wine upon one's cloaths, the accidental meeting of a bitch with whelp, &c. It was also the business of the augur to interpret dreams, oracles, and prodigies.

The college of augurs, at first instituted at Rome by Romulus, was only composed of three persons, taken from the three tribes, into which all the inhabitants of the city were divided; but several others were afterwards added, and at last, according to a regulation of Scylla, this college consisted of fifteen persons, all of the first distinction, the eldest of whom was called the master of the college: "It was a  
 "priesthood for life, of a character indelible, which  
 "no crime or forfeiture could efface; it was necessary that every candidate should be nominated to  
 "the people by two augurs, who gave a solemn testimony upon oath, of his dignity and fitness for  
 "that office (7)." The greatest precautions were indeed taken in this election; for as they were invested with such extraordinary privileges, none were qualified but persons of a blameless life, and free from all personal defects. The senate could assemble in no place but what they had consecrated. They frequently occasioned the displacing of magistrates, and the deferring of public assemblies. "But the senate,  
 "at last, considering that such an unlimited power  
 "was capable of authorising a number of abuses,  
 "decreed that they should not have it in their power  
 "to adjourn any assembly that had been legally convened (8)."

Nothing can be more astonishing, than to find so wise a people as the Romans addicted to such childish fooleries. Scipio, Augustus, and many others, have, without any fatal consequences, despised the chickens  
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(7) Middleton's Life of Cicero.

(8) Banier's Mythology, vol. I. p. 400.

and the other arts of divination ; but when the generals miscarried in any enterprize, the people laid the whole blame on the heedlessness with which they had been consulted ; and if he had entirely neglected consulting them, all the blame was thrown upon him who had preferred his own forecast to that of the fowls ; while those who made these kinds of predictions a subject of raillery, were accounted impious and prophane. Thus they construed, as a punishment from the gods, the defeat of Claudius Pulcher, who, when the sacred chickens refused to eat what was set before them, ordered them to be thrown into the sea : *If they won't eat, said he, they shall drink.*

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#### V. OF THE AUSPICES.

**I**N the most early ages of the world, a sense of piety, and a regard to decency, had introduced a custom of never sacrificing to him, who gave them all their blessings, any but the soundest, the most fat and beautiful victims. They were examined with the closest and most exact attention. This ceremonial, which doubtless sprang at first from gratitude, and some natural ideas of fitness and propriety, at last degenerated into trifling niceties and superstitious ceremonies. And it having been once imagined, that nothing was to be expected from the gods, when the victim was imperfect, the idea of perfection was united with abundance of trivial circumstances. The entrails were examined with peculiar care, and if the whole was without blemish, their duties were fulfilled ; and under an assurance that they had engaged the gods to be on their side, they engaged in war, and in the most hazardous undertakings, with such a confidence of success, as had the greatest tendency to procure it.

All the motions of the victim that was led to the altar became so many prophecies. If he advanced with an easy air in a straight line, and without offering resistance ; if he made no extraordinary bellowing when he received the blow ; if he did not get loose from the person that led him to the slaughter, it was a prognostic of an easy and flowing success.

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The victim was knocked down, but before its belly was ripped open, one of the lobes of the liver was allotted to those who offered the sacrifice, and the other to the enemies of the state. That which was neither blemished nor withered, of a bright red, and neither larger nor smaller than it ought to be, prognosticated great prosperity to those for whom it was set apart; that which was livid, small, or corrupted, presaged the most fatal mischiefs.

The next thing to be considered was the heart, which was also examined with the utmost care, as was the spleen, the gall, and the lungs; and if any of these were let fall, if they smelt rank, or were bloated, livid or withered, it presaged nothing but misfortunes.

After they had finished their examination of the entrails, the fire was kindled, and from this also they drew several presages. If the flame was clear, if it mounted up without dividing, and went not out till the victim was entirely consumed, this was a proof that the sacrifice was accepted; but if they found it difficult to kindle the fire, if the flame divided, if it played around, instead of taking hold of the victim, if it burnt ill, or went out, it was a bad omen.

At Rome, the auspices were always chosen from the best families, and as their employment was of the same nature as the augurs, they were as much honoured. It was a very common thing indeed to see their predictions verified by the event, especially in their wars; nor is this at all wonderful, the prediction never lulled them into security, or prevented their taking every necessary precaution; but, on the contrary, the assurance of victory inspired that intrepidity and high courage, which in the common soldiers was the principal thing necessary to the attainment of it. But, if, after the appearance of a complete favour from the gods, whom they had addressed, their affairs happened to miscarry, the blame was laid on some other deity. Juno or Minerva had been neglected. They sacrificed to them, recovered their spirits, and behaved with greater precaution.

However, the business of the auspices was not restrained to the altars and sacrifices, they had an equal right to explain all other portents. The senate frequently consulted them on the most extraordinary prodigies.

“ The college of the auspices (9), as well as those of the other religious orders, had their particular registers and records, such as the memoirs of thunder and lightning, the (1) Tuscan histories, &c.”

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#### VI. OF ORACLES.

OF all the nations upon earth, Greece was the most famous for oracles, and some of their wisest men have endeavoured to vindicate them upon solid principles, and refined reasonings. Xenophon expatiates on the necessity of consulting the gods by augurs and oracles. He represents man as naturally ignorant of what is advantageous or destructive to himself; that he is so far from being able to penetrate into the future, that the present itself escapes him; that his designs may be frustrated by the slightest objects; that the deity alone, to whom all ages are present, can impart to him the infallible knowledge of futurity; that no other being can give success to his enterprizes, and that it is highly reasonable to believe that he will guide and protect those who adore him with a pure affection, who call upon him, and consult him with a sincere and humble resignation. How surprising it is that such refined and noble principles should be brought to defend the most puerile and absurd opinions! For what arguments can vindicate

(9) Kennet's Roman Antiq. lib. II. c. 4.

(1) Romulus, who founded the institution of the auspices, borrowed it from the Tuscans, to whom the senate afterwards sent twelve of the sons of the principal nobility to be instructed in these mysteries, and the other ceremonies of their religion. The origin of this art amongst the people of Tuscany, is related by Cicero, in the following manner: “ A peasant (says he) ploughing in the field, his ploughshare running pretty deep in the earth, turned up a clod, from whence sprung a child, who taught him and the other Tuscans the art of divination.” See Cicero de Div. l. 2. This fable undoubtedly means no more, than that this child, said to spring from a clod of earth, was a youth of a very mean and obscure birth, and that from him the Tuscans learnt this method of divination. But it is not known whether he was the author of it, or whether he learnt it of the Greeks or other nations.

vindicate their presuming to interrogate the most High, and oblige him to give answers concerning every idle imagination and unjust enterprize?

Oracles were thought by the Greeks to proceed in a more immediate manner from God than the other arts of divination; and on this account scarce any peace was concluded, any war engaged in, any new laws enacted, or any new form of government instituted without consulting oracles. And therefore Minos, to give his laws a proper weight with the people, ascribed to them a divine sanction, and pretended to receive from Jupiter instructions how to new model his government. And Lycurgus made frequent visits to the Delphian oracle, that the people might entertain a belief, that he received from Apollo the platform which he afterwards communicated to the Spartans. These pious frauds were an effectual means of establishing the authority of laws, and engaging the people to a compliance with the will of the law-giver. Persons thus inspired were frequently thought worthy of the highest trust; so that they were sometimes advanced to regal power, from persuasion, "that as they were admitted to the councils of the gods, they were best able to provide for the safety and welfare of man (2)."

This high veneration for the priests of the oracles, being the strongest confirmation, that their credit was thoroughly established, they suffered none to consult the gods but those who brought sacrifices and rich presents to them; whence few, besides the great, were admitted. This proceeding served at once to enrich the priests, and to raise the character of the oracles amongst the populace, who are always apt to despise what they are too familiarly acquainted with; nor were the rich, or even the greatest prince admitted, except at those particular times when the god was in a disposition to be consulted.

One of the most ancient oracles, of which we have received any particular account, was that of Jupiter at Dodona, a city said to be built by Deucalion, after that famous deluge which bears his name, and which destroyed the greatest part of Greece. It was situated in Epirus, and here was the first temple that ever was seen in Greece. According to Herodotus, both this and the oracle of Jupiter Hammon had the

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same

(2) Potter's Antiquities of Greece, vol. I. p. 263.

same original, and both owed their institution to the Egyptians. The rise of this oracle is indeed wrapped up in fable. Two black pigeons, say they, flying from Thebes, in Egypt, one of them settled in Lybia, and the other flew as far as the forest of Dodona, a province in Epirus, where sitting in an oak, she informed the inhabitants of the country, that it was the will of Jupiter that an oracle should be founded in that place. Herodotus gives two accounts of the rise of this oracle, one of which clears up the mystery of this fable. He tells us, that he was informed by the priests of Jupiter, at Thebes, in Egypt, that some Phœnician merchants carried off two priestesses of Thebes, that one was carried into Greece, and the other into Lybia. She who was carried into Greece, took up her residence in the forest of Dodona, and there at the foot of an oak, erected a small chapel in honour of Jupiter, whose priestess she had been at Thebes (3).

We learn from Servius (4), that the will of heaven was here explained by an old woman, who pretended to find out a meaning to explain the murmurs of a brook that flowed from the foot of the oak. After this, another method was taken, attended with more formalities; brazen kettles were suspended in the air, with a statue of the same metal, with a whip in his hand (5): this figure, when moved by the wind, struck against the kettle that was next it, which also causing all the other kettles to strike against each other, raised a clattering din, which continued for some time, and from these sounds she formed her predictions.

Both these ways were equally absurd, for as in each the answer depended solely on the invention of the priestess, she alone was the oracle. Suidas informs

(3) The Abbé Sallier takes this fable to be built upon the double meaning of the word *πελασσαι*, which in Attica, and several other parts of Greece, signifies pigeons, while in the dialect of Epirus, it meant old women. See Mem. Acad. Belles Lettres, vol. V. p. 35.

(4) Servius in 3. *Æn.* 5, 1466.

(5) As this was evidently a figure of Osiris, which was on particular occasions represented with a whip in his hand, it is an additional proof that this oracle was derived from Egypt.

forms us, that the answer was given by an oak in this grove, as Homer also has delivered (6); and as it was generally believed to proceed from the trunk, it is easy to conceive how this was performed: for the priestess had nothing more to do than to hide herself in the hollow of an old oak, and from thence to give the pretended sense of the oracle, which she might the more easily do, as the distance the suppliant was obliged to keep, was an effectual means to prevent the cheat from being discovered.

