

THE AGES DIGITAL LIBRARY  
**REFERENCE**

CYCLOPEDIA of BIBLICAL,  
THEOLOGICAL and  
ECCLESIASTICAL  
LITERATURE

**Moulding - Mythology**

*by James Strong & John McClintock*

*To the Students of the Words, Works and Ways of God:*

Welcome to the AGES Digital Library. We trust your experience with this and other volumes in the Library fulfills our motto and vision which is our commitment to you:

MAKING THE WORDS OF THE WISE  
AVAILABLE TO ALL — INEXPENSIVELY.

**AGES Software Rio, WI USA**  
**Version 1.0 © 2000**

## Moulding

### Picture for Moulding 1

a general term applied to all the varieties of outline or contour given to the angles of the various subordinate parts and features of buildings, whether projections or cavities, such as cornices, capitals, bases, door and window jambs and heads, etc. The regular mouldings of *Classical* architecture are, the *Fillet*, or *list*; the *Astragal*, or *bead*; the *Cyma reversa*, or *ogee*; the *Cyman recta*, or *cynma*; the *Cavetto*; the *Ovolo*; the *Scotia*, or *trochilus*; and the *Torus*: each of these admits of some variety of form, and there is considerable difference in the manner of working them between the Greeks and Romans. (See those terms.) The mouldings in classical architecture are frequently enriched by being cut into leaves, eggs, and tongues, or other ornaments, and sometimes the larger members have running patterns of honeysuckle or other foliage carved on them in low relief; the upper moulding of cornices is occasionally ornamented with a series of projecting lions' heads.

In medieval architecture the diversities in the proportions and arrangements of the mouldings are very great, and it is scarcely possible to do more than point out a few of the leading and most characteristic varieties.

### Picture for Moulding 2

In the *Norman* style the plain mouldings consist almost entirely of rounds and hollows, variously combined, with an admixture of splays, and a few fillets. The rich mouldings, however, are very various, one of the most marked being the constant recurrence of mouldings broken into zigzag lines, and forming what is called the *Zigzag* or *Chevron* moulding: it has not been very clearly ascertained at what period this kind of decoration was first introduced, but it was certainly not till some considerable time after the commencement of the style; when once adopted, it became more common than any other ornament. A series of grotesque heads placed in a hollow moulding, called *Beak-heads*, with their tongues or beaks lapping over a large bead or torus, was also very common. The *Hatch* moulding is also not uncommon, and is found early in the style, as it can be cut conveniently without the aid of a chisel, with the pick only. The other favorite mouldings of the Norman style are the *Billet* mouldings, both square and round, the *Lozenge*, the *Nail-head*, the *Pellet*, the *Chain*, the *Cable*, and the *Rose*, of all which illustrations are here given. There may

also be mentioned the *Star*, the *Billeted Cable*, the *Nebule*, the *Studded*, the *Indented*, the *Scalloped*, the *Fir-cone*, the *Double Cone*, the *Dovetail*, the *Embattled*, the *Open Heart*, and the *Antique*.

### Picture for Moulding 3

In the *Early English* style the plain mouldings become lighter, and are more boldly cut than in the Norman; the varieties are not very great, and in arches, jambs of doors, windows, etc., they are very commonly so arranged that if they are circumscribed by a line drawn to touch the most prominent points of their contour it will be found to form a succession of rectangular recesses. They generally consist of alternate rounds and hollows, the latter very deeply cut, and a few small fillets; sometimes also splays are used: there is considerable inequality in the sizes of the round mouldings, and the larger ones are very usually placed at such a distance apart as to admit of several smaller between them; these large rounds have frequently one or more narrow fillets worked on them, or are brought to a sharp edge in the middle, the smaller rounds are often undercut, with a deep cavity on one side (e e), and the round and hollow members constantly unite with each other without any parting fillet or angle. The ornamental mouldings in this style are not numerous, and they are almost invariably placed in the hollows; the commonest and most characteristic is that which is known by the name of *Dog-tooth ornament*, which usually consists of four small plain leaves united so as to form a pyramid; these ornaments are commonly placed close together, and several series of them are frequently introduced in the same suite of mouldings; the other enrichments consist chiefly of single leaves and flowers, or of running patterns of the foliage peculiar to the style.

### Picture for Moulding 4

### Picture for Moulding 5

### Picture for Moulding 6

The plain mouldings in the *Decorated* style are more diversified than in the *Early English*, though in large suites rounds and hollows continue for the most part to prevail; the hollows are often very deeply cut, but in many instances, especially towards the end of the style, they become shallower and broader; ovolos are not very uncommon, and ogees are frequent; splays also are often used, either by themselves or with other mouldings;

fillets placed upon larger members are abundant, especially in the early part of the style, and a round moulding, called the *Scroll-moulding*, with a sharp projecting edge on it, arising from one half being formed from a smaller curve than the other, is frequently used, and is characteristic of Decorated work; when used horizontally the larger curve is placed uppermost: there is also another moulding, convex in the middle and concave at each extremity, which, though sometimes found in the Perpendicular style, may be considered as generally characteristic of the Decorated. Fillets are very frequently used to separate other members, but the rounds and hollows often run together, as in the Early English style. The enrichments consist of leaves and flowers, either set separately or in running patterns, figures, heads, and animals, all of which are generally carved with greater truth than at any other period; but the *ball-flower*, which belongs especially to this style, and a variety of *the four-leaved flower*, are the commonest.

### **Picture for Moulding 7**

### **Picture for Moulding 8**

### **Picture for Moulding 9**

In the *Perpendicular* style the mouldings are generally flatter and less effective than at an earlier period.

### **Picture for Moulding 10**

### **Picture for Moulding 11**

### **Picture for Moulding 12**

One of the most striking characteristics is the prevalence of very large and often shallow hollows; these sometimes occupied so large a space as to leave but little room for any other mouldings: the hollows and round members not unfrequently unite without any line of separation, but the other members are parted either by quirks or fillets. The most prevalent moulding is the ogee, but rounds, which are often so small as to be only beads, are very abundant; and it is very usual to find two ogees in close contact, with the convex sides next each other. There is also an undulating moulding, which is common in the abacus and dripstones, peculiar to the Perpendicular style, especially the latter part of it; and another indicative of

the same date, which is concave in the middle and round at each extremity, is occasionally used in door-jambs, etc. In Perpendicular work small fillets are not placed upon larger members, as in Decorated and Early English; splays also are much less frequent. The ornaments used in the mouldings are running patterns of foliage and flowers; detached leaves, flowers, and bunches of foliage; heads, animals, and figures, usually grotesque; shields, and various heraldic and fanciful devices; the large hollow mouldings, when used in arches or the jambs of doors and windows, sometimes contain statues with canopies over them;

### Mouldy

The word *uydau nikkudim'* (<sup>(~~0005~~)</sup>Joshua 9:5), refers, as Gesenius remarks, rather to crumbs of bread, and, instead of, as in our version, "all the bread of their [the Gibeonites'] provision was dry and mouldy," he reads, "all the bread of their travelling provision was dry, and had fallen into crumbs."

*SEE BREAD.*

### Moulin (Lat. Molyncus), Charles du

a celebrated French lawyer, and a convert to Protestantism, was born of a noble family at Paris, in 1500, and studied at the University of Paris and at Poitiers and Orleans. He became advocate of Parliament in 1522. He embraced the Protestant religion, first as a Calvinist, and afterwards became a Lutheran. He was imprisoned at the instigation of the Jesuits, became equally obnoxious to the Calvinists, and ultimately returned to the communion of the Church of Rome. He died in 1566. His works were published in 5 volumes, fol. (Paris, 1681); among them are *Collatio et unio quatuor evangelistarum, eorum serie et ordine* (1596, 4to).

### Moulin (Lat. Molinaeus), Pierre du (1)

a French Protestant divine of great note for his opposition to the Romanists, especially the Jesuits, was born at Buhy, in the Vexin, October 18, 1568. He studied first at the Protestant school in Sedan, and next at the English high school at Cambridge, from which university he removed, after a four-years' stay, to accept the professorship of philosophy at Leyden. This professorship he held for five or six years, and had several disciples who afterwards became famous; among the rest, Hugo Grotius. He read lectures upon Aristotle, and disciplined his scholars in the art of disputing, of which he made himself so great a master that he was always the scourge

and terror of the papists. Scaliger was very much his patron, and when Du Moulin published his *Logic* at Leyden in 1596 was so gracious as to say of the epistle prefatory, "Haec epistola non est hujus aevi." In the divinity schools he also taught Greek, in which he was extremely well skilled, as appears from his book entitled *Novitas Papismi*, in which he exposes cardinal Perron's ignorance of that language. In 1599 he returned to France, and became minister at Charenton, near Paris, and chaplain to Catharine of Bourbon, the king's sister, and then the wife of Henry of Lorraine. It is generally believed that Catharine's faithfulness to the Protestant cause is due to Du Moulin's influence. On the assassination of Henry IV, Du Moulin charged the guilt of that detestable deed upon the Jesuits, which produced a violent controversy between him and some of that society. Cotton, a Jesuit, then chaplain at court, was vainly struggling to free the Society of Jesus from the imputation which had been generally placed upon it that Ravaillac had been incited by them and their doctrines to this bloody deed, and finally even published a book in defence of the order. Du Moulin, however, believing the Jesuits guilty, replied in his *Anti-Cotton, or a Refutation of Father Cotton*, wherein is proved that the Jesuits were the real authors of that execrable parricide. In 1615, James I, who had long been in correspondence with Du Moulin by letters, invited him to England; but his Church would not suffer him to go till he had given a solemn promise in the face of his congregation that he would return to them at the end of three months. The king received him with great affection; took him to Cambridge at the time of the commencement, where he was honored with a doctor's degree; and at his departure from England presented him with a prebend in the church of Canterbury. On his return to France, Du Moulin had again innumerable disputes with the Jesuits; and when they found that nothing was to be done with him in this way, they made use of others. They tried to bring him over to them by the promise of great rewards; and they attempted more than once his life, so that he was obliged at length always to have a guard. In 1617, when the United Provinces desired the Reformed churches of England, France, and Germany to send some of their ministers to the Synod of Dort, Du Moulin and three others were deputed by the Gallican Church, but were forbidden to go by the king upon pain of death. In 1618 he had an invitation from Leyden to fill the divinity chair, which was vacant, but he refused it. In 1620, when he was preparing to go to the National Synod of the Gallican Church, baron Herbert of Cherbury, then ambassador from Britain at the court of France, asked him to write to king James, and to urge him, if

possible, to undertake the defence of his son-in-law, the king of Bohemia. Du Moulin declined the office; but the ambassador, knowing his interest with James, would not admit of any excuse. This brought him into trouble, for it was soon after decreed by an order of Parliament that he should be seized and imprisoned for having solicited a foreign prince to take up arms for the Protestant churches. Apprised of this, he secretly betook himself to the ambassador Herbert, who, suspecting that his letters to the king were intercepted, advised him to fly, as the only means of providing for his safety. Du Moulin finally went to Sedan, and there accepted the divinity professorship and the ministry of the Church, both which he held till the time of his death, which occurred March 10, 1658. In 1623, when cardinal Perron's book was published against king James, Du Moulin took a journey into England, and at the king's instigation answered it in a work published at Sedan, after the death of James, under the title of *Novitas Papismi, sive Perronii confutatio, reqgisque Jacobi, sed magis sacrce veritatis defensio*. A list of Du Moulin's works, to the number of seventy-five, is given by Aymon (*Synodes de France*, 2:273). He also published many of his sermons. He was a violent opponent of Arminianism, and attacked Amyraldus (q.v.) bitterly in his *De Moses Amyraldi Libro judicium*. His most important works are, *The Buckler of the Faith, or a Defence of the Confession of the Reformed Churches in France against M. Arnoux, the Jesuit* (3d ed. Lond. 1631, 4to): — *Le Combat Chretien* (8vo): — *Anatomie de la Messe* (Sedan, 1636, 12mo). See Nicholls, *Calvinism and Arminianism compared*, 1:224; Bates, *Vitae*, page 697 sq.; Sax, *Onomasticon*, 4:179; Haag, *La France Protestante*, 4:420; Schweizer, *Centraldogmemn*, 2:225 sq., 564 sq.; Ebrard, *Dogmactik*, volume 1, & 43; Vinet, *Histoire de la Predication parmi les Reformes en France au 17<sup>me</sup> siecle* (Par. 1860).

### Moulin, Pierre du (2)

son of the preceding, and noted as a most enthusiastic Calvinist, was born in 1600 at Paris, and graduated at Leyden; but going afterwards to England, obtained, like his father, a prebend at Canterbury, and was one of the chaplains to king Charles II. He died in 1683. He was the author of *The Peace of the Soul*: — *Clamor Regii Sanguinis*, which, being anonymous, was attributed by Milton to Alexander More: — and *A Defence of the Protestant Church*. See Allibone, *Dict. of Brit. and Amer. Authors*, s.v.; Haag, *La France Protestante*, 4:430.

## Moullah

SEE MULLAH.

## Mound

### Picture for Mound

(Lat. *mundus*) is a term in heraldry, designating a globe surmounted with a cross (generally) pattee. As a device, it is said to have been used by the emperor Justinian, and to have been intended to represent the ascendancy of Christianity over the world. The royal crown of England is surmounted by a mound, which first appears on the seal of William the Conqueror, though the globe without the cross was used earlier.

### Mount or Mountain

(properly **rh**<sub>i</sub> *har*, from its *swelling* form; with its cognate forms, **rrh**, *hearer*, and **ryh**; *harar*'; Gr. ὄρος; also Chald. **rWf**, *tur*, from their *rocky* nature, <sup><2725></sup>Daniel 2:35, 45; but **hl l š**<sub>o</sub> *solelah'*, "mount," <sup><2406></sup>Jeremiah 6:6; 32:32; 33:4; <sup><2402></sup>Ezekiel 4:2; 17:17; 21:22; 26:8; <sup><27115></sup>Daniel 11:15; elsewhere "bank," <sup><1005></sup>2 Samuel 20:15; <sup><1292></sup>2 Kings 19:32; <sup><2373></sup>Isaiah 37:33, is a *noun* or rampart, such as is thrown up by besiegers against a city; and **bXm**<sub>u</sub> *mutsab'*, "mount," in <sup><2393></sup>Isaiah 29:3, is a *station* of troops or military post, as occupied for purposes of besieging or a campaign. See WAR. In the New Testament the word *mount* or *mountain* is confined almost exclusively to representing *Opog*. In the Apocrypha the same usage prevails as in the N.T., the only exception being in 1 Macc. 12:36, where 'mount' is put for ὕψος, probably a mound, as we should now say, or embankment, by which Simon cut off the communication between the citadel on the Temple mount and the town of Jerusalem. For this Josephus [*Ant.* 13:5,11] has **τειχος**, a wall" [Smith]. SEE FORTIFICATION. Another term, designating an individual mountain, is **hmB**; *bamah'*, a *height* or "high place;" generally a lesser eminence, like **h[blag]**<sub>ibah'</sub>, a "hill," etc.). The term often occurs in connection with a proper name, or as the specific title of some particular mountain, e.g. Mount Sinai, Mount Tabor, Mount Lebanon, Mount of Olives, etc., which see in their alphabetical order. The phrase "mountain of God" (**μyh**<sub>ēh</sub>; **rh**) is spoken of Mount Sinai, as the place where the law was given (<sup><1806></sup>Exodus 3:1; 4:27; 18:5); of Mount Zion (<sup><1924></sup>Psalms 24:2; <sup><2393></sup>Isaiah 2:3), which is



also often called *God's holy mountain* (mostly *yvaḥ; rhiand /vdḥ*, "mountain of my" or "his holiness," the suffix referring to God, as if immediately annexed to the former noun, or perhaps to be rendered correctly, "mountain of my *sanctuary*") (<sup><2310></sup>Isaiah 11:9; 56:7; 57:13; <sup><4916></sup>Psalms 2:6; 15:1; 43:3; <sup><3016></sup>Obadiah 1:16; <sup><5304></sup>Ezekiel 20:40), more fully "mountain of the Lord's house" (<sup><2102></sup>Isaiah 2:2); of the mountain of Bashan (<sup><4986></sup>Psalms 68:16), as being very high; also in the plur. of the Holy Land itself, as being generally mountainous (<sup><2345></sup>Isaiah 14:25; 49:11; 65:9). See Walch, *De deo Hebraeorum montano* (<sup><0174></sup>Genesis 17:46). The term is also used collectively, "mountains," i. q. *mountainous region*, e. g. of Seir (<sup><6442></sup>Joshua 14:12), of Judah (<sup><6658></sup>Joshua 15:48), etc.; and especially (with the art. *rhh*; *the mountain*, *κατ' ἕξοχήν*) of the high mountainous tract extending nearly through Palestine, between the plain on the sea-coast and the valley of the Jordan (<sup><0118></sup>Genesis 12:8; <sup><6902></sup>Joshua 9:1); or more specifically "the mountains of Judah," i. e., the same tract south of Jerusalem (<sup><0432></sup>Numbers 13:29; <sup><6002></sup>Deuteronomy 1:2); the "hill-country" (*ὄρεινή*) of <sup><4039></sup>Luke 1:39; also the mountainous region east of the Dead Sea (<sup><0140></sup>Genesis 14:20; 19:17, 19, 30). See Macfarlane, *Mountains of the Bible* (Lond. 1848, 1856). *SEE HILL*.

Palestine is a hilly country (<sup><8825></sup>Deuteronomy 3:25; 11:11; <sup><5443></sup>Ezekiel 34:13; comp. <sup><0257></sup>Exodus 15:17; <sup><1223></sup>1 Kings 20:23; see Hasselquist, *Trav.* page 148), divided into two natural portions by the deep depression of the Jordan from north to south. The mountain ranges which overspread it are connected on the north with Lebanon. *East* of the Jordan, Antilebanon terminates with the spur called Jebel Heish, a fruitful hilly district extending westward thence to the abrupt margin of the Sea of Gennesareth; while south of the intersection of the country from east to west by the river Hieromax the hills rear themselves afresh for several leagues, being traversed by wadys (watercourses) which run towards the Jordan, and interrupted by ravines and narrow passes, and continue in the form of moderately high, fertile plateaus that do not clearly descend to a level till they reach the River Arnon, the boundary of the ancient transjordanic territory; southward of the deep, rocky vale of this stream, which was the key of Palestine in this region from the east, they still stretch away in connection with the mountains of Arabia Petraea, this entire chain sloping eastward, first into the fruitful meadows of the modern Hauran, and farther south into the Arabian desert, but westward bounded by rocky steeps along the Jordan (Volney, *Trav.* 1:226). *West* of the Jordan, a mountainous

region extends from Lebanon and Antilebanon far down southwesterly into Galilee, where in the south-west, opposite Ptolemais, it ends in a ridge, terminating beyond the Kishon in the promontory of Carmel; while in the interior among the highlands it forms the high plain of Jezreel, and on the east descends by a series of terraces to the Sea of Gennesareth: this portion contains its most fruitful districts, endowed with a rich Alpine vegetation, for although the northern and north-western parts are mostly inclement, and their cultivation almost impossible, especially in the rocky tracts, yet the south-western section is an alternation of fine valleys and choice pasture-lands (Hasselquist, page 176). From the elevated plain of Jez'reel, or Esdraelon, rises the almost isolated peak of Tabor, as a limit of the northern mountain-chain on this side of Jordan. Southerly this plain is shut in by hills, which, in moderate heights and in directions only lately accurately investigated by Robinson, overspread the greater part of ancient Samaria; beyond this growing more precipitous and rocky (Maundrell, *Trav.* page 88; Volney, *Trav.* 2:225 sq.), although they are everywhere interspersed with fruitful valleys and plains. The mountain ranges, which only admit communication with the sea-side by means of the intersecting passes and ravines, extend into Judaea several miles north of Jerusalem, and cover the greater part of this division of Palestine likewise, the hills becoming higher south of the metropolis. Stretching towards the south-east, they terminate in steep walls near the Dead Sea, and so join the sides of the deep Arabah; but in the south-west they somewhat abruptly bound the (tolerably high) hilly plain el-Tih, which connects Palestine with Arabia Petraea. Westerly the mountains of middle and southern Palestine nowhere extend to the sea, but gently slope into plains, which grow continually wider farther south; towards the Jordan, however, they fall off ruggedly into the Ghor (Volney, *Trav.* 1:226), only at Jericho leaving a large amphitheatre-like level. Their greatest expansion from east to west is nowhere more than ten to fifteen miles, and in the vicinity of Hebron scarcely more than seven miles (Volney, *Trav.* 2:243). The principal composition of all the Palestinian hills is limestone (of the Jura formation), occasionally with strata of chalk (whence the numerous caves), and, as is a frequent accompaniment of this latter, the hilly levels, especially in the east, are strewn with flint stones (see Schubert, *Reise*, 3:108). Only in the north-east, from the boundaries of the Lebanon formation to the Hieromax, extends a basaltic region (Seetzen, 18:335), which has scattered its columns and blocks as far as the western shore of the Sea of Gennesareth (comp. Ritter, *Erdk.* 2:315; Richter, *Wallfahrt*, page 60; Schubert, *Reise*,

3:222, 237, 260). At the southern extremity of the Dead Sea a salt-mountain uplifts itself, about three leagues in extent. The height of the mountains of Palestine is not great (Hasselquist, *Trav.* page 148), but has only been measured by the barometer. The southern hills rise to a perpendicular elevation of about 2400 feet, and run at this elevation as far northward as Shechem; above this they sink to about 1750 feet, and grow still more insignificant towards the plain of Jezreel. Northward of this, the land of Galilee becomes again more lofty, especially in comparison with the Sea of Gennesareth, which lies 535 feet below the level of the Mediterranean (Schubert, 3:231). The altitude of Lebanon is estimated at 10,000 feet. The mountains of Gilead are higher than the cisjordanic, being about 3000 to 4000 feet in height. (See Raumer, *Beitrag z. bibl.*

*Geographie*, page 12 sq.; Reland, *Palaest.* page 346.) For particular hills, **SEE CARMEL; SEE EPHRAIM; SEE LEBANON; SEE OLIVET; SEE TABOR**, etc. The mountainous regions of Palestine not only served the inhabitants as places of defence against hostile incursions and of refuge from oppressive masters, but the hills by careful cultivation and terracing nearly doubled the arable soil (<sup><1075></sup>Proverbs 27:25; <sup><1178></sup>Psalm 147:8; <sup><1184></sup>Song of Solomon 8:14; <sup><1215></sup>Jeremiah 21:5; <sup><1450></sup>2 Chronicles 26:10; <sup><1544></sup>Ezekiel 34:14; <sup><1918></sup>Joel 3:18, etc.); although quarries were but seldom opened in them for building-stone, and as it seems never mined for the supply of metals. **SEE PALESTINE**. The frequent occurrence throughout the Scriptures of personification of the natural features of the country is very remarkable. With perhaps four exceptions, all these terms are used in our own language; but, in addition, we speak of the "crown," the "instep," the "foot," the "toe," and the "breast" or "bosom" of a mountain or hill. "Top" is perhaps only a corruption of *kopf*, "head." Similarly we speak of the "mouth" and the "gorge" (i.e., the "throat") of a ravine, and a "tongue" of land. Compare, too, the word *col*, "neck," in French. The following are, it is believed, all the words used with this object in relation to mountains or hills:

**1. HEAD, *vaʿ*, *rosh*,** <sup><1005></sup>Genesis 8:5; <sup><1220></sup>Exodus 19:20; <sup><1540></sup>Deuteronomy 34:1; <sup><1182></sup>1 Kings 18:42; (A.V. "top").

