AN INQUIRY

INTO

THE SYMBOLICAL LANGUAGE

OF

ANCIENT ART AND MYTHOLOGY,

BY R. P. KNIGHT, ESQ.

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PRINTED BY A. J. VALPY,
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THE EDITOR'S PREFACE.

This excellent and valuable work was, in 1818, privately printed by its Author, the late learned R. P. Knight, Esq., at the press of Mr. Valpy. It was afterwards, with the permission of Mr. Knight, inserted in the Classical Journal; portions having appeared in each successive Number till the whole was inserted. The Editor has been informed by a friend that it has been republished in Germany, but he doubts the accuracy of the information. The title-page contained the following notice:—

"Intended to be prefixed to the Second Volume of the 'Select Specimens of Ancient Sculpture,' published by the Society of Dilettanti; but the necessarily slow progress of that Work, in the exhausted state of the funds to be applied to it, affording the Author little probability of seeing its completion, he has been induced to print a few copies of this proposed Part of it, that any information, which he may have been able to collect, upon a subject so interesting to all lovers of Elegant Art, may not be lost to his successors in such pursuits, but receive any additions and corrections, which may render it more worthy to appear in the splendid form, and with the beautiful Illustrations of the preceding Volume."

The Editor has published it in the cheap form in which it appears, and in double columns, as an appropriate and very useful accompaniment to his Edition of Dr. Lempriere's Classical Dictionary, and to the Translation of Julius Sillig's Dictionary of the Artists of Antiquity by the Rev. H. W. Williams, which he has recently edited.

If his small voice can be heard through the community of Scholars, he strongly recommends the Work to their perusal and consideration. Whatever favorite theories may be occupying their leisure, engaging their imagination, exercising their ingenuity, and displaying their learning, from this Work, as from a rich mine, they may draw continual supplies without the chance of exhaustion. The judgment, discrimination, taste, acuteness, and erudition of the Author are conspicuous in every page, and are equalled only by his candor and impartiality; and his own magnificent Collection of Coins, Medals, and other Remains of ancient Art, which with patriotic generosity were bequeathed by him to the British Museum, was the principal source, from which he drew his information, so original and profound, and the solid basis, on which his reasonings, so just and conclusive, are founded. Disregarding the vain imaginations, and the wild speculations of Writers, who have discussed ancient mythology with more zeal than knowledge,—with more prejudice than judgment,—with more religion than piety,—Mr. Knight has surveyed her not through a colored medium, but with the naked eye; and he has thus the better discerned her true lineaments, her inward features, her full proportions, her graceful mien, and her attractive and seductive and majestic
form. If he has occasion to touch on subjects which involve indelicacy, he has discussed them with becoming moderation, and remarkable caution, leaving no aliment for pruency to feed on, and no handle for prudery to work with. If he was defective in Christian principles, he has in this work exhibited no other than Christian virtues, and Christian conduct. Those Christians, who would asperse the memory of the dead with bitter and unjust censure, do not merit the respect of the living, are not followers of Christ, and will not inherit the kingdom of heaven. If the close of Mr. Knight's life be a scene, which Christians cannot contemplate with approbation, let us endeavor to forget it in reflecting on his munificent spirit,—his noble enthusiasm,—and his continued and generous patronage of the Fine Arts;—in surveying his splendid Collections in the British Museum;—in emulating his great erudition, and his elegant science;—in imitating the readiness, urbanity, and kindness, with which he opened the treasury of his mind, and communicated his large and ample stores of information;—in exhibiting the free and independent spirit, which pervaded his writings;—and in exemplifying the virtues and excellencies of his private character.

Real Christianity has her seat in the mind, her throne in the heart, her home in the heavens; her garment is innocence, the jewels of her diadem are the cardinal virtues, her breath is tranquillity, her voice whispers peace; her eye is love; the lineaments of her face are characters of kindness, her hand is munificence, her life is beneficence, her spirit is devotion; grace is in all her steps, dignity in all her movements, veneration accompanies her progress, truth is her polar-star, charity forms, faith directs, hope animates, and holiness sanctifies her views and actions; the words sectarianism and heresy are no terms in her vocabulary,—censure and persecution make no part of her business; exclusiveness is no sentiment of her mind, and bigotry no feeling of her heart; her Bible is no Procrustean bed, to which all human science must be forced to conform,—no sun, round which all human systems must necessarily revolve,—no barrier to limit the range of the human intellect,—no breakwater to the tide of human knowledge,—no record of airy speculations in theology,—no repository of conundrums in divinity,—no standard, by which she measures the faith of mankind, and marks the victims for the tribunal of an Inquisition; she distinguishes between the fundamental principles of the Sacred Volume, so few and so simple, and so entirely concerning morality, and the mere inferences, involving speculative and dogmatic theology, which are drawn from its language by men, who are under the prejudice of education, or influenced by particular notions and theories; the Sermon on the Mount is the sum of her doctrine, and the alpha and omega of her creed; her orthodoxy is philanthropy,—her Sacrament is the remembrance of the death of Christ,—her Sabbath is the performance of his will,—her fast is heavenly meditation,—and her feast is the 'luxury of doing good.'

E. H. BARKER.

London, Sept. 26th, 1836.
AN INQUIRY
INTO THE SYMBOLICAL LANGUAGE
OF ANCIENT ART AND MYTHOLOGY.

BY R. PAYNE KNIGHT.

1. As all the most interesting and important subjects of ancient art are taken from the religious or poetical mythology of the times; a general analysis of the principles and progress of that mythology will afford a more complete, as well as more concise, explanation of particular monuments, than can be conveyed in separate dissertations annexed to each.

2. The primitive religion of the Greeks, like that of all other nations not enlightened by Revelation, appears to have been elementary; and to have consisted in an indistinct worship of the sun, the moon, the stars, the earth, and the waters, or rather to the spirits supposed to preside over those bodies, and to direct their motions and regulate their modes of existence. Every river, spring, or mountain, had its local genius or peculiar deity; and as men naturally endeavor to obtain the favor of their gods, by such means as they feel best adapted to win their own, the first worship consisted in offering to them certain portions of whatever they held to be most valuable. At the same time that the regular motions of the heavenly bodies, the stated returns of summer and winter, of day and night, with all the admirable order of the universe, taught them to believe in the existence and agency of such superior powers; the irregular and destructive efforts of nature, such as lightning and tempests, inundations and earthquakes, persuaded them that these mighty beings had passions and affections similar to their own, and only differed in possessing greater strength, power, and intelligence.

3. In every stage of society men naturally love the marvellous; but in the early stages, a certain portion of it is absolutely necessary to make any narration sufficiently interesting to attract attention, or obtain an audience: whence the actions of gods are intermixed with those of men in the earliest traditions or histories of all nations; and poetical fable occupied the place of historical truth in their accounts of the transactions of war and policy, as well as in those of the revolutions of nature and origin of things. Each had produced some renowned warriors, whose mighty achievements had been assisted by the favor, or obstructed by the anger, of the gods; and each had some popular tales concerning the means by which those gods had constructed the universe, and the principles upon which they continued to govern it: whence the Greeks and Romans found a Hercules in every country which they visited, as well as in their own; and the adventures of some such hero supply the first materials for history, as a cosmogony or theogony exhibits the first system of philosophy, in every nation.

4. As the maintenance of order and subordination among men required the authority of a supreme magistrate, the continuation and general predominance of order and regularity in the universe would naturally suggest the idea of a supreme God, to whose sovereign control all the rest were subject; and this inefable personage the primitive Greeks appear to have called by a name expressive of the sentiment, which the contemplation of his great characteristic attribute naturally inspired, Zeus, Δεός, or Deus, signifying, according to the most probable etymology, reverential fear or awe.2 Their poets, however, soon debased his dignity, and made him the subject of as many

1 Φανονθαυ μω οί πρωτοί των ανθρωπων των περί την Ἑλάδα τουτούς μονους θεοὺς ζώγειναι, αἰσθήρεν υἱους τῶν βασιλέων, ἥλιον, καὶ σέληνην καὶ γῆν καὶ αστρά καὶ οὐρανον. Plut. de Nat. Deor. c. 2.
2 Παρα τοις δὲ καὶ Δεός λέγεται (δ' Ζεύς). Phurnut. de Nat. Deor. c. 2.

The letter Ζ was, as is well known, no other than ΔΣ, or ΣΔ, expressed by one character; and in the refinement of the language, and variation of dialects, the Ζ was frequently dropped, as appears from the very ancient medals of Zancle in Sicily, inscribed ΔΑΝΚΛΕ. In the genuine parts of the Iliad and Odyssey, there is no instance of a vowel continuing short before ΔΟΣ, ΕΙΝΟΣ, ΔΕΙΔΑ, &c.; so that the initial was originally a double consonant, probably ΔΣ; which at first became ΔΔ, and afterwards Δ, though the metre of the old bards has preserved the double time in the utterance.

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wild and extravagant fables, as any of his subject progeny; which fables became a part of their religion, though never seriously believed by any but the lowest of the vulgar.

5. Such appear to be the general principles and outlines of the popular faith, not only among the Greeks, but among all other primitive nations not favored by the lights of Revelation; for though the superiority and subsequent universality of the Greek language, and the more exalted genius and refined taste of the early Greek poets, have preserved the knowledge of their sacred mythology more entire, we find traces of the same simple principles and fanciful structures, from the shores of the Baltic to the banks of the Ganges: and there can be little doubt, that the voluminous poetical cosmogonies still extant among the Hindoos, and the fragments preserved of those of the Scandinavians, may afford us very competent ideas of the style and subjects of those ponderous compilations in verse, which constituted the mystic lore of the ancient priests of Persia, Germany, Spain, Gaul, and Britain; and which in the two latter countries were so extensive, that the education of a Druid sometimes required twenty years. From the specimens above mentioned, we may, nevertheless, easily console ourselves for the loss of all of them, as poetical compositions, whatever might have been their value in other respects.

6. But besides this vulgar religion, or popular mythology, there existed, in the more civilised countries of Greece, Asia, and Egypt, a secret or mystic system, preserved, generally by an hereditary priesthood, in temples of long-established sanctity; and only revealed, under the most solemn vows of secrecy, to persons who had previously proved themselves to be worthy of the important trust. Such were the mysteries of Eleusis, in Attica; which being so near to the most polished, powerful, and learned city of Greece, became more celebrated and more known than any others; and are, therefore, the most proper for a particular investigation, which may lead to a general knowledge of all.

7. These mysteries were under the guardianship of Ceres and Proserpine and were called telestai, ends or finishes, because no person could be perfect that had not been initiated, either into them or some others. They were divided into two stages or degrees; the first or lesser of which was a kind of holy purification, to prepare the mind for the divine truths which were to be revealed to it in the second or greater. From one to five years of probation were required between them; and at the end of it, the initiate, on being found worthy, was admitted into the immost recesses of the temple, and made acquainted with the first principles of religion; the knowledge of the God of nature; the first, the supreme, the intellectual, by which men had been reclaimed from rudeness and barbarism, to elegance and refinement, and been taught not only to live with more comfort, but to die with better hopes.

8. When Greece lost her liberty, the periods of probation were dispensed with in favor of her acknowledged sovereigns: but, nevertheless, so sacred and awful was this subject, that even in the lowest stage of her servitude and depression, the Emperor Nero did not dare to compel the priests to initiate him, on account of the murder of his mother. To divulge any thing thus learnt was everywhere considered as the extreme of wickedness and impiety; and at Athens was punished with death on which account Alciabides was condemned, together with many other illustrious citizens, whose loss contributed greatly to the ruin of that republic, and the subversion of its empire.

9. Hence it is extremely difficult to obtain any accurate information concerning any of the mystic doctrines: all the early writers turning away from the mention of them with a sort of religious horror; and those of later

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3 Celebrant (Germani) carminibus antiquis, quod unum apud illos memoriam et annalium genus, Tuitionem deum terram editum, et filiam Manum originem gentis conditoresque. Tacit. de M. G.

4 Της παλαις μνήμης έχουσι (τουδουλα) τα συγγράμματα και πνεύματα, και νομος εμερετου έξαρχιχλιων ητω, ως φασι. Strab. lib. iii. p. 139.

5 Magnum ibi numerum versusum ediscere dicuntur: itaque nonnulli annos vicinos in disciplina perpetua; neque faci esse existitum in litteris mandare. Cae. de B. G. lib. vi.

6 Μυστήρια δε δύο τελεστί του ειμαυνοτέ, Δημοκριτος και Κόρη, τα μικρα και τα μεγαλα. και κατα τα μικρα δεστε προκαθαρισι και προνοιασι των μεγαλων. Schoen. in Aristoph.


8 Μενε τελειουνισμ. c. viii. &c.

9 Δε τελειου ετοι του πρωτοι, και κυριου, και νοσιου γησι. Plutarch de Is. et O. iir.

10 Mihi cum multa eximia divinique vi- dentur Athenae tua periphrise—tum nihil meius illius mysteriis, quibus ex agresti immannique vita exculsi, ad humanitatem mitigati sumus: initia, ut appellantur, ita revera principia vitae cognovimus: neque solam cum letizia vivendi rationem accepimus, sed etiam cum spe meliori moriendi. Cicero de Leg. i. c. 24.

11 Και τιν’ αν των αλλων ακοια, αι πεθαινοι πολνου, λεγεντες αυτα αν δευτα διατευθυνή διακος, αυτα δευτα διατευθυνή διακος, αι αυτοι νικην δευτα διατευθυνή διακος, αι αυτοι νικην νικην δευτα διατευθυνή διακος. Plutarch de Consol. l. x.

12 Plutarch in Deemetr.

13 Sueton, in Neron. c. 34.


15 Thucyd. lib. iv. c. 45. &c.

16 Αλαλα μεν ευανθαι κερυσσο, κατ’ Ἡρα- δαποντον, τινα γυμνασζατον. Plutarch Symp. l. ii. q. 3.

17 Εθεκυλανος λυρανθες ςερνηες ην ντε τη σταγη για χια την προσεμαννον. Plutarch de Consol. l. x.
times, who have pretended to explain them, being to be read with much caution; as their assertions are generally founded in conjecture, and oftentimes warped by prejudices in favor of their own particular systems and opinions in religion and philosophy. Little more direct information is, indeed, to be obtained from ancient writers, than that contained in the above-quoted passages; from which we only learn that more pure, exalted, and philosophical doctrines concerning the nature of the Deity, and the future state of man, were taught, than those which were derived from the popular religion.

10. From other passages, however, we learn that these doctrines were conveyed under allegories and symbols; and that the completely initiated were called inspectors: whence we may reasonably infer, that the last stage of initiation consisted in an explanation and exposition of those allegorical tales and symbolic forms, under which they were veiled. "All that can be said concerning the gods," says Strabo, "must be by the exposition of old opinions and fables; it being the custom of the ancients to wrap up in enigma and fable their thoughts and discourses concerning nature; which are not therefore easily explained." says Proclus, "the gods exhibit themselves under many forms, and with a frequent change of shape; sometimes as light, defined to no particular figure; sometimes in a human form; and sometimes in that of some other creature." The wars of the Giants and Titans; the battle of the Pytho against Apollo; the flight of Bacchus, and wandering of Ceres, are ranked, by Plutarch, with the Egyptian tales concerning Osiris and Typho, as having the same meaning as the other modes of concealment employed in the mystic religion.

11. The remote antiquity of this mode of conveying knowledge by symbols, and its long-established appropriation to religious subjects, had given it a character of sanctity unknown to any other mode of writing; and it seems to have been a very generally received opinion, among the more discreet Heathens, that divine truth was better adapted to the weakness of human intellect, when veiled under symbols, and wrapped in fable and enigma, than when exhibited in the undisguised simplicity of genuine wisdom or pure philosophy.

12. The art of conveying ideas to the sight has passed through four different stages in its progress to perfection. In the first, the objects and events meant to be signified, were simply represented: in the second, some particular characteristic quality of the individual was employed to express a general quality or abstract idea; as a horse for swiftness, a dog for vigilance, or a hare for fecundity: in the third, signs of convention were contrived to represent ideas, as is now practised by the Chinese: and, in the fourth, similar signs of convention were adopted to represent the different modifications of tone in the voice; and its various divisions, by articulation, into distinct portions or syllables. This is what we call alphabetic writing; which is much more clear and simple than any other; the modifications of tone by the organs of the mouth, being much less various, and more distinct, than the modifications of ideas by the operations of the mind. The second, however, which, from its use among the Egyptians, has been denominated the hieroglyphical mode of writing, was everywhere employed to convey or conceal the dogmas of religion; and we shall find that the same symbols were employed to express the same ideas in almost every country of the northern hemisphere.

13. In examining these symbols in the remains of ancient art, which have escaped the barbarism and bigotry of the middle ages, we may sometimes find it difficult to distinguish between those compositions which are mere efforts of taste and fancy, and those which were emblems of what were thought divine truths: but, nevertheless, this difficulty is not so great, as it, at first view, appears to be; for there is such an obvious analogy and connexion between the different emblematical monuments, not only of the same, but of different and remote countries, that, when properly arranged, and brought under one point of view, they, in a great degree, explain themselves by mutually explaining each other. There is one class, too, the most numerous and important of supposed to be mystic; and saved himself by proving that he had never been initiated. Clem. Alex. Strom. ii. Aristot. Nicom. Eth. l. iii. c. 1.

16 Φρονίμων δια συμβολών, Πυθαγορείων δι' εικώνων τὰ θεία μυρινῶ εφεμερίων. Procl. in Theol. Plat. l. i. c. 4.

17 Διό καὶ τὰ μυστήρια εν ἀλληγορίαις λέγεται πρὸς εκκλησίαν καὶ φυγωρίν, ὡστε περὶ ἀναγινώσκειν, φωναί. Demetr. Philer. de Eloc. l. i. c. 8.

18 Εσπερία. All that is left in ancient authors concerning the ceremonies of initiation, &c., has been diligently collected and arranged by Meursius in his Eleusinia.

19 Πας δὲ περὶ τῶν θεῶν λόγων αρχικας ἐξέδωκα καὶ μυστικός, αἰτιοτομημένων τῶν παλαίων, ἢ εἰκός ενωφίας φιλικάς περὶ τῶν πραγμάτων, καὶ προσδείκνυσι αἱ τῶν λόγων τὸν μύθον ἀπάντα μεν συν τὰ αἰσχυνά μετακαίρια πρὸς ῥηβίων. lib. x. p. 474.

20 Εν ἑκατέρα γαρ τουτοις οἱ θεοὶ πολλὰς μεν αἰσθών προετοιμάζοντο μορφάς, πολλά δὲ εἰχόμενα διαλαπτομένα φανερώτατα καὶ τούτῳ μεν αὐτούσις αὐτοῦ προβεβληταί γὰρ, τούτῳ δὲ εἰς αὐτῶν μορφὰς καταχεισάμενον, τούτῳ δὲ εἰς αὐτῶν τυποῖς προσεπλημμένος. εἰς τὴν Πολιτ. Πλατ. p. 380.

21 Τα γαρ Γενεσικα καὶ Τιτανικα παρ᾽ Ἑλληνοις ἀδέμοι, καὶ Κρονεις τως αδεμοί πραξις, καὶ Ελληνοις απαντήσας πρὸς Ἀπολλωνα, πιθανει τε Διώνυσος καὶ πλανα Διώνυσος, οὐδον απολείπουσιν τως Οὐρανικῶς καὶ Τυφωνικῶς, ἀλλὰ τῆς ὑπαίτες ἔνωσιν καὶ αὐθάδιον πρὸς τοὺς πολλοὺς, διόμεν εἰς θαλαμόν. Plutarch de Is. et Osir.

1 Maxim. Tyr. Dissert. x. s. 4. 
all, which must have been designed and executed under the sanction of public authority; and therefore, whatever meaning they contain, must have been the meaning of nations, and not the caprice of individuals.

14. This is the class of coins, the devices upon which were always held so strictly sacred, that the most proud and powerful monarchs never ventured to put their portraits upon them, until the practice of defying sovereigns had enrolled them among the gods. Neither the kings of Persia, Macedonia, or Ephesus, nor even the tyrants of Sicily, ever took this liberty; the first portraits, that we find upon money, being those of the Egyptian and Syrian dynasties of Macedonian princes, whom the flattery of their subjects had raised to divine honors. The artists had indeed before found a way of gratifying the vanity of their patrons without offending their piety, which was by mixing their features with those of the deity, whose image was to be impressed; an artifice which seems to have been practised in the coins of several of the Macedonian kings, previous to the custom of putting their portraits upon them.

15. It is, in a great degree, owing to the sanctity of the devices, that such numbers of very ancient coins have been preserved fresh and entire; for it was owing to this that they were put into tombs, with vases and other sacred symbols, and not, as Lucian has ludicrously supposed, that the dead might have the means of paying for their passage over the Styx: the whole fiction of Chao and his boat being of late date, and posterior to many tombs, in which coins have been found.

16. The first species of money that was circulated by tale, and not by weight, of which we have any account, consisted of spikes, or small obelisks of brass or iron; which were, as we shall show, symbols of great sanctity, and high antiquity. Six of them being as many as the hand could conveniently grasp; the words obulus and drachma, signifying spike and handful, continued, after the invention of coinage, to be employed in expressing the respective value of two pieces of money, the one of which was worth six of the other. In Greece and Macedonia, and, probably, wherever the Macedonians extended their conquests, the numerary division seems to have regulated the scale of coinage; but, in Sicily and Italy, the mode of reckoning by weight, or according to the lesser talent and its subdivisions, universally prevailed. Which mode was in use among the Asiatic colonies, prior to their subjection to the Athenians or Macedonians, or which is the most ancient, we have not been able to discover. Probably, however, it was that by weight, the only one which appears to have been known to the Homeric Greeks; the other may have been introduced by the Dorians.

17. By opening the tombs, which the ancients held sacred, and exploring the foundations of ruined cities, where money was concealed, modern cabinets have been enriched with more complete series of coins than could have been collected in any period of antiquity. We can thus bring under one point of view the whole progress of the art from its infancy to its decline, and compare the various religious symbols which have been employed in ages and countries remote from each other. These symbols have the great advantage over those preserved in other branches of sculpture, that they have never been mutilated or restored; and also that they exhibit two compositions together, one on each side of the coin, which mutually serve to explain each other, and thus enable us to read the symbolic or mystical writing with more certainty than we are enabled to do in any other monuments. It is principally, therefore, under their guidance that we shall endeavour to explore the vast and confused labyrinths of poetical and allegorical fable; and to separate as accurately as we can, the theology from the mythology of the ancients: by which means alone we can obtain a competent knowledge of the mystic, or, as it was otherwise called, the Orphic faith, and explain the general style and language of symbolic art in which it was conveyed.

18. Ceres and Bacchus, called, in Egypt, Isis and Osiris, and, in Syria, Venus and Adonis, were the deities in whose names, and under whose protection, persons were most commonly instructed in this faith. The word Bacchus or Iacchus is a title derived from the exclamations uttered in the festivals of this

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2 See those of Archelaus, Amyntas, Alexander II., Perdiccas, Philip, Alexander the Great, Philip Aridaeus, and Seleucus I., in all which the different characters and features, respectively given to the different heads of Hercules, seem meant to express those of the respective princes. For the frequency of this practice in private families among the Romans, see Stat. Sylv. 1. v. 1. 231—4.

3 To the mention of obelisk we may, as many of the obelisks, as you will, be obeliskus eretos, of aurea base, de novo, et aliter de novo, in the sense of vasa, and to those vases, which are called obeliscus, we may add the vases, and obeliskus, which are called obeliscus, and so on. See also Eustath. in ll. p. 136. Ed. Rom.

4 See Bentsy on the Epistles of Phalaris, &c.

5 Pausan. 1. c. 39. The number of these inscriptions varies from 500 to 1000, and is probably the same in all the coins of this period.


7 The ancient and modern practice of laying out the city of Dionysus in the manner of a temple, is very common. See Pausan. on the Epistles of Phalaris, &c.

8 See those of Archelaus, Amyntas, Alexander II., Perdiccas, Philip, Alexander the Great, Philip Aridaeus, and Seleucus I., in all which the different characters and features, respectively given to the different heads of Hercules, seem meant to express those of the respective princes. For the frequency of this practice in private families among the Romans, see Stat. Sylv. 1. v. 1. 231—4.

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10 See Bentsy on the Epistles of Phalaris, &c.
god; 5 whose other Latin name Liber is also a title signifying the same attribute as the Greek epithet ΔΙΩΣΕ or ΔΙΩΣΗ, which will be hereafter explained. But, from whence the more common Greek name ΔΙΟΝΥΣΟΣ is derived, or what it signifies, is not so easy to determine, or even to conjecture with any reasonable probability. The first part of it appears to be from ΔΕΙΣ, ΔΙΟΣ, or ΔΙΣ, the ancient name of the supreme universal god; but whether the remainder is significant of the place from which this deity came into Greece, or of some attribute belonging to him, we cannot pretend to say; and the conjectures of etymologists, both ancient and modern, concerning it are not worthy of notice. 6 An ingenious writer in the Asiatic Researches derives the whole name from a Sanscrit title of an Oriental demi-god; 7 and, as Ausonius says it was Indian, 8 this derivation appears more probable than most others of the kind.

19. At Sicyo, in the Peloponnesus, he was worshipped under another title, which we shall not venture to explain, any further than that it implies his having the peculiar superintendence and direction of the characteristics of the female sex. 9 At Lampacus too, on the Hellespont, he was venerated under a symbolical form adapted to a similar office; though with a title of a different signification, Priapus, which will be hereafter explained. 10

20. According to Herodotus, the name Dionysus or Bacchus, with the various obscene and extravagant rites that distinguished his worship, was communicated to the Greeks by Melampus; 11 who appears to have flourished about four generations before the Trojan war; 12 and who is said to have received his knowledge of the subject from Cadmus and the Phoenicians, who settled in Beotia. 13 The whole history, however, of this Phoenician colony is extremely questionable; and we shall show in the sequel that the name Cadmus was probably a corruption of a mystic title of the deity. The Cadmii, a people occupying Thebes, are mentioned in the Iliad; 14 and Ino or Leucothoe, a daughter of Cadmus, is mentioned as a sea-goddess in the Odyssey; 15 but no notice is taken in either poem of his being a Phoenician; nor is it distinctly explained whether the poet understood him to have been a man or a god; though the former is most probable, as his daughter is said to have been born mortal.

21. General tradition has attributed the introduction of the mystic religion into Greece, to Orpheus, a Thracian; 16 who, if he ever lived at all, lived probably about the same time with Melampus, or a little earlier. 17 The traditions concerning him are, however, extremely vague and uncertain; and the most learned and sagacious of the Greeks is said to have denied that such a person had ever existed: 18 but, nevertheless, we learn from the very high authority of Strabo that the Greek music was all Thracian or Asiatic; 19 and, from the unquestionable testimony of the Iliad, that the very ancient poet Thamyris was of that country. 20 To which tradition has also attributed the other old sucerdotal birds, Musamus and Euomuls. 21

22. As there is no mention, however, of any of the mystic deities; nor of any of the rites with which they were worshipped, in any of the genuine parts either of the Iliad or Odyssey, nor any trace of the symbolical style in any of the works in the arts described in them; nor of allegory or enigma in the fables, which adorn them; we may fairly presume that both the rites of initiation and the worship of Bacchus are of a later period, and were not generally known to the Greeks till after the composition of those poems. The Orphic Hymns, too, which appear to have been invocations or li-
tions used in the mysteries, are proved, both by the language and the matter, to be of a date long subsequent to the Homeric times; there being in all of them abbreviations and modes of speech not then known; and the form of worshipping or glorifying the deity by repeating adulatory titles not being then in use, though afterwards common. 5  

23. In Egypt, nevertheless, and all over Asia, the mystic and symbolical worship appears to have been of immemorial antiquity. The women of the former country carried images of Osiris, in their sacred processions, with a moveable phallus of disproportionate magnitude, the reason for which Herodotus does not think proper to relate, because it belonged to the mystic religion. 6  

The Greeks usually represented the phallus alone, as a distinct symbol, the meaning of which seems to have been among the last discoveries revealed to the initiated. 7  

It was the same, in emblematical writing, as the Orphic epithet PANTENETOP, universal generator; in which sense it is still employed by the Hindoos. 8  

Wings are attributed to him as the emblems of spontaneous motion; and he is said to have sprung from the egg of night, because the egg was the ancient symbol of organic matter in its inert state; or, as Plutarch calls it, the material of generation, containing the seeds and germs of life and motion without being actually possessed of either. It was, therefore, carried in possession at the celebration of the mysteries; for which reason, Plutarch, in the passage above cited, declines entering into a more particular disquisition concerning its nature; the Platonic interlocutor, in the Dialogue, observing, that, though a small question, it comprehended a very great sense it is still employed by the Hindoos. 12  

It has also been observed among the idols of the native Americans, and ancient Scandinavians; nor do we think the conjecture of an ingenious writer improbable, who supposes that the maypole was a symbol of the same meaning; and the first of May a grand phallic festival both among the ancient Britons and Honduras; it being still celebrated with nearly the same rites in both countries. 15  

The Greeks changed, as usual, the personified attribute into a distinct deity called Priapus, whose universality was, however, acknowledged to the latest periods of heathenism. 16  

24. In this universal character, he is celebrated by the Greek poets under the title of Love or Attraction, the first principle of animation; the father of gods and men; and the regenerator and disposer of all things. 17  

He is images of Osiris, in their sacred processions, said to pervade the universe with the motion of his wings, bringing pure light: and thence to magnitude, the reason for which Herodotus does not think proper to relate, because it belonged to the mystic religion. 7  

Diodorus Siculus, however, who lived in a more communicative age, informs us that it signified the generative attribute, and Plutarch that the Egyptian statues of Osiris had the phallus to signify his procreative and prolific power; the extension of which through the three elements of air, earth, and water, they expressed by another kind of statue, which was occasionally carried in procession, having a triple symbol of the same attribute. 18  

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25. As organic substance was represented by the symbol of the egg; so the principle of

5 'Oor t s  Sc ySy reAeryv ILAevaivi eiSev, y ra KaAovpeva Opt pi Ka ei reAe^aro,  oi Sev 6 Ae y u.
6 retpavos airovSr) at Avrov (to o Ki f f -<rou) irepieioB ai, us teat orepavunaoBai eigov, etpvpvovvras nai t bs eiruvvpias to d B e o u a va x a -Aovvras.
7 Lib. ii. c. 38. Lib. i. c. 88.
8 AyaXf xa i rponBevrat , koi irep upe pov ai v, ou to atSotov ripirAaoiov eanv. Ibid. p. 365. 11 Post tot suspicia epoptarum, totum signacularium liugae, simulachrum membri virilis revelatur. Tertull. adv. Valentinianos.
9 Sonnerat Voyage aux Indes.
10 Laftain Meurs des Sauvages, vol. i. p. 150.
12 Maurice’s Indian Antiquities, vol. vi. p. 87—91.
13 PRIETO PANTHEO. Titul. ant. in Grater. vol. i. p. 195. No. 1.
17 Ei τα βηγνητα μη καταγχενεσθαι ετι γενεια, την γον απα καβοποιον φλογα αδειαθαι ανακες άιιων.
19 Ει μενου ειλαι προβληματι περι του ων και της ορυβας, δοτερον γενεων πρωτερον αυτων. και Σωλλας ή έταροι, ειπον, οτι μηρο προβληματι, καθαμερ οργανι, μεγα και βαρυ σαλομεν το περι του κοιμου της γενεεως, ανηγερονε.
20 Καιε εχειναι του Οριδηκυ και λεαν μονων, δε ων ορυβος μων το ων αποσαιρε προβλημετο, αλλα και συλλας άπαν αυτω την απαντων δωμ προβλημεναι αναπατις και ταλλα μεν ευτερινας κατα (κατα θρυαστον), ειτη γαρ μναντατων— δεν ουκ απο προτα ταν περι του κοιμου οργανηομενοι, δε μμημε τα παντα γενυνησως και περιευρεσων εν εκατω, συγκειναιται εκενεα συμφωνα Οριδηκυ η Πλατωνικαι, και το ων,- αρχην θυγατεροι γενεεως, ασπασωσθαι Tu- plarch Sympos. i. ii. q. iii. s. 1.
OF ANCIENT ART AND MYTHOLOGY. 7

life, by which it was called into action, was represented by that of the serpent; which having the property of casting its skin, and apparently renewing its youth, was naturally adopted for that purpose. We sometimes find it coiled round the egg, to express the incubation of the vital spirit; and it is not only the constant attendant upon the guardian deities of health, but occasionally employed as an accessory symbol to almost every other god, to signify the general attribute of immortality. For this reason it served as a general sign of consecration; and not only the deified heroes of the Greeks, such as Cerecops and Erichthonius, but the virgin Mother of the Scythians, and the consecrated Founder of the Japanese, were represented terminating in serpents. Both the Scythians and Parthians, too, carried the image of a serpent or dragon, upon the point of a spear, for their military standard; as the Tartar princes of China still continue to do; whence we find this figure perpetually represented on their stuffs and porcelain, as well as upon those of the Japanese. The inhabitants of Norway and Sweden continued to pay divine honors to serpents through the greater part of the sixteenth century; and almost all the Runic inscriptions, found upon tombs, are engraved upon the sculptured forms of them; the emblems of that immortality to which the deceased were thus consecrated. Macha Allia, the god of life and death among the Tartars, has serpents entwined round his limbs and body to express the first attribute, and human skulls and scalps on his head and at his girdle, to express the second. The jugglers and divines also, of North America, make themselves girdles and chaplets of serpents, which they have the art to tame and familiarize; and, in the great temple of Mexico, the captives taken in war, and sacrificed to the sun, had each a wooden collar in the shape of a serpent put round his neck.

2 ἄρα τε λεγεται (τη δειληπη) παρουσιαι, ὃτι ἂνομον τι τοιοῦτο παχωγόνος οἱ χρωματικοὶ τη ταυτηρίκη, κατά το οἴονα αναφερόμενο εκ τῶν νομῶν, καὶ αποδεικνύει το χόρης. Plutarch. de Nat. Deor. c. xxxiii.

3 Παρά παντι τῶν νομοθετομένων παρ ἔτη θεών φόις συμβολόν μεγά καὶ μοντιπερόν αναγραφέται. Justin Martyr Apol. ii. p. 70.

4 Πλιγε δους αγνεύς, πιορ, σαερί εστι εότος. Pers. Sat. i.


8 O. Varelli Hugn. O. Rudbeck Atlant. No. iii. c. 1.

9 Voyage en Sibérie par l'Abbé Chappe d'Autechole, p. xvii. The figure in brass is while the priest performed the horrid rites. In the kingdom of Juda, about the fourth degree of latitude, on the western coast of Africa, one of these reptiles was lately, and perhaps is still, worshipped as the symbol of the Deity; and when Alexander entered India, Taxilus, a powerful prince of the country, showed him a serpent of enormous size, which he nourished with great care, and revered as the image of the god, whom the Greek writers, from the similitude of his attributes, call Dionysus or Bacchus. The Epidaurians kept one in the same manner to represent Æsculapius; as did likewise the Athenians, in their celebrated temple of Minerva, to signify the guardian or preserving deity of the Acropolis. The Hindoo women still carry the lingam, or consecrated symbol of the generative attribute of the Deity, in solemn procession between two serpents; and, in the sacred casket, which held the egg and phallus in the mystic processions of the Greeks, was also a serpent. Over the porticoes of all the ancient Egyptian temples, the winged disc of the sun is placed between two hooded snakes, signifying that luminary place between the two great attributes of motion and life. The same combination of symbols, to express the same attributes, is observable upon the coins of the Phœnicians and Carthaginians; and appears to have been anciently employed by the Druids of Britain and Gaul, as it still is by the idolaters of China. The Scandinavian goddess Isa or Disa was sometimes represented between two serpents; and a similar mode of canonisation is employed in the apotheosis of Cleopatra, as expressed on her coins. Water-snakes, too, are held sacred among the inhabitants of the Friendly Islands; and, in the mysteries of Jupiter Sebaus, the initiated were consecrated by having a snake put down their bosoms. The sort of serpent most commonly em- in the collection of Mr. Knight.

10 Lafitau 'Mœurs des Sauvages, t. i. p. 253.

11 Acosta's History of the Indies, p. 352.


13 Max. Tyr. Dissert. viii. c. 6.


15 Sonnerat Voyage aux Indies, t. i. p. 253.

16 See the cistae mysticas on the nummici cistophori of the Greek cities of Asia, which are extremely common, and to be found in all cabinets and books of ancient coins.


18 See Stukeley's Abbey; the original name of which temple, he observes, was the Snake's Head; and it is remarkable the remains of a similar circle of stones in Beotha had the same name in the time of Pausanias. See carta eitiva ευθείαν εκ Θεόν λόθν χρωμά παρειχομένοι Λαβάνων Φραεμών τα θεάμα καλύτερον οι Θεάμοι καλφάτη. Pausan. Beoct. c. xix. p. 2.


20 Missionaries' first Voyage, p. 238.

The symbolic serpent is common on gems. See coins of Rhegium, Macedonia, Aratus, Tyre, &c.

3 See coins of Rhegium, Macedonia, Aratus, Tyre, &c.
4 Virgil Georgic. ii. v. 30. and 181.
5 Exalstatae de malesta ta elavna kai arga kehmena' kai ergavmena pollakies ev eimada laambane, kai ehe topon vevore, anwter peri tis sprofeus tis thuvra exalstatae, kai he koulou plousiou kath cthkeia eis plvon. Theophrast. Hist. Plant. l. c. ix.
6 Στεφανος de evictatai ei tis kefalh muvmemov elavia klówna. Pausan. in Eliaec. i. c. xi. s. 1.
7 See coins of Rhegium, Macedonia, Aratus, Tyre, &c.
8 Aristoph. Plut. 586.
9 Ibid. 943.
11 Pausan. lib. i. c. 12. This proves that the coins with an elephant’s skin on the head are of Alexander II., king of Epirus, son of Pyrrhus.
12 Taurif. i. e. Lavo in. Lycothorp. 209.
13 The symbolical language of the Egyptians is held by some to be the mythic father of Apis, and as the one has the disc upon his head, and was kept in the City of the Sun, while the other is distinguished by the crescent, it is probable that the one was the emblem of the divine power acting through the sun; and the other, of it acting through the moon, or (what was the same) through the sun by night. Apis, however, held the highest rank, he being exalted by the superition of that superstitious people into something more than a mere symbol, and supposed to be a sort of incarnation of the Deity in a particular animal, revealed to them at his birth by certain external marks, at his birth by certain external marks, at his birth by certain external marks, at his birth by certain external marks, at his birth by certain external marks, at his birth by certain external marks.
which announced his having been miraculously conceived by means of a ray from Heaven. 