There is one remarkable circumstance relating to this oracle yet remaining, and that is, that while all the other nations received their answer from a woman, the Bœotians alone received it from a man, and the reason given for it is as follows: During the war between the Thracians and Bœotians, the latter sent deputies to consult this oracle of Dodona, when the priestess gave them this answer, of which she doubtless did not foresee the consequence: *If you would meet with success, you must be guilty of some impious action.* The deputies, no doubt surprized, and perhaps exasperated, by imagining that the priestess prevaricated with them in order to please the Pelasgi, from whom she was descended, and who were in a strict alliance with the Thracians, resolved to fulfil the decree of the oracle; and therefore seizing the priestess, burnt her alive, alledging, that this action was justifiable in whatever light it was considered, that if she intended to deceive them, it was fit she should be punished for the deceit; or, if she was sincere, they had only literally fulfilled the sense of the oracle. The two remaining priestesses, (for, according to Strabo, the oracle at that time had usually three) highly exasperated at this cruelty, caused them to be seized, and as they were to be their judges, the deputies pleaded the illegality of their being tried by women. The justice of this plea was admitted by the people, who allowed two priests to try them in conjunction with the priestesses; on which, being acquitted by the former, and condemned by the latter, the votes being equal, they were released. For this reason the Bœotians, for the future, received their answers from the priests.

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(6) Τὸν δεξ Δωδώνην φάτο Βήμεναι, ὄφρα θεῶν

Ἐκ δρυὸς ὑψικόμεω Διὸς Βοῶν. Ἐπακμοση.

The oracle of Jupiter Hammon, in Lybia, we have already said, was derived from Egypt, and is of the same antiquity as the former of Dodona, and, though surrounded by a large tract of burning sands, was extremely famous. This oracle gave his answers not by words, but by a sign. What was called the image of the god, was carried about in a gilded barge on the shoulders of his priests, who moved whithersoever they pretended the divine impulse directed them. This appears to have been nothing more than the mariners compass (7), the use of which was not entirely unknown to that age, though so long kept a secret from the Europeans. It was adorned with precious stones, and the barge with many silver goblets hanging on either side; and these processions were accompanied with a troop of matrons and virgins singing hymns in honour of Jupiter. These priests refused the bribes offered them by Lyfander, who wanted their assistance to help him to change the succession to the throne of Sparta. However, they were not so scrupulous when Alexander, either to gratify his vanity, or to screen the reputation of his mother, took that painful march through the deserts of Lybia, in order to obtain the honour of being called the son of Jupiter; a priest stood ready to receive him, and saluted him with the title of *son of the king of gods*.

The oracle of Apollo at Delphos, was one of the most famous in all antiquity. This city stood upon a declivity about the middle of mount Parnassus: it was built on a small extent of even ground, and surrounded with precipices, that fortified it without the help of art (8). Diodorus Siculus relates (9) a tradition of a very whimsical nature, which was said to give rise to this oracle. There was a hole in one of the vallies, at the foot of Parnassus, the mouth of which was very strait: the goats that were feeding at no great distance, coming near it, began to skip and frisk about in such a manner, that the goat-herd, being struck with surprize, came up to the place, and leaning over it, was seized with such an enthusiastic

(7) *Umbilico similis, smaragdo & gemmis coagmentatus. Hunc navigio aurato gestant sacerdotes.* Q. CURTIUS, l. 4. c. 7.

(8) Strabo, lib. xiv. p. 427, 428.

(9) Diod. 4. 1.

astic impulse, or temporary madness, as prompted him to utter some extravagant expressions, which passed for prophecies. The report of this extraordinary event drew thither the neighbouring people, who, on approaching the hole, were seized with the same transports. Surprised at so astonishing a prodigy, the cavity was no longer approached without reverence. The exhalation was concluded to have something divine in it; they imagined it proceeded from some friendly deity, and from that time bestowed a particular worship on the divinity of the place, and regarded what was delivered in those fits of madness as predictions; and here they afterwards built the city and temple of Delphos.

This oracle, it was pretended, had been possessed by several successive deities, and at last by Apollo, who raised its reputation to the greatest height. It was resorted to by persons of all stations, by which it obtained immense riches, which exposed it to be frequently plundered. At first it is said the god inspired all indifferently who approached the cavern; but some having in this fit of madness thrown themselves into the gulf, they thought fit to choose a priestess, and to set over the hole a tripod, or three-legged stool, whence she might without danger catch the exhalations; and this priestess was called Pythia, from the serpent Python, slain by Apollo. For a long time none but virgins possessed this honour, till a young Thessalian, called Echebrates, falling in love with the priestess, who was at that time very beautiful, ravished her; when, to prevent any abuses of the like kind for the future, the citizens made a law to prohibit any woman being chosen under fifty years old. At first they had only one priestess, but afterwards they had two or three.

The oracles were not delivered every day, but the sacrifices were repeated till the god was pleased to deliver them, which frequently happened only one day in the year. Alexander coming here in one of these intervals, after many intreaties to engage the priestess to mount the tripod, which were all to no purpose, the prince growing impatient at her refusal, drew her by force from her cell, and was leading her to the sanctuary, when saying, *My son thou art invincible*, he cried out, that he was satisfied, and needed no other answer.

Nothing

Nothing was wanting to keep up the air of mystery, in order to preserve its reputation, and to procure it veneration. The neglecting the smallest punctilio was sufficient to make them renew the sacrifices that were to precede the response of Apollo. The priestess herself was obliged to prepare for the discharge of her duty, by fasting three days, bathing in the fountain of Castalia, drinking a certain quantity of the water, and chewing some leaves of laurel gathered near the fountain. After these preparations the temple was made to shake, which passed for the signal given by Apollo, to inform them of his arrival, and then the priests led her into the sanctuary and placed her on the tripod, when beginning to be agitated by the divine vapour, her hair stood an end, her looks became wild, her mouth began to foam, and a fit of trembling seized her whole body. In this condition she seemed to struggle to get loose from the priests, who pretended to hold her by force, while her shrieks and howlings, which resounded through the temple, filled the deluded by-standers with a kind of sacred horror. At last, being no longer able to resist the impulses of the god, she submitted, and at certain intervals uttered some unconnected words, which were carefully picked up by the priests, who put them in connection, and gave them to the poets, who were also present to put them into a kind of verse, which was frequently stiff, unharmonious, and always obscure; this occasioned that piece of raillery, that Apollo, the prince of the muses, was the worst of the poets. One of the priestesses, who was called Phemonœ, is said to have pronounced her oracles in verse: in latter times they were contented with delivering them in prose, and this, in the opinion of Plutarch, was one of the reasons of the declension of this oracle.

Cræsus intending to make trial of the several oracles of Greece, as well as that of Lybia, commanded the respective ambassadors to consult them all on a stated day, and to bring the responses in writing. The question proposed was, "What is Cræsus, the son of Alyattes, king of Lydia, now doing?" The rest of the oracles failed; but the Delphian answered truly, that "He was boiling a lamb and a tortoise together in a brazen pot. This gained his confidence and a profusion of the richest offerings.

In



In return, the oracle, on the next enquiry, informed him, that, "By making war upon the Persians, he should destroy a great empire." The event is well known. This vain confidence lost him both his crown and liberty (1).

Trophonius, who, according to some authors, was no more than a robber, or at most a hero, had an oracle in Bœotia, which acquired great reputation. Pausanias, who had consulted it, and gone through all its formalities, has given a very particular description of it, and from him we shall extract a short history of this oracle.

The sacred grove of Trophonius, says this author, (2), is at a small distance from Lebadea, one of the finest cities in Greece; and in this grove is the temple of Trophonius, with his statue, the workmanship of Praxiteles. Those who apply to this oracle must perform certain ceremonies before they are permitted to go down into the cave where the response is given. Some days must be spent in a chapel dedicated to Fortune and the Good Genii, where the purification consists in abstinence from all things unlawful, and in making use of the cold bath. He must sacrifice to Trophonius and all his family, to Jupiter, to Saturn, and to Ceres, surnamed Eurôpa, who was believed to have been the nurse of Trophonius. The diviners consulted the entrails of every victim, to discover if it was agreeable to Trophonius that the person should descend into the cave. If the omens were favourable, he was led that night to the river Hercyna, where two boys anointed his body with oil. Then he was conducted as far as the source of the river, where he was obliged to drink two sorts of water, that of Lethe, to efface from his mind all profane thoughts, and that of Mnemosyne, to enable him to retain whatever he was to see in the sacred cave; he was then presented to the statue of Trophonius, to which he was to address a short prayer; he then was clothed in a linen tunic adorned with sacred fillets; and at last was conducted in a solemn manner to the oracle, which was inclosed within a stone wall on the top of a mountain.

M 5

In

(1) Herodot. in Clio.

(2) Pausan. lib. ix. p. 602, 604.

In this inclosure was a cave formed like an oven, the mouth of which was narrow, and the descent to it not by steps, but by a short ladder : on going down there appeared another cave, the entrance to which was very strait. The suppliant, who was obliged to take a certain composition of honey in each hand, without which he could not be admitted, prostrated himself on the ground, and then putting his feet into the mouth of the cave, his whole body was forcibly drawn in.

Here some had the knowledge of futurity by vision ; and others by an audible voice. They then got out of the cave in the same manner as they went in, with their feet foremost, and prostrate on the earth. The suppliant going up the ladder was conducted to the chair of Mnemosyne, the goddess of memory, in which being seated, he was questioned on what he had heard and seen ; and from thence he was brought into the chapel of the Good Genii, where having staid till he had recovered from his affright and terror, he was obliged to write in a book all that he had seen or heard, which the priests took upon them to interpret. There never was but one man, says Pausanias, who lost his life in this cave, and that was a spy who had been sent by Demetrius, to see whether in that holy place there was anything worth plundering. The body of this man was afterwards found at a great distance ; and indeed it is not unlikely, that this design being discovered, he was assassinated by the priests, who might carry out his body by some secret passage, at which they went in and out without being perceived.

