

**THOMAS BULFINCH'S
MYTHOLOGY:
AGE OF FABLE**

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The Stories of Gods and Heroes

With an Introduction by Stephen Rippon

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To
Henry Wadsworth Longfellow,
The Poet Alike of the Many and the Few,
This Attempt to Popularize Mythology,
And Extend the Enjoyment of Elegant Literature,
Is Respectfully Inscribed.



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INTRODUCTION

Have you ever read a poem and realized you could not fully appreciate it? Say you are reading John Milton’s “Hymn on the Morning of Christ’s Nativity” and come across references to Isis, Horus, Anubis, and Osiris being put to flight upon the birth of Christ. Would you understand what Milton was talking about? Would you be able to identify these figures from Egyptian mythology? If such allusions perplex you, Thomas Bulfinch intended to help when he wrote his famous collection of mythology, *The Age of Fable*.

The World Around

The stories in *Bulfinch’s Mythology* date back thousands of years before the time of Christ, but the retellings in *The Age of Fable* come from the American banker and writer Thomas Bulfinch in the year 1855.

In the early decades of the United States, classical education, based on the Greek and Latin languages and the study of classic works in those languages, was accessible mainly to male children of wealthy families. But American culture was moving toward democratization, sharing with the many an education that was once limited to the few.¹

1. Charles Martin, Introduction to *Bulfinch’s Mythology* (New York: Barnes & Noble Classics, 2006), xxix.

The decades preceding the publication of *Bulfinch's Mythology* saw a flourishing of American literature. Many of these American authors used references to Greek and Roman mythology to tell their stories. Edgar Allan Poe's stories and poems of the 1830s and 1840s often make allusions to mythology. Nathaniel Hawthorne, following his successful novel *The Scarlet Letter* (1850), wrote two books for children retelling Greek and Roman myths in a more contemporary setting: *A Wonder-Book for Girls and Boys* (1851) and *Tanglewood Tales* (1853). Herman Melville's great novel *Moby-Dick* (1851) also includes many mythological connections.

In 1855, Henry Wadsworth Longfellow published the poem for which he is best known, *The Song of Hiawatha*, while Walt Whitman published *Song of Myself*—these works attempted in their own ways to establish an American mythology.² Meanwhile, Thomas Bulfinch was working on a collection introducing Greek and Roman mythology to people who, in their attempts to read great literature, might otherwise be intimidated by references to unfamiliar names and places. Having been classically educated himself, Bulfinch wanted to bring the knowledge and delight of the classical stories to readers who were not as privileged as he had been with a classical education. Therefore, in 1855 Bulfinch published *The Age of Fable*, with this dedication:

2. In his Introduction to *Bulfinch's Mythology*, Charles Martin discusses the significance of the publication of these three works in the same year of 1855. See Martin, xiii-xxxii.

TO
 HENRY WADSWORTH LONGFELLOW,
 THE POET ALIKE OF THE MANY AND THE FEW,
 THIS ATTEMPT TO POPULARIZE
 MYTHOLOGY,
 AND EXTEND THE ENJOYMENT OF ELEGANT
 LITERATURE,
 IS RESPECTFULLY INSCRIBED.³

About the Author

Thomas Bulfinch descended from wealthy Boston families, the Bulfinches and the Apthorps.⁴ Thomas's father, Charles, took a tour of Europe as a young man. Deeply influenced by the architecture he saw in Europe,⁵ Charles went on to become a famous architect of classically-influenced buildings including the Massachusetts State House, Harvard's University Hall, and the U.S. Capitol Building in Washington D.C.⁶ Still, because of some bad business deals, Charles and his family did not prosper financially—Charles even spent a month in debtors' prison! The Bulfinches relied on the charity of wealthy relatives for much of Thomas's early life.

Bulfinch was educated at Boston Latin School, then at the Phillips Exeter Academy, and finally at Harvard University, graduating in 1814. He then taught at Boston Latin School for one year. Though

3. This dedication, sometimes left out of later editions, was in the 1855 edition of *The Age of Fable*. A digital version of this edition, held by Harvard University, can be found in the HathiTrust Digital Library: <https://babel.hathitrust.org/cgi/pt?id=hvd.ah5a5a&view=1up&seq=13&skin=2021>.

4. For the biographical information in this section, I have drawn on the excellent, thorough study by Marie Sally Cleary, *Myths for the Millions: Thomas Bulfinch, His America, and His Mythology Book* (Frankfurt: Peter Lang, 2007).