Hence, when found, he was received by the whole nation with every possible testimony of joy and gratulation, and treated in a manner worthy of the exalted character bestowed on him; which was that of the terrestrial image or representative of Osiris; in whose statues the remains of the animal symbol may be traced. 

Their neighbours the Arabs appear to have worshipped their god under the same image, though their religion was more simple and pure than that of any Heathen nation of antiquity, except the Persians, and perhaps the Scythians. They acknowledged only the male and female, or active and passive powers of creation; the former of whom they called Urotel; a name which evidently alludes to the urus. Herodotus calls him Bacchus, as he does the female deity, celestial Venus; by which he means no more than that they were personifications of the attributes, which the Greeks worshipped under those titles. 

The Chinese have still a temple called the Palace of the horned Bull; and the same symbol is worshipped in Japan, and all over Hindostan. In the extremity of the West it was, also, once treated with equal honor; the Cimbrians having carried a brazen bull with them, as the image of their god, when they overran Spain and Gaul; and the name of the god Thor, the Jupiter of the ancient Scandi navians, signifying in their language a bull; as it does likewise in the Chaldee. In the great metropolitan temple of the ancient northern hierarchy at Upsal, in Sweden, this god was represented with the head of a bull upon his breast; and on an ancient Phenician coin, we find a figure exactly resembling the Jupiter of the Greeks, with the same head on his chair, and the words Baal Thurz, in Phoenician characters, on the exergue. In many Greek, and in some Egyptian monuments, the bull is represented in an attitude of attack, as if striking at something with his horns; and at Meaco in Japan, the creation of the world, or organisation of matter, is represented by the Deity under the image or symbol of a bull breaking the shell of an egg with his horns, and animating the contents of it with his breath; which probably explains the meaning of this attribute in the Greek and Egyptian monuments; the practice of putting part of a composition for the whole being common in symbolical writing. 

In most of the Greek and Roman statues of the bull, that we have seen, whether in the character of Mnevis or Apis, of both which many are extant of a small size in bronze, there is a hole upon the top of the head between the horns, where the disc or crescent, probably of some other material, was fixed: for as the mystical or symbolical was engraven upon the old elementary worship, there is always a link of connection remaining between them. The Bacchus of the Greeks, as well as the Osiris of the Egyptians, comprehended the whole creative or generative power, and is therefore represented in a great variety of forms, and under a great variety of symbols, signifying its subordinate attributes. If the bull is that one that most frequently occurs; and as this animal has always been distinguished for its lubricity, it probably represents the attribute directed to the propagation of organised being in general. The choral odes sung in honor of Bacchus were called ΠΑΡΑΣΙΔΙΑΙ, or goat-songs; and a goat was the symbolical prize given on the occasion; it being one of the forms under which the god himself had appeared. The fauns and satyrs, the attendants and ministers of Bacchus, were the same symbol more or less humanised; and appear to have been peculiar to the Greeks, Romans, and Etruscans: for though the goat was among the sacred animals of the Egyptians, and honored with singular rites of worship at Mendes, we do not find any traces of these mixed beings in the remains of their art, nor in those of any other ancient nations of the East; though the Mendesian rites were admirably adapted to produce them in nature, had it been possible for them to exist; and the

17 Ο de Ἀτις αὐτὸς ὁ Ἐστάφος γίνεται μοσχὸς ἐκ βοος, ἡτὶς οὐκετί οτι τε γίνεται εις γαστέρα ἀλλον βαλλεθαι γονον. Αἰγύπτων δὲ λέγουσι σέλας επι τὴν βοῦν ἑκ τοῦ οὐρανοῦ καταίχειν καὶ μιν ἐκ τοσοῦ τιτεί κε τὸν Ἀτι. Herodot. lib. iii. c. 25. 

18 Ibid. c. 27. 

19 Εν δε Μενερε τρεφθαι τον Ατιν, ειδώλων ορτα της εκεινου (του Οσιρίδος) ψυχης. Plutarch de Is. et Osir. 

20 See plate ii. vol. i. of the Select Specimens, where the horns of the bull are signified in the disposition of the hair.—του Ατιδος, ἐς εστιν ὁ αὐτος και Οσιρις. Strab. l. xvii. 

1 Διονυσων δε θεων μουνον και την Ουρανην ἤγεται ευαλ.—ουμεθονει των μεν Διονυσων Ουρανολατ. Herodot. lib. iii. c. 8. 

2 Hist. Général de Voyages, i. vi. p. 452. 

3 Recherches sur les arts de la Grèce, &c. 

4 Plutarch in Mario. 

5 In the Phenician it is signified a cow. ΘΜ γαρ οι Φωικες την Bαυν καλουσαι. Plutarch in Sylla, c. 17. 


7 Médailles de Dutens, p. 1. The Coin; still better preserved, is in the Cabinet of Mr. Knight. 

8 See Coins of Thurium, Syracuse, Tauromenium, Attabrynum, Magnesia, &c., and Denom Egypte, pl. cxxii. No. 1. 

9 Memorable Embassy to the Emperor of Japan, p. 283. 

10 See Coins of Acanthus, Maronea, Eretria, &c. 

11 Five are in the Cabinet of Mr. Payne Knight, one of which has the disc remaining. 

12 See Dio. Sic. l. i. c. 88. 

13 Apollodorus. Biblioth. l. iii. c. 4. s. 3. 

14 Греки τραγος εμμετοκ αναμφαθανον. Herodot. ii. 46. 

15 See Dio. Id. c. 8. 

16 De Cicere. Lib. i. c. 4. 

17 See Coins of Acarnan, Ocrea, Eretria, &c.
god Pan was there represented under such a form. 15

34. But notwithstanding that this first-begot Love, or mystic Bacchus, was called the Father of gods and men, and the Creator of all things, he was not the primary personification of the divine nature; Κρόνος or Ζεύς, the unknown Father, being everywhere revered as the supreme and almighty. In the poetical mythology, these titles are applied to distinct personages, the one called the Father, and the other the Son; but in the mystic theology, they seem to have signified only one being— the being that fills eternity and infinity. 16 The ancient theologians appear to have known that we can form no distinct or positive idea of infinity, whether of power, space, or time; it being fleeting and fugitive, and eluding the understanding by a continued and boundless progression. The only notion that we have of it, arises from the multiplication or division of finite things; which suggest the vague abstract notion, expressed by the word infinity, merely from a power, which we feel in ourselves, of still multiplying and dividing without end. Hence they adored the Infinite Being through personified attributes, signifying the various modes of exercising his almighty power; the most general, beneficent, and energetic of which being that universal principle of desire, or mutual attraction, which leads to universal harmony, and mutual co-operation, it naturally held the first rank among them. "The self-created mind of the eternal Father," says the Orphic poet, "spread the heavy bond of Love through all things, that they might endure for ever;" 17 which heavy bond of love is no other than the ΕΡΩΣ ΠΡΙΤΟΓΟΝΩΣ or mystic Bacchus; to whom the celebration of the mysteries was therefore dedicated. 35. But the mysteries were also dedicated to the female or passive powers of production supposed to be inherent in matter. 18 Those of Eleusis were under the protection of Ceres, called by the Greeks ΔΗΜΗΤΗΡ; that is, Mother Earth; 19 and, though the meaning of her Latin name be not quite so obvious, it is in reality the same; the Roman C being originally the same letter, both in figure and power, as the Greek Ζ; 20 which was often employed as a mere guttural aspirate, especially in the old Εολικ dialect, from which the Latin is principally derived. The hissing termination, too, in the S belonged to the same; wherefore the Attics and Ionians wrote ΕΠΕΣ, ΕΦΕ, or ΗΡΠ, would naturally be written ΕΡΩΣ by the old Εολικ; the Greeks always accommodating their orthography to their pronunciation; and not, like the English and French, encumbering their words with a number of useless letters.

36. Ceres, however, was not a personification of the brute matter which composed the earth, but of the passive productive principle supposed to pervade it; 1 which, joined to the active, was held to be the cause of the organisation and animation of its substance; from whence arose her other Greek name ΔΗΜΗΤΗΡ, "the inventor." She is mentioned by Virgil, as the Wife of the omnipotent Father, Αἴθριος or Jupiter; 2 and therefore the same with Juno; who is usually honored with that title; and whose Greek name ΗΡΗ signifies, as before observed, precisely the same. 3 The Latin name ΙΥΝΟ is derived from the Greek name ΔΙΩΝΗ, the female ΖΕΥΣ or ΔΗΣ; the Etruscan, through which the Latin received much of its orthography, having no D or O in its alphabet. The ancient Germans worshipped the same goddess under the name of Bertha; 4 the form and meaning of which still remain in our word, Earth. Her felicitation by the descent of the ancient spirit, as described in the passage of Virgil before cited, is most distinctly

15 Γράφουσι τε ἐς τα καὶ γλύφουσι οἱ Ἴωγαι καὶ τούς τους Πανοὺς τους τους τους κατακηρύσσουσιν, αὐτο- poreōσουσιν καὶ παγοοικεῖοσιν. Ibd.

16 ὁ ραπο τοῦ ἄγνοο διην αὐθετοσ τατηλος ετη εττερος εις αὐτος τουτοι καὶ διην οὐμετσενος καὶ συνεται Αὐθεθα. Pseudo-Aristot. de Mundo, c. 7. This treatise is the work of some professed rhetorician of latter times, who has given the common opinions of his age in the common language of a common declaimer; and, by a strange inconsistency, attributed them to the deep, abstruse, condensed Stagirite.

17 ΕΡΩΣ ΠΡΙΤΟΓΟΝΩΣ ής τούς αὐτόχθονος Πασίν ενεπεταίρον δεμαίο περίφρασι έρωτος Οφρα τούς μενει ής αὐτον εις αὐτον έρωτος. Fragm. Orphic. No. xxxviii. ed. Gesn. A fragment of Empedocles preserved by Athenagoras may serve as a commentary upon these Orphic verses. Speaking of the elements which compose the world, he enumerates, πορα καὶ δόρα καὶ γας, καὶ έρωτα ή λόφος, Και φιλίτη η μετα τωνιν.

18 Η γαρ άληθεν έχει προς τα έγνωσον μητοξοιτος τος (δε φοιτ Πλατων) και τιθηνες ης ήλι τε περι έν σωματω εχε γνωσιμον. Plutar. Synops. lib. ii. qu. 3.

19 —Ταυτα παραπκλησιος Δημητρα καλειν, βραχι μετετεωροδη, δια τον χρώνα, της λεξιον το γαρ παλαιον ονομαζεν γνη μητοξοιτος. Diof. Sic. lib. i. s. 12.


21 See Senatus-consultum Marcianum, and the coins of Gela, Agrigentum, and Rhegium.

22 Officio commune Ceres et Terra tuentur; Hec prebuit causam fugivis, illa locum. Ovid Fast. lib. i. v. 673.

23 Tum pater omnipotens, fecundis imbutis Αἴθριος. Διην η μεγατη, conjux in gremium late descendit, et concessit Magnus alit, magno committerat corpore, fetus. Georg. ii. 324.


25 Tacit. de Mor. Germanor.
represented in an ancient bronze at Strawberry Hill. As the personified principle of the productive power of the Earth, she naturally became the patroness of agriculture; and thus the inventress and tutelary deity of legislation and social order, which first arose out of the division, appropriation, and cultivation of the soil.

37. The Greek title seems originally to have had a more general signification; for without the aspirate, (which was anciently added and omitted almost arbitrarily) it becomes EPE, and, by an abbreviation very common in the Greek tongue, PE or PEE, which, pronounced with the broad termination of some dialects, become PEA; and with the bisong of one of others, PEZ or RES; a word retained in the Latin, signifying properly matter, and figuratively, every quality and modification that can belong to it. The Greek has no word of such comprehensive meaning; the old general term being, in the refinement of their language, rendered more specific, and appropriated to that principal mass of matter which forms the terraqueous globe; and which the Latins also expressed by the same word united to the Greek article τη επα.— TERRA.

38. The ancient word, with its original meaning, was however retained by the Greeks in the personification of it: Rhea, the first of the goddesses, signifying universal matter, and being hence said, in the figurative language of the poets, to be the mother of Jupiter, who was begotten upon her by Time. In the same figurative language, Time is said to be the son of Οὐρανός, or Heaven; that is, of the supreme termination and—boundary, which appears to have been originally called κοιλήμα, the hollow or vault; which the Latins retained in their word CELUM, sometimes employed to signify the pervading Spirit, that fills and animates it. Hence Varro says that Celum and Terra, that is, universal mind and productive body, were the great gods of the Samothracian mysteries; and the same as the Serapis and Isis of the Later Egyptians; the Tanates and Amynta of the Phrygians; and the Saturn and Ops of the Latins. The licentious imaginations of the poets gave a progenitor even to the personification of the supreme boundary Οὐρανός, which progenitor they called ΑΚΜΩΝ, the indefatigable; a title by which they seem to have meant perpetual motion, the primary attribute of the primary Being.7

39. The allegory of Οὐρανός or Saturn devouring his own children, seems to allude to the rapid succession of creation and destruction before the world had acquired a permanent constitution; after which Time only swallowed the stone: that is, exerted its destroying influence upon brute matter; the generative spirit, or vital principle of order and renovation, being beyond its reach. In conjunction with the Earth, it is said to have cut off the genitals of his father, Heaven, an allegory, which evidently signifies that Time, in operating upon Matter, exhausted the generative powers of Heaven; so that no new beings were created.

40. The notion of the supreme Being having parents, though employed by the poets to embellish their wild theogonies, seems to have arisen from the excessive refinement of metaphysical theology: a Being purely mental and absolutely immaterial, having no sensible quality, such as form, consistence, or extension, can only exist, according to our limited notions of existence, in the modes of his own action, or as a mere abstract principle of motion. These modes of action, being turned into eternal attributes, and personified into distinct personages, Time and Matter, the means of their existing, might, upon the same principle of personification, be turned into the parents of the Being to which they belong. Such refinement may, perhaps, seem inconsistent with the simplicity of the early ages; but we shall find, by tracing them to their source, that many of the gross fictions, which exercised the credulity of the vulgar Heathens, sprang from abstruse philosophy conveyed in figurative and mysterious expressions.

41. The elements Fire and Water were supposed to be those in which the active and passive productive powers of the universe respectively existed; since nothing appeared to be produced without them; and wherever they were joined there was production of some sort, either vegetable or animal. Hence they were employed as the primary symbols of these powers on numberless occasions. Among the Romans, a part of the ceremony of marriage consisted in the bride's touching them, as a form of consecration to the duties of that state of life upon which she was entering.10 Their

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5 De Lingua Latina, lib. iv. s. 10.
6 Ακαμάτωδης, Ακαμάτως, ακαμών, &c.
7 See Plut. de Nat. Deor. c. 1.
8 Hesiod. Thog. 160.
9 Quippe ubi temperiem sumpsere humo-cum caloque, Concepunt: et ab his orientur cuncta duo-bus.
10 Hippocrat. Diat. i. 4.

α) Ενερείτι δ' εις ανθρώπων ψυχή, πυρός καὶ δίατος συγκήρυξ εγχώσα, μορφά σωμάτως ανθρώπως. ib. s. 8.

ταυτο πάντα δια παντού νεμέρα, καὶ τάκε καὶ εἰκών, οὐδέποτε ἀκριβεῖον οτι πυρί. ib. 11.

Παρ' καὶ δίατα πάντα ξυνάσκοται, καὶ καὶ καὶ φύτα, καὶ οτι παντων αὐξάνεται, καὶ εις πάντα δια-

κρίνεται. ib. 1. ii. s. 31.

10 Διὰ τι των γαμόμενων ἀπεσταλμένος πυρός καὶ δίατος κελεύονος πατέρων τουτόν, ὡς εν στοι-

χεῖοις καὶ αρχαις, το μὲν αρρέν εστὶ, το δὲ θηλυ καὶ το μὲν ἄρχα κυριότερον ἐριστὶ τὸ δὲ ὑπόκε- 

μεροῦς καὶ θάλας δύναμις, Plutarch, Qu. Rom. sub init.
sentence of banishment, too, was an inter-
dication from fire and water; which implied an
exclusion from any participation in those ele-
ments, to which all organised and animated
beings owed their existence. Numa is said to
have consecrated the perpetual fire, as the first
of all things, and the soul of matter; which,
without it, is motionless and dead.\(^\text{11}\) Fires of
the same kind were, for the same reasons,
 preserved in most of the principal temples both
Greek and Barbarian; there being scarcely a
country in the world, where some traces of the
adoration paid to it are not to be found.\(^\text{12}\) The
pyrantia of the Greek cities, in which the su-
preme councils were usually held, and the pub-
lic treasures kept, were so called from the sa-
cred fires always preserved in them. Even
common fires were reputed holy by them; and
therefore carefully preserved from all contagion
of impiety.\(^\text{13}\) After the battle of Platea, they
extinguished all that remained in the countries,
which had been occupied by the Persians, and
rekindled them, according to the direction of
the Oracle, with consecrated fire from the altar
at Delphi.\(^\text{14}\) A similar prejudice still prevails
among the native Irish; who annually extin-
guish their fires, and rekindle them from a sacred
bonfire.\(^\text{15}\) Perpetual lamps are kept burning
in the inmost recesses of all the great
pagodas in India; the Hindoos holding fire to
be the essence of all active power in nature.
At Sais in Egypt, there was an annual religious
festival called the Burning of Lamps;\(^\text{16}\) and
lamps were frequently employed as symbols
upon coins by the Greeks;\(^\text{17}\) who also kept
them burning in tombs, and sometimes wore by
them, as by known emblems of the Deity.\(^\text{18}\)
The torch held erect, as it was by the statue of
Bacchus at Eleusis,\(^\text{19}\) and as it is by other
figures of him still extant, means life; while its
being held inverted, or frequently is upon
sepulchral urns and other monuments of the
kind, invariably signifies death or extinction.\(^\text{20}\)

42. Though water was thought to be the
principle of the passive, as fire was of the
active power; yet, both being esteemed unpro-
ductive when separate,\(^\text{21}\) both were occasionally
considered as united in each. Hence Vesta,
whose symbol was fire, was held to be equally
with Ceres a personification of the Earth;\(^\text{22}\) or
rather of the genial heat, which pervades it, to
which its productive powers were supposed to be
owing; wherefore her temple at Rome was
of a circular form, having the sacred fire in the
centre, but no statue.\(^\text{23}\) She was celebrated by
the poets, as the daughter of Rhea, the sister of
Jupiter and Juno, and the first of the god-
desses.\(^\text{24}\) As the principle of universal order,
she presided over the pyrantia or magisterial
seats; and was therefore the same as Themis,
the direct personification of that attribute, and
the guardian of all assemblies, both public and
private, of men and gods;\(^\text{25}\) whence all legis-
lation was derived from Ceres, a more gen-
eral personification including the same powers.
The universal mother of the Phrygians and
Syrians, called by the Greeks Cybele, because
represented under a globular or square form,\(^\text{26}\)
was the same more general personification
worshiped with different rites, and exhibited
under different symbols, according to the dif-
ferent dispositions and ideas of different nations.
She was afterwards represented under the form
of a large handsome woman, with her head
crowned with turrets; and very generally
adopted as the local tutelary deity of particular
cities: but we have never seen any figure of
this kind, which was not proved, by the style of
composition and workmanship, to be either
posterior, or very little anterior, to the Mac-
donian conquest.\(^\text{27}\)

43. The characteristic attribute of the pas-
sive generative power was expressed in sym-
bolical writing, by different enigmatical re-
presentations of the most distinctive character-
istic of the sex; such as the shell, called the Concha

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\(^\text{11}\) As αρχήν ἰπατών —— τα ἐκ αὐλα της

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\(^\text{13}\) Lafiata Mœurs des Sauvages, t. i. p. 153.

\(^\text{14}\) Plutarch in Aristid.

\(^\text{15}\) Collect. Hibern. No. v. p. 64.

\(^\text{16}\) Dioscorid, ii. 62.

\(^\text{17}\) See coins of Amphipolis, Alexander the

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\(^\text{18}\) As ληψε, σε γαρ παράσυρα τρις ωμοιον

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\(^\text{19}\) Ασπέδιδ. Epid. xxv. in Brunck.

\(^\text{20}\) As πετο φρατη της ωμοιοκοι ιδαίνης.


\(^\text{22}\) = η τετει στης θεινης

\(^\text{23}\) = θειος φιλατης

\(^\text{24}\) = θεωριστής

\(^\text{25}\) = θεωριστής

\(^\text{26}\) = θεωριστής

\(^\text{27}\) = θεωριστής
Veneris, the Fig-leaf, Barley Corn, or the letter Delta; all which occur very frequently, upon coins, and other ancient monuments, in this sense. The same attribute, personified as the goddess of love or desire, is usually represented under the voluptuous form of a beautiful woman, frequently distinguished by one of these symbols, and called Venus, Cypris, or Aphrodite, names of rather uncertain etymology. She is said to be the daughter of Jupiter and Dione; that is, of the male and female personifications of the all-pervading spirit of the universe; Dione being, as before explained, the female ΔΙΩΣ or ΖΕΤΩΣ, and therefore associated with him in the most ancient oracular temple of Greece at Dodona. No other genealogy appears to have been known in the Homeric times; though a different one is employed to account for the name of Aphrodite in the Theogony attributed to Hesiod.

44. The Πεντελάδες or Πενεδές: were the original and appropriate ministers and companions of Venus; who was, however, afterwards attended by the Graces, the proper and original attendants of Juno; but as both these goddesses were occasionally united and represented in one image, the personifications of their respective subordinate attributes might naturally be changed. Other attributes were on other occasions added; whence the symbolic name of Venus at Paphos had a beard, and other appearances of virility; which seems to have been the most ancient mode of representing the celestial, as distinguished from the popular goddess of that name; the one being a personification of a general procreative power, and the other only of animal desire or concupiscence. The refinement of Grecian art, however, when advanced to maturity, contrived more elegant modes of distinguishing them; and, in a celebrated work of Phidias, we find the former represented with her foot upon a tortoise, and in a no less celebrated one of Scopas, the latter sitting upon a goat. The tortoise, being an androgynous animal, was aptly chosen as a symbol of the double power; and the goat was equally appropriate to what was meant to be expressed in the other.

45. The same attribute was on other occasions signified by the dove or pigeon, by the sparrow, and perhaps by the polypus; which often appears upon coins with the head of the goddess, and which was accounted an aphrodisiac; though it is likewise of the androgynous class. The fig was a still more common symbol; the statues of Priapus being made of the tree, and the fruit being carried with the phallos in the ancient processions in honor of Bacchus, and still continuing, among the common people of Italy, to be an emblem of what it anciently meant: whence we often see portraits of persons of that country painted with it in one hand, to signify their orthodox devotion to the fair sex.

7 August. de Civ. Dei, lib. vi. c. 9.
8 Euseb. in Homer, p. 134.
9 Pausan. lib. iii. c. 9.
10 See portrait of Tassoni prefixed to the 4th edition of the Secchia Rapita, &c.
11 Id. in Od. A. p. 1411. 1. 10.
12 Athenius Dionysos. lib. ii. c. 23.
13 Horat. Sat. i. l. Sat. viii. v. 1.
14 'H πατρις των Διονυσίων ἐρήτη το παλαιὸν εκπεμπτὸ δημοτικόν καὶ ιαρὸς, ἀμφότερον οὐκ καὶ κληματις, εἰτα τραγὸν εἰς εἶλε, ἀλλὸ παιδάκων αρρηκὸν ἱκολούθει κομίζων, ἐπὶ πατι δὲ ἀμφότερον. Plutarch. ἐκ Φιλιππ. ἡ.'
the middle and fore fingers, as it appears in many Priapic ornaments now extant; or by putting the finger or the thumb into the corner of the mouth, and drawing it down; of which there is a representation in a small Priapic figure of exquisite sculpture engraved among the Antiquities of Herculaneum. 4

49 The key, which is still worn, with the Priapic hand, as an amulet, by the women of Italy, appears to have been an emblem of similar meaning, as the equivocal use of the name of it, in the language of that country, implies. Of the same kind, too, appears to have been the cross in the form of the letter τ, attached to a circle, which many of the figures of Egyptian deities both male and female carry in the left hand, and by which the Syrians, Phoenicians, and other inhabitants of Asia, represented the planet Venus, worshipped by them as the natural emblem or image of that goddess. The cross in this form is sometimes observed on coins; and several of them were found in a temple of Serapis, demolished at the general destruction of those edifices by the emperor Theodosius; and were said, by the Christian antiquaries of that time, to signify the future life. In solemn sacrifices all the Lapland idols were marked with it from the blood of the victims; and it occurs on many Runic monuments found in Sweden and Denmark, which are of an age long anterior to the approach of Christianity to those countries; and, probably, to its appearance in the world. On some of the early coins of the Phoenicians, we observe the key in the center of a medallion formed into a circle; so as to form a complete rosary; such as the Lamas of Thibet and China, the Hindoos, and the Roman Catholics, now tell over, while they pray.

47. Beads were anciently used to reckon time; and a circle, being a line without termination, was the natural emblem of its perpetual continuity; whence we often find circles of beads upon the heads of deities, and enclosing the sacred symbols, upon coins, and other monuments. Perforated beads are also frequently found in tombs, both in the northern and southern parts of Europe and Asia, which are fragments of the chaplets of consecration buried with the deceased. The simple diadem or fillet, worn round the head as a mark of sovereignty, had a similar meaning; and was originally confined to the statues of deities and deified persons, as we find it upon the most ancient coins. Chryses, the priest of Apollo, in the Iliad, brings the diadem or sacred fillet of the god upon his sceptre, as the most imposing and inviolable emblem of sanctity: but no mention is made of its being worn by kings in either of the Homeric poems; nor of any other ensign of temporal power and command, except the royal staff or sceptre.

48. The myrtle was a symbol both of Venus and Neptune, the male and female personifications of the productive powers of the waters, which appears to have been occasionally employed in the same sense as the fig and fig-leaf; but upon what account, it is not easy to guess. Coins of barley may have been adopted from the barbarians from their veneration of the liquor extracted from them; or, more probably, from a fancied resemblance to the object, which is much heightened in the representations of them upon some coins, where they are employed as accessory symbols in the same manner as fig-leaves are upon others. Barley was also thrown upon the altar with salt, the symbol of the preserving power, at the beginning of every sacrifice, and thence denominated οὐλοχυτα. The thighs of the victim, too, were sacrificed in preference to every other part, on account of the generative attribute of which they were supposed to be the seat; whence, probably, arose the fable of Bacchus being nourished and matured in the thigh of Jupiter.

49. Instead of beads, wreaths of foliage, generally of laurel, olive, myrtle, ivy, or oak, appear upon coins; sometimes encircling the symbolical figures, and sometimes as chaplets on their heads. All these were sacred to some particular personifications of the deity, and significant of some particular attributes, and, in general, all evergreens were diosynic plants: that is, symbols of the generative power, sig-

4 See Coins of Syracuse. Lydia.
11 See Coins of Syracuse, Marseilles, &c. Schol. in Aristoph. Lysistr. 646. See Coins of Syracuse.

5 Bronzi, tab. xciv. It is to these obscene gestures that the expressions of jiggling, and biting the thumb, which Shakspeare probably took from translations of Italian novels, seem to allude; see 1 Henry IV, act v. sc. 3. and Romeo and Juliet, act i. sc. 1. Another old writer, who probably understood Italian, calls the latter

6 In solemn sacrifices all the they are employed as accessory symbols in the Lapland idols were marked with it from the same manner as fig-leaves are upon others and, according to its ancient meaning, it might very naturally be employed as a silent reproach of effeminity.


8 Suidas in v. ταυρος.

9 Sheffer, Lapponic. c. x. p. 112.

10 See Coins of Gela, Leontium, Selinus; and Eustath. p. 1400. 28.

11 Eustath. in II. A. p. 132 and 3. in and in p. 1400. 28.

12 Tous μυσρος, ος τι τιμων, δικαστον, εξαιρουτε απο των αλλων του ξωοι μερος, δια το συντελευ του ξωοι εις βαδισε τη εις γενεση τη προεις του σωρεων. Eustath. p. 134.

13 See Coins of Gela, Leontium, Selinus; and Eustath. p. 1400. 28.
ifying perpetuity of youth and vigor; as the circles of beads and diadems signified perpetuity of existence. Hence the crowns of laurel, olive, &c. with which the victors in the Roman triumphs and Grecian games were honored, may properly be considered as emblems of consecration to immortality, and not as mere transitory marks of occasional distinction. In the same sense, they were worn in all sacrifices and feasts in honor of the gods; whence we find it observed by one of the guests at an entertainment of this kind, that the host, by giving crowns of flowers instead of laurel, not only introduced an innovation, but made the wearing of them a matter of luxury instead of devotion. It was also customary, when any poems sacred to the deity, such as those of a dramatic kind, were recited at private tables, for the person reciting to hold a branch of laurel in his hand, to signify that he was performing an act of devotion, as well as of amusement.

50. The Scandinavian goddess Freya had, like the Paphian Venus, the characteristics of both sexes, and it seems probable that the tales of the Amazons arose from some symbolical composition; upon which the Greek poets engrafted, as they usually did, a variety of amusing fictions. The two passages in the Iliad, in which they are slightly mentioned, appear to us to be interpolations, and of the tales, which have been circulated in later times concerning them, there is no trace in either of the Homeric poems, though so intimately connected with the subjects of both. There were five figures of Amazons in the temple of Diana at Ephesus, the rival works of five of the most eminent Greek sculptors; and notwithstanding the contradictory stories of their having placed the ancient statue of the goddess, and been suppliants at her altar, we suspect that they were among her symbolical attendants, or personifications of her subordinate attributes. In the great sculptured caverns of the island of Elephanta near Bombay, there is a figure, evidently symbolical, with a large prominent female breast on the left side, and none on the right; a peculiarity which is said to have distinguished the Amazons, and given them their Greek name; the growth of the right breast having been artificially prevented, that they might have the free use of that arm in war. This figure has four arms; and, of those on the right side, one holds up a serpent, and the other rests upon the head of a bull; while, of those on the left, one holds up a small buckler, and the other, something which cannot be ascertained. It is probable that, by giving the full prominent form of the female breast on one side, and the flat form of the male on the other, the artist meant to express the union of the two sexes in this emblematical composition; which seems to have represented some great deity of the people, who wrought these stupendous caverns; and which, probably, furnished the Greeks with their first notion of an Amazon. Hippocrates, however, states that the right breast of the Sarmatian women was destroyed in their infancy, to qualify them for war, in which they served on horseback; and none was qualified to be their wife, till she had slain three enemies. This might have been the foundation of some of the fables concerning a nation of female warriors. The fine figure, nevertheless, of an Amazon in Lansdowne House, probably an ancient copy of one of those above mentioned, shows that the deformity of the one breast was avoided by their great artists, though the androgynous character is strongly marked throughout, in the countenance, limbs, and body. On gems, figures of Amazons, overcome by Hercules, Theseus, or Achilles, are frequent; but we have never observed any such compositions on coins.

51. This character of the double sex, or active and passive powers combined, seems to have been sometimes signified by the large aquatic snail or buccinum; an androgynous insect, which we often find on the mystic monuments of the Greeks, and of which the shell is represented radiated in the hands of several Hindoo idols, to signify fire and water, the principles from which this double power in nature spring. The tortoise is, however, a more frequent symbol of this attribute; though it might also have signified another; for, like the serpent, it is extremely tenacious of life; every limb and muscle retaining its sensibility long after its separation from the body. It might, therefore, have meant immortality, as well as the double sex; and we accordingly find it placed under the feet of many deities, such as Apollo, Mercury, and Venus; and also serving as a foundation or support to tripods, pateras, and other symbolical utensils employed in religious rites. Hence, in the figurative language of the poets and theologians, it might have been properly called the support of the Deity; a mode of expression, which probably gave rise to the absurd fable of the world being supported on the back of a tortoise; which is still current among the Chinese and Hindoos, and to be traced even among the savages of North America. The Chinese have, indeed, combined the tortoise with silver Coins of Panormus and Segesta, and brass of Agrigentum in Sicily.

20 T. 158 and 9, and Z. 186.
21 Plin. lib. xxxiv. c. viii.
22 Pausan. lib. v. c. xxx. and lib. viii. c. i.
23 Niebuhr Voyages, T. ii. tab. vi.
24 Περὶ αετ. κ.τ.λ. s. xiiii.
25 See silver Coins of Panormus and Segesta, and brass of Agrigentum in Sicily.
26 See Sumner's, and other collections of Hindoo Idols.
27 EL.1., de Animal. lib. iv. c. xxviii.
29 The reason assigned is to serve the purpose of the author's own moral argument; and is contradicted by the other instances of the use of the symbol.
with a sort of flying serpent or dragon; and thus made a composite symbol expressive of many attributes. 62. At Memnonia in Egypt, a sacred cow was the symbol of Venus, 10 as the sacred bull Apis and Apis were of the male personifications at Heliopolis and Memphis. The Phoenicians employed the same emblem: 63 whence the Cadmins are said to have been conducted to the place of their settlement in Boeotia by a cow; which pointed out the spot for building the Cadminon or citadel of Thebes, by lying down to rest upon it. This cow was probably no other than the symbolical image of their deity, which was borne before them, till fixed in the place chosen for their residence; to which it gave the name of Thebes; the word in the Syrian language signifying a cow. Hence we may perceive the origin of the fable of Bacchus being born at Thebes: for that city, being called by the same name as the symbol of nature, was easily confounded with it by the poets and mythologists; by which means the generator Bacchus, the first-begotten Love, and primary emanation of all-pervading Spirit, became a deified mortal, the son of a Caddimian dame. 53. The cow is still revered as a sacred symbol of the deity, by the inhabitants of the Gold-coast of Africa; and more particularly by the Hindoos; among whom there is scarcely a temple without the image of one; and where the attribute expressed by it, so far corresponds with that of the Egyptian goddess Venus, as to be reputed the mother of the God of Love. It is also frequently found upon ancient Greek coins; though we do not find that any public worship was ever paid by that people: but it appears to have been held sacred by all the African tribes adjoining Egypt, as far as the Tritonian Lake; among whom the Greek conceptions of Barce and Cyrene were settled at an early period. In the Scandinavian mythology, the sun was said to recruit his strength during winter by sucking the white cow Adumbila, the symbol of the productive power of the earth, said to have been the primary result of warmth operating upon ice, which the ancient nations of the north held to be the source of all organised being. On the Greek coins, the cow is most commonly represented suckling a calf or young bull; who is the mystic god Epaphus, the Apis of the Egyptians, fabled by the Greeks to have been the son of Jupiter and Isis. 54. As men improved in the practice of the imitative arts, they gradually changed the animal for the human form, preserving still the characteristic features, which marked its symbolical meaning. Of this, the most ancient specimens now extant are the heads of Venus or Isis, (for they were in many respects the same personification,) upon the capitals of one of the temples of Philus, an island in the Nile between Egypt and Ethiopia: and in these we find the horns and ears of the cow joined to the beautiful features of a woman in the prime of life. In the same manner the Greek sculptors of the finest ages of the art represented Io, 20 who was the same goddess confounded with an historical or poetical personage by the licentious imaginations of the Greek mythologists; as we shall further show in the sequel. Her name seems to have come from the north; there being no obvious etymology for it in the Greek tongue; but, in the ancient Gothic and Scandinavian, Io and Gjo signified the earth; as Isis and Is from the same name, or water in its primordial state; and both were equally titles of the goddess, that represented the productive and nutritive power of the earth; and, therefore, may afford a more probable etymology for the name Isis, than any that has hitherto been given. The god or goddess of Nature is however called Isa in the Sanscrit, and many of the Egyptian symbols appear to be Indian; but, on the contrary, it seems equally probable that much of the Hindoo mythology, and, as we used it, all their knowledge of alphabetic writing, as well as the use of money, came from the Greeks through the

10 Kircher, China illustrata, p. 187, col. 2.
11 Of de Moscope, tta. Aprocohilη τιμασ, και τρεφεται βιλεια βους λεσα, καλαντε εν Μεπορνι βς Αιτης, εν Ηλπολει ιδ Μενευς. Strabo lib. xvii. p. 532. See also vund. p. 556. and Αιλιν. άνατι λιμ. 21, 27.
12 Porphyry, de Abstinence, lib. ii. p. 158.
14 Θεβα γαρ η βους κατα Ζηρεσ. Schol. in Lycoth. v. 1206.
15 See also Etymol. Myn.  
17 See those of Drurychum, Corcyra, &c.  
18 Μηνη της Τριτωνεις λυμης απι Αφγκτου ναμαδες εις κρεσφονι και γαλακτοποιοι Διβνες και βηηως το βους ουτν γενωμενοι, διση περ οτι Αφγκτου και ου τρεφεται. Herodot. lib. iv. c. 186.
20 See those of Drurychium and Parium.
22 "Η γαρ Ιεσι εστι μεν το της φωτεις θηλα,
Bactrian and Parthian empires; the sovereigns of both which appear to have employed the Grecian letters and language in all their public acts.6

55. The Egyptians, in their hymns to Osiris, invoked that god, as the being, who dwelt concealed in the embraces of the Sun;7 and several of the ancient Greek writers speak of the great luminary itself as the generator and nourisher of all things, the ruler of the world, the first of the deities, and the supreme Lord of all mutable or perishable being.8 Not that they esteemed more than the Egyptians, defined the Sun considered merely as a mass of luminous or fervid matter; but as the centre or body, from which the pervading Spirit, the original producer of order, fertility, and organisation, amidst the inert confusion of space and matter, still continued to emanate through the system, to preserve the mighty structure which it had formed.9 This primitive pervading Spirit is said to have made the Sun to guard and govern all things;10 it being thought the instrumental cause, through which the powers of reproduction, implanted in matter, continued to exist; for without a continued emanation from the active principle of generation, the passive, which was derived from it, would of itself become exhausted.