**2. EARS, *twozʿaj* *aznoth*,** in Aznoth-Tabor, <sup><1624></sup>Joshua 19:34; possibly in allusion to some projection on the top of the mountain. The same word is perhaps found in UZZEN-SHERAH.

**3. SHOULDER,  $\tilde{a}t\tilde{k}$ ; *katheph*, in <sup><0532></sup>Deuteronomy 23:12; <sup><0658></sup>Joshua 15:8, and 18:16 ("side"); all referring to the hills on or among which Jerusalem is placed. <sup><0650></sup>Joshua 15:10, "the *side* of Mount Jearim."**

**4. SIDE,  $dxj$  *tsad* (see the word for the "side" of a man in <sup><0126></sup>2 Samuel 2:16; <sup><0108></sup>Ezekiel 4:4, etc.), used in reference to a mountain in <sup><0226></sup>1 Samuel 23:26; <sup><0138></sup>2 Samuel 13:34.**

**5. LOINS or FLANKS,  $tl\ s\tilde{k}a$  *xisloth*, in Chisloth-Tabor, <sup><0692></sup>Joshua 19:12. It occurs also in the name of a village, probably situated on this part of the mountain, Hak-Kesulloth,  $tw\tilde{b}sk\tilde{h}$  i.e., the "loins" (<sup><0698></sup>Joshua 19:18). *SEE CHESULLOTH.***

**6. RIB,  $[l\ x\tilde{e}f]$  *sela*, only used once, in speaking of the Mount of Olives, <sup><0163></sup>2 Samuel 16:13, and there translated "side,"  $\tilde{e}k\ \tilde{\pi}l\tilde{e}v\tilde{r}\tilde{a}c\ \tilde{t}\tilde{o}\tilde{v}\ \tilde{\theta}\tilde{r}\tilde{o}v\tilde{c}$ .**

**7. BACK,  $\mu k\tilde{v}$ ] *sheknm*, probably the root of the name of the town *Shechem*, which may be derived from its situation, as it were on the back of Gerizim.**

**8. THIGH,  $hkr\tilde{v}$ ] *yerkeah* (see the word for the "thigh" of a man in <sup><0186></sup>Judges 3:16, 21), applied to Mount Ephraim, <sup><0790></sup>Judges 19:1, 18; and to Lebanon, <sup><0223></sup>2 Kings 19:23; <sup><0374></sup>Isaiah 37:24; used also for the "sides" of a cave, <sup><0248></sup>1 Samuel 24:3.**

**9. The word translated "covert" in <sup><0250></sup>1 Samuel 25:20 is  $rt\tilde{s}\tilde{e}$  *sether*, from  $rt\tilde{s}$ ), "to hide," and probably refers to the shrubbery or thicket through which Abigail's path lay. In this passage "hill" should be "mountain."**

The Chaldee  $r\tilde{w}f$ , *tur*, is the name still given to the Mount of Olives, the *Jebel et-Tur*.

See the Appendix to professor Stanley's *Sinai and Palestine*, § 23, also pages 249 and 338, note. *SEE TOPOGRAPHICAL TERMS.*

In the symbolical language of Scripture, if the allegory or figurative representation is taken from the heavens, the luminaries denote the governing body; if from an animal, the head or horns; if from the earth, a mountain or fortress-and in this case the capital city or residence of the governor is taken for the supreme power. (See Wemyss, *Clavis Symbolica*,

pages 309-316.) When David says, "Lord, by thy favor thou hast made my mountain to stand strong" (<sup><1810></sup>Psalm 30:7), he means to express the stability of his kingdom. In like manner the kingdom of the Messiah is described under the figure of a mountain (<sup><2100></sup>Isaiah 2:2; 11:9; <sup><2705></sup>Daniel 2:35), and its universality by its being the resort of all nations, and by its filling the whole earth. The mystic mountains in the Apocalypse denote kingdoms and states subverted to make room for the Messiah's kingdom (<sup><6154></sup>Revelation 6:14; 16:20; comp. <sup><1940></sup>Psalm 46:2). The Chaldean monarchy is described as a mountain in <sup><2512></sup>Jeremiah 51:25; <sup><3007></sup>Zechariah 4:7; and the Targum illustrates the idea by substituting the word "fortress" in the former text. In this view, then, a mountain is the symbol of a kingdom, or of a capital city with its domains, or of a king, which is the same. Mountains are frequently used to signify places of strength, of what kind soever, and to whatsoever use applied (<sup><2423></sup>Jeremiah 3:23). Eminences were very commonly chosen for the sites of pagan temples: these became places of asylum, and were looked upon as the fortresses and defenders of the worshippers, by reason of the presence of the false deities in them. On this account mountains were the strongholds of paganism, and therefore in several parts of Scripture they signify idolatrous temples and places of worship (<sup><2423></sup>Jeremiah 2:23; <sup><2602></sup>Ezekiel 6:2-6; <sup><3300></sup>Micah 4:1; comp. <sup><5102></sup>Deuteronomy 12:2; <sup><2420></sup>Jeremiah 2:20; 3:16; <sup><2603></sup>Ezekiel 6:3). These temples were also built like forts or towers, as appears from <sup><0706></sup>Judges 9:46, 48, 49. (See Gesenius, *Comment. on* <sup><3103></sup>*Isaiah* 2:316 sq. Gramberg, *Die Religionssideen des A.T.* pref. page 15 sq.) **SEE HIGH PLACE.** For the various eminences or mountain districts to which the word *har* is applied in the O.T., **SEE ABARIM; SEE AMANA; SEE OF THE AMALEKITES; SEE OF THE AMORITES; SEE ARARAT; SEE BAALAH; SEE BAAL-HERMON; SEE BASHAN; SEE BETHEL; SEE BETHER; SEE CARMEL; SEE EBAL; SEE EPHRAIM; SEE EPHRON; SEE ESAU; SEE GAASH; SEE GERIZIM; SEE GILBOA; SEE GILEAD; SEE HALAK; SEE HERES; SEE HERMON; SEE HOR;** and for those to which *tor* is prefixed, **SEE HOREB; SEE ISRAEL; SEE JEARIM; SEE JUDAH; SEE MIZAR; SEE MORIAH; SEE NAPHTALI; SEE NEBO; SEE OLIVET,** or **SEE OLIVES; SEE PARAN; SEE PERAZIM; SEE SAMARIA; SEE SEIR; SEE SEPHAR; SEE SHAPHER; SEE SINAI; SEE SION, SEE SIRION,** or **SEE SHENIR** (all names for Hermon); **SEE TABOR; SEE ZALMON; SEE ZEMARAIM; SEE ZION.**

## Mount

(<sup>2218</sup>Isaiah 29:3; <sup>2106</sup>Jeremiah 6:6, etc.). *SEE SIEGE.*

### Mount Of The Amalekites

( $\gamma\alpha\alpha\epsilon[\eta; rhi$ ; Sept. ὄρος τοῦ Ἀμαλῆκ; Vulg. *Mons Amalech*), a place near Pirathon, in the tribe of Ephraim (<sup>4725</sup>Judges 12:15), apparently so called from some branch of that Canaanitish clan settled there (comp. <sup>4754</sup>Judges 5:14,  $\mu\gamma\alpha\phi\beta, \gamma\lambda\alpha\alpha\epsilon\iota \epsilon[\beta\iota\mu\nu\gamma\gamma$ ; from Ephraim [came those] whose seat [was] by Amalek, A.V. "out of Ephraim was there a root of them against Amalek"). *SEE AMALEKITE.*

### Mountain Of The Amorites

( $\gamma\rho\alpha\epsilon\eta; rhi$ ; Sept. ὄρος τοῦ Ἀμορραίου; Vulg. *Mons Amorrhcei*), specifically mentioned, <sup>4619</sup>Deuteronomy 1:19, 20 (comp. 44), in reference to the wandering of the Israelites in the desert. It seems to be the range which rises abruptly from the plateau of *et-Tih*, running from a little S. of W. to the N. of E., and of which the extremities are the *Jebel Araif en-Nakah* westward, and *Jebel el-Mukrah* eastward, and from which line the country continues mountainous all the way to Hebron. *SEE AMORITE.* The particular spot where the Israelites encountered it seems to have been at the present *Nukb es-Sufeh*. *SEE EXODE.*

### Mount Of The Congregation

( $d[\epsilon\mu rhi$  *mountain of the assembly*, namely, of the gods), a place mentioned in the words of the king of Babylon, <sup>2343</sup>Isaiah 14:13. called "mount of the congregation," is prob. the Persian mountain *el-Burj* (comp. Gr.  $\pi\acute{\upsilon}\rho\gamma\omicron\varsigma$ , a town, Germ. *burg*), called by the Hindius *Meru*, situated in the extreme north, and, like the Greek Olympus, regarded by the Orientals as the seat of the gods (see *Asiat. Researches*, 6:448; 8:350 sq.; Hyde, *De relig. Persar.* page 102). *SEE CONGREGATION.*

### Mount Of Corruption

(<sup>4233</sup>2 Kings 23:13). *SEE CORRUPTION.*

### Mount Ephraim

*SEE EPHRAIM.*

## Mount Lebanon, Christians Of

*SEE MARONITES.*

## Mount Olivet, Congregation Of

*SEE MONTOLIVEITIANS.*

## Mount Of Piety

*SEE MONTES PIETATIS.*

## Mount Of The Valley

(*qm*[*h*; *rhi*] Sept. ὁ ὄρος Ἐνάθ v.r. Ἐνάκ; Vulg. *Mons contnallis*), a district on the east of Jordan, within the territory allotted to Reuben (<sup>(~~4139~~)</sup>Joshua 13:19), containing a number of towns, such as Heshbon, Dibon, etc. The "valley" in question appears to have been the Ghor, or that of the Jordan (ver. 27); and hence the "mount" indicated was doubtless the hilly region immediately adjoining the northern end of the Dead Sea, where the towns mentioned were situated.

## Mountagu(e) [or Montagu(e)], Richard

a learned English prelate, distinguished for his knowledge of primitive Christianity, was born at Dorney, Buckinghamshire, April 13, 1578, and was educated at Eton and at King's College, Cambridge University, of which he was afterwards a fellow. He took holy orders, and quickly rose to distinction. In 1617 he was made archdeacon of Hereford, in 1620 canon of Windsor, and in 1628 was elevated to the episcopate and made bishop of Chichester. In 1638 he was transferred to the see of Norwich. He was an ardent friend of archbishop Laud, and thus was led to write against the Puritans, and to defend the cause of the king and his sacerdotal companion. He therefore became a favorite at court, and the transfer to Norwich is said to have been prompted by Laud, who wished to acknowledge the valuable services of Mountague. Unfortunately, however, this prelate was not only an opponent to Puritanism, but a leaner towards Romanism; and it was even asserted by the moderate churchmen who opposed Laud's course that Mountague was aiming to carry the king, his court and his primate, bodily over to Rome, and to go there himself. He was also a devoted Arminianist, and thus the Calvinists likewise upbraided him, and left no opportunity unimproved against him. He died at Norwich, April 13, 1641. Bishop

Mountague's literary labors are valuable, especially in the field of ecclesiastical antiquities. He assisted Savile in his edition of St. Chrysostom; edited Gregory Nazianzen's *In Julianum Invektivae Duae*, etc., also *Photi Epistolae*, and *Eusebii Demonstratio*, and published several learned theological works and controversial tracts. Among the former are, *Analecta Ecclesiasticarum Exercitationum* (Lond. 1622): — *Apparatus ad Origines Ecclesiasticas* (Oxf. 1635, fol.): — *De Originibus Ecclesiasticis*, etc. (Lond. 1636, fol. 1641): — *De Vita Christi Originum Ecclesiasticarum, pars posterior* (1640): — *The Acts and Monuments of the Church before Christ Incarnate* (1642, fol.) — contents: State of the Church before Christ Incarnate; the Prophecies of Jacob and Daniel concerning Messias; the Sibyls; Reign of Herod in Judea; State of Judaea under the Romans; the Succession of the High-priesthood; State of the Jews in Spirituals; their Heroes; the Ancestors and Parents of our Savior. In 1841, 12mo, appeared bishop Mountague's *Articles of Inquiry*, with a *Memoir* (q.v.). See *Genesis Dict.* s.v.; *Biog. Brit.* s.v.; Fuller's *Worthies* and his *Church Hist.* book 11; Heylin, *Life of Archbishop Laud*, book 2; Harwood, *Alumni Etonenses*; Hallam, *Constit. Hist. of Eng.* (7th ed. 1854), 2:62, 69, 70; Collier, *Ecclesiastes Hist.* 8:7 sq. (J.H.W.)

## Mountain

SEE MOUNT.

## Mountain, George Jehoshaphat

a noted American ecclesiastic, son of the following, was born in Norwich, England, July 27, 1789, and was educated at Trinity College, Cambridge, where he graduated in 1810. He entered holy orders in 1813, and was appointed evening lecturer in his father's cathedral. In 1814 he was nominated rector of Fredericton, New Brunswick, and in 1817 rector of Quebec and bishop's official. In 1821 he became archdeacon, and in 1825, during a mission to England, he received the degree of D.D. On his return, bishop Stuvard appointed him his examining chaplain, and in 1835 he was sent to England on business connected with the question of the clergy reserves. While there he was appointed bishop of Montreal, and given the entire charge of the Episcopal Church in Lower Canada. He continued to administer the dioceses of Quebec and Montreal till 1850, when he assumed the title of bishop of Quebec. In 1844 he visited the missions on Red River, and furnished a description of his journeys in *Songs of the*



*Wilderness* (Lond. 1846). He died in Quebec, January 8, 1863. He was the founder of Bishop's College, Lennoxville, and of the Church Society, spending most of his income for these institutions and for charitable purposes. Some time before his death he declined the dignity of metropolitan of Canada. He published *Sermons and Addresses*, and a *Journal of a North-west American Mission* (Lond. 1843). See *Am. Church Rev.* 1863, page 156.

### Mountain, Jacob

an Anglican prelate, was born in Norfolk, England, in 1750. He was a descendant of the celebrated Montaigne; his own grandfather was a great-grandson of the French essayist, and was exiled from France during the revocation of the Edict of Nantes. Mountain was educated at Caius College, Cambridge, class of 1774, became fellow in 1779, and, entering holy orders, held important livings in England, among them those of St. Andrew's, Norwich, of Buckden, and of Holbeach, as well as a stall in Lincoln Cathedral. Mr. Pitt was intimately acquainted with him, and that statesman interested himself in the ecclesiastical promotion of his friend, so that in 1793 Mr. Mountain was made bishop of Quebec. He was the first Protestant prelate in the Canadas. He died near Quebec, June 16, 1825. "Bishop Mountain promoted the formation of missions and the erection of churches in all the more populous townships, which he regularly visited — even when age and infirmity rendered so vast and fatiguing a circuit a most arduous and painful undertaking."

### Mountain-Men

*SEE MEN, THE; SEE SCOTLAND, CHURCH OF.*

### Mourges, Mathieu

*SEE MORGUES.*

### Mourgues, Michel

a French Jesuit noted for his profound erudition, was born at Auvergne about 1642. He became royal professor of mathematics and rhetoric in the Academy of Toulouse, and died there in 1713. Among his best works are, *A Parallel between Christian Morality and that of the Ancient Philosophers: — An Explanation of the Theology of the Pythagoreans;*

and others of a secular character. See Feller, *Dict. historique*, s.v.; Moreri, *Grand Dict. Hist.* s.v.

## Mourn

### Picture for Mourn

(represented by numerous Heb. and several Gr. words). Orientals are much more demonstrative in the signs of grief than natives of Western countries, as is evinced especially by two marked features:

**a.** What may be called its studied *publicity*, and the careful observance of the prescribed ceremonies. Thus Abraham, after the death of Sarah, came, as it were in state, to mourn and weep for her (<sup><012P></sup>Genesis 23:2). Job, after his misfortunes, "arose, and rent his mantle (*meil*), and shaved his head, and fell down upon the ground on the ashes" (<sup><012P></sup>Job 1:20; 2:8); and in like manner his friends "rent every one his mantle, and sprinkled dust upon their heads, and sat down with him on the ground seven days and seven nights" without speaking (<sup><012P></sup>Job 2:12,13). We read also of high places, streets, and house-tops as places especially chosen for mourning, not only by Jews, but by other nations (<sup><012P></sup>Isaiah 15:3; <sup><012P></sup>Jeremiah 3:21; 48:38; <sup><010P></sup>1 Samuel 11:4; 30:4; <sup><012P></sup>2 Samuel 15:30).

**b.** The comparative *violence* of Oriental mourning — oftentimes, indeed, assumed for effect, and even at times artificial or venal, is evident in several of the forms which Eastern grief assumes. Many of these acts, of course, as being natural, are common to all times and countries, but others are somewhat peculiar. Most of them are spontaneous, being simply the uncontrollable language of emotion; others are purely matters of habit. Yet both these classes of manifestation have their significance and uses, and are not therefore altogether arbitrary. It is not difficult, however, to ascertain the philosophy of mourning. Potter thinks that it consisted in receding as much as possible from ordinary customs and manners, in token that an extraordinary event had happened, and observes that such is the diversity of human customs that the signs of mourning in some nations coincide with those of joy in others (*Archæologia Græca* [Lond. 1775], 2:194, 195). Although, no doubt, many modes of mourning are conventional, and originated in caprice, yet there would seem to be physical reasons for certain forms which have so widely and permanently prevailed. We will endeavor to digest the information furnished on this subject by the Scriptures, and contemporaneous as well as modern Writers, referring to

other articles for details on minor or collateral particulars. See Geier, *De Hebraeorum Luctu* (2d ed. Lips. 1666). *SEE GRIEF.*

## I. Occasions. —

**1.** Instances of mourning for the *dead* are most numerous in Scripture. Abraham mourns for Sarah (<sup><023E></sup>Genesis 23:2); Jacob for Joseph (<sup><0374></sup>Genesis 37:34, 35); the Egyptians for Jacob (Genesis 1, 3-10); the house of Israel for Aaron (<sup><041D></sup>Numbers 20:29), for Moses (<sup><634B></sup>Deuteronomy 34:8), and for Samuel (<sup><0271></sup>1 Samuel 25:1); David for Abner (<sup><103E></sup>2 Samuel 3:31, 35); Mary and Martha for their brother Lazarus (John 11); and "devout men" for Stephen (<sup><448D></sup>Acts 8:2). These are a few examples out of many. *SEE BURIAL.*

**2.** Instances of mourning on account of *calamities* are not few; for example. Job under his multiplied afflictions (<sup><812D></sup>Job 1:20, 21; 2:8); Israel under the threatening of the divine displeasure (<sup><0234></sup>Exodus 33:4); the Ninevites in view of menaced destruction (<sup><3185></sup>Jonah 3:5); the tribes of Israel when defeated by Benjamin (<sup><0216></sup>Judges 20:26), and many others. The Lamentations of Jeremiah are illustrative of this point.