5. Cleary, 24.

6. Charles Bulfinch did not design the Capitol building itself, but he directed its restoration and completion as Architect to the Capitol from 1818 to 1829. See Cleary, 124.



CHAPTER I

INTRODUCTION

The religions of ancient Greece and Rome are extinct. The so-called divinities of Olympus have not a single worshipper among living men. They belong now not to the department of theology, but to those of literature and taste. There they still hold their place, and will continue to hold it, for they are too closely connected with the finest productions of poetry and art, both ancient and modern, to pass into oblivion.

We propose to tell the stories relating to them which have come down to us from the ancients, and which are alluded to by modern poets, essayists, and orators. Our readers may thus at the same time be entertained by the most charming fictions which fancy has ever created, and put in possession of information indispensable to every one who would read with intelligence the elegant literature of his own day.

In order to understand these stories, it will be necessary to acquaint ourselves with the ideas of the structure of the universe which

prevailed among the Greeks—the people from whom the Romans, and other nations through them, received their science and religion.

The Greeks believed the earth to be flat and circular, their own country occupying the middle of it, the central point being either Mount Olympus, the abode of the gods, or Delphi, so famous for its oracle.

The circular disk of the earth was crossed from west to east and divided into two equal parts by the Sea, as they called the Mediterranean, and its continuation the Euxine, the only seas with which they were acquainted.

Around the earth flowed the River Ocean, its course being from south to north on the western side of the earth, and in a contrary direction on the eastern side. It flowed in a steady, equable current, unvexed by storm or tempest. The sea, and all the rivers on earth, received their waters from it.

The northern portion of the earth was supposed to be inhabited by a happy race named the Hyperboreans, dwelling in everlasting bliss and spring beyond the lofty mountains whose caverns were supposed to send forth the piercing blasts of the north wind, which chilled the people of Hellas (Greece). Their country was inaccessible by land or sea. They lived exempt from disease or old age, from toils and warfare. Moore has given us the “Song of a Hyperborean,” beginning

“I come from a land in the sun-bright deep,
Where golden gardens glow,
Where the winds of the north, becalmed in sleep,
Their conch shells never blow.”

On the south side of the earth, close to the stream of Ocean, dwelt a people happy and virtuous as the Hyperboreans. They were named the Ethiopians. The gods favored them so highly that they were wont to leave at times their Olympian abodes and go to share their sacrifices and banquets.

On the western margin of the earth, by the stream of Ocean, lay a happy place named the Elysian Plain, whither mortals favored by the

gods were transported without tasting of death, to enjoy an immortality of bliss. This happy region was also called the "Fortunate Fields," and the "Isles of the Blessed."

We thus see that the Greeks of the early ages knew little of any real people except those to the east and south of their own country, or near the coast of the Mediterranean. Their imagination meantime peopled the western portion of this sea with giants, monsters, and enchantresses; while they placed around the disk of the earth, which they probably regarded as of no great width, nations enjoying the peculiar favor of the gods, and blessed with happiness and longevity.

The Dawn, the Sun, and the Moon were supposed to rise out of the Ocean, on the eastern side, and to drive through the air, giving light to gods and men. The stars, also, except those forming the Wain or Bear, and others near them, rose out of and sank into the stream of Ocean. There the sun-god embarked in a winged boat, which conveyed him round by the northern part of the earth, back to his place of rising in the east. Milton alludes to this in his "Comus":

"Now the gilded car of day
His golden axle doth allay
In the steep Atlantic stream,
And the slope Sun his upward beam
Shoots against the dusky pole,
Pacing towards the other goal
Of his chamber in the east"

The abode of the gods was on the summit of Mount Olympus, in Thessaly. A gate of clouds, kept by the goddesses named the Seasons, opened to permit the passage of the Celestials to earth, and to receive them on their return. The gods had their separate dwellings; but all, when summoned, repaired to the palace of Jupiter, as did also those deities whose usual abode was the earth, the waters, or the underworld. It was also in the great hall of the palace of the Olympian king that the

gods feasted each day on ambrosia and nectar, their food and drink, the latter being handed round by the lovely goddess Hebe. Here they conversed of the affairs of heaven and earth; and as they quaffed their nectar, Apollo, the god of music, delighted them with the tones of his lyre, to which the Muses sang in responsive strains. When the sun was set, the gods retired to sleep in their respective dwellings.