The oracle of the Branchidæ, in the neighbourhood of Miletus, was very ancient, and in great esteem. Xerxes returning from Greece, prevailed on its priests to deliver up its treasures to him, and then burnt the temple, when to secure them against the vengeance of the Greeks, he granted them an establishment in the most distant part of Asia. After the defeat of Darius by Alexander, this conqueror destroyed the city where these priests had settled, of which their descendants were then in actual possession ; and thus punished the children for the perfidy of their fathers.

The oracle of Apollo at Claros, a town of Ionia, in Asia Minor, was very famous, and frequently consulted.

sulted. Claros was said to be founded by (3) Manto, the daughter of Tirofias, some years before the taking of Troy. The answers of this oracle, says Tacitus (4), were not given by a woman, but by a man, chose out of certain families, and generally from Miletus. It was sufficient to let him know the number and names of those who came to consult him; after which he retired into a cave, and having drank of the waters of a spring that ran within it, delivered answers in verse upon what the people had in their thoughts, tho' he was frequently ignorant, and unacquainted with the nature and rules of poetry. "It is said (our author " adds) that he foretold the sudden death of Germanicus, but in dark and ambiguous terms."

Pausanias mentions an oracle of Mercury, in Achaia, of a very singular kind. After a variety of ceremonies, which it is needless here to repeat; they whispered in the ear of the god, and told him, what they were desirous of knowing; then stopping their ears with their hands, they left the temple, and the first words they heard after they were out of it, was the answer of the god.

But it would be an endless task to pretend to enumerate all the oracles, which were so numerous, that Van Dale gives a list of near three hundred, most of which were in Greece.

But no part of Greece had so many oracles as Bœotia, which were there numerous, from its abounding in mountains and caverns; for, as Mr. Fontenelle observes, nothing was more convenient for the priests than these caves, which not only inspired the people with a sort of religious horror, but afforded the priests an opportunity of forming secret passages, of concealing themselves in hollow statues, and of making use of all the machines and all the arts necessary to keep up the delusion of the people, and to increase the reputation of the oracles.

Nothing

(3) Manto has been greatly extolled for her prophetic spirit; and fabulous history informs us, that lamenting the miseries of her country, she dissolved away in tears, and that these formed a fountain, the water of which communicated the gift of prophecy to those who drank it, but being at the same time unwholesome, it brought on diseases, and shortened life.

(4) Tacit. Annal. l. 2. c. 54.

Nothing is more remarkable than the different manners by which the sense of the oracles was conveyed: besides the methods already mentioned, in some the oracle was given from the bottom of the statue, to which one of the priests might convey himself by a subterranean passage; in others by dreams; in others again by lots, in the manner of dice, containing certain characters or words, which were to be explained by tables made for that purpose. In some temples the enquirer threw them himself, and in others they were dropped from a box; and from hence arose the proverbial phrase, *The lot is fallen*. Childish as this method of deciding the success of events by a throw of dice may appear, yet it was always preceded by sacrifices and other ceremonies.

In others the question was proposed by a letter, sealed up, and given to the priest, or left upon the altar, while the person sent with it was obliged to lie all night in the temple, and these letters were to be sent back unopened with the answer. Here this wonderful art consisted in the priests knowing how to open a letter without injuring the seal, an art still practised, on particular occasions, in all the general post-offices in Europe. A governor of Cilicia, whom the Epicureans endeavoured to inspire with a contempt for the oracles, sent a spy to that of Mopsus at Mallos, with a letter well sealed up; as this man was lying in the temple, a person appeared to him and uttered the word *Black*. This answer he carried to the governor, which filled him with astonishment, though it appeared ridiculous to the Epicureans, to whom he communicated it, when to convince them of the injustice of the raillery on the oracle, he broke open the letter, and shewed them that he had wrote these words, *Shall I sacrifice to thee a white ox or a black?* The emperor Trajan made a like experiment on the god at Heliopolis, by sending him a letter sealed up, to which he requested an answer. The oracle commanded a blank paper, well folded and sealed, to be given to the emperor, who, upon his receiving it, was struck with admiration at seeing an answer so correspondent to his own letter, in which he had wrote nothing.

The general characteristic of oracles, says the justly admired Rollin (5), were ambiguity, obscurity, and convertability;

(5) Ancient Hist. vol. 5. p. 25.

convertability ; so that one answer would agree with several different and even opposite events ; and this was generally the case when the event was in the least dubious. Trajan, convinced of the divinity of the oracle, by the blank letter above mentioned, sent a second note, wherein he desired to know, whether he should return to Rome after the conclusion of the war which he had then in view ; the oracle answered this letter by sending to him a vine broke in pieces. The prediction of the oracle was certainly fulfilled ; for the emperor dying in the war, his body, or, if you please, his bones, represented by the broken vine, were carried to Rome. But it would have been equally accomplished had the Romans conquered the Parthians, or the Parthians the Romans ; and whatever had been the event, it might have been constructed into the meaning of the oracle. Under such ambiguities they eluded all difficulties, and were hardly ever in the wrong. In this all their art, and all their superior knowledge consisted ; for when the question was plain, the answer was commonly so too. A man requesting a cure for the gout, was answered by the oracle, that he should drink nothing but cold water. Another desiring to know by what means he might become rich, was answered by the god, that he had no more to do but to make himself master of all between Sicyon and Corinth (6).

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VII. OF ALTARS, OPEN TEMPLES, SACRED GROVES,  
AND SACRIFICES.

**ALTARS** and sacrifices mutually imply each other, and were immediately consequent to the fall of man : though the original altars were simple, being composed of earth or turf, or unhewn stones. There is great probability that the cloathing of our first parents consisted of the skins of beasts sacrificed by Adam in the interval between his offence and expulsion from paradise. Cain and Abel, Noah and the patriarchs, pursued the practice. Even those who forsook the living God, yet continued this early method of worship. These idolaters at first imitated the simple manner in which they had been raised by Noah. But the

(6) Eanier, vol. I.

the form and materials insensibly changed; there were some square, others long, round, or triangular. Each feast obtained a peculiar ceremonial, and an altar of a particular form. Sometimes they were of common stone, sometimes of marble, wood, or brass. The altar was surrounded with carvings in bas relief, and the corners ornamented with heads of various animals. Some reached no higher than to the knee, others were reared as high as the waist, whilst others were much higher. Some again were solid, others hollow, to receive the libations and the blood of the victims. Others were portable, resembling a trevet, of a magnificent form, to hold the offering from the fire, into which they threw frankincense, to overpower the disagreeable smell of the blood and burning fat. In short, what had been approved on some important occasion, passed into a custom, and became a law.

Where the altars were placed, there was said to be in the early ages of the world an house or temple of JEHOVAH, which was mostly upon eminences, and always uncovered. Where they could be had, upright stones were erected near them. This in scripture is called *setting up a pillar*; nor was it done without a particular form of consecration. The behaviour of the patriarch Jacob, to which we refer the reader (7), will explain the whole.

It is said of Moses likewise *That he rose up early in the morning, and builded an altar under the bill, and twelve pillars, &c.* (8). The entire work of these sacred eminencies was surrounded at a convenient distance, by a mound or trench thrown up, in order to prevent the profane intrusion of the people (9).

At other times the walls were inclosed by groves of oak (1); whence this tree is said to be sacred to Jove. The heathens, when they left the object, yet continued this usage also of the original worship; which indeed was so linked to idolatry, that it became necessary for Moses to forbid the Hebrews planting groves about their altars, to prevent their falling into  
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(7) Gen. xxviii. 18, 19, 20, 21, 22, and xxxv. 7, 14, 15.

(8) Exod. xxiv. 4. *Thebeckeb, inferius, deorsum*, on the declivity of the hill.

(9) Exod. xix. 12, 23.

(1) Gen. xxi. 33. xii. 6, 7, xxxv. 4. xiii. 18. Deut. xi. 30. Judges ix. 6, &c.

the practices of the nations round about them. These groves were hung with garlands and chaplets of flowers, and with a variety of offerings in so lavish a manner, as almost entirely to exclude the light of the sun. They were considered as the peculiar residence of the deity. No wonder therefore, that it was deemed the most inexpressible sacrilege to cut them down (2).

The high antiquity and universality of sacrificing, bespeak it a divine institution. The utter impossibility that there should be any virtue or efficacy in the thing itself, shews plainly that it must have been looked upon as vicarious, and having respect to somewhat truly meritorious, and which those that brought the sacrifice were at first sufficiently acquainted with the nature of. For it is not to be presumed upon what grounds men could be induced to think of expiating their sins, or procuring the divine favour by sacrificial oblations. It is much more reasonable to conclude it a divine appointment. All nations have used it. They who were so happy as to walk with God, were instructed in it from age to age. And they who rejected him, still sacrificed. But they invented new rites; and at length, mistaking and perverting the original intent and meaning, offered even human victims! It is indeed most surprising to observe, that almost all nations, from the use of bestial, have advanced to human sacrifices; and many of them, from the same mistake and perversion, even to the sacrifice of their own children!

This most cruel custom, amongst the Carthaginians, of offering children to Saturn (3), occasioned an embassy being sent to them from the Romans, in order to persuade them to abolish it. And in the reign of Tiberius, the priests of Saturn were crucified for presuming

(2) Lucan mentioning the trees which Cæsar ordered to be felled, to make his warlike engines, describes the consternation of the soldiers, who refused to obey his orders, till taking an axe, he cut down one of them himself. Struck with a religious reverence for the sanctity of the grove, they imagined that if they presumptuously attempted to cut down any of its trees, the axe would have recoiled upon themselves. They however believed it lawful to prune and clear them, and to fell those trees which they imagined attracted the thunder.

(3) These sacrifices were practised annually by the Carthaginians, who first offered the sons of the principal citizens; but afterwards privately brought up children for that purpose.

presuming to sacrifice children to him; and Amasis, king of Egypt, made a law, that only the figures of men should be sacrificed instead of themselves. Plutarch informs us, that at the time of a plague, the Spartans were ordered by an oracle to sacrifice a virgin; but the lot having fallen upon a young maid whose name was Helene, an eagle carried away the sacrificing knife, and laying it on the head of an heifer, it was sacrificed in her stead. The same author informs us, that Pelopidus the Athenian general dreaming the night before an engagement, that he should sacrifice a virgin to the manes of the daughters of Scedafus, who had been ravished and murdered, he was filled with horror at the inhumanity of such a sacrifice, which he could not help thinking odious to the gods; but seeing a mare, by the advice of Theocritus the soothsayer, he sacrificed it, and gained the victory.

