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VICTORIA MALOY

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Introduction

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The Project Gutenberg EBook of Bulfinch's Mythology: The Age of Fable,

by

Thomas Bulfinch

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MAIN BODY

Chapter 1

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Nifty.

Introduction movie clip

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Maine	Acadia
South Dakota	Badlands
Arizona	Grand Canyon

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Chapter I

1. Origin of Greeks and Romans.
2. The Divinities of these Nations.
3. Character of the Romans.
4. Greek notion of the World.
5. Dawn, Sun, and Moon.
6. Jupiter and the gods of Olympus.
7. Foreign gods.
8. Latin Names.— Saturn or Kronos.
9. Titans.
10. Juno, Vulcan, Mars, Phoebus-Apollo, Venus, Cupid, Minerva, Mercury, Ceres, Bacchus.
11. The Muses.
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16. The Satyrs.
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Introduction

The literature of our time, as of all the centuries of Christendom, is full of allusions to the gods and goddesses of the Greeks and Romans. Occasionally, and, in modern days, more often, it contains allusions to the worship and the superstitions of the northern nations of Europe. The object of this book is to teach readers who are not yet familiar with the writers of Greece and Rome, or the ballads or legends of the Scandinavians, enough of the stories which form what is called their mythology, to make those allusions intelligible which one meets every day, even in the authors of our own time.

The Greeks and Romans both belong to the same race or stock. It is generally known in our time as the Aryan family of mankind; and so far as we know its history, the Greeks and Romans descended from the tribes which emigrated from the high table-lands of Northern India. Other tribes emigrated in different directions from the same centre, so that traces of the Aryan language are found in the islands of the Pacific ocean.

The people of this race, who moved westward, seem to have had a special fondness for open air nature, and a willingness to personify the powers of nature. They were glad to live in the open air, and they specially encouraged the virtues which an open-air people prize. Thus no Roman was thought manly who could not swim, and every Greek exercised in the athletic sports of the palaestra.

The Romans and Grecian and German divisions of this great race are those with which we have most to do in history and in literature. Our own English language is made up of the dialects of different tribes, many of whom agreed in their use of words which they had derived from our Aryan ancestry. Thus our substantive verb I AM appears in the original Sanscrit of the Aryans as ESMI, and m for ME (MOI), or the first person singular, is found in all the verbal inflections. The Greek form of the same verb was ESMI, which became ASMI, and in Latin the first and last vowels have disappeared, the verb is SUM. Similar relationships are traced in the numerals, and throughout all the languages of these nations.

The Romans, like the Etruscans who came before them, were neither poetical nor imaginative in temperament. Their activity ran in practical directions. They therefore invented few, if any stories, of the gods whom they worshipped with fixed rites. Mr. Macaulay speaks of these gods as "the sober abstractions of the Roman pantheon." We owe most of the stories of the ancient mythology to the wit and fancy of the Greeks, more playful and imaginative, who seized from Egypt and from the East such legends as pleased them, and adapted them in their own way. It often happens that such stories, resembling each other in their foundation, are found in the Greek and Roman authors in several different forms.

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 Aethiopians. 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 western side, and to drive through the air, giving light to gods and men. The stars also, except those forming Charles’ 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 “Commmus.”

“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 [Or Zeus. The relation of these names to each other will be explained on the next page], 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

Such were the abodes of the gods as the Greeks conceived them. The Romans, before they knew the Greek poetry, seem to have had no definite imagination of such an assembly of gods. But the Roman and Etruscan races were by no means irreligious. They venerated their departed ancestors, and in each family the worship of these ancestors was an important duty. The images of the ancestors were kept in a sacred place, each family observed, at fixed times, memorial rites in their honor, and for these and other religious observances the family hearth was consecrated. The earliest rites of Roman worship are supposed to be connected with such family devotions.

As the Greeks and Romans became acquainted with other nations, they imported their habits of worship, even in early times. It will be remembered that as late as St. Paul's time, he found an altar at Athens “to an unknown god.” Greeks and Romans alike were willing to receive from other nations the legends regarding their gods, and to incorporate them as well as they could with their own. It is thus that in the poetical mythology of those nations, which we are now to study, we frequently find a Latin and a Greek name for one imagined divinity. Thus Zeus, of the Greeks, becomes in Latin with the addition of the word pater (a father) [The reader will observe that father is one of the words derived from an Aryan root. Let p and t become rough, as the grammarians say, let p become ph, and t th, and you have phather or father], Jupiter Kronos of the Greeks appears as “Vulcanus” of the Latins, “Ares” of the Greeks is “Mars” or Mavors of the Latins, “Poseidon” of the Greeks is “Neptunus” of the Latins, “Aphrodite” of the Greeks is “Venus” of the Latins. This variation is not to be confounded with a mere translation, as where “Paulos” of the Greek becomes “Paulus” in Latin, or “Odysseus” becomes “Ulysses,” or as when “Pierre” of the French becomes “Peter” in English. What really happened was, that as the Romans, more cultivated than their fathers, found in Greek literature a god of fire and smithery, they transferred his name “Hephaistos” to their own old god “Vulcanus,” who had the same duties, and in their after literature the Latin name was used for the stories of Greek and Latin origin.

As the English literature came into being largely on French and Latin models, and as French is but a degraded Latin and retains Latin roots largely, in our older English poets the Latin forms of these names are generally used. In our own generation, with the precision now so much courted, a fashion has come in, of designating Mars by his Greek name of “Ares,” Venus by her name of “Aphrodite,” and so on. But in this book, as our object is to make familiar the stores of general English literature which refer to such subjects, we shall retain, in general, the Latin names, only calling the attention of the reader to the Greek names, as they appear in Greek authors, and in many writers of the more recent English schools.



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The real monarch of the heavens in the mythology of both Greece and Rome is Jupiter (Zeus-pater, rather-Jove) [Jove appears to be a word derived from the same root as Zeus, and it appears in the root dev of the Sanscrit, where devas are gods of different forms. Our English word devil probably comes from the French diable, Italian diavolo, Latin diabolus, one who makes division,- - literally one who separates balls, or throws balls about,- instead of throwing them frankly and truly at the batsman. It is not to be traced to the Sanscrit deva.]

In the mythological system we are tracing Zeus is himself the father of many of the gods, and he is often spoken of as father of gods and men. He is the father of Vulcan [In Greek Hephaistos], of Venus [in Greek Aphrodite], of Minerva [in Greek Pallas Athene, or either name separately], of Apollo [of Phoebus], Diana [in Greek Artemis], and of Mercury [in Greek Hermes], who are ranked among the twelve superior gods, and of many inferior deities. But Jupiter himself is not the original deity in these systems. He is the son of Saturnus, as in the Greek Zeus is the son of Kronos. Still the inevitable question would occur where did Saturnus or Kronos come from. And, in forms and statements more and more vague, the answer was that he was born from Uranus or Ouranos, which is the name of the Heaven over all which seemed to embrace all things. The Greek name of Saturn was spelled Kronos. The Greek name of Time was spelled Chronos. A similarity between the two was imagined. And the whole statement, when reduced to rationalistic language,

would be that from Uranus, the infinite, was born Chronos, Time, – that from Time, Zeus or Jupiter was born, and that he is the only child of Time who has complete sway over mortals and immortals.

“The will of Jove I own,
Who mortals and immortals rules alone.”

– Homer, II.xii

Jupiter was son of Saturn (Kronos) [The names included in parentheses are the Greek, the others being the Roman or Latin names] and Ops (Rhea in Greek, sometimes confounded with the Phrygian Cybele).

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.

In allusion to the dethronement of Ouranos by Kronos, and of Kronos or Saturnus by Zeus or Jupiter, Prometheus says in AEschylus’s tragedy, –

“You may deem
Its towers impregnable; but have I not
already seen two monarchs hurled from them.”

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 heathen 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 innocence and purity, and on the other he is described as a monster who devoured his own children [This inconsistency arises from considering the Saturn of the Romans the same with the Grecian deity Chronos (Time), which, as it brings an end to all things which have had a beginning, may be said to devour its own offspring.] 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.



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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)[pronounce He-re, in two syllables] 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 (Hephaistos), 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
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 [this is a Greek name of a Greek divinity, who seems to have had no Roman resemblance], 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 the gods. Venus

possessed an embroidered girdle called the 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 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?"



Engraving by Hendrik Goltzius

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. Four hours after his birth he found the shell of a tortoise, made holes in the opposite edges of it, and drew cords of linen through them, and the instrument was complete

[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.”]

The cords were nine, in honor of the nine Muses. Mercury gave the lyre to Apollo, and received from him in exchange the caduceus.

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.

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 Nine Muses: Clio, Thalia, Erato, Euterpe, Polyhymnia, Calliope, Terpsichore, Urania, and Melpomene

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 [Pronounced Tha-lei-a, with the emphasis on the second syllable] of comedy.

Spenser described 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 compliments 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 crimes by their secret stings. 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 [the name Pan means everything, and he is sometimes spoken of as the god of all nature] was the god of flocks and shepherds. His favorite residence, as the Greeks describe him, 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. The Roman poets tried to identify him with the Grecian god Kronos, 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 [there was also a goddess called Fauna, or Bona Dea], the grandson of Saturn, was worshipped as the god of fields and shepherds, and also as a prophetic god. His name in 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 another 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 a protector through life. On birthdays men made offerings to their Genius, women to their Juno.

Macaulay 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.”
“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 have been so long used as English words, that they may be regarded as exceptions, to be pronounced as if English. Hecate is sometimes pronounced by the poets as a dissyllable. In the Index at the close of the volume, we shall mark the accented syllable, in all words which appear to require it.

Chapter 2

CHAPTER II

- Roman Idea of Creation.
- Golden Age.
- Milky Way.
- Parnassus.
- The Deluge.
- Deucalion and Pyrrha.
- Pandora.
- Prometheus.
- Apollo and Daphne.
- Pyramus and Thisbe.
- Davy's Safety Lamp.
- Cephalus and Procris

Roman Idea of Creation: Prometheus and Pandora

The Roman poet Ovid gives us a connected narrative of creation. Before the earth and sea and the all-covering heaven, one aspect, which we call Chaos, covered all the face of Nature,— a rough heap of inert weight and discordant beginnings of things clashing together. As yet no sun gave light to the world, nor did the moon renew her slender horn month by month,— neither did the earth hang in the surrounding air, poised by its own weight,— nor did the sea stretch its long arms around the earth. Wherever there was earth, there was also sea and air. So the earth was not solid nor was the water fluid, neither was the air 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, no man knows who, arranged and divided the land. He placed the rivers and bays, raised mountains and dug out valleys and distributed woods, fountains, fertile fields and stony plains. Now that the air was clear the stars shone out, the fishes swam the sea and birds flew in the air, while the four-footed beasts roamed around the earth. But a nobler animal was needed, and man was made in the image of the gods with an upright stature [The two Greek words for man have the root an, “up], so that while all other animals turn their faces downward and look to the earth, he raises his face to heaven and gazes on the stars [Every reader will be interested in comparing this narrative with that in the beginning of Genesis. It seems clear that so many Jews were in Rome in Ovid's days, many of whom were people of consideration among those with whom he lived, that he may have heard the account in the Hebrew Scriptures translated. Compare JUDAISM by Prof. Frederic Huidekoper.]