The following lines from the "Odyssey" will show how Homer conceived of Olympus:

"So saying, Minerva, goddess azure-eyed,
Rose to Olympus, the reputed seat
Eternal of the gods, which never storms
Disturb, rains drench, or snow invades, but calm
The expanse and cloudless shines with purest day.
There the inhabitants divine rejoice
Forever"—Cowper.

The robes and other parts of the dress of the goddesses were woven by Minerva and the Graces and everything of a more solid nature was formed of the various metals. Vulcan was architect, smith, armorer, chariot builder, and artist of all work in Olympus. He built of brass the houses of the gods; he made for them the golden shoes with which they trod the air or the water, and moved from place to place with the speed of the wind, or even of thought. He also shod with brass the celestial steeds, which whirled the chariots of the gods through the air, or along the surface of the sea. He was able to bestow on his workmanship self-motion, so that the tripods (chairs and tables) could move of themselves in and out of the celestial hall. He even endowed with intelligence the golden handmaidens whom he made to wait on himself.

Jupiter, or Jove (Zeus)¹, though called the father of gods and men, had himself a beginning. Saturn (Cronos) was his father, and Rhea (Ops) his mother. Saturn and Rhea were of the race of Titans, who were the children of Earth and Heaven, which sprang from Chaos, of which we shall give a further account in our next chapter.

There is another cosmogony, or account of the creation, according to which Earth, Erebus, and Love were the first of beings. Love (Eros) issued from the egg of Night, which floated on Chaos. By his arrows and torch he pierced and vivified all things, producing life and joy.

Saturn and Rhea were not the only Titans. There were others, whose names were Oceanus, Hyperion, Iapetus, and Ophion, males; and Themis, Mnemosyne, Eurynome, females. They are spoken of as the elder gods, whose dominion was afterwards transferred to others. Saturn yielded to Jupiter, Oceanus to Neptune, Hyperion to Apollo. Hyperion was the father of the Sun, Moon, and Dawn. He is therefore the original sun-god, and is painted with the splendor and beauty which were afterwards bestowed on Apollo.

“Hyperion’s curls, the front of Jove himself” —Shakespeare.

Ophion and Eurynome ruled over Olympus till they were dethroned by Saturn and Rhea. Milton alludes to them in “Paradise Lost.” He says the heathens seem to have had some knowledge of the temptation and fall of man.

“And fabled how the serpent, whom they called
Ophion, with Eurynome, (the wide-
encroaching Eve perhaps,) had first the rule
of high Olympus, thence by Saturn driven.”

The representations given of Saturn are not very consistent; for on the one hand his reign is said to have been the golden age of

1. The names included in parentheses are the Greek, the others being the Roman or Latin names.

innocence and purity, and on the other he is described as a monster who devoured his children.² Jupiter, however, escaped this fate, and when grown up espoused Metis (Prudence), who administered a draught to Saturn which caused him to disgorge his children. Jupiter, with his brothers and sisters, now rebelled against their father Saturn and his brothers the Titans; vanquished them, and imprisoned some of them in Tartarus, inflicting other penalties on others. Atlas was condemned to bear up the heavens on his shoulders.

On the dethronement of Saturn, Jupiter with his brothers Neptune (Poseidon) and Pluto (Dis) divided his dominions. Jupiter's portion was the heavens, Neptune's the ocean, and Pluto's the realms of the dead. Earth and Olympus were common property. Jupiter was king of gods and men. The thunder was his weapon, and he bore a shield called Aegis, made for him by Vulcan. The eagle was his favorite bird, and bore his thunderbolts.

Juno (Hera) was the wife of Jupiter, and queen of the gods. Iris, the goddess of the rainbow, was her attendant and messenger. The peacock was her favorite bird.

Vulcan (Hephaestos), the celestial artist, was the son of Jupiter and Juno. He was born lame, and his mother was so displeased at the sight of him that she flung him out of heaven. Other accounts say that Jupiter kicked him out for taking part with his mother in a quarrel which occurred between them. Vulcan's lameness, according to this account, was the consequence of his fall. He was a whole day falling, and at last alighted in the island of Lemnos, which was thenceforth sacred to him. Milton alludes to this story in "Paradise Lost," Book I.:

"... From morn

To noon he fell, from noon to dewy eve,

A summer's day; and with the setting sun

2. This inconsistency arises from considering the Saturn of the Romans the same with the Grecian deity Cronos (Time), which, as it brings an end to all things which have had a beginning, may be said to devour its own offspring.