The ceremonies used at sacrifices were extremely different, and to every deity a distinct victim was allotted (4); but whatever victims were offered, the greatest care was to be taken in the choice of them; for the very same blemishes that excluded them being offered by the Jews, rendered them also imperfect among the Pagans.

The priest having prepared himself by continence, during the preceding night, and by ablution, before the procession went a herald crying *hoc age*, to give the people notice that they were to give their sole attention to what they were about; then followed the players on several instruments, who between the intervals of playing, exhorted the people in the same manner. The priest, and sometimes the sacrificers, went before clothed in white, and the priest, besides being dressed in the vestments belonging to his office, was sure to be crowned with a chaplet of the leaves of the tree sacred to the god for whom the sacrifice was appointed; the victim had his horns gilt, and was also crowned with a chaplet of the same leaves, and adorned with ribbands and fillets. In Greece when  
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(4). Lucian informs, that "The victims were also different according to the quality and circumstance of the persons who offered them. The husbandman, says he, sacrifices an ox; the shepherd, a lamb; the goat herd, a goat. There are some who offer only cakes, or incense; and he that has nothing, sacrifices by kissing his right hand." De Sacr.



the priest approached the altar, he cried, *Who is here?* To which the spectators answered, *Many good people* (5). The priest then said, *Be gone all ye profane*, which the Romans expressed by saying, *Procul este profani*.

The victim arriving at the altar, the priest laid one hand upon the altar, and began with a prayer to all the gods, beginning with Janus, and ending with Vesta, during which the strictest silence was observed. Then the sacrifice began, by throwing upon the head of the victim corn, frankincense, flour, and salt, laying upon it cakes and fruit (6), and this they called *immolatio*, or the immolation. Then the priest took the wine, which having first tasted, he gave it to the by-standers to do so too (7), and then poured it out, or sprinkled the beast with it between the horns. After this the priest plucked off some of the rough hairs from the forehead of the victim, threw them into the fire, and then turning to the east, drew a crooked line with his knife along the back, from the forehead to the tail, and then ordered the servants (8) to slay the victim, which they had no sooner done than he was opened, and the duty of the *aruspex* began, which was no sooner over, than the carcase was cut in quarters, and then into smaller pieces, and, according to Pausanias (9), and Apollonius Rodius (1), the thighs were covered with fat, and sacrificed as the part allotted to the god (2); after which they regaled themselves upon the rest, and celebrated this religious feast with dancing, music, and hymns sung in honour of the gods.

Upon signal victories, or in the midst of some public calamity, they sometimes offered in one sacrifice a hundred bulls, which was called an *hecatomb*: but sometimes the same name was given to the sacrifice of an hundred sheep, hogs, or other animals. 'Tis said that Pythagoras offered up an *hecatomb* for having found

(5) Πολλοι χαγαθοι.

(6) All these were not used for every sacrifice.

(7) This was called *libatio*.

(8) These inferior officers, whose business it was to kill, to embowel, to flea, and to wash the victim, were called *Victimarii*, *Popæ. Agonis, Cultrarii*.

(9) Lib. 5. p. 192.

(1) In Att. p. 42.

(2) In the holocausts, the whole victim was burnt, and nothing left for the feast.

found out the demonstration of the forty-seventh proposition in the first book of Euclid.

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VIII. OF THE PRIESTS, PRIESTESSES, &c. OF THE GREEKS AND ROMANS.

**I**N the early ages of the world the chiefs of families composed the priesthood; and afterwards, when public priests were appointed, kings, as fathers and masters of that large family which composed the body politic, frequently offered sacrifices; and not only kings, but princes and captains of armies. Instances of this kind are frequently to be met with in Homer.

When the ancients chose a priest, the strictest enquiry was made into the life, the manners, and even the bodily external perfections of the person to be chosen. They were generally allowed to marry once, but were not always forbid second marriages.

The Greeks and Romans had several orders of priests; but as Greece was divided into many independent states, there naturally arose different hierarchies. In several cities of Greece the Government of religion was intrusted to women, in others it was conferred on the men; while again, in others, both in concert had a share in the management of it. The priestesses of Argos were very famous. At Athens a priestess presided over the worship of Minerva; there was also a priestess for Pallas, at Clazomenæ; for Ceres, at Catanea, &c. The Hierophantæ were very famous priests of Athens, and both they and their wives, who were called Hierophantidæ, were set apart for the worship of Ceres and Hecate; as were the Orgiophantæ, and the women stiled Orgiastæ, appointed to preside over the orgies of Bacchus, &c. Besides the priestess of Apollo, at Delphos, who was by way of eminence called Pythia (3), there belonged to this oracle

(3) Thus the priestess of Pallas, at Clazomenæ, was called Hefychia, and that of Bacchus, Thyas; and in Crete, that of Cybele, Meliffa. Among the Athenians, the inferior ministers were stiled Parasiti, a word that did not at that time carry with it any mark of reproach; for it is mentioned in an inscription at Athens, that of two bulls offered in sacrifices.

oracle five princes of the priests, and several prophets, who pronounced the sense of the oracle. There were also chief priests one of whom presided over a city, and sometimes over a whole province; sometimes he was invested with this dignity for life, and, at other times, only for five years. Besides these, there were chief priestesses, who were the superintendants of the priestesses, and were chosen from the noblest families; but the most celebrated of these was the Pythia.

The priests of Rome enjoyed several very considerable privileges; they were exempted from going to war, and excused from all burthensome offices in the state. They had commonly a branch of laurel and a torch carried before them, and were allowed to ride in a chariot to the capitol. Romulus instituted sixty priests, who were to be at least fifty years of age, free from all personal defects, and distinguished both by their birth and the rectitude of their morals.

The Pontifex Maximus, or the high-priest, was esteemed the judge and arbitrator of all divine and human affairs, and his authority was so great, and his office so much revered, "that all the emperors, after the example of Julius Cæsar and Augustus, either actually took upon them the office, or at least used the name (4)." He was not allowed to go out of Italy, though this was dispensed with in favour of Julius Cæsar; whenever he attended a funeral, a veil was put between him and the funeral bed; for it was thought a kind of profanation for him to see a dead body.

The Rex Sacrorum (5), according to Dyonyssius of Halicarnassus (6), was instituted after the expulsion of the Roman kings, to perpetuate the memory of the great services some of them had done the state. On this account, the augurs and Pontifices were directed to choose out a fit person, who should devote himself to the care of religious worship, and the ceremonies

fices, the one should be reserved for the games, and the other distributed among the priests and parasites. These parasites had a place among the chief magistrates, and the principal part of their employment was to choose the wheat appointed for their sacrifices. Banier's Mythology, Vol. I. p. 283.

(4) Kennet's Rom. Antiq.

(5) He was also stiled Rex Sacrificulus.

(6) Lib. I.

monies of religion, without ever interfering in civil affairs: but lest the name of king, which was become odious to the people, should raise their jealousy, it was at the same time appointed, that he should be subject to the high priests. His wife had the title of Regina Sacrorum.

The Flamines, according to Livy (7), were appointed by Numa Pompilius, to discharge those religious offices, which he imagined properly belonged to the kings. At first there were but three (8), which were chosen by the people, and their election confirmed by the high priest. They were afterwards increased to fifteen, three of whom were chosen from among the senators, and were called Flamines Majo-res; and the other twelve, chosen from the Plebeans, were stiled Flamines Minores.

The Feciales were also instituted by Numa, and consisted of twenty persons, chosen out of the most distinguished families. These were properly the heralds of the republic, who, whenever it was injured, were sent to demand satisfaction, which, if they could not obtain, they called the gods to witness between them and the enemy, and denounced war. They had the power of ratifying and confirming alliances, and were the arbitrators of all the differences between the republic and other nations; so that the Romans could not lawfully take up arms, till the Feciales had declared that war was most expedient.

The Pater Patratus derived his name from a circumstance necessary to his enjoying the title; and in order that he might be more strongly interested in the fate of his country, he was to have both a father and a son living at the same time. He was chosen by the college of Feciales out of their own body, to treat with the enemy on the subject of war and peace.

The Epulones were ministers appointed to prepare the sacred banquets at the solemn games, and had the  
privilege

(7) Liv. lib. I

(8) The Flamendialis of Jupiter, the Martialis of Mars, and the Quirinalis of Quirinus. The first sacred to Jupiter was a person of a very high distinction, though he was obliged to submit to burthenome regulations and superstitious observances: his wife was a priestess, and had the title of Flaminica; and also enjoyed the same privileges, and was under the same restrictions as her husband. Aulus Gellius, Noct. Att. l. 10. c. 15.

privilege of wearing a robe like the pontiffs, bordered with purple. These ministers were originally three in number, to which two were afterwards added, and then two more, till in the pontificate of Julius Cæsar they were increased to ten. The most considerable of the privileges granted to the Epulones, was one which they enjoyed in common with the other ministers, their not being obliged to make their daughters vestals (9).

Besides these were the Salii, or priests of Mars; the Phæbades of Apollo; the Bassarides of Bacchus; the Luperci of Pan, and several others who presided over the worship of particular deities, each of which had a particular college, and constituted a distinct community.

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#### OF THE TEMPLES OF THE PAGANS.

**O**AKEN groves, with a circular opening in the midst, or upright stones placed in the same order, inclosing an altar, were the original temples. The first covered one was that of Babel, and in all probability it was the only one of the kind, till Moses, by erecting the tabernacle, might give the Egyptians the first thought of building also a house for their gods. Had temples been built in Egypt at the time when Moses resided there, it can hardly be conceived but that he would have mentioned them; and that this moving temple might serve as a model for the rest, is the more probable, as there is a near resemblance between the Sanctum Sanctorum and the holy places in the Pagan temple. In that of Moses, God was consulted, and none suffered to enter but the priests: this exactly agrees with the holy places in the Heathen temples, where the oracle was delivered.

It was the opinion of Lucian, that the first temples were built by the Egyptians, and that from them the custom was conveyed to the people of the neighbouring countries; and from Egypt and Phœnicia it passed into Greece, and from Greece to Rome.

