

## CHAPTER XXX.

### ANALYSIS OF MYTHS.

"I shall indeed interpret all that I can, but I cannot interpret all that I should like."—*Grimm.*

IN attempting an analysis of the foregoing myths, and an explanation of their origin, it is impossible, in a work of this kind, to do more than give a very superficial idea of the scientific theories of various eminent mythologists, who, on this subject, like doctors, are sure to disagree.

These myths, comprising "the entire intellectual stock of the age to which they belonged," existed as "floating talk among the people" long ere they passed into the literature of the nation; and while to us mythology is merely "an affair of historical or antiquarian study, we must remember that the interpretation of myths was once a thing full of vital interest to men whose moral and religious beliefs were deeply concerned." Received at first with implicit faith, these myths became a stumbling block as civilization advanced. Cultured man recoiled from much of the grossness which had appeared quite natural to his ancestors in a savage state, and made an attempt to find out their primitive meaning, or an explanation which would satisfy his purer taste.

With the latter object in view, the sages and writers of old interpreted all that seemed "silly and senseless" in mythology as physical allegories,—a system subsequently carried to extremes by many heathen philosophers in the vain hope of evading Christian satire.

Learned men have also explained these selfsame myths as

historical facts disguised as metaphors, or as moral allegories, which the choice of Hercules (p. 218) undoubtedly is. Euhemerus (316 B.C.) was the pioneer of the former theory, and Bacon an exponent of the latter. Euhemerus' method was exaggerated by his disciples, who declared Zeus was merely a king of Crete; his war with the giants, an attempt to repress a sedition; Danae's shower of gold (p. 240), the money with which her guards were bribed; Prometheus, a maker of clay images, "whence it was hyperbolically said he created man out of clay;" and Atlas, an astronomer, who was therefore spoken of as supporting the weight of the heavens. This mode of interpretation was carried to such an extreme that it became ridiculous, and the inevitable reaction took place. In the course of time, however, the germ of truth it contained was again brought to light; and very few persons now refuse to believe that some of the heroic myths have some slight historical basis, the "silly and senseless" element being classed as accretions similar to the fabulous tales attached to the indubitably historical name of Charlemagne. During the seventeenth century, some philosophers, incited by "the resemblance between biblical narrative and ancient myths, came to the conclusion that the Bible contained a pure and the myths a distorted form of an original revelation." But within the past century new theories have gradually gained ground: for the philologists have attempted to prove that the myths arose from a "disease of language;" while the anthropologists, basing their theory on comparative mythology, declare "it is man, it is human thought and human language combined, which naturally and necessarily produced the strange conglomerate of ancient fable."

As these two last-named schools have either successfully confuted or incorporated the theories of all their predecessors, a brief outline of their respective beliefs will not be out of place. While philology compares only the "myths of races which speak languages of the same family" (as will shortly be demonstrated), anthropology resorts to all folklore, and seeks for the origin of myths, not in language, which it con-

siders only as a subordinate cause, but in the "condition of thought through which all races have passed."

The anthropologists, or comparative mythologists, do not deny that during the moderate allowance of two hundred and fifty thousand years, which they allot to the human race on earth, the myths may have spread from a single center, and either by migration, or by slave or wife stealing, or by other natural or accidental methods, may have "wandered all around the globe;" but they principally base their arguments on the fact that just as flint arrowheads are found in all parts of the world, differing but slightly in form and manufacture, so the myths of all nations "resemble each other, because they were formed to meet the same needs, out of the same materials."

They argue that this similarity exists, "not because the people came from the same stock" (which is the philologist's view), "but because they passed through the same savage intellectual condition." By countless examples taken from the folklore of all parts of the earth, they prove that the savage considers himself akin to beasts (generally to the one whose image is used as a tribal or family badge or totem), and "regards even plants, inanimate objects, and the most abstract phenomena, as persons with human parts and passions." To the savage, "sun, moon, and stars are persons, but savage persons;" and, as he believes "many of his own tribe fellows to have the power of assuming the form of animals," he concedes the same privilege and power to sun, moon, and stars, etc. This school further prove that all pre-Christian religions have idols representing beasts, that all mythologies represent the gods as fond of appearing in animal forms, and declare, that, although the Greeks were a thoroughly civilized people, we can still find in their mythology and religion "abundant survivals of savage manners and savage myths." They claim, that, during the myth-making age, the ancestors of the Greeks were about on an intellectual level with the present Australian Bushmen, and that "everything in civilized mythologies which we regard as irrational, seems only part of the accepted and rational order of things