Dropped from the zenith, like a falling star,
On Lemnos, the Aegean isle.”

Mars (Ares), the god of war, was the son of Jupiter and Juno.

Phoebus Apollo, the god of archery, prophecy, and music, was the son of Jupiter and Latona, and brother of Diana (Artemis). He was god of the sun, as Diana, his sister, was the goddess of the moon.

Venus (Aphrodite), the goddess of love and beauty, was the daughter of Jupiter and Dione. Others say that Venus sprang from the foam of the sea. The zephyr wafted her along the waves to the Isle of Cyprus, where she was received and attired by the Seasons, and then led to the assembly of the gods. All were charmed with her beauty, and each one demanded her for his wife. Jupiter gave her to Vulcan, in gratitude for the service he had rendered in forging thunderbolts. So the most beautiful of the goddesses became the wife of the most ill-favored of gods. Venus possessed an embroidered girdle called Cestus, which had the power of inspiring love. Her favorite birds were swans and doves, and the plants sacred to her were the rose and the myrtle.

Cupid (Eros), the god of love, was the son of Venus. He was her constant companion; and, armed with bow and arrows, he shot the darts of desire into the bosoms of both gods and men. There was a deity named Anteros, who was sometimes represented as the avenger of slighted love, and sometimes as the symbol of reciprocal affection. The following legend is told of him:

Venus, complaining to Themis that her son Eros continued always a child, was told by her that it was because he was solitary, and that if he had a brother he would grow apace. Anteros was soon afterwards born, and Eros immediately was seen to increase rapidly in size and strength.

Minerva (Pallas, Athene), the goddess of wisdom, was the offspring of Jupiter, without a mother. She sprang forth from his head completely armed. Her favorite bird was the owl, and the plant sacred to her the olive.

Byron, in "Childe Harold," alludes to the birth of Minerva thus:

"Can tyrants but by tyrants conquered be,
 And Freedom find no champion and no child,
 Such as Columbia saw arise, when she
 Sprang forth a Pallas, armed and undefiled?
 Or must such minds be nourished in the wild,
 Deep in the unpruned forest, 'midst the roar
 Of cataracts, where nursing Nature smiled
 On infant Washington? Has earth no more
 Such seeds within her breast, or Europe no such shore?"

Mercury (Hermes) was the son of Jupiter and Maia. He presided over commerce, wrestling, and other gymnastic exercises, even over thieving, and everything, in short, which required skill and dexterity. He was the messenger of Jupiter, and wore a winged cap and winged shoes. He bore in his hand a rod entwined with two serpents, called the caduceus.

Mercury is said to have invented the lyre. He found, one day, a tortoise, of which he took the shell, made holes in the opposite edges of it, and drew cords of linen through them, and the instrument was complete. The cords were nine, in honor of the nine Muses. Mercury gave the lyre to Apollo, and received from him in exchange the caduceus.³

Ceres (Demeter) was the daughter of Saturn and Rhea. She had a daughter named Proserpine (Persephone), who became the wife of Pluto, and queen of the realms of the dead. Ceres presided over agriculture.

3. From this origin of the instrument, the word "shell" is often used as synonymous with "lyre," and figuratively for music and poetry. Thus Gray, in his ode on the "Progress of Poesy," says:

"O Sovereign of the willing Soul,
 Parent of sweet and solemn-breathing airs,
 Enchanting shell! the sullen Cares
 And frantic Passions hear thy soft control."

Bacchus (Dionysus), the god of wine, was the son of Jupiter and Semele. He represents not only the intoxicating power of wine, but its social and beneficent influences likewise, so that he is viewed as the promoter of civilization, and a lawgiver and lover of peace.

The Muses were the daughters of Jupiter and Mnemosyne (Memory). They presided over song, and prompted the memory. They were nine in number, to each of whom was assigned the presidency over some particular department of literature, art, or science. Calliope was the muse of epic poetry, Clio of history, Euterpe of lyric poetry, Melpomene of tragedy, Terpsichore of choral dance and song, Erato of love poetry, Polyhymnia of sacred poetry, Urania of astronomy, Thalia of comedy.