They all began with little chapels, which were generally erected by private persons, and these were soon succeeded by regular buildings, and the most magnificent

(9) Aulus Gellius, lib. i. c. 12.

ificent structures, when even the grandeur and beauty of the buildings heightened the veneration that was entertained for them. They had often porticos, and always an ascent of steps, while some of them were surrounded by galleries supported by rows of pillars. The first part in entering these temples was the porch, in which was placed the holy water for the expiation of those that entered into the temple. The next was the nave (1), or body of the temple, and then the holy place (2), into which none but the priests were allowed to enter. Sometimes there was behind the buildings another part, called the back temple.

The inside was frequently adorned with paintings, gildings, and the richest offerings, among which were the trophies and spoils of war. But the principal ornaments were the statues of the gods, and those of persons distinguished by great and noble actions, which were sometimes of gold, silver, ivory, ebony, and other precious materials.

The veneration for these buildings was carried by the Romans and other nations to the most superstitious excess. Before the erecting one of these noble edifices, the Aruspices chose the place, and fixed the time for beginning the work; for here every thing was of importance. They began when the air was serene, and the sky clear and unclouded; on the limits of the building were placed fillets and garlands, and the soldiers whose names were thought auspicious, entered the enclosure with bows in their hands; then followed the vestal virgins, attended by such boys and girls who had the happiness to have their fathers and mothers living, and these assisted the vestals in sprinkling all the ground with clear water; then followed a solemn sacrifice, and prayers to the gods, to prosper the building they were going to erect for their habitation; and this being over, the priest touched the stone that was to be first laid, and bound it with a fillet, after which the magistrates, and persons of the greatest distinction, assisted the people, with the utmost joy and alacrity, in removing the stone, which was extremely large, fixed it for a foundation, throwing in with it several small gold coins, and other pieces of money.

When

(1) *Naos*.

(2) Called *Penetralis*, *Sacrarium*, *Adytum*.

When these buildings were finished, they were consecrated with abundance of ceremony, and so great was the veneration felt by the people for the temples, that they frequently, as a mark of humiliation, clambered up to them on their knees; and so holy was the place, that it was thought criminal for a man to spit or blow his nose in it. The women prostrated themselves in them, and swept the pavements with their hair. They became sanctuaries for debtors and criminals; and on all holidays were constantly decked with branches of laurel, olive, and ivy.

One of the first temples built in Egypt, was that of Vulcan, at Memphis, erected by Menes: At first it had the primitive simplicity of all other ancient buildings, and without statues (3); but the successors of this prince strove to excel each other in embellishing this work with stately porches and statues of a monstrous size. There were indeed a great number of temples in Egypt, but the most extraordinary thing of this kind was a chapel hewn out of a single stone, which by order of Amasis was cut out of the quarries in upper Egypt, and with incredible difficulty carried as far as Sais, where it was designed to have been set up in the temple of Minerva, but was left at the gate. Herodotus mentions this work with marks of astonishment: "What I admire more, says he, than at the other works of Amasis, is his causing a house to be brought from Eliphantina, a house hewn out of a single stone; which two thousand men were unable to remove thither in less than three years. This house was thirty-one feet in front, twenty-one feet in breadth, and twelve in height; and on the inside twenty-seven feet in length, and seven feet and a half high."

The temple of Diana at Ephesus (4), has been always admired as one of the noblest pieces of architecture that the world has ever produced. It was four hundred

(3) According to the best historians, there were no statues in the ancient temples of Egypt. But this is not at all strange, since Plutarch, who has his authority from Varro, says, "That the Romans were a hundred and seventy years without statues; Numa prohibited them by a law; and Tertullian lets us know, that even in his time there were several temples that had no statues."

(4) This temple was accounted one of the wonders of the world.

hundred and twenty-five feet long, two hundred feet broad, and supported by a hundred and twenty-seven columns of marble sixty feet high, twenty-seven of which were beautifully carved. This temple, which was 200 years in building, was burnt by Erostratus, with no other view than to perpetuate his memory; however, it was rebuilt, and the last temple was not inferior, either in riches or beauty, to the former, being adorned with the works of the most famous statuaries of Greece.

The temple of Ceres and Proserpine was built in the Doric order, and was of so wide an extent as to be able to contain thirty-thousand men; for there were frequently that number at the celebration of the mysteries of the two goddesses. At first this temple had no columns on the outside; but Philo afterwards added to it a magnificent portico.

The temple of Jupiter Olympius, as well as the admirable statue of Jupiter placed in it, were raised from the spoils which the Elians took at the sacking of Pifa (5). This temple was of the Doric order, the most ancient, as well as the most suitable to grand undertakings; and on the outside was surrounded with columns, which formed a noble perystile. The length of the temple was two hundred and thirty feet, its breadth ninety-five, and its height, from the area to the roof, two hundred and thirty. From the middle of the roof hung a gilded victory, under which was a golden shield, on which was represented Medusa's head; and round the temple, above the columns, hung twenty-one gilt bucklers, which Mummius consecrated to Jupiter after the sacking of Corinth. Upon the pediment in the front was represented, with exquisite art, the chariot race between Pelops and Oenomaus; and, on the back pediment, the battle of the Centaurs with the Lapithæ at the marriage of Pirithous; and the brass gates were adorned with the labours of Hercules. In the inside, two ranges of tall and stately columns supported two galleries, under which was the way that led to the throne of Jupiter.

The statue of the god and his throne were the master-pieces of the great Phidias, and the most magnificent and highest finished in all antiquity. The statue, which was of a prodigious size, was of gold and ivory, so artfully blended as to fill all beholders with

(5) Pausanias in *Iliac*, p. 303, & seq.



with astonishment. The god wore upon his head an olive crown, in which the leaf of the olive was imitated in the nicest perfection. In his right-hand he held the figure of victory, formed likewise of gold and ivory; and in his left a golden sceptre, on the top of which was an eagle. The shoes and mantle of the god were of gold, and on the mantle were engraven a variety of flowers and animals. The throne sparkled with gold and precious stones, while the different materials, and the assemblage of animals and other ornaments, formed a delightful variety. At the four corners of the throne, were four Victories, that seemed joining hands for a dance; and at the feet of Jupiter were two others. On the foreside, the feet of the throne were adorned with sphinxes plucking the tender infants from the bosoms of the Theban mothers, and underneath were Apollo and Diana slaying the children of Niobe with their arrows, &c. At the top of the throne, above the head of Jupiter, were the graces and hours. The pedestal which supported the pile, was equally adorned with the rest: it was covered with gold; on the one side, Phidias had engraven Phœbus guiding his chariot; on the other, Jupiter and Juno, Mercury, Vesta, and the graces: here Venus appeared as rising from the sea, and Cupid receiving her, while Pitho, or the goddess of persuasion, seemed presenting her with a crown: there appeared Apollo and Diana, Minerva and Hercules. At the foot of the pedestal were Neptune and Amphitrite, with Diana, who appeared mounted on horseback. In short, a woollen veil dyed in purple, and curiously embroidered, hung down from the top to the bottom. A large ballustrade painted and adorned with figures encompassed the whole work; there, with inimitable art, was painted the Atlas bearing the heavens upon his shoulders, and Hercules stooping to ease him of his load; the combat of Hercules with the Nemean lion; Ajax offering violence to Cassandra; Prometheus in chains, and a variety of other pieces of fabulous history.

This temple was paved with the finest marble, adorned with a prodigious number of statues, and with the presents which several princes had consecrated to the God.

Though the temple of Apollo at Delphos, was greatly inferior in point of magnificence to the former,

yet the immense presents sent to it from every quarter, rendered it infinitely more rich. The principal value of the former arose from its containing the works of Phidias, and his master-piece was really invaluable; but what this temple wanted, in not containing the productions of so curious an artist, was amply made up by a profusion of treasure, which arose from the offerings of those who went to consult the oracle. The first temple which was built being burnt, the Amphictyones, or general council of Greece, took upon themselves the care of rebuilding it; and for that purpose agreed with an architect for three hundred talents, which amounts to forty-five thousand pounds, and this sum was to be raised by the cities of Greece; collections were also made in foreign countries. Amasis, king of Egypt, and the Grecian inhabitants of that country, contributed considerable sums for that service. The Alomæonides, one of the most powerful families in Athens, had the charge of conducting the building, which they rendered more magnificent, by making, at their own expence, considerable additions that had not been proposed in the model.

After the temple of Delphos was finished, Gyges, king of Lydia; and Cræsus, one of his successors, enriched it with an incredible number of the most valuable presents; and, after their example, many other princes, cities, and private persons bestowed upon it a vast number of tripods, tables, vessels, shields, crowns, and statues of gold and silver of inconceivable value. Herodotus informs (6), that the presents of gold made by Cræsus alone to this temple, amounted to more than two hundred and fifty talents, or 33,500*l.* sterling; and it is probable that those of silver were not of less value. And Diodorus Siculus (7) adding these to those of the other princes, computes them at ten thousand talents, or about 1,300,000*l.* (8).

Plutarch informs us (9), that amongst the statues of gold, which Cræsus placed in the temple of Delphos,  
was

(6) Her. lib. I. c. 50, 51.

(7) Diod. lib. 16. p. 453.

(8) It is impossible to form any tolerable idea of these sums without bringing also into the account the comparative scarcity of gold at that time, which rendered its real value vastly greater than what it bears at present. The mines of Mexico and Peru have destroyed all comparison.

(9) Plut. de Pyth. Orac. p. 401.

was one of a female baker, of which this was the occasion: Allyatus, the father of Cræsus, having married a second wife, by whom he had children; she formed the design of securing the crown to her own issue, by putting a period to the life of her son-in-law; and with this view engaged a female baker to put poison into a loaf, that was to be served up at the table of the young prince. The woman, struck with horror at the thought of her bearing so great a share in the guilt of the queen, let Cræsus into the secret; on which the loaf was served to the queen's own children, and their death secured his succession to the throne, which when he ascended, from a sense of gratitude to his benefactress, he erected this statue to her memory in the temple of Delphos; an honour that, our author says, she had a better title to, than many of the boasted conquerors or heroes, who rose to fame only by murders and devastation.

Italy was no less famous for a multiplicity of temples than Greece; but none of them were more noble, or more remarkable for the singularity of their form, than the Pantheon, commonly called the Rotunda, originally consecrated to all the gods, as it is now to all the saints. It is generally believed to have been built at the expence of Agrippa, son-in-law to Augustus. This noble fabric is entirely round, and without windows, receiving a sufficient degree of light from an opening admirably contrived in the center of the dome. It was richly adorned with the statues of all the gods and goddesses set in niches. But the portico, composed of sixteen columns of granate marble, each of one single stone, is more beautiful and more surprising than the temple itself, since these columns are five feet in diameter, and thirty-seven feet high, without mentioning the bases and chapiters. The emperor Constantius the Third stripped it of the plates of gilt brass that covered the roof, and of the beams, which were of the same metal. Of the copper-plates of the portico, Pope Urban the Eighth afterwards formed the canopy of St. Peter; and even of the nails, which fastened them, cast the great piece of artillery, which is still to be seen in the castle of St. Angelo.