56. This continued emanation the Greeks personified into two distinct personages; the one representing celestial love, or attraction; and the other, animal love, or desire: to which the Egyptians added a third, by personifying separately the great fountain of attraction, from which both were derived. All the three were, however, but one; the distinctions arising merely out of the metaphysical subtility of the theologists, and the licentious allegories of the poets; which have a nearer resemblance to each other, than is generally imagined.

57. This productive ethereal spirit being expanded through the whole universe, every part was in some degree imregnated with it; and therefore every part was, in some measure, the seat of the Deity; whence local gods and goddesses were everywhere worshipped, and consequently multiplied without end. "Thou-
number of different creatures? Or why should that beauty and variety, so admirable in the natural order of things, be less admirable, or less worthy of the wisdom of God, in the supernatural?" 17

59. The Hindoos profess exactly the same opinion. "They would readily admit the truth of the Gospel," says a very learned writer, long resident among them, "but they contend that it is perfectly consistent with their Sastras. The Deity, they say, has appeared innumerable times in many parts of this world, and of all worlds, for the glorification of his creatures; and though we admire him in one appearance, and they in others, yet we adore, they say, the same God; to whom our several worships, though different in form, are equally acceptable, if they be sincere in substance." 18

60. The Chinese sacrifice to the spirits of the air, the mountains, and the rivers; while the emperor himself sacrifices to the sovereign Lord of Heaven; to whom these spirits, are subordinate, and from whom they are derived. 19 The sectaries of Fon have, indeed, surcharged this primitive elementary worship with some of the allegorical fables of their neighbours; but still as their creed, like that of the Greeks and Romans, remains undefined, it admits of no dogmatical theology, and, of course, of no persecution for opinion. Obscene and sanguinary rites have, indeed, been wisely proscribed on many occasions; but still as actions, and not as opinions. 20 Atheism is said to have been punished with death at Athens; but, nevertheless, it may be reasonably doubted, whether the atheism, against which the citizens of that republic expressed such fury, consisted in a denial of the existence of the gods: for Diagoras, who was obliged to fly for this crime, was accused of revealing and calumniating the doctrines taught in the mysteries; and, from the opinions ascribed to Socrates, there is reason to believe that his offence was of the same kind, though he had not been initiated.

61. These two were the only martyrs to religion among the ancient Greeks, except such as were punished for actively violating or insulting the mysteries; the only part of their worship which seems to have possessed any energy: for, as to the popular deities, they were publicly ridiculed and censured with impunity, by those who dared not utter a word against the very populace that worshipped them; 21 and, as to forms and ceremonies of devotion, they were held to be no otherwise important, than as they constituted a part of the civil government of the state; the Pythian priestess having pronounced from the tripod, that whoever performed the rites of his religion according to the laws of his country, performed them in a manner pleasing to the Deity. 22 Hence the Romans made no alterations in the religious institutions of any of the conquered countries; but allowed the inhabitants to be as absurd and extravagant as they pleased, and even to enforce their absurdities and extravagancies, wherever they had any pre-existing laws in their favor. An Egyptian magistrate would put one of his fellow-subjects to death for killing a cat or a monkey; 23 and though the religious fanaticism of the Jews was too sanguinary and violent to be left entirely free from restraint, a chief of the synagogue could order any one of his congregation to be whipped for neglecting or violating any part of the Mosaic Ritual. 24

62. The principle of the system of emacinations was, that all things were of one substance; from which they were fashioned, and into which they were again dissolved, by the operation of one plastic spirit universally diffused and expanded. 25 The liberal and candid polytheist of ancient Greece and Rome thought, like the modern Hindoo, that all rites of worship and forms of devotion were directed to the same end, though in different modes and through different channels. "Even they who worship other gods," says the incarnate

17 Voyage de Siam, lib. v.
18 Asiatic Researches, vol. i. p. 274.
19 Du Halde, vol. i. p. 32.
20 See the proceedings against the Bacchanalians at Rome. Liv. Hist. xxxix. 9.
21 Diagoras Αθηναίος την, αλλα τουτον ξαφνισμενον τα παρ’ Αθηναίου μούστρα, τετιμωρηκατ. Tatian. ad Græc.
22 See the Prometheus of Eschylus, and the Plutus and Frogs of Aristophanes, which are full of blasphemies; the former serious, and the latter comic, or rather farcical.
23 Xenoph. Mem. vol. i. c. iii. s. 1.
24 Tertullian, Apol. c. xxiv.
25 See Acta Apost.
26 Των δ’ εποτων φιλοσοφησαντων, οi πλειοντα τας εν ρην εδει κυνεις αρχας εισαι πατων’ ες ου γαρ εστιν αντα τα αυτα και εσε ου γιγανται προτων και ειδε δ’ φθειραι τελευτα των μοι ουσι ινονομους, τοι δε παθαι μεταβαλλουσι των τοιουτων και ταυτην την αρχην εις των ουν και διε τουτο ευν ουνει δε ταυτα αναλωσι ου της ταυτας φυσεις αει ειχομενεις. Aristot. Metaphys. Α. μεγ. c. iii.
Deity in an ancient Indian poem, "worship me, although they know it not."7

63. By this universal expansion of the creative Spirit, every production of earth, water, and air, participated in its essence; which was continually emanating from, and reverting back to, its source in various modes and degrees of progression and regression, like water to and from the ocean. Hence not only men, but all animals, and even vegetables, were supposed to be impregnated with some particles of the Divine nature; from which their various qualities and dispositions, as well as their powers of propagation, were thought to be derived. These appeared to be so many different emanations of the Divine power operating in different modes and degrees, according to the nature of the substances with which they were combined; whence the characteristic properties of particular animals and plants were regarded, not only as symbolical representations, but as actual emanations of the Supreme Being, consubstantial with his essence, and participating in his attributes.8 For this reason, the symbols were treated with greater respect and veneration, than if they had been merely signs and characters of convention; and, in some countries, were even substituted as objects of adoration, instead of the deity, whose attributes they were meant to signify.

64. Such seems to have been the case in Egypt; where various kinds of animals, and even plants, received divine honors; concerning which much has been written, both in ancient and modern times, but very little discovered. The Egyptians themselves would never reveal any thing concerning them, as long as they had any thing to reveal, unless under the usual ties of secrecy; wherefore Herodotus, who wasinitiated, and consequently understood them, declines entering into the subject, and apologises for the little which the general plan of his work has obliged him to say.9 In the time of Diodorus Siculus the priests pretended to have some secret concerning them; but they probably pretended to more, in order to excite the curiosity of the observer, as well as in other instances: for Strabo, who was contemporary with Diodorus, and much superior to him in learning, judgment, and sagacity, says that they were mere sacrificers without any knowledge of their ancient philosophy and religion.10 The symbolical characters, called Hieroglyphics, continued to be esteemed more holy and venerable than the conventional signs for sounds: but, though they pretended to read, and even to write them, the different explanations which they gave to different travellers, induce us to suspect that it was all imposture; and that the knowledge of the ancient Hieroglyphics, and consequently of the symbolical meaning of the sacred animals, perished with their Hierarchy under the Persian and Macedonian kings. We may indeed safely conclude, that all which they told of the exclusive conquests and immense empire of Sesostris, &c., was entirely fiction; since Palestine must from its situation have been among the first of those acquisitions; and yet it is evident from the sacred writings, that at no time, from their emigration to their captivity, were the ancient Hebrews subject to the kings of Egypt; whose vast resources were not derived from foreign conquests, but from a river, soil, and climate, which enabled the labor of few to find food for many, and which consequently left an immense surplus of productive labor at the disposal of the state or of its master.11

65. As early as the second century of Christianity, we find that an entirely new system had been adopted by the Egyptian priesthood, partly drawn from the writings of Plato and other Greek and Oriental sophists, and partly invented among themselves. This they contrived to impose, in many instances, upon Plutarch, Apuleius, and Macrobius, as their ancient creed; and to this Iamblicus attempted to adapt their ancient allegories, and Hermaipo and Horapollo, their symbolical sculptures; all which they very readily explain, though their explanations are wholly inconsistent with those given to Herodotus, Diodorus, and Germanicus; which are also equally inconsistent with each other. That the ancient system should have been lost, is not to be wondered at, when we consider the many revolutions and calamities, which the country suffered during the long period, that elapsed from the conquest of it by Cambyses to that by Augustus. Two mighty monarchs of Persia employed the power of that vast empire to destroy their temples and extinguish their religion; and though the mild and steady government of the first Ptolemies afforded them some relief, yet, by introducing a new language, with new principles of science and new modes of worship, it tended perhaps to obliter- ate the traditions of Egypt, as much as either the bigotry of their predecessors, or the tyranny of their successors.

66. It is probable that in Egypt, as in other countries, zeal and knowledge subsisted in inverse proportions to each other: hence those animals and plants, which the learned respected as symbols of Divine Providence acting in particular directions, because they appeared to be impregnated with particular emanations, or endowed with particular properties, might be worshipped with blind adoration by the vulgar, as the real images of the gods. The cruel persecutions of Cambyses and Ochus must necessarily have swept off a large proportion of the former class: whence

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7 Bagvatageeta.
8 Proclus in Theol. lib. i. p. 56 et 7.
9 Τῶν δὲ εἰκόνων αὐτῶν τὰ ἱππάρχοντα καταγράφησα, τὰ πλῆθος ἐτελεῖον εἰς τὰ ἔθνες τοὺς ἔθνες ἔστειλα, τὰς εἰκόνας τῶν ἱππάρχων αὐτῶν ἑπεμπάγον, ἀνέκκαθι καταλάβαναι διὰ τοῦτο εἰς τὸν πόλεμον. Herodot. i. 11. 65.
10 Οἱ μὲν οἱ ιέρεις αὐτῶν (τῶν Ἐρυθρῶν) απορριτοῦν τοῖς ἱεροῖς ἔργοις ἔχοντας, lib. i. p. 96. ed. Wess.
11 Strabo lib. xvii. p. 806.
12 See the curious inscription in honor of Ptolemy V. published by the Society of Antiquaries of London, 1863.
13 See Herodot. lib. ii. c. 15.
this blind adoration probably became general; different cities and districts adopting different animals for their tutelary deities, in the same manner as those of modern Europe put themselves under the protection of different saints, or those of China under that of particular subordinate spirits, supposed to act as mediators and advocates with the supreme God.  

67. From the system of emanations came the opinion, so prevalent among the ancients, that future events might be predicted by observing the instinctive motions of animals, and more especially those of birds; which, being often inexplicable from any known principles of mental operation, were supposed to proceed from the immediate impulse of the Deity. The skill, foresight, and contrivance, which many of them display in placing and constructing their nests, is wholly unaccountable; and others seem to possess a really prophetic spirit, owing to the extreme sensibility of their organs, which enables them to perceive variations in the state of the atmosphere, preceding a change of weather, long before they are perceptible to us.  


18 The art of interpreting their various flights and actions seems to have been in repute during the Homeric times, but to have given way, by degrees, to the oracular temples, which naturally caught the pre-eminence by affording a permanent establishment, and a more lucrative trade, to the interpreters and deliverers of predictions.  

68. The same ancient system, that produced augury, produced oracles: for the human soul, as an emanation of the Divine Mind, was thought by many to be in its nature prophetic, but to be blinded and obscured by the opaque incumbrance of the body; through which it, however, pierced in fits of ecstasy and enthusiasm, such as were felt by the Pythian priestesses and inspired votaries of Bacchus.  


16 Plutarch. de Orac. Defect. p. 481.  

18 The existence of these oracles is thus stated by Plutarch:  "From the system of emanations came the opinion, so prevalent among the ancients, that future events might be predicted by observing the instinctive motions of animals, and more especially those of birds, which, being often inexplicable from any known principles of mental operation, were supposed to proceed from the immediate impulse of the Deity. The skill, foresight, and contrivance, which many of them display in placing and constructing their nests, is wholly unaccountable. Another system of premonition is the result of the meditative thoughts of persons, who, having recourse to the study of the stars, and feeling their power, believe that they can read in the lineaments of the firmament the divine purpose, and the fate of mortals. But the most renowned interpreter of the stars is the Cumaean Sibyl, who, by her seeress Eryx, is supposed to have received the veil of prophecy from the sun. The divinities worshiped by the Romans are represented as the attributes of the sun, of the moon, of Jupiter, of Juno, of Minerva; each one of these having a particular and peculiar characteristic. The wise and learned Carausius, who addActionEdit
71. The inspiring exhalation was at first attributed to the Earth only; then to the Earth in conjunction with Neptune or the Sea; and lastly to Apollo or the Sun. They were, however, only different modifications of one cause, always held to be unsimilarly the same, though supposed to act, at different times, in different ways, and by different means. This cause was Jupiter, the all-pervading spirit of the universe, who had the title of All-prophetic, because the other deities presiding over oracular temples were merely personifications of his particular modes of action. The Pelasgians, or rather Druidical oracle of Dodona, the most ancient known, immediately belonged to him; the responses having been originally delivered by certain priests, who pretended that they received them from the oaks of the sacred grove, which, being the largest and strongest vegetable productions of the North, were employed by the Celtic nations as symbols of the supreme God; whose primary emanation, or operative spirit, seems to have been signified by the mistletoe which grew from its bark, and, as it were, emanated from its substance; whence probably came the sanctity attributed to that plant.

72. Such symbols seem once to have been in general use; for among the vulgar, the great preservers of ancient customs, they continued to be so down to the latest periods of Heathenism. "The shepherd," says Maximus Tyrius, "honors Pan by consecrating to him the high fir and deep cavern, as the husbandman does Bacchus by sticking up the rude trunk of a tree whose primary emanation, or operative spirit, seems to have been signified by the mistletoe which grew from its bark, and, as it were, emanated from its substance; whence probably came the sanctity attributed to that plant.

Pan, in the same manner as those of other symbolical plants did those of other personifications. The sanctity, so generally attributed to groves by the barbarians of the North, seems to have been imperfectly transmitted from them to the Greeks; for Strabo observes, call any sacred place a grove, though entirely destitute of trees; so that they must have alluded to these obsolete symbols and modes of worship. The ΞΕΛΑΟΙ, the priests of Dodona, mentioned in the Iliad, had disappeared, and been replaced by women long before the time of Herodotus, who relates some absurd tales, which he heard in Egypt, concerning their having come from that country. The more prompt sensibility of the female sex was more susceptible of enthusiastic emotions, and consequently better adapted to the prophetical office, which was to express inspiration rather than convey meaning.

74. Considering the general state of reserve and restraint in which the Grecian women lived, it is astonishing to what an excess of extravagance their religious enthusiasm was carried on certain occasions; particularly in celebrating the orgies of Bacchus. The gravest matrons and proudest princesses suddenly laid aside their decency and their dignity, and ran screaming among the woods and mountains, fantastically dressed or half-naked, with their hair dishevelled and interwoven with ivy or vine, and sometimes with living serpents. In this manner they frequently worked themselves up to such a pitch of savage ferocity, as not only to feed upon raw flesh, but even to tear living animals to pieces with their teeth, and eat them warm and palpitating.

75. The enthusiasm of the Greeks was, however, generally of the gay and festive kind; which almost all their religious rites tended to promote. Music and wine always accompanied devotion, as tending to exhilarate men's minds, and assimilate them with the Deity;
to imitate whom was to feast and rejoice; to cultivate the elegant and useful arts; and thereby to give and receive happiness. Such were most of the religions of antiquity, which were not, like the Egyptian and Druidical, darkened by the gloom of a jealous hierarchy, which was to be supported by inspiring terror rather than by conciliating affection. Hence it was of old observed, that the Egypti an temples were filled with lamentations, and those of the Greeks with dances; the sacrifices of the former being chiefly expiatory, as appears from the imprecations on the head of the victim; and those of the latter almost always proprietary or gratulatory. Wine, which was so much employed in the sacred rites of the Greeks, was held in abomination by the Egyptians, who gave way to none of those ecstatic raptures of devotion, which produced Bacchanalian phrenzy and oracular prophecy, but which also produced Greek poetry, the parent of all that is sublime and elegant in the works of man. Delphi and Dodona does not seem, indeed, to have had this character; but the sacerdotal bards of the first ages appear to have been the polishers and methodisers of that language, whose copiousness, harmony, and flexibility, afforded an adequate vehicle of the unparalleled effusions of taste and genius, which followed.

76. Oracles had great influence over the public counsels of the different states of Greece and Asia during a long time; and as they were rarely consulted without a present, the most celebrated of them acquired immense wealth. That of Delphi was so rich, when plundered by the Phocians, that it enabled them to support an army of twenty thousand mercenaries upon double pay during nine years, besides supplying the great sums employed in bribing the principal states of Greece to support or permit their sacrifice. Too great eagerness to amass wealth was, however, the cause of their falling into discredit; it having been discovered that, on many occasions, those were most favored, who paid best; and, in the time of Philip, the Pythian priestess being observed to be as much under the influence of Macedonian gold, as any of his pensioned orators.

77. The Romans, whose religion, as well as language, was a corruption of the Greek, though immediately derived from the Etruscans, revived the ancient mode of divination by the flight of birds, and the motions and appearances of animals offered in sacrifice; but though supported by a college of augurs, chosen from the most eminent and experienced men in the republic, it fell into disregard, as the steady light of human science, arose to show its fallacy. Another mode, however, of exploring future events arose at the same time; and, as it was founded upon the extreme refinement of false philosophy, it for a long time triumphed over the common sense of mankind, even during the most enlightened ages. This was judicial astrology; a most abstruse species of practical superstition, arising out of something extremely like theoretical atheism.

78. The great active principle of the universe, though personified by the poets, and dressed out with all the variable attributes of human nature, was supposed by the mystic theologists to act by the permanent laws of pre-established rule, and not by the fluctuating impulses of any thing analogous to the human will; the very exertion of which appeared to them to imply a sort of mutability of intention, that could only arise from new ideas or new sentiments, both equally incompatible with a mind infinite in its powers of action and perception: for, to such a mind, those events which happened yesterday, and those which are to happen during the immeasurable flux of time, are equally present, and its will is necessarily that which is, because all that is arose from its will. The act that gave existence, gave all the consequences and effects of existence, which are therefore equally dependent upon the first cause, and, how remote soever from it, still connected with it by a regular and indissoluble chain of gradation: so that the movements of the great luminaries of heaven, and those of the smallest reptiles that elude the sight, have some mutual relation to each other, as being alike integral parts of one great whole.

79. As the general movement of this great whole was supposed to be derived from the first divine impulse, which it received when constructed, so the particular movements of each subordinate part were supposed to be derived from the first impulse, which that particular part received, when put into motion by some more principal one. Of course the actions and fortunes of individual men were thought to depend upon the first impulse, which each received upon entering the world: for, as every subsequent event was produced by some preceding one, all were really produced by the first. The moment therefore of every man's birth being supposed to determine every circumstance of his life, it was only necessary to find out in what mode the celestial bodies, supposed to be the primary wheels of the universal machine, operated at that moment, in order to discover all that would happen to him afterwards.

80. The regularity of the risings and settings of the fixed stars, though it announced the changes of the seasons, and the orderly va-

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19 Strabo, lib. x. p. 476.
20 Egyptiaca numinum fana plena plangoribus, Graeca plerumque choreis. Apul. de Genio Socrat.
1 Herodot. lib. ii. 39.
2 Expiative sacrifices were occasionally performed by individuals, but seem not to have formed any part of the established worship among the Greeks; hence we usually find them mentioned with contempt. See Plat. de Repub. lib. ii. p. 595. E. ed. Fic. 1620.
3 Plutarch. de Is. et Osir. p. 333.
4 Diodor. Sic. lib. xvi. s. 37. et seq.
5 To μακρινον γωρ παρ ψαλματον γεναι.—Sophocl. Antigon. v. 1069. See also Herodot. lib. vi.
6 See Demosth. Philip. &c.
rations of nature, could not be adapted to the capricious mutability of human actions, fortunes, and adventures: WHEREFORE the astrologers had recourse to the planets; whose more complicated revolutions offered more varied and more extended combinations. Their different returns to certain points of the zodiac; their relative positions, and conjunctions with each other; and the particular character and aspect of each, were supposed to influence the affairs of men; whence daring impostors presumed to foretell, not only the destinies of individuals, but also the rise and fall of empires, and the fate of the world itself. 31

81. This mode of prediction seems to have been originally Chaldean, and to have been brought from Babylon by the Greeks together with the little astronomy that they knew; but the Chaldeans continued to be the great practitioners of it; and by exciting the hopes of aspiring individuals, or the fears of jealous tyrants, contrived to make themselves of mischievous importance in the Roman empire; the principles of their pretended science being sufficiently specious to obtain credit, when every other of the kind had been exploded. The Greeks do not seem ever to have paid much attention to it, nor, indeed, to any mode of prediction after the decline of their oracles; neither is it ever mentioned among the superstitions of the ancient Egyptians, though their creed certainly admitted the principle upon which it is founded. It is said to have been believed by only a certain sect among the Chaldseans; the general system of whose religion seems to have been the same as that of most other nations of the northern hemisphere; and to have taught the existence of an universal pervading Spirit, whose subordinate emanations diffused themselves through the world, and presented themselves in different places, ranks, and offices, to the adoration of men; who, by their mediation, were enabled to approach the otherwise inaccessible light of the supreme and ineffable First Cause.

82. Like the Greeks, they honored these subordinate emanations, and gave them names expressing their different offices; such as Michael, Raphael, Uriel, Gabriel, &c.; which the Jews having adopted during the captivity, and afterwards engraven upon the Mosaic system, they have still retained their primitive sanctity. The generative or creative attribute seems to have held the highest rank; but it was not adopted with the others by the Jews: for as the true Creator had condescended to become their national and peculiar God, they naturally abhorred all pretenders to his high office.

83. At Babylon, as in other countries, the attribute was divided into two distinct personifications, the one male, and the other female, called Beel and Mylitta by the Assyrians, and Zeus and Αθρόδηνα by the Greeks; but, as the latter people subdivided their personified attributes and emanations much more than any other, the titles of their deities cannot be supposed to express the precise meaning of those of Assyria. Beel, or, as the Greeks write it, Βαλας, was certainly the same title, differently pronounced, as the Baal of the Phoencians, which signified lord or master; and Mylitta seems to have been in all respects the same as the Venus of the Greeks; she having been honored with rites equally characteristic and appropriate. The Babylonian women of every rank and condition held it to be an indispensable duty of religion to prostitute themselves, once in their lives, in her temple, to any stranger who came and offered money; which, whether little or much, was accepted, and applied to sacred purposes. Numbers of these devout ladies were always in waiting, and the stranger had the liberty of choosing whichever he liked, as they stood in rows in the temple; no refusal being allowed.

84. A similar custom prevailed in Cyprus, and probably in many other countries; it being, as Herodotus observes, the practice of all mankind, except the Greeks and Egyptians, to take such liberties with their temples, which, they concluded, must be pleasing to the Deity, as birds and animals, acting under the guidance of instinct, or by the immediate impulse of Heaven, did the same. The exceptions he might safely have omitted, at least as far as relates to the Greeks: for there were a thousand sacred prostitutes kept in each of the celebrated temples of Venus, at Eryx and Corinth; who, according to all accounts, were extremely expert and assiduous in attending to the duties of their profession; and it is not likely that the temple, which they served, should be the only place exempted from being the scene of them. Dionysius of Halicarnassus claims the same exception in favor of the Romans, but, as we suspect, equally without reason: for Juvenal, who lived only a century later, when the same
religion, and nearly the same manners prevaled, seems to consider every temple in Rome as a kind of licensed brothel. 20

85. While the temples of the Hindoos possessed their establishments, most of them had bands of consecrated prostitutes, called the Women of the Idol, selected in their infancy by the Brahmins for the beauty of their persons, and trained up with every elegant accomplishment, that could render them attractive, and assure success in the profession; which they exercised at once for the pleasure and profit of the priesthood. They were never allowed to desert the temple; and the offspring of their promiscuous embraces were, if males, consecrated to the service of the Deity in the ceremonies of his worship; and, if females, educated in the profession of their mothers.1

86. Night being the appropriate season for these mysteries, and being also supposed to have some genital and nutritive influence in itself,2 was personified, as the source of all things, the passive productive principle of the universe,3 which the Egyptians called by a name that signified Night.4 Hesiod says, that the nights belong to the blessed gods; as it is then that dreams descend from Heaven to forewarn and instruct men.5 Hence night is called sopor, good, or benedict, by the ancient poets; and to perform any unseemly act or gesture in the face of night, as well as in the face of the sun, was accounted a heinous offense.6 This may seem, indeed, a contradiction to their practice; but it must be remembered that a free communication between the sexes was never reckoned criminal by the ancients, unless when injurious to the peace or pride of families; and as to the foul and unnatural debaucheries imputed to the Bacchanalian societies suppressed by the Romans, which make all the licentious abuses of luxury, veiled by hypocrisy, appear trifling indeed!

87. The Greeks personified night under the title of Ἀνήθ, or Latona, and ΒΑΣΙΑ; the one signifying oblivion, and the other sleep, or quietude, both of which were meant to express the unmoved tranquillity prevailing through the infinite variety of unknown darkness, that preceded the Creation, or first emanation of light. Hence she was said to have been the first wife of Jupiter,10 the mother of Apollo and Diana, or the Sun and Moon, and the nurse of the Earth and the stars.11 The Egyptians differed a little from the Greeks, and supposed her to be the nurse and grandmother of Horus and Bubastis, their Apollo and Diana;12 in which they agreed more exactly with the ancient naturalists, who held that heat was nourished by the humidity of night.13

20 Nuper enim, ut repeto, famum Isidis et Ganymeden, Pacis, et adiecte secreta palatia matris, Et Ceresem, (num quo non prostat femina templum?) Notior Aufidio munior celebrare solebat.

1 Maurice Antiq. Ind. vol. i. pt. 1. p. 541.

A devout Mohammedan, who in the ninth century travelled through India, solemnly thanks the Almighty that he and his nation were delivered from the errors of infidelity, and unstained by the horrible enormities of so criminal a system of superstition. The devout Brahmin might, perhaps, have offered up more acceptable thanks, that he and his nation were free from the errors of a sanguinary fanaticism, and unstained by the more horrible enormities of massacre, pillage, and persecution, which had been consecrated by the religion of Mohammed; and which everywhere attended the progress of his followers, spreading slavery, misery, darkness, and desolation, over the finest regions of the earth; of which the then happy Indians soon after felt the dire effects:—effects, which, whether considered as moral, religious, or political evils, are of a magnitude and atrocity, never seen before, and are the subject of profound, and almost universal, detestation.

2 Diodor. Sic. i. i. c. vii.


4 Άθροι συ τόι, called Athorh still in the Coptic. Jablonski Pnth. Egypt. lib. i. c. 1.


6 Hesiod, Epfr. 727.


8 Ι. E. 265, &c. Τ. 220, &c.

9 Νοι δε η Αιτως, ληθος τις ουσα των εις ιδουν tερησιων. Plutarch. apud Euseb. Prer. Εναν. lib. iii. c. 1.

10 Βαυνέζες κουμελίον, βαυνέζες καθαυκους. Hesych. It is the same word as ιαυνς, in a different dialect.

11 Odys. Α. 579.

12 ΒΑΣΙΑ τιτήρησιν Διομήντριας. Hesych.


14 Ομνίον autem physicorum assertione consat calorem humore nutriti. Macrob. Sat. i. c. 23.
Her symbol was the Mygale, or Mus Araneus, anciently supposed to be blind; but she is usually represented, upon the monuments of ancient art, under the form of a large and comely woman, with a veil upon her head. This veil, in painting, was always black; and in gems, the artists generally avail themselves of a dark-colored vein in the stone to express it; it being the same as that which was usually thrown over the symbol of the generative attribute, to signify the nutritive power of Night, fostering the productive power of the pervading Spirit; whence Priapus is called, by the poets, black-cloaked. The veil is often stellated, or marked with asterisks, and in occasionally given to all the personifications of the generative attribute, whether male or female; and likewise to portraits of persons consecrated, or represented in a sacred or sacerdotal character, which, in such cases, it invariably signifies.

88. The Egyptian Horus is said to have been the son of Osiris and Isis, and to have been born while both his parents were in the womb of their mother Rhea; a fable which means no more than that the active and passive powers of production joined in the general concretion of substance, and caused the separation or delivery of the elements from each other: for the name Apollo is evidently a title derived from a Greek verb, signifying to deliver from; and it is probable that Horus (whatever was the Egyptian name of this deity) had a similar meaning, it being manifestly intended to signify a personified mode of action of Osiris; in the same manner as Liber, the corresponding title in the Latin tongue, signified a personified mode of action of the generator Bacchus. His statue at Cop tos had the symbol of the generative attribute in his hand, said to be taken from Typhon, the destroying power; and there are small statues of him now extant, holding the circle and cross, which seems to have been the symbol meant. Typhon is said to have struck out and swallowed one of his eyes; whence the itinerant priests and priestesses of the Egyptian religion, under the Roman emperors, always appeared with this deformity: but the meaning of the fable cannot now be ascertained, any more than that of the single lock of hair, worn on the right side of the head, both by Horus and his priests.

89. According to Manethos, the Egyptians called the lodestone, the bone of Osiris: by which it should seem that he represented the attractive principle; which is by no means incompatible with the breath of life, cause of generation, and deliverer of the elements; for this separation was supposed to be produced by attraction. The Sun, according to the ancient system learnt by Pythagoras from the Orphic, and other mystic traditions, being placed in the centre of the universe, with the planets moving round, was, by its attractive force, the cause of all union and harmony in the whole.
and, by the emanation of its beams, the cause of all motion and activity in its parts. This system, so remote from all that is taught by common sense and observation, but now so fully proved to be true, was taught secretly by Pythagoreans; who was rather the founder of a religious order for the purposes of ambition, than of a philosophical sect for the extension of science. After a premature discovery had caused the ruin of him and his society, Philolaus, one of his disciples, published this part of his doctrines, and Aristarchus of Samos openly attempted to prove the truth of it; 8 for which he was censured by Cleanthes, as being guilty of impiety; 9 but speculative theories were never thought impious by the Greeks, unless they tended to reveal the mystic doctrines, or disprove the existence of a Deity. That of Aristarchus could not have been of the latter class, and therefore must have been of the former; though his accuser could not specify it without participating in the imputed criminality. The crimes of Socrates and Diogenes appear to have been, as before observed, of the same kind; whence Aristophanes represents them attributing the order and variety of the universe to circular motion, called ΔΙΝΟΣ; and then humorously introduces Strepsiades mimicking this Dinos for a new god, who had expelled Jupiter. 10 Among the symbols carried in the mystic processions was a wheel; 11 which is also represented on coins, 12 probably to signify the same meaning as was expressed by this word.

90. The great system to which it alluded was, however, rather believed than known; it having been derived from ancient tradition, and not discovered by study and observation. It was therefore supported by no proof; nor had it any other credit than what it derived from the mystic veneration paid to a vague notion, in some degree connected with religion, but still not sufficiently so to become an article of faith, even in the lax and comprehensive creed of Polytheism. Common observance might have produced the idea of a central circle of motion in the universe, and of a circular distribution of its parts; which might have led some more acute and discerning minds to imagine a solar system, without their having been led to it by any accurate or regular progress of discovery; and this we conceive to be a more easy and natural way of accounting for it, than supposing it to be a wreck or fragment of more universal science that had once existed among some lost and unknown people. 13

91. Of this central cause, and circular distribution, the primitive temples, of which we almost everywhere find vestiges, appear to have been emblems: for they universally consist of circles of rude stones; in the centre of which seems to have been the symbol of the Deity. Such were the pyramids of the Persians, 14 the Celtic temples of the North, and the most ancient recorded of the Greeks; one of which, built by Adrastus, a generation before the Trojan war, remained at Sicyon in the time of Pausanias. 15 It seems that most of the places of worship known in the Homeric times were of this kind; though temples and even statues are mentioned in Troy, the places of worship of the Greeks consisted generally of an area and altar only. 16

92. The Persians, who were the primists, or puritans of Heathenism, thought it impious or foolish to employ any more complicated structures in the service of the Deity; 17 whence they destroyed, with unrelenting bigotry, the magnificent temples of Egypt and Greece. 18 Their places of worship were circles of stones, in the centre of which they kindled the sacred fire, the only symbol of their god: for they abhorred statues, as well as temples and altars; 19 thinking it unworthy of the majesty of the Deity to be represented by any definite form, or to be circumscribed in any determinate space. The universe was his temple, and the all-pervading element of fire his only representative; whence their most solemn act of devotion was, kindling an immense fire on the top of a high mountain, and offering up in it quantities of wine, honey, oil, and all kinds of perfumes; as Mithridates did, with great expense and magnificence, according to the rites of his Persian ancestors, when about to engage in his second war with the Romans; the event of which was to make him lord of all, or of nothing. 20

93. These offerings were made to the all-pervading spirit of the universe, (which Herodotus calls by the Greek name of Jupiter,) and to his subordinate emanations, diffused through the Sun and Moon, and the terrestrial elements, air, earth and water. They afterwards learned of the Syrians to worship their Astarte, or celestial Venus; 1 and by degrees adopted other superstitions from the Phœnicians and other neighbouring nations; who probably furnished them with the symbohcal figures observable in the ruins of Persepolis, and the devices of their coins. We must not, however, as Hyde and Anquetil have done, confound the Persians of the first with those of the second dynasty, that

8 Dutens, Découvertes attribuées aux Modernes; and authorities there cited.
9 Plutarch. de Fac. in orbe Lune, p. 922-3. The words of Plutarch are here decisive of the sense of those of Aristotle above cited. Aristarchus, c.s.l. 11 Epiph. p. 1092.
10 Nub. 826.
11 Herodot. lib. i. 131.
12 See medals of Phliasus, Cyrene, Luceria, Vetulonia, &c.
13 See Bailly Hist. de l’Astronomie Ancienne.
16 Strabo, lib. iv. 1061, &c.
17 Appian. de Bello Mithrad. p. 361.
18 Herodot. lib. i. 131.
succeeded the Parthians; nor place any reliance upon the pretended Zendavesta, which the latter produced as the work of Zoroaster; but which is in reality nothing more than the ritual of the modern Guebers or Perses. That it should have imposed upon Mr. Gibbon, is astonishing; as it is manifestly a compilation of no earlier date than the eighth or ninth century of Christianity, and probably much later.

94. The Greeks seem originally to have performed their acts of devotion to the ethereal Spirit upon high mountains; from which new titles, and consequently new personifications, were derived; such as those of Olympian, Dodonaean, Idaean, and Casian Jupiter.2 They were always considered, by the learned among them, as mere symbols, or the invention of human error to console human weakness.4 Numa, who was deeply skilled in mystic lore, forbade the Romans to represent the gods under any forms either of men or beasts;4 and they adhered to his instructions during the first hundred and seventy years of the republic;6 nor had the Germans, even in the age of Tacitus, renounced their primitive prejudices, or adopted any of the refinements of their neighbours on this subject.

95. In some instances, the circular area above mentioned is inclosed in a square one, and we are told that a square stone was the primitive symbol of several deities, more especially of the celestial Venus, or passive productive power, both among the ancient Greeks and ancient Egyptians.7 Upon most of the very early Greek coins, too, we find an inverse or indented square, sometimes divided into four, and sometimes into a greater number of compartments; and latterly with merely the symbol of the Deity forming the device, in the centre. Antiquaries have supposed this incuse to be merely the impression of something put under the coin to make it receive the stroke of the die more steadily;8 but in all that we have seen of this kind, amounting to some hundreds, the coin has been driven into the die, and not struck with it, and the incuse impression been made either before or after the other, the edges of it being always beaten in or out. Similar impressions also occur on some of the little Egyptian amulets of paste, found in mummies, which were never struck, or marked with any impression on the reverse.

96. In these square areas, upon different coins almost every different symbol of the Deity is to be found: whence, probably, the goddess, represented by this form, acquired the singular titles of the Place of the Gods,9 and the Mundane House of Horus.10 These titles are both Egyptian: but the latter is signified very clearly upon Greek coins, by an asterisk placed in the centre of an incuse square;11 for the asterisk being composed of obelisks, or rays diverging from a globe or common centre, was the natural representation of the Sun; and precisely the same as the radiated head of Apollo, except that, in the latter, the globe or centre was humanised. Upon the ancient medals of Corinth and Cossus, the square is a little varied, by having the angles drawn out and inverted;12 particularly upon those of the latter city, which show a progressive variation of this form from a few simple lines, which, becoming more complicated and inverted, produce at length the celebrated Labyrinth13 which Daedalus is said by the mythologists to have built for Minos, as a prison to confine a monster begotten upon his wife Pasiphaë, by a bull, and therefore called the Minotaur. Pasiphaë is said to have been the daughter of the Sun; and her name, signifying all-splendid, is evidently an ancient epithet of that luminary. The bull is said to have been sent by Neptune, or the Sea;14 and the title which distinguished the offspring is, in an ancient inscription, applied to Attis, the Phrygian Bacchus:15 whence the meaning of the whole allegory distinctly appears; the Minotaur being only the ancient symbol of the bull, partly humanised; to whom Minos may have sacrificed his tributary slaves, or, more probably, employed them in the service of the Deity.