The Graces were goddesses presiding over the banquet, the dance, and all social enjoyments and elegant arts. They were three in number. Their names were Euphrosyne, Aglaia, and Thalia.

Spenser describes the office of the Graces thus:

“These three on men all gracious gifts bestow
Which deck the body or adorn the mind,
To make them lovely or well-favored show;
As comely carriage, entertainment kind,
Sweet semblance, friendly offices that bind,
And all the complements of courtesy;
They teach us how to each degree and kind
We should ourselves demean, to low, to high,
To friends, to foes; which skill men call Civility.”

The Fates were also three—Clotho, Lachesis, and Atropos. Their office was to spin the thread of human destiny, and they were armed with shears, with which they cut it off when they pleased. They were the daughters of Themis (Law), who sits by Jove on his throne to give him counsel.

The Erinnyes, or Furies, were three goddesses who punished by their secret stings the crimes of those who escaped or defied public justice. The heads of the Furies were wreathed with serpents, and their whole appearance was terrific and appalling. Their names were Alecto, Tisiphone, and Megaera. They were also called Eumenides.

Nemesis was also an avenging goddess. She represents the righteous anger of the gods, particularly towards the proud and insolent.

Pan was the god of flocks and shepherds. His favorite residence was in Arcadia.

The Satyrs were deities of the woods and fields. They were conceived to be covered with bristly hair, their heads decorated with short, sprouting horns, and their feet like goats' feet.

Momus was the god of laughter, and Plutus the god of wealth.

ROMAN DIVINITIES

The preceding are Grecian divinities, though received also by the Romans. Those which follow are peculiar to Roman mythology:

Saturn was an ancient Italian deity. It was attempted to identify him with the Grecian god Cronos, and fabled that after his dethronement by Jupiter he fled to Italy, where he reigned during what was called the Golden Age. In memory of his beneficent dominion, the feast of Saturnalia was held every year in the winter season. Then all public business was suspended, declarations of war and criminal executions were postponed, friends made presents to one another and the slaves were indulged with great liberties. A feast was given them at which they sat at table, while their masters served them, to show the natural equality of men, and that all things belonged equally to all, in the reign of Saturn.

Faunus,⁴ the grandson of Saturn, was worshipped as the god of fields and shepherds, and also as a prophetic god. His name in

4. There was also a goddess called Fauna, or Bona Dea.

the plural, Fauns, expressed a class of gamesome deities, like the Satyrs of the Greeks.

Quirinus was a war god, said to be no other than Romulus, the founder of Rome, exalted after his death to a place among the gods.

Bellona, a war goddess.

Terminus, the god of landmarks. His statue was a rude stone or post, set in the ground to mark the boundaries of fields.

Pales, the goddess presiding over cattle and pastures.

Pomona presided over fruit trees.

Flora, the goddess of flowers.

Lucina, the goddess of childbirth.

Vesta (the Hestia of the Greeks) was a deity presiding over the public and private hearth. A sacred fire, tended by six virgin priestesses called Vestals, flamed in her temple. As the safety of the city was held to be connected with its conservation, the neglect of the virgins, if they let it go out, was severely punished, and the fire was rekindled from the rays of the sun.

Liber is the Latin name of Bacchus; and Mulciber of Vulcan.

Janus was the porter of heaven. He opens the year, the first month being named after him. He is the guardian deity of gates, on which account he is commonly represented with two heads, because every door looks two ways. His temples at Rome were numerous. In war time the gates of the principal one were always open. In peace they were closed; but they were shut only once between the reign of Numa and that of Augustus.

The Penates were the gods who were supposed to attend to the welfare and prosperity of the family. Their name is derived from *Penus*, the pantry, which was sacred to them. Every master of a family was the priest to the Penates of his own house.

The Lares, or *Lars*, were also household gods, but differed from the Penates in being regarded as the deified spirits of mortals. The family *Lars* were held to be the souls of the ancestors, who watched over

and protected their descendants. The words Lemur and Larva more nearly correspond to our word Ghost.

The Romans believed that every man had his Genius, and every woman her Juno: that is, a spirit who had given them being, and was regarded as their protector through life. On their birthdays men made offerings to their Genius, women to their Juno.

A modern poet thus alludes to some of the Roman gods:

“Pomona loves the orchard,
 And Liber loves the vine,
 And Pales loves the straw-built shed
 Warm with the breath of kine;
 And Venus loves the whisper
 Of plighted youth and maid,
 In April's ivory moonlight,
 Beneath the chestnut shade.”
 —Macaulay, “Prophecy of Capys.”