to the contemporary savages, and in the past seemed equally rational and natural to savages concerning whom we have historical information." Of course it is difficult, not to say impossible, for civilized man to put himself in the savage's place, and regard things from his point of view. The nearest approach to primitive intelligence which comes under our immediate observation is the working of the minds of small children, who, before they can talk intelligibly, whip the table or chair against which they have bumped their heads, and later on delight in weaving the most extraordinary tales. A little four-year-old seized a book and began to "read a story;" that is to say, to improvise a very improbable and highly colored tale of a pony. Forced to pause from lack of breath, she resumed the thread of her narrative with the words, "Now, this dog;" and, when it was suggested that the story was about a pony, she emphatically replied, "Well, this pony was a dog," and continued. Now, either because she perceived that the transformation had attracted attention, or to satisfy the childish inborn taste for the marvelous, in the course of the next few minutes the pony underwent as many transformations as Proteus, all of which apparently seemed perfectly natural to her. The anthropologists explain the tales of the various transformations of Jupiter and his animal progeny "as in many cases survivals of the totemistic belief in descent from beasts," while the mythologists explain them as "allegories of the fruitful union of heaven and earth, of rain and grain." The former school also declare that the myth of Cupid and Psyche, which has its parallel in stories found in all parts of the world, was invented to explain curious marriage customs (for in some countries it is unlawful for the husband to see his wife's face until after she has given birth to her first child, and in others a wife may not speak her husband's name): the latter school interpret the same myth as a beautiful allegory of the soul and the union of faith and love.

The philologists' interpretation of myths is not only the most accredited at the present time, but also the most poetical. We therefore give a brief synopsis of their theory, together with

an analysis, from their point of view, of the principal myths told at length in the course of this work. According to this school,

Philological  
theory.

"myths are the result of a disease of language, as the pearl is the result of a disease of the oyster;" the key to all mythologies lies in language; and the original names of the gods, "ascertained by comparative philology, will be found, as a rule, to denote elemental or physical phenomena," that is, phenomena of the sunshine, the clouds, rain, winds, fire, etc.

To make their process of reasoning plain, it should be explained, that as French, Spanish, and Italian are derived from the Latin, even so Latin, Greek, and Sanskrit have a common source in a much older language; that, even if Latin were entirely lost, the similarity of the word "bridge," for instance (*pons* in Latin), in French (*pont*), in Spanish (*puente*), and in Italian (*ponte*), would justify the conclusion that these terms had their origin in a common language, and that the people who spoke it were familiar with bridges, which they evidently called by some name phonetically the same.

Further to prove their position, they demonstrate the similarity of the most common words in all the languages of the same family, showing (as is the case with the word "father" in the accompanying table) that they undergo but few changes in sixteen different languages.

Sanskrit, *pitri*.  
Zend, *paitar*.  
Persian, *pader*.  
Erse, *athair*.  
Italian, *padre*.  
Spanish, *padre*.  
French, *père*.  
Saxon, *fæder*.

Latin, *pater*.  
Greek, pronounced *pâtair*.  
Gothic, *vatar*.  
German, *vater*.  
Dutch, *fader*.  
Danish, *fader*.  
Swedish, *fader*.  
English, *father*.

The most learned of all these philologists argues that during the first or Rhematic period, there existed a tribe in Central Asia which spoke a monosyllabic language, in which lay the germs of the Turanian, Aryan, and Semitic forms of speech. This Rhe-

matic period was followed by the Nomadic or Agglutinative age, when, little by little, the languages "received once for all that peculiar impress of their formative system which we still find in all the dialects and national idioms comprised under the name of Aryan or Semitic;" that is to say, in the Hindoo, Persian, Greek, Roman, Celt, Slav, and Teutonic languages, and in some three thousand kindred dialects.

After the Agglutinative period, and previous to the National era and "the appearance of the first traces of literature," he places "a period represented everywhere by the same characteristic features, called the Mythological or Mythopœic age."

It was during this period that the main part of the vast fund of mythic lore is supposed to have crystallized; for primitive man, knowing nothing whatever of physical laws, cause and effect, and the "necessary regularity of things," yet seeking an explanation of the natural phenomena, described them in the only way possible to him, and attributed to all inanimate objects his own sentiments and passions, fancying them influenced by the same things, in the same way. This tendency to personify or animate everything is universal among savages, who are nothing but men in the primitive state; and "in early philosophy throughout the world, the sun, moon, and stars are alive, and, as it were, human in their nature." "Poetry has so far kept alive in our minds the old animative theory of nature, that it is no great effort in us to fancy the waterspout a huge giant or a sea monster, and to depict, in what we call appropriate metaphor, its march across the field of ocean."