To Prometheus the Titan and to his brother Epimetheus was committed the task of making man and all other animals, and of endowing them with all needful faculties. This Epimetheus

did, and his brother overlooked the work. Epimetheus then gave to the different animals their several gifts of courage, strength, swiftness and sagacity. He gave wings to one, claws to another, a shelly covering to the third. Man, superior to all other animals, came last. But for man Epimetheus had nothing,— he had bestowed all his gifts elsewhere. He came to his brother for help, and Prometheus, with the aid of Minerva, went up to heaven, lighted his torch at the chariot of the sun, and brought down fire to man. With this, man was more than equal to all other animals. Fire enabled him to make weapons to subdue wild beasts, tools with which to till the earth. With fire he warmed his dwelling and bid defiance to the cold.

Woman was not yet made. The story 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. 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 consistent 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?

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.

“But when good Saturn, banished from above,
Was driven to hell, the world was under Jove.
Succeeding times a Silver Age behold,
Excelling brass, but more excelled by gold.
Then summer, autumn, winter did appear,
And spring was but a season of the year.
The sun his annual course obliquely made,

Good days contracted and enlarged the bad,
 Then air, with sultry heats, began to glow;
 The wings of winds were clogged with ice and snow
 And shivering mortals into houses driven,
 Sought shelter from the inclemency of heaven.
 Those houses then were caves, or homely sheds;
 With twining osiers fenced; and moss their beds.
 Then ploughs, for seed, the fruitful furrows broke,
 And oxen labored first beneath the yoke.
 To this came next in course the Brazen Age:
 A warlike offspring, prompt to bloody rage,
 Not impious yet! . .
 . . . Hard Steel succeeded then;
 And stubborn as the metal were the men.”
 Ovid’s Metam, Book I. Dryden’s Translation.

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 [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. 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] alone was
 left, and finally she also took her departure.

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 it; but recollecting the danger that such a conflagration might set heaven itself on fire, he changed his plan, and [resolved to drown the world](#). Aquilo, the north wind, which scatters the clouds, was chained up; Notus, 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 some one remained on a projecting hill-top, 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 swiftness 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 **Pyrrrha**, 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 Jupiter, brought by Hermes, she ensnared
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, the Titan son of Iapetus and Themis, is a favorite subject with the poets. AEschylus wrote three tragedies on the subjects of his confinement, his release, and his worship at Athens. Of these only the first is preserved, the *Prometheus Bound*. Prometheus was the only one in the council of the gods who favored man. He alone was kind to the human race, and taught and protected them.

“I formed his mind,
And through the cloud of barbarous ignorance
Diffused the beams of knowledge
They saw indeed, they heard, but what availed
Or sight or hearing, all things round them rolling,
Like the unreal imagery of dreams
In wild confusion mixed! The lightsome wall
Of finer masonry, the raftered roof
They knew not; but like ants still buried, delved
Deep in the earth and scooped their sunless caves.
Unmarked the seasons ranged, the biting winter,
The flower-perfumed spring, the ripening summer
Fertile of fruits. At random all their works
Till I instructed them to mark the stars,
Their rising, and, a harder science yet,
Their setting. The rich train of marshalled numbers
I taught them, and the meet array of letters.
To impress these precepts on their hearts I sent
Memory, the active mother of all reason.
I taught the patient steer to bear the yoke,
In all his toils joint-laborer of man.

By me the harnessed steed was trained to whirl
The rapid car, and grace the pride of wealth.
The tall bark, lightly bounding o'er the waves,
I taught its course, and winged its flying sail.
To man I gave these arts."

Potter's Translation from the Prometheus Bound

Jupiter, angry at the insolence and presumption of Prometheus in taking upon himself to give all these blessings to man, condemned the Titan to perpetual imprisonment, bound on a rock on Mount Caucasus while a vulture should forever prey upon his liver. This state of torment might at any time have been brought to an end by Prometheus if he had been willing to submit to his oppressor. For Prometheus knew of a fatal marriage which Jove must make and by which he must come to ruin. Had Prometheus revealed this secret he would at once have been taken into favor. But this 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."

PYTHON

The slime with which the earth was covered by the waters of the flood, produced an excessive

fertility, which called forth every variety of production, both bad and good. Among the rest, Python, an enormous serpent, crept forth, the terror of the people, and lurked in the caves of Mount Parnassus. Apollo slew him with his arrows weapons which he had not before used against any but feeble animals, hares, wild goats, and such game. In commemoration of this illustrious conquest he instituted the Pythian games, in which the victor in feats of strength, swiftness of foot, or in the chariot race, was crowned with a wreath of beech leaves; for the laurel was not yet adopted by Apollo as his own tree. And here Apollo founded his oracle at Delphi, the only oracle “that was not exclusively national, for it was consulted by many outside nations, and, in fact, was held in the highest repute all over the world. In obedience to its decrees, the laws of Lycurgus were introduced, and the earliest Greek colonies founded. No cities were built without first consulting the Delphic oracle, for it was believed that Apollo took special delight in the founding of cities, the first stone of which he laid in person; nor was any enterprise ever undertaken without inquiry at this sacred fane as to its probable success” [From Beren’s Myths and Legends of Greece and Rome.]

The famous statue of Apollo called the Belvedere [From the Belvedere of the Vatican palace where it stands] represents the god after his victory over the serpent Python. To this Byron alludes in his *Childe Harold*, iv. 161:—

“The lord of the unerring bow,
The god of life, and poetry, and light,
The Sun, in human limbs arrayed, and brow
All radiant from his triumph in the fight.
The shaft has just been shot; the arrow bright
With an immortal’s vengeance; in his eye
And nostril, beautiful disdain, and might,
And majesty flash their full lightnings by,
Developing in that one glance the Deity.”

APOLLO AND DAPHNE

Daphne was Apollo’s first love. It was not brought about by accident, but by the malice of Cupid. Apollo saw the boy playing with his bow and arrows; and being himself elated with his recent victory over Python, he said to him, “What have you to do with warlike weapons, saucy boy? Leave them for hands worthy of them. Behold the conquest I have won by means of them over the vast serpent who stretched his poisonous body over acres of the plain! Be content with your torch, child, and kindle up your flames, as you call them, where you will, but presume not to meddle with my weapons.”

Venus’s boy heard these words, and rejoined, “Your arrows may strike all things else, Apollo, but mine shall strike you.” So saying, he took his stand on a rock of Parnassus, and drew from his quiver two arrows of different workmanship, one to excite love, the other to repel it. The former was of gold and sharp-pointed, the latter blunt and tipped with lead. With the leaden shaft he struck the nymph Daphne, the daughter of the river god Peneus, and with the golden one Apollo,

through the heart. Forthwith the god was seized with love for the maiden, and she abhorred the thought of loving. Her delight was in woodland sports and in the spoils of the chase. Many lovers sought her, but she spurned them all, ranging the woods, and taking thought neither of Cupid nor of Hymen. Her father often said to her, "Daughter, you owe me a son-in-law; you owe me grandchildren." She, hating the thought of marriage as a crime, with her beautiful face tinged all over with blushes, threw her arms around her father's neck, and said, "Dearest father, grant me this favor, that I may always remain unmarried, like Diana." He consented, but at the same time said, "Your own face will forbid it."

Apollo loved her, and longed to obtain her; and he who gives oracles to all in the world was not wise enough to look into his own fortunes. He saw her hair flung loose over her shoulders, and said, "If so charming in disorder, what would it be if arranged?" He saw her eyes bright as stars; he saw her lips, and was not satisfied with only seeing them. He admired her hands and arms bared to the shoulder, and whatever was hidden from view he imagined more beautiful still. He followed her; she fled, swifter than the wind, and delayed not a moment at his entreaties. "Stay," said he, "daughter of Peneus; I am not a foe. Do not fly me as a lamb flies the wolf, or a dove the hawk. It is for love I pursue you. You make me miserable, for fear you should fall and hurt yourself on these stones, and I should be the cause. Pray run slower, and I will follow slower. I am no clown, no rude peasant. Jupiter is my father, and I am lord of Delphos and Tenedos, and know all things, present and future. I am the god of song and the lyre. My arrows fly true to the mark; but alas! An arrow more fatal than mine has pierced my heart! I am the god of medicine, and know the virtues of all healing plants. Alas! I suffer a malady that no balm can cure!"

The nymph continued her flight, and left his plea half uttered. And even as she fled she charmed him. The wind blew her garments, and her unbound hair streamed loose behind her. The god grew impatient to find his wooings thrown away, and, sped by Cupid, gained upon her in the race. It was like a hound pursuing a hare, with open jaws ready to seize, while the feebler animal darts forward, slipping from the very grasp. So flew the god and the virgin he on the wings of love, and she on those of fear. The pursuer is the more rapid, however, and gains upon her, and his panting breath blows upon her hair. Now her strength begins to fail, and, ready to sink, she calls upon her father, the river god: "Help me, Peneus! Open the earth to enclose me, or change my form, which has brought me into this danger!"

Scarcely had she spoken, when a stiffness seized all her limbs; her bosom began to be enclosed in a tender bark; her hair became leaves; her arms became branches; her feet stuck fast in the ground, as roots; her face became a tree-top, retaining nothing of its former self but its beauty. Apollo stood amazed. He touched the stem, and felt the flesh tremble under the new bark. He embraced the branches, and lavished kisses on the wood. The branches shrank from his lips. "Since you cannot be my wife," said he, "you shall assuredly be my tree. I will wear you for my crown. With you I will decorate my harp and my quiver; and when the great Roman conquerors lead up the triumphal pomp to the Capitol, you shall be woven into wreaths for their brows. And, as eternal youth is mine, you also shall be always green, and your leaf know no decay." The nymph, now changed into a laurel tree, bowed its head in grateful acknowledgment.

Apollo was god of music and of poetry and also of medicine. For, as the poet Armstrong says, himself a physician:—

"Music exalts each joy, allays each grief,

Expels disease, softens every pain;
And hence the wise of ancient days adored
One power of physic, melody, and song.”

The story of Apollo and Daphne is often alluded to by the poets. Waller applies it to the case of one whose amatory verses, though they did not soften the heart of his mistress, yet won for the poet wide-spread fame.

“Yet what he sung in his immortal strain,
Though unsuccessful, was not sung in vain.
All but the nymph that should redress his wrong,
Attend his passion and approve his song.
Like Phoebus thus, acquiring unsought praise,
He caught at love and filled his arms with bays.”

The following stanza from Shelley’s *Adonais* alludes to Byron’s early quarrel with the reviewers:—

“The herded wolves, bold only to pursue;
The obscene ravens, clamorous o’er the dead;
The vultures, to the conqueror’s banner true,
Who feed where Desolation first has fed.
And whose wings rain contagion; how they fled,
When like Apollo, from his golden bow,
The Pythian of the age one arrow sped
And smiled! The spoilers tempt no second blow;
They fawn on the proud feet that spurn them as they go.”

PYRAMUS AND THISBE

Pyramus was the handsomest youth, and Thisbe the fairest maiden, in all Babylonia, where Semiramis reigned. Their parents occupied adjoining houses; and neighborhood brought the young people together, and acquaintance ripened into love. They would gladly have married, but their parents forbade. One thing, however, they could not forbid that love should glow with equal ardor in the bosoms of both. They conversed by signs and glances, and the fire burned more intensely for being covered up. In the wall that parted the two houses there was a crack, caused by some fault in the structure. No one had remarked it before, but the lovers discovered it. ‘What will love not discover? It afforded a passage to the voice; and tender messages used to pass backward and forward through the gap. As they stood, Pyramus on this side, Thisbe on that, their breaths would mingle. “Cruel wall,” they said, “why do you keep two lovers apart? But we will not be ungrateful. We owe you, we confess, the privilege of transmitting loving words to willing ears.” Such words they uttered on different sides of the wall; and when night came and they must say

farewell, they pressed their lips upon the wall, she on her side, he on his, as they could come no nearer.