N.B.—It is to be observed that in proper names the final *e* and *es* are to be sounded. Thus Cybele and Penates are words of three syllables. But Proserpine and Thebes are exceptions, and to be pronounced as English words.



CHAPTER II

PROMETHEUS AND PANDORA

The creation of the world is a problem naturally fitted to excite the liveliest interest of man, its inhabitant. The ancient pagans, not having the information on the subject which we derive from the pages of Scripture, had their own way of telling the story, which is as follows:

Before earth and sea and heaven were created, all things wore one aspect, to which we give the name of Chaos—a confused and shapeless mass, nothing but dead weight, in which, however, slumbered the seeds of things. Earth, sea, and air were all mixed up together; so the earth was not solid, the sea was not fluid, and the air was not transparent. God and Nature at last interposed, and put an end to this discord, separating earth from sea, and heaven from both. The fiery part, being the lightest, sprang up, and formed the skies; the air was next in weight and place. The earth, being heavier, sank below; and the water took the lowest place, and buoyed up the earth.

Here some god—it is not known which—gave his good offices in arranging and disposing the earth. He appointed rivers and bays

their places, raised mountains, scooped out valleys, distributed woods, fountains, fertile fields, and stony plains. The air being cleared, the stars began to appear, fishes took possession of the sea, birds of the air, and four-footed beasts of the land.

But a nobler animal was wanted, and Man was made. It is not known whether the creator made him of divine materials, or whether in the earth, so lately separated from heaven, there lurked still some heavenly seeds. Prometheus took some of this earth, and kneading it up with water, made man in the image of the gods. He gave him an upright stature, so that while all other animals turn their faces downward, and look to the earth, he raises his to heaven, and gazes on the stars.

Prometheus was one of the Titans, a gigantic race, who inhabited the earth before the creation of man. To him and his brother Epimetheus was committed the office of making man, and providing him and all other animals with the faculties necessary for their preservation. Epimetheus undertook to do this, and Prometheus was to overlook his work, when it was done. Epimetheus accordingly proceeded to bestow upon the different animals the various gifts of courage, strength, swiftness, sagacity; wings to one, claws to another, a shelly covering to a third, etc. But when man came to be provided for, who was to be superior to all other animals, Epimetheus had been so prodigal of his resources that he had nothing left to bestow upon him. In his perplexity he resorted to his brother Prometheus, who, with the aid of Minerva, went up to heaven, and lighted his torch at the chariot of the sun, and brought down fire to man. With this gift man was more than a match for all other animals. It enabled him to make weapons wherewith to subdue them; tools with which to cultivate the earth; to warm his dwelling, so as to be comparatively independent of climate; and finally to introduce the arts and to coin money, the means of trade and commerce. Woman was not yet made. The story (absurd enough!) is that Jupiter made her, and sent her to Prometheus and his brother, to punish them for their presumption in stealing fire

from heaven; and man, for accepting the gift. The first woman was named Pandora. She was made in heaven, every god contributing something to perfect her. Venus gave her beauty, Mercury persuasion, Apollo music, etc. Thus equipped, she was conveyed to earth, and presented to Epimetheus, who gladly accepted her, though cautioned by his brother to beware of Jupiter and his gifts. Epimetheus had in his house a jar, in which were kept certain noxious articles, for which, in fitting man for his new abode, he had had no occasion. Pandora was seized with an eager curiosity to know what this jar contained; and one day she slipped off the cover and looked in. Forthwith there escaped a multitude of plagues for hapless man—such as gout, rheumatism, and colic for his body, and envy, spite, and revenge for his mind—and scattered themselves far and wide. Pandora hastened to replace the lid! but, alas! the whole contents of the jar had escaped, one thing only excepted, which lay at the bottom, and that was Hope. So we see at this day, whatever evils are abroad, hope never entirely leaves us; and while we have *that*, no amount of other ills can make us completely wretched.

Another story is that Pandora was sent in good faith, by Jupiter, to bless man; that she was furnished with a box, containing her marriage presents, into which every god had put some blessing. She opened the box incautiously, and the blessings all escaped, Hope only excepted. This story seems more probable than the former; for how could Hope, so precious a jewel as it is, have been kept in a jar full of all manner of evils, as in the former statement?