But of the Roman temples the Capitol was the principal; with an account of which we shall therefore conclude. In the last Sabine war Tarquinius

Priscus vowed a temple to Jupiter, Juno and Minerva. The event of the war corresponded with his wishes, and the Auspices unanimously fixed upon the Tarpeian mountain for the destined structure. But little more seems to have been done towards it, besides this designation, till the reign of Tarquinius Superbus, a prince of loftiness and spirit conforming to his name, who set about it in earnest; having laid out the design with such amplitude and magnificence as might suit the king of gods and men, the glory of the rising empire, and the majesty of the situation. The Volscian spoils were dedicated to this service. An incredible sum was expended upon the foundations only, which were quadrilateral, and near upon two hundred feet every way: the length exceeding the breadth not quite fifteen feet. When the foundations were clearing, a human head was found, with the lineaments of the face entire, and the blood yet fresh and flowing, which was interpreted as an omen of future empire. This head was said to have belonged to one Ollus, or Tolus, whence the structure received its compound name. Though possibly it might be as well to deduce the name from *Caput* only; and that too upon another account, because it was the commanding part, the head and citadel of Rome, and the chief place of its religious worship. The edifice was not finished till after the expulsion of the kings; the completion of it being a work, says Livy, reserved for the days of liberty. It stood the space of 425 years, to the consulate of Scipio and Norbanus, when it was consumed by fire; but it was rebuilt by Sylla, whose name was inscribed in letters of gold upon the fastigium or pediment of it. In the midst were formed three cells or temples separated by thin partitions, in which stood the golden images of the deities to whom it had been devoted. Those of Juno and Minerva were on each side of Jupiter; for it was not usual for him to be worshipped without the company of his wife and daughter. The three temples were covered by one eagle with his wings expanded. This wonderful structure seems to have been of the Doric order, in imitation of those raised to the same deity in Greece, and abounded with curious engravings and every plaistic ornament, particularly the Fastigium. The spacious entrances, or thresholds, were composed of brass. The lofty folding-doors, which were of the same

same metal, most elegantly embossed, grated. harsh thunder upon brazen hinges, and were afterwards entirely overlaid with plates of gold. The tassellated pavements struck the eye with an astonishing assemblage of rich colours from the variegated marble. The beams were solid brass; and the splendour of the fretted roof was dazzling; where (1)

— The glitt'ring flame

Play'd on the temple's gold and awful height,  
And shed around its trembling rays of light.

Without, the covering was of plates of brass, fashioned like tiles; which being gilt with gold, reflected the sun-beams with excessive lustre. The front to the south was encompassed with a triple row of lofty marble columns beautifully polished, brought from the temple of Olympian Jove at Athens, by order of Sylla: all the other sides by a double row. The ascent was by an hundred steps that gently rose, which made the passage to it extremely grand and striking.

But this Capitol was likewise burnt in the civil war between Vitellius and Vespasian, and restored by the latter, with some addition of height: it quickly after underwent the same fate, and was raised again by Domitian with more strength and magnificence than before; who arrogated the whole honour of the structure to himself. The poets were mistaken, when they promised to this last fabric an eternal duration, for not many years intervened before it was fired by lightning, and a great part of it consumed. The left-hand of the golden image of Jupiter was melted. Afterwards, under Arcadius and Honorius, the plunder of it was begun by Stilicho; who stripped the valves or folding-doors of the thick plated gold which covered them: in one part of which was found a grating inscription, declaring them *reserved for an unfortunate Prince*. Genseric, king of the Vandals, carried with him into Africa most of its remaining ornaments, among which one-half of the gilded tiles of brass; and the great part of it was destroyed by Totilas the Goth. Theodoric indeed made some attempts to repair the Capitol, the Amphitheatre, and others of the more splendid buildings of the city; but in vain, the prevailing light of Christianity left them for the most part useless and deserted.

OF

(1) *Elamque nitore suo templorum verberat aurum,  
Et tremulum summa spargit in aede jubar.* OVID FAST. l. 9.

## OF THE USEFULNESS OF FABLE.

By Mr. ROLLIN, Professor of Eloquence in the Royal College at Paris, and Member of the Royal Academy of Inscriptions and Belles Lettres.

**W**HAT I have already observed (says this learned author) concerning the origin of fables, which owe their birth to fiction, error, and falshood, to the alteration of historical facts, and the corruption of man's heart, may give reason to ask, whether it is proper to instruct Christian children in all the foolish inventions, absurd and idle dreams, with which Paganism has filled the books of antiquity.

This study, when applied to with all the precautions and wisdom, which religion demands and inspires, may be very useful to youth.

First, it teaches them what they owe to Jesus Christ, their Redeemer, who has delivered them from the power of darkness, to bring them into the admirable light of the Gospel. Before him what were even the wisest and best of men, those celebrated philosophers, those great politicians, those famous legislators of Greece, those grave senators of Rome; in a word, all the best governed and wisest nations of the world? Fable informs us, they were blind worshippers of the devil, who bent their knees before gold, silver, and marble; who offered incense to statues, that were deaf and dumb; who acknowledged, as Gods, animals, reptiles, and plants; who were not ashamed to adore an adulterous Mars, a prostituted Venus, and an incestuous Juno, a Jupiter polluted with all manner of crimes, and for that reason most worthy of the first place among the Gods.

What great impurities, what monstrous abominations were admitted into their ceremonies, their solemnities, and mysteries? The temples of their gods were schools of licentiousness, their pictures invitations to sin, their groves places of prostitution, their sacrifices a frightful mixture of superstition and cruelty.

In this condition were all mankind, except the people of the Jews, for near four thousand years. In this state were our fathers, and we should have likewise been, if the light of the Gospel had not dispersed our darkness. Every story in fabulous history, every circumstance

circumstance of the lives of the Gods, should fill us at once with confusion, admiration and gratitude, and seem to cry out to us aloud in the words of St. Paul to the Ephesians: *Remember, and forget not, that being sprung from Gentiles, ye were strangers from the covenants of promise, having no hope, and without God in the world.*

A second advantage of fable is that in discovering to us the absurd ceremonies and impious maxims of Paganism, it ought to inspire us with new respect for the august majesty of the Christian religion, and the sanctity of its morals. We learn from ecclesiastical history, that an holy bishop, in order to eradicate entirely all dispositions to idolatry out of the minds of the faithful, brought to light and publickly exposed all that was found in the inside of a temple he caused to be demolished, the bones of men, the members of children sacrificed to devils, and several other footsteps of the sacrilegious worship, which the Pagans paid to their deities. The study of fable should produce a like effect in the mind of every sensible person, and it is this use the holy fathers and all the apologists of Christianity have made of it.

It is impossible to understand the books which have been written upon this subject, without having some knowledge of fabulous history. St. Augustin's great work, entitled, *De Civitate Dei*, which has done so much honour to the church, is at the same time both a proof of what I lay down, and a perfect model of the manner how we ought to sanctify profane studies. The same may be said of the other fathers, who have gone upon the same plan from the beginning of Christianity. Theophilus of Antioch, Tatian, Arnobius, Lactantius, Theodoret, Eusebius of Cæsarea, and especially St. Clement of Alexandria, whose *Stromata* are not to be understood by any one that is not versed in this part of ancient learning. Whereas the knowledge of fable makes the knowledge of them extremely easy, which we ought to look upon as no small advantage.

It is also very useful (and particularly to youth, for whom I write) for the understanding both of Greek, Latin, French, and English authors; in reading of which they must be often at a stand, without some acquaintance with fable. I don't speak only of the poets, to whom we know it is a kind of natural language; it is also frequently made use of by orators, and

and sometimes, by an happy application, supplies them with very lively and eloquent turns: Such, for instance, amongst a great many others, is the following passage in Tully's oration concerning Mithridates, king of Pontus. The orator takes notice, that this prince flying before the Romans, after the loss of a battle, found means to escape out of the hands of his covetous conquerors, by scattering upon the road, from time to time, a part of his treasures and spoils. In like manner, says he, as it is told of Medea, that when she was pursued by her father, in the same country, she scattered the members of her brother Absyrtus, whom she had cut to pieces, along the way, that his care in gathering up the dispersed members, and his grief at the sight of so sad a spectacle, might retard his pursuit. The resemblance is exact, except that, as Tully remarks, Æeta, the father of Medea, was stopped in his course by sorrow, and the Romans by joy.

There are different species of books exposed to the view of the whole world, such as pictures, prints, tapestry, and statues. These are so many riddles to those who are ignorant of fabulous history, from whence their explication is frequently to be taken. These matters are likewise frequently brought into discourse, and it is not, in my opinion, over agreeable to sit mute, and seem stupid in company, for want of being instructed, whilst young, in a matter so easy to be learnt.

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ONE ONLY SUPREME GOD, OMNIPOTENT, AND THE  
AUTHOR OF FATE.

NOTWITHSTANDING the monstrous multiplicity of Homer's Gods, he plainly acknowledges one first being, a superior God, upon whom all the other Gods depended. Jupiter speaks and acts every where as absolute, and infinitely superior to all the other Gods in power and authority, as able by a word to cast them all out of heaven, and plunge them into the depths of Tartarus, as having executed his vengeance upon some of them; whilst all of them own his superiority and independence. One single passage will suffice to shew the idea which the ancients conceived of Jupiter.