One morning, when Aurora had put out the stars, and the sun had melted the frost from the grass, they met at the accustomed spot. Then, after lamenting their hard fate, they agreed that next night, when all was still, they would slip away from watchful eyes, leave their dwellings and walk out into the fields; and to insure a meeting, repair to a well-known edifice, standing without the city's bounds, called the tomb of Ninus, and that the one who came first should await the other at the foot of a certain tree. It was a white mulberry tree and stood near a cool spring. All was agreed on, and they waited impatiently for the sun to go down beneath the waters and night to rise up from them. Then cautiously Thisbe stole forth, unobserved by the family, her head covered with a veil, made her way to the monument and sat down under the tree. As she sat alone in the dim light of the evening she descried a lioness, her jaws reeking with recent slaughter, approaching the fountain to slake her thirst. Thisbe fled at the sight, and sought refuge in the hollow of a rock. As she fled she dropped her veil. The lioness, after drinking at the spring, turned to retreat to the woods, and seeing the veil on the ground, tossed and rent it with her bloody mouth.

Pyramus, having been delayed, now approached the place of meeting. He saw in the sand the footsteps of the lion, and the color fled from his cheeks at the sight. Presently he found the veil all rent and bloody. "Oh, hapless girl," said he, "I have been the cause of thy death! Thou, more worthy of life than I, hast fallen the first victim. I will follow. I am the guilty cause, in tempting thee forth to a place of such peril, and not being myself on the spot to guard thee. Come forth, ye lions, from the rocks, and tear this guilty body with your teeth" He took up the veil, carried it with him to the appointed tree, and covered it with kisses and with tears. "My blood also shall stain your texture," said he, and drawing his sword plunged it into his heart. The blood spurted from the wound, and tinged the white mulberries of the tree all red; and sinking into the earth reached the roots, so that the red color mounted through the trunk to the fruit.

By this time, Thisbe, still trembling with fear, yet wishing not to disappoint her lover, stepped cautiously forth, looking anxiously for the youth, eager to tell him the danger she had escaped. When she came to the spot and saw the changed color of the mulberries she doubted whether it was the same place. While she hesitated she saw the form of one struggling in the agonies of death. She started back, a shudder ran through her frame as a ripple on the face of the still water when a sudden breeze sweeps over it. But as soon as she recognized her lover, she screamed and beat her breast; embracing the lifeless body, pouring tears into its wounds, and imprinting kisses on the cold lips. "Oh, Pyramus," she cried, "what has done this? Answer me, Pyramus; it is your own Thisbe that speaks. Hear me, dearest, and lift that drooping head!" At the name of Thisbe, Pyramus opened his eyes, then closed them again. She saw her veil stained with blood and the scabbard empty of its sword. "Thy own hand has slain thee, and for my sake," she said. "I too can be brave for once, and my love is as strong as thine. I will follow thee in death, for I have been the cause; and death, which alone could part us, shall not prevent my joining thee. And ye, unhappy parents of us both, deny us not our united request. As love and death have joined us, let one tomb contain us. And thou, tree, retain the marks of slaughter. Let thy berries still serve for memorials of our blood." So saying, she plunged the sword into her breast. Her parents acceded to her wish; the gods also ratified it. The two bodies were buried in one sepulchre, and the tree ever after brought forth purple berries, as it does to this day.

Moore, in the Sylph's Ball, speaking of **Davy's Safety Lamp**, is reminded of the wall that separated Thisbe and her lover:—

“O for that lamp's metallic gauze,
That curtain of protecting wire,
Which Davy delicately draws
Around illicit, dangerous fire!

“The wall he sets ‘twixt Flame and Air,
(Like that which barred young Thisbe's bliss),
Through whose small holes this dangerous pair
May see each other, but not kiss.”

In Mickle's translation of the *Lusiad* occurs the following allusion to the story of Pyramus and Thisbe, and the metamorphosis of the mulberries. The poet is describing the Island of Love.

“here each gift Pomona's hand bestows
In cultured garden, free uncultured flows,
The flavor sweeter and the hue more fair
Than e'er was fostered by the hand of care.
The cherry here in shining crimson glows,
And stained with lover's blood, in pendent rows,
The mulberries o'erload the bending boughs.”

If any of our young readers can be so hard-hearted as to enjoy a laugh at the expense of poor Pyramus and Thisbe, they may find an opportunity by turning to Shakespeare's play of *Midsummer Night's Dream*, where it is most amusingly burlesqued.

Here is the description of the play and the characters by the Prologue.

“Gentles, perchance you wonder at this show;
But wonder on, till truth makes all things plain.
This man is Pyramus, if you would know;
This lovely lady Thisby is certain.

This man with lime and roughcast, doth present
Wall, that vile Wall, which did these lovers sunder;
And through Wall's chink, poor souls, they are content
To whisper. At the which let no man wonder.
This man, with lanthorn, dog and bush of thorn,
Presenteth Moonshine; for, if you will know,
By Moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to woo.

This grisly beast, which by name Lion hight.
The trusty Thisby, coming first by night,
Did scare away, or rather did affright;
And, as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.

Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisby's mantle slain;
Whereat with blade, with bloody blameful blade,
He bravely broached his boiling bloody breast;
And, Thisby, tarrying in mulberry shade,
His dagger drew and died.”
Midsummer Night's Dream, v.1,128, et seq.

CEPHALUS AND PROCRIS

Cephalus was a beautiful youth and fond of manly sports. He would rise before the dawn to pursue the chase. Aurora saw him when she first looked forth, fell in love with him, and stole him away. But Cephalus was just married to a charming wife whom he loved devotedly. Her name was Procris. She was a favorite of Diana, the goddess of hunting, who had given her a dog which could outrun every rival, and a javelin which would never fail of its mark; and Procris gave these presents to her husband. Cephalus was so happy in his wife that he resisted all the entreaties of Aurora, and she finally dismissed him in displeasure, saying, “Go, ungrateful mortal, keep your wife, whom, if I am not much mistaken, you will one day be very sorry you ever saw again.”

Cephalus returned, and was as happy as ever in his wife and his woodland sports. Now it happened some angry deity had sent a ravenous fox to annoy the country; and the hunters turned out in great strength to capture it. Their efforts were all in vain; no dog could run it down; and at last they came to Cephalus to borrow his famous dog, whose name was Lelaps. No sooner was the dog let loose than he darted off, quicker than their eye could follow him. If they had not seen his footprints in the sand they would have thought he flew. Cephalus and others stood on a hill and saw the race. The fox tried every art; he ran in a circle and turned on his track, the dog close upon him, with open jaws, snapping at his heels, but biting only the air. Cephalus was about to use his javelin, when suddenly he saw both dog and game stop instantly. The heavenly powers who had given both, were not willing that either should conquer. In the very attitude of life and action they were turned into stone. So lifelike and natural did they look, you would have thought, as you looked at them, that one was going to bark, the other to leap forward.

Cephalus, though he had lost his dog, still continued to take delight in the chase. He would go out at early morning, ranging the woods and hills unaccompanied by any one, needing no help, for his javelin was a sure weapon in all cases. Fatigued with hunting, when the sun got high he would seek a shady nook where a cool stream flowed, and, stretched on the grass with his garments thrown aside, would enjoy the breeze. Sometimes he would say aloud, “Come, sweet breeze, come and fan my breast, come and allay the heat that burns me.” Some one passing by one day heard him talking in this way to the air, and, foolishly believing that he was talking to some maiden, went

and told the secret to Procris, Cephalus's wife. Love is credulous. Procris, at the sudden shock, fainted away. Presently recovering, she said, "It cannot be true; I will not believe it unless I myself am a witness to it." So she waited, with anxious heart, till the next morning, when Cephalus went to hunt as usual. Then she stole out after him, and concealed herself in the place where the informer directed her. Cephalus came as he was wont when tired with sport, and stretched himself on the green bank, saying, "Come, sweet breeze, come and fan me; you know how I love you! You make the groves and my solitary rambles delightful." He was running on in this way when he heard, or thought he heard, a sound as of a sob in the bushes. Supposing it some wild animal, he threw his javelin at the spot. A cry from his beloved Procris told him that the weapon had too surely met its mark. He rushed to the place, and found her bleeding and with sinking strength endeavoring to draw forth from the wound the javelin, her own gift. Cephalus raised her from the earth, strove to stanch the blood, and called her to revive and not to leave him miserable, to reproach himself with her death. She opened her feeble eyes, and forced herself to utter these few words: "I implore you, if you have ever loved me, if I have ever deserved kindness at your hands, my husband, grant me this last request; do not marry that odious Breeze!" This disclosed the whole mystery; but alas! What advantage to disclose it now? She died; but her face wore a calm expression, and she looked pityingly and forgivingly on her husband when he made her understand the truth.

In Shakespeare's play just quoted, there is an allusion to Cephalus and Procris, although rather badly spelt.

Pyramus says, "Not Shafalus to Procrus was so true."

Thisbe. "As Shafalus to Procrus, I to you."

Moore, in his *Legendary Ballads*, has one on Cephalus and Procris, beginning thus:—

"A hunter once in a grove reclined,
To shun the noon's bright eye,
And oft he wooed the wandering wind
To cool his brow with its sigh.
While mute lay even the wild bee's hum,
Nor breath could stir the aspen's hair,
His song was still, 'Sweet Air, O come!'
While Echo answered, 'Come, sweet Air!'"

Chapter 3

Good link test: <https://www.google.com/about/stories/making-trash-less-toxic/>

Inserting a broken link: <https://www.google.com/about/stories/making-trash-less-/>

Chapter III

Io and Callisto. Diana and Actaeon. The Story of Phaeton

Jupiter and Juno, although husband and wife, did not live together very happily. Jupiter did not love his wife very much, and Juno distrusted her husband, and was always accusing him of unfaithfulness. One day she perceived that it suddenly grew dark, and immediately suspected that her husband had raised a cloud to hide some of his doings that would not bear the light. She brushed away the cloud, and saw her husband, on the banks of a glassy river, with a beautiful heifer standing near him. Juno suspected that the heifer's form concealed some fair nymph of mortal mould. This was indeed the case; for it was Io, the daughter of the river god Inachus, whom Jupiter had been flirting with, and, when he became aware of the approach of his wife, had changed into that form.

Juno joined her husband, and noticing the heifer, praised its beauty, and asked whose it was, and of what herd. Jupiter, to stop questions, replied that it was a fresh creation from the earth. Juno asked to have it as a gift. What could Jupiter do? He was loth to give his mistress to his wife; yet how refuse so trifling a present as a simple heifer? He could not, without arousing suspicion; so he consented. The goddess was not yet relieved of her suspicions; and she delivered the heifer to Argus, to be strictly watched.

Now Argus had a hundred eyes in his head, and never went to sleep with more than two at a time, so that he kept watch of Io constantly. He suffered her to feed through the day, and at night tied her up with a vile rope round her neck. She would have stretched out her arms to implore freedom of Argus, but she had no arms to stretch out, and her voice was a bellow that frightened even herself. She saw her father and her sisters, went near them, and suffered them to pat her back, and heard them admire her beauty. Her father reached her a tuft of grass, and she licked the outstretched hand. She longed to make herself known to him, and would have uttered her wish; but, alas! words were wanting. At length she bethought herself of writing, and inscribed her name it was a short one with her hoof on the sand. Inachus recognized it, and discovering that his daughter, whom he had long sought in vain, was hidden under this disguise, mourned over her, and, embracing her white neck, exclaimed, "Alas! My daughter, it would have been a less grief to have lost you altogether!" While he thus lamented, Argus, observing, came and drove her away, and took his seat on a high bank, whence he could see in every direction.