2 See Maxim. Tyr. Dissert. viii.
3 Pausan. lib. vili. c. xxii. and lib. ix.
5 There is another line, but it is a scholion on the preceding one. See Toup. Emend, in Suid. vol. i. p. 526. The whole may possibly be the production of an Alexandrine Jew.
6 Plutarch. in Numa.
7 Varro apud Augustin. de Civ. Dei, lib. iv. c. vi.
9 Καὶ τὴν Σεραμ Αγαρτησι τον θεον Καλουσου, και την Ισι τον Αγαρτησι, τοις πολλως θεων ιδουτας περεξουσα.
13 Dio et την Σεραμ Αγαρτησι τον θεον Καλουσου, και την Ισι το Αγαρτησι, τοις πολλος θεων ιδουτας περεξουσι.
15 See small brass coins of Syracuse, which are very uncommon.
16 See Mus. Hunterian.
17 Ibid.
18 Apollodor. lib. iii. c. i.
In the centre of one of the more simple and primitive labyrinths on the Grecian coins above cited, is the head of a bull; and in others of a more recent style, the more complicated labyrinth is round. On some of those of Camarina in Sicily, the head of the god, more humanized than the Minotaur, yet still with the horns and features of the bull, is represented in the centre of an indented scroll, which other coins show to have been meant to represent the waters, by a transverse section of waves.

On the coins, too, of Magnesia upon the Meander, the figure of Apollo is represented as leaning upon the tripod, and standing upon some crossed and inverted square lines, similar to the primitive form of the labyrinth on the coins of Corinth above cited. These have been supposed to signify the river Meander; but they more probably signify the waters in general; as we find similar crossed and inverted lines upon coins struck in Sicily, both Greek and Punic; and also upon rings and fībulae, which are frequently adorned with symbolical devices, meant to serve as amulets or charms. The bull, however, both in its natural form, and humanized in various degrees, so as in some instances to leave only the horns of the animal symbol, is perpetually employed upon coins to signify particular rivers or streams; which being all derived from the productive attribute placed in the female, or heat acting upon humidity. Sometimes the bull is placed between two dolphins, and sometimes upon a dolphin or other fish; and in other instances the goat or the ram occupy the same situation; which are all different modes of expressing different modifications of the same meaning in symbolical or mystical writing. The female personifications frequently occupy the same place: in which case the male personification is always upon the reverse of the coin, of which numerous instances occur in those of Syracuse, Naples, Tarentum, and other cities.

98. Il appears, therefore, that the asterisk, venerable figure, appears with limbs, features, and character of a beautiful young woman; and sometimes distinguished in the productive attribute placed in the horns of the bull, and sometimes without any other distinction than the crown or garland of vine or ivy. Such were the Phrygian Attis, and Syrian Adonis; whose history, like that of Bacchus, is disguised by poetical and allegorical fable; but who, as usually represented in monuments of ancient art, are androgynous personifications of the same attribute, accompanied, in different instances, by different accessory symbols. Considered as the pervading and fertilizing spirit of the waters, Bacchus differs from Neptune in being a general emanation, instead of a local division, of the productive power; and also in being a personification derived from a more refined and philosophical

In the cabinet of R. P. Knight.

In the same. Also in the British Museum.

The same collection.

Argotophor yagn 0 0 (Poneidov kai Dimovos) tis 0 garis kai 0 garismos koreis dokonos argeis eisai. Plutarch. Symposiac. lib. v. sk. 9. Poneidov de eisin 0 apertamhke en tis garis kai peri tis garis 0 garismos. Phrunt. de Nat. Deor. c. iv.

16 In the cabinet of R. P. Knight.
17 In the same. Also in the British Museum.
19 Ib. tab. 56. No. iii.
20 Ib. tab. 35. No. ix.
21 See a specimen of them on the reverse of a small coin, Mus. Hunter. tab. 67. No. v.
22 See coins of Catania, Selinus, Gela, Sybaris, &c.
23 See brass coins of Syracuse.
24 On a gold coin of Eretria in the cabinet of R. P. Knight. Hence the curious hymn or invocation of the women of Elis to Bacchus:

α 0 ς 0 δρας δ υμος (των Πλευαγωνων)

"Ελθε, η γη, οι εορται, αλλοι εσ ευαγων, σων Χρυσαφεων εσ ευαγων της γης πα τωι θυσιν."

25 On gold coins of Λεκκα and Clazomenae, in the same collection.
26 A. 320.
27 Exai for estai (which is preserved in some Ms. and Scholia), and by adding the following line, v. 324: a most manifest interpolation.
28 See silver coins of Naxus, and pl. xvi. and xxxix. of Vol. i. of the Select Specimens.
29 See coins of Camarina, &c.
30 See gold coins of Lampscus in Mus. Hunter, and Silver of Maronea.
31 See gold medals of Lampscus, brass ditto of Rhodos, and pl. xxxix. of Vol. i. of the Select Specimens.
33 Ιμι δι ωμον του οικου Διονυσου, αλα
system of religion, engraved upon the old elementary worship, to which Neptune belonged.

101. It is observed by Dionysius the geographer, that Bacchus was worshipped with peculiar zeal and devotion by the ancient inhabitants of some of the smaller British islands; where the women, crowned with ivy, celebrated his clamorous nocturnal rites upon the shores of the Northern Ocean, in the same manner as the Thracians did upon the banks of the Apsinthus, or the Indians upon those of the Ganges.15 In Stukeley's Itinerary is the ground-plan of an ancient Celtic or Scandinavian temple, found in Zeland, consisting of a circle of rude stones within a square: and it is probable that many others of these circles were originally enclosed in square areas. Stonehenge is the most important monument of this kind now extant; and from a passage of Hecateus, preserved by Diodorus Siculus, it seems to have been not wholly unknown to that ancient historian; who might have collected some vague accounts of the British islands from the Phoenician and Carthaginian merchants, whom he supposed in time. "The Hyperboreans," said he, "inhabit an island beyond Gaul, in which Apollo is worshipped in a circular temple considerable for its size and riches." This island can be no other than Britain; in which we know of no traces of any other circular temple, which could have appeared considerable to a Greek or Phoenician of that age. That the account should be imperfect and obscure is not surprising; since even the most inquisitive and credulous travellers among the Greeks could scarcely obtain sufficient information concerning the British islands to satisfy them of their existence.16 A temple of the same form was situated upon Mount Zilmissus in Thrace, and dedicated to the Sun under the title of Bacchus Sebazius; and another is mentioned by Apollonius Rhodius, which was dedicated to Mars upon an island in the Euxine Sea near the coast of the Amazons.17

102. The large obelisks of stone found in many parts of the North, such as those at Rudstone and near Boroughbridge in Yorkshire, belonged to the same religion: obelisks, as Pliny observes, being sacred to the Sun; whose rays they signified both by their form and name.18 They were therefore the emblems of light, the primary and essential emanations of the Deity; whence radiating the head, or surrounding it with a diadem of small obelisks, was a mode of consecration or deification, which flattery often employed in the portraits both of the Macedonian kings and Roman emperors.19 The mystagogues and poets expressed the same meaning by the epithet ΛΤΚΕΙΟΣ or ΛΤΚΑΙΟΣ; which is occasionally applied to almost every personification of the Deity, and more especially to Apollo; who is likewise called ΛΤΚΗΓΕΝΕΘΣ, or as contracted ΛΤΚΗΓΕΝΗΣ;20 which mythologists have explained by an absurd fable of his having been born in Lycia; whereas it signifies the Author or Generator of Light.1410 The Obelisks were being derived from ΔΥΣΗ otherwise ΛΤΚΟΣ, of which the Latin word LUX is a contraction.

103. The titles LUCETIUS and DIESPITER applied to Jupiter are expressive of the same attribute; the one signifying luminous, and the other the Father of Day, which the Cretans called by the name of the Supreme God.21 In symbolic writing the same meaning was signified by the appropriate emblems in various countries; whence the ΖΕΣΤΕΙ-descendants of Sicyon, and the Apollo Carinas at Megara in Attica, were represented by stones of the above-mentioned form;22 as was also the Apollo Agrieus in various places; and both Apollo and Diana by simple columns pointed at the top; or, as the symbol began to be humanised, with the addition of a head,
5 On a Lapland drum the goddess Isa or Disa is represented by a pyramidal surmounted with the emblem so frequently observed in the hands of the Egyptian deities; and the pyramid has likewise been observed among the religious symbols of the savages of North America. The most sacred idol, too, of the Hindous in the great temple of Juggernaut, in the province of Orissa, is a pyramidal stone; and the altar in the temple of Mexico, upon which human victims were sacrificed to the deity of the Sun, was a pointed pyramid, on which the unhappy captive was extended on his back, in order to have his heart taken out by the priest.

104. The spires and pinnacles, with which our old churches are decorated, come from these ancient symbols; and the weathercocks, with which they are surmounted, though now only employed to show the direction of the wind, were originally emblems of the Sun: for the cock is the natural herald of the day; and therefore sacred to the fountain of light. In the symbolical writing of the Chinese, the Sun is still represented by a cock in a circle; and a modern Parsee would suffer death, rather than be guilty of the crime of killing one. It appears on many ancient coins, with some symbol of the passive productive power on the reverse; and in other instances it is united with Priaic and other emblems and devices, signifying different attributes combined.

105. The Egyptians, among whom the obelisk and pyramid were most frequently employed, held that there were two opposite powers in the world perpetually acting against each other; the one generating and the other destroying; the former of whom they called Osiris, and the latter Typhon. By the contradiction of these two, that mixture of good and evil, of procreation and dissolution, which was thought to constitute the harmony of the world, was supposed to be produced; and the notion of such a necessary mixture, or reciprocal operation, was, according to Plutarch, of immemorial antiquity, derived from the earliest theologians and legislators, not only in traditions and reports, but also in mysteries and sacred rites both Greek and Barbarian. Fire was held to be the efficient principle of both; and, according to some of the later Egyptians, that atheistical fire supposed to be concentrated in the Sun: but Plutarch contradicts this opinion, and asserts that Typhon, the evil or destroying power, was a terrestrial or material fire, essentially different from the atheistical; although he, as well as other Greek writers, admits him to have been the brother of Osiris, equally sprung from KRONOS and PEA, or Time and Matter.

In this however, as in other instances, he was seduced, partly by his own prejudices, and partly by the new system of the Egyptian Platonists; according to which there was an original evil principle in nature, co-eternal with the good, and acting in perpetual opposition to it.

106. This opinion owes its origin to a false notion, which we are apt to form, of good and evil, by considering them as self-existing inherent properties, instead of relative modifications dependent upon circumstances, causes, and events: but, though patronised by very learned and distinguished individuals, it does not appear ever to have formed a part of the religious system of any people or established sect. The beautiful allegory of the two casks in the Iliad, makes Jupiter the distributor of good and evil,16 which Hesiod also deduces from the same gods. The statue of Olympian Jupiter at Megara, begun by Phidias and Theoclesmos, but never finished, the work having been interrupted by the Peloponnesian war, had the Seasons and Fates over his head, to show, as Pausanias says, that the former were regulated by him, and the latter obedient to his will. In the citadel of Argos was preserved an ancient statue of him in wood, said

5 "Ωτι μη προς των αυτων αυτω και τοδε εισ ειναι ακοι και χειρες, το λαιπον χαλαροι και τον εικοναιμον· εχει δε εις τη κεφαλη κρασον, λογογραφει δε εν ταις χερας και τοβον." Pausan. in Lacon. c. 19. s. 2.


8 Hamilton’s Travels in India.

9 Acosta’s History of the Indies. p. 382.

10 Παιδος δε ειρικω φαιναι ειναι των οραματι, και εγγελεων αυτων μελαντων των ηλιων. Pausan. Lib. v. p. 44.


12 Hyde de Relig. vet. Persarum.

13 See coins of Himera, Samothrace, Suessa, &c.

14 Tb. and Selinus.


18 Ο. 527.

19 Erg. 60.

20 Pausan. in Attic. c. 40.
to have belonged to king Priam, which had three eyes (as the Scandinavian deity Thor sometimes had,1) to show the triple extent of his power and providence, over Heaven, Earth, and Hell; and, in the Orphic hymns or mystic invocations, he is addressed as the giver of life, and the destroyer.3

107. The third eye of this ancient statue was in the forehead; and it seems that the Hindoos have a symbolical figure of the same kind:4 whence we may venture to infer that the Cyclops, concerning whom there are so many inconsistent fables, owed their fictitious being to some such enigmatical compositions. According to the ancient theology attributed to Hesiod, they were the sons of Heaven and Earth, and brothers of Saturn or Time;5 signifying, according to the Scholiast, the circular or central powers,6 the principles of the general motion of the universe above noticed. The Cyclops of the Odyssey is a totally different personage: but as he is said to be the son of Neptune or the Sea, it is probable that he equally sprang from some emblematical figure, or allegorical tale. Whether the poet meant him to be a giant of a one-eyed race, or to have lost his other eye by accident, is uncertain; but the former is most probable, or he would have told what the accident was.—In an ancient piece of sculpture, however, found in Sicily, the artist has supposed the latter, as have also some learned moderns.7

108. The Egyptians represented Typhon by the Hippopotamus, the most fierce and savage animal known to them; and upon his back they put a hawk fighting with a serpent, to signify the direction of his power; for the hawk was the emblem of power.8 The latter on the coins of Agrigentum, as the symbol of Hercules: the former, as the symbol of Jupiter, is the most common of all devices.9 The eagle is sometimes represented fighting with a serpent, and sometimes destroying a hare;10 which, being the most prolific of all quadrupeds, was probably the emblem of fertility.11 In these compositions the eagle must have represented the destroying attribute; but, when alone, it probably meant the same as the Egyptian hawk: whence it was the usual symbol of the supreme God, in whom the Greeks united the three great attributes of creation, preservation, and destruction. The ancient Scandinavians placed it upon the head of their god Thor, as they did the bull upon his breast,12 to signify the same union of attributes; which we sometimes find in subordinate personifications among the Greeks. On the ancient Phoenician coins above cited, an eagle perches on the sceptre, and the head of a bull projects from the chair of a sitting figure of Jupiter, similar in all respects to that on the coins of the Macedonian kings, supposed to be copied from the statue by Phidias at Olympia, the composition of which appears to be of earlier date.

109. In the Bacchae of Euripides, the chorus invoke their inspiring god to appear under the form of a bull, a many-headed serpent, or a flaming lion;13 and we sometimes find the lion among the accessory symbols of Bacchus; though it is most commonly the emblem of Hercules or Apollo; it being the natural representative of the destroying attribute. Hence it is found upon the sepulchral monuments of almost all nations both of Europe and Asia; even in the coldest regions, at a vast distance from the countries in which the animal is capable of existing in its wild state.14 Not only the tombs, but likewise the other sacred edifices and utensils of the Greeks, and Romans, Chinese and Tartars, are adorned with it; and in Tibet there is no religious structure without a lion’s head at every angle having bells pendent from the lower jaw, though there is no contiguous country that can supply the living model.15

110. Sometimes the lion is represented killing some other symbolical animal, such as the bull, the horse, or the deer; and these compo-

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2 Zeus εξαυνων, δυο μεν, γ’ περικεν, εκεν οφθαλμοι, τρισων δε επι του μεταπου των του δια Πιασφο φαιν ειναι τον λειδουματος πατρον. Pausan. Cor. c. 24. s. 5.
5 V. 139, &c.
6 Κοιλωτας τα εγκυκλιου δυναμεις. Schol. in v. 139.
7 The two lines 144-5 in the text, containing the etymology of the name, appear to be spurious; the licentious extended form έσω being incompatible with the language of the old poets.
8 See Houel Voyage en Sicile, pl. cxxixii., et Domm. Lex.
10 Γραφουνι και ερας την θεου τουτου (Οσιρι) πολλαιης. Ibid.
11 Aristoph. Ophiob. v. 514.
12 The latter on the coins of Agrigentum, as the symbol of Hercules: the former, as the symbol of Jupiter, is the most common of all devices.
13 See coins of Chalcis in Euboea, of Elis, Agrigentum, Crotō, &c. See of coins of Messena, Rhegium, &c. It was also deemed aphrodisiac and androgynous. See Philostrat. Imag.
15 Φαυνι, ταυρος, η πολυκρανες γ’ ιδειν ηρας, η νυμφεγγον οραθα λεων. V. 1015.
18 Embassy to Tibet, p. 258.
sions occur not only upon the coins and other sacred monuments of the Greeks and Phenicians; but upon those of the Persians, and the Tartar tribes of Upper Asia, in all of which they express different modifications of the ancient mystic dogmas above mentioned concerning the adverse efforts of the two great attributes of procreation and destruction.

11i. The horse was sacred to Neptune and the Rivers; and employed as a general symbol of the waters, on account of a supposed affinity, which we do not find that modern naturalists have observed. Hence came the composition, so frequent on the Carthaginian coins, of the horse with the nisterisk of the Sun, or the winged disc and hooded snakes, over his back; and also the use made of him as an emblematical device on the medals of many Greek cities. In some instances the body of the animal terminates in plumes; and in others has only wings, so as to form the Pegasus, fabled by the later Greek poets to have been ridden by Bellerophon, but only known to the ancient theologians as the bearer of Aurora and of the thunder and lightning to Jupiter; an allegory of which the meaning is obvious. The Centaur appears to have been the same symbol partly humanised; whence the fable of these fictitious beings having been begotten on a cloud appears to be an allegory of the same kind. In the figure thus engraved in plate Ixxv. of volume i. of the Select Specimens, a figure of one is represented bearing the Cornucopia between Hercules and Alexander, the powers of destruction and preservation; so that it here manifestly represents the generative or productive attribute. A symbolical figure similar to that of the Centaur occurs among the hieroglyphical sculptures of the magnificent temple of Isis at Tentyris in Egypt; and also one of the Pegasus or the winged horse. Nor does the winged bull, the chorub of the Hebrews, appear to be any thing other than an Egyptian symbol, of which a prototype is preserved in the ruins of Hermomis.

The disguised indications, too, of wings and horns on each side of the conic or pyramidal cap of Osiris are evident traces of the animal symbol of the winged bull.

112. On the very ancient coins found near the banks of the Strymon in Thrace, and falsely attributed to the island of Lesbos, the equine symbol appears entirely humanised, except the feet, which are terminated in the hoofs of a horse: but on others, apparently of the same date and country, the Centaur is represented in the same action; namely, that of embracing a large and comely woman. In a small bronze of very ancient sculpture, the same Priapic personage appears, differing a little in his composition; he having the tail and ears, as well as the feet of a horse, joined to a human body, together with a goat’s beard; and in the Dionysiaca of Nonnus we find such figures described under the title of Satyrs; which all other writers speak of as a mixture of the goat and man. These, he says, were of the race of the Centaurs; with whom they made a part of the retinue of Bacchus in his Indian expedition; and it is probable the original Satyrs derived from Saturn, who is said to have appeared under the form of a horse in his addresses to Philyra the daughter of the Ocean; and who, having been the chief deity of the Carthaginians, is probably the personage represented by that animal on their coins. That these equine Satyrs should have been introduced among the...
tendants of Bacchus, either in poetry or sculpture, is perfectly natural; as they were personifications of the generative or productive attribute equally with the Πανυσίων of those of a caprine form; wherefore we find three of them on the handle of the very ancient Dionysiac patera terminating in his symbol of the Minotaur in the cabinet of Mr. Payne Knight. In the sculptures, however, they are invariably without horns; whereas Nonnus calls them κεραυνοί and ευεργεσίες: but the authority of this turgid and bombastic compiler of fables and allegories is not great. The Saturn of the Romans and probably of the Phoenicians, seems to have been the personification of an attribute totally different from that of the Κρόρος of the Greeks, and to have derived his Latin name from Sator, the sower or planter; which accords with the character of Pan, Silenus, or Silvanus, with which that of Neptune, or humidity, is combined. Hence, on the coins of Naxus in Sicily, we find the figure usually called Silenus with the tail and ears of a horse, sometimes priapic, and sometimes with the priapic term of the Pelasgian Mercury as an adjunct, and always with the head of Bacchus on the reverse. Hence the equine and caprine Satyrs, Fauns, and Πανυσίων, seem to have had nearly the same meaning, and to have respectively differed in different stages and styles of allegorical composition only by having more or less of the animal symbol mixed with the human forms, as the taurine figures of Bacchus and the Rivers have more or less of the original bull. Where the legs and horns of the goat are retained, they are usually called Satyrs; and where only the ears and tail, Fauns; and, as this distinction appears to have been observed by the best Latin writers, we see no reason to depart from it, or to suppose, with some modern antiquaries, that Lucretius and Horace did not apply properly the terms of their own language to the symbols of their own religion.3 The baldness always imputed to

Silenus is perhaps best explained by the quotation in the margin.4

113. In the Orphic Hymns we find a goddess Ἱππα celebrated as the nurse of the generator Bacchus, and the soul of the world;5 and, in a cave of Phigalē in Arcadia, the daughter of Ceres by Neptune was represented with the head of a horse, having serpents and other animals upon it, and holding upon one hand a dolphin, and upon the other a dove;6 the meaning of which symbols, Pausanias observed, were evident to every learned and intelligent man; though he does not choose to relate it, any more than the name of this goddess;7 they being both probably mystic. The title ἸΠΠΟϹ or ἸΠΠΙΑ was applied to several deities;8 and occasionally even to living sovereigns, whom flattery had decked out with divine attributes; as appears in the instance of Arsinoe the wife of Ptolemy Philadelphus, who was honored with it.9 One of the most solemn forms of adjuration in use among the ancient inhabitants of Sweden and Norway was by the shoulder of the horse;10 and when Tyndarus engaged the suitors of Helen to defend and avenge her, he is said to have made them swear upon the testicles of the same animal.11

114. In an ancient piece of marble sculpture in relief, Jupiter is represented reposing upon the back of a Centaur, who carries a deer in his hand; by which singular composition is signified, not Jupiter going to hunt, as antiquaries have supposed,12 but the all-pervading Spirit, or supreme active principle incumbent upon the waters, and producing fertility, or whatever property or modification of properties the deer was meant to signify. Diana, of whom it was a symbol, was in the original planetary and elementary worship, the Moon; but in the mystic religion, she appears to have been a personification of the all-pervading Spirit, acting through the Moon upon the Earth and the waters. Hence she comprehended almost every other female personification, and has innu-


4 'Ονοσος φαλακροι γινεται, αυτοι δι' φλεγ-' κοινωμοδες εις και εν τη κεφαλη αυτων άμα τη λαιρηφη κλεισμοζομεν και βερμοιμιομενοι το φλεγμα, προπηπτον προ την επιδερμια και των ταν κις, και ερυφωμεν αι τριγες. Οι δε ευνουχια δια τουτο ο γινομενοι φαλακροι, ιδι των τε του λυματων αι και των παλλων τους ποδας δεικνυει δε επι της κεφαλης ην αυτη, περιπετεια η ερησι επι τη έτρεχε. Pausan. Arcad. c. xiii. sect. 11. 6

5 Τη δε δεσποτη του ονομα εδεισε εν τους ανελευθερους γοναθα. Pausan. in Attic, c. xxx. sect. 8.

6 Near the Academia in Attica was a bovus Ποσειδωνος ΧΠΠΙΑΟΝ και Αθαναυς ΧΠΠΙΑΣ. Pausan. in Attic, c. xxxix. s. 4.

7 Ποσειδωνος ΧΠΠΙΑΟΝ και "Ημαι εισων ΧΠΠΙΑ Βοβοι— τη Αρεα ΧΠΠΙΑ, τη δε Αθαναυς ΧΠΠΙΑ Βοβοι. Pausan. Eiaic. 1. c. xv. s. 4.

8 Και Αθαναυς Βοβοι εστι Τυγκαιη τη ΧΠΠΙΑ Αθαναυς ορομισε, και Διορωμοι Μαλακωμοι, και Κιστον του αυτων θεον. Pausan. in Attic, c. xxxi. s. 3.

9 Hesych. in τα ΧΠΠΙΑ.

10 Mallet. Intro. à l'Hist. de Danemarc.

11 Pausan. lib. iii. c. xx.

merable titles and symbols expressive of almost every attribute, whether of creation, preservation, or destruction; as appears from the Pantheon figures of her; such as she was worshipped in the celebrated temple of Ephesus, of which many are extant. Among the principal of these symbols is the deer, which also appears among the necessary symbols of Bacchus; and which is sometimes blended into one figure with the goat, so as to form a composite fictitious animal called a Tragelephus; of which there are several examples now extant. The very ancient colossal statue of the androgynous Apollo near Miletus, of which there is an engraving from an ancient copy in the Select Specimens, pl. xii. carried a deer in the right hand, and on a very early gold coin, probably of Ephesus, a male beardless head is represented with the horns of the same animal; whence we suspect that the metamorphose of Actaeon, like many other similar fables, arose from some such symbolical composition.

115. It is probable therefore that the lion devouring the horse, represents the diurnal heat of the Sun exalting the waters; and devouring the deer, the same heat withering and purifying the productions of the earth; both of which, though immediately destructive, are preparatory to reproduction: for the same fervent rays, which scorch and wither, clothe the earth with verdure, and mature all its fruits. As they dry up the waters in one season, so they return them in another, causing fermentation and putrefaction, which make one generation of plants and animals the means of producing another in regular and unceasing progression; and thus constitute that varied yet uniform harmony in the succession of causes and effects, which is the principle of general order and economy in the operations of nature. The same meaning was signified by a composition more celebrated in poetry, though less frequent in art, of Hercules destroying a Centaur; who is sometimes distinguished, as in the ancient coins above cited, by the pointed goat's head.

116. This universal harmony is represented, on the frieze of the temple of Apollo Diomaeus near Miletus, by the lyre supported by two symbolical figures composed of the mixed forms and features of the goat and the lion, each of which rests one of its fore-feet which is sometimes blended into one figure upon it. The poets expressed the same meaning in their allegorical tales of the loves of Mars and Venus; from which sprang the goddess Harmony, represented by the lyre; which, according to the Egyptians, was strung by Mercury with the sinews of Typhon.

117. The fable of Ceres and Proserpine is the same allegory inverted: for Proserpine or Persephone, who, as her name indicates, was the goddess of Destruction, is fabled to have sprung from Jupiter and Ceres, the most general personifications of the creative powers. Hence she is called Kore, the daughter; as being the universal daughter, or general secondary principle; for though properly the goddess of Destruction, she is frequently distinguished by the title ΑΣΙΕΙΑ, Preserver; represented with ears of corn upon her head, as the goddess of Fertility. She was, in reality, the personification of the heat or fire supposed to pervade the earth, which was held to be at once the cause and effect of fertility and destruction, as being at once the cause and effect of fermentation; from which both proceed. The mystic concealment of her operation was expressed by the black veil or bandage upon her head; which was sometimes dotted with asterisks; whilst the hair, which it enveloped, was made to imitate flames.

118. The Nephthē or Nephthus of the Egyptians, and the Lilithina, or goddess of Death of the Romans, were the same personage: and yet, with both these peoples, she was the same as Venus and Libera, the goddess of Generation. Isis was also the same, except that, by the later Egyptians, the personification...
was still more generalised, so as to comprehend universal nature; whence Apuleius invokes her by the names of Eleusinian Ceres, Celestial Venus, and Proserpine; and she answers him by a general explanation of these titles. "I am," says she, "Nature, the parent of things, the sovereign of the elements, the primary progeny of time, the most exalted of the deities, the first of the heavenly gods and goddesses, the queen of the shades, the uniform countenance: who dispose with my nod the luminous heights of heaven, the salubrious breezes of the sea, and the mournful silence of the dead; whose single deity the whole world venerates in many forms, with various rites, and many names. The Egyptians skilled in ancient lore worship me with proper ceremonies, and call me by my true name, Queen Isis." 4

110. This universal character of the goddess appears, however, to have been subsequent to the Macedonian conquest; when a new modification of the ancient systems of religion and philosophy took place at Alexandria, and spread itself gradually over the world. The statues of this Isis are of a composition and form quite different from those of the ancient Egyptian goddess; and all that we have seen are of Greek or Roman sculpture. The original Egyptian figure of the cow merely the animal symbol of the cow humanised, with the addition of the serpent, disc, or some other accessory emblem: but the Greek and Roman figures of her are infinitely varied, to signify by various symbols the various attributes of universal Nature. 5 In this character she is confounded with the personifications of Fortune and Victory, which are in reality no other than those of Providence, and therefore occasionally decked with all the attributes of universal Power. 6 The figures of Victory have frequently the antenna or sail-yard of a ship in one hand, and the chaplet or crown of immortality in the other; 7 and those of Fortune, the rudder of a ship in one hand, and the cornucopia in the other, with the modius or pîlos on her head; 8 which ornaments Bupalus of Chios is said to have first given her a statue for the Smyrnaeans about the sixtieth Olympiad; 9 but both have occasionally Isis and other symbols. 10

120. The allegorical tales of the loves and misfortunes of Isis and Osiris are an exact counterpart of those of Venus and Adonis; 11 which signify the alternate exertion of the generative and destructive attributes. Adonis or Adonai was an Oriental title of the Sun, signifying Lord; and the boar, supposed to have killed him, was the emblem of Winter; 12 during which the productive powers of nature being suspended, Venus was said to lament the loss of Adonis until he was again restored to life: whence both the Syrian and Argive women annually mourned his death, and celebrated his renovation; 13 and the mysteries of Venus and Adonis at Dybys in Syria were held in similar estimation with those of Ceres and Bacchus at Eleusis, and Isis and Osiris in Egypt. 14 Adonis was said to pass six months with Proserpine, and six with Venus; 15 whence some learned persons have conjectured that the allegory was invented near the pole, where the sun disappers during so long a time; 16 but it may signify merely the decrease and increase of the productive powers of nature as the sun rises and advances. 17 The Vistnou or Jagger-


5 See plate lxx. of vol. I. The Egyptian figures with the horns of the cow, wrought under the Roman empire, are common in all collections of small bronzes.

6 "Απαντά δ' ἄδιο νουῶς, ἠγὼν πραττόμενον, Τούχη στις, ἤμης δ' εὐεμ ἐπεγραμμούμοι. Τούχη κυλήμερα παύσε ταύτην καὶ ὑψαίος ἐκεί καὶ προοίμιον, τὴν θέαν, καὶ πάλιν μορφήν. Εἰ μὴ τις ἄλλος ὄφει σχέσιν τοις." Menand. in Supp. Fr gam. 1.

7 Εγὼ μεν οὖν Πανδορόν τε αὖ ταλατσία τὴν φώτην, καὶ Μοροφ τε εἰς τοὺς τὴν Τούχην, καὶ ὑπ' τας αδελφάς τας ἱεραίν. Pausan. in Achaiac. c. xxvi. s. 3.

8 See medals, in gold, of Alexander the Great, Sc.

9 Bronzi d'Ercole, tom. ii. tav. xxvii.

10 Pròsos δὲ, ὥν οἶδα, ἐποιήσατο ἐν τοῖς εἴτεν ὁμορος Τούχης μηνῆν ἐποιήσατο δὲ ἐν ἔτιῳ τῷ εἰς τὴν Δαμάντια. (Vide v. 417. et seq.)

11 καὶ Τούχην δὲ Πεκαυνοῦ καὶ ταῦτα πάδα οὐκ ἦν (ἐν e. Νεφρύν Ἐκκαντίνα).—περὶ ἡ ἐκδήλωσις οὐδεν ἦν τοῦ ἑαυτοῦ μεγίστου θεοῦ εἰς τούς ἱεροπορίους πραγματεύσας, καὶ ισχυρὰ παρέχει πλαστήρα.—Βασιλεὰς δὲ—Σμύρναιοι αἰγαλαμα τηρούσιν την κυλήμεραν, καὶ Ἰονίων παρὰ τῆς Συρίας Ψευδής καὶ Παύσαλης Ζέας, ἔτερον καὶ ἱεράνταν Παυσάλης ἀλλὰ τα τῇ Τούχῃ, καὶ δὴ καὶ Φαρελίπον ἀνεκάλεσεν αὐτήν. Pausan. in Messen. c. xxx. s. 3. et 4. Pindar. in Fr gam. 1.

10 Bronzi d'Ercole, tom. ii. tav. xxvi. Medals of Leucadia.

11 Οὐσιν οὖν καὶ Αδόνιν ἕνος κατὰ ματαιχών θεορησαν. Suidas in voce diæorum.


13 Laugus. de per τοῦ Ἀδῶνιδου, καὶ νω μιάς, εἰ μὴ εἰσπερίαν εἰς αὐγαλαίαν Ἀφροδίτην, ὕστερον εἰς ταῖς αὐγαλαίας τῆς Περσεφόνης. Schol. in Theocrit. Idyll. iii.


15 Forges de τοῦ ἑαυτοῦ οἴομον ξυμφορίων καθοδεικτικῆς ἐντευκίαν, ψευδοὺς ἀναγραφοῖν τοὺς τῶν κατευθύνουσιν, τοῖς ἀνεγράφοιν, βαςκευώσεις αὐτήν.
naut of the Hindoos is equally said to lie in a dormant state during the four rainy months of that climate: 18 and the Osiris of the Egyptians was supposed to be dead or absent forty days in each year, during which the people lamented 19 his loss, as the Syrians did that of Adonis, and the Scandinavians that of Frey; 20 though at Upsal, the great metropolis of their worship, the sun never continues any one day entirely below the horizon. 1 The story of the Phoenix, or, as that fabulous bird was called in the north, of the Fanina, appears to have been an allegory of the same kind, as was also the Phrygian tale concerning Cybele and Attis; though variously distinguished by the fictions of poets and mythographers. 2

121. On some of the very ancient Greek coins of Acanthus in Macedonia we find a lion killing a boar; 3 and in other monuments a dead boar appears carried in solemn procession; 4 by both which was probably meant the triumph of Adonis in the destruction of his enemy at the return of spring. A young pig was also the victim offered preparatory to initiating into the Eleusinian mysteries; 5 which seems to have been intended to express a similar compliment to the Sun. The Phrygian Attis, like the Syrian Adonis, was fabled to have been killed by a boar, or, according to another tradition, by Mars in the shape of that animal; 6 and his death and resurrection were annually celebrated in the same manner. 7 The beauty of his person, and the style of his dress, caused his statues to be confounded with those of Paris, who appears also to have been canonised; and it is probable that a symbolical composition representing him in the act of fructifying nature, attended by Power and Wisdom, gave rise to the story of the Trojan prince's adjudging the prize of beauty between the three contend ing goddesses; a story, which appears to have been wholly unknown to the ancient poets, who have celebrated the events of the war supposed to have arisen from it. The fable of Ganymede, the cup-bearer of Jupiter, seems to have arisen from some symbolical composition of the same kind, at first misunderstood, and afterwards misrepresented in poetical fiction: for the lines in the Iliad al-
generative attribute, probably arose the abhorrence of swine's flesh, which prevailed universally among the Egyptians and Jews, and partially in other countries, particularly in Pontus; where the temple of Venus at Comana was kept so strictly pure from the pollution of such enemies, that a pig was never admitted into the city. The Egyptians are said also to have signified the inert power of Typhon by an ass; but among the ancient inhabitants of Italy, and probably among the Greeks, this animal appears to have been a symbol of an opposite kind, and is therefore perpetually found in the retinue of Bacchus: the disembemterment of whom by the Titans was an allegory of the same kind as the death of Adonis and Attis by the bear, and the disembemterment of Osiris by Typhon; yet his festivals were in the spring; and at Athens, as well as in Egypt, Syria, and Phrygia, the Alpha-Sadmos and Eirene, or death and revival, were celebrated, the one with lamentation, and the other with rejoicing.

124. The stories of Prometheus were equally allegorical: for Prometheus was only a title of the Sun expressing providence, or foresight: wherefore his being bound in the extremities of the earth, signified originally no more than the restriction of the power of the sun during the winter months; though it has been variously embellished and corrupted by the poets; partly, perhaps, from symbolical compositions ill understood: for the vulture might have been naturally employed as an emblem of the destroying power. Another emblem of this power, much distinguished in the ancient Scandinavian mythology, was the wolf; who in the last day was expected to devour the sun: and among the symbolical ornaments of a ruined mystic temple at Puzzuoli, we find a wolf devouring grapes; which being the fruit peculiarly consecrated to Bacchus, are not unfrequently employed to signify that god. Lycolapia in Egypt takes its name from the sacred wolf kept there; and upon the coins of Carthage in the island of Ceos, the forepart of this animal appears surrounded with diverging rays, as the centre of an asterisk.

125. As putrefaction was the most general
means of natural destruction or dissolution, the same spirit of superstition, which turned every other operation of nature into an object of devotion, consecrated it to the personification of the destroying power: whence, in the mysteries and other sacred rites belonging to the generative attributes, every thing putrid, or that had a tendency to putridity, was carefully avoided; and so strict were the Egyptian priests upon this point, that they wore no garments made of any animal substance; but circumcised themselves, and shaved their whole bodies even to their eye-brows, lest they should unknowingly harbour any filth, excrement, or vermin supposed to be bred from putrefaction.

The common fly, being, in its first stage of existence, a principal agent in dissolving and dissipated all putrescent bodies, was adopted as an emblem of the Deity to represent the destroying attribute: whence the Baal-Zebub, or Jupiter Fly of the Phœnicians, when admitted into the creed of the Jews, received the rank and office of Prince of the Devils. The symbol was humanised at an early period, probably by the Phœnicians themselves; and thus formed into one of those fantastic compositions, which ignorant antiquaries have taken for wild efforts of disordered imagination, instead of regular productions of systematic art.

126. Bacchus frequently appears accompanied by leopards; which in some instances are employed in devouring clusters of grapes, and in others drinking the liquor pressed from them; though they are in reality incapable of feeding upon that or any other kind of fruit. On a very ancient coin of Acanthus, too, the leopard is represented, instead of the lion, destroying the bull: wherefore we have no doubt that in the Bacchic procesisions, it means the destroyer accompanying the generator; and contributing, by different means, to the same end. In some instances his chariot is drawn by two leopards, and in others by a leopard and a goat coupled together; which are all different means ofsignifying different modes and combinations of the same ideas. In the British Museum is a group in marble of three figures, the middle one a human form growing out of a vine, with leaves and clusters of grapes growing...
ing out of its body. On one side is an andro-
gynous figure representing the Mises or Bac-
cius Διόνυς; and on the other a leopar-
d, with a garland of ivy round its neck, leaping up and
devouring the grapes, which spring from the
body of the personified vine; the hands of
which are employed in receiving another clus-
ter from the Bacchus. This composition rep-
resents the vine between the creating and de-
sroying attributes of the Deity; the one giving it
fruit, and the other devouring it when
given. The poets conveyed the same mean-
ing in the allegorical tales of the Loves of Bacchus
and Ampelus; who, as the name indicates,
was only the vine personified.