**3.** Mourning in *repentance* is illustrated by the case of the Ninevites adduced above; by the Israelites on the day of atonement, latterly called the fast (<sup><0227></sup>Leviticus 23:27; <sup><4279></sup>Acts 27:9), and under the faithful preaching of Samuel (<sup><0176></sup>1 Samuel 7:6); by many references in the Psalms, and the predicted mourning in Zechariah (<sup><3120></sup>Zechariah 12:10, 11). On the mourning for Adonis (<sup><0184></sup>Ezekiel 8:14), *SEE TAMIUZ.*

## II. Modes. —

**1.** Weeping appears either as one chief expression of mourning, or as the general name for it. Hence when Deborah, Rebecca's nurse, was buried at Bethel under an oak, the tree was then at least called Allon-bachuth, the oak of weeping (<sup><0138></sup>Genesis 35:8). The children of Israel were heard to weep by Moses throughout their families, every man in the door of his tent (<sup><041D></sup>Numbers 11:10; comp. 14:1; 25:6). So numerous are the references to tears in the Scriptures as to give the impression that the Orientals had them nearly at command (comp. <sup><1016></sup>Psalms 6:6). The woman washed our Lord's feet with her tears (<sup><0178></sup>Luke 7:38; comp. Eccclus. 28:17). Men, as well as women, wept freely, and even aloud. "Lifted up his voice and wept" is an ordinary mode of expression. Giving vent to them is well known to be one

of the physical alleviations of profound sorrow. It is so universal a sign of mourning that we need not detain the reader with further instances or illustrations, except to remark that the Egyptian monuments have not failed to depict the tears upon the faces of mourners. *SEE WEEPING.*

**2. Loud lamentation** is usually and naturally associated with weeping as a sign of grief (<sup><1800></sup>Ruth 1:9; <sup><1901></sup>1 Samuel 2:4; <sup><1033></sup>2 Samuel 3:31; 13:36). Nor are Orientals content with mere sobs: their excitableness appears in howls for grief, even amid the solemnities of worship (<sup><2013></sup>Joel 1:13; <sup><3001></sup>Micah 1:8, etc.). The Egyptians have ever been renowned for the vociferation of their grief; "there was a great cry in Egypt at the death of the first-born" (<sup><1023></sup>Exodus 12:30). Crying aloud certainly diverts the attention from anguish of mind or body, and the value of moans and shrieks is well known in severe surgical operations. But in addition to the wail of woe by the immediate bereaved, hired performers were often engaged to swell the lamentation with screams and noisy utterances; and this not merely at the funeral, but immediately after the decease. The first reference to professional mourners occurs in <sup><2125></sup>Ecclesiastes 12:5: "The mourners (<sup><1000></sup>מְדַבְּרֵי שֵׁחַ) go about the streets." (The root of this word, observes Gesenius, signifies "a mournful noise," and he adduces <sup><3001></sup>Micah 1:8; <sup><2228></sup>Jeremiah 22:18; 34:5). They are certainly alluded to in <sup><2497></sup>Jeremiah 9:17-20: "the mourning women" (probably widows; comp. <sup><1984></sup>Psalms 78:64; <sup><4039></sup>Acts 9:39). Another reference to them occurs in <sup><4355></sup>2 Chronicles 35:25 (comp. Josephus, *War*, 3:9, 5). The greater number of the mourners in ancient Egypt were women, as in the modern East. Mourning for the dead in the East was conducted in a tumultuous manner (<sup><4053></sup>Mark 5:38). Even devout men made great lamentations (<sup><4482></sup>Acts 8:2). Akin to this usage was the custom for friends or passers-by to join in the lamentations of bereaved or afflicted persons (Genesis 1, 3; <sup><1714></sup>Judges 11:40; <sup><1821></sup>Job 2:11; 30:25; 27:15; <sup><1984></sup>Psalms 78:64; <sup><2401></sup>Jeremiah 9:1; 22:18; <sup><1143></sup>1 Kings 14:13, 18; <sup><1372></sup>1 Chronicles 7:22; <sup><4352></sup>2 Chronicles 35:24, 25; <sup><1821></sup>Zechariah 12:11; <sup><1072></sup>Luke 7:12; <sup><5113></sup>John 11:31; <sup><4482></sup>Acts 8:2; 9:89; <sup><5215></sup>Romans 12:15). So also in times of general sorrow we find large numbers of persons joining in passionate expressions of grief (<sup><1000></sup>Judges 2:4; 20:26; <sup><1923></sup>1 Samuel 28:3; 30:4; <sup><1012></sup>2 Samuel 1:12; <sup><1533></sup>Ezra 3:13; <sup><3076></sup>Ezekiel 7:16; and the like is mentioned of the priests <sup><2017></sup>Joel 2:17; <sup><3023></sup>Malachi 2:13). Clamor in grief is referred to by Job (<sup><1897></sup>Job 19:7; 20:28): it is considered a wicked man's portion that his widow shall not weep at his death (<sup><1875></sup>Job 27:15). Upon Job's recovery from his afflictions, all his relatives and

acquaintances bemoan and comfort him concerning his past sufferings; which seems to have been a kind of congratulatory mourning, indulged in order to heighten the pleasures of prosperity by recalling associations of adversity (<sup><1821></sup>Job 42:11). *SEE LAMENTATION.*

**3. Personal Disfigurement.** — In all the other acts expressive of grief the idea of self-mortification seems to prevail, whether by injuries to the person or neglect of it, by mean clothing, by unusual and humiliating attitudes, or other marks of individual abasement, intended chiefly for the public eye. Some of the more violent forms have perhaps a natural, if not a remedial or alleviating character. Shaving the head may be a dictate of nature to relieve the excited brain. Plucking the hair is well calculated to assuage the action of some particular organs, to which the sensations of the individual may be a sufficient guide. Beating the breast may relieve the heart, oppressed with a tumultuous circulation. Cutting may be the effect of nature's indication of bleeding. Tearing and rending seem to palliate nervous irritation, etc. But the greater part of the practices under this head have their origin in custom, or some supposed fitness to a state of grief. Among the particular forms observed the following may be mentioned:

- a.** Rending the clothes (<sup><1372></sup>Genesis 37:29, 34; 44:13; <sup><1627></sup>2 Chronicles 34:27; <sup><2362></sup>Isaiah 36:22; <sup><2624></sup>Jeremiah 36:24 [where the absence of the form is to be noted]; 41:5; <sup><1081></sup>2 Samuel 3:31; 15:32; <sup><1006></sup>Joshua 7:6; <sup><2123></sup>Joel 2:13; <sup><1505></sup>Ezra 9:5; <sup><1177></sup>2 Kings 5:7; 11:14; <sup><1066></sup>Matthew 26:65, ἰμάτιον; <sup><1146></sup>Mark 14:63, χιτῶν). *SEE CLOTHING.*
- b.** Dressing in sackcloth (<sup><15734></sup>Genesis 37:34; <sup><1081></sup>2 Samuel 3:31; 21:10; <sup><1953></sup>Psalms 35:13; <sup><23701></sup>Isaiah 37:1; <sup><21008></sup>Joel 1:8, 13; <sup><3180></sup>Amos 8:10; <sup><3118></sup>Jonah 3:8, man and beast; <sup><18165></sup>Job 16:15; <sup><17018></sup>Esther 4:3, 4; <sup><21066></sup>Jeremiah 6:26; <sup><28120></sup>Lamentations 2:10; <sup><12127></sup>1 Kings 21:27). *SEE SACKCLOTH.*
- c.** Ashes, dust, or earth sprinkled on the person (<sup><10319></sup>2 Samuel 13:19; 15:32; <sup><1006></sup>Joshua 7:6; <sup><17011></sup>Esther 4:1, 3; <sup><21066></sup>Jeremiah 6:26; <sup><18212></sup>Job 2:12; 16:15; 42:6; <sup><23603></sup>Isaiah 61:3; <sup><61819></sup>Revelation 18:19). *SEE ASHES.*
- d.** Black or sad-colored garments (<sup><1042></sup>2 Samuel 14:2; <sup><21021></sup>Jeremiah 8:21; <sup><1986></sup>Psalms 38:6; 42:9; 43:2; <sup><31314></sup>Malachi 3:14, marg.). *SEE COLOR.*
- e.** Removal of ornaments or neglect of person (<sup><16212></sup>Deuteronomy 21:12, 13; <sup><12314></sup>Exodus 33:4; <sup><1042></sup>2 Samuel 14:2; 19:24; <sup><25516></sup>Ezekiel 26:16; <sup><27018></sup>Daniel 10:3; <sup><10166></sup>Matthew 6:16, 17). See NAIL.

**f.** Shaving the head, plucking out the hair of the head or, beard (<sup><8105></sup>Leviticus 10:6; <sup><10924></sup>2 Samuel 19:24; <sup><15103></sup>Ezra 9:3; <sup><8102></sup>Job 1:20; <sup><2479></sup>Jeremiah 7:29; 16:6). *SEE HAIR.*

**g.** Laying bare some part of the body: Isaiah himself naked and barefoot (<sup><2301></sup>Isaiah 20:2), the Egyptian and Ethiopian captives (ib. verse 4; 47:2; 1, 6; <sup><3432></sup>Jeremiah 13:22, 26; <sup><3405></sup>Nahum 3:5; <sup><3001></sup>Micah 1:11; <sup><1080></sup>Amos 8:10). *SEE NAKED.*

**h.** Fasting or abstinence in meat and drink (<sup><1012></sup>2 Samuel 1:12; 3:35; 12:16, 22; <sup><1813></sup>1 Samuel 31:13; <sup><1505></sup>Ezra 10:6; <sup><1004></sup>Nehemiah 1:4; <sup><2703></sup>Daniel 10:3; 6:18; <sup><2014></sup>Joel 1:14; 2:12; <sup><2417></sup>Ezekiel 24:17; <sup><3005></sup>Zechariah 7:5, a periodical fast during captivity; <sup><1209></sup>1 Kings 21:9, 12; <sup><2583></sup>Isaiah 58:3, 4, 5; 24:7, 9, 11; <sup><3084></sup>Malachi 3:14; <sup><2409></sup>Jeremiah 36:9; <sup><3105></sup>Jonah 3:5, 7 [of Nineveh]; <sup><0715></sup>Judges 20:26; <sup><1403></sup>2 Chronicles 20:3; <sup><1521></sup>Ezra 8:21; <sup><1094></sup>Matthew 9:14,15). *SEE FASTING.*

**i.** In the same direction, diminution in offerings to God, and prohibition to partake in sacrificial food (<sup><1073></sup>Leviticus 7:20; <sup><1534></sup>Deuteronomy 26:14; <sup><3004></sup>Hosea 9:4; <sup><2000></sup>Joel 1:9, 13, 16).

**k.** Covering the "upper lip," i.e., the lower part of the face, and sometimes the head, in token of silence; specially in the case of the leper (<sup><1035></sup>Leviticus 13:45; <sup><1050></sup>2 Samuel 15:30; 19:4; <sup><2444></sup>Jeremiah 14:4; <sup><2417></sup>Ezekiel 24:17; <sup><3307></sup>Micah 3:7).

**l.** Cutting the flesh (<sup><2405></sup>Jeremiah 16:6, 7; 41:5). *SEE CUTTING* (in the flesh).

**m.** The sitting or lying posture in silence indicative of grief (<sup><1023></sup>Genesis 23:3; <sup><0715></sup>Judges 20:26; <sup><1026></sup>2 Samuel 12:16; 13:31; <sup><8102></sup>Job 1:20; 2:13; <sup><1003></sup>Ezra 9:3; <sup><2520></sup>Lamentations 2:10; <sup><2105></sup>Isaiah 3:26); also bowing down the head (<sup><2520></sup>Lamentations 2:10), and lifting up the hands (<sup><1010></sup>Psalms 141:2; <sup><2017></sup>Lamentations 1:17; <sup><1505></sup>Ezra 9:5). *SEE ATTITUDE.*

Some of these outward expressions of mourning were usual among the heathen, but forbidden to the Israelites, e.g. making cuttings in the flesh (<sup><1028></sup>Leviticus 19:28), which seems to have been a custom of the votaries of Baal (<sup><1183></sup>1 Kings 18:28); "making baldness between the eyes for the dead" (<sup><1040></sup>Deuteronomy 14:1), i.e., shaving the eyebrows and eyelids, and the fore-part of the head, which was, no doubt, an idolatrous custom. The priests were forbidden to "defile themselves for the dead" by any outward

expression of mourning, except for their near relatives (<sup><0201></sup>Leviticus 21:1); and the high-priest even for these (<sup><0210></sup>Leviticus 21:10,11), under which restriction Nazarites also came (<sup><0407></sup>Numbers 6:7).

**4. Formal Celebrations.** — Besides and in connection with the funeral there were certain still more public usages indicative of grief, as noticed in the Scriptures:

**(1.)** Mourning for the dead in the earliest times was confined to the relatives and friends of the deceased; but in later times hired mourners, both men and women, were employed. Thus we are told that the "singing men and singing women spake of Josiah in their lamentations" (<sup><4825></sup>2 Chronicles 35:25). In accordance with this the Lord says to the JeWs, when threatening heavy judgments for their sins—judgments calling for universal mourning: "Call for the mourning women that they may come,... let them make haste, and take up a wailing for us" (<sup><2497></sup>Jeremiah 9:17). At first, most probably, hired mourners were called in to help to swell the tide of real sorrow. but afterwards they became a mere formal pageant, demanded by pride and custom rather than sorrow. (See above.) Mourning for the dead became a profession, learned and paid for, like any other; and the practice of it often became very boisterous and tumultuous. Hence we read of the "minstrels and people making a noise" in the house of Jairus (<sup><4023></sup>Matthew 9:23), giving one the idea of a scene resembling an "Irish wake." *SEE MINSTREL.*

**(2.)** On such occasions neighbors and friends provided food for the mourners (<sup><1035></sup>2 Samuel 3:35; <sup><2407></sup>Jeremiah 16:7; comp. <sup><2347></sup>Ezekiel 24:17); this was called "the bread of bitterness," "the cup of consolation." See Garman, *De pane lugentium* (Vitemb. 1708). In later times the Jews had a custom of giving bread to the poor at funerals, and leaving it for their use at tombs, graves, etc., which resembles the Roman *visceratio* (Tobit 4:17; Ecclus. 30:8). Women went to tombs to indulge their grief (<sup><8113></sup>John 11:31).

**(3.)** The period of mourning varied. In the case: of Jacob it was seventy days (<sup><0003></sup>Genesis 1:3); of Aaron (<sup><0409></sup>Numbers 20:29) and Moses (<sup><0348></sup>Deuteronomy 34:8), thirty; a further period of seven days in Jacob's case (Genesis , 10); seven days for Saul, which may have been an abridged period in time of national danger (<sup><0813></sup>1 Samuel 31:13).

Excessive grief in the case of an individual may be noticed in <sup><10316></sup>2 Samuel 3:16; <sup><24815></sup>Jeremiah 31:15; and the same hypocritically in <sup><24406></sup>Jeremiah 41:6.

The first complete description of mourning for the dead occurs in <sup><10331></sup>2 Samuel 3:31-35, where David commands Joab and all the people that were with him to rend their clothes, gird themselves with sackcloth; and mourn for Abner; and David himself followed the bier, and they buried Abner in Hebron; and the king lifted up his voice and wept at the grave of Abner, and all the people wept, and David fasted two days, and wrote a lamentation for the deceased. Elegies were composed by the prophets on several disastrous occasions (<sup><23501></sup>Ezekiel 26:1-18; 27:1-36; <sup><30801></sup>Amos 5:1, etc.). The incident of Jephthah's daughter is too uncertain to afford any index to the modes of mourning at that aera. It appears that she was allowed two months to bewail her virginity with her companions, and that the Jewish women of that country went somewhere yearly to lament or celebrate her (<sup><07137></sup>Judges 11:37-40). *SEE JEPHTHAH.*

### III. Illustrations of these Scriptural Usages from Contemporary and Later Sources. —

#### 1. Similar practices are noticed in the Apocryphal books:

- a.** Weeping, fasting, rending clothes, sackcloth, ashes or earth on head (1 Macc. 2:14; 3:47; 4:39; 5:14; 11:71; 13:45; 2 Macc. 3:19; 10:25; 14:15; Judith 4:10, 11; 8:5, 6; 9:1; 14:19 [Assyrians]; 10:2, 3; 3 Macc. 4:6; 2 Esdr. 10:4; Esth. 14:2);
- b.** Funeral feast with wailing (Bar. 6:32; also Tob. 4:17; see in reproof of the practice, Augustine, *Civ. D.* 8:27);
- c.** Period of mourning (Judith 8:6; Ecclus. 22:12 [seven days, so also perhaps 2 Esdr. 5:20]; Bel and Dragon, verse 40);
- d.** Priests ministering in sackcloth and ashes, the altar dressed in sackcloth (Judith 4:11, 14,15);
- e.** Idol priests with clothes rent, head and beard shorn, and head bare (Bar. 6:31).

#### 2. In Josephus's writings, these notices are in the main confirmed, and in some cases enlarged:

- a.** Tearing hair and beating breast (*Ant.* 16:7, 5; 15:3,9);



- b.** Sackcloth and ashes (*Ant.* 20:6,1; 19:8, 2; *Wis.* 2:12, 5); clothes rent (2:15,4);
- c.** Seven days' mourning for a father (*Ant.* 17:8, 4; *War.* 2:1, 1) for thirty days (*War.* 3:9, 5);
- d.** Those who met a funeral required to join it (*Ap.* 2:26; see <sup><Q712></sup>Luke 7:12, and <sup><S125></sup>Romans 12:15);
- e.** Flute-players at a funeral ( *War.* 3:9, 5).

**3.** The Mishna prescribes seven days' mourning for a father, a mother, son, daughter, brother, sister, or wife (Bartenora, on *Moed Kat.* 3:7). Rending garments is regularly graduated according to the degree of relationship. For a father or mother the garment was to be rent, but not with an instrument, so as to show the breast; to be sewn up roughly after thirty days, but never closed. The same for one's own teacher in the law, but for other relatives a palm breadth of the upper garment to suffice, to be sewn up roughly after seven days and fully closed after thirty days (*Moed Kat.* 3:7; *Shabb.* 13:3; Carpzov, *App. Bib.* page 650). Friendly mourners were to sit on the ground, not on the bed (see Lightfoot, *Hor. Heb.* on <sup><S119></sup>John 11:19). On certain days the lamentation was to be only partial (*Moed Kat* l.c.). For a wife there was to be at least one hired mourner and two pipers (*Kefuboth*, 4:4).

**4.** When we turn to heathen writers we find similar usages prevailing among various nations of antiquity. Herodotus, speaking of the Egyptians, says, "When a man of any account dies, all the womankind among his relatives proceed to smear their heads and faces with mud. They then leave the corpse in the house, and parade the city with their breasts exposed, beating themselves as they go, and in this they are joined by all the women belonging to the family. In like manner the men also meet them from opposite quarters, naked to the waist and beating themselves" (Herod. 2:85). He also mentions seventy days as the period of embalming (ibid. 86). This doubtless includes the whole mourning period. Diodorus, speaking of a king's death, mentions rending of garments, suspension of sacrifices, heads smeared with clay, and breasts bared, and says men and women go about in companies of 200 or 300, making a wailing twice a day εὐρύθμωσ μὲτ ὠδῆς. They abstain from flesh, wheat bread, wine, the bath, dainties, and in general all pleasure; do not lie on beds, but lament as for an only child during seventy-two days. On the last day a sort of trial was held of

the merits of the deceased, and, according to the verdict pronounced by the acclamations of the crowd, he was treated with funeral honors, or the contrary (Diod. Sic. 1:72). Similar usages prevailed in the case of private persons (ibid. 91, 92). The Egyptian paintings confirm these accounts as to the exposure of the person, the beating, and the throwing clay or mud upon the head; and women are represented who appear to be hired mourners (Long, *Eg. Ant.* 2:154-159; Wilkinson, *Anc. Eg.* 2:356-387). Herodotus also mentions the Persian custom of rending the garments with wailing, and also cutting off the hair on occasions of death or calamity. The last, he says, was also usual among the Scythians (Herod. 2:66; 8:99; 9:24; 4:71).

Lucian, in his discourse concerning Greek mourning, speaks of tearing the hair and flesh, and wailing, and beating the breast to the sound of a flute, burial of slaves, horses, and ornaments as likely to be useful to the deceased, and the practice for relatives to endeavor to persuade the parents of the deceased to partake of the funeral-feast (*περίδειπνον*) by way of recruiting themselves after their three days' fast (*De Luctu*, 2:303, 305, 307, ed. Amsterdam). Plutarch mentions that the Greeks regarded all mourners as unclean, and that women in mourning cut their hair, but the men let it grow. Of the Romans, in carrying corpses of parents to the grave, the sons, he says, cover their heads, but the daughters uncover them, contrary to their custom in each case (*Quaest. Rom.* 7:74, 82, ed. Reiske). Greeks and Romans both made use of hired mourners, *preficae*, who accompanied the funeral procession with chants or songs (Horace, *Ars Poet.* 429). Flowers and perfumes were also thrown on the graves (Ovid, *Fast.* 6:660; *Trist.* 5:1,47; Plato, *Legg.* 7:9). The *preficae* seem to be the predecessors of the "mutes" of modern funerals.

**5.** With the practices above mentioned, modern Oriental customs in great measure agree. D'Arvieux says Arab men are silent in grief, but the women scream, tear their hair, hands, and face, and throw earth or sand on their heads. The older women wear a blue veil and an old abbe by way of mourning garments. They also sing the praises of the deceased (*Trav.* pages 269, 270). Niebuhr says both Mohammedans and Christians in Egypt hire wailing women, and wail at stated times (Voy. 1:150). Burckhardt says the women of Atbara, in Nubia, shave their heads on the death of their nearest relatives, a custom prevalent also among several of the peasant tribes of Upper Egypt. In Barbary on a death they usually kill a sheep, a cow, or a camel. He also mentions wailing women, and a man in distress besmearing his face with dirt and dust in token of grief (*Nubia*, pages 176,

226, 374). Speaking of the Arab tribes of Upper Egypt, he says, "I have seen the female relations of a deceased man dance before his house with sticks and lances in their hands, and behaving like furious soldiers" (*Notes on Bed.* 1:280). Shaw says of the Arabs of Barbary, after a funeral the female relations during the space of two or three months go once a week to weep over the grave and offer eatables (see *Ecclus.* 30:18). He also mentions mourning women (*Trav.* pages 220, 242). "In Oman," Wellsted says, "there are no hired mourning women, but the females from the neighborhood assemble after a funeral and continue for eight days, from sunrise to sunset, to utter loud lamentations" (*Trav.* 1:216). In the *Arabian Nights* are frequent allusions to similar practices, as rending clothes, throwing dust on the head, cutting off the hair, loud exclamation, visits to the tomb, plucking the hair and beard (1:65, 263, 297, 358, 518; 2:237, 354, 409). They also mention ten days and forty days as periods of mourning (1:427; 2:409). Sir J. Chardin, speaking of Persia, says the tombs are visited periodically by women (*Voy.* 6:489). He speaks also of the tumult at a death (*ibid.* 482). Mourning lasts forty days: for eight days a fast is observed, and visits are paid by friends to the bereaved relatives; on the ninth day the men go to the bath, shave the head and beard, and return the visits, but the lamentation continues two or three times a week till the fortieth day. The mourning garments are dark-colored, but never black (*ibid.* 481). Russell, speaking of the Turks at Aleppo, says, "The instant the death takes place, the women who are in the chamber give the alarm by shrieking as if distracted, and are joined by all the other females in the harem. This conclamation is termed the wulwaly (Heb. ׀ ׀ ׀ ; Gr. ὀλολύζω, ὀλαλάζω, Lat. *ejulo*, *ululo*, an onomatopoeic word common to many languages. See Gesen. page 596; Schoebel, *Anal-Constit.* page 54; and Russell, volume 1, note 83, chiefly from Schultens): it is so shrill as to be heard, especially in the night, at a prodigious distance. The men disapprove of and take no share in it; they drop a few tears, assume a resigned silence, and retire in private. Some of the near female relations, when apprised of what has happened, repair to the house, and the wulwaly, which had paused for some time, is renewed upon the entrance of each visitant into the harem" (*Aleppo*, 1:306). He also mentions professional mourners, visits to the grave on the third, seventh, and fortieth days, prayers at the tomb, flowers strewn, and food distributed to the poor. At these visits the shriek of wailing is renewed; the chief mourner appeals to the deceased, and reproaches him fondly for his departure. The men make no change in their dress; the women lay aside their jewels, dress in their plainest garments,

and wear on the head a handkerchief of a dusky color. They usually mourn twelve months for a husband and six for a father (*ibid.* 311, 312). Of the Jews he says the conclamation is practiced by the women, but hired mourners are seldom called in to assist at the wulwaly. Both sexes make some alteration in dress by way of mourning. The women lay aside their jewels, the men make a small rent in their outer vestment (*ibid.* 2:86, 87). Lane, speaking of the modern Egyptians, says, "After death the women of the family raise cries of lamentation called welweleh or wilwai, uttering the most piercing shrieks, and calling upon the name of the deceased, 'Oh, my master! Oh, my resource! Oh, my misfortune! Oh, my glory' (see <sup>2028</sup>Jeremiah 22:18). The females of the neighborhood come to join with them in this conclamation: generally, also, the family send for two or more *neddabehs*, or public wailing women. Each brings a tambourine, and beating them they exclaim, 'Alas, for him.' The female relatives, domestics, and friends, with their hair dishevelled, and sometimes with rent clothes, beating their faces, cry in like manner, 'Alas, for him!' These make no alteration in dress, but women, in some cases, dye their dress, head-veils, and handkerchiefs of a dark-blue color. They visit the tombs at stated periods" (*Mod. Eg.* 3:152, 171, 196). Wealthy families in Cairo have in the burial-grounds regularly furnished houses of mourning, to which the females repair at stated periods to bewail their dead.