“Aurora



" Aurora now, fair daughter of the dawn,  
 " Sprinkled with rosy light the dewy lawn ;  
 " When Jove conven'd the senate of the skies,  
 " Where high Olympus' cloudy tops arise ;  
 " The Sire of Gods his awful silence broke,  
 " The heav'n's attentive trembled as he spoke :  
 " Celestial states, immortal Gods, give ear !  
 " Hear our decree, and reverence what you hear ;  
 " The fix'd decree, which not all heav'n can move,  
 " Thou, Fate ! fulfil it ; and ye powers approve !  
 " What God but enters yon' forbidden field,  
 " Who yields assistance, or but wills to yield ;  
 " Back to the skies with shame he shall be driv'n,  
 " Gash'd with dishonest wounds, the scorn of heav'n ;  
 " Or far, oh ! far from steep Olympus thrown,  
 " Low in the dark Tartarean gulph shall groan,  
 " With burning chains fix'd to the brazen floors,  
 " And lock'd by hell's inexorable doors ;  
 " As deep beneath th' infernal centre hurl'd,  
 " As from that centre to th' ætherial world.  
 " Let him, who tempts me, dread these dire abodes ;  
 " And know, th' Almighty is the God of Gods !  
 " League all your forces then, ye pow'rs above,  
 " Join all, and try th' omnipotence of Jove :  
 " Let down our golden, everlasting chain, [main :  
 " Whose strong embrace holds heaven and earth and  
 " Strive all, of mortal and immortal birth,  
 " To drag by this the Thund'rer down to earth :  
 " Ye strive in vain ! If I but stretch this hand,  
 " I heave the Gods, the ocean, and the land,  
 " I fix the chain to great Olympus height,  
 " And the vast world hangs trembling in my fight.  
 " For such I reign, unbounded, and above,  
 " And such are men and Gods compared to Jove.  
 " Th' Almighty spoke, nor durst the pow'rs reply,  
 " A rev'rend horror silenc'd all the sky :  
 " Trembling they stood before their sov'reign's look.

POPE.

A FURTHER  
ILLUSTRATION  
OF THE  
DII MAJORES OF THE ROMANS;

PARTICULARLY ADAPTED TO THE CLASSICS.

IN the works of the poets, painters, and statuaries, the greatest characteristic of Jupiter is majesty. The ablest of the last was Phidias of Athens, and the Jupiter Olympius was his master-piece. Being asked from what pattern he framed so divine a figure, he answered; from the archetype which he found in Homer (A. l. 528, 29, 30), which Mr. Pope has thus translated,

He spoke, and awful bends his sable brows ;  
Shakes his ambrosial curls and gives the nod,  
The stamp of Fate and sanction of the God :  
High heav'n with trembling the dread signal took,  
And all Olympus to the center shook.

It is observed, that all the personal strokes in this description relate to the hair, the eye-brows, and the beard (before spoken of). And to these the best heads of Jupiter owe most of their dignity. However mean our opinion may be of these appurtenances, and of the last particularly, yet all over the east a full beard still conveys the idea of majesty, as it did then amongst the Greeks; as their busts of Jupiter and the medals of their kings testify. But Rome, long before she lost her liberty, had parted with this natural ornament; insomuch that a beard was only worn by persons under disgrace or misfortune. Virgil therefore, in his imitation of this passage (*Æn.* 9. l. 104, 5, 6), has preserved only the nod, with its stupendous effect; but neglected the hair, the eyebrows, and the beard, those chief pieces of imagery, whence the artist took the idea of a countenance proper for the king of gods and men.

His

His statue in the Verospi palace at Rome, though one of the best extant, does by no means come up to the idea which the ancient poets have impressed of him. Yet the dignity of his look, the fullness of the hair about his face, the venerable beard, the sceptre in his left hand, and the fulmen in his right, easily bespeak the deity represented.

But the ancient sceptres were not short and adorned, like the modern; but as long, at least, as the bearer. Originally they were no other than walking-sticks. That of Latinus was a young tree stript of its branches. *Æn.* xii.

The fulmen had three different meanings, as differently represented. One way it is a conical wreath of flames, like the bolt. This was held down in the hand, and shewed Jupiter to be mild and calm. Another way it is the same figure, with two transverse darts of lightning, and sometimes with wings on each side, to denote rapidity. This represented him as executing vengeance. The *thundering legion* bore this upon their shields, which spread over all the field; as is seen in the Antonine pillar. The epithets of *trifidum* and *trifcolum* (three-forked) are given to this. The third way is a handful of flames, which Jupiter holds up, when exacting punishment in a more extraordinary manner. But it was neither the sceptre nor the fulmen of Jupiter, but that air of majesty which the artists endeavoured to express in his countenance, which chiefly indicated the superiority of Jupiter on all occasions. The last kind are the *irascunda fulmina* of Horace.

On a gem at Florence, the mild Jupiter appears with a mixture of dignity and ease; that serene majesty which Virgil gives him, when receiving Venus with such paternal tenderness in the first *Æneid*.

But the statues of the terrible Jupiter differ in every particular from those of the mild. The last were generally of white marble, the other of black. The mild sat with an air of tranquillity. The terrible stood, and was more or less disturbed, with an angry or clouded countenance, and the hair so discomposed as to fall half way down the forehead. Yet he is never represented so angry but that he still retains his majesty.

On medals and gems the thundering Jupiter holds up the three-forked fulmen, standing in a chariot hurried

hurried on by four horses. And the poets describe the noise of his thunder, as caused by the rattling of his chariot and horses over the arch of heaven. Thus Horace, (Od. l. i. 34.) according to Mr. Francis,

For lo! that awful heav'nly fire,  
Who frequent cleaves the clouds with fire,  
Parent of day, immortal Jove,  
Late through the floating fields of air,  
The face of heav'n serene and fair,  
His thundering steeds and winged chariot drove!

Juno had various characters among the Romans. The Juno Matrona is covered like a Roman matron, with a long robe from head to foot. By this name Horace speaks of her in the battle of the giants; though at other times she is indifferently called by this, or that of the Juno Romana. So *gens togata* signified the Roman people.

But the Juno Regina, and the Juno Moneta, are always in a more splendid and magnificent habit. In the first *Æneid*, Virgil speaks of the Carthaginian Juno; in the second of the Juno Argiva, who was worshipped under that name even in Italy.

The Mild Juno appears on a Greek medal, with a gentle and good-natured countenance, standing in a chariot drawn by peacocks. Here she appears almost naked. So Homer gives her the epithet of *λευκωλεως*, with white elbows or arms. But he is never imitated in this by the Roman poets. She is represented by all of them as an imperious and jealous wife, oftener scolding than caressing. It is wonderful that she should be thus generally exposed in a disagreeable light, when considered on all hands as the patroness of marriage.

Pallas or Minerva is a beauty, but of a severer kind, having none of the graces or softnesses of Venus. Dignity, firmness, and composure, with a kind of masculine sternness, form the distinguishing character of her face; which has therefore been often mistaken for that of Alexander the Great. Her dress and attributes are well adapted to her character. Her head is armed with an helmet, and the plume nods dreadfully in the air. Her right hand holds a spear, and her left a shield, with the head of the dying Medusa thereon. The same figure is seen upon  
her

her breast-plate, and is sometimes most beautiful, and sometimes quite the reverse. The Strozzi-Medusa at Rome has indeed a dead look, but with it a beauty which death itself cannot extinguish. The poets describe both the beauties and horrors of Medusa's face, and her serpents, particularly two, whose tails are entwined under her chin, and their heads reared over her forehead. (Ovid Met. iv. 793.) Minerva herself has sometimes serpents about her bosom and shoulders.

The poets and artists agree. They give to the aspect of Minerva much beauty, but more terror. With all her grace, she is entitled the virago, and the stern goddess. They speak of a threatening turn in her eyes. Virgil ascribes a fiery motion to those of the Palladium (the tutelary Minerva). As making her appearance first in Africa, she has much of the Moor in her complexion; and her light-coloured eye shews it more strongly. From this colour of her eyes she is called by Homer *γλαυκῆπις*, or grey-eyed; though it is strange that no poet of the Augustan age has copied this epithet.

Jupiter, Juno, and Minerva, are frequently joined together by the Roman authors, as well as in ancient inscriptions and in the works of the artists. They were considered as the guardians of the empire, and invoked by name, while the rest were referred to in general. Hence Cicero addresses—"Thee, O greatest Jupiter!—and thee, O royal Juno!—and thee, Minerva!—and ye, the other immortal gods and goddesses!" The same distinction is in Livy. They are frequently seen together on gems and medals; and sometimes (as in a medal of Antoninus) they are represented by their attributes only; as Minerva, by the owl; Jupiter, by the eagle; and Juno, by the peacock.

Neptune is generally represented standing with a long trident in his right hand, (Ovid Met. vi. l. 77.)

The god of ocean, figur'd standing, here  
With his long trident strikes the ragged rock.

This was his peculiar sceptre; and the same poet says, that with the stroke of it, the waters were let loose for the general deluge, (Met. i.)

Then

Then with his mace the monarch struck the gound,  
 With inward trembling earth receiv'd the wound,  
 And rising streams a ready passage found. }

But this was laid aside when he was to appease the storm, (Met. i. l. 331.)

The sea-god lays aside his trident mace,  
 And smooths the waves.

His aspect is always majestic, serene and placid in good figures, whatever occasion may be given for anger and disturbance, (Virgil Æn. i. l. 130, 1.)

Much mov'd and seeing from his wat'ry bed,  
 Above the waves he rear'd his placid head.

He is described by the poets as passing over the surface of the waters, in his chariot-drawn swiftly by sea-horses, (Virgil Æn. i. l. 159, 60.)

His steeds he turns, upborne in open air,  
 And giving to his easy car the reins,  
 With rapid flight he skims the liquid plains.

Venus is figured with the prettiest face that can be conceived. She has all the taking airs, wantonneffes, and graces, which the poets and artists could confer upon her. Her shape the most bewitching; all soft and full of tenderness. Her complexion so exquisite, that it required the utmost skill of Apelles to express it. Her eyes were occasionally wanton, quick, languishing, or petulant. Her face and air were correspondent. Sometimes a treacherous smile is evident on her face. But in whatsoever circumstances she is represented, all about her is graceful and charming. And this is no where more conspicuous than in the Venus of Medici. If in this figure she is not really modest, she at least counterfeits modesty extremely well, according to Ovid, (De Art. Amand. l. 2. v. 613, 14.)

Where Venus 'self, with half-averted face,  
 With her left hand o'er shades the secret place.

With regard to shape and proportion, this statue will ever be the standard of female beauty and softness. Some few have suspected the head, but without sufficient reason, to have been the work of another artist; while others have discovered beauties, which seem only to have been the work of their own fancies.  
 They

They say that three different passions are expressed in it; that at your first approach, aversion appears in her look. Move a step or two, and you perceive compliance in it. One step more (say they) to the right, turns it into a little insulting smile, as if she had made sure of you.