127. The Chimera, of which so many whim-
sical interpretations have been given by the
commentators on the Iliad, seems to have been
an emblematical composition of the same class,
veiled, as usual, under historical fable to
conceal its meaning from the vulgar. It was com-
posed of the forms of the goat, the lion, and
the centaur; the symbols of the generator, de-
sroyer, and preserver united and animated by
fire, the essential principle of all the three.
The old poet had probably seen such a figure
in Asia; but knowing nothing of mystic lore,
which does not appear to have reached Greece
or her colonies in his time, received whatever
was told him concerning it. In later times,
however, it must have been a well-known sacred
symbol; or it would not have been employed
as a device upon coins.

128. The fable of Apollo destroying the
serpent Python, seems equally to have origi-
nated from the symbolical language of imita-
tive art; the title Apollo signifying, accord-
ing to the etymology already given, the
destroyer as well as the deliverer: for, as the
ancients supposed destruction to be merely
dissolution, as creation was merely formation,
the power which delivered the particles of
matter from the bonds of attraction, and broke
the δισμον περιβάθρα χρωτος, was in fact the
destroyer. Hence the verb ΑΤΩ or ΔΤΜΙ,
from which it is derived, means both to free
and to destroy.9 Pliny mentions a statue of
Apollo by Praxiteles, much celebrated in his
time, called ΣΑΤΡΩΚΟΡΟΝΟΣ,10 the lizard-killer,
of which several copies are now extant.11 The
lizard, being supposed to exist upon the dew
and moisture of the earth, was employed as the
symbol of humidity; so that the god de-
sroying it, signifies the same as the lion de-
sroying the horse, and Hercules killing the cen-
taur; that is, the sun exhaling the wa-
ters.

When destroying the serpent, he only signifies
a different application of the same power to the
extinction of life; whence he is called ΠΙΘ-
ΘΙΟΣ,12 or the putrefier, from the verb ΠΙΘΩ.
The title ΣΨΝΙΜΕΤΣ too, supposing it to mean,
according to the generally received interpreta-
tion, mouse-killer, was expressive of another
application of the same attribute: for the
mouse was a priapic animal; and is fre-
quently employed as such in monuments of
ancient art.13 The statue, likewise, which
Pausanias mentions of Apollo with his foot
upon the head of a bull, is an emblem of similar
meaning.14

129. The offensive weapons of this deity,
which are the symbols of the means by which
he exerted his characteristic attribute, are the
bow and arrows, signifying the emission of bis
rays; of which the arrow or dart, the ΒΕΔΟΣ or
ΟΒΕΔΟΣ, was, as before observed, the ap-
propriate emblem. Hence he is called ΟΠΕΠΤΩ,
ΕΚΑΘΟΣ and ΕΚΑΘΩΤΗΟΣ, and also, ΧΡΙΣΑΟΙ
and ΧΡΙΣΑΟΡΟΙ; which have a similar signifi-
cation; the first syllable expressing the golden
color of rays, and the others their erect posi-
tion: for ΩΡΩ does not signify merely a sword,
as a certain writer, upon the authority of com-
mon Latin Versions and school Lexicons, has
supposed; but any thing that is held up; it be-
ing the substantive of the verb αγρω.

130. Hercules destroying the Hydra, signi-
fies exactly the same as Apollo destroying the
serpent and the lizard;16 the water-snake
comprehending both symbols; and the ancient
Phoenician Hercules being merely the lion hu-
manised. The knowledge of him appears to
have come into Europe by the way of Tirrace;
he having been worshipped in the island of
Thasus, by the Phoenician colony settled there,
five generations before the birth of the Theban
hero;17 who was distinguished by the same
title that he obtained in Greece; and whose
romantic adventures have been confounded with
the allegorical fables related of him.
In the Homeric times, he appears to have been
utterly unknown to the Greeks, the Her-
cules of the Iliad and Odyssey being a mere
man, pre-eminently distinguished indeed for
strength and valor, but exempt from none of
the laws of mortality.18 His original symbolical
arms, with which he appears on the most an-
cient medals of Thasus, were the same as those
of Apollo; and his Greek name, which, ac-
cording to the most probable etymology, signi-
fies the glorifier of the earth, is par-

See Iliad A. 20, and I. 25.
10 Lib. xxxiv. c. viii.
11 See Winkelman Mon. ant. ined. pl. xi.
12 ΠΝΩΘΟ ΑΤΩ του πουνιν, id est σπερνην. Μα-
crob. Sat. I. c. xvii.
14 It was the device upon the coins of Argos,
(Jul. Poll. Onom. ix. vi. 86.) probably before the
adoption of the wolf, which is on most of
those now extant. A small one, however, in
gold, with the mouse, is in the cabinet of Mr.
P. Knight.
15 Καὶ Αχιλλεύς χαλκων γνωμας εφηται—
και ιππηρ πολυ εκρασιου βαθὺκε βος. Pausan.
16 Τον μεν Χερέη τον Πραξιτήλη μυθολογισω
νυμφίμους συμπερικελευ. Plutarch. de Is. et
Ωσι.
17 Herodot. lib. ii. c. 44.
18 Iliad 2. 117. Odys. A. 600. The three
following lines, alluding to his deification, have
long been discovered to be interpolated.
19 Strabo, lib. xv. p. 688. Athen. lib. xii.
p. 512. The club was given him by the Epic
poets, who made the mixed fables of the The-
ban hero and personified attribute the subjects
of their poems.
held him to be the same as Mars; 20 who was sometimes represented under the same form, and considered as the same deity as Apollo; 1 and in some instances we find him destroying the vine instead of the serpent; 6 the deer, the centaur, or the bull; by all which the same hind upon any monument of remote antiquity and in some instances we find him destroying held him to be the same as Mars sometimes represented under the same form, for we have never seen any composition of this allegorical fables of the personified attribute: as well as some others, been blended with the history of the deified hero has, in this instance as well as some others, been blended with the allegorical fables of the personified attribute: for we have never seen any composition of this kind upon any monument of remote antiquity. 3

131. Upon the pillars which existed in the time of Herodotus in different parts of Asia, and which were attributed by the Egyptians to Serapis, and by others to Memnon, was engraved the figure of a man holding a spear in his right hand and a bow in his left; to which was added, upon some of them, Γενεκος Αδολη, said by the Egyptians to have been meant as a memorial of the cowardice and effeminacy of the inhabitants, whom their monarch had subdued. 4 The whole composition was however, probably, symbolic; signifying the active power of destruction, and passive power of generation; whose co-operation and conjunction are signified in so many various ways in the emblematical monuments of ancient art. The figure holding the spear and the bow is evidently the same as appears upon the ancient Persian coins called Darius, and upon those of some Asiatic cities, in the Persian dress; but which, upon those of others, appears with the same arms, and in the same attitude, with the lion's skin upon its head. 5 This attitude is that of kneeling upon one knee; which is that of the Phoenician Hercules upon the coins of Thassus above cited: wherefore we have no doubt that he was the personage meant to be represented; as he continued to be afterwards upon the Bac-

20 Varr. apud Macrob. Sat. 1. c. xx. 1 Ek μεν ἄστους ὁ Ἀπόλλων ἢ Ἐράς ὁ Ἄρης γεγονεν μεν ἐτης ἀμφιστροφειν ἡ δύναμις ὅπου ἠ τεταμονθαι, θεος ὁ προστραγγιας. Plutarch. apud Euseb. Præp. Evang. lib. iii. c. 1. 2 Mas. Florent. in gemm. t. 1. pl. xci. 9. 3 The earliest coins which we have seen with this device, are of Syracuse, Tarentum, and Hebrus. 4 Pausanias in Arc. 40. 5. 6 ἑτορείων ματίηρων ἀπὸν ἁερέων. Hence too the corresponding deity among the Egyptians was lord of the Inferi. 5 Hence he was worshipped in another celebrated oracular temple near Miletus. 6 and whose symbolic image seems to be exhibited in plates xii. xiii. and iv. of volume r. of the Select Specimens; 7 and in different compositions on different coins of the Macedonian kings; sometimes sitting on the prow of a ship, as lord of the waters, or Bacchus Hyes; 8 sometimes on the cortina, the veiled cone or egg; and sometimes leaning upon a tripod; but always in an androgynous form, with the limbs, tresses, and features of a woman; and holding the bow or arrow, or both, in his hands. 9 The double attribute, though not the double sex, is also apud Eustath. p. 514. and he had temples dedicated to him under correspondent titles. 8 ἂνσον τοὺς ναο ἑκείνους. Pausin. in Arc. 40. 5. 6 ἑτορείων ματίηρων ἀπὸν ἁερέων. Hence too the corresponding deity among the Egyptians was lord of the Inferi. 7 The double attribute appears to have been represented in the person of the Apollo Didy- meus; who was worshipped in another celebrat-ed oracular temple near Milethus; and whose symbolic image seems to be exhibited in plates xii. xiii. and iv. of volume r. of the Select Specimens; and in different compositions on different coins of the Macedonian kings; sometimes sitting on the prow of a ship, as lord of the waters, or Bacchus Hyes; 8 sometimes on the cortina, the veiled cone or egg; and sometimes leaning upon a tripod; but always in an androgynous form, with the limbs, tresses, and features of a woman; and holding the bow or arrow, or both, in his hands. 9 The double attribute, though not the double sex, is also

29 Varro apud Macrob. Sat. 1. c. xx. 1 Ek μεν ἄστους ὁ Ἀπόλλων ἢ Ἐράς ὁ Ἄρης γεγονεν μεν ἐτης ἀμφιστροφειν ἡ δύναμις ὅπου ἠ τεταμονθαι, θεος ὁ προστραγγιας. Plutarch. apud Euseb. Præp. Evang. lib. iii. c. 1. 2 Mas. Florent. in gemm. t. 1. pl. xci. 9. 3 The earliest coins which we have seen with this device, are of Syracuse, Tarentum, and Hebrus. 4 Pausanias in Arc. 40. 5. 6 ἑτορείων ματίηρων ἀπὸν ἁερέων. Hence too the corresponding deity among the Egyptians was lord of the Inferi. 5 Hence he was worshipped in another celebrated oracular temple near Miletus. 6 and whose symbolic image seems to be exhibited in plates xii. xiii. and iv. of volume r. of the Select Specimens; 7 and in different compositions on different coins of the Macedonian kings; sometimes sitting on the prow of a ship, as lord of the waters, or Bacchus Hyes; 8 sometimes on the cortina, the veiled cone or egg; and sometimes leaning upon a tripod; but always in an androgynous form, with the limbs, tresses, and features of a woman; and holding the bow or arrow, or both, in his hands. 9 The double attribute, though not the double sex, is also apud Eustath. p. 514. and he had temples dedicated to him under correspondent titles. 8 ἂνσον τοὺς ναο ἑκείνους. Pausin. in Arc. 40. 5. 6 ἑτορείων ματίηρων ἀπὸν ἁερέων. Hence too the corresponding deity among the Egyptians was lord of the Inferi. 7 The double attribute appears to have been represented in the person of the Apollo Didy- meus; who was worshipped in another celebrat-ed oracular temple near Milethus; and whose symbolic image seems to be exhibited in plates xii. xiii. and iv. of volume r. of the Select Specimens; and in different compositions on different coins of the Macedonian kings; sometimes sitting on the prow of a ship, as lord of the waters, or Bacchus Hyes; 8 sometimes on the cortina, the veiled cone or egg; and sometimes leaning upon a tripod; but always in an androgynous form, with the limbs, tresses, and features of a woman; and holding the bow or arrow, or both, in his hands. 9 The double attribute, though not the double sex, is also
frequently signified in figures of Hercules; either by the cup or cornucopia held in his hand, or by the chaplet of poplar or some other symbolical plant, worn upon his head; whilst the club or lion’s skin indicates the adverse power.

134. In the refinement of art, the forms of the lion and goat were blended into one fictitious animal to represent the same meaning, instances of which occur upon the medals of Capua, Panticapaeum, and Antiocbus VI. king of Syria, as well as in the frieze of the temple of Apollo Didymaus before mentioned. In the former, the latter, the destroying attribute is far more signified by the point of a spear held in the mouth of the monster; and the productive, by the ear of corn worn in his cap. In the latter, the subject of both is shown by the lyre, the symbol of universal harmony, which is supported between them; and which is occasionally given to the lyre, as well as to Apollo. The two-faced figure of Janus seems to have been a composite symbol of the same kind, and to have derived the name from Iao or Iow, an ancient mystic title of Bacchus. The earliest specimens of it extant are on the coins of Lampacaps and Tenedos; some of which cannot be later than the sixth century before the Christian era; and in later coins of the former city, heads of Bacchus of the usual form and character occupy its place.

135. The mythological personages Castor and Pollux, who lived and died separately, were the same as Bacchus and Apollo: whence they were pre-eminently distinguished by the title of the great gods in some places; though, in others, confounded with the canonised or deified mortals, the brothers of Helen. Their fabulous birth from the egg, the form of which is retained in the caps usually worn by them, is a remnant of the ancient mystic allegory, upon which the more recent poetical tales have been engraved; whilst the two asterisks, and the two human heads, one going upwards and the other downwards, by which they are occasionally represented, more distinctly point out their symbolical meaning, which was the alternate appearance of the sun in the upper and lower hemispheres. This meaning, being a part of what was revealed in the mysteries, is probably the reason why Apuleius mentions the seeing the sun at midnight among the circumstances of initiation, which he has obscurely and enigmatically related.

136. As the appearance of the one necessarily implied the cessation of the other, the tomb of Bacchus was shown at Delos near to the statue of Apollo; and one of these mystic tombs, in the form of a large chest of porphyry, adorned with goats, leopards, and other symbolical figures, is still extant in a church at Rome. The mystic ciste, which were carried in procession occasionally, and in which some emblem of the generative or preserving attribute was generally kept, appear to have been merely models or portable representations of these tombs, and to have had exactly the same signification. By the mythologists Bacchus is said to have terminated his expedition in the extremities of the East; and Hercules in the extremities of the West; which means no more than that the nocturnal sun finishes its progress, when itmounts above the surrounding ocean in the East; and the diurnal, when it passes the same boundary of the two hemispheres in the West.

137. The latter’s being represented by the lion, explains the reason why the spouts of fountains were always made to imitate lion’s heads; which Plutarch supposes to have been, because the Nile overflowed when the sun was in the sign of the Lion: but the same fashion prevails as universally in Tibet as ever it did in Egypt, Greece, or Italy; though neither the Grand Lama nor any of his subjects know anything of the Nile or its overflowing; and the signs of the zodiac were taken from the mystic symbols; and not, as some learned authors have supposed, the mystic symbols from the signs of the zodiac. The emblematical meaning, which certain animals were employed to signify, was only some particular property generalized; and, therefore, might easily be invented or discovered by the natural operation of the mind: but the collections of stars, named after certain animals, have no resemblance whatever to those animals; which are therefore merely signs of convention adopted to distinguish certain portions of the heavens, which were probably consecrated to those particular personified attributes, which they respectively represented. That they had only begun to be so named in the time of Homer, and that not on account of any real or supposed resemblance, we have the testimony of a passage in the description of the shield of Achilles, in which the polar constellation is said to be called the Bear, or otherwise the Waggon; objects so different that it is impossible that one and the same thing should be even imagined to resemble both. We may therefore rank Plutarch’s explanation with other tales of the later Egyptian priests; and conclude that the real intention of these symbols was to signify that the water, which they conveyed, was the gift of the diurnal sun, because separated from the salt of the sea, and distributed over the earth by exhalation. Perhaps Hercules being crowned with the foliage of the white poplar, an aquatic tree, may have
had a similar meaning; which is at least more probable than that assigned by Servius and Macrobius. 8

138. Humidity in general, and particularly the Nile, was called by the Egyptians the defluxion of Osiris; 9 who was with them the God of the Waters, in the same sense as Bacchus was among the Greeks; 20 whence all rivers, when personified, were represented under the form of the bull; or at least with some of the characteristic features of that animal. 1 In the religion of the Hindus this article of ancient faith, like most others, is still retained; as appears from the title, Daughter of the Sun, given to the sacred river Yamuna. 2 The God of Destruction is also mounted on a white bull, the sacred symbol of the opposite attribute, to show the union and co-operation of both. 3 The same meaning is more distinctly represented in an ancient Greek fragment of bronze, by a lion trampling upon the head of a bull, while a double phallus appears behind him, and shows the result. 4 The title ΣΩΤΗΡ ΚΟΣΜΟΥ upon the composite Piaptic figure published by La Chaussé is well known; 4 and it is probable that the ithyphallic ceremonies, which the gross flattery of the degenerate Greeks sometimes employed to honor the Macedonian princes, 6 had the same meaning as this title of Saviour, which was frequently conferred upon, or assumed by them. 7 It was also occasionally applied to most of the deities who had double attributes, or were personifications of both powers; as to Hercules, Bacchus, Diana, &c. 8

19 In Ἑκ. viii. 276. Saturn, lib. iii. c. 12.
20 Οἱ δὲ συστοιχοὶ τῶν ἵππων, οἱ μοῦν τὸν Νεῖλον, ἀλλὰ παν ἓρα ἐπάσον ἀπορρύθμητοι καλουσί (ἡ ἀγνοται.) Plutarch, de Is. et Osir.
21 Οἱ δὲ συστοιχοὶ τῶν ἵππων, οἱ μοῦν τὸν Νεῖλον ὢμοιοι καλοῦσιν, οὐδὲ Τυφώνα τὴν ἐκλάγας ἀλλὰ ὢμοιοὶ μὲν ἄπασας ἀπορρύθμητοι καλουσί (ἡ ἀγνοται.) Plutarch, de Is. et Osir.
22 Οἵ δὲ συστοιχοὶ τῶν ἵππων, οἱ μοῦν τὸν Νεῖλον ὢμοιοί καλοῦσιν, οὐδὲ Τυφώνα τὴν ἐκλάξας ἀλλὰ Τυφώνα τὴν ἐκλάγας ἀπορρύθμητοι καλουσί (ἡ ἀγνοται.) Plutarch, de Is. et Osir.
23 Horat. lib. iv. od. xiv. 25. et Schol. Ven. in loc. Rivers appear thus personified on the coins of many Greek cities of Sicily and Italy. 2 Sir W. Jones in the Asiatic Researches, vol. i. p. 29.
24 Maurice’s Indian Antiquities, vol. i. pt. 1. p. 260. Callimachus in loc. 5 On a handle of a vase in the cabinet of Mr. Knight.
26 Mus. Rom. s. vii. pl. 1. vol. ii.
27 Οἱ Αθηναῖοι ἐξεύρηκαν (τὸν Δημητρίου) οὐ μοῦν δίωμηται καὶ στέφανουσί, καὶ νομοτυποῦσι, ἀλλὰ καὶ προσδοκία καὶ χερσοὶ καὶ ὑπερβολὰς μετὰ ὀρχηστῶν τῆς ὑπόκρυπτος αὐτῶν. Athen. lib. vi. c. 15.
28 Ibid. c. 16.
29 Ἐτεὶ δὲ Ἡλιος ἑπωνυμιὰς εἰχὼν Σωτῆρ δὲ εἶναι καὶ Ὁρκίλης. Pausan. in Arcad. c. xxxi. s. 4. See also coins of Thiasos, Maronea, Agathocles, &c.
30 Οἴνῳ τὸν Οὐράνιον δυναμὶ ἐν τῇ Ἁλσήρη τινὶ...
ject of the one, and sovereign of the other, who tempered the subtility of ethereal spirit to the grossness of earthly matter, so as to make them harmonise and unite. They attributed to her the powers of destruction as well as nutrition; humility as well as heat, contributing to putrefaction: whence sudden death was supposed to proceed from Diana as well as from Apollo; who was both the sender of disease, and the inventor of cure: for disease is the father of medicine, as Apollo was fabled to be of Asculapius. The rays of the Moon were thought relaxing, even to inanimate bodies, by means of their humility: whence wood cut at the full of the moon was rejected by builders as improper for use. The Lithiae, supposed to preside over child-birth, were only personifications of this property, which seemed to facilitate delivery by slackening the powers of resistance and obstruction; and hence the crescent was universally worn as an amulet by women, as it still continues to be in the southern parts of Italy; and Juno Lucina, and Diana, were the same goddess, equally personifications of the Moon.23

111. The Egyptians represented the Moon under the symbol of a cat, probably on account of that animal's power of seeing in the night; and also, perhaps, on account of its fecundity; which seems to have induced the Hindoos to adopt the rabbit as the symbol of the same deified planet. As the arch or bend of the mystical instrument, borne by Isis, and called a sistrum, represented the lunar orbit, the cat occupied the centre of it; while the rattle below represented the terrestrial elements; of which there are sometimes four, but more frequently only three in the instances now extant: for the ancient Egyptians, or at least some of them, appear to have known that water and air are but one substance.24

142. The statues of Diana are always clothed, and she had the attribute of perpetual virginity; to which her common Greek name APTEΜIΣ seems to allude: but the Latin name appears to be a contraction of DIVIANA, the feminine, according to the old Etruscan idiom, of DIVUS, or ΔΙΟΣ;4 and therefore signifying the Goddess, or general female personification of the Divine nature, which the moon was probably held to be in the ancient planetary worship, which preceded the symbolical. As her titles and attributes were innumerable, she was represented under an infinite variety of forms, and with an infinite variety of symbols; sometimes with three bodies, each holding appropriate emblems, to signify the triple extension of her power, in heaven, on earth, and under the earth; and sometimes with phallic radii enveloping a female form, to show the universal generative attribute both active and passive.5 The figures of her, as she was worshipped at Ephesus, seem to have consisted of an assemblage of almost every symbol, attached to the old humanised column, so as to form a composition purely emblematical,7 and it seems that the ancient inhabitants of the north of Europe represented their goddess Isā as nearly in the same manner as their rude and feeble efforts in art could accomplish; she having the many breasts to signify the nutritive attribute, and being surrounded by deer's horns instead of the animals themselves, which accompany the Ephesian statues.8 In sacrificing, too, the reeder to her, it was their custom to hang the testicles round the neck of the figure,9 probably for the same purpose as the phallic radii, above mentioned, were employed to serve. 143. Brimo, the Tauric and Scythic Diana, Ocl. Lucan. de Universo, p. 516. ed. Gale.


17 Υἱός δὲ καρδίας εχόν δυνάμως, ὅπερ αἰμα καὶ πνεῦμα, διασκειμένη καὶ διασκέδασθαι εἰς ἐναυτὸν θεριστικά καὶ φωνῇ γὰρ δὲ καὶ βαλακρῆ χρηται κατὰ φυσαίν δὲ κοσμίας, διὰ κοιλὶ καὶ κυστὶ ζωῶν σελήνη, ἡλιοῦ μεταξῆς καὶ γης, ὡσπερ καρδίας καὶ κοιλίας ἥπαρ, τῇ μαλάκαν ἀλλο στάθμευσι, εγκεκειμένη, τὴν τ’ αἰωνὶς ἀλεάνεαν εὐπραίνει διασεμάτως, καὶ τὰς εὐεκαθαρίσας πεφυς τῶν καὶ καδριτές λειτουργίας περὶ ἐναυτὴν ἀνεύονες. Plutarch. de Facie in Orbe Lunae, p. 928.

18 Γίγνεται δὲ καὶ τοῦτο τα ἄγυφα τῶν σωμάτων εὐφέρον ἢ τῆς σελήνης δυνάμεως τῶν τέρατων, καὶ τῶν κράτων γεγονότων, περὶ τῶν τεκτών, ὦ ἀτάλα καὶ μοῦδρα ταχώς δ’ ἑξορύσσεται. Plutarch. Sympos. lib. iii. qu. 10.

19 Ἐφες εἰμαι καὶ την Ἀρτέμιν, Ἀκροσιν καὶ Ἐλεουσίαν, οὐκ ουκέταν ἡ τῆς σελήνης, ἀνω- μαθεῖα. Ibid. 20

Tu potens Trivin, et notho es
Diea lumine Luna.

Cattull. xxxiv. 13.


2 Plutarch. de Is. et Osir. p. 376.

3 'H γαρ ὑγρὰ φυσις, ἀρχη καὶ γενεις οὐσα παντων εχ αρχης, τα πρωτα τρια σωματα, γην, αερα, και πυρ εισειχ. Plutarch. de Is. et Osir.


5 See La Chasse Mus. Rom. vol. i. s. ii. tab. xx, &c. These figures are said to have been first made by Alcamenes, about the Ixxxiv. Olympiad.

6 Alcamenii (εις ομοι δοκει) πιντως αγαλματι Τρυπη λη γεινους προεξειμεν αλλαγιας, ην ἠθνων καλως εκπεριγιανης. Pausan. in Corinth. c. xxx. s. 2.

7 See Duane's coins of the Seleucidæ, tab. xiv. fig. 1 and 2.

8 See De La Chasse Mus. Rom. vol. i. s. ii. tab. xviii.

9 Ol. Rudbeck, Atlant. vol. ii. pp. 212 and 291. fig. 30 and 31. and p. 277. fig. G.

10 Ibid. p. 212. fig. 31. and p. 292.
was the destroyer; who seems to have been a male personification of the all-powerful; 12 who seems to have been a male personification of the directly opposite kind. It was at the altar of Brimo, called at Sparta Arëmevs oridia or orðwocia, that the Lacédæmonian boys voluntarily stood to be whipped until their lives were sometimes endangered; 19 and it was during the festival of Bacchus at Alea, that the Arcadian women annually underwent a similar penance, first imposed by the Delphic oracle; but probably less rigidly enforced. 14 Both appear to have been substitutions for human sacrifices, 15 which the stern hierarchies of the North frequently performed; and to which the Greeks and Romans resorted upon great and awful occasions, when real danger had excited imaginary fear. 10 It is probable, therefore, that, after drinking blood, though in ever so small a quantity, was necessary to complete the rite: for blood being thought to contain the principles of life, the smallest effusion of it at the altar might seem a complete sacrifice, by being a libation of the soul; the only part of the victim which the purest believers of antiquity supposed the Deity to require. 17 In other respects, the form and nature of these rites prove them to have been expiatory; which scarcely any of the religious ceremonies of the Greeks or Romans were.

144. It is in the character of the destroying attribute, that Diana is called TATROPOA, and ΕΩΝΙ ΕΑΕΤΕΙΑ, in allusion to her being borne or drawn by bulls, like the Destroyer among the Hindoos before mentioned; and it is probable that some such symbolical composition gave rise to the fable of Jupiter and Europa; for it appears that in Phoenicia, Europa and Astarté were only different titles for the same personage, who was the deity of the Moon; 18 comprehending both the Diana and celestial Venus of the Greeks: whence the latter was occasionally represented armed like the former; and also distinguished by epithets, which can be properly applied only to the planet, and which are certainly derived from the primitive planetary worship. 20 Upon the celebrated ark or box of Cypselus, Diana was represented winged, and holding a lion in one hand and a leopard in the other; 1 to signify the destroying attribute, instead of the usual symbols of the bow and arrow; and in an ancient temple near the mouth of the Alpheus she was represented riding upon a griffin; 2 an emblematical monster composed of the united forms of the lion and eagle, the symbols of destruction and dominion. 3 As acting under the earth, she was the same as Proserpine, except that the latter has no reference to the Moon; but was a personification of the same attributes operating in the terrestrial elements only.

145. In the simplicity of the primitive religion, Pluto and Proserpine were considered merely as the deities of death presiding over the infernal regions; and, being thought wholly indeflexible and inexorable, were neither honored with any rites of worship, nor addressed in any forms of supplication: 4 but in the mystic system they acquired a more general character; and became personifications of the active and passive modifications of the pervading Spirit concentrated in the earth. Pluto was represented with the πολος or modius on his head, like Venus and Isis; and, in the character of Serapis, with the patera of libation, as distributing the waters, in one hand, and the cornucopie, signifying its result, in the other. 5 His name Pluto or Plutus signifies the same as this latter symbol, and appears to have arisen from the mystic worship; his ancient title having been ΑΙΔΗΣ or ΑΦΙΔΗΣ, signifying the Invisible, which the Attics corrupted to Hades. Whether the title Serapis, which appears to be Egyptian, meant a more general personification, or precisely the same, is difficult to ascertain; ancient authority rather favoring the

latter supposition; at the same time that there appears to be some difference in the figures of them now extant; those of Pluto having the hair hanging down in large masses over the neck and forehead, and differing only in the front curls from that of the celestial Jupiter; while Serapis has, in some instances, long hair formally turned back and disposed in ringlets hanging down upon his breast and shoulders like that of women. His whole person too is always enveloped in drapery reaching to his feet; wherefore he is probably meant to comprehend the attributes of both sexes; and to be a general personification, not unlike that of the Paphian Venus with the beard, before mentioned, from which it was perhaps partly taken; there being no notion made of any such deity in Egypt prior to the Macedonian conquest; and his worship having been communicated to the Greeks by the Ptolemies; whose magnificence in constructing and adorning his temple at Alexandria was only surpassed by that of the Roman emperors in the temple of Jupiter Capitolinus.

146. The mystic symbol called a modius or see, which is upon the heads of Pluto, Serapis, Venus, and Fortune or Isis, appears to be no other than the bell or seed-vessel of the lotus or water-lily, the nymphæa nelmuno of Linnaeus. This plant, which appears to be a native of the eastern parts of Asia, and is not now found in Egypt, grows in the water; and amongst its broad leaves, which float upon the surface, put forth a large white flower; the base and centre of which is shaped like a bell or inverted cone, and punctuated on the top with little cells or cavities, in which the seeds grow. The orifices of these cells being too small to let them drop out when ripe, they shoot forth into new plants in the places where they were formed; the bulb of the vesel serving as a matrix to nourish them till they acquire a degree of magnitude sufficient to burst it open and release themselves; when they sink to the bottom, or take root wherever the current happens to deposit them. Being, therefore, of a nature thus reproductive in itself, and, as it were, of a viviparous species among plants, the nelmuno was naturally adopted as the symbol of the productive power of the waters, which spread life and vegetation over the earth. It also appeared to have a peculiar sympathy with the Sun, the great fountain of life and motion, by rising above the waters as it rose above the horizon, and sinking under them as it retired below. Accordingly we find it employed in every part of the Northern hemisphere, where symbolical worship either does or ever did prevail. The sacred images of the Tartars, Japanese, and Indians, are almost all placed upon it; and it is still sacred both in Tibet and China. The upper part of the base of the lingam also consists of the flower of it blended with the more distinctive characteristic of the female sex; in which that of the male is placed, in order to complete this mystic symbol of the ancient religion of the Brahmins; who, in their sacred writings, speak of Brahma sitting upon his lotus throne.

147. On the Isiac Table, the figures of Isis are represented holding the stem of this plant, surmounted by the seed-vessel, in one hand, and the circle and cross before explained, in the other; and in a temple, delineated upon the same mystic Table, are columns exactly resembling the plant, which Isis holds in her hand, except that the stem is made proportionately large, to give that stability which is requisite to support a roof and entablature. Columns and capitals of the same kind are still existing in great numbers among the ruins of Thebes in Egypt, and more particularly among those on the island of Philae on the borders of Ethiopia; which was anciently held so sacred that none but priests were permitted to go upon it. These are probably the most ancient monuments of art now extant; at least, if we except some of the neighboring temples of Thebes; both having been certainly erected when that city was the seat of wealth and empire; as it seems to have been even proverbially, in the time of the Trojan war. How long it had been so, we can form no conjecture; but that it soon after declined, there can be little doubt; for, when the Greeks, in the reign of Psammetichus (generally computed to have been about 530 years after, but probably more) became personally acquainted with Egypt, Memphis had been for many ages its capital, and Thebes was in a manner deserted.

148. We may therefore reasonably infer that the greatest part of the superab edifices now remaining were executed or at least begun before the Homeric or even Trojan times; many of them being such as could not have been finished but in a long course of years, even

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6 Οὐ γὰρ ἀλλὰς εναι Σεραπὶς ἦν τὸ Πλοῦτωνα φασὶ. Plutarch. de Is. et Osir.
7 Πλαστούοι δε ἀετῶν (Ἀρδόνης) καί γενεων εχόναις διοτι καί ἀρρέναι καί ἠπλα ἔχει ὁρώμα. ταυτὰς γάρ λεγον οὖν ἐφορές πάντως γενειάς, καί απὸ τῆς ὁμοίας καί ἀκάλω ἄντων ἀρρέναι τὰ δὲ κατὰ, ἡπλαίς. πλαστούοι δε ἅρητη καί εἰκονίν. Suidas in Ἀφρ. Σεραπίδος εὐτὸν ἔρεων, ὅν Ἀργαῖοι παρὰ Πολέμαρχοι θεον ἑγεργοῦσαν Ἀγγέλους διὸ ἔφασε Σεραπίδος, ἐπεφερσάτων μὲν εὐτὸν Ἀλεξανδρεύς, ἀρχιστατοῦν δὲ ἐν Μυσίν. Pausan. in Att. c. 18. s. 4.
8 Ammian. Marcellin. lib. xxii.
11 See Kämpfer, D'Auteroche, Sonnerat, and the Asiatic Researches.
12 Embassy to Tibet, p. 143. Sir G. Staunton's Embassy to China, p. 391. vol. ii.
13 Sonnerat: Voyage aux Indes, &c.
14 Bocca Geeta, p. 91. See also the figure of him by Sir William Jones, in the Asiatic Researches, vol. i. p. 243.
16 See II. i. v. 381.
17 Πρώτος (ὁ Υφαίσχης) τῶν καί Ἀγγέλων βαλεόνων ἀναθήματα τοῖς ἀλλαὶ εἴθεν τὰ κατά τὴν ἀλλήν χώραν εἴματο. This prince was the fifth before Amasis who died in the 2nd year of the Ixiiid Olympic, in which Cambyses invaded Egypt. Diodor. Sic. lib. i. p. 78 and 9.
supposing the wealth and resources of the ancient kings of Egypt to have equalled that of the greatest of the Roman emperors. The completion of Trajan’s Column in three years has been justly deemed a very extraordinary effort; as there could not have been less than three hundred sculptors employed: and yet at Thebes, the ruins of which, according to Strabo, extended ten miles on both sides of the Nile, we find whole temples and obelisks of enormous magnitude covered with figures carved out of the hard and brittle granite of the Libyan mountains, instead of the soft and yielding marbles of Paros and Carara. To judge, too, of the mode and degree of their finish by those on the obelisk of Rameses, once a part of them, but now lying in fragments at Rome, they are far more elaborately wrought than those of Trajan’s Pillar.

149. The age of Rameses is as uncertain as all other very ancient dates: but he has been generally supposed by modern chronologers to be the same person as Sesostris, and to have reigned at Thebes about fifteen hundred years before the Christian era, or about three hundred before the siege of Troy. They are, however, too apt to confound personages for the purpose of contracting dates; which being managed in the same manner in this remote antiquity, every new system-builder endeavours to adapt them to his own prejudices; and, as it has been the fashion, in modern times, to reduce as much as possible the limits of ancient history, whole reigns and even dynasties have been annihilated with the dash of a pen, notwithstanding the obstinate evidence of those stupendous monuments of art and labor which still stand up in their defence.

160. From the state in which the inhabitants have been found in most newly-discovered countries, we know how slow and difficult the invention of even the commonest implements of art is; and how reluctantly men are dragged into those habits of industry, which even the first stages of culture require. Egypt, too, being periodically overflowed, much more art and industry were required even to render it constantly habitable and capable of cultivation, than would be employed in cultivating a country not liable to inundations. Repositories must have been formed, and places of safety built, for men and cattle; the adjoining deserts of Lybia affording neither food nor shelter for either. Before this could have been done, the arts and implements necessary to do it must have been invented, but the rights of property in some degree defined and ascertained; which they could only be in a regular government, the slow result of the jarring interests and passions of men; who, having long struggled with each other, acquiesce at length in the sacrifice of some part of their natural liberty in order to enjoy the rest with security. Such a government, formed upon a very complicated and artificial plan, does Egypt appear to have possessed even in the days of Abraham, not five hundred years after the period generally allowed for the universal deluge. Yet Egypt was a new country, gained gradually from the sea by the accumulation of the mud and sand annually brought down in the waters of the Nile; and slowly transformed, by the regularly progressive operation of time and labor, from an uninhabitable salt-marsh to the most salubrious and fertile spot in the universe.

151. This great transformation took place, in all the lower regions, after the genealogical records of the hereditary priests of Ammon at Thebes; which were handed down, and, of course, after the civil and religious constitution of the government had been formed. It was the custom for every one of these priests to erect a colossal statue of himself, in wood—of which there were three hundred and forty-five shown to Hecataeus and Herodotus; so that, according to the Egyptian computation of three generations to a century, which, considering the health and longevity of that people, is by no means unreasonable, this institution must have lasted between eleven and twelve thousand years, from the times of the first king, Menes, under whom all the country below Lake Meris was a bog, to that of the Persian invasion, when it was the garden of the world. This is a period sufficient, but not more than sufficient, for the accomplishment of such vast revolutions, both natural and artificial; and, as it is supported by such credible testimony, there does not appear to be any solid room for suspecting it to have been less; for, as to the modern systems of chronology, deduced from doubtful passages of Scripture, and genealogies, of which a great part were probably lost during the captivity of the Jews, they bear nothing of

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19 Figures in relief, finished in the same style, are upon the granite sarcophagus in the British Museum: it is equal to that of the finest gems, and must have been done with similar instruments.

20 Warburton has humorously introduced one of these chronologers proving that William the Conqueror and William III. were one and the same person. Div. Leg.

1 Καὶ γὰρ ὄντος αἰς ἐξωφρίας τὰ τότε φαίνεται γέγονος, καὶ πάσα ἡ χώρα τοῦ ποταμοῦ προσχώσεις οὔτα τοῦ Νείλου διὰ τὸ κατα μικρὸν ἐξαρχομένων τῶν ἔλων, τῶν πληθύν εἰσαχθαί, τοῦ τοῦ χρόνου μείκος αφαίρεσι
the authority of the sacred sources from which they have been drawn. Neither let it be imagined that either Herodotus, or the priest who informed him, could have confounded symbolical figures with portraits: for all the ancient artists, even those of Egypt, were so accurate in discriminating between ideal and real characters, that the difference is at once discernible by any experienced observer, even in the wrecks and fragments of their works that are now extant.