Jupiter was troubled at beholding the sufferings of his mistress, and calling Mercury, told him to go and despatch Argus. Mercury made haste, put his winged slippers on his feet, and cap on his head, took his sleep-producing wand, and leaped down from the heavenly towers to the earth. There he laid aside his wings, and kept only his wand, with which he presented himself as a shepherd driving his flock. As he strolled on he blew upon his pipes. These were what are called the Syrinx or Pandean pipes. Argus listened with delight, for he had never heard the instrument before. "Young man," said he, "come and take a seat by me on this stone. There is no better place

for your flock to graze in than hereabouts, and here is a pleasant shade such as shepherds love.” Mercury sat down, talked, and told stories until it grew late, and played upon his pipes his most soothing strains, hoping to lull the watchful eyes to sleep, but all in vain; for Argus still contrived to keep some of his eyes open, though he shut the rest.

Among other stories, Mercury told him how the instrument on which he played was invented. “There was a certain nymph, whose name was Syrinx, who was much beloved by the satyrs and spirits of the wood; but she would have none of them, but was a faithful worshipper of Diana, and followed the chase. You would have thought it was Diana herself, had you seen her in her hunting dress, only that her bow was of horn and Diana’s of silver. One day, as she was returning from the chase, Pan met her, told her just this, and added more of the same sort. She ran away, without stopping to hear his compliments, and he pursued till she came to the bank of the river, where he overtook her, and she had only time to call for help on her friends, the water nymphs. They heard and consented. Pan threw his arms around what he supposed to be the form of the nymph, and found he embraced only a tuft of reeds! As he breathed a sigh, the air sounded through the reeds, and produced a plaintive melody. The god, charmed with the novelty and with the sweetness of the music, said ‘Thus, then, at least, you shall be mine.’ And he took some of the reeds, and placing them together, of unequal lengths, side by side, made an instrument which he called Syrinx, in honor of the nymph.” Before Mercury had finished his story, he saw Argus’s eyes all asleep. As his head nodded forward on his breast, Mercury with one stroke cut his neck through, and tumbled his head down the rocks. O hapless Argus! The light of your hundred eyes is quenched at once! Juno took them and put them as ornaments on the tail of her peacock, where they remain to this day.

But the vengeance of Juno was not yet satiated. She sent a gadfly to torment Io, who fled over the whole world from its pursuit. She swam through the Ionian Sea, which derived its name from her, then roamed over the plains of Illyria, ascended Mount Haemus, and crossed the Thracian strait, thence named the Bosphorus (cow-bearer), rambled on through Scythia and the country of the Cimmerians, and arrived at last on the banks of the Nile. At length Jupiter interceded for her, and, upon his promising not to pay her any more attentions, Juno consented to restore her to her form. It was curious to see her gradually recover her former self. The coarse hairs fell from her body, her horns shrunk up, her eyes grew narrower, her mouth shorter; hands and fingers came instead of hoofs to her forefeet; in fine, there was nothing left of the heifer except her beauty. At first she was afraid to speak for fear she should low, but gradually she recovered her confidence, and was restored to her father and sisters.

In a poem dedicated to Leigh Hunt, by Keats, the following allusion to the story of Pan and Syrinx occurs:—

“So did he feel who pulled the boughs aside,
That we might look into a forest wide,

* * * * *

Telling us how fair trembling Syrinx fled
Arcadian Pan, with such a fearful dread.
Poor nymph poor Pan how he did weep to find
Nought but a lovely sighing of the wind

Along the reedy stream; a half-heard strain,
Full of sweet desolation, balmy pain.”

CALLISTO

Callisto was another maiden who excited the jealousy of Juno, and the goddess changed her into a bear. “I will take away,” said she, “that beauty with which you have captivated my husband.” Down fell Callisto on her hands and knees; she tried to stretch out her arms in supplication,— they were already beginning to be covered with black hair. Her hands grew rounded, became armed with crooked claws, and served for feet; her mouth, which Jove used to praise for its beauty, became a horrid pair of jaws; her voice, which if unchanged would have moved the heart to pity, became a growl, more fit to inspire terror. Yet her former disposition remained, and, with continued groaning, she bemoaned her fate, and stood upright as well as she could, lifting up her paws to beg for mercy; and felt that Jove was unkind, though she could not tell him so. Ah, how often, afraid to stay in the woods all night alone, she wandered about the neighborhood of her former haunts; how often, frightened by the dogs, did she, so lately a huntress, fly in terror from the hunters! Often she fled from the wild beasts, forgetting that she was now a wild beast herself; and, bear as she was, was afraid of the bears.

One day a youth espied her as he was hunting. She saw him and recognized him as her own son, now grown a young man. She stopped, and felt inclined to embrace him. As she was about to approach, he, alarmed, raised his hunting spear, and was on the point of transfixing her, when Jupiter, beholding, arrested the crime, and, snatching away both of them, placed them in the heavens as the Great and Little Bear.

Juno was in a rage to see her rival so set in honor, and hastened to ancient Tethys and Oceanus, the powers of ocean, and, in answer to their inquiries, thus told the cause of her coming; “Do you ask why I, the queen of the gods, have left the heavenly plains and sought your depths. Learn that I am supplanted in heaven,— my place is given to another. You will hardly believe me; but look when night darkens the world, and you shall see the two, of whom I have so much reason to complain, exalted to the heavens, in that part where the circle is the smallest, in the neighborhood of the pole. Why should any one hereafter tremble at the thought of offending Juno, when such rewards are the consequence of my displeasure! See what I have been able to effect! I forbade her to wear the human form,— she is placed among the stars! So do my punishments result,— such is the extent of my power! Better that she should have resumed her former shape, as I permitted Io to do. Perhaps he means to marry her, and put me away! But you, my foster parents, if you feel for me, and see with displeasure this unworthy treatment of me, show it, I beseech you, by forbidding this guilty couple from coming into your waters.” The powers of the ocean assented, and consequently the two constellations of the Great and Little Bear move round and round in heaven, but never sink, as the other stars do, beneath the ocean.

Milton alludes to the fact that the constellation of the Bear never sets, when he says,

“Let my lamp at midnight hour
Be seen in some high lonely tower,
Where I may oft outwatch the Bear.”
Il Penseroso

And Prometheus, in James Russell Lowell's poem, says,

"One after one the stars have risen and set,
Sparkling upon the hoar-frost of my chain;
The Bear that prowled all night about the fold
Of the North Star, hath shrunk into his den,
Scared by the blithsome footsteps of the dawn."

The last star in the tail of the Little Bear is the Pole star, called also the Cynosure. Milton says,

"Straight mine eye hath caught new pleasures
While the landscape round it measures.

* * * * *

Towers and battlements it sees
Bosomed high in tufted trees,
Where perhaps some beauty lies
The Cynosure of neighboring eyes."
L'Allegro.

The reference here is both to the Pole-star as the guide of mariners, and to the magnetic attraction of the North. He calls it also the "Star of Aready," because Callisto's boy was named Arcas, and they lived in Arcadia. In Milton's Comus, the elder brother, benighted in the woods, says,

"Some gentle taper!
Through a rush candle, from
the wicker hole
Of some clay habitation,
visit us
With thy long levelled rule
of streaming light,
And thou shalt be our star of Aready,
Or Tyrian Chynsure."

DIANA AND ACTAEON

It was midday, and the sun stood equally distant from either goal, when young Actaeon, son of King Cadmus, thus addressed the youths who with him were hunting the stag in the mountains:—

"Friends, our nets and our weapons are wet with the blood of our victims; we have had sport enough for one day, and tomorrow we can renew our labors. Now, while Phoebus parches the earth, let us put by our instruments and indulge ourselves with rest."

There was a valley thickly enclosed with cypresses and pines, sacred to the huntress-queen, Diana. In the extremity of the valley was a cave, not adorned with art, but nature had counterfeited art in its construction, for she had turned the arch of its roof with stones as delicately fitted as

if by the hand of man. A fountain burst out from one side, whose open basin was bounded by a grassy rim. Here the goddess of the woods used to come when weary with hunting and lave her virgin limbs in the sparkling water.

One day, having repaired thither with her nymphs, she handed her javelin, her quiver, and her bow to one, her robe to another, while a third unbound the sandals from her feet. Then Crocale, the most skilful of them, arranged her hair, and Nephele, Hyale, and the rest drew water in capacious urns. While the goddess was thus employed in the labors of the toilet, behold, Actaeon, having quitted his companions, and rambling without any especial object, came to the place, led thither by his destiny. As he presented himself at the entrance of the cave, the nymphs, seeing a man, screamed and rushed towards the goddess to hide her with their bodies. But she was taller than the rest, and overtopped them all by a head. Such a color as tinges the clouds at sunset or at dawn came over the countenance of Diana thus taken by surprise. Surrounded as she was by her nymphs, she yet turned half away, and sought with a sudden impulse for her arrows. As they were not at hand, she dashed the water into the face of the intruder, adding these words: "Now go and tell, if you can, that you have seen Diana unapparelled." Immediately a pair of branching stag's horns grew out of his head, his neck gained in length, his ears grew sharp-pointed, his hands became feet, his arms long legs, his body was covered with a hairy spotted hide. Fear took the place of his former boldness, and the hero fled. He could not but admire his own speed; but when he saw his horns in the water, "Ah, wretched me!" he would have said, but no sound followed the effort. He groaned, and tears flowed down the face that had taken the place of his own. Yet his consciousness remained. What shall he do? Go home to seek the palace, or lie hid in the woods? The latter he was afraid, the former he was ashamed, to do. While he hesitated the dogs saw him. First Melampus, a Spartan dog, gave the signal with his bark, then Pamphagus, Dorceus, Lelaps, Theron, Nape, Tigris, and all the rest, rushed after him swifter than the wind. Over rocks and cliffs, through mountain gorges that seemed impracticable, he fled, and they followed. Where he had often chased the stag and cheered on his pack, his pack now chased him, cheered on by his own huntsmen. He longed to cry out, "I am Actaeon; recognize your master!" But the words came not at his will. The air resounded with the bark of the dogs. Presently one fastened on his back, another seized his shoulder. While they held their master, the rest of the pack came up and buried their teeth in his flesh. He groaned, not in a human voice, yet certainly not in a stag's, and, falling on his knees, raised his eyes, and would have raised his arms in supplication, if he had had them. His friends and fellow-huntsmen cheered on the dogs, and looked every where for Actaeon, calling on him to join the sport. At the sound of his name, he turned his head, and heard them regret that he should be away. He earnestly wished he was. He would have been well pleased to see the exploits of his dogs, but to feel them was too much. They were all around him, rending and tearing; and it was not till they had torn his life out that the anger of Diana was satisfied.

In the "Epic of Hades" there is a description of Actaeon and his change of form. Perhaps the most beautiful lines in it are when Actaeon, changed to a stag, first hears his own hounds and flees.

"But as I gazed, and careless turned and passed
Through the thick wood, forgetting what had been,
And thinking thoughts no longer, swift there came
A mortal terror; voices that I knew.