As the names of the Greek gods and heroes have in a great measure been found to correspond with the Sanskrit names of physical things, we have been able to read some of the first thoughts of primitive man; and "the obvious meaning" of many words "did much to preserve vestiges of plain sense in classic legend, in spite of all the efforts of the commentators."

According to the philologists, therefore, these thoughts had already assumed a definite form in the remote epoch when many

nations, now scattered over the face of the earth, occupied the same country, spoke the same language, and formed but one people. Of course, "as long as such beings as Heaven or Sun are consciously talked of in mythic language, the meaning of their legends is open to no question, and the action ascribed to them will as a rule be natural and appropriate;" but with the gradual diffusion of this one people to various parts of the earth, the original meaning of these words was entirely lost, and they came to be looked upon eventually simply as the names of deities or heroes—very much in the way that the word "good-by" has long survived its original form as a conscious prayer, "God be with you!" and the word "ostracism" has lost all connection with an oyster shell.

The primitive meaning of a myth died away with the original meaning of a word; and it is because "the Greek had forgotten that Zeus (Jupiter) meant 'the bright sky,' that he could make him king" over a company of manlike deities on Olympus.

We can best explain how the many anomalies occur, and how the myths got so tangled up together that now it is almost impossible to disentangle them and trace them back to their original meanings, by comparing their descent through the ages to the course of a snowball, which, rolling down a mountain side, gathers to itself snow, earth, rocks, etc., until, in the vast agglomeration of kindred and foreign substances, the original nucleus is entirely lost to sight.

The fact that there are many different myths to explain the same phenomenon can readily be accounted for by the old saying, "circumstances alter cases." Thus the heat of the sun, for example, so beneficial at certain times, may prove baleful and injurious at others.

The philologists, who believe that all myths (except the imitative myths, of which the tale of Berenice is a fair example) were originally nature myths, have divided them into a few large classes, which include the myths of the sky, the sun, dawn, daylight, night, moon, earth, sea, clouds, fire, wind, and finally those of the underworld and of the demons of drought and darkness.

## SKY MYTHS.

Taking them in the order in which they are presented in this work, we find among the myths of the sky, Uranus, whose name, like that of the old Hindoo god Varuna, is derived from the Sanskrit root *var* ("to veil, conceal, or cover"). This god was therefore a personification of the heavens, which are spread out like a veil, and cover all the earth; and we are further told that he hurled the thunder and lightning, his Cyclop children, down from his abode into the abyss called Tartarus.

Uranus.

Zeus (or Jupiter), whose name is the same as the Hindoo Dyaus Pitar, the god and personification of the bright sky or the heavens, has likewise been traced to the Sanskrit root *div* or *dyu*, meaning "to shine;" and there is also a noun *dyu* in that language which means either "sky" or "day." In early times the name was applied to the one God, and was therefore "retained by the Greeks and all other kindred people to express all they felt toward God;" but as the word also meant the visible sky, with its ever-changing aspect, some of the phrases used to describe it came, in the course of time, to denote vile and fickle actions, and apparently inconsistent behavior.

Jupiter.

The name of Hera (or Juno), the heavenly light, and therefore the complement and consort of the sky, is supposed to be derived from the Sanskrit *soar* ("the bright sky") and *surya* ("the sun"); and all the manifold changes which at first merely denoted the varying atmosphere, by being personified, gradually gave the impression of the jealous, capricious, vengeful person whom poets and writers have taken pleasure in depicting ever since.

Juno.

Another personification of the sky, this time under the nocturnal and starry aspect, is Argus, whose many bright eyes never closed all at once, but kept constant watch over the moon (Io) — confided to his care by the heavenly light (Juno) — until at last their beams were quenched by the wind and rain (Mercury).

Argus.

## SUN AND DAWN MYTHS.

The myths of the sun, from which it is almost impossible to separate those of the dawn, are probably more numerous than any others, and have some main features of resemblance in all cases. The first sun myth mentioned in the course of this work is the story of Europa, in which Europa is "the broad spreading light," born in Phœnicia (the "purple land of morn"), the child of Telephassa ("she who shines from afar"), carried away from her eastern birthplace by the sky (Jupiter), closely pursued by the sun (her brother Cadmus), who, after passing through many lands, slays a dragon (the usual demon of drought or darkness), and sets (dies) at last without having ever overtaken the light of dawn (Europa).