152. But, remote as the antiquity of these Egyptian remains seems to be, the symbols which adorn them, appear not to have been invented by that; but to have been copied from those of some other people, who dwelt on the other side of the Erythraean Ocean. Both the nelumbo and the hooded snake, which are among those most frequently repeated, and most accurately represented upon all their sacred monuments, are, as before observed, natives of the East; and upon the very ancient Egyptian temple, near Girgeh, figures have been observed exactly resembling those of the Indian deities, Jaggernatt, Gomus, and Vishnu. The Egyptian architect, who is said to have invented this kind of capital from observing a thorn growing round a basket, it deserves no credit, being fully contradicted by the buildings still remaining in Upper Egypt.

154. The Doric column, which appears to have been the only one known to the very ancient Greeks, was equally derived from the nelumbo; its capital being the same seed-vessel pressed flat, as it appears when withered and dry; the only state, probably, in which it had been seen in Europe. The flutes of the shaft were made to hold spears and staves; whence a spear-holder is spoken of, in the Odyssey, as part of a column: the triglyphs and blocks of the cornice were also derived from utility; they having been intended to represent the projecting ends of the beams and rafters which formed the roof.

155. The Ionic capital has no bell, but volutes formed in imitation of sea-shells, which have the same symbolical meaning. To them is frequently added the ornament which architects call a honey-suckle; but which seems to be meant for the young petals of the same flower, vis. the horizontals, before they are opened or expanded. Another ornament is also introduced in this capital, which they call eggs and anchors; but which is, in fact, composed of eggs and spear-heads; the symbols of passive generative, and active destructive power; or, in the language of mythology, of Venus and Mars.

156. These are, in reality, all the Greek orders, which are respectively distinguished by the symbolical ornaments being placed upwards, downwards, or sideways; wherefore, to invent a new order is as much impossible as to invent an attitude or position, which shall incline to neither of the three. As for the orders called Tuscan and composite, the one is that in which there is no ornament whatsoever, and the other that in which various ornaments are placed in different directions; so that the one is in reality no order, and the other a combination of several.

157. The columns being thus sacred symbols, the temples themselves, of which they always formed the principal part, were emblems of the Deity, signifying generally the passive productive power; whence ΠΕΡΙΚΙΟΝΙΟΣ, surrounded with columns, is among the Orphic or mystic epithets of Bacchus, in his character of god of the waters; and his statue in that situation had the same meaning as the Indian lingam, the bull in the labyrinth, and other symbolical compositions of the same kind before mentioned. A variety of accessory symbols were almost always added, to enrich the sacred edifices; the Egyptians covering the walls of the cells and the shafts of the columns with them; while the Greeks, always studious of

6 Denon, pl. lx. 12.
7 Denon, pl. lxx. and lx.
8 See ib. pl. lix. 1, 2, 3, and lx. 1, 2, 3, &c., where the originals from which the Greeks took their Corinthian capitals plainly appear. It might have been more properly called the Egyptian order, as far at least as relates to the form and decoration of the capitals.
10 ΠΕΡΙ ΦΩΤΩΝ.
11 If the choregic monument of Lysicrates was really erected in the time of the Lysicrates to whom it is attributed, it must be of about the hundred and eleventh Olympiad, or three hundred and thirty years before the Christian era; which is earlier than any other specimen of Corinthian architecture known.
12 Otf. A. 127.
13 Orph. Hymn. xlvii.
elegance, employed them to decorate their entablatures, pediments, doors, and pavements. The extremities of the roofs were almost always adorned with a sort of scroll of raised curves, the meaning of which would not be easily discovered, were it not employed only evidently to represent water; not as a symbol, but as the rude effort of infant art, feebly attempting to imitate waves.  

158. The most obvious, and consequently the most ancient symbol of the productive power of the waters, was a fish; which we accordingly find the universal symbol upon many of the earliest coins; almost every symbol of the male or active power, both of generation and destruction, being occasionally placed upon it; and Directo, the goddess of the Phoenicians, being represented by the head and body of a woman, terminating below in a fish; but on the Phoenician as well as Greek coins now extant, the personage is of the other sex; and in plate L. of vol. I. of the Select Specimens, is engraved a beautiful figure of the mystic Cupid, or first-begotten Love, terminating in an aquatic plant; which, affording more elegance and variety of form, was employed to signify the same meaning; that is, the Spirit upon the waters; which is otherwise expressed by a similar and more common mixed figure, called a Triton, terminating in a fish, instead of an aquatic plant. The head of Proserpine appears, in numberless instances, surrounded by dolphins; and upon the very ancient medals of Sidâ in Pamphylia, the pomegranate, the fruit peculiarly consecrated to her, is borne upon the back of one. By prevailing upon her to eat of it, Pluto is said to have procured her stay during half the year in the infernal regions; and a part of the Greek ceremony of marriage still consists, in many places, in the bride's treating upon a pomegranate. The flower of it is also occasionally employed as an ornament upon the diadems of both Hercules and Bacchus, and likewise forms the device of the Rhodian medals; on some of which we have seen distinctly represented an ear of barley springing from one side of it, and the bulb of the lotus, or nelumbo, from the other. It therefore holds the place of the male, or active generative attribute; and accordingly we find it on a bronze fragment published by Caylus, as the result of the union of the bull and lion, exactly as the more distinct symbol of the phallus is in a similar fragment above cited. The pomegranate, therefore, in the hand of Proserpine or Juno, signifies the same as the circle and cross, before explained, in the hand of Isis; which is the reason why Pausanias declines giving any explanation of it, lest it should lead him to divulge any of the mystic secrets of his religion.

The cone of the pine, with which the thyrsus of Bacchus is always surmounted, and which is employed in various compositions, is probably a symbol of similar import, and meaning the same, in the hand of Ariadne and her attendants, as the above-mentioned emblems do in those of Juno, Proserpine, and Isis.

159. Upon coins, Diana is often accompanied by a dog, esteemed to be the most sagacious and vigilant of animals; and therefore employed by the Egyptians as the symbol of Hermes, Mercury, or Anubis, who was the conductor of the soul from one habituation to another; and consequently the same, in some respects, as Brîmâ, Hecate, or Diana, the destroyer. In monuments of Grecian art, the cock is the most frequent symbol; and in a small figure of brass, we have observed him sitting on a rock, with a cock on his right side, the goat on his left, and the tortoise at his feet. The ram, however, is more commonly employed to accompany him, and in some instances he appears sitting upon it: hence it is probable that both these animals signified nearly the same, or, at most, only different modifications of the influence of the nocturnal sun, as the cock did that of the diurnal. Hence Mercury appears to have been a personification of the power arising from both; and we accordingly find that the old Pelasgian Mercury, so generally worshipped at Athens, was a Priapic figure, and probably the same personage as the Celtic Mercury, who was the principal deity of the ancient Gauls; who do not, however, appear to have had any statues of him.
till they received them from the Greeks and Romans.

160. In these, one hand always holds a purse to signify that productive attribute which is peculiarly the result of mental skill and sagacity, 8 while the other holds the caduceus; a symbol composed of the staff or sceptre of dominion between two serpents, the emblems of life or preservation, and therefore signifying his power over it. Hence it was always borne by heralds; of whom Mercury, as the messenger of the gods, was the patron, and whose office was to proclaim peace, and denote war, of both of which it might be considered as the symbol: for the staff or spear, signifying power in general, 9 was employed by the Greeks and Romans to represent Juno and Mars; 10 and received divine honors all over the North, as well as the battle-axe and sword; by the latter of which the God of War, the supreme deity of those fierce nations, was signified; 11 whence, to swear by the shoulder of the horse and the edge of the sword, was the most solemn and inviolable oath. 12 and deciding civil dissensions or personal disputes by duel, was considered as appealing directly and immediately to the Deity. The ordeal, or trial by fire and water, which seems once to have prevailed in Greece and Italy, 13 as well as Germany and the North, is derived from the same source; it being only an appeal to the essence, instead of the symbol, of the Divine nature. The custom of swearing by the implements of war as divine emblems, appears likewise to have prevailed among the Greeks; whence Æschylus introduces the heroes of the Thebaid taking their military oath of fidelity to each other upon the point of a spear or sword. 15

6 Occulte Mercurio supplicabant (Julianus) quem mundi velocissimum sensum esse, mutum mentum suscitantem, theologiam pridindere doctrinam. Ammian. Marcellin. lib. xvi. c. 5.
7 Hence the expressions, 

6 οἱ άρμονίοι άπόνται, και τα χήναλματον αυτος στρέκεται τα πλέκτα, και 

8 Plutarch. Introd. a l ' Hist. de Danemarc, c. ix.
9 Ημις δε ιερων τὸ δορον πεμπομεται, και τα 

8 αγαλματες αυτος στριεκτα τα πλεκτα, και 

8 Occulte Mercurio supplicabant (Julianus) quem mundi velocissimum sensum esse, mutum mentum suscitantem, theologiam pridindere doctrinam. Ammian. Marcellin. lib. xvi. c. 5.
9 Hence the expressions, eυδοκοι δοροι, to govern, and venire sub hasta, to be sold as a slave. 10 ' Hp a s 8e 

8 ιεποι το δορον πεμπομεται, και τα 

8 αγαλματας αυτος στριεκτα τα πλεκτα, και 

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8 ιεποι το δορον πεμπομεται, και τα 

8 αγαλματας αυτος στριεκτα τα πλεκτα, και 
ciples of both; and as the spirit or vital principle of thought and mental perception was alone supposed to be immortal and unchanged, the complete dissolution of the body, which it animated, was conceived to be the only means of its complete emancipation. Hence the Greeks, and all the Scythic and Celtic nations, burned the bodies of their dead, as the Hindoos do at this day; whilst the Egyptians, among whom fuel was extremely scarce, embalmed them, in order that they might be preserved entire to the universal conflagration; till when the soul was supposed to migrate from one body to another.7 In this state those of the vulgar were deposited in subterraneous caverns, excavated with vast labor for the purpose; while their kings erected, for their own bodies, those vast pyramidal monuments, (the symbols of that fire to which they were consigned,) whose excessive strength and solidity were well calculated to secure them as long as the earth, upon which they stood, should be able to support them. The great pyramid, the only one that has been opened, was closed up with such extreme care and ingenuity, that it required years of labor and enormous expense to gratify the curiosity or disappoint the avarice of the Mohammedan prince, who first laid open the central chamber where the body lay.8 The rest are still impenetrable, and will probably remain so, according to the intention of the builders, to the last syllable of recorded time.

163. The soul, that was to be finally emancipated by fire, was the divine emanation, the vital spark of heavenly flame, the principle of reason and perception, which was personified into the familiar daemon or genius, supposed to have the direction of each individual, and to dispose him to good or evil, wisdom or folly, with all their respective consequences of prosperity or adversity.9 Hence proceeded the notion, that all human actions depended immediately upon the gods; which forms the fundamental principle of morality both in the elegant and finished compositions of the most ancient Greek poets,10 and in the rude strains of the Northern Scalds.11 For as the soul was supposed to be a part of the external substance of the Deity detached from the rest, and doomed, for some unknown causes, to remain during certain periods imprisoned in matter; all its impulses, not immediately derived from the material organs, were of course impulses of the Deity.12 As


Theopompus de fysis kata tovs mazou, ana meros tricxhia etn tovwn makan, tov de kratei sa tov theon, alla de tricxhia maicheiv kai polimev kai aulaniv ta tov eteron tov eteron telos 8 apoleiesaiv (lege apoleiesaiv) tov 8nhv, kai tov mnu anerpoos evdarmoues evesaiv, mnu epph theosouv, mnu spao toovov Plutarch. de Is. et Osir. p. 370. Hence the period of 6,000 years so important in ecclesiastical history.

Istoi de kai Eileuthe katakelumei 8 periv twn 8nthv kata peridous kathairoimov. Orig. contra Cels. lib. iv. s. 20.

Estrai gar, estai keivos aiównos xronos Touto purovs geowou thesaimpov xhrono xhronoos aiphe 8 dhe bokhiseia phloz 8 anto sa tótpieva kai metarxia xhrio e metaie epav to 8 ar elieth to sa, phonous mev estai kumwos 8tais boudos, 8t dhérwos emvies 8n 8t ep etpérata foil Blastaini oumoavnei kath sa 8nthv pov 8 trpo 8 aplwke.

Soph. in Oratói excerpt, p. 145.

7 Herodot. lib. ii. 123.
8 Savary sur l'Égypte.
9 "O nous gar hìmos d 8 theos."
Menander, apud Plutarch. Qu. Platon.
"Aporti daimon adhri symportostata, evdu geveumpo mucstegonou tov 8nou agyov kakov gar daimon ouv nomoutov einai, tov 8iou Blastainoi xhristov panta gar dei agyov einai tov theov."
Menander. Fragg. incerta, No. 205.
Plutarch, according to his own system, gives two genii to each individual, and quotes the authority of Empedocles against this passage of

Menander; which seems, however, to contain the most ancient and orthodox opinion.

"Auti tov autis daimon anakalumei."
Sophot. Trachin. 910.

Est deus in nobis; agitante calescimus illo;
Impetus hic sacre semina mentis habet.
Ovid. Fast lib. vi. 5.

Seit genius, natale comes qui temperat astrum, Natura deus humanae, mortalis in unum-Quodque caput; vultu mutabilia, albus et ater.
Horat. lib. i. ep. 187.

10 Ousti mi ouk auti eis, theon eu mi ouk eis eis Omi oum 8phletan 8polomev polulboum Amevov-

Betr. says the polite old Priam to the blushing and beautiful Helen. Agamemnon excuses himself for having injured and insulted Achilles, by saying,

—---Egyo 8 ouk auti eis, alia Zeus kai Mera, kai gerpontis Erytmis.

Findar continually inculcates this doctrine:

"Dios tov wos megas kubernhs"
"Daimon" anerpo fylom.

Pyth. e. v. 164.

"Xeovforos evwne Daimonos ouion.

Olymp. v. 38.

"Ek theou 8 aner 8nofi adhri 8tai eis praph- pidevou.

Olymp. i. v. 10.

"Agèthi de kai 8nofi kata Daimon adhri evdymou."

Pyth. e. v. 79.

11 See Eddas, and Bartholinus.

12 Martirviriamt òe dè thea kai thea kai kathè tis"n tis tìs tìs tìs tìs tìs tìs.
Philolaus Pythagoric. apud Clem. Alex. Strom. iii.

"At 8 anerwploun 8geneseis psuchai, kai scha-
the principles of this system were explained in the mysteries, persons initiated were said to pass the rest of their time with the gods; as it was by initiation that they acquired a knowledge of their affinity with the Deity; and learned to class themselves with the more exalted emanations, that flowed from the same source.

164. The corporeal residence of this divine particle or emanation, as well as of the grosser principle of vital heat and animal motion, was supposed to be the blood: whence, in Ulysses’s evocation of the Dead, the shades are spoken of as void of all perception of corporeal objects until they had tasted the blood of the victims which is still emerald or purple color, arose from its similitude to red or purple color, arose from its similitude to red or purple color,

15 Od. A. 152 et seq.
16 Non mev in eps eph, eph eph 5' in omni mati argy,
17 Hmun exkathene 15atypa avdrom 1eke 1evo 00, 01 10 Orphic. Apoll. No. cvxi. ed. Gesner
Secundum hanc philosophiam, eph eph anima est, qua vivunt, spirant, aluntur te eph eph, vous mens est, divinii quidam, quibusdam animalibus superadditum, sive induitum adeo [a Deo?]. Gesner. Not. in eund.
18 Od. A. 152 et seq.19 Now pep epi faxth 'P V X W 1 ' evi apan apan, 'Hpas epyKareBrixe irarijp avSpup re Beuv re.
20 Orphi. Hymn. xlv. The Lycus, however, was the mystic sieve in which Bacchus was cradled; from which the title may have been derived, though the form of it implies an active rather than a passive sense. See Hesych. in voc.
21 Mystica vannus Iacchi. Georg. i. 166.
22 Darius in the wind. On the one hand, art, the hook of attraction in the other; which are more distinctly expressed in the large bronze figure of him engraved in pl. ii. of vol. i. of the Specimens, than in any other that we know. Even in the common small figures it is strange that it should ever have been taken for a whip; though it might reasonably have been taken for a staff, had the ancients used such an instrument in thrashing corn.
OF ANCIENT ART AND MYTHOLOGY.

51

of the Nile; and these waters, as before ob-
erved, were called the defluxion of Os-
iris;* an ancient title of the Sun, which
seems to have prevailed in the Northern as
well as Eastern dialects; whence arose the
compound titles of the Scandinavian deities, Bal-
dur, Helabaldur, &c. expressing different personi-
fied attributes. 10 This rite was probably the
abomination, so severely reprobred by the
sacred historians of the Jews, of parents
making their sons and daughters pass
through the fire: for, in India, it is still
performed by mothers passing through the
flames with their children in their arms; 11
and though commentators have construed
the expression in the Bible to mean the burn-
ing them alive, as offerings to Baal Moloch,
it is more consonant to reason, as well as to
history, to suppose that it alluded to this more
innocent mode of purification and conse-
cration to the Deity, which continued in use
among the ancient inhabitants of Italy to the
later periods of Heathenism; when it was per-
formed exactly as it is now in Ireland, and
held to be a holy and mystic means of com-
mon union with the great active principle of
the universe. 12

168. It must, however, be admitted that the
Carthaginians and other nations of antiquity
did occasionally sacrifice their children to their
gods, in the most cruel and barbarous manner;
and, indeed, there is scarcely any people
whose history does not afford some instances
of such abominable rites. Even the patriarch
Abraham, when ordered to sacrifice his only
son, does not appear to have been surprised or
startled at it; neither could Jephtha have had
any notion that such sacrifices were odious or
even unacceptable to the Deity, or he would
not have considered his daughter as included
in his general vow, or imagined that a breach
of it in such an instance could be a greater
crime than fulfilling it. Another mode of mys-
tic purification was the Taurobolium, Αἰγοβο-
lium, or Criobolium of the Mithraic rites;
which preceded Christianity but a short time

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* Certe ego translilui positas ter in ordine
flammam,
Virgaque rotatas laura misit aquas.

10 Collectan. de reb. Hibernic. No. v. p. 64.
12 A. Ayen Akbery, and Maurice's Antiquities

9 Col lectan. de reb. Hibernic. No. v. p. 64.
11 A. Ayen Akbery, and Maurice's Antiquities
in the Roman empire, and spread and flourished with it. The catechumen was placed in a pit covered with perforated boards; upon which the victim, whether a bull, a goat, or a ram, was sacrificed so as to bathe him in the blood which flowed from it. To this the compositions, so frequent in the sculptures of the third and fourth centuries, of Nithras the Persian Mediator, or his female personification a winged Victory, sacrificing a bull, seem to allude; but all that we have seen, are of late date, except a single instance of the Chorobrium or Victory sacrificing a ram, on a gold coin of Paros, in the cabinet of Mr Payne Knight, which appears anterior to the Macedonian conquest.

169. The celestial or otherial soul was represented in symbolical writing by the butterfly; an insect which first appears from the egg in the shape of a grub, crawling upon the earth, and feeding upon the leaves of plants. In this state it was aptly made an emblem of man in his earthly form; when the otherial vigor and activity of the celestial soul, the divine particula mentis, was caught and encumbered with the material body. In its next state, the grub becoming a chrysalis appeared, by its stillness, torpor, and insensibility, a natural image of death, or the intermediate state between the cessation of the vital functions of the body, and the emancipation of the soul in the funeral pile: and the butterfly breaking from this torpid chrysalis, and mounting in the air, afforded a no less natural image of the celestial soul bursting from the restraints of matter, and mixing again with its native ether. Like other animal symbols, it was by degrees melted into the human form; the original wings only being retained, to mark its meaning. So elegant an allegory would naturally be a favorite subject of art among a refined and ingenious people; and it accordingly appears to have been more diversified and repeated by the Greek sculptors, than almost any other; in which the system of emulations, so favorable to art, could afford. Being, however, a subject more applicable and interesting to individuals than communities, there is no trace of it upon any coin, though it so constantly occurs upon gems.

170. The fate of the terrestrial soul, the region to which it retired at the dissolution of the body, and the degree of sensibility which it continued to enjoy, are subjects of much obscurity, and seem to have belonged to the poetry, rather than to the religion, of the ancients. In the Odyssey it is allowed a mere miserable existence in the darkens of the polar regions, without any reward for virtue or punishment for vice; the punishments described being evidently allegorical, and perhaps of a different, though not inferior author. The mystic system does not appear to have been then known to the Greeks, who catch glimmering lights and made up incoherent fables from various sources. Pindar, who is more systematic and consistent in his mythology than any other poet, speaks distinctly of rewards and punishments; the latter of which he places in the central cavities of the earth, and the former in the remote islands of the ocean, on the other side of the globe; to which none were admitted, but souls that had transmitted three times into different bodies, and lived piously in each; after which they were to enjoy undisturbed happiness in this state of ultimate bliss, under the mild rule of Rhadamantus, the associate of Thanatos or Time.

171. Opinions so vague and fluctuating had of course but little energy; and accordingly we never find either the hope of reward, or the fear of punishment after death, seriously employed by the Greek and Roman moralists as reasonable motives for human actions; or considered any otherwise than as matters of pleasing speculation or flattering error. Among the barbarians of the North, however, the case was very different. They all implicitly believed

See Bassirel: di Roma, tav. livi.-ix. &c.
Olymp. ii. 105—123. &c.

Ovide. A. 501.

Solemne suum, sua sidera nortum. Aen. vi. 641.
Phaed. p. 83.


Lucan. Pharsal. ix. 5.

Juvenal. Sat. ii. 149. Lucan. Phars. i. 458.

Homer. ll. Θ.

Milton's Hell is taken from the Tartarus of Hesiod, or whoever was the author of the Theogony which bears his name. His descriptions of Chaos are also drawn from the same source.

Qua neger astriferis connecterat axibus orter.
Quoque patet terras inter lunaeque mentus,
Semeide manes habitans, quos ignea virtus
Innocuous vitae patientes atrophis imo
Fecit, et astutos animam collegit in orbes.
Lucan. Pharsal. ix. 5.

20 Juvenal. Sat. ii. 149. Lucan. Phars. i. 458.
that their valor in this life was to be rewarded in the next, with what they conceived to be the most exquisite of all possible enjoyments. Every morning they were to fight a great and promiscuous battle; after which Odin was to restore the killed and wounded to their former strength and vigor, and provide a sumptuous entertainment for them in his hall, where they were to feed upon the flesh of a wild boar, and drink mead and ale out of the skulls of their enemies till night, when they were to be indulged with beautiful women.1 Mankind in general in all stages of society are apt to fashion their belief to their dispositions, and thus to make their religion a stimulus instead of a curb to their passions.

172. As fire was supposed to be the medium through which the soul passed from one state to another, Mercury the conductor was nearly related to Vulcan, the general personification of that element. The Egyptians called him his son; and the Greeks, in some instances, represented him not only with the same cap, but also with the same features; so that they are only to be distinguished by the adjectival symbols. He has also, for the same reason, a near affinity with Hercules, considered as the personification of the diurnal sun: wherefore they were not only worshipped together in the same temple,1 but blended into the same figure, called a Herahercules from its having the characteristic forms or symbols of both mixed.5

173. As the operations of both art and nature were supposed to be equally carried on by means of fire, Vulcan is spoken of by the poets, sometimes as the husband of Grace or Elegance, and sometimes of Venus or Nature,1 the first of which appears to have been his character in the primary, and the second in the mystic or philosophical religion of the Greeks: for the whole of the song of Demodocus in the Odyssey, here alluded to, is an interpolation of a much later date; and the story which it contains, of Vulcan detecting Mars and Venus, and confining them in invisible chains, evidently a mystic allegory, signifying the active and passive powers of destruction and generation fixed in their mutual operation by the invisible portions of the universal agent, fire. It was probably composed as a hymn to Vulcan, and inserted by some rhapso- dist, who did not understand the character of

the Homeric language, with which the Attic contraction Ὡλυς for Ἡλυς is utterly incompatible.

174. The Egyptian worship, being under the direction of a permanent Hierarchy, was more fixed and systematic than that of the Greeks; though, owing to its early subversion, we have less knowledge of it. Hence the different personifications of fire were by them more accurately discriminated; Phthis, whom the Greeks call Hephaistos, and the Latins Vulcan, being the primitive universal element, or principle of life and motion in matter; Aoubis, whom they call Hermes and Mercury, the Minister of Fate; and Thoth, whom they called by the same titles, the parent of Arts and Sciences. Phthis was said to be the father of all their Cabiri or chief gods; and his name signified the Ordinator or Regulator, as it does still in the modern Coptic. His statues were represented lame, to signify that fire acts not alone, but requires the sustenance of some extraneous matter;19 and he was fabled by the Greek mythologists to have delivered Minerva from the head of Jupiter; that is, to have been the means by which the wisdom of the omnipotent Father, the pure emanation of the Divine Mind, was brought into action.

175. This pure emanation, which the Egyptians called Neith,11 was considered as the goddess both of Force and Wisdom, the first in rank of the secondary duties,12 and the only one endowed with all the attributes of the supreme Deity;13 for as wisdom is the most exalted quality of the mind, and the Divine Mind the perfection of wisdom, all its attributes are the attributes of wisdom; under whose direction its power is always exerted. Force and wisdom, therefore, when considered as attributes of the Deity, are the same; and Bellona and Minerva are but different titles for one personification. Both the Greeks and Egyptians considered her as male and female;14 and upon monuments of art still extant, or accurately recorded, she is represented with almost every symbol of almost every attribute, whether of creation, preservation, or destruction.15

176. Before the human form was adopted, her proper symbol was the owl; a bird which seems to surpass all other creatures in acuteness and refinement of organic perception; its eye being calculated to discern objects, which to all

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1 Mallet Intro du. à l'Hist. de Danemarc.
3 See coins of Aesernia, Lipara, &c.
4 Ἡμικλεὺς δε οινοῦ καὶ Ερμον πρὸς το τσάθηρ ναος. Paus.
5 Cicer. ad Attic. lib. i. ep. x.
6 Índ X. 382.
7 Odysse. Θ. 266.
8 Odysse. Θ. 266-369.
9 Herodot. lib. iii. 37.
10 Jablonski Panth. Ἐγυπτ. lib. i. c. ii. s. 11. et 13.
12 Proximos illam tamen occupavit Fallas honoros. Horat. lib. i. Ode xii.
others are enveloped in darkness; its ear to hear sounds distinctly, when no other can perceive them at all; and its nostrils to discriminate effluvia with such nicety, that it has been deemed prophetic from discovering the putridity of death, even in the first stages of disease. On some very ancient Phoenician coins, we find the owl with the hook of attraction and window of separation under its wing to show the dominion of Divine Wisdom over both; while on the reverse is represented the result of this dominion, in the symbolical composition of a male figure holding a bow in his hand, sitting upon the back of a winged horse terminating in the tail of a dolphin; beneath which are waves and another fish. A similar meaning was veiled under the fable of Minerva’s putting the bridle into the mouth of Pegasus, or Divine Wisdom controlling and regulating the waters when ended with motion.

177. The Egyptians are said to have represented the Spirit or ruling Providence of the Deity by the black beetle, which frequents the shores of the Mediterranean Sea, and which some have supposed to be an emblem of the Sun. It occurs very frequently upon Phoenician, Greek, and Etruscan, as well as Egyptian sculptures; and is sometimes with the owl, and sometimes with the head of Minerva, upon the small brass coins of Athens. It is of the androgynous class, and lays its eggs in a ball of dung or other fermentable matter, which it had previously collected, and rolled backwards and forwards upon the sand of the sea, until it acquired the proper form and consistency; after which it buries it in the sand, where the joint operation of heat and moisture matures and vivifies the germs into new insects. As a symbol, therefore, of the Deity, it might naturally have been employed to signify the attribute of Divine Wisdom, or ruling Providence, which directs, regulates, and employs the productive powers of nature.

178. When the animal symbols were changed for the human, Minerva was represented under the form of a robust female figure, with a severe, but elegant and intelligent countenance, and armed with a helmet, shield, and breast-plate, the emblems of preservation; and most frequently with a spear, the emblem, as well as the instrument, of destruction. The helmet is usually decorated with some animal symbol; such as the owl, the serpent, the ram, the griffin, or the sphinx; which is a species of griffin, having the head of the female personification, instead of that of the eagle, upon the body of the lion. Another kind of griffin, not unfrequent upon the helmets of Minerva, is composed of the eagle and horse, signifying the dominion of water instead of fire: whence came the symbol of the flying horse, already noticed. In other instances the female head and breast of the sphinx are joined to the body of a horse; which in these compositions is always male, as well as that of the lion in the sphinx; so as to comprehend the attributes of both sexes. In the stand of a mirror of very ancient sculpture belonging to Mr. Payne Knight is a figure of Isis upon the back of a monkey with a sphinx on each side of her head, and the griffin, the tail of which terminates in a phallic; so that it is a common symbol of the same kind as the chimera and others before noticed. The monkey very rarely occurs in Greek sculptures, but was a sacred animal among the Egyptians, as it still continues to be in some parts of Tartary and India; but on account of what real or imaginary property is now uncertain.

179. The ægis or breast-plate of Minerva is, as the name indicates, the goat-skin, the symbol of the productive power, fabled to have been taken from the goat which suckled Jupiter; and that is, from the great principle of nature. It is always surrounded with serpents, and generally covered with plumage; and in the centre of it is the Gorgo or Medusa, which appears to have been a symbol of the Moon, exhibited sometimes with the character and expression of the destroying, and sometimes with those of the generative or preserving attribute; the former of which is expressed by the title of Gorgo, and the latter by that of Medusa. It is sometimes represented with serpents, and sometimes with fish, in the hair, and sometimes casually with a part of the passive generative or productive power; it being the female personification of

16 Of this we have known instances, in which the nocturnal clamors of the screech-owl have really foretold death, according to the vulgar notion.

17 See Suet. Metàdèles Phénice. pl. i. v. i.

18 Pausan. lib. ii. c. iv.

19 Horapoll. l. i. c.


1 To the καθάρου γενος ou ειχεν θηλασιν, αρρενας μεν παντες πολεμιων την γωνιν εις την σφαιρασιμενην θηλην, καρ κυνεσε επι αντιθηνευσιν αοιδων οδοιναι, ώσπερ δοκεει του ουρανον δ ηλια εις την κυρωσιν πεπερεγερθες, αυτος επο τουραμα της ανατολικας φερομενοι. Plutarch. de Is. et Osir.

2 Τον δε θηλον την καθαιρε (ανεισαηον οι Αγαθο

πινων) επετει κυκλοτερε εκ της βωςας ονθω στιχων πολαμονυον, αντιπρωτως κυκλινων φαινω

και ξαμοναυν μεν υπ οι γας, οταν δε του εντου
the Disk, by which almost all the nations of antiquity represented the Sun; and this female personification was the symbol of the Moon. Among the Romans, the golden bull or disk was worn by the young men, and the crescent by the women, as it still is in the South of Italy; and it seems that the same symbolical anulæ were in use among the ancient inhabitants of the British Islands; several of both having been found made of thin beaten gold both in England and Ireland; which were evidently intended to be hung round the neck. Each symbol, too, occasionally appears worn in like manner upon the figures of Juno and Ceres, which cannot always be discriminated; and the Disk between horses, which seem to form a crescent, is likewise upon the head of Isis and Osiris, as well as upon those of their animal symbols the cow and bull.

184. The aegis employed occasionally by Jupiter, Minerva, and Apollo, in the Iliad, seems to have been something very different from the symbolical breast-plate or thorax, which appears in monuments of art now extant; it being borne and not worn; and used to excite courage or instil fear, and not for defence. The name Aegis, however, still seems to imply that it is derived from the same source and composed of the same material; though instead of serpents, or other symbolical ornaments, it appears to have been decorated with golden tassels, or knobs, hanging loosely from it; the shaking and rattling of which produced the effects above mentioned. Vulcan is said to have made it for Jupiter; and to have furnished it with all those terrific attributes, which became so splendid and magnificent when personified in poetry.

185. Stripped, however, of all this splendor antiquity represented the Disk, by which almost all the nations of the elements, like the sistrum of Isis, the symbols of Cybele, the bells of Bacchus, &c.; whence Jupiter is said to have overcome the Titans with his aegis, as Isis drove away Typhon with her sistrum; and the ringing of bells and clatter of metals were almost universally employed as a mean of consecration, and a charm against the destroying and inert powers. Even the Jews welcomed the new Moon with such noises; which the simplicity of the early ages employed almost everywhere to relieve her during eclipses, supposed then to be moral affections brought on by the influence of an adverse power. The title Priapus, by which the generative attribute is distinguished, seems to be merely a corruption of PRIAHTOS, clamosus; the B and P being commutable letters, and epithets of similar meaning being continually applied both to Jupiter and Bacchus by the poets. Many Priapic figures, too, still extant, have bells attached to them; 16 which the symbolical statues and temples of the Hindoos have; and to wear them was a part of the worship of Bacchus among the Greeks; whence we sometimes find them of exterior. They evidently meant to be worn as amulets with the phalli, lunula, &c. The chief-priests of the Egyptians, and also the high-priest of the Jews, hung them, as sacred emblems, to their sacerdotal garments; and the Bramins still continue to ring a small bell at the intervals of their prayers, ablations, and other acts of mystic devotion; which custom is still preserved in the Catholic Church at the elevation of the host. The Lacedæmonians beat upon a brass vessel

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6 See authorities before cited.  
Παιονίος σεβομένων τον Ἡλίου αγαλμα δι' Ἡλίου Πατέρου κυκλο μας θαρύμα ψήφω σερ τὸ μακρὸν ξύλου.  
Max. Tyr. Dissert. viii.  
7 One three inches in diameter, found in the Isle of Man, is in the collection of Mr. Payne Knight, and another, found in Lancashire, in that of the late C. Townley, Esq.  
8 Μεραλτίας ῥαγάς κατα λημμάτων, μαλακάς τε τοι ικεραίας, δι' αὐτούς ἔνωσαν κεφάλια.  
Herodot. lib. ii. 132.

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12 Σαίν ο ου καταρχαί, Πατέρε, παρά
Μεγάλοι βομβᾶ γομπάλων.  

13 Τον τον Τύφωνα φαινό ο άκτιόντος ἀπο-
τρέπετος καὶ ανακροτοεῖται, διόλοις, διὸ τὴν ψυχὰν σωθοῦσα καὶ ἱστασθείς, αὐθίς ανακλῆς τὴν φύσιν, καὶ αναστηθεῖ· διὰ τῆς κυνήγου ἡ γενε-

14 Plutarch. de Is. et Osir.  
17 Schol. in Theocrit. Idyl. ii. 36.  
18 Tαμενσακενονενεκερεπετασαν,  
Et rogat ut tectis exeat um bra suis.  
Ovid. Fast. v. 441.  
20 Numer. c. x. v. 10.  
21 Suchas κρηβεμέτωτος, ἐργύρωντος, βρομίος, &c.  
22 Bronzzi d' Ercolano, t. vi. tav. xxviii.  
or pan, on the death of their kings; 20 and we still retain the custom of tolling a bell on such occasions; though the reason of it is not generally known, any more than that of other remnants of ancient ceremonies still existing. 1

182. An opinion very generally prevailed among the ancients, that all the constituent parts of the great machine of the universe were mutually dependent upon each other; and that the luminaries of heaven, while they contributed to fecundate and organise terrestrial matter, were in their turn nourished and sustained by exhalations drawn from the humidity of the earth and its atmosphere. Hence the Egyptians placed the personifications of the Sun and Moon in boats; 2 while the Greeks, among whom the horse was a symbol of humility, placed them in chariots, drawn sometimes by two, sometimes by three, and sometimes by four of these animals; which is the reason of the number of Dige, Trige, and Quadrigae, which we find upon coins: for they could not have had any reference to the public games, as has been supposed, a great part of them having been struck by states, which, not being of Hellenic origin, had never the privilege of entering the lists on those occasions. The vehicle itself appears likewise to have been a symbol of the passive generative power, or the means by which the emanations of the Sun acted; whence the Delphians called Venus by the singular title of The Chariot; 3 but the same meaning is more frequently expressed by the figure called a Victory accompanying; and by the fish, or some other symbol of the waters, under it. In some instances we have observed composite symbols signifying both attributes in this situation; such as the lion destroying the bull, or the Scylla; 4 which is a combination of emblems of the same kind as those which compose the sphinx and chimera, and has no resemblance whatever to the fabulous monster described in the Odyssey.

183. Almost every other symbol is occasionally employed as an accessory to the chariot, and among them the thunderbolt; which is sometimes borne by Minerva and other deities, as well as by Jupiter, and is still often represented alone upon coins; having been an emblem, not merely of the destroying attribute, but of the Divine nature in general: whence the Arcadians sacrificed to thunder, lightning, and tempest; 5 and the incarnate Deity, in an ancient Indian poem, says, "I am the thunderbolt." "I am the fire residing in the bodies of all things which have life." 6 In the South-Eastern parts of Europe, which frequently suffer from drought, thunder is esteemed a grateful rather than terrific sound, because it is almost always accompanied with rain; which scarcely ever falls there without it. This rain, descending from ignited clouds, was supposed to be impregnated with electric or atheatical fire, and therefore to be more nutritive and prolific than any other water: 7 whence the thunderbolt was employed as the emblem of feecundation and nutrition, as well as of destruction. The coruscations which accompany its explosions, being thought to resemble the glimmering flashes which proceed from burning sulphur; and the smell of the fixed air arising from objects stricken by it being the same as that which arises from the mineral, men were led to believe that its fires were of a sulphurous nature: 8 wherefore the flames of sulphur were employed in all lustrations, purifications, &c., 9 as having an affinity with divine or atheatical fire; to which its name in the Greek language has been supposed to refer. 10 To represent the thunderbolt, the ancient artists joined two obelisks pointing contrary ways from one centre, with spikes or arrows diverging from them; thus signifying its luminous essence and destructive power. Wings were sometimes added, to signify its swiftness and activity; and the obelisks were twisted into spiral forms, to show the whirl in the air caused by the vacuum proceeding from the explosion; the origin of which, as well as the productive attri-

20 Schol. in Theocr. l. c.

1 "It is said," says the Golden Legend by Wynkyn de Worde, "the evil spirytes that ben in the region of th' ayre double moche when they here the belles rongen: and this is the cause why the belles ben rongen when it thondeth, and when grete tempeste and ourages of wether happen, to the end that the feindes and wycked spirytes shold be abstuck and flee, and cease of the movyng of the tempest." p. 90.