The art of mourning is only to be acquired by long practice, and regular professors of it are usually hired on the occasion of a death by the wealthier classes (Mrs. Poole, *Englishw. in Egypt*, 2:100). Dr. Wolff mentions the wailing over the dead in Abyssinia (*Autobiog.* 2:273). Pietro della Valle mentions a practice among the Jews of burning perfumes at the site of Abraham's tomb at Hebron (see <sup>464</sup>2 Chronicles 16:14; 21:19; <sup>495</sup>Jeremiah 34:5; P. della Valle, *Viaggi*, 1:306).

The customs of the North American Indians also resemble those which have been described in many particulars. as the howling and wailing, and speeches to the dead; among some tribes the practice of piercing the flesh with arrows or sharp stones, visits to the place of the dead (Carver, *Travels*, page 401; Bancroft, *Hist. of the United States*, 2:912; Catlin, *N.A. Indians*, 1:90). The former and present customs of the Welsh, Irish, and Highlanders at funerals may also be cited as similar in several respects, e.g. wailing and howling, watching with the corpse, funeral entertainments ("funeral baked meats"), flowers on the grave, days of visiting the grave (Brand, *Pop. Antiq.* 2:128, etc.; Harmer, *Obs.* 3:40). One of the most

remarkable instances of traditional customary lamentation is found in the weekly wailing of the Jews at Jerusalem at a spot as near to the Temple as could be obtained. *SEE JERUSALEM*. This custom, noticed by St. Jerome, is alluded to by Benjamin of Tudela, and exists to the present day. (Jerome, *Ad Sophon*. 1:15; *Ad Paulam*, Ep. 39; *Early Trav. in Pal.* page 83; Raumer, *Palastina*, page 293; Martineau, *Eastern Life*, page 471; Robinson, 1:237.) *SEE FUNERAL*.

### Mourning, Christian.

— Among the early Christians all immoderate grief for the dead was considered inconsistent with Christian hope; and hence the custom which prevailed among the Jews and Romans of hiring women to make lamentation at funerals was severely reprobated. There was not, however, the indulgence of any stoical apathy, but a becoming sorrow was evinced by Christians. Strong disapprobation of the practice of wearing black is expressed by some of the fathers; nevertheless it became prevalent, especially in the East. Some Christians imitated the heathen custom of repeating the mourning on the third, seventh, and ninth days, and some even added others. In the *Apostolical Constitutions*, the author takes notice of the repetition of this funeral-office on the third, ninth, and fortieth days; he says: "Let the third day be observed for the dead with psalms and lessons and prayers, because Christ on the third day rose again from the dead; and let the ninth be observed in remembrance of the living and the dead; and also the fortieth day, according to the ancient manner of the Israelites' mourning for Moses forty days." On the anniversary days of commemorating the dead they were accustomed to make a common feast or entertainment, inviting both clergy and people, but especially the poor, the widows and orphans, that it might be not only a memorial to the dead, but, according to Origen, "an odor of a sweet smell to God." *SEE FUNERAL MOURNING-WEEDS*, a particular dress worn during a certain period to express grief, especially for the decease of friends. The usages in this respect have varied much at different times and in different countries. Among the Jews, the duration of mourning for the dead was generally seven, but sometimes protracted to thirty days; and the garments were torn or squalid, or consisted of sackcloth (q.v.). The Jews of our day observe mourning ceremonies to a very considerable extent prescribed by the traditions of the rabbins. On the loss of a very near relative they seclude themselves from society for eight days, praying all waking hours for the safety of the soul of the departed friend, and every year the day of decease

is observed as a day on which prayer for the departed must be observed. Among the Greeks, the period was thirty days, except in Sparta, where it was limited to ten. The relatives of the deceased secluded themselves from the public eye, wore a coarse black dress, and in ancient times cut off their hair as a sign of grief. Among the Romans, the color of mourning for both sexes was black or dark blue under the republic; under the empire, the women wore white, black continuing to be the color for men, who did not cut off the hair or beard as in Greece. Men wore their mourning only a few days; women a year, when for a husband or parent. The time of mourning was often shortened by a victory or other happy public event, the birth of a child, or the occurrence of a family festival. A public calamity, such as a defeat, or the death of an emperor or person of note, occasioned a public mourning, which involved a total cessation of business, called *Justitium*. In modern Europe, the ordinary color for mourning is black; in Turkey, violet; in China, white; in Egypt, yellow; in Ethiopia, brown. It was white in Spain until 1498. White is supposed to denote purity; yellow, that death is the end of all human hopes, as leaves when they fall, and flowers when they fade, become yellow; brown denotes the earth, whither the dead return; black, the privation of life, as being the privation of light; blue expresses the happiness which it is hoped the deceased enjoys; and purple or violet, sorrow on the one side and hope on the other, as being a mixture of black and blue. Mourning is worn of different depth, and for different periods of time, according to the nearness of relationship of the deceased. On the death of a sovereign or member of the reigning house, a court mourning is ordered; and in many countries it is usual at the same time to recommend the adoption of a general mourning. In Scotch law, if a husband die, whether solvent or insolvent, the widow will be entitled to a preferred payment out of the assets for mournings suitable to his rank. The same privilege applies to mournings for such of the children as are to assist at the funeral (Chambers). The propriety of following the customs prevalent on this point has been of late very extensively called in question by Christians. Many individuals and religious bodies have objected against it:

- 1, that it is a useless ceremony;
- 2, that it involves needless expense, especially to the poor;
- 3, that the bustle of preparing it interferes with the moral and religious purposes of affliction. *SEE GRIEF.*

## Mourners

SEE *FLENTES*; SEE *PENITENTS*.

## Mouse

### Picture for Mouse

(*rBk*[*i* *akbar*', according to Bochart, *Hieroz.* 1:1017, a compound of the Chald. *l k*[*}]* *to devour*, and *rBj* *afield*, from its ravages; but according to Gesenius, *Thes. Heb.* page 508, from the Arab. for *swift digger*; Gr. *μῦς*), by which especially the field-mouse (Mishna, *Moed Katon*, 1:4) — a species, on account of its voracity and rapid increase, very injurious to crops (Aristotle, *Anim.* 6:37; Strabo, 3:165; Aelian, *Anim.* 6:41; Pliny, 10:85; comp. Russell, *Aleppo*, 2:59) — appears to be designated in <sup><000></sup>1 Samuel 6:4 sq. **SEE HEMORRHOID**. It was an unclean animal (<sup><012></sup>Leviticus 11:29), in which passage, however, all the species of the genus *mus* are doubtless included (Bochart, *Hieroz.* 2:429 sq.). But in <sup><000></sup>Isaiah 66:7, a different creature seems to be denoted, apparently some esculent species of *glis*. or dormouse (see Varro, *R.R.* 2:15); or perhaps the leaping variety of mouse, *mus jaculus*, or jerboa, which is designated in Arabic by a name corresponding to the Heb. *akbar*, although this animal has often been identified with the Heb. *shaphan*, or "coney." **SEE MOLE**.

It is likely that the Hebrews extended the acceptation of the word *akbar* in the same manner as was the familiar custom of the Greeks, and still more of the Romans, who included within their term *mus* insectivore of the genus *sorex*, that is "shrews;" carnivora, among which was the *Mustela erminea*, "stoat" or "ermine," their *Mnusponticus*; and in the systematic order Rodentia, the *mnusidce* contain *Myoxus flis*, or fat dormouse; *Dipus jaculus*, or Egyptian jerboa; *Mus*, rats and mice properly so called, constituting several modern genera; and *cricketus*, or hamster, which includes the marmot or Roman *Mus Alpinus*. In the above texts, those in I Samuel 6 apparently refer to the shorttailed field-mouse, which is still the most destructive animal to the harvests of Syria (see William of Tyre, *Gesta Dei*, page 823), and is most likely the species noticed in antiquity and during the crusades; for, had they *been jerboas* in shape and resembled miniature kangaroos, we would expect William of Tyre to have mentioned the peculiar form of the destroyers, which was then unknown to Western Europe; whereas, they being of species or appearance common to the Latin

nations, no particulars were required. But in Leviticus and Isaiah, where the mouse is declared an unclean animal, the species most accessible and likely to invite the appetite of nations who, like the Arabs, were apt to covet all kinds of animals, even when expressly forbidden, were no doubt the hamster and the dormouse; and both are still eaten in common with the *jerboa* by the Bedouins, who are but too often driven to extremity by actual want of food. The common field-vole, often called the short-tailed field-mouse, is the *campagnol* of the French, and the *Arvicola agrestis* of modern zoologists. It is about the size of the house-mouse, to which it bears a general resemblance, but is easily distinguished by its larger head, its short ears and tail, its stouter form, and its reddish color, no less than by its habits (Fairbairn). "Of all the smaller rodentia which are injurious, both in the fields and in the woods, there is not," says Prof. Bell (*Hist. Brit. Quad.* page 325), "one which produces such extensive destruction as this little animal, when its increase, as is sometimes the case, becomes multitudinous." The ancient writers frequently speak of the great ravages committed by mice. Herodotus (2:141) ascribes the loss of Sennacherib's army to mice, which in the night-time gnawed through the bow-strings and shield-straps. See generally Bochart, *Hieroz.* 2:448 sq.

### Mouskes, Philippe

(called also *Philippe Mus* and *Philippe Mussche*), a Belgian prelate and historian, was born about 1215 at Ghent, in East Flanders, and, after having taken holy orders, successively became canon (1242) and chancellor of the cathedral of Tournay, and in 1274 bishop of that city. He died at Tournay, December 24, 1281 or 1283. Mouskes is the author of a rhymed chronicle, containing in 31,286 French verses the whole history of France, from the elopement of the fabulous Greek Helen with the Trojan prince Paris (the then usual beginning of such a narrative) up to the year A.D. 1242. There is only one MS. of this poem known, and it is at present preserved in the National Library at Paris, marked as No. 9634, small folio, written on parchment in two columns. It was published at Brussels (1836-38, 2 volumes, 4to) under the auspices of the baron De Reiffenberg, who enriched the work with an introduction, a commentary, and appendices, all of which show much research and scholarship. — Hoefer, *Nouv. Biog. Generale*, s.v.



## Mouson, Ecclesiastical Council Of

(*Concilium Mosomense*). Two such were held in the 10th century. The first, held January 13, 948, was composed of Ruotbert, archbishop of Treves, his suffragans, and some other bishops, who, when thus assembled, decreed that AnFtaud should keep possession of the see of Rheims; and that Hugo, who refused to appear at the council, as he had previously refused at Verdun, should be deprived of it until he should appear before the general council (appointed to be held August 1) and justify himself. See *Conc. Verdua*, 947; Labbe, *Conc.* 9:622.

Another was held June 2, 995. It was called by pope John XV, who was offended at the deposition of Arnulphus and the election of Gerbert (afterwards pope Sylvester II) to the see of Rheims, and therefore sent Leo, abbot of St. Bonifacius, into France as his legate, who assembled this council. No other prelates, however, attended but the archbishop of Treves, and the bishops of Verdun, Liege, and Munster, all of them from Germany. The legate took his seat in the midst of them, and archbishop Gerbert, being the party accused, was placed opposite to him. Gerbert defended himself with eloquence, and declared that he had been raised to the archbishopric without his own concurrence. The sentence of the council was that he should abstain from the exercise of his archiepiscopal and sacerdotal functions until the matter should have been brought before the Synod of Rheims, convoked for the following July. It, however, was not held so early, and while Hugh Capet lived Gerbert remained archbishop, and Arnulphus a prisoner at Orleans. See Labbl, *Cone.* 9:747.

## Mouth

(prop. **hP**, *peh*; Gr. **στόμα**), besides its ordinary applications, was used in the following idiomatic phrases by the Hebrews (see Gesenius, *Heb. Lex.* s.v.): "Heavy-mouthed," that is, slow of speech, and so translated in **<0040>** Exodus 4:10; "smooth mouth" (**<1342>** Psalm 26:28), that is, a flattering mouth; so also "a mouth of deceit" (**<1942>** Psalm 109:2). The following are also remarkable phrases: "To speak with one mouth to mouth," that is, in person, without the intervention of an interpreter (**<0418>** Numbers 12:8; comp. **<1085>** 1 Kings 8:15; **<2304>** Jeremiah 32:4); "With one mouth," that is, with one voice or consent (**<0600>** Joshua 9:2; **<11213>** 1 Kings 22:13; **<1482>** 2 Chronicles 18:12); "With the whole mouth," that is, with the utmost strength of voice (**<1816>** Job 19:16; **<1967>** Psalm 66:17); "To put words into one's mouth," that is,

to suggest what one shall say (<sup><0045></sup>Exodus 4:15; <sup><0278></sup>Numbers 22:38; 23:5, 12; <sup><0449></sup>2 Samuel 14:19, etc.); "To be in one's mouth" is to be often spoken of, as a law, etc. (<sup><0130></sup>Exodus 13:9; comp. <sup><0500></sup>Psalms 5:10; 38:15). The Hebrew also says, "*upon* the mouth," where we say, and indeed our translation says, *in* or *into* the mouth (e.g. <sup><3182></sup>Nahum 3:12); that which is spoken is also said to be "*upon* the mouth," where we should say, "upon the lips" (as in <sup><0132></sup>2 Samuel 13:32). "To lay the hand upon the mouth" is to be silent (<sup><0789></sup>Judges 18:19; <sup><0205></sup>Job 21:5; 40:4; comp. <sup><3182></sup>Proverbs 30:32), just as we lay the finger on the mouth to enjoin silence. "To write from the mouth of any one" is to do so from his dictation (<sup><3104></sup>Jeremiah 36:4, 27, 32; 45:1). The word of God, or, literally, "the word that proceeds out of his mouth," signifies the actions of God's providence, his commands, whereby he rules the world, and brings all things to his purpose (<sup><2301></sup>Isaiah 4:11). To "inquire at the mouth of the Lord" is to consult him (<sup><0694></sup>Joshua 19:14). To "set their mouth against the heavens" is to speak arrogantly, insolently, and blasphemously of God (<sup><0739></sup>Psalms 73:9). "He shall smite the earth with the rod of his mouth, and with the breath of his lips shall he slay the wicked," are expressions which denote the sovereign authority and absolute power of the Messiah (<sup><2304></sup>Isaiah 10:4). (See Wemyss, *Clavis Symbolica*, s.v.) The mouth, as the organ of speech, also signifies the words that proceed out of it, which in the sacred style are the same as commands and actions, because they imply the effects of the thoughts; words and commands being the means used to communicate decrees to those who are to execute them. Instances of this abound in Scripture, in various shades of application; but few of them are preserved in translation. Thus (<sup><0452></sup>Genesis 45:12), "according to the commandment of Pharaoh," is in the original, "according to the *mouth* of Pharaoh" (comp., among numerous other examples, <sup><0416></sup>Numbers 3:16; <sup><0327></sup>Job 39:27; <sup><0102></sup>Ecclesiastes 8:2). Hence, for a person or thing to come out of the mouth of another is to be constituted or commanded to become an agent or minister under a superior power; this is frequent in the Apocalypse (<sup><0663></sup>Revelation 16:13, 14; 1:16; 11:4, 5; 12:15; 9:19). The term *mouth* is not only applied to a speech or words, but to the speaker (<sup><0046></sup>Exodus 4:16; <sup><0459></sup>Jeremiah 15:19), in which sense it has a near equivalent in our expression "mouthpiece."

## Mouton, Jean

a French composer of Church music, flourished in the 16th century. He was first brought into notice about the opening of that age under the reign of Louis XII. Under Francis I he enjoyed royal protection and support, and

as musical director of the royal chapel Mouton was encouraged to bring out his own compositions. He wrote considerably, and some of his productions were suffered dedication to pope Leo X. Mouton died before 1532. His *Masses* are justly celebrated. Five of these were published by Petrucci in 1508. Several of his compositions are preserved at Rome and Munich. His motets and madrigals are also circulated. As a composer, Mouton possessed more than the usual attainments. He was master of music as a science. His compositions are simple and natural, and betray the hand of a skilful artist. See Burney, *Genesis Hist. of Music*; Forkel, *Gesch. d. Musik*; Fites, *Biographie Universelle des Musiciens*; Patria, *Hist. de l'Art musical en France*.

### Mouton, Jean Baptiste Sylvain

a noted French ecclesiastic and devoted adherent to the Jansenistic movement, was born in 1740 at Charite-surLoire. Having entered the service of the Church, he ardently devoted himself to bring about ecclesiastical reforms, and zealously embraced the Jansenistic cause as one sure to result favorably for the purity of the Church. He was, however, persecuted on that account. and finally quitted his native country and went over to Holland, and there labored with the Jansenists until his death, June 13, 1803, at Utrecht. He published *Nouvelles Ecclesiastiques*, first at Paris and afterwards at Utrecht. See Qudrard, *La France Litteraire*, s.v.; Mordri, *Dict. Hist.* s.v.

### Movable (and Immovable) Feasts

The feasts kept in the Christian Church are called movable and immovable, according as they fall, always on the same day in the calendar in each year, as the saints' days; or depend on other circumstances, as Easter. and the feasts calculated from Easter. The Book of Common Prayer contains several tables for calculating Easter, and the following rules to know when the movable feasts and holy-days begin: Easter Day, on which the rest depend, is always the first Sunday after the full moon which happens upon or next after the twenty-first day of March; and if the full moon happens upon a Sunday, Easter Day is the Sunday after. Advent Sunday is always the nearest Sunday to the feast of St. Andrew, whether before or after.

Septuagesima

Sexagesima Sunday

Quinquagesimna is

Nine Weeks

Eight Weeks before

Seven Weeks Easter.

Quadragesima	Six Weeks
Roogation Sunday	Five Weeks
Ascension Day is	Forty Days after
Whit Sunday	Seven Weeks Easter.
Trinity Sunday	Eight Weeks

*SEE FEASTS.*

### Movers, Franz Karl

a German Roman Catholic theologian and Orientalist, was born, of humble but honorable parentage, at Kosfeld, Rhenish Prussia, July 17, 1806. Franz Karl studied Orientalia and theology at Minster; was ordained priest; in 1830 became vicar at Rath, near Deutz; in 1833 priest at Berkum, near Godesberg, and there remained until 1839, when he was appointed professor of Old-Testament theology in the Roman Catholic faculty of Breslau University, which office he held till his death, Sept. 28, 1856. His principal work, *Die Phonizier*, presents a comprehensive view of Phoenician history. The first volume (Breslau, 1840) treats of the religion and the divinities of the Phoenicians; the second volume bears the title of *Das Phonizische Alterthum*, and is divided into parts, embracing the political history (1849) and the colonial history (1850) of that nation. He further enriched this field of knowledge by the publication of two volumes of Phoenician texts (1845-47), and wrote the article *Phonicier* for Ersch u. Gruber's *Encyklopadie* (§ 3, volume 24). Among his other works worth mentioning are, *Kritische Untersuchungen i. d. Alttestamentliche Chronik* (Bonn, 1834): — *De utriusque recensiois vaticiniorum Jeremiae indole et origine* (Hamb. 1837): — *Loci quidam historie Veteris Testamenti illustrati* (Bresl. 1843): — *Zustand der katholisch-theol. Facultat an der Universitat Brieslau* (1847). He was also a frequent and esteemed contributor to the periodical literature of Germany, especially the philosophical and theological quarterlies; among which that of his own Church, the *Zeitschriftfur Philosoph. u. Katholische Theologie*, enjoyed a very large number of valuable articles. (J.H.W.)

### Mowes, Heinrich

a Lutheran clergyman who flourished in Germany in the early part of this century, was settled near Magdeburg, Prussia. His life was marked by severe afflictions, which he bore with heroic faith. He died in 1831. He will

be known to the English reader principally from his triumphant hymn, "Hallelujah! I believe," translated in *Hymns from the Land of Luther*.