My own hounds' bayings that I loved before,
As with them often o'er the purple hills
I chased the flying hart from slope to slope,
Before the slow sun climbed the eastern peaks,
Until the swift sun smote the western plain;
Whom often I had cheered by voice and glance,
Whom often I had checked with hand and thong;
Grim followers, like the passions, firing me,
True servants, like the strong nerves, urging me
On many a fruitless chase, to find and take
Some too swift-fleeting beauty, faithful feet
And tongues, obedient always: these I knew
Clothed with a new-born force and vaster grown,
And stronger than their master; and I thought,
What if they tore me with their jaws, nor knew
That once I ruled them, brute pursuing brute,
And I the quarry? Then I turned and fled
If it was I indeed that feared and fled
Down the long glades, and through the tangled brakes,
Where scarce the sunlight pierced; fled on and on,
And panted, self-pursued. But evermore
The dissonant music which I knew so sweet,
When by the windy hills, the echoing vales
And whispering pines it rang; now far, now near
As from my rushing steed I leant and cheered
With voice and horn the chase; this brought to me
Fear of I knew not what, which bade me fly,
Fly always, fly; but when my heart stood still,
And all my limbs were stiffened as I fled,
Just as the white moon ghost-like climbed the sky,
Nearer they came and nearer, baying loud,
With bloodshot eyes and red jaws dripping foam;
And when I strove to check their savagery,
Speaking with words; no voice articulate came,
Only a dumb, low bleat. Then all the throng
Leapt swift upon me and tore me as I lay,
And left me man again."

In Shelley's poem Adonais is the following allusion to the story of Actaeon:—

“Midst others of less note came one frail form,
A phantom among men; companionless
As the last cloud of an expiring storm,
Whose thunder is its knell; he, as I guess,
Had gazed on Nature’s naked loveliness,
Actaeon-like, and now he fled astray
With feeble steps o’er the world’s wilderness;
And his own Thoughts, along that rugged way,
Pursued like raging hounds their father and their prey.”
Adonais, stanza 31.

The allusion is probably to Shelley himself.

LATONA AND THE RUSTICS

Some thought the goddess in this instance more severe than was just, while others praised her conduct as strictly consistent with her virgin dignity. As usual, the recent event brought older ones to mind, and one of the bystanders told this story. “Some countrymen of Lycia once insulted the goddess Latona, but not with impunity. When I was young, my father, who had grown too old for active labors, sent me to Lycia to drive thence some choice oxen, and there I saw the very pond and marsh where the wonder happened. Near by stood an ancient altar, black with the smoke of sacrifice and almost buried among the reeds. I inquired whose altar it might be, whether of Faunus or the Naiads or some god of the neighboring mountain, and one of the country people replied, ‘No mountain or river god possesses this altar, but she whom royal Juno in her jealousy drove from land to land, denying her any spot of earth whereon to rear her twins. Bearing in her arms the infant deities, Latona reached this land, weary with her burden and parched with thirst. By chance she espied in the bottom of the valley this pond of clear water, where the country people were at work gathering willows and osiers. The goddess approached, and kneeling on the bank would have slaked her thirst in the cool stream, but the rustics forbade her. ‘Why do you refuse me water?’ said she; ‘water is free to all. Nature allows no one to claim as property the sunshine, the air, or the water. I come to take my share of the common blessing. Yet I ask it of you as a favor. I have no intention of washing my limbs in it, weary though they be, but only to quench my thirst. My mouth is so dry that I can hardly speak. A draught of water would be nectar to me; it would revive me, and I would own myself indebted to you for life itself. Let these infants move your pity, who stretch out their little arms as if to plead for me’; and the children, as it happened, were stretching out their arms.

“Who would not have been moved with these gentle words of the goddess? But these clowns persisted in their rudeness; they even added jeers and threats of violence if she did not leave the place. Nor was this all. They waded into the pond and stirred up the mud with their feet, so as to make the water unfit to drink. Latona was so angry that she ceased to feel her thirst. She no longer supplicated the clowns, but lifting her hands to heaven exclaimed, ‘May they never quit that pool, but pass their lives there!’ And it came to pass accordingly. They now live in the water, sometimes totally submerged, then raising their heads above the surface, or swimming upon it. Sometimes they come out upon the bank, but soon leap back again into the water. They still use their base voices in railing, and though they have the water all to themselves, are not ashamed to croak in the

midst of it. Their voices are harsh, their throats bloated, their mouths have become stretched by constant railing, their necks have shrunk up and disappeared, and their heads are joined to their bodies. Their backs are green, their disproportioned bellies white, and in short they are now frogs, and dwell in the slimy pool."

This story explains the allusion in one of Milton's sonnets, "On the detraction which followed upon his writing certain treatises."

"I did but prompt the age to quit their clogs
By the known laws of ancient liberty,
When straight a barbarous noise environs me
Of owls and cuckoos, asses, apes and dogs.
As when those hinds that were transformed to frogs
Railed at Latona's twin-born progeny,
Which after held the sun and moon in fee."

The persecution which Latona experienced from Juno is alluded to in the story. The tradition was that the future mother of Apollo and Diana, flying from the wrath of Juno, besought all the islands of the Aegean to afford her a place of rest, but all feared too much the potent queen of heaven to assist her rival. Delos alone consented to become the birthplace of the future deities. Delos was then a floating island; but when Latona arrived there, Jupiter fastened it with adamant chains to the bottom of the sea, that it might be a secure resting place for his beloved. Byron alludes to Delos in his *Don Juan*:—

"The isles of Greece! The isles of Greece!
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose and Phoebus sprung!"

PHAETON

Epaphus was the son of Jupiter and Io. Phaeton, child of the Sun, was one day boasting to him of his high descent and of his father Phoebus. Epaphus could not bear it. "Foolish fellow," said he "you believe your mother in all things, and you are puffed up by your pride in a false father." Phaeton went in rage and shame and reported this to his mother, Clymene. "If," said he, "I am indeed of heavenly birth, give me, mother, some proof of it, and establish my claim to the honor." Clymene stretched forth her hands towards the skies, and said, "I call to witness the Sun which looks down upon us, that I have told you the truth. If I speak falsely, let this be the last time I behold his light. But it needs not much labor to go and inquire for yourself; the land whence the sun rises lies next to ours. Go and demand of him whether he will own you as a son" Phaeton heard with delight. He travelled to India, which lies directly in the regions of sunrise; and, full of hope and pride, approached the goal whence the Sun begins his course.

The palace of the Sun stood reared aloft on columns, glittering with gold and precious stones, while polished ivory formed the ceilings, and silver the doors. The workmanship surpassed the material; for upon the walls Vulcan had represented earth, sea and skies, with their inhabitants. In

the sea were the nymphs, some sporting in the waves, some riding on the backs of fishes, while others sat upon the rocks and dried their sea-green hair. Their faces were not all alike, nor yet unlike, but such as sisters' ought to be. The earth had its towns and forests and rivers and rustic divinities. Over all was carved the likeness of the glorious heaven; and on the silver doors the twelve signs of the zodiac, six on each side.

Clymene's son advanced up the steep ascent, and entered the halls of his disputed father. He approached the paternal presence, but stopped at a distance, for the light was more than he could bear. Phoebus, arrayed in a purple vesture, sat on a throne which glittered as with diamonds. On his right hand and his left stood the Day, the Month, and the Year, and, at regular intervals, the Hours. Spring stood with her head crowned with flowers, and Summer, with garment cast aside, and a garland formed of spears of ripened grain, and Autumn, with his feet stained with grape juice, and icy Winter, with his hair stiffened with hoar frost. Surrounded by these attendants, the Sun, with the eye that sees every thing, beheld the youth dazzled with the novelty and splendor of the scene, and inquired the purpose of his errand. The youth replied, "Oh, light of the boundless world, Phoebus, my father, if you permit me to use that name, give me some proof, I beseech you, by which I may be known as yours." He ceased; and his father, laying aside the beams that shone all around his head, bade him approach, and embracing him, said, "My son, you deserve not to be disowned, and I confirm what your mother has told you. To put an end to your doubts, ask what you will, the gift shall be yours. I call to witness that dreadful lake, which I never saw, but which we gods swear by in our most solemn engagements." Phaeton immediately asked to be permitted for one day to drive the chariot of the sun. The father repented of his promise; thrice and four times he shook his radiant head in warning. "I have spoken rashly," said he; "only this request I would fain deny. I beg you to withdraw it. It is not a safe boon, nor one, my Phaeton, suited to your youth and strength. Your lot is mortal, and you ask what is beyond a mortal's power. In your ignorance you aspire to do that which not even the gods themselves may do. None but myself may drive the flaming car of day; not even Jupiter, whose terrible right arm hurls the thunder bolts. The first part of the way is steep, and such as the horses when fresh in the morning can hardly climb; the middle is high up in the heavens, whence I myself can scarcely, without alarm, look down and behold the earth and sea stretched beneath me. The last part of the road descends rapidly, and requires most careful driving. Tethys, who is waiting to receive me, often trembles for me lest I should fall headlong. Add to all this, the heaven is all the time turning round and carrying the stars with it. I have to be perpetually on my guard lest that movement, which sweeps everything else along, should hurry me also away. Suppose I should lend you the chariot, what would you do? Could you keep your course while the sphere was revolving under you? Perhaps you think that there are forests and cities, the abodes of gods, and palaces and temples on the way. On the contrary, the road is through the midst of frightful monsters. You pass by the horns of the Bull, in front of the Archer, and near the Lion's jaws, and where the Scorpion stretches its arms in one direction and the Crab in another. Nor will you find it easy to guide those horses, with their breasts full of fire which they breathe forth from their mouths and nostrils. I can scarcely govern them myself, when they are unruly and resist the reins. Beware, my son, lest I should give you a fatal gift; recall your request while yet you may. Do you ask me for proof that you are sprung from my blood? I give you a proof in my fears for you. Look at my face,— I would that you could look into my breast, you would there see all a father's anxiety. Finally," he continued, "look round the world and choose whatever you will of what earth or sea contains most precious, ask it and fear no refusal. This only

I pray you not to urge. It is not honor, but destruction you seek. Why do you hang round my neck and still entreat me? You shall have it if you persist, the oath is sworn and must be kept, but I beg you to choose more wisely.”

He ended; but the youth rejected all admonition, and held to his demand. So, having resisted as long as he could, Phoebus at last led the way to where stood the lofty chariot.

It was of gold, the gift of Vulcan; the axle was of gold, the pole and wheels of gold, the spokes of silver. Along the seat were rows of chrysolites and diamonds, which reflected all around the brightness of the sun. While the daring youth gazed in admiration, the early Dawn threw open the purple doors of the east, and showed the pathway strewn with roses. The stars withdrew, marshalled by the Daystar, which last of all retired also. The father, when he saw the earth beginning to glow, and the Moon preparing to retire, ordered the Hours to harness up the horses. They obeyed, and led forth from the lofty stalls the steeds full fed with ambrosia, and attached the reins. Then the father bathed the face of his son with a powerful unguent, and made him capable of enduring the brightness of the flame. He set the rays on his head, and, with a foreboding sigh, said, “If, my son, you will in this at least heed my advice, spare the whip and hold tight the reins. They go fast enough of their own accord; the labor is to hold them in. You are not to take the straight road directly between the five circles, but turn off to the left. Keep within the limit of the middle zone, and avoid the northern and the southern alike. You will see the marks of the wheels, and they will serve to guide you. And, that the skies and the earth may each receive their due share of heat, go not too high, or you will burn the heavenly dwellings, nor too low, or you will set the earth on fire; the middle course is safest and best. And now I leave you to your chance, which I hope will plan better for you than you have done for yourself. Night is passing out of the western gates and we can delay no longer. Take the reins; but if at last your heart fails you, and you will benefit by my advice, stay where you are in safety, and suffer me to light and warm the earth.” The agile youth sprang into the chariot, stood erect and grasped the reins with delight, pouring out thanks to his reluctant parent.