**Europa.**

Apollo, whose name of Helios is pure Greek for "the sun," had therefore not lost all physical significance for the Hellenic race, who worshiped in him the radiant personification of the orb of day. Another of his appellations, Phœbus ("the lord of life and light"), still further emphasizes his character; and we are informed that he was born of the sky (Jupiter) and of the dark night (Leto), in the "bright land" (Delos), whence he daily starts on his westward journey.

**Apollo.**

Like all other solar heroes, Apollo is beautiful and golden-haired, radiant and genial, armed with unerring weapons, which he wields for good or evil, as the mood sways him. He is forced to labor, against his will at times, for the benefit of man, as, for instance, when he serves Admetus and Laomedon; and the cattle, by which he evidently sets such store, are the fleecy clouds, pasturing "in the infinite meadows of heaven," whose full udders drop down rain and fatness upon the land, which are stolen away either by the wind (Mercury), or the storm demon (Cacus), or the impious companions of Ulysses, who pay for their sacrilegious temerity with their lives.

The sun's affinity for the dawn is depicted by his love for Coronis, who, however beloved, falls beneath his bright darts;

and, as "the sun was regarded naturally as the restorer of life" after the blighting influence of winter and disease, so their offspring (Æsculapius) was naturally supposed to have been endowed with marvelous curative powers.

**Coronis.**

The sun, for the same reason, was supposed to wage continual warfare against cold, sickness, and disease, and to use his bright beams or arrows against the demon of drought, darkness, or illness (Python), which in some form or other inevitably appears in every solar myth.

In the story of Daphne, a name derived from *Dahana*, the Sanskrit *dawn*, we find another version of the same story, where the sun, although enamored with the dawn, causes her death. As some mythologists have interpreted it, Daphne is a personification of the morning dew, which vanishes beneath the sun's hot breath, and leaves no trace of its passage except in the luxuriant verdure.

**Daphne.**

In Cephalus and Procris the sun again appears, and his unerring spear unwittingly causes the death of his beloved Procris "while she lingers in a thicket (a place where the dew lingers longest)." This interpretation has been further confirmed by philological researches, which prove that the name "Procris" originated from a Sanskrit word meaning "to sprinkle;" and the stories evidently arose from three simple phrases,— "the sun loves the dew," "the morning loves the sun," and "the sun kills the dew."

**Cephalus and Procris.**

In the tale of Orpheus and Eurydice, while some mythologists see in him a personification of the winds, which "tear up trees as they course along, chanting their wild music," others see an emblem of "the morning, with its short-lived beauty." Eurydice, whose name, like that of Europa, comes from a Sanskrit word denoting "the broad spreading flush of the dawn across the sky," is, of course, a personification of that light, slain by "the serpent of darkness at twilight."

**Orpheus and Eurydice.**

Orpheus is also sometimes considered as the sun, plunging into an abyss of darkness, in hopes of overtaking the vanishing dawn,

Eurydice; and as the light (Eurydice) reappears opposite the place where he disappeared, but is no more seen after the sun himself has fairly risen, "they say that Orpheus has turned around too soon to look at her, and so was parted from the wife he loved so dearly."

His death in the forest, when his strength had all forsaken him, and his severed head floated down the stream murmuring "Eurydice," may also, perchance, have been intended to represent either the last faint breath of the expiring wind, or the setting of the sun in blood-tinged clouds.

In the story of Phaeton, whose name means "the bright and shining one," a description of the golden palace and car of the sun is given us. We are told that the venturesome

**Phaeton.** young charioteer, by usurping his father's place, causes incalculable mischief, and, in punishment for his mismanagement of the solar steeds (the fleecy white clouds), is hurled from his exalted seat by a thunderbolt launched by the hand of Jupiter.

"This story arose from phrases which spoke of drought caused by the chariot of Helios, when driven by some one who knew not how to guide his horses; and the smiting of Phaeton by the bolt of Zeus is the ending of the time of drought by a sudden storm of thunder."

The story of Diana and Endymion has also been interpreted as a sun myth, in which the name "Endymion" refers specially

**Endymion.** to the dying or setting sun, who sinks to rest on Mount Latmus ("the land of forgetfulness," derived from the same root as "Leto"). Müller, the great authority in philology, tells us, that, in the ancient poetical and proverbial language of Elis, people said, "Selene loves and watches Endymion," instead of saying, "It is getting late;" "Selene embraces Endymion," instead of, "The sun is setting and the moon is rising;" "Selene kisses Endymion into sleep," instead of, "It is night."