## Mowing

(zGεgez, *Vulg. tonsio*, <sup><3100></sup>Amos 7:1; the Sept. reads Γώγ ὁ βασιλεύς, either from a various reading or a confusion of the letters z and g), a word signifying also a shorn fleece, and rendered in <sup><49216></sup>Psalm 72:6, "mown grass." As the great heat of the climate in Palestine and other similarly situated countries soon dries up the herbage itself, hay-making in our sense of the term is not in use. The term "hay," therefore, in the Prayer-book version of <sup><49461></sup>Psalm 106:20, for bc[ eis incorrect; A.V. "grass." So also <sup><41725></sup>Proverbs 27:25, and <sup><231516></sup>Isaiah 15:6. The corn destined for forage is cut with a sickle. The term ρεξαA.V. "mower," <sup><48901></sup>Psalm 129:7, is most commonly in A.V. "reaper," and once, <sup><21022></sup>Jeremiah 9:22, "harvestman." *SEE REAPING.*

The "king's mowings," <sup><3100></sup>Amos 7:1, i.e., mown grass, <sup><49216></sup>Psalm 72:6, may perhaps refer to some royal right of early pasturage for the use of the cavalry. Comp. <sup><11816></sup>1 Kings 18:5. See Shaw, *Trav.* page 138; Wilkinson, *Anc. Eg.* abridgm. 2:43, 50; *Early Trav.* page 305; Pietro d. Valle, *Viasgi*, 2:237; Chardin, *Voy.* 3:370; Layard, *Nin. cand Bab.* page 330; Niebuhr, *Descr. de l'Arab.* page 139; Harmer, *Obs.* 4:386; Burckhardt, *Notes on Bed.* 1:210. *SEE GRASS.*

## Moya, Don Mattheo

a Spanish theologian, was born in 1607 at Moral, in the diocese of Toledo. Admitted into the Society of Jesus, he taught theology in Alcala and Madrid, became confessor to the duke of Ossuna. when the same was sent to Sicily, and received a like position with queen Mary Anne of Austria, widow of Philip IV. He became somewhat notorious by his *Opusculum singularia universae fere theologiae moralis complectens adversus quorundam expostulationes contra nonnullas Jesuitarum opiniones morales* (Palermo, 1657, 4to), published under the pseudonyme of "Amadeus Guimenius," in which he attempted to justify the Jesuits for the laxity of their morals. This treatise was subsequently reprinted in Valentia, Madrid, and Lyon (the latter edition, 1664, in 4to). The Sorbonne, February 5, 1665, denounced it as shameful, scandalous, imprudent, detestable, and as containing propositions which should be entirely

eliminated from the Church and human memory. Pope Alexander VII annulled this condemnation in 1666; but when the Parliament appealed from it as error and abuse, and the Sorbonne maintained its right to pass censure on the books, and forbade the Jesuits to teach any of Moya's maxims, the pope changed his tactics, and reproved the Spanish theologian, and delivered his work to the Inquisition, which put it into the Index. Innocent XI, in 1688, condemned it to be burned. Pater Moya not only submitted to the pontifical authority, but even furnished himself a reprint of his book with refutations, and died in old age, probably satisfied with the mischief he had done. Among the writings which it provoked, an anonymous publication, *La morale des Jesuites justement condamnee dans le livre du P. Moya Jesuite* (Paris, 1681, 12mo), contains an almost complete summary of the controversial arguments. See Richard et Giraud, *Biblioth. Sacree*, s.v.; Antonio, *Biblioth. Nova Hispana*, s.v.

### Moyer, Lady Rebecca

is noted as the foundress of a course of lectures in defence of the orthodox view of the Trinity. *SEE LECTURES, MOYERS*. She was the wife of Sir Samuel Moyer, of the parish of St. Andrew, Holborn, in the County of Middlesex, England, who died in 1716. Lady Moyer herself died about 1720, and the foundation of the lectures she thus provided for in her will:

"My now dwelling-house in Bedford Row, or Jockey Field, I give to my dear child Eliza Moyer, that out of it may be paid twenty guineas a year to an able minister of Goul's Word, to preach eight sermons every year on the Trinity and divinity of our ever blessed Saviour, beginning with the first Thursday in November, and to the first Thursday in the seven equal months, in St. Paul's, if permitted there, or, if not, elsewhere, according to the discretion of my executrix, who will not think it any incumbrance to her house. I am sure it will bring a blessing on it, if that work be well and carefully carried on which in this profligate age is so neglected. If my said daughter should leave no children alive at her death, or they should die before they come to age, then I give my said house to my niece, Lydia Moyer, now wife to Peter Ralrtop, Esq., and to her heirs after her, she always providing for that sermon, as I have begun, twenty guineas every year."

There is a list of the preachers of this lecture, down to the year 1740-1, at the end of Mr. John Berriman's *Critical Dissertation on* <sup>STB16-1</sup> *Timothy 3:16* (which is the substance of the lectures he preached), and it is regarded as

the ablest in the course. There is also in a copy of that book in Sion College Library a continuation of the list in MS., by Mr. John Berriman, to the year 1748. In the year 1757 they were preached by Mr. William Clements, librarian of Sion College, but he did not publish them till 1797. In the year 1764, or thereabouts, the preacher was Benjamin Dawson, LL.D., who printed them under the title of *An Illustration of several Texts of Scripture, particularly wherein the Logos occurs* (1765). Dr. Thomas Morell, author of the *Thesaurus Graece Poeseos*, is supposed to have been the last. One of these lectures Dr. Morell published *without his name* in April 1774. It was written against Lindsay, and entitled *The Scripture Doctrine of the Trinity Justified*. Mr. Watts, recently librarian of Sion College (to whom the reader is indebted for the information here given), says Hook (*Ch. Dict.* s.v.), heard him preach one of them in January, 1772. As we have already stated under LECTURES *SEE LECTURES*, the Moyer foundation was only supported for about half a century. (J.H.W.)

## Moyne, Le

*SEE LEMOINE.*

## Moysey, Charles Abel

an English divine quite noted as an able defender of the Trinitarian doctrine, flourished in the first half of this century. He was archdeacon of Bath, and enjoyed other clerical distinctions. In 1818 he held the appointment of Bampton lecturer, and treated of *Unitarianism* (Oxf. 1818, 8vo). He died about 1870. He published several of his sermons (Bath, 1822, 8vo), and lectures on *Romans* (Lond. 1820, 8vo) and *St. John's Gospel* (Oxf. 1821-23, 2 volumes, 8vo).

## Moza

(Heb. *Motsa'*, *ax/m*, a going forth, as often), the name of two men.

1. (Sept. *Μοσά* v.r. *Ἰωσά*.) The second of the three sons of Caleb by one of his concubines, Ephah (<sup><1186></sup>1 Chronicles 2:46). B.C. ante 1618.
2. (Sept. *Μαισά*, also *Μασά* v.r. *Μασσά*.) The son of Zimri and father of Binea, among the posterity of king Saul (<sup><1186></sup>1 Chronicles 8:36, 37; 9:42, 43). B.C. considerably post 1037.

## Mozah

(Heb. *Motsah'*, *הַמְצָה*.q. *Moza*, an issuing of water, but with the art.; Sept. *Μωσά* v.r. *Ἀμωσά, Ἀμώκη*),. a city of the tribe of Benjamin, mentioned between Chephirah and Rekem (<sup>(1683)</sup>Joshua 18:26). A place of this name is mentioned by the rabbins (*Mishna, Sukkah*, 4:5) as situated "below Jerusalem," at a spot whither the worshippers went down for the willow branches used at the feast of Tabernacles (Reland, *Palest.* page 903). To this the Gemara adds, "the place was a Colonia (*אֵינִי מְצָה*), that is, exempt from the king's tribute" (Buxtorf, *Lex. Tah.* col. 2043), which other Talmudists reconcile with the original name by observing that *Motsah* signifies an outlet or liberation, e.g. from tribute. Bartenora, who lived at Jerusalem, and now lies in the "valley of Jehoshaphat" there, says (in Surenhusius's *Mishna*, 2:274) that *Motsah* was but a short distance from the city, and in his time retained its name of Colonia. Hence 'Schwarz infers (*Palest.* pages 127, 128) that the site is that of the modern *Kulonieh*, a village about three miles west of Jerusalem (Robinson, *Res.* 2:146), containing ancient walls (Scholz, *Reise*, page 161). "Interpreting the name according to its Hebrew derivation, it may signify 'the spring-head' — the place at which the water of a spring gushes out (Stanley, *S. and P.* App. § 52). The interpretations of the rabbins, just quoted, are not inconsistent with the name being really derived from its having been the seat of a Roman *colonia*. The only difficulty in the way of the identification is that *Kulonieh* can hardly be spoken of as 'below Jerusalem' — an expression which is most naturally interpreted of the ravine beneath the city, where the Bir Eyub is, and the royal gardens formerly were. Still there are vestiges of much vegetation about *Kulonieh*, and when the country was more generally cultivated and wooded, and the climate less arid than at present, the dry river-bed which the traveller now crosses may have flowed with water, and have formed a not unfavorable spot for the growth of willows. **SEE CULON.**

## Mozambique

a territory on the east coast of South Africa, nominally belonging to Portugal, and placed under a governor-general, although the actual possessions of Portugal consist only of a few stations, and her authority in the country is inconsiderable. It extends from Cape Delgado, in lat. 100 41' S., to Delagoa Bay, 26° S., and is estimated to have an area of 380,000 square miles, settled by a population of about 350,000. The chief river, the



Zambesi, divides it into two portions — Mozambique proper on the north, and Sofala on the south. The coasts, which comprise large tracts of cultivated soil, yielding rich harvests in rice, are fringed with reefs, islands, and shoals, and between Delagoa Bay and Cape Corrientes, and from Mozambique, the principal station, to Cape Delgado, the shores are high and steep. The forests yield valuable ornamental woods; ivory is obtained from the hippopotami that haunt the marshes; and gold and copper are found and worked. The elephant, deer, and lion inhabit the jungle; crocodiles are found in the rivers, and numerous flamingoes on the coasts. The rainy season lasts from November to March. The summer heat is very great, and the climate, which is fine in the elevated tracts, is unhealthy on the low shores and the swampy districts. Besides numerous fruits and vegetables, the grains are rice, millet, maize, and wheat. Fish and turtle are caught in great quantities on the islands and reefs; pearl-fishing is a source of considerable profit, cattle, sheep, and goats are numerous, and the principal exports are grain, gold-dust, honey, tortoise-shell, cowries, gums, and amber. The natives of this country are mainly *Kaffirs* (q.v.), and but very few of them have any inclination to accept Christianity as exemplified by the Romanists, who are its only exponents there. In the capital of Mozambique, of like name, with a population of 8522, there are only 270 Christians reported in the census. The natives who live along the coast are called Makooas or Makoonas. They are an athletic and ugly race of people, of the most ferocious aspect and savage disposition. They are fond of tattooing their skins, and draw a stripe down the forehead along the nose to the chin, which is crossed in a direct angle by another line from ear to ear, so as to give the face the appearance of being sewed together in four parts. They file their teeth to a point, so as to resemble a coarse saw; and suspend ornaments of copper or bone from a hole in the gristle of the nose. Their upper lip protrudes in a very remarkable degree, and this they consider as so principal a point of beauty that they endeavor to make it still longer by introducing into the centre a small circular piece of ivory, wood, or iron. They dress their hair in a very fantastic manner, some shaving one side of the head, others both sides, leaving a kind of crest from the front to the nape of the neck, while a few of them wear simply a knot of hair on their foreheads. Their females greatly resemble the Hottentot women in the curvature of the spine and protrusion of the hinder parts, and when past the prime of life are said to present the most disagreeable appearance that can be conceived. The natives are fond of music and dancing, but their tunes and motions are unvaried and monotonous. Their favorite instrument is

called *ambira*, which is formed by a number of thin bars of iron of different lengths, highly tempered, and set in a row on a hollow case of wood. about four inches square, and closed on three sides. It is played upon with a piece of quill; and its notes, though simple, are sufficiently harmonious, sounding to the ear, when skilfully managed, like the changes upon bells. They are armed with spears, darts, and poisoned arrows, and possess also a considerable number of muskets, which they procure from the Arabs in the northern districts, and sometimes even from the Portuguese dealers. They are formidable enemies to the settlement, and have been rendered desperate in their hostilities by the nefarious practices of the traders who have gone among them to purchase slaves. There are also many Arabs in Mozambique, but they remain steadfast in their faith to the Koran and its Prophet.

This coast had been known to the Arabs, and its ports frequented by their traders, for centuries before its discovery by Europeans, and all the information possessed by the latter on the subject was chiefly drawn from the vague accounts of Ptolemy and the Periplus of the Emrthrean sea. It was first discovered by the Portuguese in the year 1497, who found the whole of the coast in the possession of the Arabs; but the fame of its goldmines and the convenience of its ports, as resting-places for the Indian trade, led them to attempt the expulsion of the original settlers. This the Portuguese easily accomplished by their superiority in arms; and in 1508 they had conquered Quiloa, gained a footing in Sofala, and built the fort which still stands on the island of Mozambique. They gradually encroached on the Mohammedan possessions on the River Zambesi, and about the year 1569 they completely cleared that part of the river from Arabs by putting the whole of them to death. In their attempts to reach the gold-mines of the interior, the Portuguese were not very scrupulous as to the means which they employed, and have furnished, in the history of the East, a parallel to the atrocities of their Spanish neighbors in the West. But theirs was a harder task, and the natives of Africa maintained a nobler struggle for the independence of their country than the feebler South American race; and after nearly four centuries of possession the Portuguese content themselves with acting on the defensive, occupying the coast along the line of the River Zambesi, and maintaining their influence in the country by exciting the native powers against one another. The government of Mozambique is even now in a most inefficient state, being, in most places, more in the hands of native chiefs than of the Portuguese. In former times the slave-

trade was carried on here extensively; and from 1846 to 1857 four governors-general were removed by their government for countenancing, if not actively engaging in it. The principal settlements are Mozambique, Quilimane, Sena, and Tete. The colony is divided into six districts, and is ruled by the governor-general and his secretary, assisted by a *junta*. The country being in the hands of a Roman Catholic government, religion and education are supervised by about twelve Roman Catholic priests, and no Protestants are tolerated in the diffusion of their creeds. It is a matter of general comment that the morality of Mozambique is at the lowest ebb, and that the Romanists are responsible for this condition. In 1873 Sir Bartle Frere visited Mozambique and the adjoining countries, and negotiated for the suppression of the slavetrade (see Livingstone, *Last Journals*).

### Mozarabian Liturgy

is the name of a Christian liturgy originally in use among those Christian inhabitants of Spain, *SEE MOZARABIANS*, who remained faithful to their religion after the Arabic conquest. It is not apparent yet how the liturgy came to be called Mozarabian, for if the word itself were a nickname, it is not at all likely that these Christians would themselves have adopted that byname. In all probability it was connected with it at a much later date than the original introduction of this liturgy itself into Spain. Walcott (*Sacred Archaeol.* page 393) thinks that "it received its present title possibly from the right being a concession within the Moorish pale." Its origin is traced by some to Isidore of Seville (q.v.). *SEE LITURGY*, (3). Recent researches, however, would make it almost certain that it is of much more ancient origin, and that it was only completed, or, at least, established by him and the fathers of the fourth Council of Toledo (633). Roman Catholic writers go so far as to ascribe it to the apostles themselves who converted Spain (comp. Migne's *Patrologia*, volume 84 [Paris, 1850]). Though closely resembling the Gallican liturgy, it cannot, on the other hand, have come into Spain from Gaul, for there are differences between the two which could not be accounted for in such a case. It is consequently most likely that it originated among the Christians of Spain, but the name of its author cannot be ascertained. The uniformity of style and singleness of plan show that the greatest part at least, if not the whole, was the work of one writer. This liturgy remained in use in Spain throughout the Middle Ages, to the exclusion of the Roman Catholic form, which liberty may be accounted for by the isolated, independent position of these communities, as otherwise they would soon have been brought to yield to the influence

of Rome. As it was, they succeeded in obtaining the recognition of their liturgy by two popes — by John X in 918, and by Alexander II in 1064. About the same time, however, that the last recognition was secured at Rome the Mozarabic liturgy was silenced in Aragon to spread the Roman liturgy, and in 1074 it was suppressed for the same reason, by Sancho III of Navarre, in Navarre, Castile, and Leon, to the great regret of the people, who consoled themselves characteristically with the proverb, "Quo volunt reges vadunt leges" (Roderic, *De Reb. Hisp.* 6:26). From Rome the first authoritative word for the exclusion of the Mozarabic liturgy came in the pontificate of Gregory VII (11th century). He compelled most of the Spanish churches and convents to adopt the common uniform liturgy of the Romish Church. Six Mozarabic congregations, chiefly in Leon and Toledo, were, however, permitted to retain their ancient ritual, and though it soon fell into disuse among them also, it was yet preserved long enough to save it from final destruction; and when the learned cardinal Ximenes, for the correction of the liturgies then in use, consulted all the ancient MSS. of liturgies extant. and thus came across the Mozarabic also, he became so much interested in its preservation that he caused a careful copy to be made, and it was printed for the first time in 1500. Two years later a Breviary was prepared to complete it. Both works were printed at Toledo by a German, Peter Hagenbach, and were approved by pope Julius II. The title of this compilation is, *Missale Mistum secundum Regulam Beati Isidori Dictum Mozarabicum*, which has, however, by some unfortunate accident, remained incomplete. A whole third of the Church-year is left out entirely. Ximenes, in the mean time, the more surely to preserve the Mozarabic liturgy, expressly founded a chapel at Toledo, with a college of thirteen chaplains, whose duty he made it to say mass according to the Mozarabic manner. This institution is still in existence.

The principal characteristics of the Mozarabic liturgy are:

1. Its festivals, which are different from those of the Roman Catholic Church; for instance, its Advent contains six Sundays, as in the ancient Milanese and in the Greek Church: this indicates a certain connection with these. There are two festivals of the Annunciation, one on March 24, as in the Roman Catholic liturgy, and the other on December 18, which they designate by the peculiar name of "Sancta Maria de la O," because at the close of this festival both clergy and laity "sine ordine voce clara O longum proferunt ad flagrans illud desiderium significandum, quo sancti omnes in

limbo, in coelo angeli totusque orbis tenebatur nativitatis Redemptoris" (see the Preface to Migne's *Patrologia*, page 170, D).

**2.** With regard to the lessons, the evangelists in this liturgy are not entirely similar; thus the lesson containing the parable of the rich man and Lazarus is placed before Lent as a sort of admonition against the riotousness prevailing at that period. But a point of much greater importance is the fact that there were not only two lessons, namely, the epistle and gospel, appointed for each great festival, but three; a lesson from the Old Testament being read before the epistle. This was taken not only from the poetical and historical books, but even from Jesus Sirach. Another remarkable fact is that between Easter and Pentecost the lesson from the Old Testament was replaced by portions of Revelation, and that from the epistles by the Acts.

**3.** The principal characteristic of this *missale* is the strong homiletic element it contains besides the liturgical. Thus, after the three Biblical lessons, and before the real offering, there was always an address to the people, specially appointed for each day of worship. These addresses are short, their tone familiar, but at the same time exegetical (as when treating of the allegorical character of Lazarus's resurrection, on the third Sunday in Lent [Migne, page 341]), while a certain rhetorical elegance (as in the mass for Easter and Ascension day) bespeaks one who was familiar with homiletic expressions. On this point there is a resemblance to the Gallican liturgy; although the latter, as given in Mabillon's edition (Paris, 1729), contains no such elements, yet the publisher says (p. 29): "Et Salvianus Massiliensis presbyter clarissimus homilias episcopis factas, Sacramentorum vero, quantas nec recorder, ait Gennadius, composuit. Quo in loco sacramentorum homiliae intelliguntur vel sermones de mysteriis sacris, inter missarum solemnia quondam *ex more Gallicano* recitari soliti; vel orationes seu praefationes ad missam." The part, moreover, which is specially called *prefatio* is, in the Western *missale*, called *inlatio*.

**4.** Some parts of this liturgy recall the Eastern Church, as, for instance, the repetition of three *Agios* after the *Benedictus*, while in the Roman liturgy the word *Sanctus* precedes it (although the Greek word occurs also in the Roman hymns of Palestrina); also the formula in the Communion, *Sancta Sanctis*; but particularly the division of the host into nine parts, which, like

the leaves in the Greek rite, have special names and significations, and are also to be laid and used in a certain order.

**5.** The Mozarabic chant has great similarity to the Gregorian, yet it is clear that here also the Spanish Church preserved some national characteristics, as is shown by the specimens contained in Migne's edition (Preface, pages 33-36). These indicate a greater tendency to melody and a figurative style than is found in the Gregorian chant. It is named the *Eugenian* chant, from its author, the third archbishop of Toledo, Eugene, who, in regard to hymnology, occupies the same place in the Mozarabic Church, in opposition to Gregory, as does Isidore in the liturgical part. Further comparison between the two rites, implying that of the Breviaries, would be out of place here; we will merely remark that, as a whole, the Mozarabic liturgy is one of the most precious monuments of ancient Christianity, and is not inferior to any other liturgy in point of rich illustrations from Scripture, liturgical application of passages, nobleness of thought, etc. See Palmer, *Origin. litur.* volume 1, § 10, page 166 sq.; Bona, *Res. Liturg.* 1:11 sq.; Pinius, *De Lit. Mos.*; Lesleius, *Mis. Mos. Pref.*; Martene, *De Antiqu. Eccl. Ritibus*, 1:457 sq.; *Christian Remembrancer*, October 1853.

### Mozarabians

(MUZABABIANS, MOSTARABIANS, or MUSTARABIANS), which properly designates a people living among the Arabs, but not of the same blood, and by the latter therefore looked upon with distrust, and even with contempt, was applied as a sort of nickname to those Christians of Spain who, under Mohammedan rule, remained faithful to their holy religion. The word is derived from Arabic *Estarab*, i.e., to *Arabize*, and as a participle (*Mostarab*) signifies one who has adopted the Arab mode of life. The Christians of Africa and Spain, as well as the Jews, deserved to be called Mozarabians, for they all, from fear of persecution, adopted the ways and customs of their conquerors, and in outward appearances gave themselves the air of conformity with Mohammedan life and practice. They abstained from meat, and submitted to the rite of circumcision. The modern form has lost the t (*Mostarab*), but has substituted z for s, thus preserving the sound, notwithstanding the change of orthography (see Ticknor, *Span. Lit.* 3:393).