The world being thus furnished with inhabitants, the first age was an age of innocence and happiness, called the Golden Age. Truth and right prevailed, though not enforced by law, nor was there any magistrate to threaten or punish. The forest had not yet been robbed of its trees to furnish timbers for vessels, nor had men built fortifications round their towns. There were no such things as swords, spears, or helmets. The earth brought forth all things necessary for man,

without his labor in ploughing or sowing. Perpetual spring reigned, flowers sprang up without seed, the rivers flowed with milk and wine, and yellow honey distilled from the oaks.

Then succeeded the Silver Age, inferior to the golden, but better than that of brass. Jupiter shortened the spring, and divided the year into seasons. Then, first, men had to endure the extremes of heat and cold, and houses became necessary. Caves were the first dwellings, and leafy coverts of the woods, and huts woven of twigs. Crops would no longer grow without planting. The farmer was obliged to sow the seed and the toiling ox to draw the plough.

Next came the Brazen Age, more savage of temper, and readier to the strife of arms, yet not altogether wicked. The hardest and worst was the Iron Age. Crime burst in like a flood; modesty, truth, and honor fled. In their places came fraud and cunning, violence, and the wicked love of gain. Then seamen spread sails to the wind, and the trees were torn from the mountains to serve for keels to ships, and vex the face of ocean. The earth, which till now had been cultivated in common, began to be divided off into possessions. Men were not satisfied with what the surface produced, but must dig into its bowels, and draw forth from thence the ores of metals. Mischievous IRON, and more mischievous GOLD, were produced. War sprang up, using both as weapons; the guest was not safe in his friend's house; and sons-in-law and fathers-in-law, brothers and sisters, husbands and wives, could not trust one another. Sons wished their fathers dead, that they might come to the inheritance; family love lay prostrate. The earth was wet with slaughter, and the gods abandoned it, one by one, till Astraea alone was left, and finally she also took her departure.¹

1. The goddess of innocence and purity. After leaving earth, she was placed among the stars, where she became the constellation Virgo—the Virgin. Themis (Justice) was the mother of Astraea. She is represented as holding aloft a pair of scales, in which she weighs the claims of opposing parties.

Jupiter, seeing this state of things, burned with anger. He summoned the gods to council. They obeyed the call, and took the road to the palace of heaven. The road, which any one may see in a clear night, stretches across the face of the sky, and is called the Milky Way. Along the road stand the palaces of the illustrious gods; the common people of the skies live apart, on either side. Jupiter addressed the assembly. He set forth the frightful condition of things on the earth, and closed by announcing his intention to destroy the whole of its inhabitants, and provide a new race, unlike the first, who would be more worthy of life, and much better worshippers of the gods. So saying he took a thunderbolt, and was about to launch it at the world, and destroy it by burning; but recollecting the danger that such a conflagration might set heaven itself on fire, he changed his plan, and resolved to drown it. The north wind, which scatters the clouds, was chained up; the south was sent out, and soon covered all the face of heaven with a cloak of pitchy darkness. The clouds, driven together, resound with a crash; torrents of rain fall; the crops are laid low; the year's labor of the husbandman perishes in an hour. Jupiter, not satisfied with his own waters, calls on his brother Neptune to aid him with his. He lets loose the rivers, and pours them over the land. At the same time, he heaves the land with an earthquake, and brings in the reflux of the ocean over the shores. Flocks, herds, men, and houses are swept away, and temples, with their sacred enclosures, profaned. If any edifice remained standing, it was overwhelmed, and its turrets lay hid beneath the waves. Now all was sea, sea without shore. Here and there an

It was a favorite idea of the old poets that these goddesses would one day return, and bring back the Golden Age. Even in a Christian hymn, the "Messiah" of Pope, this idea occurs:

"All crimes shall cease, and ancient fraud shall fail,
 Returning Justice lift aloft her scale,
 Peace o'er the world her olive wand extend,
 And white-robed Innocence from heaven descend."

See, also, Milton's "Hymn on the Nativity," stanzas xiv. and xv.

individual remained on a projecting hilltop, and a few, in boats, pulled the oar where they had lately driven the plough. The fishes swim among the tree-tops; the anchor is let down into a garden. Where the graceful lambs played but now, unwieldy sea calves gambol. The wolf swims among the sheep, the yellow lions and tigers struggle in the water. The strength of the wild boar serves him not, nor his swift-ness the stag. The birds fall with weary wing into the water, having found no land for a resting-place. Those living beings whom the water spared fell a prey to hunger.