Meanwhile the horses fill the air with their snortings and fiery breath, and stamp the ground impatient. Now the bars are let down, and the boundless plain of the universe lies open before them. They dart forward and cleave the opposing clouds, and outrun the morning breezes which started from the same eastern goal. The steeds soon perceived that the load they drew was lighter than usual; and as a ship without ballast is tossed hither and thither on the sea, so the chariot, without its accustomed weight, was dashed about as if empty. They rush headlong and leave the travelled road. He is alarmed, and knows not how to guide them; nor, if he knew, has he the power. Then, for the first time, the Great and Little Bear were scorched with heat, and would fain, if it were possible, have plunged into the water; and the Serpent which lies coiled up round the north pole, torpid and harmless, grew warm, and with warmth felt its rage revive. Bootes, they say, fled away, though encumbered with his plough, and all unused to rapid motion.

When hapless Phaeton looked down upon the earth, now spreading in vast extent beneath him, he grew pale and his knees shook with terror. In spite of the glare all around him, the sight of his eyes grew dim. He wished he had never touched his father's horses, never learned his parentage, never prevailed in his request. He is borne along like a vessel that flies before a tempest, when the pilot can do no more and betakes himself to his prayers. What shall he do? Much of the heavenly road is left behind, but more remains before. He turns his eyes from one direction to the other; now to the goal whence he began his course, now to the realms of sunset which he is not destined

to reach. He loses his self-command, and knows not what to do, whether to draw tight the reins or throw them loose; he forgets the names of the horses. He sees with terror the monstrous forms scattered over the surface of heaven. Here the Scorpion extended his two great arms, with his tail and crooked claws stretching over two signs of the zodiac. When the boy beheld him, reeking with poison and menacing with his fangs, his courage failed, and the reins fell from his hands. The horses, feeling the reins loose on their backs, dashed headlong, and unrestrained went off into unknown regions of the sky, in among the stars, hurling the chariot over pathless places, now up in high heaven, now down almost to the earth. The moon saw with astonishment her brother's chariot running beneath her own. The clouds begin to smoke, and the mountain tops take fire; the fields are parched with heat, the plants wither, the trees with their leafy branches burn, the harvest is ablaze! But these are small things. Great cities perished, with their walls and towers; whole nations with their people were consumed to ashes! The forest-clad mountains burned, Athos and Taurus and Tmolus and OEte; Ida, once celebrated for fountains, but now all dry; the Muses' mountain Helicon, and Haemus; AEtna, with fires within and without, and Parnassus, with his two peaks, and Rhodope, forced at last to part with his snowy crown. Her cold climate was no protection to Scythia, Caucasus burned, and Ossa and Pindus, and, greater than both, Olympus; the Alps high in air, and the Apennines crowned with clouds.

Then Phaeton beheld the world on fire, and felt the heat intolerable. The air he breathed was like the air of a furnace and full of burning ashes, and the smoke was of a pitchy darkness. He dashed forward he knew not whither. Then, it is believed, the people of AEthiopia became black by the blood being forced so suddenly to the surface, and the Libyan desert was dried up to the condition in which it remains to this day. The Nymphs of the fountains, with dishevelled hair, mourned their waters, nor were the rivers safe beneath their banks; Tanais smoked, and Caicus, Xanthus and Meander. Babylonian Euphrates and Ganges, Tagus with golden sands, and Caijster where the swans resort. Nile fled away and hid his head in the desert, and there it still remains concealed. Where he used to discharge his waters through seven mouths into the sea, there seven dry channels alone remained. The earth cracked open, and through the chinks light broke into Tartarus, and frightened the king of shadows and his queen. The sea shrank up. Where before was water, it became a dry plain; and the mountains that lie beneath the waves lifted up their heads and became islands. The fishes sought the lowest depths, and the dolphins no longer ventured as usual to sport on the surface. Even Nereus, and his wife Doris, with the Nereids, their daughters, sought the deepest caves for refuge. Thrice Neptune essayed to raise his head above the surface and thrice was driven back by the heat. Earth, surrounded as she was by waters, yet with head and shoulders bare, screening her face with her hand, looked up to heaven, and with a husky voice called on Jupiter.

"O ruler of the gods, if I have deserved this treatment, and it is your will that I perish with fire, why withhold your thunderbolts? Let me at least fall by your hand. Is this the reward of my fertility, of my obedient service? Is it for this that I have supplied herbage for cattle, and fruits for men, and frankincense for your altars? But if I am unworthy of regard, what has my brother Ocean done to deserve such a fate? If neither of us can excite your pity, think, I pray you, of your own heaven, and behold how both the poles are smoking which sustain your palace, which must fall if they be destroyed. Atlas faints, and scarce holds up his burden. If sea, earth, and heaven perish, we fall into ancient Chaos. Save what yet remains to us from the devouring flame. Oh, take thought for our deliverance in this awful moment!"

Thus spoke Earth, and overcome with heat and thirst, could say no more. Then Jupiter Omnipotent, calling to witness all the gods, including him who had lent the chariot, and showing them that all was lost unless some speedy remedy were applied, mounted the lofty tower from whence he diffuses clouds over the earth, and hurls the forked lightnings. But at that time not a cloud was to be found to interpose for a screen to earth, nor was a shower remaining unexhausted. He thundered, and brandishing a lightning-bolt in his right hand launched it against the charioteer, and struck him at the same moment from his seat and from existence! Phaeton, with his hair on fire, fell headlong, like a shooting star which marks the heavens with its brightness as it falls, and Eridanus, the great river, received him and cooled his burning frame. The Italian Naiads reared a tomb for him, and inscribed these words upon the stone:

“Driver of Phoebus’ chariot, Phaeton,
Struck by Jove’s thunder, rests beneath this stone.
He could not rule his father’s car of fire,
Yet was it much so nobly to aspire.”

His sisters, the Heliades, as they lamented his fate were turned into poplar trees, on the banks of the river, and their tears, which continued to flow, became amber as they dropped into the stream,

One of Prior’s best remembered poems is that on the Female Phaeton, from which we quote the last verse.

Kitty has been imploring her mother to allow her to go out into the world as her friends have done, if only for once.

“Fondness prevailed, mamma gave way;
Kitty, at heart’s desire,
Obtained the chariot for a day,
And set the world on fire.”

Milman, in his poem of Samor, makes the following allusion to Phaeton’s story:—

“As when the palsied universe aghast
Lay mute and still,
When drove, so poets sing, the sun-born youth
Devious through Heaven’s affrighted signs his sire’s
Ill-granted chariot. Him the Thunderer hurled
From th’empyrean headlong to the gulf
Of the half-parched Eridanus, where weep
Even now the sister trees their amber tears
O ‘er Phaeton untimely dead.”

In the beautiful lines of Walter Savage Lando describing the sea- shell, there is an allusion to the sun’s palace and chariot. The water-nymph says,

“I have sinuous shells of pearly hue
Within, and things that lustre have imbibed
In the sun’s palace porch, where when unyoked
His chariot-wheel stands midway in the wave.
Shake one and it awakens; then apply
Its polished lip to your attentive ear,
And it remembers its August abodes,
And murmurs as the ocean murmurs there.”
Gebir, Book 1

Chapter 4

Chapter IV

- Midas
- Baucis and Philemon
- Pluto and Proserpine

MIDAS

Bacchus, on a certain occasion, found his old school master and foster father, Silenus, missing. The old man had been drinking, and in that state had wandered away, and was found by some peasants, who carried him to their king, Midas. Midas recognized him, and treated him hospitably, entertaining him for ten days and nights with an unceasing round of jollity. On the eleventh day he brought Silenus back, and restored him in safety to his pupil. Whereupon Bacchus offered Midas his choice of whatever reward he might wish. He asked that whatever he might touch should be changed into GOLD. Bacchus consented, though sorry that he had not made a better choice. Midas went his way, rejoicing in his newly acquired power, which he hastened to put to the test. He could scarce believe his eyes when he found that a twig of an oak, which he plucked from the branch, became gold in his hand. He took up a stone it changed to gold. He touched a sod it did the same. He took an apple from the tree you would have thought he had robbed the garden of the Hesperides. His joy knew no bounds, and as soon as he got home, he ordered the servants to set a splendid repast on the table. Then he found to his dismay that whether he touched bread, it hardened in his hand; or put a morsel to his lips, it defied his teeth. He took a glass of wine, but it flowed down his throat like melted gold.

In consternation at the unprecedented affliction, he strove to divest himself of his power; he hated the gift he had lately coveted. But all in vain; starvation seemed to await him. He raised his arms, all shining with gold, in prayer to Bacchus, begging to be delivered from his glittering destruction. Bacchus, merciful deity, heard and consented. “Go,” said he, “to the river Pactolus, trace the stream to its fountain-head, there plunge in your head and body and wash away your fault and its punishment.” He did so, and scarce had he touched the waters before the gold-creating power passed into them, and the river sands became changed into GOLD, as they remain to this day.

Thenceforth Midas, hating wealth and splendor, dwelt in the country, and became a worshipper of Pan, the god of the fields. On a certain occasion Pan had the temerity to compare his music with that of Apollo, and to challenge the god of the lyre to a trial of skill. The challenge was accepted, and Tmolus, the mountain-god, was chosen umpire. Tmolus took his seat and cleared away the trees from his ears to listen. At a given signal Pan blew on his pipes, and with his rustic melody gave great satisfaction to himself and his faithful follower, Midas, who happened to be present. Then Tmolus turned his head toward the sun-god, and all his trees turned with him. Apollo rose, his brow wreathed with Parnassian laurel, while his robe of Tyrian purple swept the ground. In his left hand he held the lyre, and with his right hand struck the strings. Ravished with the harmony,

Tmolus at once awarded the victory to the god of the lyre, and all but Midas acquiesced in the judgment. He dissented, and questioned the justice of the award. Apollo would not suffer such a depraved pair of ears any longer to wear the human form, but caused them to increase in length, grow hairy, within and without, and to become movable, on their roots; in short, to be on the perfect pattern of those of an ass.

Mortified enough was King Midas at this mishap; but he consoled himself with the thought that it was possible to hide his misfortune, which he attempted to do by means of an ample turban or headdress. But his hairdresser of course knew the secret. He was charged not to mention it, and threatened with dire punishment if he presumed to disobey. But he found it too much for his discretion to keep such a secret; so he went out into the meadow, dug a hole in the ground, and stooping down, whispered the story, and covered it up. Before long a thick bed of reeds sprang up in the meadow, and as soon as it had gained its growth, began whispering the story, and has continued to do so, from that day to this, with every breeze which passes over the place.

The story of King Midas has been told by others with some variations. Dryden, in the *Wife of Bath's Tale*, makes Midas' queen the betrayer of the secret.

“This Midas knew, and durst communicate
To none but to his wife his ears of state.”

Midas was king of Phrygia. He was the son of Gordius, a poor countryman, who was taken by the people and made king, in obedience to the command of the oracle, which had said that their future king should come in a wagon. While the people were deliberating, Gordius with his wife and son came driving his wagon into the public square.

Gordius, being made king, dedicated his wagon to the deity of the oracle, and tied it up in its place with a fast knot. This was the celebrated GORDIAN KNOT, of which, in after times it was said, that whoever should untie it should become lord of all Asia. Many tried to untie it, but none succeeded, till Alexander the Great, in his career of conquest, came to Phrygia. He tried his skill with as ill success as the others, till growing impatient he drew his sword and cut the knot. When he afterwards succeeded in subjecting all Asia to his sway, people began to think that he had complied with the terms of the oracle according to its true meaning.