## Mozart, Johannes Chrysostomus Wolfgang Amadeus

### Picture for Mozart,

one of the greatest musical composers, if not the greatest, deserves a place here for his many and valuable contributions to sacred music. He was born at Salzburg (then in Bavaria, but soon after transferred to Austria), January 17, 1756. From the earliest age Wolfgang evinced the strongest predilection for music, which induced his father, who was organist of the prince's chapel, to discontinue the instruction of others, in order to devote himself to his tuition and that of a sister about four years older. After studying the harpsichord during a year, the flights of his genius were so rapid that he exercised his own invention in original composition at the age of only five, and attempted notation, which could hardly be deciphered. When only six years of age, his performances were so remarkable that his father took him and his sister, who possessed similar gifts, to Munich and Vienna, where they obtained every kind of encouragement from the elector of Bavaria and the emperor Francis I. In 1763 the Mozart family visited Paris; and, though now only at the age of seven, Mozart surprised a party of musicians, including his father, by taking part, at sight, in a trio for stringed instruments. He also earned a great reputation as performer on the organ, and during his stay at Paris performed on the organ in the Chapelle du Roi before the whole court. While at the French capital Mozart also entered upon his career as musical author, for he there published his first two works. From Paris the Mozart family went to London in 1764, and there, according to Holmes, "the boy exhibited his talents before the royal family, and underwent more severe trials than any to which he had been before subjected, through which he passed in a most triumphant manner. So much interest did he excite in that country that the Hon. Daines Barrington drew up an account of his extraordinary performances, which was read before the Royal Society, and declared by the council of that body to be sufficiently important to be printed in the *Philosophical Transactions*, in the 60th volume of which it appears." In the 69th volume of the same work Dr. Burney remarks: "Of Mozart's infant attempts at music I was unable to discover the traces from the conversation of his father, who, though an intelligent man, whose education and knowledge of the world did not seem confined to music, confessed himself unable to describe the progressive improvements of his son during the first stages of infancy. However, at eight years of age I was frequently convinced of his

great knowledge in composition by his writings; and that his invention, taste, modulation, and execution in extemporary playing were such as few professors are possessed of at forty years of age." Symphonies of his own composition were produced in a public concert in London; and while there he composed and published six sonatas, and made acquaintance with the works of Handel, recently deceased. In 1765 the Mozarts returned to the Continent, and, passing through Paris, went to Holland, and at the Hague, when not more than eight years old, young Wolfgang composed a symphony for a full orchestra, on occasion of the installation of the prince of Orange. On their return to Germany shortly after, he again produced a sensation by his compositions for the religious service, and for a trumpet concert at the dedication of the Orphan House Church in Vienna, himself conducting the music in presence of the imperial court. After this the Mozarts went home to Salzburg, and Wolfgang was afforded every advantage for his musical training. He devoted himself most assiduously to the study of his art, and evinced his mastery of the subject in 1768, when, at the request of the emperor Joseph II at Vienna, he composed music to the opera-buffa *La Finta Semplice*, which, though never performed, was approved of by all the masters and cognoscenti of the period. In 1769 young Mozart was nominated concert-master to the archbishop of Salzburg, and thus gained a small compensation and a somewhat independent position. We do not know exactly what his salary was when first appointed, but in his twentieth year, we learn from his biographer, Mozart earned the trifling sum of \$5 per annum. We do not wonder, therefore, that the artist occasionally strayed from home to earn a few additional dollars. Thus in the very year of his appointment we find him starting for Italy, where he was most rapturously welcomed. His first performance in Italy was given at Milan, where he was engaged to return and compose the first opera for the carnival of 1771. At Bologna and Florence the reception he met with was equally flattering to the young musician. At Rome Mozart arrived in Passion Week, and on Wednesday went to the Sistine Chapel, where he heard for the first time the celebrated *Miserere*, which was prohibited to be copied, or in any manner published, on pain of excommunication. On Good Friday the same *Miserere* was again performed, when Mozart was present with the MS. copy he had made from memory concealed in his hat, that he might have an opportunity of making corrections. This circumstance created an immense excitement at Rome, because the peculiarities of the *Miserere* were thought impossible to be expressed by musical notation; and when young Mozart, in presence



of some Sistine choristers, sang the composition in the very manner in which it was sung by those who had acquired it only after long practice, the professional singers expressed their astonishment in terms of unmeasured admiration. The fame of Mozart after this event was spread far and wide. His wonderful musical talents and power of performing on the organ were attributed to a charm which it was supposed he carried in his ring. When the pope first heard him perform he conferred upon him the order of the Golden Spur; and at Bologna he was unanimously elected a member of the Philharmonic Society, which was at that time an honor rarely conferred even upon the greatest musicians, but yet well earned by this marvellous youth, who, at the age of sixteen, was acknowledged the first claveiinst in the world, and had produced two requiems and a stabatmater, numerous offertories, hymns, and motets, 4 operas, 2 cantatas, 13 symphonies, 24 piano-forte sonatas, not to speak of a vast number of concertos for different instruments, trios, quartets, marches, and other minor pieces. In 1773 Mozart produced, among numerous other works, two Masses for the chapel of the elector of Bavaria, etc. In 1775, at the desire of the archduke Maximilian, he composed the cantata *Il Re Pastore*; and from that period till the year 1779 he continued to labor with his pen, though but few of its products then obtained, or ever will obtain, a celebrity at all equal to that which his subsequent productions have so justly acquired. In 1775 his fame was so completely established and so widely known that he could have made choice of engagements in all the capitals of Europe. His father preferred Paris, and therefore, in 1777, he, with his mother, set out for a second journey towards that city. The death of his mother made Paris insupportable, and he returned to his father at the beginning of the year 1779. Some time after this Mozart went to Munich, whence he went to Vienna; and in November 1779, he finally settled in the latter city, the inhabitants and manners of which were very agreeable to him; and now, having reached his 24th year, he exhibited the rare example of one who had been astonishing as a child, had disappointed not even the most sanguine hopes, and became proportionately great as a man. Whatever the precocity of the child — and in that respect as well as in any other he was unlike other noted musical composers, for though Handel and Haydn and Beethoven all gave proofs of their musical powers in boyhood, none of them showed as children that full maturity of mind which distinguished Mozart, and which only a few of those who witnessed it could appreciate-it was now in the maturity of life that he began his career as composer, and gained that celebrity which will last to all time. Mozart

was now in the service of the emperor as composer to the court; but his office was rather honorary than lucrative, and he lived by concerts, musical tours, teaching music, and the small profits derived from the sale of his published works, till an offer of a large salary made to him by the king of Prussia led the emperor to give him 800 florins a year; and though several tempting offers came to him after this time, and Mozart's pecuniary condition would have made greater compensation very desirable, he refused to quit his emperor's side. His great opera of *Idomeneo* was composed in 1780, with a view to induce the family of Mademoiselle Constance Weber, afterwards his wife, to consent to the marriage, which they had declined on the ground that his reputation was not sufficiently established. This opera forms an epoch not in the composer's life only, but in the history of music. In construction, detail, instrumentation, and every imaginable respect, it was an enormous advance on all previous works of the kind, and established his reputation as the greatest musician whom the world had seen. His other principal works, composed about and after this time, are *Così fan Tutti*: — *L'Enlèvement du Sérail*: — *Nozze de Figaro*: — *Don Giovanni*: — *Zauberflöte*: — *Clemenza di Tito*: — and last, but not least, his world renowned *Requiem* — one of the most perfect sacred musical compositions, if not the most perfect — in which, while the sacred character is maintained throughout, the airs have all the requisite grace and freedom, the instrumentation all the resources of modern refinement, and the whole exhibits in a perfect manner the blending of the varied powers of the orchestra with the voice, without ever allowing the former to encroach on the latter. The story of his composing the *Requiem* deserves mentioning here. Mozart's intense application to keep the wolf from his doors, and to avoid trouble on account of the many papers that came to him showing "res augusta domi" (warrants for debt), had brought on a state of melancholy from which nothing could arouse him, and he was full of terror at his approaching end. One day, while plunged in a profound reverie, a stranger of dignified manners was announced, who communicated the wishes of some unknown person of exalted rank that he should compose a solemn mass for the repose of the soul of one tenderly beloved, whom he had just lost. An air of mystery pervaded the interview; the composer was exhorted to exercise all his genius; and he engaged to finish his work in a month when the stranger promised to return. He disappeared, and Mozart instantly commenced writing. Day and night were uninterruptedly occupied; but he was consumed by gloomy presages, and at length exclaimed abruptly to his wife, in great agitation, "Certainly I am

composing this requiem for myself-it will serve for my own funeral." Though his strength continued to fail, his assiduity was unabated, and at length he was obliged to suspend the undertaking. At the appointed time the stranger returned. "I have found it impossible to keep my word," said Mozart; to which the stranger answered, "Give yourself no uneasiness. What longer time do you require?" Mozart replied, "Another month." The stranger now insisted on doubling the covenanted price, which he had paid down at the outset, and retired. It was in vain that Mozart endeavored to trace him, and this, conjoined with other circumstances, corroborated his belief that he was some supernatural being sent to announce the close of his mortal career. Nevertheless his labors were renewed, and the work at last was nearly completed within the stipulated period, when the mysterious stranger again returned; but Mozart was no more. He died December 5, 1791. In the intervals of his greater works, Mozart composed the majority of the orchestral symphonies, quartets, and quintets which are an almost indispensable part of the programme of every concert in the present day, besides masses as familiar in England and America as in Catholic Europe, innumerable piano-forte concertos and sonatas and detached vocal compositions, all of the most perfectly finished description. "The genius of Mozart in music," says Hogarth, "was sublime. By the number, variety, combination, and effect of his works he ranks in the highest class of modern masters. An air of delicacy and sentiment pervades the whole. Full and harmonious, they are altogether free from that meagreness and those capricious eccentricities which betray the sterility of invention too common among musicians. The taste which they exhibit shows that vulgar images were incompatible with his mind; it seems as if he knew that such a deformity is alike pernicious to science and the arts... Mozart has been most successful in gloomy passages, or those of rising grandeur; they according better with the ordinary train of his feelings. On almost all occasions he is more serious than comic in endeavoring to portray the passions; and his love, it has been remarked, is rather sentimental than sportive. However simple the theme, however intricate its variations, his return is always natural, and the finale appropriate. Perhaps the celebrity of Mozart's music partly arises from the skilful management of his finales, for they invariably leave an agreeable impression. No one has surpassed him in the suitable distribution of the parts of his concerted pieces; for, understanding the precise qualities of every different instrument, nothing is appointed to any which is inconsistent with its character." "No composer has ever combined genius and learning in such

perfect proportions; none has ever been able to dignify the lightest and tritest forms by such profound scholarship, or at the moment when he was drawing most largely on the resources of musical science, to appear so natural, so spontaneous, and so thoroughly at his ease" (Hullah). To Haydn Mozart always acknowledged his obligations; but Haydn's obligations to Mozart are at least as great. Haydn, though born twenty-four years earlier, survived Mozart eighteen years, and all his greatest works written after Mozart's death bear manifold traces of his influence. Mozart is the first composer in whose works all signs of the old tonality disappear; he is the father of the modern school. "Mozart," says Prof. J.K. Paine, "is rightly considered as the universal master. This universality is not only evinced in his complete mastery of every form of music, from a song to a symphony, from a simple dance to a solemn requiem, but in the rare adaptation of the national peculiarities of style — Italian, French, and German — to his own individuality. It was his mission to unite harmoniously and beautify these national elements. In his immortal works European music attained its concentration for the first and only time in history" (Lectures on Music, at the Boston University, in 1874). In person Mozart did not exceed the middle size; he was thin and pale, and his health was always delicate. The expression of his countenance, without anything striking, was exceedingly variable, and rather that of an absent-minded man. His habits were awkward, and his hands had been accustomed so incessantly to the piano that they seemed incapable of application to anything requiring address. He was of a mild and affectionate disposition: his mind was not uncultivated, and the number of his works is a sufficient proof of his industry. His opinions of other composers were liberal, and he entertained the highest respect for Haydn in particular. "Believe me, sir," said he to an officious critic, who sought to demonstrate certain errors of that great master — "believe me, sir, were you and I amalgamated together, we should not afford materials for one Haydn." He was not insensible of the beauties of his own compositions; and on the very day of his decease, calling for the *Requiem*, he had some parts of it performed by his bedside. See Holmes, *The Life of Mozart, including his Correspondence* (Lond. 1845, 2 volumes, 8vo); Jahn, *Mozart's Leben* (Leips. 1856, 4 volumes, 8vo; 2d ed. 1867); Diring, *Mozart* (Leips. and Paris, 1860); Nohl, *Mozart's Briefe* (Salzb. 1865; English version by Lady Wallace [Lond. and N.Y. 1865, 2 volumes, 18mo]); Oubilicheff, *Mozart's Leben u. Werke* (Leips. 1873, 3 volumes, 8vo); Hogarth's *Musical History, Biography, and Criticism* (Lond. 1835, 12mo); Jiiger, *Gallery of German Composers, with*

*Biographical and Critical Notices* by E.F. Rimbault, LL.D. (Lond. 1875); *For. Qu. Rev.* January 1846; *Blackwood's Magazine*, November 1845, art. 5; *Edinb. Rev.* April 1836, art. 2; *Edinb. Cyclop.* s.v.; *Chanzbers's Cyclop.* s.v.; *English Cyclop.* s.v.

### Mozdarians

a heretical sect of the Mohammedans, followers of Isa ebn-Sobeih al-Mozdar, who held it possible for God to be a liar and unjust, pronounced as infidels those who took upon themselves the administration of public affairs, and condemned all who did not embrace his opinions as guilty of infidelity. See Broughton, *Biblioth. Historico-Sacra*, 2:146.

### Mozetta

the technical term for a tippet worn by cardinals over a mantle, or short cloak, showing only a chain of a breast-cross. At Pisa in summer a red mozetta is worn over a rochet; at Catania the mozetta of black cloth is worn over the rochet; at Syracuse the mozetta is violet, as at Malta, where it is used with a rochet and cope; at Ratisbon it is of red silk.

### Mozier, Joseph

an American sculptor, noted for his contributions to sacred art, was born in Burlington, Vermont, August 22, 1812. He removed to New York in 1831, and was engaged in mercantile pursuits till 1845, when he retired from business, and shortly after visited Europe. Having devoted several years to the study of sculpture in Florenoe, he went to Rome, where he long resided. He died in Switzerland in October 1870. His principal works on sacred and ethical subjects are statues of *Truth* and *Silence*, in possession of the New York Mercantile Library Association; *Rebecca at the Well*; *Esther*; a group illustrating the parable of *the Prodigal Son*; and *Jephthah's Daughter*. See *The American Cyclopcedia*, s.v.

### Mozzi, Luigi

a learned Italian ecclesiastic, was born at Bergamo May, 26, 1746. Of a patrician family, he was admitted (1763) into the Society of Jesus. He was professor at the college of the Nobili at Milan when (1773) that order was dissolved by pope Clement XIV. Returning to Bergamo, he was charged with the examination of candidates for holy orders, and became canon and archpriest. The piety and zeal which he manifested against the Jansenists in

Italy gave him high repute; he was called to Rome, nominated apostolic missionary, and member of the Academy degli Arcadi. In 1804 he joined his confreres in the kingdom of Naples; but the Jesuits were again soon dispersed, and Mozzi found a refuge at the villa of the marquis Scotti, situated in the environs of Milan, where he died, June 24, 1813. Of the numerous writings left by him, his most important refer to the Jansenist controversy. Thus he wrote, *Jansenism by Daylight, or the Idea of Jansenism* (Venice, 1781, 2 volumes, 8vo): — *Brief History of the Schism of the New Church of Utrecht* (Ferrara, 1785, 8vo; Ghent, 1829, 8vo): — *The Fifty Reasons why the Catholic Church should be Preferred* (Bassano, 1789). He published also *The Plans of the Unbelievers to Ruin Religion, as Revealed in the Works of Frederick, King of Prussia* (3d ed. Assisi, 1791, 8vo): — *Historical and Chronological Abridgment of the most important Decrees of the Holy See regarding Brianism, Jansenism, and Quesnellism*.

### Mozzi, Marco Antonio

an Italian literateur, was born at Florence, January 17, 1678; studied law and theology there, and at the same time devoted much attention to poetry and music. His skill on the mandoline procured for him frequent invitations to the ducal court of Tuscany. In 1700 he received a canonicate in his native city, and two years afterwards a position as lecturer on Tuscan literature. He was elected a member of the Academy de la Crusca, and became its archconsul. As a renowned preacher he delivered before the court in 1701 the funeral sermon on Charles II, king of Spain, and in 1703 did the like on archbishop Leon Strozzi before the metropolitan chapter. We possess of him, *Sonetti sopra i nomi dati at alcune dame Florentine dalla principessa Violanta* (Florence, 1705): — *Istoria di S. Cresci et de' santi martyri suoi compagni, come pure della chiesa del medesimo santo posta in Volcava di Mugello* (Florence, 1710, fol., with illustrations): — *Discorsi sacri* (Florence, 1717): — *Vita di Lorenzo Bellini*. in the *Vite degli Arcadi*; *Orazione funerale del abate A.M. Salvini*, in the *Prose Toscane* of Salvini. See Hoefler, *Nouv. Biog. Generale*, s.v.

### Mucianus, or Mutianus

surnamed SCHOLASTICUS, an early ecclesiastic of some note, flourished near the middle of the 6th century A.D. He is celebrated as the translator of the 34 homilies of St. Chrysostom on the Epistle to the Hebrews, a task

performed at the request of Cassiodorus, by whom he is called "vir disertissimus." This translation is still in existence; it was published for the first time at Cologne in 1530 (8vo), and has been inserted in the Latin editions of the works of St. Chrysostom, though in the Graeco-Latin editions the translation by Hervet is generally preferred. He had previously furnished also a Latin translation of Gaudentius's *Treatise on Music*. See Fabricius, *Biblioth. Graeca*, 8:558, 559; Cassiodorus, *Divin. Lect.* 8.

## Mucker

a German epithet applied to Christian sects who make much outward display of piety, has come to be applied especially to a class of modern *Adamites* (q.v.) who arose at Königsberg, East Prussia, about 1830. Their origin is attributed to the theosoph Johann Heinrich Schonherr (born at Memel in 1771, died at Königsberg in 1826), who held dualistic and Gnostic views concerning the origin of the universe, teaching that it was caused by the mingling of two primordial beings of a spiritual and sensuous nature as Eloahs. But Schonherr was himself too good a man to stand accused of having caused the formation of a sect so fanatic and immoral as the Muckers. In truth, the philosophic fancy of this pious but eccentric student was taken hold of by two Königsberg Lutheran clergymen named Diestel and Ebel (q.v.), who, after making profession of the exclusive kind of Christianity, gathered a circle of like-minded fanatics, and introduced shameless mysteries under the color of pietism. They elevated sexual connection into an act of worship, and designated it as the chief means of the sanctification of the flesh by which the paradisaic state was to be restored. Women of high standing in the community, some of noble birth, belonged to the Mucker circle. Three of them lived in Ebel's house, and were popularly regarded as his wives. Dixon (*Spiritual Wives*) tells us that Ebel held one to represent to him the principle of light (*Licht-Natur*), the second the principle of darkness (*Finsterniss-Natur*), and the third the principle of union (*Unfassung*). The last only was his legal wife; but it was discovered during a public trial of Ebel for the offence of immorality that she only held a subordinate place in his extraordinary household. This and like odious, licentious excesses were practiced by the Muckers generally, especially in their religious meetings, and the scandal concerning them became so great in Königsberg that a garden which they were wont to frequent acquired the name of the Seraphs' Grove. The subject was brought before the courts in 1839, and the result, in 1842, was that Ebel and Diestel were degraded from their offices; but upon appeal the higher

court reversed the decision, and discharged the case for want of clear proof against the accused; and it is even alleged by some who have examined the whole evidence produced that the decisions of the first court did not proceed upon a calm judicial inquiry, but were dictated by strong prejudice against the accused on account of their religious views and peculiar eccentricities; and, in particular, that the evidence gives no support whatever to the charge of licentiousness (comp. Kanitz, *Auklarung nach Acten, Quellen, etc., fur Welt u. Kirchengesch.* Basle and Ludwigsburg, 1862]). Mr. Dixon has directed attention to the similarity of the Mucker movement with that of the Princeites (q.v.) in England, and that of the Bible Communists or Perfectionists (q.v.) in this country, popularly known as Oneida Communists; all of which took place about the same time and in connection with revival excitement, although it may almost be regarded as certain that the originators of these movements had not even heard of each other. A class of religious enthusiasts who originated under Stephen in Saxony, and then emigrated to this country, will be treated in the article STEPHENITES *SEE STEPHENITES*. See *Zeitschrift fiur historische Theologie*, 1832; Hagenbach, *Kirchengesch.* volume 7 (2d ed. 1872), Lect. 26. (J.H.W.)

### Mudge, Enoch

a Methodist Episcopal minister, and one of the pioneers of Methodism in New England, was born of religious parents at Lynn, Massachusetts, June 21, 1776. He was converted at fifteen, under the ministry of Jesse Lee; entered the itinerancy in 1793, and labored assiduously; in 1796 he travelled, instead of the presiding elder, in Maine; in 1799 poor health obliged him to locate at Orrington, Maine, where he resided till 1816. While there he was twice chosen state representative, and had much to do with the passage of the "Religious Freedom Bill." At the end of this time he re-entered the itinerancy, and was stationed in Boston. He filled various charges until 1832, when he was appointed to the Seaman's Bethel at New Bedford, and there labored with signal success until 1844, when he was obliged by paralysis to retire from the active work of the ministry. He lived beloved at Lynn, and labored as his strength permitted until his death, April 2, 1850. He was the first minister that Methodism produced in New England, and his long and useful life was full of successful labor for God. He was an able and interesting preacher, and commanded universal respect and love. His published works are "a volume of excellent *Sermons*, and many poetical pieces of more than ordinary merit." See *Minutes of*



*Conferences*, 4:538; Stevens, *Memorials of Methodism*, volume 1, chapter 10; Sprague, *Annals of the Amer. Pulpit*, volume 7.

### Mudge, John A.

a minister of the Methodist Episcopal Church, was born in Ohio, October 27, 1829. His parents being poor, his early education was greatly neglected. He was converted when quite young, and determined to enter the ministry. Feeling his need of a more thorough preparation, he studied for a while at the college in Berea. He joined the North Ohio Conference in 1850, and held several important positions in that Conference. He was a man eloquent in the pulpit, clear in his judgment, and diligent in his studies. He was secretary of the Conference for some time, and a delegate to the General Conference in 1872. He died October 27, 1873. See *Minutes of Annual Conferences*, 1874, page 110.