These expressions remained long after their real meaning had

ceased to be understood; and, as the human mind is generally as anxious for a reason as ready to invent one, a story arose without any conscious effort, that Endymion must have been a young lad loved by a young maiden, Selene.

In the story of Adonis some mythologists find another sun myth, in which Adonis, the short-lived sun, is slain **Adonis.** by the boar, the demon of darkness, and passionately mourned by the dawn or twilight (Venus), who utterly refuses to exist without him.

In the story of Tantalus (the sun), who in time of drought offers to Jupiter the flesh of his own offspring, Pelops (the withered fruits), and in punishment for his impiety **Tantalus.** is doomed to hunger and torturing thirst, we have again merely a story founded upon an expression used in time

of drought, when the sun's heat, becoming too intense, burns up the fruit his fostering rays had produced, and men exclaimed, "Tantalus is slaying and roasting his own child!"

In the same way the stone which Sisyphus painfully forced up a steep ascent, only to see it go rolling down and plunge into a dark abyss enveloped in a great cloud of dust, **Sisyphus.** has been interpreted to represent the sun, which is no "sooner pushed up to the zenith, than it rolls down to the horizon."

The name of Ixion has been identified with the Sanskrit word *Akshanah*, denoting one who is bound to a wheel, and has been proved akin "to the Greek *axôn*, the Latin *axis*, and the English *axle*." This whirling wheel of **Ixion.** fire is the bright orb of day, to which he was bound by order of Jupiter (the sky) because he dared insult Juno (the queen of the blue air); while Dia, his wife, is the dawn, the counterpart of Europa, Coronis, Daphne, Procris, Eurydice, and Venus, in the foregoing illustrations.

One of the greatest of all the solar heroes is doubtless the demigod Hercules, born at Argos (a word signifying "brightness") from the sky (Jupiter) and the dawn (Alcmene), who, in

early infancy, throttles the serpents of darkness, and who, with untiring strength and patience, plods through life, never resting, and always on his journey performing twelve great tasks, interpreted to represent either the twelve signs of the Zodiac, or the twelve months of the solar year, or the twelve hours of daylight.

Hercules.

Like Apollo and Cadmus, Hercules is forced to labor for mankind against his will. We see him early in life united to Megara, and, like Tantalus, slaying his own offspring in a sudden fit of madness. He loves and is soon forced to leave Iole, the violet-colored clouds. He performs great deeds, slays innumerable demons of drought and darkness on his way, and visits the enchanted land of the Hesperides, — a symbol of the western sky and clouds at sunset.

Iole.

The main part of his life is spent with Deianeira ("the destroying spouse"), a personification of the daylight; but toward the end of his career he again encounters Iole, now the beautiful twilight. It is then that Deianeira (the daylight), jealous of her rival's charms, sends him the bloody Nessus robe, which he has no sooner donned, than he tears it from his bleeding limbs, ascends the burning pile, and ends his career in one grand blaze, — the emblem of the sun setting in a framework of flaming crimson clouds.

Deianeira.

Like all solar heroes, he too has unerring poisoned weapons ("the word *ios*, 'a spear,' is the same in sound as the word *ios*, 'poison'"), of which he is shorn only at death.

Perseus also belongs to this category of myths. Danae, his mother, either the earth (*dano* means "burnt earth") or the dawn,

Perseus.

a daughter of Acrisius (darkness), is born in Argos (brightness). Loved by Jupiter, the all-embracing sky, she gives birth to the golden-haired Perseus, a personification of the radiant orb of day; and he, like many another solar hero, is cast adrift immediately after his birth, owing to an ominous prophecy that he will slay the darkness from which he originally sprang.

As soon as Perseus attains manhood, he is forced to journey against his will into the distant land of the mists (the Grææ), and conquer the terrible Medusa, "the starlit night, solemn in its beauty, but doomed to die when the sun rises." He accomplishes this by means of his irresistible sword, the piercing rays of the sun, and then passes on to encounter the monster of drought, and to marry Andromeda, another personification of the dawn, the offspring of Celeus and Cassiopeia, who also represent night and darkness.

In company with Andromeda, Perseus, whose name also signifies "the destroyer," revisits his native land, and fulfills the prophecy by slaying Acrisius (the darkness), whence he originally sprang.