6 Bagrat Geeta, p. 86 and 115.

8 Grateful as thunder in summer, is a simile of Tasso's; who, notwithstanding his frequent and close imitations of the ancients, has copied nature more accurately than any Epic poet except Homer.


bute, was signified by the aquatic plants, from which they sprang. 12

184. After the conquests of Alexander had opened a communication with India, Minerva was frequently represented with the elephant's skin upon her head instead of the helmet; 13 the elephant having been, from time immemorial, the symbol of divine wisdom among the Gentoo's; whose god Gunnis or Pollar is represented by a figure of this animal half-humanised; which the Maha Allia, or god of destruction of the Tartars, is usually seen trampling upon. On some of the coins of the Seleucidae, the elephant is represented with the horns of the bull; sometimes drawing the chariot of Minerva, in her character of Belona; and at others bearing a torch, the emblem of the universal agent fire, in his proboscis, and the cornucopia, the result of its exertion under the direction of divine wisdom, in his tail. 14

185. The ram has been already noticed as the symbol of Mercury; but at Sais in Egypt, it seems to have represented some attribute of Minerva; 15 upon a small bust of whom, belonging to Mr. Payne Knight, it supplies the ornament for the visor of the helmet, as the sphinx does that of the crest; the whole composition showing the passive and active powers of generation and destruction, as attributes to Divine Wisdom. In another small bronze of very ancient workmanship, which has been the handle of a vase, rams are placed at the feet, and lions at the head, of an androgynous figure of Bacchus, which still more distinctly shows their meaning; and in the ancient metropolitan temple of the North, at Upsal, in Sweden, the great Scandinavian goddess Isa was represented riding upon a ram, with an owl in her hand. 16 Among the Egyptians, however, Ammon was the deity most commonly represented under this symbol; which was usually half-humanised, as it appears in pl. i. vol. i. of the Select Specimens; in which form he was worshipped in the celebrated oracular temple in Libya, as well as that of Thebes; 17 and was the father of that Bacchus who is equally represented with the ram's horns, but young and beardless.

186. Ammon, according to some accounts, corresponded with the Hebrew Pan 18 and according to others, with the Pan 19 of the Greeks; and probably he was something between both, like the Lycean Pan, the most ancient and revered deity of the Arcadians, the most ancient people of Greece. 20 His title was employed by the Egyptians as a common form of appellation towards each other, as well as of solemn invocation to the Deity, in the same manner as we employ the title of Lord, and the French that of Seigneur; and it appears to have been occasionally compounded with other words, and applied to other deities. 1 According to Jablonski, who explains it from the modern Coptic, it signified precisely the same as the epithet Lycean, that is lucid, or productive of light. 2 It may therefore have been applied with equal propriety to either Jupiter or Pan; the one being the luminous aetherial spirit considered abstractedly, and the other, as diffused through the mass of universal matter. Hence Pan is called, in the Orphic Hymns, Jupiter the mover of all things, and described as harmonising them by the music of his pipe. 3 He is also called the pervader of the sky 4 in possession of a poor and mountainous country, they kept it, whilst the more fertile parts of Greece were continually changing inhabitants. 5

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12 See coins of Syracuse, Selencia, Alexander I. king of Epirus, Elis, &c. Upon some of the most ancient of the latter, however, it is more simply composed of flames only, diverging both ways.

13 See coins of Alexander II. king of Epirus, and some of the Ptolemies.

14 See those of Selucus I. Antiochus VI. &c.

15 Τουτον του τομου μεγιστα πολις Σαις —


17 Αντε Joven genitum terras habuisse furentur

18 Ante Joven genitum terras habuisse furentur


They were of the Pelasgian race, and being

in possession of a poor and mountainous country, they kept it, whilst the more fertile parts of Greece were continually changing inhabitants. 5

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1 Σπέρανος κα Ήρα τη Αμμωνι, και Παρμανων. Ερμος τη επιλογισε εστιν ο Παρμανων. Pausan. in Eliae. 1. c. xvi. s. 7.


3 ΜαρΚος ο Μεννος. — Zeus κα δεκατης. Ηυμν ρ. x. υε. 12.

4 Zeus δ τν πατην εστιν θεον, πατην τε κεισατης

Πρεμισαι αρμωνι, φωναις το αμμυιτως.


5 ΑΙΘΡΟΠΑΛΑΓΤΟΣ. Orph. Ηυμν. v. 4.
and of the sea,\(^5\) to signify the principle of order diffused through heaven and earth; and the Arcadians called him the Lord of matter,\(^6\) which title is expressed in the Latin name Sylvanus; SYLVÆ, 'TAPA, and 'TAH, being the same word written according to the different modes of pronouncing of different dialects. In a choral ode of Sophocles, he is addressed by the title of Author and director of the dances of the gods;\(^7\) as being the author and dispenser of the regular motions of the universe, of which these divine dances were symbols.\(^8\) According to Pindar, this Arcadian Pan was the associate or husband of Demeter, and consequently the same as Saturn, with whom he seems to be confounded in the ancient coins above cited (s. 112.); some of them having the half-humanised horse, and others the figure commonly called Silenus, which is no other than Pan, in the same attitudes with the same female.

187. Among the Greeks all dancing was of the mimetic kind: wherefore Aristotle classes it with poetry, music, and painting, as being equally an imitative art: \(^9\) and Lucian calls it a science of imitation, which explained the conceptions of the mind, and certify to the organs of sense things naturally beyond their reach.\(^11\) To such a degree of refinement was it carried, that Athenaeus speaks of a Pythagorean, who could display the whole system of his sect in such gesticulations, more clearly and strongly than a professor rhetorician could in words; \(^12\) for the truth of which, however, we do not vouch, the attempt being sufficient. Dancing was also a part of the ceremonial in all mystic rites: \(^13\) whence it was held in such high esteem, that the philosopher Socrates, and the poet Sophocles, both persons of exemplary gravity, and the latter of high political rank and dignity, condescended to cultivate it as an useful and respectable accomplishment.\(^14\) The author of the Homeric Hymn to Apollo describes that God accompanying his lyre with the dance, joined by other deities; \(^15\) and a Corinthian poet, cited by Athenaeus, introduces the Father of Gods and men employed in the same exercise. The ancient Indians, too, paid their devotions to the Sun by a dance imitative of his motions, which they performed every morning and evening, and which was their only act of worship.\(^17\) Among the Greeks the Cnosian dances were peculiarly sacred to Jupiter, as the Nyssian were to Bacchus, both of which were under the direction of Pan: \(^18\) who, being the principle of universal order, partook of the nature of all the other gods; they being personifications of particular modes of acting of the great all-ruling principle, and he of his general law of established harmony; whence upon an ancient earthen vase of Greek workmanship, he is represented playing upon a pipe, between two figures, the one male and the other female; over the latter of which is written NOOZAE, and on the former AAKOZ; whilst he himself is distinguished by the title MOAKOZ: so that this composition explicitly shows him in the character of universal harmony, resulting from mind and strength; these titles being, in the ancient dialect of Magna Graecia, where the vase was found, the same as NOTZ, AAKH, and MOITH, in ordinary Greek. The ancient dancing, however, which held so high a rank among liberal and sacred arts, was entirely imitative; and esteemed honorable or otherwise, in proportion to the dignity or indignity of the object, was meant for expression. The highest was that which exhibited military exercises and exploits with the most perfect skill, grace and agility; excellence in which was often honored by a statue in some distinguished attitude; \(^19\) and we strongly suspect, that the figure commonly called 'The fighting Gladiator,' is one of them; there being a very decided character of individuality both in the form and features; and it would scarcely have been quite naked, had it represented any event of history.

198. Pan, like other mystic deities, was wholly unknown to the first race of poets; there being no mention of him in either the Iliad, the Odyssey, or in the genuine poem of Hesiod; and the mythologists of later times having made him a son of Mercury by Penelope, the wife of Ulysses; a fiction, perhaps, best accounted for by the conjecture of Herodotus, that the terrestrial genealogies of the mystic deities, Pan, Bacchus, and Hercules, are mere fables, bearing date from the supposed time of their becoming of public worship.\(^20\) But when the Greeks and Egyptians, Pan was commonly represented under the symbolical form of the goat half-humanised; \(^1\) from which are derived his subordinate ministers or personified emanations, called Satyrs, Fauns, Titurs, PA-
OF ANCIENT ART AND MYTHOLOGY. 59

Neither do they appear to have been known in 
Egypt, though a late traveller was so singu-
larly fortunate as to find a mask of a caprine 
Satyr upon an ancient Egyptian lyre repre-
sented in the ancient paintings of the Thebaid; 
in a form, indeed, so unlike that of any ancient 
people, and so like to a Welsh or Irish harp, 
that we cannot but suspect it to be merely an 
embellishment of an idea, that he carried out 
with him.2 M. Denon, in his more accurate 
and extensive survey of the same ruins, found 
nothing of the kind.3

189. The Nymphs, however, the correspond-
ing emanations of the passive productive power 
of the universe, had been long known: for whether 
considered as the daughters of the Ocean or of Jupiter,4 their parent had long 
been enrolled among the personages of the 
vulgar mythology. Upon monuments of an-
cient art, they are usually represented with 
the Fauns and Satyrs, frequently in attitudes 
very licentious and indecent: but in the Ho-
meric times, they seem to have been consi-
dered as guardian spirits or local deities of the 
Springs, the vallies, and the mountains; the 
companions of the river gods, who were the 
male progeny of the Ocean;5 thought the myst-
ic system, as before observed, allowed them a 
more exalted genealogy.

190. Pan is sometimes represented ready to 
execute his characteristic office, and sometimes 
exhibiting the result of it; in the former of which, 
all the muscles of his face and body appear 
strained and contracted; and in the latter, 
fallen and dilated; while in both the phallus 
is of disproportionate magnitude, to signify 
that it represented the predominant attribute.6 
In one instance, he appears pouring water upon 
it,7 but more commonly standing near water, 
and accompanied by aquatic fowls; in which 
character he is confounded with Priapus, to 
whom geese were particularly sacred.8 Swans, 
too, frequently occur as emblems of the waters 
upon coins; and sometimes with the head of 
Apollo on the reverse;9 when there may be 
some allusion to the ancient notion of their 
singing; a notion which seems to have arisen 
from the noises which they make in the high 
litudes of the North, prior to their departure 
at the approach of winter.10 The pedum, or 
pastoral hook, the symbol of attraction, and 
the pipe, the symbol of harmony, are frequently 
placed near him, to signify the means and 
effect of his operation.

191. Though the Greek writers call the 
deity who was represented by the sacred goat 
at Mendes, Pan, he more exactly answers to 
Priapus, and the bull-like attributes considered 
abstractedly;11 which was usually represented 
in Egypt, as well as in Greece, by the phal-
lus only.12 This deity was honored with a 
place in most of their temples,13 as the lingam 
is in those of the Hindoos; and all the here-
ditary priests were initiated or consecrated to 
him, before they assumed the sacerdotal office;14 for he was considered as a sort of 
accessory attribute to all the other divine per-
sonifications, the great end and purpose of 
whose existence was generation or production. 
A part of the worship offered both to the goat 
Mendes and the bull Apis, consisted in the 
women tendering their persons to him, which 
seems the former often accepted, though the 
taste of the latter was too correct.15 An 
attempt seems to have been made, in early 
times, to introduce similar acts of devotion in 
Italy; for when the oracle of Juno was con-
sulted upon the long-continued barrenness of 
the Roman matrons, its answer was, “Niiadas 
matres caper hirtus intus;”16 but these mystic 
refinements not being understood by that rude 
people, they could think of no other way of 
fulfilling the mandate, than sacrificing a goat, 
and applying the skin, cut into thongs, to the
the Ionic emigration; the composite images of the latter, which now exist, are, as before observed, among the most refined productions of Grecian taste and elegance. A Pantheic bust of this kind is engraved in plates lv. and lvi. of Vol. i. of the Select Specimens, having the dewlaps of a goat, the ears of a bull, and the claws of a crab placed as horns upon his head. The hair appears wet; and out of the temples spring fish, while the whole of the face and breast is covered with foliage that seems to grow from the flesh; signifying the result of this combination of attributes in fertilising and organisation. The Bacchus ΔΕΝΑΡΙΤΗΣ, and Neptune ΣΤΑΛΜΙΟΣ, the one the principle of vegetation in trees, and the other in plants, were probably represented by composite symbolic images of this kind.

193. A female Pantheic figure in silver, with the borders of the drapery platted with gold, and the whole finished in a manner surpassing almost any thing extant, was among the things found at Macon on the Saone, in the year 1764, and published by Count Caylus. It represents Cybele, the universal mother, whose image on the head, and the wings of pervasion growing from her shoulders, mixing the productive elements of heat and moisture, by making a libation upon the flames of an altar from a golden patera, with the usual knob in the centre of it, representing, probably, the lingam. On each side of her head is one of the Dioscuri, signifying the alternate influence of the diurnal and nocturnal sun; and, upon a crescent supported by the tips of her wings, are the seven planets, each signified by a bust of its presiding deity resting upon a globe, and placed in the order of the days of the week named after them. In her left hand she holds two cornucopias, to signify the result of her operation on the two hemispheres of the Earth; and upon them are the busts of Apollo and Diana, the presiding deities of those hemispheres, with a golden disk, intersected by two transverse lines, such as is observable on other pieces of ancient art, and such as the barbarians of the North employed to represent the solar year, divided into four parts, at the back of each.

194. How the days of the week came to be called by the names of the planets, or why

16 Ovid. Fast. ii. 418.
17 Αγγες δε και παραγον Μενεθεόνιοι τιμαιοι. Strabon. lib. xvii. 812.
18 Συντονειται δε παντας τους αγγες οι Μένεθεόνιοι, και μαλλον τους αργεον των θρηκον. Herodot. lib. ii. s. 46.
19 Cum pelle caprina, cum hasata, cum scutulo, cum calcetis repandis. De N. D. lib. i. s. xxix.
20 They are common, and to be found in all collections of gems; but never upon coins.
21 See Mus. Flor. genm.
22 Πειδαρια δε παραγον τε Απολλονιοι και Ταυροδειης, γαρ τα των Αρμενων την Αρησιν ευπαραιτοντα και Παναθεισον της Ελληνικης Ύμνης Γαιας των Πελαγεων. Plutarch. Sympos. lib. v. qu. 111.
23 1. vii. pl. lxii.
24 He says that the figure had been gilt all over: but he is mistaken; no part of it having been gilt, but several plated, all which remain entire, with the gold upon them. It is now, with most of the other small figures in silver, found with it, in the cabinet of Mr. Knight.
the planets were thus placed in an order so different from that of nature, and even from that in which any theorist ever has placed them, is difficult to conjecture. The earliest notice of it in any ancient writing now extant, is in the work of an historian of the beginning of the third century of Christianity; 6 who says that it was unknown to the Greeks, and borrowed by the Romans from other nations, who divided the planets on this occasion by a sort of musical scale, beginning with Saturn, the most remote from the centre, and then passing over two to the Sun, and two more to the Moon, and so on, till the arrangement of the week was complete as at present, only beginning with the day which now stands last. Other explanations are given, both by the same and by later writers; but as they appear to us to be still more remote from probability, it will be sufficient to refer to them, without entering into further details. 7 Perhaps the difficulty has arisen from a confusion between the deities and the planets; the ancient nations of the North having consecrated each day of the week to some principal personage of their mythology, and called it after his name, beginning with Lok or Saturn, and ending with Freia or Venus: whence, when these, or the corresponding names in other languages, were applied both to the planets and to the days of the week consecrated to them, the ancient mythological order of the titles was retained, though the ideas expressed by them were no longer religious, but astronomical. Perhaps, too, it may be accounted for from the Ptolemaic system; according to which the order of the planets was, Saturn, Jupiter, Mars, the Sun, Venus, Mercury, the Moon: for if the natural day consisted of twenty-four hours, and each hour was under the influence of a planet in succession, and the first hour of Saturday be sacred to Saturn, the eighth, fifteenth, and twenty-second, will be so likewise; so that the twenty-third will belong to Jupiter, the twenty-fourth to Mars, and the first hour of the next day to the Sun. In the same manner, the first hour of the ensuing day will belong to the Moon, and so on through the week, according to the seemingly capricious order in which all nations, using the hebdomal computation of time, have placed them.

195. The Isis or Isla of the North was represented by a conic figure enveloped in a net, similar to the cortina of Apollo on the medals of Cos, Chersonesus in Crete, Naples in Italy, and the Syrian kings; but instead of having the serpent coiled round it, as in the first, or some symbol or figure of Apollo placed upon it, as in the rest, it is terminated in a human head. 8 This goddess is unquestionably the Isis whom the ancient Suevi, according to Tacitus, worshipped; 9 for the initial letter of the first name appears to be an article or prefix joined to it; and the Egyptian Isis was occasionally represented enveloped in a net, exactly as the Scandinavian goddess was at Upsal. 10 This goddess is delineated on the sacred drums of the Laplanders, accompanied by a child, similar to the Horus of the Egyptians, who so often appears in the lap of Isis on the religious monuments of that people. 11 The ancient Muscovites also worshipped a sacred group, composed of an old woman with one male child in her lap and another standing by her, which probably represented Isis and her offspring. They had likewise another idol, called the golden heifer, which seems to have been the animal symbol of the same personage. 12

196. Common observation would teach the inhabitants of polar climates that the primitive state of water was ice; the name of which, in all the Northern dialects, has so near an affinity with that of the goddess, that there can be no doubt of their having been originally the same, though it is equally a title of the corresponding personification in the East Indies. The conic form also unquestionably means the egg; there being in the Alban collection a statue of Apollo sitting upon a great number of eggs, with a serpent coiled round them, exactly as he is upon the veiled cone or cortina, round which the serpent is occasionally coiled, upon the coins above cited. A conic pile of eggs is also placed by the statue of him, draped, as he appears on a silver tetradrachm of Lampsacus, 13 engraved in pl. lixii. of vol. i. of the Select Specimens.

197. Stones of a similar conic form are represented upon the colonial medals of Tyre, and called ambrosial stones; from which, probably, came the ambereis, so frequent all over the Northern hemisphere. These, from the remains still extant, appear to have been composed of one of these conic stones, cut in the form of the half of a globe, with another stone placed upon the point of it, and so nicely balanced, that the wind could move it, though so ponderous that no human force, unaided by machinery, can displace it; whence they are now called logging rocks, and pendre stones, 14 as they were anciently living stones, and stones of God; 15 titles, which differ but little in meaning from that on the Tyrian coins. Damascus saw several of them in the neighborhood of Heliopolis or Baalbeek, in Syria; particularly one which was then moved by the wind; 16 and they are equally found in the Western extremities of Europe, and the Eastern extremities of Asia, in Britain, and in China. 17 Probably the stone which the patriarch Jacob anointed with oil,
according to a mode of worship once generally practised, as it is still by the Hindoos, was of this kind. Such immense masses being moved by causes seeming so inadequate and naturally have conveyed the idea of spontaneous motion to ignorant observers, and persuaded them that they were animated by an emanation of the vital Spirit: whence they were consulted as oracles, the responses of which could always be easily obtained by interpreting the different oscillatory movements into nods of approbation and dissent. The figures of the Apollo Didymus, on the Syrian coins above-mentioned, are placed sitting upon the point of the cone, where the more rude and primitive symbol of the lodging rock is found poked; and we are told, in a passage before cited, that the oracle of this god near Milletus existed before the emigration of the Ionian colonies; that is, more than eleven hundred years before the Christian era: wherefore we are persuaded that it was originally nothing more than one of these Barwula or symbolical groups; which the luxury of wealth and refinement of art gradually changed into a most magnificent temple and most elegant statue.

198. There were anciently other sacred piles of stones, equally or perhaps more frequent near the North, called by the Greeks Λαος ΕΡΜΑΙΟΥ, or the locks of Mercury; of which they were probably the original symbols. They were placed by the sides, or in the points of intersection, of roads; where every traveller that passed, threw a stone upon them in honor of Mercury, the guardian of all ways or general conductor; and there can be no doubt that many of the ancient crosses observable in such situations were erected upon them; their pyramidal form affording a commodious base, and the substituting a new object being the most obvious and usual remedy for such kinds of superstition. The figures of this god sitting upon fragments of rock or piles of stone, one of which has been already cited, are probably more elegant and refined modes of signifying the same ideas.

199. The old Pelasgian Mercury of the Athenians consisted, as before observed, of a human head placed upon an inverted obelisk with a phallos; of which several are extant; as also of a female draped figure terminating below in the same square form. These seem to be the Venus Architis, or primitive Venus; of whose image was a statue in woods at Delos, supposed to be the work of Daidalos; and another in a temple upon Mount Libanus, of which Macrobius's description exactly corresponds with the figures now extant; of which one is given in pl. lvii. of vol. i. of the Select Specimens. "Her appearance," he says, "was melancholy, her head covered, and her face sustained by her left hand, which was concealed under her garment." Some of these figures have the mystic title ΑΣΠΑΣΙΑ upon them, signifying perhaps the welcome or gratulation to the returning spring; for they evidently represent nature in winter, still sustained by the inverted obelisk, the emanation of the sun pointed downwards, but having all her powers enveloped in gloom and sadness. Some of these figures were probably, like the Paphian Venus, androgynous; whence arose the Hermaphroditic, afterwards represented under more elegant forms; accounted for as usual by poetical fables. Occasionally the attribute seems to be signified by the cap and wings of Mercury.

200. The symbol of the ram was, it seems, explained in the Eleusinian mysteries, and the nature and history of the Pelasgian Mercury in those of Samothrace. Theデザイン whose coins is his emblem either of the ram or the cock, and where he was distinguished by the mystic title Casmius or Cadmus; of which, probably, the Latin word Camillus, and the Greek name of the fabulous hero Cadmus, are equally abbreviations: for the stories of this hero being married to Harmony, the daughter of Mars and Venus, and of both him and his wife being turned into serpents, are clearly allegorical; and it is more probable that the colony which occupied Theseus, were called Cadmeians from the title of their deity than from the name of their chief.

201. The Egyptian Mercury carried a branch of palm in his hand, which his priests also wore in their sandals, probably as a badge of their consecration to immortality: for this tree is mentioned in the Orphic Poems as proverbial for longevity, and was the only one known to the ancients, which never changed its leaves; all other evergreens shedding them, though not regularly nor all at once. It has
also the property of flourishing in the most parched and dry situations, where no other large trees will grow; and therefore might naturally have been adopted as a vegetable symbol of the sun, whence it frequently accompanied the horse on the coins of Carthage; and in the Corinthian sacristy in the temple at Delphi was a bronze palm-tree with frogs and water-snakes round its root, signifying the sun fed by humidity. The pillars in many ancient Egyptian temples represent palm-trees with their branches lopped off; and it is probable that the palm-trees in the temple of Solomon were pillars of the same form. This prince having admitted many profane symbols among the ornaments of his sacred edifice. The palm-tree at Delos, sacred to Apollo and Diana, is mentioned in the Odyssey; and it seems probable that the games and other exercises performed in honor of those deities, in which the palm, the laurel, and other symbolical plants were the distinctions of victory, were originally mystic representations of the attributes and modes of action of the divine nature. Such the dances unquestionably were: for when performed in honor of the gods, they consisted chiefly of mimetic similitudes of the symbolic figures, under which they were represented by the artists. Simple mimicry seems also to have formed a part of the very ancient games celebrated by the Ionians at Delos, from which, probably, came dramatic poetry; the old comedy principally consisting of imitations, not only of individual men, but of the animals employed as symbols of the Deity. Of this kind are the comedies of the Birds, the Frogs, the Wasps, &c.; the choral parts of which were recited by persons who were disguised in imitation of these different animals, and who mimicked their notes while chanting or singing the parts. From a passage of Æschylus, preserved by Strabo, it appears that similar imitations were practised in the mystic ceremonies, which may have been a reason for their gradual disuse upon all common occasions.

209. The symbolical meaning of the olive, the fir, and the apples, the honorary rewards in the Olympic, Isthmian, and Pythian games, has been already noticed; and the parsley, which formed the crown of the Roman victors, was equally a mystic plant; it being represented on coins in the same manner as the fig-leaf, and with the same signification, on account of a peculiar influence, which it is still supposed to have upon the female constitution. This connexion of the games with the mystic worship was probably one cause of the momentous importance attached to success in them; which is frequently spoken of by persons of the highest rank, as the most splendid object of human ambition; and we accordingly find the proud city of Syracuse bribing a citizen of Caulonia to renounce his own country and proclaim himself of theirs, that they might have the glory of a prize which he had obtained. When Exanetus of Agrigentum won the race in the ninety-second Olympiad, he was escorted into his native city by three hundred chariots; and Theagenes the Thasian, the Achilles of his age, who long possessed unrivalled superiority in all exercises of bodily strength and agility, so as to have been crowned fourteen hundred times, was canonised as a hero or demigod, had statues erected to him in various parts of Greece, and received divine worship; which he further proved himself worthy of, by miraculous favors obtained at his altars. Euthymus too, who was equally eminent as a boxer, having won a great number of prizes, and contended once even against Theagenes with doubtful success, was rewarded with equal or even greater honors: for he was deified by command of the oracle even before his death; being thus elevated to a rank, which fear has often prostituted to power, but which unawed respect gave to merit in this instance only: and it is peculiarly degrading to popular favor and flattery that in this instance it should have been given not to the labors of a statesman or the wisdom of a legislator, but to the dexterity of a boxer.

203. This custom of canonising or deifying men seems to have arisen from that general source of ancient rites and opinions, the system of emulations; according to which all were supposed to partake of the divine essence, but not in an equal degree: whence, while a few simple rites, faintly expressive of religious veneration, were performed in honor of all the ΤΟΙΟΥ ΦΩΤΟΜΕΝΟΥ ΒΕΒΑΙΟΥ ΑΙΩΝΑΛΟΥ ΕΥΣΤΗΧΟΥ ΜΟΝΟΤΟΥ ΑΝΑΦΕΡΟΝΤΑ ΣΕ ΖΩΝΤΑ ΦΩΤΟΝ ΚΑΙΡΟΙΟΝ, ΣΙΤΗΡΟΝ ΚΑΙ ΦΩΤΟΝ ΚΑΙ Πέραν ΦΟΡΟΥΜΕΝΟΥ ΣΠΟΡΡΟΥ ΚΑΙ ΘΕΩΡΙΑΣΕΩΣ—ΦΟΡΑΣ ΜΕΝ ΟΝ ΤΑΙΣ ΚΥΡΙΟΥΣ ΟΝΩΜΑΛΟΥΣ, ΣΧΕΔΙΑ ΣΕ ΣΧΕΣΕΙΣ ΚΑΙ ΔΙΑΘΕΣΕΙΣ, ΕΙΣ ΑΣ ΦΥΣΙΟΝ ΤΕΛΕΥΤΑΙΩΝ ΑΚΙΝΗΤΟΙ, ΩΝ ΑΠΑΛΛΩΝΟΣ, η ΠΑΝΟΣ, η ΤΙΤΡΑ ΒΑΧΥΣ, ΣΧΕΔΙΑ ΔΙΑΒΡΕΤΕΙ ΕΝΙΟΦΟΤΟΣ ΓΡΑΦΙΚΟΥΣ ΣΕ ΤΟΙΟΥΤΟΙΤΑΙΕΙΝΝΟΣ ΕΠΙΜΕΛΕΙΣΙΣ—Plutarch. Sympos. lib. viii. probl. 4.

15 Εις Περαι τα τους Φυσικούς Φυγαδούς και Κρέμβιαλα— ΜΙΛΕΙΤΟ ΒΙΕΤΟΣ ΦΑΣΙΝ ΕΙΝΕ ΑΝΤΟΥ ΕΚΑΙΤΟΣ ΘΕΩΓΝΩΘΕΙ. Homer. Hymn. in Apoll. 162.

16 Εις Περαι τα τους Φυσικούς Φυγαδούς και Κρέμβιαλα— ΜΙΛΕΙΤΟ ΒΙΕΤΟΣ ΦΑΣΙΝ ΕΙΝΕ ΑΝΤΟΥ ΕΚΑΙΤΟΣ ΘΕΩΓΝΩΘΕΙ. Homer. Hymn. in Apoll. 162.

17 See Aristoph. Ίττα. 520, &c.


19 ΦΑΛΑΦΟΣ ΚΑΙ ΑΛΑΞΑΣ, ΠΟΥΡΟΦΙΓΙΟΥΝ ΦΑΧΙΝΩΛΟΤΟΝ ΚΟΔΕΝ ΔΕ ΦΑΡΑΟΥΣ ΦΕΡΕΟΝΜΟΝ ΜΟΝΟΥ 

20 Theocrit. Ερωτικον. 15. 6.

21 Homer. Hymn. in Apoll. 162.


23 ΖΕΛΙΝΟΥ ΤΟ ΓΕΝΝΑΙΟΥ, Hesych.


25 Pausan. lib. vi. c. 3

26 Diodor. Sic. lib. xiii. c. 82.

27 Plin. lib. vii. c. 47.
dead, a direct and explicit worship was paid to the shades of certain individuals renowned for their great virtues or great vices, which, if equally energetic, equally dazzle and overawe the gaping multitude. Every thing being derived, according to this system, from the Deity, the commanding talents and splendid qualities of particular persons were naturally supposed to proceed from particular emanations; whence such persons were, even while living, honored with divine titles expressive of those particular attributes of the Deity, with which they seemed to be peculiarly favored. Such titles were, however, in many instances given soon after birth; children being named after the divine personifications, as a sort of consecration to their protection. The founder of the Persian monarchy was called by a name, which in their language signified the sun; and there is no doubt that many of the ancient kings of Egypt had names of the same kind, which have helped to confound history with allegory; though the Egyptians, prior to their subjection to the Macedonians, never worshipped them, nor any heroes or canonized mortals whatsoever.

204. "During the Pagan state of the Irish," says a learned antiquary of that country, "every child at his birth received a name generally from some imaginary divinity; under whose protection it was supposed to be; but this name was seldom retained longer than the state of infancy; from which period it was generally changed for others arising from some perfection or imperfection of the body; the disposition or quality of the mind; achievements in war or the chase; the place of birth, residence, &c." When these descriptive titles exactly accorded with those previously imposed, and derived from the personified attributes of the Deity, both were naturally conformed, and the limited excellences of man thus occasionally placed in the same rank with the boundless perfections of God. The same custom still prevails among the Hindoos, who when a child is ten days old, give him the name of one of their Deities, to whose favor they think by this means to recommend him; whence the same medley of historical tradition and physical allegory fills up their popular creed, as filled that of the Greeks and other nations. The ancient theism of the North seems also to have been corrupted by the conqueror Odin assuming the title of the supreme God, and giving those of other subordinate attributes to his children and captains; which are, however, all occasionally applied to him: for the Scandinavians, like the Greeks, seem sometimes to have joined, and sometimes to have separated the personifications; so that they sometimes worshipped several gods, and sometimes only one god with several names.

205. Historical tradition has transmitted to us accounts of several ancient kings, who bore the Greek name of Jupiter; which signifying Awe or Terror, would naturally be assumed by tyrants, who wished to inspire such sentiments. The ancient Bacchus was said to have been the son of Jupiter by Ceres or Proserpine; that is, in plain language, the result of the aetherial Spirit operating upon the Earth, or its pervading Heat: but a real or fictitious hero, having been honored with his name in the Cadmean colony of Thebes, was by degrees confounded with him in the popular mythology, and failed to have been raised up by Jupiter to replace him after he had been slain

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5 Odyssey. A. Lucian. peri pevth. s. 9.
6 Theog. Psathuras, Platow, oii Στουκοι Δι-


Gautus et Ialud inter Deos,
Ossier et Sapher;
Quos puta factos esse
Omnes ex uno me.

13 Παντας μεν ου καταρθηματισθαι και πραθυ-


Quis putat factus esse
Omnem ex uno me.

15 Παντας μεν ου καταρθηματισθαι και πραθυ-


Quis putat factus esse
Omnem ex uno me.

17 Παντας μεν ου καταρθηματισθαι και πραθυ-


Quis putat factus esse
Omnem ex uno me.

19 Παντας μεν ου καταρθηματισθαι και πραθυ-


Quis putat factus esse
Omnem ex uno me.


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by the Titans; as Attis and Adonis were by the boar, and Osiris by Typhon; symbolic tales which have been already noticed. The mythical Delphi was however duly distinguished as an object of public worship in the temples; where he was associated by the Greeks with Ceres and Proserpine, and by the Romans with Ceres and Libera, (who was their Proserpine,) the reason for which, as the Stoic interlocutor observes in Cicero's Dialogue on the Nature of the Gods, was explained in the Mysteries.

206. The sons of Tyndarus were by the same means confounded with the ancient personifications of the diurnal and nocturnal sun, or of the morning and evening star; the symbols of whose attributes, the two oval or conic caps, were interpreted to signify their birth from Leda's egg, a fable ingrained upon the old allegory subsequent to the Homeric times; the four lines alluding to the deification of the brothers of Helen in the Odyssey being undoubtedly spurious, though extremely beautiful. Perseus is probably an entirely fictitious and allegorical personage; for there is no mention of him in either of the Homeric poems; and his name is a title of the sun, and his image the composite symbol of the griffon humanised. Theseus appears likewise to be a personage who started into being between the respective ages of the two Homeric poems; there being no mention of him in the genuine parts of the Iliad, though the Athenian genealogy is minutely detailed; and he being only once slightly mentioned as the lover of Ariadne in the genuine parts of the Odyssey. He seems, in reality, to be the Athenian personification of Hercules; he having the same symbols of the club and lion's skin; and similar actions and adventures being attributed to him, many of which are manifestly allegorical; such as his conflict with the Minotaur, with the Centaurs, and with the Amazons.

207. This confusion of personages, arising from a confusion of names, was facilitated in its progress by the belief that the universal generative principle, or its subordinate emanations, might act in such a manner as that a female of the human species might be impregnated without the co-operation of a male; and as this notion was extremely useful and convenient in concealing the frailties of women, quieting the jealousies of husbands, protecting the honor of families, and guarding with religious awe the power of bold usurpers, it was greatly cherished and promoted with much favor and industry. Men supposed to be produced in this supernatural way, would of course advance into life with strong confidence and high expectations; which generally realised their own views, when supported by an even common courage and ability. Such were the founders of almost all the families distinguished in mythology; whose names being, like all other ancient names, descriptive titles, they were equally applicable to the personified attributes of the Deity: whence both became blended together, and historical so mixed with allegorical fable, that it is impossible in many instances to distinguish or separate them. The actions of kings and conquerors were attributed to personages purely symbolical; and the qualities of these bestowed in return upon frail and perishable mortals. Even the double or ambiguous sex was attributed to deified heroes; Cercrops being fabled to have been both man and woman; and the rough Hercules and furious Achilles represented with the features and habits of the softer sex, to conceal the mystic meaning of which the fables of Omphale and Iole, and the daughters of Lycomedes, were indications of which there is not a trace in the Homeric poems.

208. When the Greeks made expeditions into distant countries either for plunder, trade, or conquest, and there found deified heroes with titles corresponding either in sound or sense to their own, they without further inquiry concluded them to be the same; and adopted all the legendary tales which they found with them; whence their own mythology, both religious and historical, was gradually spread out into an unwieldy mass of incoherent fictions and traditions, that no powers of ingenuity or extent of learning could analyse or comprehend. The heroes of the Iliad were, at a very early period, so much the objects of public admiration, partly through the greatness of the war, the only one carried on jointly by all the States of Greece prior to the Macedonian usurpation, and partly through the refugent splendor of the mighty genius by which it had been celebrated, that the proudest princes were ambitious of deducing their genealogies from them, and the most powerful nations vain of any traces of connexion with

17 Ἡδό γαρ μετενεών νεων Διονύσων αἰείν, Ταυροφοίες μεμαμα παιλεγέοντος Διονύσου, Αιαμοροφ Ζαγχρος εχών ποδών δείβικων Ζευς, Ὄν τεκε Περσεφονειά δρακτετε Διο ευρή. Dionysiac. lib. v. p. 173.

18 Καὶ πληθυνόν τοις εὐτί Δημητρίος αὐγυλι- μάτια ταύρον ἡ ὄρος, καὶ κέρας, καὶ τοι ἱόκεια, καὶ εἴδω κεχα. Pausan. in Attic. 

19 Πολύ γὰρ εἰς τὴν Προστέλεσθα Δημητρία, καὶ Κόρη, καὶ τοι ἵσχεν τῶν μυστικῶν, θεῶν ὑπόλαυμαζονεῖν. Clem. Alex. in Protrep.

20 Καὶ τοις Τυνδάρδαις ἐδένει φάσι τῷ τῶν Διός- κουρων δοξείν θυγατρίναν παλαι (lege παλαι) γυναικείων εἰς εὐαίθρων. Sext. Empir. lib. ix. s. 37.

21 Od. Λ. 300—4. λελυγχαῖς ἐστιν ὁ διγάμμα. Schol. in Lycophr. v. 18.

22 B. 546—50. Several of these lines seem to have been interpolated in compliment to the Athenians.

them. Many such claims and pretensions were of course fabricated, which were as easily asserted as denied; and as men have a natural partiality for affirmatives, and nearly as strong a predilection for that which exercises their credulity, as for that which gratifies their vanity, we may conclude that the assertors generally prevailed. Their tales were also rendered plausible, in many instances, by the various traditions then circulated concerning the subsequent fortunes and adventures of those heroes; some of whom were said to have been cast away in their return, and others expelled by usurpers, who had taken advantage of their long absence; so that a wandering life supported by piracy and plunder became the fate of many.7 Inferences were likewise drawn from the slenderest traces of verbal analogies, and the general similarity of religious rites, which they co-operated in proving what men were predisposed to believe, were admitted without suspicion or critical examination.