Parnassus alone, of all the mountains, overtopped the waves; and there Deucalion, and his wife Pyrrha, of the race of Prometheus, found refuge—he a just man, and she a faithful worshipper of the gods. Jupiter, when he saw none left alive but this pair, and remembered their harmless lives and pious demeanor, ordered the north winds to drive away the clouds, and disclose the skies to earth, and earth to the skies. Neptune also directed Triton to blow on his shell, and sound a retreat to the waters. The waters obeyed, and the sea returned to its shores, and the rivers to their channels. Then Deucalion thus addressed Pyrrha: “O wife, only surviving woman, joined to me first by the ties of kindred and marriage, and now by a common danger, would that we possessed the power of our ancestor Prometheus, and could renew the race as he at first made it! But as we cannot, let us seek yonder temple, and inquire of the gods what remains for us to do.” They entered the temple, deformed as it was with slime, and approached the altar, where no fire burned. There they fell prostrate on the earth, and prayed the goddess to inform them how they might retrieve their miserable affairs. The oracle answered, “Depart from the temple with head veiled and garments unbound, and cast behind you the bones of your mother.” They heard the words with astonishment. Pyrrha first broke silence: “We cannot obey; we dare not profane the remains of our parents.” They sought the thickest shades of the wood, and revolved the oracle in their minds. At length Deucalion spoke:

“Either my sagacity deceives me, or the command is one we may obey without impiety. The earth is the great parent of all; the stones are her bones; these we may cast behind us; and I think this is what the oracle means. At least, it will do no harm to try.” They veiled their faces, unbound their garments, and picked up stones, and cast them behind them. The stones (wonderful to relate) began to grow soft, and assume shape. By degrees, they put on a rude resemblance to the human form, like a block half-finished in the hands of the sculptor. The moisture and slime that were about them became flesh; the stony part became bones; the veins remained veins, retaining their name, only changing their use. Those thrown by the hand of the man became men, and those by the woman became women. It was a hard race, and well adapted to labor, as we find ourselves to be at this day, giving plain indications of our origin.

The comparison of Eve to Pandora is too obvious to have escaped Milton, who introduces it in Book IV. of “Paradise Lost”:

“More lovely than Pandora, whom the gods
Endowed with all their gifts; and O, too like
In sad event, when to the unwiser son
Of Japhet brought by Hermes, she insnared
Mankind with her fair looks, to be avenged
On him who had stole Jove’s authentic fire.”

Prometheus and Epimetheus were sons of Iapetus, which Milton changes to Japhet.

Prometheus has been a favorite subject with the poets. He is represented as the friend of mankind, who interposed in their behalf when Jove was incensed against them, and who taught them civilization and the arts. But as, in so doing, he transgressed the will of Jupiter, he drew down on himself the anger of the ruler of gods and men. Jupiter had him chained to a rock on Mount Caucasus, where a vulture preyed on his liver, which was renewed as fast as devoured. This

state of torment might have been brought to an end at any time by Prometheus, if he had been willing to submit to his oppressor; for he possessed a secret which involved the stability of Jove's throne, and if he would have revealed it, he might have been at once taken into favor. But that he disdained to do. He has therefore become the symbol of magnanimous endurance of unmerited suffering, and strength of will resisting oppression.

Byron and Shelley have both treated this theme. The following are Byron's lines:

"Titan! to whose immortal eyes
 The sufferings of mortality,
 Seen in their sad reality,
 Were not as things that gods despise;
 What was thy pity's recompense?
 A silent suffering, and intense;
 The rock, the vulture, and the chain;
 All that the proud can feel of pain;
 The agony they do not show;
 The suffocating sense of woe.

"Thy godlike crime was to be kind;
 To render with thy precepts less
 The sum of human wretchedness,
 And strengthen man with his own mind.
 And, baffled as thou wert from high,
 Still, in thy patient energy
 In the endurance and repulse
 Of thine impenetrable spirit,
 Which earth and heaven could not convulse,
 A mighty lesson we inherit."

Byron also employs the same allusion, in his "Ode to Napoleon Bonaparte":

“Or, like the thief of fire from heaven,
Wilt thou withstand the shock?
And share with him—the unforgiven—
His vulture and his rock?”