### Mudge, Thomas Hicks

a minister of the Methodist Episcopal Church, was born in Orrington, Maine, September 28, 1815. His parents removed to Lynn, Mass., in his childhood; and being early brought under religious influence, he was converted, and united with the Church in 1829. Soon after his conversion he was seized with the desire to preach the Gospel, and in order to qualify himself for this work prepared for college at Wilbraham Academy. After going through the college course at the Wesleyan University in Middletown, Conn., where he graduated in 1840, and at the Union Theological Seminary at New York (class of 1843), he joined the New England Conference, and remained a member of it till 1857, when he became professor of sacred literature at M'Kendree College, Lebanon, Ill. In 1859 he was transferred to the Missouri Conference, and stationed successively at Pilot Knob, Simpson Chapel, St. Louis, and Independence. At the outbreak of the rebellion he was obliged to leave the state, and sought refuge in Manhattan, Kansas, where he filled an appointment for a year; but joining the Kansas Conference, at the earnest solicitation of the Church was sent to Baldwin City. His health, however, failed, and he died there, July 24, 1862. Mr. Mudge was a close student, especially of the Word of God, and possessed much critical knowledge of the sacred text. For the exposition and illustration of it he collected, from American and foreign publishers, one of the most valuable private libraries of sacred literature in this country. His preaching was rich in thought, and pervaded

by a spirit of deep piety. Many of his brief expositions of the Scripture lessons, before his sermons, were of themselves pithy discourses of great value. He had devised large plans of usefulness through the application of his ripe scholarship to the exposition of God's Word, but the little he had written was never considered of sufficient importance for publication. See *Minutes of Annual Conferences*, 1863, page 23.

### Mudge, Zachary

an eminent clergyman and educator of the Anglican communion, was born near the close of the 17th century. About 1716 he became master of a free-school at Bideford, and about 1736 rector of St. Andrew's, in Plymouth. He was after this prebend of Exeter. He died in 1769. Mr. Mudge was an intimate friend of Dr. Johnson, and is highly spoken of as a scholar and clergyman. He published *A Specimen of a new Translation (of the Book of Psalms)* (1733, 4to): — *Essay towards a new English Version of the Book of Psalms* (1744, 4to); of these, Home says, "Some of his notes are more ingenious than solid." — *Church Authority* (a sermon, 1748, 4to), answered in *The Claims of Church Authority considered* (1749, 8vo): — and several others of his sermons (Lond. 1731, 8vo; 1739, 8vo). See Boswell, *Life of Johnson* (ed. 1848), page 679, 686; Allibone, *Dict. of Brit. and Amer. Authors*, s.v.

### Mudita

one of the five kinds of Bhawna or meditation in which the Buddhist priests are required to engage. The *mudita* is the meditation of joy, but it is not the joy arising from earthly possessions. It feels indifferent to individuals, and refers to all sentient beings. In the exercise of this mode of meditation the priest must express the wish, "May the good fortune of the prosperous never pass away; may each one receive his own appointed reward."

### Mudo, el

(*the Mute*), an eminent Spanish painter who attained great celebrity because of his masterly delineations of sacred subjects, was born at Logrono in 1526. His real name was *Juan Fernandez Naverette*, or *Juan Fernandez Ximenes de Naverette*. He was called "*el Mudo*," after he had acquired distinction as a painter, from his having been deaf and dumb from his infancy. He showed a talent for art early in life, and: first studied under

Foy Vicente de Santo Domingo, a monk of the Order of Geronomytes, under whom he made such rapid progress, and exhibited so much genius, that his parents, by the advice of his instructor, sent him to Italy to study with Titian, with whom he remained several years, and thoroughly imbibed his principles and manner of coloring, so that he was called by his countrymen the Spanish Titian. He remained in Italy twenty years, visiting all the principal cities—Rome, Florence, Naples, etc. studying the works of the most eminent painters, who entertained for him the highest respect on account of his eminent abilities, perhaps heightened by his infirmity. He had already acquired a distinguished reputation in Italy when, in 1568, he was summoned to Madrid by Philip II to paint in the Escorial, and on his arrival he was appointed painter to the king, with a pension of two hundred ducats, in addition to the price of his works. He was naturally of a delicate constitution, and he had hardly commenced his labors when a severe malady compelled him to retire, with the permission of his royal patron, to his native place, Logrono, where he remained three years, during which time he painted four magnificent pictures, and carried them with him to Madrid in 1571. These were the *Assumption of the Virgin*, the *Martyrdom of St. James the Great*, a *St. Philip*, and a *St. Jerome*, which were placed in the Escorial, while the artist was rewarded with five hundred ducats, besides his pension. The head of the Virgin in the *Assumption* is supposed to be a portrait of his mother, the Donna Catalina Ximenes, who in her youth was very beautiful. In 1575 he added four more pictures, the *Nativity*, *Christ at the Pillar*, the *Holy Family*, and *St. John writing the Apocalypse*, for which he received eight hundred ducats. In the *Nativity* El Mudo successfully overcame a formidable difficulty in painting — the introducing of three lights into the picture. as in the famous *Notte* of Correggio; one from the irradiation proceeding from the infant Jesus, another from a glory of angels above, and a third from a flaming torch. It is related that Pellegrino Tibaldi, on seeing it, exclaimed, "Oh, i belli pastori!" This exclamation gave name to the picture, and it continues to be known to this day as "*The beautiful Shepherds*." In 1576 he painted his famous piece of *Abraham entertaining the three Angels*, for which he received five hundred ducats. He now undertook a stupendous work, and was engaged to paint thirty-two pictures for the Escorial, twenty-seven of which were to be seven feet and a half in height and seven feet and a quarter in breadth, and the other five thirteen feet high and nine broad. He did not live to complete this vast undertaking; he painted eight, representing the apostles, the evangelists, and St. Paul and St. Barnabas; the others were finished by

Alonso Sanchez Caello and Luis de Carovajal. El Mudo died in 1579. His pictures are extremely inaccessible; except a small picture of the baptism of Christ in the museum at Madrid, they are buried in the royal solitude of the Escorial.

There were two other Spanish painters, of little note, called *El Mudo* — one PEDRO EL MUDO, and the other DIEGO LOPEZ, who must not be confounded with the illustrious Navarette.

## Mueddin

*SEE MUEZZIN.*

## Muesis

*SEE MYESIS.*

## Muezzin

### Picture for Muezzin

(*Mueddin*) is the Arabic name of the Mohammedan official attached to a mosque, whose duty it is to summon the faithful to prayer at five different times of day and night. Stationed on one of the minarets, he chants in a peculiar manner the form of proclamation. Before doing so, however, the muezzin ought to repeat the following prayer: "O my God! give me piety; purify me: thou alone hast the power. Thou art my benefactor and my master, O Lord. Thou art towards me as I desire; may I be towards thee as thou desirest. My God! cause my interior to be better than my exterior. Direct all my actions to rectitude. O God! deign in thy mercy to direct my will towards that which is good. Grant me at the same time true honor and spiritual poverty, O thou, the most merciful of the merciful." His chant (*Adan*) consists of these words, repeated at intervals: "Allah is most great. I testify that there is no God but Allah. I testify that Mohammed is the apostle of Allah. Come to prayer. Come to security." ("Prayer is better than sleep" is added in the morning, at the *Subh* or *Fegr*.) "Allah is most great. There is no deity but Allah!" Besides these regular calls, two more are chanted during the night for those pious persons who wish to perform special nightly devotions. The first (*Ula*) continues, after the usual *Adan*, in this manner: "There is no deity but Allah! He hath no companion-to him belongeth the dominion-to him belongeth praise. He giveth life, and causeth death. And he is living, and shall never die. In his hand is blessing,

and he is almighty," etc. The second of these night-calls (Ebed) takes place at an hour before daybreak, and begins as follows: "I extol the perfection of Allah, the Existing forever and ever: the perfection of Allah, the Desired, the Existing, the Single, the Supreme," etc. According to an Arab tradition, the office was instituted by Mohammed himself, and the words quoted for the morning prayer were added by the first muezzin on an occasion when the Prophet overslept himself. Mohammed. approved of them, and they were ever afterwards retained in the morning call. The office of a muezzin is generally intrusted to blind men only, lest they might, from their elevation, *SEE MINARET*, have too free a view over the surrounding terraces and harems. The harmonious and sonorous voices of the singers, together with the simplicity and solemnity of the melody, make a strikingly poetical impression upon the mind of the hearer in the daytime; much more, however, is this the case whenever the sacred chant resounds from the height of the mosque through the moonlit stillness of an Eastern night. See Trevor, *India under Moh. Rule* (see Index).

## Muffler

(*l* [ri] *ra'al*, a *reeling*, as in <sup>3812</sup>Zechariah 12:2; Sept. and Vulg. undistinguishable), a term occurring in <sup>2389</sup>Isaiah 3:19, among articles of female apparel or ornament, and thought by Gesenius (*Heb. Lex.* s.v.) to signify a *veil*, from its tremulous motion, the corresponding Arabic word denoting a similar article of dress. *SEE VEIL*. The margin of the Auth. Vers. has "spangled ornaments," a mere conjecture. Roberts explains the ornaments spoken of by reference to the costume of the women of India: "The 'chains,' as consisting first of one most beautifully worked with a pendant ornament for the neck; there is also a profusion of others, which go round the same part, and rest on the bosom. In making curious chains, the goldsmiths of England do not surpass those of the East. The 'bracelets' are large ornaments for the wrists, in which are sometimes enclosed small bells. The 'mufflers' are, so far as I can judge, not for the face, but for the breasts." Kitto however, accedes to the opinion of Gesenius that the last are a species of outdoor veil (see *Daily Bible Illustra.* ad loc.). *SEE ATTIRE*.

## Mufti

### Picture for Mufti

(Arabic, *expounder of the law*) is the name of the chief of the Turkish ecclesiastical and judicial order. There is a mufti in every large town of the Ottoman empire. In his religious capacity he administers the property of the Church, and watches over the due observance and preservation of its rites and discipline. In his civil capacity he pronounces decisions in such matters of dispute as may be submitted to him. The Turkish grand mufti is the supreme head of the *Ulemas* (servants of religion and laws), and has, together with the grand vizir (Vizir Azim), the supreme guidance of the state, nominally ruled by the sultan. He is the chief spiritual authority, and in this capacity he is also denominated Sheik-al-Islam (Lord of the Faith). The imams (priests), however, chosen from the body of the ulemas, are, from the moment of their official appointment, under the authority of the Kislar-Aga, or Chief of the Black Eunuchs. The better class of the ulemas are the teachers and expounders of the law, from among whom the mollahs and cadis are elected. The Turkish laws have their basis in the Koran; the mufti thus, as head of the judges, acquires a spiritual authority, and so great is the popular regard for the mufti that even the sultan himself, if he will preserve any appearance of religion, cannot, without first hearing his opinion, put any person to death, or so much as inflict any corporeal punishment. In all actions, especially criminal ones, his opinion is required by giving him a writing, in which the case is stated under feigned names, which he subscribes with the word *Olur* or *Olmuz*, i.e., he shall or shall not be punished, accompanied with these emphatic words, in which he repudiates all claims to infallibility, "God knows better." Such outward honor is paid to the grand mufti that the grand seignior himself rises up before him, and advances seven steps towards him when he comes into his presence. He alone has the honor of kissing the sultan's left shoulder, while the prime vizir kisses only the hem of his garment. When the grand seignior addresses any writing to the grand mufti, he gives him the following titles: "To the *esad*, the wisest of the wise; instructed in all knowledge; the most excellent of excellents; abstaining from things unlawful; the spring of virtue and true science; heir of the prophetic doctrines; resolver of the problems of faith; revealer of the orthodox articles; key of the treasures of truth; the light to doubtful allegories; strengthened with the grace of the Supreme Legislator of mankind. May the Most High God perpetuate thy favors."

The election of the grand mufti is vested solely in the sultan, who presents him with a vest of rich sables, and allows him a salary of a thousand aspers a day, which is about five pounds sterling. Besides this, he has the disposal of certain benefices belonging to the royal mosques, which he makes no scruple of selling to the best advantage; and on his admission to his office he is complimented by the agents of the bashas, who make him the usual presents, which generally amount to a very considerable sum. It is the grand mufti's prerogative generally to gird the sultan with the sword at his ascension to the throne, a ceremony which takes place at the Mosque of Eyub, and which is equal to the ceremony of coronation. In modern days the position of mufti has lost much of its former dignity and importance. His fetwa, or decision, although attached to the imperial decrees, imparts to it but little additional weight. Nor is his own dictum in things spiritual always considered as finally binding. The only prerogative of muftis and ulemas which has hitherto remained untouched is their being exempt from bodily or otherwise degrading punishments; nor can their property ever be confiscated, but descends to their successors.

## Muggleton

*SEE MUGGLETONIANS.*

## Mugletonians

a sect that arose in England about the year 1651, and of which the founders were John Reeve and Ludovic Muggleton (the latter born 1607, died March 14, 1697), both until 1651 obscure men. The former's profession is not at all known, and he lived but a little while after their public declaration as religionists. Muggleton was a journeyman tailor, and is depicted by his contemporaries with long, thin hair, low forehead, protruding brow, broad high cheek-bones, and what physiognomists would call the aggressive nose. These men claimed to have the spirit of prophecy, and that they had been appointed by an audible voice from God as the last and greatest prophets of Jesus Christ, and affirmed themselves to be the *two witnesses* of Revelation 11. Muggleton professed to be the "mouth" of Reeve, as Aaron was of Moses. They asserted a right to bless all who favored and to curse all who opposed them, and did not hesitate to declare eternal damnation against their adversaries. They favored the world with a number of publications. In 1650 Muggleton published his first paper, in which it was asserted "that he was the chief judge in the world in passing sentence

of eternal death and damnation upon the souls and bodies of men; that in obedience to his commission he had already cursed and damned many hundreds to all eternity; that in doing this he went by as certain a rule as the judges of the land do when they pass sentence according to law; and that no infinite Spirit of Christ, nor any God, could or should be able to deliver from his sentence and curse." In another paper, published later, he insisted "that he was as true an ambassador of God, and judge of all men's spiritual estate, as any ever was since the creation of the world." He also declared himself above ordinances of every kind, not excepting prayer and preaching, rejecting all creeds and Church discipline and authority. The most remarkable of his papers is the one particularly directed to the Parliament and commonwealth of England, and to his excellency the lord general Cromwell, which was entitled *A Remonstrance From the Eternal God*. The consequence was that the prophets were declared "nuisances," and imprisoned in "Old Bridewell." Another remarkable publication was *A General Epistle From the Holy Spirit*, dated from "Great Trinity Lane, at a chandler's shop, over against one Mr. Millis, a brown baker, near Bow Lane End, London." A pretty full exposition of their doctrines they furnished in 1656 in their publication entitled *The divine Looking-glass of the Third Testament of our Lord Jesus Christ*, which makes the chief articles of their creed to have been confused notions of Gnostic heresies. Thus they taught that God has the real body of a man; that the Trinity is only a variety of names of God; that God himself came down to earth, and was born as a man and suffered death; and that during this time Elias as his representative in heaven. They also held very singular and not very intelligible doctrines concerning angels and devils. The Evil One, they taught, became incarnate in Eve, and there is no devil at all without the body of man or woman; and that the devil is man's spirit of unclean reason and cursed imagination, and that this is the only devil we have now to fear. According to them the soul of man is inseparably united with the body, with which it dies and will rise again. The works of Ludovic Muggleton, with his portrait prefixed, were published in 1756, and *A complete Collection of the Works of Reeve and Muggleton, together with other Muggletonian Tracts*, was published by some of their modern followers in 1832 (3 volumes, 4to). A list of books and general index to Reeve's and Muggleton's works was published in 1846, royal 8vo. Among the works written against them are the following: *The New Witnesses proved Old Heretics*, by William Penn (1672, 4to); *A true Representation of the absurd and mischievous Principles of the Sect commonly known by the*



*Name of Muggletonians* (Lond. 1694, 4to). Muggleton succeeded in gathering a large number of followers, and at the time of his death (1697) the Muggletonians, as they called themselves, were largely scattered all over England. They subsisted in good numbers until the end of the first quarter of this century; but the census of 1851 showed no trace of them, and they are supposed to be now wellnigh extinct. In 1868 one of the most eminent of the sect in modern times, Mr. Joseph Gander, died, and the London papers then announced that with him expired the Muggletonians. He had sustained a place of worship for a few of like mind with himself. Mr. Gander is spoken of as a "sincere member of the sect called Muggletonians for upwards of sixty years." Muggleton himself lies buried in Spinningwheel Alley, Moorfields, with the following inscription over his tomb:

"While mausoleums and large inscriptions give Might, splendor,  
and past death make potents live, It is enough briefly to write thy  
name. Succeeding times by that will read thy fame; Thy deeds, thy  
acts, around the world resound, No foreign soil where Muggleton's  
not found."

See Chamberlain, *Present State of England* (1702), page 258; *Transact. of the Liverpool Lit. and Phil. Society*, 1868-70; Stoughton, *Ecclesiastes Hist. of England (Ch. of the Restor.)*, 2:208; Evans, *Dict. of Sects*, etc.; Hunt, *Religious Thought of England*, 1:241.

### Muhle (or Muhlitus), Heinrich

a German theologian, was born at Bremen, March 7, 1666. He was educated at the gymnasium of his native city, but went in 1686 to Hamburg to study ancient languages, and from there to the university at Giessen, where he studied theology. He then spent a year at Frankfort-on-the-Oder; in 1688 attended lectures at Kiel, in 1689 at Leipsic, and in 1690 at Wittenberg. He was appointed in 1691 professor of the Greek and Oriental languages, of poetry and ecclesiastical elocution, at the University of Kiel. In 1692 he made a voyage through England and Holland, and thus secured in 1695 the position of professor of theology and inspector of schools of Schreswig-Holstein. In 1697 he was appointed pastor of the city church at Kiel; but as that place did not suit him, he accepted a call in 1698 as general superintendent, chief court-preacher, and provost at Gottorf, with the title of chief counsellor of the Consistory, but had to resign this position on account of some difficulties at the court; he returned to Kiel,

and was appointed in 1724 senior of the university. He died December 7, 1733. Muhle had a dispute with the Danish superintendent-general Schwarz, who accused him of being a millenarian and a disciple of Cocceius, who had tried to cause a schism in the Schleswig-Holstein Church. Muhle was even obliged to go into court, where he reprimanded Schwarz severely; but the dispute did not end until Schwarz died. His most important works are: *De Messia sedente ad dextram Dei; Dissertatio philologico-theologica ad vindicandum locum Psalm cx, 1 contra ψευδερμένειαν Judaeorum, sub moderamine D. Clodii* (Gissae, 1687, 4to): — *Disquisitio de origine linguarum stirpeque ac matre Graecae, latinae, et Germanicae Hebraea* (Kilon, 1692, 8vo): — *Duphnis, sive de obitu C. Alberti, βουκολικὸν sacrae Divi Musquetae memoriae religioso, quo par est, affectu cultuque dicatum* (ibid. 1695, fol.): — *Kurze Anzeige der falschen Beschuldigungen des Dr. Josua Schwarz gegen ihn* (Schleswig, 1702, 8vo): — *Erörterung verschiedener, jetziger Zeit erregten Materica in drei Ordinationsreden kurzlich abgehandelt, nebst einem Vorbericht von D. Schwarzens neulichst wider ihn herausgegebenen Tract. Chiliastischer Vorspiele, Principia und Chiliasmus selbstgenannt, an das sammtliche Schleswig-Holsteinische Ministerium* (ibid. 1705, 8vo): — *De sectae studio in ecclesia orthodoxa vitando, invitatio ad lectiones publicas in libros orthodoxae ecclesiae synbolicos universe ac sigillatim rite instituendas* (Kilon, 1712, 4to): — *M. Lutheri propositiones pro declaratione virtutis indulgentiarum, qua ostenditur, quantum illae et republicae et ecclesiae nocuerint, quamque vere ac merito cum reformationi evangelicae, tum schismati in evidente enato causam ac occasionem suppeditarint* (Hamburg, 1717, 4to): — *De variis pontificum iisque iniquissimis adversus Caesares, reges ac principes molitionibus et ab Christi vicariis, quales se jactant, longe alienissimis, dissertatio* (Kilon, 1729, 4to): — *Hymnus A. Clarenbachii in Henr. Zutphaniensis, Martyris apprime celebrati, locum Meldorflum in Dithmarsiam vocati, ac Coloniae Agrippinae d. 28 September 1529, concremati, memoriae solemniter renovandae* (ibid. 1733, fol.). See Doring, *Gelehr. Theol. Deutschlands*, 4:618-629.

### Muhlberg, Battle Of

SEE THIRTY-YEARS WAR.

## Muhlenberg, Friederich August

a minister of the Lutheran Church, noted in the Revolutionary history of this country, was the second son of Dr. H.M. Muhlenberg. and was born at the Trappe, Montgomery County, Pennsylvania, January 26, 1750. He was educated at Halle, in Saxony, and was ordained to the work of the ministry before his return to this country. He was pastor for a time in Lebanon County, also at New Hanover and Reading, Pennsylvania. Thence he removed to the city of New York, where he continued to reside, as pastor of the Lutheran Church, until the British entered the city. In consequence of his devotion to American principles, it was supposed if he fell into the hands of the enemy he would be the victim of cruel and vindictive treatment; he therefore removed to Pennsylvania, and took charge for a season of the Lutheran congregation in New Hanover. Having been called by the people into political life, he laid aside the duties of the ministry. In 1779 he was elected a member of the Continental Congress. He was also sent as a delegate to the state convention which assembled to ratify the new Federal Constitution, and was selected by his colleagues to preside over their deliberations. He was repeatedly chosen as a representative to Congress under the new constitution, and on two different occasions served as Speaker of the House. He was a prominent and useful statesman. He was universally esteemed, and died, greatly lamented, at Lancaster in 1812. (M.L.S.)