In the Athenian solar myth, Theseus is the sun, born of Ægeus (the sea, derived from *aïssa*, "to move quickly like the waves") and Æthra (the pure air). He lingers in his birth-place, Træzene, until he has acquired strength enough to wield his invincible sword, then journeys onward in search of his father, performing countless great deeds for the benefit of mankind. He slays the Minotaur, the terrible monster of darkness, and carries off the dawn (Ariadne); whom he is, however, forced to abandon shortly after on the Island of Naxos.

Theseus.

In his subsequent career we find him the involuntary cause of his father's death, then warring against the Centaurs (personifications of the clouds, through which the victorious sun is sometimes forced to fight his way), then again plunging for a short space of time into the depths of Tartarus, whence he emerges once more; and finally we see him uniting his fate to Phædra (the twilight), a sister of the beautiful dawn he loved in his youth. He ends his eventful career by being hurled headlong from a cliff into the sea, — an emblem of the sun, which often seems to plunge into the waves at eventide.

In the story of the Argonautic expedition we have Athamas, who marries Nephele (the mist). Their children are Phryxus and Helle (the cold and warm air, or personifications of the

clouds), carried off to the far east by the ram — whose golden fleece was but an emblem of the rays of the sun — to enable them to escape from the baleful influence of their stepmother Ino (the broad daylight), who would fain encompass their destruction.

Argonauts.

Helle, an emblem of the condensation of vapor, falls from her exalted seat into the sea, where she is lost. The ship Argo

Medea.

“is a symbol of the earth as a parent, which contains in itself the germs of all living things.” Its crew is composed mainly of solar heroes, all in quest of the golden fleece (the rays of the sun), which Jason recovers by the aid of Medea (the dawn), after slaying the dragon (the demon of drought). Æetes, Medea’s father, is a personification of the darkness, which vainly attempts to recover his children, the dawn and light (?), after they have been borne away by the all-conquering sun.

Glauce (the broad daylight) next charms Jason; and the poisoned robe which causes her death is woven by Medea, now the evening twilight, who mounts her dragon car and flies to the far east, forsaking her husband (the sun) in his old age, when he is about to sink into the sleep of death.

Glauce.

Meleager is also a solar hero. After joining the Argonautic expedition, and wandering far and wide, he returns home, slays the boar (or drought fiend), loves, but parts from, Atalanta (the dawn maiden), and is finally slain by his own mother, who casts into the flames the brand upon which his existence depends.

Meleager.

In the Theban solar myth, Laius (derived from the same root as “Leto” and “Latmus”) is the emblem of darkness, who, after marrying Jocasta (like Iole, a personification of the violet-tinted clouds of dawn), becomes the father of Œdipus, doomed by fate to be the murderer of his father. Early in life Œdipus is exposed on the barren hillside to perish, — an emblem of the horizontal rays of the rising sun, which

Œdipus.

seem to lie for a while upon the mountain slopes, ere they rise to begin their journey.

He too, like Cadmus, Apollo, Hercules, Perseus, Theseus, and Jason, is forced to wander far from home, and, after a prolonged journey, encounters and slays Laius (the darkness), from whom he derived his existence, and kills the dread monster of drought, the Sphinx, whose very name means “one who binds fast,” — a creature who had imprisoned the rain in the clouds, and thus caused great distress.

Urged on by unrelenting fate, he marries his own mother, Jocasta, now the violet-tinted twilight, and ends his life amid lightning flashes and rolls of thunder, after being accompanied to the end of his course by Antigone (“the pale light which springs up opposite the sun at his setting”). This story — which at first was merely intended to signify that the sun (Œdipus) must slay the darkness (Laius) and linger for a while beside the violet-colored clouds (Jocasta) — having lost its physical meaning, the Thebans added the tragic sequel, for it seemed but poetic justice that the author of such crimes should receive signal punishment.

As the Eumenides, or Erinnyes, were at first merely the searching light of day, from which nothing can be hidden, they came gradually to be considered the detectives and avengers of crime, and were therefore said to take possession of a criminal at the end of his course, and hurry him down into darkness to inflict horrible torments upon him.

Eumenides.

In the story of Bellerophon, although the name originally came from *Bellero* (some “power of darkness, drought, winter, or moral evil”) and from *phon* or *phontes* (a word derived from the Sanskrit *han-tâ*, “the killer”), the Greeks, having forgotten the signification of the first part of the word, declared this hero was the murderer of Bellerophon, his brother, for which involuntary crime he was driven from home, and forced to wander about in search of shelter.

Bellerophon.

We find this hero, although enticed by Anteia (the dawn), virtuously hastening away, then sent against his will to fight