BAUCIS AND PHILEMON

On a certain hill in Phrygia stand a linden tree and an oak, enclosed by a low wall. Not far from the spot is a marsh, formerly good habitable land, but now indented with pools, the resort of fen-birds and cormorants. Once on a time, Jupiter, in human shape, visited this country, and with him his son Mercury (he of the caduceus), without his wings. They presented themselves at many a door as weary travellers, seeking rest and shelter, but found all closed, for it was late, and the inhospitable inhabitants would not rouse themselves to open for their reception. At last a humble mansion received them, a small thatched cottage, where Baucis, a pious old dame, and her husband Philemon, united when young, had grown old together. Not ashamed of their poverty, they made it endurable by moderate desires and kind dispositions. One need not look there for master or for servant; they two were the whole household, master and servant alike. When the two heavenly guests crossed the humble threshold, and bowed their heads to pass under the low door, the old man placed a seat, on which Baucis, bustling and attentive, spread a cloth, and begged them to sit down. Then she raked out the coals from the ashes, kindled up a fire, and fed it with

leaves and dry bark, and with her scanty breath blew it into a flame. She brought out of a corner split sticks and dry branches, broke them up, and placed them under the small kettle. Her husband collected some pot-herbs in the garden, and she shred them from the stalks, and prepared them for the pot. He reached down with a forked stick a flitch of bacon hanging in the chimney, cut a small piece, and put it in the pot to boil with the herbs, setting away the rest for another time. A beechen bowl was filled with warm water that their guests might wash. While all was doing they beguiled the time with conversation.

On the bench designed for the guests was laid a cushion stuffed with sea-weed; and a cloth, only produced on great occasions, but old and coarse enough, was spread over that. The old woman, with her apron on, with trembling hand set the table. One leg was shorter than the rest, but a shell put under restored the level. When fixed, she rubbed the table down with some sweet-smelling herbs. Upon it she set some olives, Minerva's-fruit, some cornel-berries preserved in vinegar, and added radishes and cheese, with eggs lightly cooked in the ashes. All were served in earthen dishes, and an earthenware pitcher, with wooden cups, stood beside them. When all was ready, the stew, smoking hot, was set on the table. Some wine, not of the oldest, was added; and for dessert, apples and wild honey; and over and above all, friendly faces, and simple but hearty welcome.

Now while the repast proceeded, the old folks were astonished to see that the wine, as fast as it was poured out, renewed itself in the pitcher, of its own accord. Struck with terror, Baucis and Philemon recognized their heavenly guests, fell on their knees, and with clasped hands implored forgiveness for their poor entertainment. There was an old goose, which they kept as the guardian of their humble cottage; and they bethought them to make this a sacrifice in honor of their guests. But the goose, too nimble for the old folks, eluded their pursuit with the aid of feet and wings, and at last took shelter between the gods themselves. They forbade it to be slain; and spoke in these words: "We are gods. This inhospitable village shall pay the penalty of its impiety; you alone shall go free from the chastisement. Quit your house, and come with us to the top of yonder hill." They hastened to obey, and staff in hand, labored up the steep ascent. They had come within an arrow's flight of the top, when turning their eyes below, they beheld all the country sunk in a lake, only their own house left standing. While they gazed with wonder at the sight, and lamented the fate of their neighbors, that old house of theirs was changed into a TEMPLE. Columns took the place of the corner-posts, the thatch grew yellow and appeared a gilded roof, the floors became marble, the doors were enriched with carving and ornaments of gold. Then spoke Jupiter in benignant accents: "Excellent old man, and woman worthy of such a husband, speak, tell us your wishes; what favor have you to ask of us?" Philemon took counsel with Baucis a few moments; then declared to the gods their united wish. "We ask to be priests and guardians of this your temple; and since here we have passed our lives in love and concord, we wish that one and the same hour may take us both from life, that I may not live to see her grave, nor be laid in my own by her." Their prayer was granted. They were the keepers of the temple as long as they lived. When grown very old, as they stood one day before the steps of the sacred edifice, and were telling the story of the place, Baucis saw Philemon begin to put forth leaves, and old Philemon saw Baucis changing in like manner. And now a leafy crown had grown over their heads, while exchanging parting words, as long as they could speak. "Farewell, dear spouse," they said, together, and at the same moment the bark closed over their mouths. The Tyanean shepherd long showed the two trees, standing side by side, made out of the two good old people.

The story of Baucis and Philemon has been imitated by Swift, in a burlesque style, the actors

in the change being two wandering saints and the house being changed into a church, of which Philemon is made the parson The following may serve as a specimen:—

“They scarce had spoke when, fair and soft,
The roof began to mount aloft;
Aloft rose every beam and rafter;
The heavy wall climbed slowly after.
The chimney widened and grew higher,
Became a steeple with a spire.
The kettle to the top was hoist,
And there stood fastened to a joist,
But with the upside down, to show
Its inclination for below;
In vain, for a superior force,
Applied at bottom, stops its course;
Doomed ever in suspense to dwell,
‘Tis now no kettle, but a bell.
A wooden jack, which had almost
Lost by disuse the art to roast,
A sudden alteration feels,
Increased by new intestine wheels;
And, what exalts the wonder more,
The number made the motion slower;
The flier, though ‘t had leaden feet,
Turned round so quick you scarce could see ‘t:
But slackened by some secret power,
Now hardly moves an inch an hour.
The jack and chimney, near allied,
Had never left each other’s side.
The chimney to a steeple grown,
The jack would not be left alone;
But up against the steeple reared,
Became a clock, and still adhered;
And still its love to household cares
By a shrill voice at noon declares.
Warning the cook-maid not to burn
That roast meat which it cannot turn.
The groaning chair began to crawl,
Like a huge snail, along the wall;
There stuck aloft in public view,

And, with small change, a pulpit grew.
A bedstead of the antique mode,
Compact of timber many a load,
Such as our ancestors did use,
Was metamorphosed into pews,
Which still their ancient nature keep
By lodging folks disposed to sleep.”

PROSERPINE

Under the island of Aetna lies Typhoeus the Titan, in punishment for his share in the rebellion of the giants against Jupiter. Two mountains press down the one his right and the other his left hand while Aetna lies over his head. As Typhoeus moves, the earth shakes; as he breathes, smoke and ashes come up from Aetna. Pluto is terrified at the rocking of the earth, and fears that his kingdom will be laid open to the light of day. He mounts his chariot with the four black horses and comes up to earth and looks around. While he is thus engaged, Venus, sitting on Mount Eryx playing with her boy Cupid, sees him and says: “My son, take your darts with which you conquer all, even Jove himself, and send one into the breast of yonder dark monarch, who rules the realm of Tartarus. Why should he alone escape? Seize the opportunity to extend your empire and mine. Do you not see that even in heaven some despise our power? Minerva the wise, and Diana the huntress, defy us; and there is that daughter of Ceres, who threatens to follow their example. Now do you, if you have any regard for your own interest or mine, join these two in one.” The boy unbound his quiver, and selected his sharpest and truest arrow; then, straining the bow against his knee, he attached the string, and, having made ready, shot the arrow with its barbed point right into the heart of Pluto.

In the vale of Enna there is a lake embowered in woods, which screen it from the fervid rays of the sun, while the moist ground is covered with flowers, and spring reigns perpetual. Here Proserpine was playing with her companions, gathering lilies and violets, and filling her basket and her apron with them, when Pluto saw her from his chariot, loved her, and carried her off. She screamed for help to her mother and her companions; and when in her fright she dropped the corners of her apron and let the flowers fall, childlike, she felt the loss of them as an addition to her grief. The ravisher urged on his steeds, calling them each by name, and throwing loose over their heads and necks his iron-colored reins. When he reached the River Cyane, and it opposed his passage, he struck the river bank with his trident, and the earth opened and gave him a passage to Tartarus.

Ceres sought her daughter all the world over. Bright-haired Aurora, when she came forth in the morning, and Hesperus, when he led out the stars in the evening, found her still busy in the search. But it was all unavailing. At length, weary and sad, she sat down upon a stone and continued sitting nine days and nights, in the open air, under the sunlight and moonlight and falling showers. It was where now stands the city of Eleusis, then the home of an old man named Celeus. He was out in the field, gathering acorns and blackberries, and sticks for his fire. His little girl was driving home their two goats, and as she passed the goddess, who appeared in the guise of an old woman, she said to her, “Mother,” and the name was sweet to the ears of Ceres, “why do you sit here alone upon the rocks?” The old man also stopped, though his load was heavy, and begged her to come

into his cottage, such as it was. She declined, and he urged her. "Go in peace," she replied, "and be happy in your daughter; I have lost mine." As she spoke, tears or something like tears, for the gods never weep fell down her cheeks upon her bosom. The compassionate old man and his child wept with her. Then said he, "Come with us, and despise not our humble roof; so may your daughter be restored to you in safety." "Lead on," said she, "I cannot resist that appeal!" So she rose from the stone and went with them. As they walked he told her that his only son, a little boy, lay very sick, feverish and sleepless. She stooped and gathered some poppies. As they entered the cottage they found all in great distress, for the boy seemed past hope of recovery. Metanira, his mother, received her kindly, and the goddess stooped and kissed the lips of the sick child. Instantly the paleness left his face, and healthy vigor returned to his body. The whole family were delighted that is, the father, mother, and little girl, for they were all; they had no servants. They spread the table, and put upon it curds and cream, apples, and honey in the comb. While they ate, Ceres mingled poppy juice in the milk of the boy. When night came and all was still, she arose, and taking the sleeping boy, moulded his limbs with her hands, and uttered over him three times a solemn charm, then went and laid him in the ashes. His mother, who had been watching what her guest was doing, sprang forward with a cry and snatched the child from the fire. Then Ceres assumed her own form, and a divine splendor shone all around. While they were overcome with astonishment, she said, "Mother, you have been cruel in your fondness to your son. I would have made him immortal, but you have frustrated my attempt. Nevertheless, he shall be great and useful. He shall teach men the use of the plough, and the rewards which labor can win from the cultivated soil." So saying, she wrapped a cloud about her, and mounting her chariot rode away.

Ceres continued her search for her daughter, passing from land to land, and across seas and rivers, till at length she returned to Sicily, whence she at first set out, and stood by the banks of the River Cyane, where Pluto made himself a passage with his prize to his own dominions.

The river-nymph would have told the goddess all she had witnessed, but dared not, for fear of Pluto; so she only ventured to take up the girdle which Proserpine had dropped in her flight, and waft it to the feet of the mother. Ceres, seeing this, was no longer in doubt of her loss, but she did not yet know the cause, and laid the blame on the innocent land. "Ungrateful soil," said she, "which I have endowed with fertility and clothed with herbage and nourishing grain, No more shall you enjoy my favors" Then the cattle died, the plough broke in the furrow, the seed failed to come up; there was too much sun, there was too much rain; the birds stole the seeds, thistles and brambles were the only growth. Seeing this, the fountain Arethusa interceded for the land. "Goddess," said she, "blame not the land; it opened unwillingly to yield a passage to your daughter. I can tell you of her fate, for I have seen her. This is not my native country; I came hither from Elis. I was a woodland nymph, and delighted in the chase. They praised my beauty, but I cared nothing for it, and rather boasted of my hunting exploits. One day I was returning from the wood, heated with exercise, when I came to a stream silently flowing, so clear that you might count the pebbles on the bottom. The willows shaded it, and the grassy bank sloped down to the water's edge. I approached, I touched the water with my foot. I stepped in knee-deep, and not content with that, I laid my garments on the willows and went in. While I sported in the water, I heard an indistinct murmur coming up as out of the depths of the stream; and made haste to escape to the nearest bank. The voice said, 'Why do you fly, Arethusa? I am Alpheus, the god of this stream.' I ran, he pursued; he was not more swift than I, but he was stronger, and gained upon me, as my strength failed. At last, exhausted, I cried for help to Diana. 'Help me, goddess! Help your votary!'