Besides the insulting smile with which she appears in some figures, she is represented smiling in others, and in a most persuasive attitude. Such was the *Erycina ridens* of Horace, and the *Venus Appias* in the forum; and such was the design on the medal of *Aurelius*, in which *Venus* is entreating *Mars*. This last was inscribed to the *Veneri Victrici*, as sure of carrying her point. In a statue at Florence, she holds one of her hands round the neck of *Mars*, and the other on his breast enforcing her request. *Virgil* describes her in these circumstances urging her petition to the demurring *Vulcan*, (*Æn.* viii. l. 387, 8.)

———She spoke, and threw

Her arms around him with resistless grace,  
And sooth'd him, doubting, with a soft embrace.

She is also frequently represented as the genius of indolence, reclined on a bed in a languishing posture, and generally attended by *Cupids*, the ministers of her commands. She thus appears in one of the finest-coloured pictures in the *Barnardini Palace* at Rome. The air of the head rivals *Guido*, as the colouring does *Titian*.

Yet in the poets of the third age, as *Flaccus* and *Statius*, she appears in a quite contrary character, as the furious *Venus*, or the goddess of jealousy. The last of these poets has a *Venus improba*. If this be not the same with the furious, it can only suit the vicious or abandoned *Venus*.

*Mars* is never represented without his attributes, the helmet and spear. He does not even quit these when going on his amours. His most celebrated one, next to that with *Venus*, was with *Rhea Sylvia*, the mother of *Romulus* and *Remus*. In a relievo belonging to the *Bellini Family* at Rome, having descended, he moves towards *Rhea*, who lies asleep. On the reverse of the medal of *Antoninus*, he is suspended in the air, just over the *Vestal Virgin*. There is a passage in *Juvenal*, on this occasion, which shews the usefulness of antiques for the explanation of the poets (*Juv. Sat.* II.)

Or else a helmet for himself he made,  
 Where various warlike figures were inlaid :  
 The Roman wolf suckling the twins was there,  
 And Mars himself armed with his shield and spear,  
 Hovering above his crest, did dreadful show,  
 As threat'ning death to each resisting foe,

DRYDEN.

Juvenal here describes the simplicity of the old Roman soldiers, and the figures that were generally engraven on their helmets. The first was the wolf giving suck to Romulus and Remus. The second, which is comprehended in the two last verses, is not so intelligible. The commentators are extremely at a loss to know what is meant by the *Pendentisque Dei*, as it is in the original. Some fancy it to express only the great embossment of the figure; others, that it hung off the helmet in *alto relievo*, as in the foregoing translation. Lubin thinks him said to be hanging, because the shield which bore him, hung on the left shoulder. One old interpreter thinks, that by hanging, is only meant a posture of bending forward to strike the enemy. Several learned men imagine a fault in the transcriber, and that it should be *pendentis*; but upon no authority. Mr. Addison has certainly hit upon the true meaning. The Roman soldiers (says he), who were not a little proud of their founder and the military genius of the republic, used to bear on their helmets the first history of Romulus, who was begot by Mars and suckled by a wolf. The figure of the god was made, as if descending on the priestess. The occasion required that his body should be naked. (Ovid. de Fast. 1. 3.)

Then too, our mighty Sire, thou wast disarmed,  
 When thy rapt soul the lovely priestess charm'd  
 That Rome's high founder bore—

though on other occasions he is drawn as Horace describes him,

Begirt with adamantine coat of mail.

The sculptor, however to distinguish him, has given him his attributes, a spear in one hand, and a shield in the other. As he was represented descending, his figure appeared suspended in the air over the Vestal Virgin, in which sense the word *pendentis* is extremely proper and poetical. The same figures are also on another



another medal of Antoninus Pius, stamped in compliment to that emperor for his excellent government, whom the senate regarded as a second founder. The story alluded to, is thus related by Ovid (de Fast. lib. 3. cleg. 1.)

As the fair Vestal to the fountain came,  
 (Let none be startied at a Vestal's name)  
 Tir'd with the walk, she laid her down to rest,  
 And to the winds expos'd her glowing breast  
 To take the freshness of the morning air,  
 And gather'd in a knot her flowing hair :  
 While thus she rested on her arm reclin'd,  
 The hoary willows waving with the wind,  
 And feather'd quires that warbled in the shade,  
 And purling streams that through the meadow  
 stray'd,

In drowfy murmurs lull'd the gentle maid.  
 The god of war beheld the virgin lie,  
 The god beheld her with a lover's eye ;  
 And by so tempting an occasion press'd,  
 The beauteous maid, whom he beheld, possess'd :  
 Conceiving as she slept, her fruitful womb  
 Swell'd with the founder of immortal Rome.

ADDISON.

Vulcan, the god of fire, is never otherwise described than as a mere immortal blacksmith. But the poets have given him the additional disgrace of Lameness, (Horat. Od. 1. 4.)

While Vulcan's glowing breath inspires  
 The toilsome forge, and blows up all its fires.

He is black, and hardened from his customary labour, with a fiery red face ; thence called *ardens Vulcanus*. He is ever the subject of pity or ridicule ; the grand cuckold of heaven ; and his lameness served only to divert the gods. (Ovid. de Art. Amand. lib. 2. v. 567, 8, 9, 10.)

How oft woul'd Vulcan's too lascivious bride  
 His large splay-feet and callous hands deride,  
 And hobbling, while his absence this allows,  
 Ape, before Mars, the limping of her spouse !  
 'Twas pretty all ; whate'er she did became ;  
 Such winning grace adorn'd the lovely-dame.

Vesta had no statue. Ovid indeed speaks of her images in one place (Fast. lib. 3. v. 45, 6) ; but in the  
 course

course of the same work corrects himself (Fast. lib. 6. v. 295 and seq.)

Long thought I, Vesta had her statues too,  
But in her temple no such form I view ;  
Fire unextinguish'd there indeed is known,  
But Vesta and the fire no image own.

The figures which are supposed to be hers, having nothing which would not be as proper for a Vestal Virgin. Even those on medals, which have her name, may only mean one of the Vestals her representatives. And indeed there is one inscribed with the name of Vesta, wherein the figure is in the act of sacrificing, which is applicable to the priestess, but by no means to the goddess.

Apollo is always to be distinguished in his statues and heads by the beauty of the face, in which there is an air of divinity not to be conceived without the help of the artist. He is more comely than Mercury, but not so effeminate as Bacchus, who rivals him in beauty. His features are quite regular, his limbs exactly proportioned, and there is as much softness as is consistent with strength. He is ever young and beardless. His long and beautiful hair falls in easy waves down his shoulders, and sometimes over his breast. A grace results from the whole, which it were a vain task to describe to any person who has not seen the *Apollo Belvidera*. (Tibull. lib. 2. eleg. 3. v. 11. 12.)

Admetus' herds the fair Apollo fed ;  
Nor harp, nor unshorn locks avail'd him then.

In the statue just mentioned, the noblest in the world, he is represented as the *Apollo Venator*. His hair is gathered a little above his forehead. His robe, fastened with a gem over his breast, falls loosely down his back, and is thrown over his arm. His feet are covered with fine buskins: the rest of his body is naked ; and he has a bow in his hand, as if he had just discharged an arrow.

The Musical Apollo is sometimes naked, with the hair gathered over the forehead, his lyre in one hand, and his plectrum in the other. Sometimes he is dressed in a long robe, with his hair flowing at full length, and crowned with laurel.

Diana, the goddess of the chase, is commonly represented as running, with her vest flying back, though  
girt

girt around her. Her stature is tall and her face, though very handsome, is somewhat manly. Her legs are naked, well-shaped and strong. Her feet are sometimes clad in buskins, and sometimes bare. A quiver adorns her shoulder, and she has in her right-hand a spear or bow. These statues were frequent in woods. The story of Actæon is to be seen on a gem in Maffei's Collection.

Ceres has her head crowned either with corn or poppies, and her robes fall down to her feet. Her beauty seems to have been of the brunette kind; and her dress was adapted to her complexion. But her breasts are in most figures represented very large. Virgil describes her as regarding the husbandman from heaven, and blessing his work. (Georg. lib. i. v. 95. 6.)

Nor from high heav'n amid the starry train

The yellow Ceres him beholds in vain.

In this character she appears in a picture in the Vatican manuscript.

Mercury, as the messenger of Jupiter, is young, airy, and light; all proper for swiftness. His limbs are finely turned, and he is inferior in beauty to none of the gods, except Apollo and Bacchus. (Horat. Carm. lib. i. ode 2. v. 41 and seq.)

Or thou, fair Maia's winged son, appear,  
And mortal shape, in prime of manhood, bear;  
Declar'd the guardian of th' imperial state,  
Divine avenger of great Cæsar's fate.

The attributes by which he is distinguished, are the petasus, or winged cap; the talaria, or wings for his feet; and the caduceus, or wand, entwined by two serpents. His harp, or long sword, is added to these, with a particular hook to the latter. He is thus represented in the Vatican manuscript, with his vest floating behind him in the air, to denote his swiftness.

We have already given a full account of this deity, in the chapter of Mercury; so that nothing material can be here added. We shall therefore take leave of the reader by presenting him with the translation of an ode, probably written for the celebration of his feast, in which his ingenuity and office are fully described. (Horat. Carm. lib. i. ode 10)

Thou God of Wit, from Atlas sprung,  
Who by persuasive pow'r of tongue,

- And

And graceful exercise, refin'd  
The savage race of human kind ;  
Thou winged messenger of Jove,  
And all th' immortal pow'rs above ;  
Thou parent of the bending lyre,  
Thy praise shall all its sounds inspire ;  
Artful and cunning to conceal  
Whate'er in playful theft you steal ;  
When from the god, who gilds the pole,  
Ev'n yet a boy, his herds you stole,  
With angry look the threat'ning pow'r  
Bad thee thy fraudulent prey restore ;  
But of his quiver too beguil'd,  
Pleas'd with the theft, Apollo smil'd.  
Thou wast the wealthy Priam's guide,  
When safe from stern Atrides' pride,  
Through hostile camps, which round him spread  
Their watchful fires, his way he sped.  
Unspotted spirits you consign  
To blissfull seats and joys divine,  
And powerful with your golden wand  
The light unbodied crowd command.  
Thus grateful does thy office prove  
To gods below, and gods above.

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