209. But what contributed most of all towards peopling the coasts and islands both of the Mediterranean and adjoining ocean, with illustrious fugitives of that memorable period, was the practice of ancient navigators in giving the names of their gods and heroes to the lands which they discovered, in the same manner as the moderns do those of their saints and martyrs: for in those early ages every name thus given became the subject of a fable, because the name continued when those who gave it were forgotten. In modern times every navigator keeps a journal; which, if it contains any new and important information, is printed and made public: so that, when a succeeding navigator finds any traces of European language or manners in a remote country, he knows from whence they came: but, had there been no narratives left by the first modern discoverers, and subsequent adventurers had found the name of St. Francis or St. Anthony with some faint traces of Christianity in any of the islands of the Pacific Ocean, they might have concluded, or at least conjectured, that those saints had actually been there: whence the first convent of monks, that arose in a colony, would soon make out a complete history of their arrival and abode there; the hardships which they endured, the miracles which they wrought. Now the relics which they left for the edification of the faithful, and the enrolment of their teachers.

210. As the heroes of the Iliad were as familiar to the Greek navigators, as the saints of the Calendar were to the Spanish and Portuguese, and treated by them with the same sort of respect and veneration, there can be little doubt that they left the same sort of memorials of them, wherever they made discoveries or pratical settlements; which memorials, being afterwards found among barbarous nations by succeeding navigators, when the discoverers were forgotten and the settlers vanished, they concluded that those heroes had actually been there: and as the works of the Greek poets, by the general diffusion of the Greek language after the Macedonian conquest, became universally known and admired, those nations themselves eagerly co-operated in the deception by ingraining the Greek fables upon their own, and greedily catching at any links of affinity which might connect them with a people, from whom all that was excellent in art, literature, and society, seemed to be derived.

211. Hence, in almost every country bordering upon the Mediterranean Sea, and even in some upon the Atlantic Ocean, traces were to be found of the navigations and adventures of Ulysses, Menelaus, Æneas, or some other wandering chiefman of that age; by which means such darkness and confusion have been spread over their history, that an ingenious writer, not usually given to doubt, has lately questioned their existence; not recollecting that he might upon the same grounds have questioned the existence of the Apostles, and thus undermine the very fabric which he professed to support: for by quoting, as of equal authority, all the histories which have been written concerning them in various parts of Christendom during seventeen hundred years, he would have produced a medley of inconsistent facts, which, taken collectively, would have startled even his own well-disciplined faith.8 Yet this is what he calls a fair mode of analysing ancient profane history; and, indeed, it is much fairer than that which he has practised: for not content with quoting Homer and Teetzes, as of equal authority, he has entirely rejected the testimony of Thucydides in his account of the ancient population of Greece; and received in its stead that of Cedrenus, Syncellus, and the other monkish writers of the lower ages, who compiled the Paschal and Nuremberg Chronicles. It is rather hard upon our countrymen, Chaucer and Lydgate, to be excluded; as the latter would have furnished an account of the good king Priam’s founding a chantry in Troy to sing the soul of his pious son Hector with many other curious particulars equally unknown to the antiquaries of Athens and Alexandria, though full as authentic as those which he has collected with so much labor from the Byzantine luminaries of the thirteenth and fourteenth centuries.9

212. A conclusion directly contrary to that

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7 Strabo. Lib. iii. p. 150.
8 Metrodorus of Lampacesus anciently turned both the Homeric poems into Allegory; and the Christian divines of the third and fourth centuries did the same by the historical books of the New Testament; as their predecessors the eclectical Jews had before done by those of the Old.
9 Metrodorus and his followers, however, never denied nor even questioned the general fact of the siege of Troy, (as they have been mistated to have done,) any more than Tatian and Origen did the incarnation of their Redeemer, or Aristees and Philo the passage of the Red Sea.

Tasso in his later days declared the whole of his Jerusalem Delivered to be an allegory; but without, however, questioning the historical truth of the crusades.

9 See Bryant on Ancient Mythology.
of this ingenious gentleman was drawn by several learned writers of antiquity, from the confusion in which the traditions of early times were involved: instead of turning history into mythology, they turned mythology into history; and inferred that, because some of the objects of public worship had been mortal men, they had all been equally so; for which purpose, they rejected the authority of the mysteries, where the various gradations of gods, daemons, and heroes, with all the metaphysical distinctions of emanated, personified, and canonised beings, were taught; and, instead of them, brought out the old allegorical genealogies in a new dress, under pretence of their having been transcribed from authentic historical monuments of extreme antiquity found in some remote country.

213. Euhemerus, a Messenian employed under Cassander, king of Macedonia, seems to have been the first who attempted this kind of fraud. Having been sent into the Eastern Ocean with some commission, he pretended to have found engraved upon a column in an ancient temple in the island of Panchaea, a genealogical account of a family that had once reigned there; in which were comprised the principal deities then worshipped by the Greeks.10 The theory, which he formed from this pretended discovery, was soon after attempted to be fully established by a Phrenician History, said to have been compiled many centuries before by one Sanchonianath from the records of Thoth and Ammon, but never brought to light until Philo of Byblos published it in Greek with a preface of his own; in which he asserted that the mysteries had been contrived merely to disguise the tales of his pretended Phrenician History,11 notwithstanding that a great part of these tales are evidently nothing more than the old mystic allegories copied with little variation from the theogonies of the Greek poets, in which they had been preserved. Eusebius, who wrote in the form of a treatise upon the great to his mother, informing her that an Egyptian priest named Leo had secretly told him that all the gods were deified mortals. Both the style and matter of it are below criticism; it being in every respect one of the most bungling counterfeit ever issued from that great manu factory of falsehoods, which was carried on under the avowed patronage of the leading members of the Church, during the second, third, and fourth centuries.13 Jambiski only wasted his erudition in exposing it14 though Warburton, whose multifarious reading gave him any idea of the art or taste of a scholar, has employed all his acuteness and all his virulence in its defence.15

216. The facility and rapidity, with which deifications were multiplied under the Macedonian and Roman Empires, gave considerable credit to the system of Euhemerus, and brought proportionate disgrace on religion in general. The many worthless tyrants, whom their own preposterous pride or the abject ser-


11 Euseb. Prol. Evangel. lib. i. c. 2. —Μεγάλας μὲν τῆς ἁθείας λείψανας αἰγλόπατος, εἰ μείζοντκα χρυσάνθειαν τὰ φαντάσματα, ἐν τῷ Εὔσεβῳ τοῦ Μεσσηνίου φθαρμαίρον παρθένων δίδοντα, δει γαρ αυτοτραγωδία συνέχει αἰνετῶς καὶ αινιγμάτως, καθαρὰ αισθητὰ κατασκεύασεν τοῦ ἡθουμους, των τοιούτων ἐποίησε παραλλαγὰς διαφορὰς εἰς οἱ παραλλαγὰς στρατηγοῦς καὶ μοιχαρίων καὶ διαδοχῶν, ὡς ἦν παλαι γεγονότος εν δε Πατηκίας χρησὶς αναγραφῆς, εἰς οὖν οἰκοδομοῦς οὐκ ἔθελε, αλλὰ μοιρὰς Εὐσεβίου, οὐτως πλέον εἰς τοὺς μηθυσμοὺς της γεγονότος, μηδὲ οὕτως Πατηκίως καὶ Τρόφιμος, ευσεβείας. Plutarch. De Is. et Osir.
vility of their subjects exalted into gods, would naturally be pleased to hear that the universally recognised objects of public worship had no better title to the homage and devotion of mankind than they themselves had; and when an universal despot could enjoy the honors of a god, at the same time that consciousness of his crimes prevented him from daring to enter a mystic temple, it is natural that he should prefer that system of religion, which decorated him with its highest honors, to that which excluded him from its only solemn rites.

217. This system had also another great advantage: for as all persons acquainted with the mystic doctrines were strictly bound to secrecy, they could not of course engage in any controversy on the subject; otherwise they might have appealed to the testimony of the poets themselves, the great corrupters and disguisers of their religion; who, nevertheless, upon all great and solemn occasions, such as public adjurations and invocations, resort to its first principles, and introduce no fabulous or historical personages; not that they understood the mystic doctrines, or meant to reveal them, but because they followed the ordinary practice of the earliest times, which in matters of such solemn importance was too firmly established to be altered. When Agamemnon calls upon the gods to attest and confirm his treaty with Priam, he gives a complete abstract of the old elementary system, upon which the mystic was founded; naming first the awful and venerable Father of all; then the Sun, who superintends and regulates the Universe, and lastly the subordinate diffusions of the great active Spirit that pervade the waters, the earth, and the regions under the earth.

The invocation of the Athenian women, who are introduced by Aristophanes celebrating the secret rites of Ceres and Proserpine, is to the same effect, only adapted to the more complicated and philosophical refinements of the mystic worship. First they call upon Jupiter, or the supreme all-ruling Spirit; then upon the golden-rayed Apollo, or the Sun, the harmoniser and regulator of the world, the centre and instrument of his power; then upon Almighty Pallas, or the pure emanation of his wisdom; then upon Diana, or nature, the many-nured daughter of Latona or night; then upon Neptune, or the emanation of the pervading Spirit that animates the waters; and lastly upon the Nymphs or subordinate generative ministers of both sea and land. Other invocations to the same purport are to be found in many of the choral odes both tragic and comic; though the order, in which the personifications are introduced is often varied, to prevent the mystic allusions from being too easily discernible. The principles of theology appear to have been kept equally pure from the superstructures of mythology in the forms of judicial adjuration; Draco having enacted that all solemn depositions should be under the sanction of Jupiter, Neptune, and Minerva; whilst in later times Ceres was joined to the two former instead of Minerva.

218. The great Pantheistic temples exhibited a similar progression or graduation of personified attributes and emanations in the statues and symbols which decorated them. Many of these existed in various parts of the Macedonian and Roman empires; but none are now so well known as that of Hierapolis, or the holy city in Syria, concerning which we have a particular treatise falsely attributed to Lucian. It was called the temple of the Syrian goddess Astarte; who was precisely the same as the Cybel, or universal mother, of the Phrygians; whose attributes have been already explained, and may be found more regularly detailed in a speech of Mopsus in the Argonautica of Apollonius Rhodius. "She was," as Appian observes, "by some called Juno, by others Venus, and by others held to be Nature, or the cause which produced the beginnings and seeds of things from humidity;" so that she comprehended in one personification both these goddesses; who were accordingly sometimes blended in one symbolical figure by the very ancients Greek artists.

219. Her statue at Hierapolis was variously composed; so as to signify many attributes like those of the Ephesian Diana, Berezinthian Mother, and others of the kind. It was placed in the interior part of the temple, accessible only to priests of the higher order; and near it was the statue of the corresponding male personification, called by the Greek writers Jupiter; which was borne by bulls, as that of the goddess was by lions, to signify that the active power or spiritual spirit is sustained by its own strength alone; while the passive or terrestrial requires the aid of previous destruction. The minotaur and sphinx, before explained, are other more complicated ways of representing these composite symbols.

17 See Sueton, in Ner.
18 II. R. 276, &c.
19 Θεοφρ. 315, &c.
20 Schol. Ven. in II. O. 36.
21 Demosthen. επὶ Τυχρ. αρχικ. ευν. 187
2 Lib. i. 1098.
3 Οἱ μὲν Ἀρδήστηρι, οἱ δὲ Ἡραὶ, οἱ δὲ τὰς ἀρχαὶ καὶ σπηλαία παῖδας ἔχουσιν παρασκυεις· οἱ μὲν ἔρασιν καὶ φωνέον μυσίσσων. de Bello Parth. Plutarch describes her in the same words, in Crasso, p. 271.
5 Εὗτος δὲ τοι Ἀρδήστηρ, καὶ Ἀρριφτης, καὶ Σέλενος, καὶ Ἕρας, καὶ Αρτέμιδας, καὶ Βελείδας, καὶ Μοορίκους. Lucian. de D. S.
6 ——αμίν έξογειάται ἄλλα μην Ἡραν ἔλεοις ὑπεροχης, εἰς τοὺς ταυραίς εὑρεθεῖται. Lucian. de D. S.
7 Εὖ ἔλεοις μὲν ὑποτελείσθαι, καὶ ταυραίοις εὗ, εἰς την κεφαλήν παρασκευεῖ, ὡς καὶ Ἕραν Δεικ νέοιν. Lucian. de Syr. Deca, s. 15.
8 Καὶ ἦτα τοι μην τοῦ Δικοῦ αὔξανα, εἰς Δίων καταναιρφε, καὶ κεφάλαι καὶ σώματα καὶ ἐφιλοχ.
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220. Between them was a third figure with a golden dove on its head, which the Syrians did not choose to explain, or call by any name; but which some supposed to be Bacchus, others Deucalion, and others Semiramis. It must, therefore, have been an androgynous figure; and most probably signified the first-begotten Love, or plastic emanation, which proceeded from both and was consubstantial with both; whence he was called by the Syrians, who seem to have adopted him from the Syrians, Mithras, signifying the Mediator. The doubt expressed concerning the sex proves that the body of the figure was covered, as well as the features effeminate; and it is peculiarly remarkable that such a figure as this, with a golden dove on its head should have been taken for Deucalion; of whom corresponding ideas must of course have been entertained: whence we are led to suspect that the fabulous histories of this personage are not derived from any vague traditions of the universal deluge, but from some symbolical composition of the plastic spirit upon the waters, which was signified so many various ways in the emblematical language of ancient art. The infant Perseus floating in an ark or box with his mother, is probably from a composition of the same kind, Isis and Horus being represented enclosed in this manner on the mystic or Isiac hands, and the Egyptians, as before observed, representing the Sun in a boat instead of a chariot; from which boat being carried in procession upon men's shoulders, as it often appears in their sculptures, and being ornamented with symbols of Ammon taken from the ram, probably arose the fable of the Argonautic expedition; of which there is no trace in the genuine parts of either of the Homeric poems. The Colchians indeed were supposed to be a colony of Egyptians, and it is possible that there might be so much truth in the story, as that a party of Greek pirates carried off a golden figure of the symbol they had seen there, and in addition of any splendor or importance, it certainly would have been noticed in the repeated mention that is made of the heroes said to have been concerned in it.

221. The supreme Triade, thus represented at Hierapolis, assumed different forms and names in different mystic temples. In that of Samothrace it appeared in three celebrated statues of goddesses called Venus, Pothos, and Phaethon, or Nature, Attraction, and Light; and at Upsal in Sweden, by three figures equally symbolical, called Odin, Freia, and Thor; the first of which comprehended the attributes of Jupiter and Mars, the second those of Juno and Venus, and the third those of Hercules and Bacchus, together with the thunder of Jupiter: for Thor, as mediator between heaven and earth, had the general command of the terrestrial atmosphere. Among the Chinese sects, which have retained or adopted the symbolical worship, a triple personification of one godhead is comprehended, in the goddess Pusa, whom they represent sitting upon the lotus, called, in that country, Lien, and with many arms, carrying different symbols, to signify the various operations of universal nature. A similar union of attributes was expressed in the Scandinavian goddess Isa or Dissa; who in one of her personifications appeared riding upon a ram accompanied with music, to signify, like Pan, the principle of universal harmony; and, in another, upon a goat, with a quiver of arrows at her back, and ears of corn in her hand, to signify her dominion over generation, vegetation, and destruction. The figures of the remote islands of the Pacific Ocean, which appear to have been peopled from the Malay shores, the supreme deities are God the Father, God the Son, and the Bird or Spirit; subordinate to whom are an endless tribe of local deities and genii attending to every individual.

222. The Egyptians are said to have signified their divine Triade by a simple triangle, which sometimes appears upon Greek monuments; but the most ancient form of this more concise and comprehensive symbol, appears to be that of the three lines, or three human legs, springing from a central disk or circle, which has been called a Trinacria, and supposed to allude to the island of Sicily; but which is of Asian origin; its earliest appearance being upon the very ancient coins of Aspendus in Pamphylia; sometimes alone in the square incuse; and sometimes upon the

και μην ουδε θελων αλλως εικασει. Lucian. de Syr. Dea, s. 31.

It was therefore the same figure as that on the Phoenician medal with the bull's head on the chair; and which is repeated with slight variations on the silver coins of Alexander the Great, Seleucus I. Antiochus IV. &c.

7 —ουδε τι ευωμα διων αυτω εθνηρο, αλλ' ουδε γενεσιος αυτων περι και ειδως λεγουντω και μην μεν ει μεν Διώουρον, αλλοι δε ει Δυκαλεωναι, οι δε ει Σεξμαρμαν γιουντων. Ibid. s. 16.

8 Μεσω δ' αμφω τον Μηρνην ειναι διο και Μηρην Περαια των μεσητων ονομαζοντων. Plutarch. de Is. et Osir. p. 369.


10 The four lines in Odys. M. 69-72. are manifestly interpolated.

11 Herodot. lib. ii. c. 101.

12 Plin. lib. xxxiv. c. 4.

13 Ποδος, desire. Φαεθων is an Homeric title of the Sun, signifying splendid or luminous; but afterwards personified by the mythologists into a son of Apollo.

14 Mallet Hist. of Denmark. Intro. c. vii. p. 115. The period of the club of Hercules; but like Bacchus he was the god of the seasons, and his chariot was drawn by goats. Ibid. et Oda Thrymi Edd. xxi. Ol. Rudbeck. tab. x. fig. 28.


16 Missionaries' First Voyage, p. 343.

17 —εικασεων ως, την μεν προς ρωβα, αρρεν, την δε βασιν, ηθελε, την δε δυστευσων, αμφων εγγυα, και τον μεν Οσρω, δε αρχαιν, την δε λευκων ινδυρυν, την δε Ερων, ει συνελεομα. Plut. de Is. et Osir. p. 373.

18 Particularly on the coins of the Colonies of Magna Graecia.
body of the eagle or back of the lion. The tripod, however, was more generally employed for this purpose; and is found composed in an endless variety of ways, according to the various attributes meant to be specifically expressed. On the coins of Menecratia in Phrygia it is represented between two asterisks, with a serpent wreathed round a battle-axe inserted into it, as an accessory symbol signifying preservation and destruction. In the ceremonial of worship, the number three was employed with mystic solemnity; and in the emblematical hands above alluded to, which seem to have been borne upon the point of a staff or sceptre in the Isiac processions, the thumb and two fore-fingers are held up to signify the three primary and general personifications, while the peculiar attributes of each are indicated by the various accessory symbols.

223. A bird was probably chosen for the emblem of the third person to signify incubation, by which was figuratively expressed the fructification of inert matter, caused by the vital life moving upon it. When represented under a human form, and without the emblem, it has generally wings, as in the figures of Mithras; and, in some instances, the Priapic cap or Egyptian mitre upon its head, with the hook or attractor in one hand, and the winnow or separator in the other. The dove would naturally be selected in the East in preference to every other species of bird, on account of its domestic familiarity with man; it usually lodging under the same roof with him, and being employed as his messenger from one remote place to another. Birds of this kind were also remarkable for the care of their offspring, and for a sort of conjugal attachment and fidelity to each other; as likewise for the peculiar fervency of their sexual desires; whence they were sacred to Venus, and emblems of love. On the same account they were said by the poets to carry ambrosia from the ocean to Jupiter; for, being the symbols of love or attraction, they were the symbols of that power, which bore the finer exhalations, the immaterial and celestial inflations called ambrosia, with which water, the prolific element of the earth, had been impregnated, back to their original source, that they might be again absorbed in the great abyss of the divine essence. Birds, however, of two distinct kinds appear in the attitude of incubation on the heads of the Egyptian Isis; and in a beautiful figure in brass belonging to Mr. Payne Knight, a bird appears in the same posture on the head of a Grecian deity; which by the style of work must be much anterior to the adoption of any thing Egyptian into the religion of Greece. It was found in Epirus with other articles, where the ΣΥΝΝΑΟΣ, or female personification of the supreme God, Jupiter of Dodona, was Dione; who appears to have been the Juno-Venus, or composite personage above-mentioned. In this figure she seems to have been represented with the diadem and sceptre of the former, the dove of the latter, and the golden disk of Ceres; which three last symbols were also those of the Egyptian Isis. The dove, being thus common to the principal goddess both of Dodona and Egypt, may account for the confused story told by Herodotus, of two pigeons, or priestesses called pigeons, going from Thebes in Egypt, and standing before the persons of Dodona and Libya. Like others of the kind, it was contrived to veil the mystic meaning of symbolical figures, and evade further questions. The beak of the bird, however, in the figure in question, is too much bent for any of the dove kind; and is more like that of a cuckoo, which was the symbol on the sceptre of the Argive Juno in ivory and gold by Polycleitus, which held a pomegranate in the other hand; but what it meant is vain to conjecture. Another bird, much celebrated by the Greek poets as a magical charm, or omen, under the name of lunis, appears by the description of Aristotle, as the larger spotted woodpecker; which, however, we have never observed in any monuments of ancient art; nor do we know of any natural properties belonging to it that could have authorised its use. It seems to be the Picus of the Italians, which was sacred to Mars.

224. After the supreme Triade, which occupied the adytus of the temple at Hierapolis, came the personifications of their various attributes and emmanations; which are called after the names of the corresponding Grecian deities; and among which was an ancient statue of Apollo clothed and bearded, contrary to the usual mode of representing him. In the
vestibule were two phalli of enormous magnitude; 11 upon one of which a person resided during seven days twice in each year to communicate with the gods, 12 and pray for the prosperity of Syria; and in the court were kept the sacred or symbolical animals; such as bulls, horses, lions, bears, eagles, &c. 13 In an adjoining pond were the sacred fish, some of which were tame and of great size; and about the temple were an immense number of statues of heroes, priests, kings, and other deified persons, who had either been benefactors to it, or, from their general celebrity, been thought worthy to be ranked with them. Among the former were many of the Macedonian princes, and among the latter several of the heroes and heroines of the Iliad, such as Achilles, Hector, Helen, Hecuba, Andromaché, &c. 14

225. The most common modes of signifying devotion in a portrait was representing the figure naked, or with the simple chlamys or mantle given to the statues of the gods. The head, too, was sometimes radiated, or the bust placed upon some sacred and appropriate symbol; such as the cornucopia, 15 the flower of the lotus, 16 or the inverted obelisk; which last mode was by far the most frequent; the greatest part of the busts now extant of eminent Grecian statesmen, poets, and philosophers, having been thus represented, though many of them are of persons who were never canonised by any public decree: for, in the locomotive indeterminate system of ancient faith, every individual could consecrate in his own family the object of his admiration, gratitude, or esteem, and address him with whatever rites of devotion he thought proper, provided he did nothing contrary to the peace and order of society, or in open violation of the established forms of worship. This consecration, however, was not properly consecration, but what the Roman Catholic Church still practises under the title of canonisation; the object of it having been considered, according to the modern acceptance of the words, rather as a saint than a god, and indiscriminately of ancient and Roman emperor was not called Deus, but Divus; a title which the early Christians equally bestowed on the canonised champions of their faith.

226. Among the rites and customs of the temple at Hierapolis, that of the priests castrating themselves, and assuming the manners and attire of women, is one of the most unaccountable. The legendary tale of Combabas adduced by the author of the treatise ascribed to Lucian, certainly does not give a true explanation of it, but was probably invented, like others of the kind, to conceal rather than divulge: for the same custom prevailed in Phrygia among the priests of Cypedel and Attis, who had no story to account for it. Perhaps it might have arisen from a notion of making themselves emblems of the Deity by acquiring an androgynous appearance; and perhaps, as Phurutus conjectures, from some allegorical fiction, such as those of the castration of Heaven by Time, of Time by Jupiter, &c. It is possible, likewise, that they might have thought a deprivation of virility an incitement to that spiritual enthusiasm, to which women were observed to be more liable than men; and to which all sensual indulgence, particularly that of the sexes, was held to be peculiarly adverse: whence strict abstinence from the pleasures of both the bed and the table was required preparatory to the performance of several religious rites, though all abstinence was contrary to the general festive character of the Greek worship. The Pythian priestesses in particular fasted very rigidly before they mounted the tripod, from which their predictions were uttered; and both they and the Sibyls were always virgins; such alone being qualified for the sacred office of transmitting divine inspiration. The ancient German prophetesses, too, who exercised such unlimited control over a people that would submit to no other authority, human or divine, who consecrated the Deity, like the Roman Vestals; or chosen from the rest of the species by some manifest signs of his predilection, 18 perpetual virginity was also the attribute of many of the ancient goddesses, and, what may seem extraordinary, of some who had proved themselves prolific. Minerva, though pre-eminently distinguished by the title of the virgin, 19 is said to have had children by the Sun, called Corybantes; who appear to have been a kind of priests of that god, canonised for their knowledge, and, therefore, failed to have become independent. The celebrated Iphigénia, 20 who was equally famed for her virginal purity, has the title of mother in an ancient inscription; 21 and Juno is said to have renewed her virginity every year, by bathing in a certain fountain in the Peloponnesus, the reason of which was explained in the Argive mysteries; 22 in which the initiated were probably informed that this was an ancient figurative mode of signifying the fertilising quality of those waters, which renewed and integrally annually the

11 According to the present reading, 300 ells high; probably 30.
12 Οι μεν πολλοί νομίζουσιν, ότι δόθη τούτωι θεωτείς δύημες, και αγαθά πατη Σωφρινι αιτεί. Lucian. de Dea Syr.
13 Ἐν δὲ τῇ αὐτῇ ἄφεσιν ἡμαρτάνει δεός μεγάλοι, καὶ ἴπποι, καὶ αἰττοί, καὶ αἰττοί, καὶ λεοντες· καὶ ἀνθρώπους οὐδεὶς εὐμνητῶ, αλλὰ παντεῖ ὅροι τε χολι καὶ χειροπίθεοι. Ibid.
14 This temple having been in a alluvial country near the Ephrates, it is probable that most of the marble statues which adorned it still exist under the accumulated soil.
15 Of which there are many instances in gems.
16 See the beautiful marble bust called Clytia in the British Museum.
17 De Nat. Deor. c. vi. p. 147.
18 See Tacit. de M. G.
19 Παρθένες, καίνης ἐν τῇ αἰρότολε, Παρθένου Ἀδυρό. Schol. in Demosth. Orat. in Androt.
20 Strabon. lib. x. p. 723.
21 Gruter. Thesaur. xii. 5.
22 Εὐσταθία τὴν Ἱράν φασιν Ἀργίου πατρα ἐτος λαμπρόν παρθένον γυναῖκας εὐτός, ἵνα ἐφισί ἐκ τεκνίᾳ, ἵνα γυνηῇ τῇ Ἱρά, λόγος των αἰρότολον εὑτόν. Pausan. lib. ii. c. xxxviiii.
productive powers of the earth. This figurative or mystic renovation of virginity seems to be symbolised in the Orphic hymns by the epithet ΠΟΙΟΤΙΝΑΡΒΕΝΟΣ; 2 which, though applied to a male personification, may equally signify the complete restoration of the procreative organs of the universe after each periodical effort of nature.

227. Upon this principle, the placing figures upon some kinds of fish appears to have been an ancient mode of consecration and apotropaism, to veil which under the usual covering of fable, the tales of Arion, Taras, &c. were probably invented. Fish were the natural emblems of the productive power of the waters; they being more prolific than any other class of animals, or even vegetables, that we know. The species consecrated to the Syrian Goddess seems to have been the Scarus, celebrated for its tameness 4 and lubricity; in which last it held the same rank among fish, as the goat did among quadrupeds. 5 Sacred eels were kept in the fountain of Arethusa: 6 but the dolphin was the common symbol of the Greeks, as the thunny was of the Phænicians; both being gregarious fish, and remarkable for intelligence and sagacity, 7 and therefore probably signifying other attributes combined with the generative. The thunny is also the symbol upon all the very ancient gold coins struck by the Greeks, in which it almost invariably serves as the base or substratum. For some other symbolical figure to rest upon; 8 water being the general means by which all the other powers of nature act.

228. The remarkable concurrence of the allegories, symbols, and titles of ancient mythology in favor of the mystic system of emanations, is alone sufficient to prove the falsity of the hypotheses founded upon Euhemerus's narrative; and the accurate and extensive researches of modern travellers into the ancient religions and traditions of the East, prove that the narrative itself was entirely fiction; no trace of such an island as Panchaea, or of any of the fabulous immanents of which he pretended to have met with there, being now to be found. On the contrary, the extreme antiquity and universal reception of the system of emanations, over all those vast countries which lie between the Arctic and Pacific Oceans, has been fully and clearly demonstrated. According to the Hindoos, with whose modification of it we are best acquainted, the supreme ineffable God, called Brama, or the great one, first produced Brama the creator, who is represented with four heads corresponding with the four elements; and from whom proceeded Vishnoo the preserver, and Shiven the destroyer; who is also the regenerator: for, according to the Indian philosophy, nothing is destroyed or annihilated, but only transmuted; so that the destruction of one thing is still the generation of another. Hence Shiven, while he rides upon an eagle, the symbol of the destroying attribute, has the lingam, the more explicit symbol of generation, always consecrated in his temples. These three deities were still only one in essence; and were anciently worshipped collectively under the title of Trimouorth; though the followers of the two latter now constitute two opposite and hostile sects; which, nevertheless, join on some occasions in the worship of the universal Triade. 9

229. This triform division of the personified attributes or modes of action of one first cause, seems to have been the first departure from simple theism, and the foundation of religious mythology in every part of the earth. To trace its origin to patriarchal traditions, or seek for it in the philosophy of any particular people, will only lead to frivolous conjecture, or to fraud and forgery; which have been abundantly employed upon this subject: nor has repeated detection and exposure either damped the ardor or abashed the effrontery of those, who still find them convenient to support their theories and opinions. 10 Its real source is in the human mind itself; whose feeble and inadequate attempts to form an idea of one universal first cause would naturally end in generalising and chassing the particular ideas derived from the senses, and thus forming distinct, though indefinite notions of certain attributes or modes of action; of which the generic divisions are universally three; such as goodness, wisdom, and power; creation, preservation, and destruction; potential, instrumental, and efficacious, &c. &c. Hence almost every nation of the world, that has deviated from the rude simplicity of primitive Theism, has had its Trinity in Unity; which, when not limited and ascertained by divine revelation, branched out, by the natural subduction of the human mind, into the endless and intricate personifications of particular subordinate attributes, which have afforded such abundant materials for the elegant fictions both of poetry and art.

230. The similitude of these allegorical and symbolical fictions with each other, in every part of the world, is no proof of their having been derived, any more than the primitive notions which they signify, from any one particular people; for as the organs of sense and the principles of intellect are the same in all mankind, they would all naturally form similar ideas from similar objects; and employ similar signs to express them, so long as natural and

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2 Hymn. li.
4 Xenophon. Arab.
6 Ælian. de Animal. lib. i. c. lii.
8 Six are in the cabinet of Mr. Knight, in which it is respectively placed under the trition of Corcyra, the lion of Cyzicus, the goat of Æge, the ram of Clazomenæ, the bull of Samos, and the griffon of Teies. For the form and size of these coins see Mus. Hunt. tab. 66. fig. 1. They are probably the Homeric talents stamped, and may be considered as the first money.
9 Maurice's Indian Antiquities, vol. iv. ad fin.
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not conventional signs were used. Wolves, lions, and panthers, are equally beasts of prey in all countries; and would naturally be employed as symbols of destruction, wherever they were known; nor would the bull and cow be less obvious emblems of creative force and nutrition, when it was found that the one might be employed in tilling the earth, and the other in constantly supplying the most salubrious and nutritious of food. The characteristic qualities of the egg, the serpent, the goat, &c., are no less obvious; and as observation would naturally become more extensive, as intellect became more active, new symbols would everywhere be adopted, and new combinations of them be invented in proportion as they were wanted.

291. The only certain proof of plagiarizing or borrowing is where the animal or vegetable productions of one climate are employed as symbols by the inhabitants of another; as the lion is in Tibet; and as the lotus and hooded snake were in Ægypt; which make it probable that the religious symbols of both those countries came originally from the Hindoos. As commercial communications, however, became more free and intimate, particular symbols might have been adopted from one people by another without any common origin or even connexion of general principles; though between Ægypt and Hindostan the general similarity is too great, in points remote from common usage, to have been spontaneous or accidental. One of the most remarkable is the hereditary division into casts derived from the netempsychosis, which was a fundamental article of faith with both; as also with the ancient Gauls, Britons, and many other nations. The Hindoos cast ranks according to the number of transmigrations which the soul is supposed to have undergone, and its consequent proximity to, or distance from, re-absorption into the divine essence, or intellectual abyss, from which it sprang: and in no instance in the history of man, has the craft of imposture, or the insolence of usurpation, placed one class of human beings above another. In the Sanscrit Brahmins, whose souls are approaching to a reunion with their source, are above the wretched outcasts, who are without any rank in the hierarchy; and are therefore supposed to have all the long, humiliating, and painful transmigrations yet before them. Should the most respectable and opulent of these degraded mortals happen to touch the poorest, and, in other respects, most worthless person of exalted religious rank, the offence, in some of the Hindoo governments, would be punished with death; even to let his shadow reach him, is to defile and insult him; and as the respective distinctions are in both hereditary, the soul being supposed to descend into one class for punishment and ascend into the other for reward, the misery of degradation is without hope even in posterity; the wretched parents having nothing to bequeath to their unfortunate offspring that is not tainted with everlasting infamy and humiliation. Loss of cast is therefore the most dreadful punishment that a Hindoo can suffer; as it affects both his body and his soul, extends beyond the grave, and reduces both him and his posterity for ever to a situation below that of a brute.

292. Had this powerful engine of influence been employed in favor of pure morality and efficient virtue, the Hindoos might have been the most virtuous and happy of the human race; but the ambition of a hierarchy has, as usual, employed it to serve its own particular interests, instead of those of the community in general: whence to taste of the flesh of a cow, or be placed with certain ceremonies upon the back of a bull, though unwillingly and by constraint, are crimes by which the most virtuous of men is irrevocably subjected to it, while the worst excesses of cruelty, fraud, perjury, and peculation leave no stains nor pollutions whatsoever. The future rewards, also, held out by their religion, are not to any social or practical virtues, but to severe penances, oportese ceremonies, and, above all, to profuse donations to the priesthood. The Bramins have even gone so far as to sell future happiness by retail; and to publish a tariff of the different prices, at which certain periods of residence in their paradise, or regions of bliss, are to be obtained between the different transmigrations of the soul. The Hindoos are of course a faithless and fraudulent, though in general a mild and submissive race: for the same system which represses active virtue, represses aspiring hope; and by fixing each individual immovably in his station, renders him almost as much a machine as the implement which he employs. Hence, like the ancient Egyptians, they have been eminently successful in all works of art, that require only methodical labor and manual dexterity, but have never produced anything in painting, sculpture, or architecture, that discovers the smallest trace or symptom of those powers of the mind, which we call taste and genius; and of which the most early and imperfect works of the Greeks always show some dawning. Should the pious labors of our missionaries succeed in diffusing among them a more pure and more moral, more rational, and less energetic system of religion, they may improve and exalt the characters of individual men; but they will for ever destroy the repose and tranquillity of the mass. The lights of European literature and philosophy will break in with the lights of the Gospel; the spirit of controversy will accompany the spirit of devotion; and it will soon be found that men, who have learned to think themselves equal in the sight of God, will assert their equality in the estimation of men. It requires therefore no spirit of prophecy, nor even any extraordinary degree of political sagacity, to fix the date of the fall of European domination in the east from the prevalence of European religion.

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11 Maurice's Indian Antiquities, vol. v.
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233. From the specimens that have appeared in European languages, the poetry of the Hindoos seems to be in the same style as their art; and to consist of gigantic, gloomy, and operose fictions, destitute of all those graces which distinguish the religious and poetical fables of the Greeks. Nevertheless the struc-

11 Maurice's Indian Antiquities, vol. v.
ture of their mythology is full as favorable to both; being equally abundant and more systematic in its emanations and personifications. After the supreme Triade, they suppose an immense host of inferior spirits to have been produced; part of whom afterwards rebelling under their chiefs Moisassor and Rhaaben, the material world was prepared for their prison and place of purgation; in which they were to pass through eighty-nine transmigrations prior to their restoration. During this time they were exposed to the machinations of their former leaders; who endeavour to make them violate the laws of the Omnipotent, and thus relapse into hopeless perdition, or lose their cast, and have all the tedious and painful transmigrations already past to go through again; to prevent which, their more dutiful brethren, the emanations that remained faithful to the Omnipotent, were allowed to comfort, cherish, and assist them in their passage; and that all might have equal opportunities of redeeming themselves, the divine personages of the great Triade had at different times become incarnate in different forms, and in different countries, to the inhabitants of which they had given different laws and instructions suitable to their respective climates and circumstances; so that each religion may be good without being exclusively so; the goodness of the Deity naturally allowing many roads to the same end.

234. These incarnations, which form the principal subjects of sculpture in all the temples of India, Tibet, Tartary, and China, are above all others calculated to call forth the ideal perfections of the art, by expanding and exalting the imagination of the artist, and exciting his ambition to surpass the simple imitation of ordinary forms, in order to produce a model of excellence worthy to be the corporeal habitation of the Deity: but this, no nation of the East, nor indeed of the Earth, except the Greeks and those who copied them, ever attempted. Let the precious wrecks and fragments, therefore, of the art and genius of that wonderful people be collected with care and preserved with reverence, as examples of what man is capable of under peculiar circumstances; which, as they have never occurred but once, may never occur again!
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P. S. The Author takes this opportunity of correcting an error, into which he and others of the Committee of Publication were led by a most respectable and lamented Member, in attributing the formation of the Petworth Collection of Marbles to the Duke of Somerset, aided by Mr. Brettingham; whereas the country owes it entirely to the taste and magnificence of the late and present Earls of Egremont. See Explanation of Pl. LXXII. and LXXIII. of the first volume of Select Specimens, etc.

THE END.