The goddess heard, and wrapped me suddenly in a thick cloud. The river-god looked now this way and now that, and twice came close to me, but could not find me. 'Arethusa! Arethusa!' he cried. Oh, how I trembled, like a lamb that hears the wolf growling outside the fold. A cold sweat came over me, my hair flowed down in streams; where my foot stood there was a pool. In short, in less time than it takes to tell it I became a fountain. But in this form Alpheus knew me, and attempted to mingle his stream with mine. Diana cleft the ground, and I, endeavoring to escape him, plunged into the cavern, and through the bowels of the earth came out here in Sicily. While I passed through the lower parts of the earth, I saw your Proserpine. She was sad, but no longer showing alarm in her countenance. Her look was such as became a queen, the queen of Erebus; the powerful bride of the monarch of the realms of the dead."

When Ceres heard this, she stood for a while like one stupefied; then turned her chariot towards heaven, and hastened to present herself before the throne of Jove. She told the story of her bereavement, and implored Jupiter to interfere to procure the restitution of her daughter. Jupiter consented on one condition, namely, that Proserpine should not during her stay in the lower world have taken any food; otherwise, the Fates forbade her release. Accordingly, Mercury was sent, accompanied by Spring, to demand Proserpine of Pluto. The wily monarch consented; but alas! the maiden had taken a pomegranate which Pluto offered her, and had sucked the sweet pulp from a few of the seeds. This was enough to prevent her complete release; but a compromise was made, by which she was to pass half the time with her mother, and the rest with her husband Pluto.

Ceres allowed herself to be pacified with this arrangement, and restored the earth to her favor. Now she remembered Celeus and his family, and her promise to his infant son Triptolemus. When the boy grew up, she taught him the use of the plough, and how to sow the seed. She took him in her chariot, drawn by winged dragons, through all the countries of the earth, imparting to mankind valuable grains, and the knowledge of agriculture. After his return, Triptolemus build a magnificent temple to Ceres in Eleusis, and established the worship of the goddess, under the name of the Eleusinian mysteries, which, in the splendor and solemnity of their observance, surpassed all other religious celebrations among the Greeks.

There can be little doubt but that this story of Ceres and Proserpine is an allegory. Proserpine signifies the seed-corn, which, when cast into the ground, lies there concealed, that is, she is carried off by the god of the underworld; it reappears, that is, Proserpine is restored to her mother. Spring leads her back to the light of day.

Milton alludes to the story of Proserpine in *Paradise lost*, Book IV.:

“Not that fair field
Of Enna where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis (a name for Pluto)
Was gathered, which cost Ceres all that pain
To seek her through the world,
... might with this Paradise
Of Eden strive.”

Hood, in his *Ode to Melancholy*, uses the same allusion very beautifully:

“Forgive, if somehow I forget,
In woe to come the present bliss;
As frightened Proserpine let fall
Her flowers at the sight of Dis.”

The River Alpheus does in fact disappear under ground, in part of its course, finding its way through subterranean channels, till it again appears on the surface. It was said that the Sicilian fountain Arethusa was the same stream, which, after passing under the sea, came up again in Sicily. Hence the story ran that a cup thrown into the Alpheus appeared again in Arethusa. It is this fable of the underground course of Alpheus that Coleridge alludes to in his poem of Kubla Khan:

“In Xanadu did Kubla Khan
A stately pleasure-dome decree,
Where Alph, the sacred river, ran
Through caverns measureless to man,
Down to a sunless sea.”

In one of Moore’s juvenile poems he alludes to the same story, and to the practice of throwing garlands, or other light objects on the stream to be carried downward by it, and afterwards thrown out when the river comes again to light.

“Oh, my beloved, how divinely sweet
Is the pure joy when kindred spirits meet!
Like him the river-god, whose waters flow,
With love their only light, through caves below,
Wafting in triumph all the flowery braids
And festal rings, with which Olympic maids
Have decked his current, as an offering meet
To lay at Arethusa’s shining feet.
Think, when he meets at last his fountain bride,
What perfect love must thrill the blended tide!
Each lost in each, till mingling into one,
Their lot the same for shadow or for sun,
A type of true love, to the deep they run.”

The following extract from Moore’s *Rhymes on the Road* gives an account of a celebrated picture by Albano at Milan, called a *Dance of Loves*:

“‘Tis for the theft of Enna’s flower from earth
These urchins celebrate their dance of mirth,
Round the green tree, like fays upon a heath,
Those that are nearest linked in order bright,

Cheek after cheek, like rosebuds in a wreath;
And those more distant showing from beneath
The others' wings their little eyes of light.
While see! Among the clouds, their eldest brother,
But just flown up, tells with a smile of bliss,
This prank of Pluto to his charmed mother,
Who turns to greet the tidings with a kiss."

GLAUCUS AND SCYLLA

Glaucus was a fisherman. One day he had drawn his nets to land, and had taken a great many fishes of various kinds. So he emptied his net, and proceeded to sort the fishes on the grass. The place where he stood was a beautiful island in the river, a solitary spot, uninhabited, and not used for pasturage of cattle, nor ever visited by any but himself. On a sudden, the fishes, which had been laid on the grass, began to revive and move their fins as if they were in the water; and while he looked on astonished, they one and all moved off to the water, plunged in and swam away. He did not know what to make of this, whether some god had done it, or some secret power in the herbage. "What herb has such a power?" he exclaimed; and gathering some, he tasted it. Scarce had the juices of the plant reached his palate when he found himself agitated with a longing desire for the water. He could no longer restrain himself, but bidding farewell to earth, he plunged into the stream. The gods of the water received him graciously, and admitted him to the honor of their society. They obtained the consent of Oceanus and Tethys, the sovereigns of the sea, that all that was mortal in him should be washed away. A hundred rivers poured their waters over him. Then he lost all sense of his former nature and all consciousness. When he recovered, he found himself changed in form and mind. His hair was sea-green, and trailed behind him on the water; his shoulders grew broad, and what had been thighs and legs assumed the form of a fish's tail. The sea-gods complimented him on the change of his appearance, and he himself was pleased with his looks.

One day Glaucus saw the beautiful maiden Scylla, the favorite of the water-nymphs, rambling on the shore, and when she had found a sheltered nook, laving her limbs in the clear water. He fell in love with her, and showing himself on the surface, spoke to her, saying such things as he thought most likely to win her to stay; for she turned to run immediately on sight of him and ran till she had gained a cliff overlooking the sea. Here she stopped and turned round to see whether it was a god or a sea-animal, and observed with wonder his shape and color. Glaucus, partly emerging from the water, and supporting himself against a rock, said, "Maiden, I am no monster, nor a sea-animal, but a god; and neither Proteus nor Triton ranks higher than I. Once I was a mortal, and followed the sea for a living; but now I belong wholly to it." Then he told the story of his metamorphosis and how he had been promoted to his present dignity, and added, "But what avails all this if it fails to move your heart?" He was going on in this strain, but Scylla turned and hastened away.

Glaucus was in despair, but it occurred to him to consult the enchantress, Circe. Accordingly he repaired to her island, the same where afterwards Ulysses landed, as we shall see in another story. After mutual salutations, he said, "Goddess, I entreat your pity; you alone can relieve the pain I suffer. The power of herbs I know as well as any one, for it is to them I owe my change of form. I love Scylla. I am ashamed to tell you how I have sued and promised to her, and how

scornfully she has treated me. I beseech you to use your incantations, or potent herbs, if they are more prevailing, not to cure me of my love, for that I do not wish, but to make her share it and yield me a like return." To which Circe replied, for she was not insensible to the attractions of the sea-green deity, "You had better pursue a willing object; you are worthy to be sought, instead of having to seek in vain. Be not diffident, know your own worth. I protest to you that even I, goddess though I be, and learned in the virtues of plants and spells, should not know how to refuse you. If she scorns you, scorn her; meet one who is ready to meet you half way, and thus make a due return to both at once." To these words Glaucus replied, "Sooner shall trees grow at the bottom of the ocean, and seaweed on the top of the mountains, than I will cease to love Scylla, and her alone."

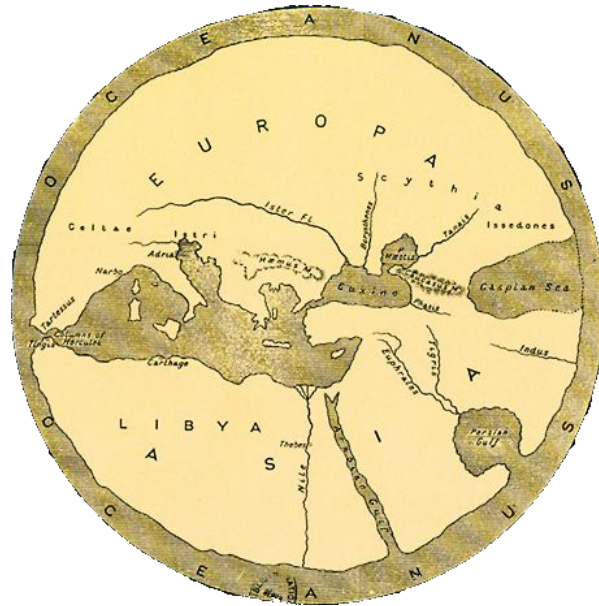
The goddess was indignant, but she could not punish him, neither did she wish to do so, for she liked him too well; so she turned all her wrath against her rival, poor Scylla. She took plants of poisonous powers and mixed them together, with incantations and charms. Then she passed through the crowd of gambolling beasts, the victims of her art, and proceeded to the coast of Sicily, where Scylla lived. There was a little bay on the shore to which Scylla used to resort, in the heat of the day, to breathe the air of the sea, and to bathe in its waters. Here the goddess poured her poisonous mixture, and muttered over it incantations of mighty power. Scylla came as usual and plunged into the water up to her waist. What was her horror to perceive a brood of serpents and barking monsters surrounding her! At first she could not imagine they were a part of herself, and tried to run from them, and to drive them away; but as she ran she carried them with her, and when she tried to touch her limbs, she found her hands touch only the yawning jaws of monsters. Scylla remained rooted to the spot. Her temper grew as ugly as her form, and she took pleasure in devouring hapless mariners who came within her grasp. Thus she destroyed six of the companions of Ulysses, and tried to wreck the ships of Aeneas, till at last she was turned into a rock, and as such still continues to be a terror to mariners.

The following is Glaucus's account of his feelings after his "sea-change:"

"I plunged for life or death. To interknit
One's senses with so dense a breathing stuff
Might seem a work of pain; so not enough
Can I admire how crystal-smooth it felt,
And buoyant round my limbs. At first I dwelt
Whole days and days in sheer astonishment;
Forgetful utterly of self-content,
Moving but with the mighty ebb and flow.
Then like a new-fledged bird that first doth show
His spreaded feathers to the morrow chill,
I tried in fear the pinions of my well.
"Twas freedom! And at once I visited
The ceaseless wonders of this ocean-bed."
Keats.

WHAT IS A PART?

text goes here.



"The Greek poets believed the earth to be flat and circular..."

Added a picture. For testing.

Part 2 Chapter 1

more text

Part 2 - Chapter 2

2 Chochmah – “Wisdom”

The Ancient Greek word *sophia* (σοφία, *sophía*) is the abstract noun of σοφός (*sophós*), which variously translates to “clever, skillful, intelligent, wise”.

One, two, princes kneel before you

Princes who adore you

(One has diamonds in his pockets)

Marry him or marry me

I’m the one that loves you baby can’t you see?

I ain’t got no future or a family tree

But I know what a prince and lover ought to be

Songwriters: Aaron Comess / Christopher Gross / Eric Schenkman / Mark White

Two Princes lyrics © Sony/ATV Music Publishing LLC