## Muhlenberg, Gotthilf Henry Ernest, D.D.

the youngest son of Dr. H. M. Muhlenberg, was born at the Trappe, Pa., November 17, 1753. He spent several years at the University of Halle in the prosecution of his studies for the sacred office. On his return to this country in 1770 he was ordained to the work of the ministry, and immediately became assistant to his father, and third minister of the United Lutheran churches in Philadelphia. He continued to occupy this position until the British obtained possession of the city. As he was threatened with the halter, because of his zealous attachment to the cause of the Revolution, he found it necessary to flee from the scene of danger. Disguised under a blanket, and with a rifle on his shoulder, he had nearly fallen into hostile hands through the treachery of a Tory innkeeper, who had intentionally directed him to take the road by which the British were approaching. Warned, however, in season, he succeeded in making his escape, and reached New Hanover in safety. Relieved for a time from

professional duties, he engaged with great zest in the study of botany, and acquired that love for this favorite pursuit which afterwards so strongly manifested itself. On the election of his brother to a civil office he succeeded him as pastor. In the year 1780 he removed to Lancaster, where he labored in the ministry with great efficiency, enjoying the uninterrupted regard of his congregation, and exercising an influence in the community which it is rarely the privilege of the most highly favored to enjoy, until his death, which occurred May 23, 1815. He was a man of vigorous intellect and extensive attainments. He was an able theologian, a good linguist, and was distinguished as an Oriental scholar. His acquisitions in medicine, chemistry, and mineralogy were also considerable. As a botanist he had a European reputation, and was in correspondence with the most distinguished savans of the Continent. His *Catalogus Plantarum* and *Descriptio Uberior Graminum* are well known. His *Mora Lancastriensis* is still in manuscript, as well as several treatises in the department of theology and ethics. (M.L.S.)

### Muhlenberg, Henry Augustus

a minister of the Lutheran Church, noted, however, more as a statesman than as a theologian, was the son of the preceding, and was born at Lancaster, Pennsylvania, May 13, 1782. He was largely educated by his father; and, after studying theology, was ordained for the ministry, and became pastor at Reading, Pennsylvania, in 1802. Poor health obliged him to resign in 1828, and he retired to live on a farm. He was, however, not suffered long to enjoy this life, for he was chosen member of Congress in 1829, and so continued until 1838, when he was made minister to Austria, a position which he held until 1840. He also held other political offices. He was a candidate for governor of his state in 1835, and declined in 1837 the secretaryship of the navy and the mission to Russia. He published the life of his uncle, Genesis Muhlenberg (Phila. 1819).

### Muhlenberg, Henry Melchior, D.D.

the patriarch of the Evangelical Lutheran Church in America, was born September 6, 1711, at Einbeck, in Hanover then a free city of Germany. He was the son of Nicolas Melchior and Anna Maria Kleinschmidt, originally Saxon, but who, like many of the earlier followers of the great Reformer, having suffered severely during the Thirty-years' War, which for a time threatened the extermination of the Protestant religion in Europe, removed

to Einbeck. His father was well known in the community, and highly esteemed. He was a member of the city council, and also held a judicial appointment, from which he derived the necessary means for the support of his family. His mother was the daughter of a retired officer, and is represented as a woman of sterling good-sense, great energy, and devoted piety. Henry was early dedicated to God in Christian baptism, and was carefully instructed by his parents in the principles and duties of the Christian religion. These influences were never effaced from his mind. In his youth he laid the foundation of that character which proved so valuable in his future life. In consequence of the death of his father his studies were interrupted, and he was thrown upon his own resources for a support; but his leisure hours were faithfully devoted to the acquisition of knowledge. Nothing could repress his love of study. His early life was years of privation and toil, yet without this preparatory discipline he would probably never have acquired those habits of self-reliance and systematic effort, that strength of purpose and heroic determination, which so prominently marked his subsequent career, and contributed so much to his usefulness in this Western World. From his twelfth till his twenty-first year young Muhlenberg toiled incessantly in his efforts to assist in the maintenance of the family, yet during the intervals of repose he improved every opportunity afforded him for mental culture. On reaching his manhood he secured the position of tutor in the school of Raphelius at Zellerfeld, and the time not officially employed he devoted to study. In the spring of 1735 he entered the University of Gittingen, where he remained for three years, triumphing over all the difficulties he encountered, and winning the confidence of his instructors. The pious teachings of Dr. Oporin, who had kindly received him into his family and employed him as an amanuensis, exerted over him a most favorable influence, awakening in him a deeper insight into his own character, and a clearer apprehension of the plan of salvation. "By his lectures," he says, "on the total depravity of our nature I was much moved, and so convinced of my sinfulness that I loathed myself on account of my folly. I was convinced by the Word of God that till this period my understanding in spiritual things was dark; that my will was disinclined to that new life which proceeds from God; that my memory had been employed only in collecting carnal things, my imagination in discovering sinful objects for the gratification of my perverted affections, and my members by habitual use had become weapons of unrighteousness. But as I learned to recognise sin as sin, then followed sorrow, repentance, and hatred of it — shame and humiliation on

account of hunger and thirst for the righteousness of Jesus Christ. In this state of mind I was directed to the crucified Saviour; the merits of his death gave me life; my thirst was quenched by him, the Living Spring." From this period he became a most earnest Christian. He burned with an ardent desire to do good. On his graduation at Gottingen he repaired to Halle. There he continued his studies, and taught in the Orphan House. He lived on the most intimate terms with Franke, Cellarius, and Fabricius. By their advice he was led to prepare himself for the missionary work, and Bengal was the point selected as the field of his operations. While arrangements were making to send him to India, and just after he had been solemnly set apart to the work of the ministry, a most importunate application from congregations in Pennsylvania reached Germany for some one to supply the great spiritual destitution that existed. The attention of the faculty was immediately directed to Muhlenberg, then in his thirty-first year, as a most suitable person for the position. Cheerfully yielding to the call, and with unshaken confidence in God, he was ready to abandon the comforts of home and the society of friends, as well as the prospects of future distinction to which a mind so highly gifted might have aspired, and to settle in this remote and, at that time, wild and inhospitable region as a humble instrument for the advancement of Christ's kingdom. He reached this country in 1742. His arrival was an occasion of great joy and inexpressible gratitude to his German brethren. The Church he found in a most wretched condition; in his own language, it was *not plantata*, but *plantanda*. There had been numerous settlements in different parts of the country, and some of them had been furnished with able and faithful ministers, but as a general thing the Lutheran population had been sadly neglected. Muhlenberg's advent therefore marks a new aera in the history of the Lutheran Church in this country. Its character soon changed; its condition gradually improved; its position was at once strengthened, and permanence given to its operations. Frequent accessions were made to the ranks of the ministry — men educated at Halle, imbued with the spirit of their Master, and wholly devoted to their work, upon whose labors the blessing of Heaven signally rested. Entering upon the discharge of his duties, Muhlenberg assumed the pastoral care of the associated churches of Philadelphia, New Hanover, and Providence, which had united in a call for a minister. These three congregations continued to form the more prominent scenes of his ministerial labors, although there was probably not an organized Lutheran church in his day in which he did not preach; and when a difficulty occurred in any congregation, his aid was always invoked,

and seldom did he fail in reconciling differences and restoring confidence. His duties, in many respects, resembled those of an itinerant bishop whose diocese extended over a large territory. Often he undertook distant and irksome journeys for the purpose of gathering together the scattered flock, preaching the Word and administering the sacraments, introducing salutary discipline for the government of the churches, and performing other kind services, in his desire to repair the waste places of Zion and promote the cause of genuine piety. The care of the churches rested upon him. He had the confidence of the people; his presence everywhere inspired hope. His opinions were valued; his influence was boundless and unprecedented. The first three years of his ministry in this country, Dr. Muhlenberg resided in Philadelphia; the next sixteen at Providence. In 1761 he returned to Philadelphia, and remained fifteen years, the condition of things in the congregation there requiring his presence. In 1776 he resumed his charge in the country. During the War of the American Revolution, because of his devotion to the principles involved in the struggle, he excited against him the most violent opposition, and his life was often exposed to imminent peril. He was warned and entreated to remove farther into the interior from the scene of hostilities, but he always refused. He was extensively known, and his relations to the Revolution were well understood. Many took advantage of his position, and persons of all classes resorted to his house. "His home," says a contemporary "was constantly filled with fugitives, acquaintances and strangers, with the poor and hungry, noble and common beggars. The hungry never went away unsatisfied, nor the suffering uncomforted." The last few years of his life Dr. Muhlenberg's health gradually declined. His mind, in prospect of death, was calm, sustained by a humble yet firm reliance upon the Saviour of sinners. When the summons came, with entire composure, and in confident expectation of a blissful immortality, he yielded up his spirit, and rested in the bosom of his God. His active and useful career terminated October 7, 1787. His death was the occasion of wide-spread and unaffected sorrow. The people grieved that they should no longer see his face and listen to his paternal counsels. He was the friend and father of all, and all regarded it as their duty and privilege to mourn "their father, friend, example, guide removed." In many places the bells were tolled; the churches enshrouded in mourning, and funeral sermons delivered, in grateful remembrance of the departed, and as testimonials of the respect his worth everywhere inspired. The honored remains of the patriarch peacefully rest near the church which was so long the scene of his earnest labors, and in which he so often dispensed the

symbols of the Saviour's love among the people of God, and animated them in their Christian pilgrimage by the hopes and consolations of the Gospel. The history of Dr. Muhlenberg's life is the history of one of the noblest minds, consecrating its learning, its affections, its influence, its energies, to all the interests of the Church and of humanity, to the glory and service of that Saviour who redeemed him with his own precious blood. He possessed a combination of qualities which peculiarly fitted him for' the duties he was called to perform. Gifted by nature with the highest powers, which had been brought under the influence of the best culture; endowed with a noble heart, which had been sanctified by divine grace and disciplined in the school of affliction; and in the possession of a physical constitution which in early life had been inured to labor; with an ardent, active piety, an earnest and enthusiastic devotion to the work, nothing seemed wanting for the successful accomplishment of his mission. He was the man kindly raised up by Providence for the particular emergency required at the time in this western hemisphere. The most sanguine expectations of his success were entertained by those who selected him for the mission. These expectations were more than realized. His praise is deservedly in all the churches. He has left a name fragrant with the richest honor attainable in this life — that of a good man, sincere in his professions and upright in his conduct, widely esteemed and greatly beloved. His society was sought and his influence courted by the learned men of the day. By the special invitation of the faculty he attended the Commencement exercises of Princeton College, and from the University of Pennsylvania he received the doctorate in divinity, a distinction in those days rarely conferred, and only upon those whose claims to the honor were unquestionable. See *Helmuth; Denkmal der Liebe u. Achtung*, etc. (Phila. 1788); *Stoeber, Life of H.M. Muhlenberg* (Phila. 1856) ; *Evang. Qu. Rev.* (Luth.) 1:390, 590. (M.L.S.)

### Muhlenberg, John Peter

a Lutheran minister, was the oldest son of Henry Melchior Muhlenberg, and was born at the Trappe, Montgomery County, Pennsylvania, October 1, 1746. His early education was conducted by his father and Dr. Smith, of Philadelphia. In the sixteenth year of his age he, with his two brothers, was sent to Germany to be educated at the University of Halle. On his return to this country, in 1768, he was ordained a minister of the Lutheran Church, and was for a season pastor of churches in New Germantown and Bedminster, N.J. In 1772 he removed to Woodstock, Dunmore County



(now Shenandoah), Virginia, where many Germans from the Middle States had settled, and, forming themselves into a congregation, requested Dr. Muhlenberg to send them his son as their rector. These Lutherans, in consequence of the laws then existing in Virginia on the subject of Church establishment, had organized as members of the Swedish branch of the Lutheran Church, and in order that their minister might enforce the payment of tithes, it was necessary that he should be invested with episcopal ordination. Accordingly Mr. Muhlenberg repaired to England for the purpose, and in connection with Mr. White, afterwards the venerable bishop of Pennsylvania, was ordained as priest by the lord bishop of London. He continued his labors in Virginia till 1775, when his ardent patriotism and military spirit induced him, at the solicitation of general Washington, with whom he was on the most intimate terms, to accept a colonel's commission in the army. It is said that after he had received his appointment he preached a valedictory to his congregation, in the course of which he eloquently depicted the wrongs our country had suffered from Great Britain, and then added that "there was a time for all things; a time to preach and a time to pray; but there is also a time to fight, and that time has now come." Then, pronouncing the benediction, he deliberately laid aside his gown, which had thus far concealed his military uniform, and, proceeding to the door of the church, ordered the drums to beat for recruits. Nearly three hundred men enlisted under his banner, with whom he immediately marched to the protection of Charleston, South Carolina. He was present at the battle of Sullivan's Island, and performed a conspicuous part in all our Southern campaigns. Having been promoted in 1777 to the rank of brigadier-general, he held command in the battles of Brandywine and Germantown, and shared the dangers and responsibilities of Monmouth, Stony Point, and Yorktown. He continued in the service until the close of the war, and was then promoted to the rank of major-general before the army was disbanded. After the war, under the old constitution of Pennsylvania, he was elected vice-president of the state, with Benjamin Franklin as president. He was chosen for several terms as a representative in Congress, and also served as a presidential elector. In 1801 he was selected by the Legislature of Pennsylvania as United States Senator. He was likewise honored with several executive appointments. Jefferson appointed him supervisor of the revenue for Pennsylvania, and afterwards collector of the port of Philadelphia, which office he continued to hold during Madison's administration. He retained the confidence of the government till his death, and enjoyed the esteem of the community. He

died at his residence near Gray's Ferry, Philadelphia, October 1, 1807, and was buried by the side of his father at the Trappe. See Anderson, *Hist. of the Colonial Churches of Great Britain*, 3:269. (M.L.S.)

### Muhlhausen, Jos-Tob, Of

SEE LIPMANN.

### J Muhlius

SEE MUHL.

### Muis, Simeon Marotte De

a French Hebraist, was born in 1587 at Orleans. Of his earlier personal history it is only known that he was canon and archdeacon of Soissons. Four years after Cayet's death (1614) he was installed professor of Hebrew in the royal college, and kept that chair until removed by death in 1644. Muis combined with the knowledge of this language solid judgment, fine discrimination, a pure, elegant, and easy style, and very extensive acquaintance with sacred history and the groundwork of religion. He had the reputation of being one of the most learned interpreters of the Scriptures. We possess of him, *R. Davidis Kimchi Commentarius in Malachian, Heb. et Lat.* (Paris, 1618, 4to): — *In Psalmum 19 trium rabbinorum Commentarii Hebraici cum Lat. interpretat.* (Paris, 1620, 8vo): — *Annotationes in Psalmum 34*, printed in Bellarmine's *Institut. Hebraicæ* (1622, 8vo): — *Commentarius litteralis et historicus in omnes Psalmos et selecta V.T. cantica, cum versione nova ex Hebraeo* (Par. 1630, fol.; Lovan. 1770, 2 volumes, 4to); this commentary is considered one of the best in existence, and was so pronounced by Bossuet, Godeau, Gassendi, Voisin, and other Roman Catholic authorities: *Assertio Veritatis, Hebraicæ adversus Joannis Morini exercitationes in utrumque Samaritanorum Pentateuchum* (Par. 1631, 8vo): — and, in answer to Morin's repeated charge, *Exercitationes Biblicæ* (Par. 1633), a second defence of the Hebrew text entitled *Assertio Veritatis Hebraicæ altera* (Par. 1634), accompanied with a *Specimen variorum sacforum*, containing notes of rabbins on the most difficult passages in the Pentateuch, the book of Joshua, and the first chapters of *Judges*: — *Castigatio Animadversionum ad Pentateuchum* (Par. 1639, 8vo). The most of De Muis's writings have, after his death, been collected and published by Claude d'Auvergne (Par. 1650, fol.). See Hoefler, *Nouv. iaog.*

*Genevra le*, s.v.; Dupin, *Biblioth. des Auteurs Ecclesiastiques*; Nicéron, *Memoires*, volume 32, s.v.

## Mulberry

stands in the Auth. Vers. as the rendering of the Heb. **akB**; (*baka'*, regarded by Gesenius, *Heb. Lex.* s.v., as if from **hkB**; *to weep*), or in the plur. **μyαkβ**] (*bekaim'*); which occurs, the first in <sup><1816></sup>Psalm 84:6, "Who passing through the valley of *Baca* make it a well; the rain also filleth the pools;" the second in <sup><1023></sup>2 Samuel 5:23, 24, and in I Chronicles 14:14, 15, where the Philistines having spread themselves in the valley of Rephaim, David was ordered to attack them from behind, "And let it be, when thou hearest the sound of a going in the tops of the *mulberry-trees*, that thou shalt bestir thyself." In the former of these passages the term is usually regarded as an appellative, i.q. "the valley of *tears*" (so the Sept. ἡ κοιλάς τοῦ κλαυθμῶνος, Vulg. *vallis lachrymarum*; **SEE BACA** ); but in the latter two it undoubtedly designates some tree or shrub (the Sept. has also **κλαυθμῶν** in 2 Samuel, but ἄπιος in I Chronicles; the Vulg. *pyrus* in both places). The Jewish rabbins, with several modern versions, understand the mulberry-tree; others retain the Hebrew word. Neither the *mulberry* nor the *pear tree*, however, satisfies translators and commentators, because they do not possess any characters particularly suitable to the above passages. With regard to the mulberry, Rosenmuller justly observes (*Alterth.* 4, 1:247 sq.; *Bibl. Bot.* page 256) that this interpretation "is countenanced neither by the ancient translators nor by the occurrence of any similar term in the cognate languages"-unless we adopt the opinion of Ursinus, who (*Arbor. Bib.* 3:75), having in view the root of the word *bakah*, "to weep," identifies the name of the tree in question with the mulberry, "from the blood-like tears which the pressed berries pour forth." The mulberry-tree, moreover, appears to have another name in Scripture, namely, the "sycamine." Though there is no evidence to show that the mulberry-tree occurs in the Hebrew Bible, yet the fruit of this tree (**μόρον**) is mentioned in 1 Macc. 6:34 as having been, together with grape-juice, shown to the elephants of Antiochus Eupator, in order to irritate these animals and make them more formidable opponents to the army of the Jews. It is well known that many animals are enraged when they see blood or anything of the color of blood. **SEE SYCAMINE**.

Celsius (1:339) quotes Abu'l Fadli's description of a shrub of Mecca called *baca*. with abundant fruit, distilling a juice from its branches when cut (whence the name, i.q. *tear*), and of a warming property; apparently some species of *Amyris* or *Balsamodendron*. Most lexicographers are satisfied with this explanation. That plant is probably the same with the one referred to by Forskal (page 198) among the obscure plants without fructification which he obtained from Jobbe, and which he says was called *baka*, or *ebka*, with a poisonous milky sap. If this be the same as the former, both are still unknown any further, and we cannot therefore determine whether they are found in Palestine or not. As to the tree of which Abu'l Fadli speaks, and which Sprengel (*Hist. rei herb.* page 12) identifies with *Amyris Gileadensis*, Lin., it is impossible that it can denote the *baka* of the Hebrew Bible, although there is an exact similarity in form between the Hebrew and Arabic terms; for the *Anmyridacce* are tropical shrubs, and never could have grown in the valley of Rephaim, the scriptural locality for the *bekaim*.

"The tree alluded to in Scripture, whatever it is, must be common in Palestine, must grow in the neighborhood of water, have its leaves easily moved, and have a name in some of the cognate languages similar to the Hebrew *baka*. The only one answering to these conditions is that called *bak* by the Arabs, or rather *shajrat-al-bak* that is, the *fly* or *gnat* tree. It seems to be so called from its seeds, when loosened from their capsular covering, floating about like gnats, in consequence of being covered with light, silk-like hairs, as is the case with those of the willow. In Richardson's Arabic dictionary the *balk-tree* is considered to be the elm; but from a passage of Dioscorides, preserved by Plempius, the *dirdar* of the Arabians seems to be another kind of bak-tree, probably the *arbor culicum* (tree of gnats) of the Latin translators of Avicenna. Now in other Arabic authors the *dirdar* is said to be a kind of *ghurb*, and the *ghurb* is ascertained to be the Lombardy poplar (*Illust. Himal. Bot.* page 344). As it seems therefore tolerably clear that the bak-tree is a kind of poplar, and as the Arabic *bak* is very similar to the Hebrew *baka* [but in the Heb. the *k* in the name is **k**, while in the Arabic it is that which corresponds to **q**], so it is probable that one of the kinds of poplar may be intended in the above passages of Scripture. And it must be noted that the poplar is as appropriate as any tree can be for the elucidation of the passages in which the name occurs. For the poplar is well known to delight in moist situations, and bishop Horne, in his *Comm.* on Psalm 84. has inferred that in the valley of Baca the Israelites, on their way to Jerusalem, were refreshed by plenty of water. It

is not less appropriate in the passages in 2 Samuel and 1 Chronicles, as no tree is more remarkable than the poplar for the ease with which its leaves are rustled by the slightest movement of the air; an effect which might be caused in a still night even by the movement of a body of men on the ground, when attacked in flank or while unprepared. That poplars are common in Palestine may be proved from Kitto's *Palestine*, page 114: 'Of poplars we only know, with certainty, that the black poplar, the aspen, and the Lombardy poplar grow in Palestine. The aspen, whose long leaf-stalks cause the leaves to tremble with every breath of wind, unites with the willow and the oak to overshadow the watercourses of the Lower Lebanon, and, with the oleander and the acacia, to adorn the ravines of Southern Palestine; we do not know that the Lombardy poplar has been noticed but by lord Lindsay, who describes it as growing with the walnut-tree and weeping-willow under the deep torrents of the Upper Lebanon.'" *SEE POPLAR.*

### Mulcaster, Richard

an English divine and teacher noted for his scholastic attainments, was a native of Carlisle, and of an old family in Cumberland. He received his earliest education on the foundation at Eton, under the celebrated Udal, whence, in 1548, he was elected scholar of King's College, Cambridge. From Cambridge he removed to Oxford, and in 1555 was chosen student of Christ Church. In the next year he was licensed to proceed in arts, and about the same time became known for his proficiency in Eastern literature. He began to teach in 1559; and on September 24, 1561, for his extraordinary attainments in philology, was appointed the first master of Merchant Tailors' School in London, then just founded. Here he continued till 1586, when he resigned; and some time after he was appointed upper master of St. Paul's School. Here he remained twelve years, and then retired to the rectory of Stanford rivers, in Essex, to which he had been presented by the queen. He held this place until his death, April 15, 1611. Several of his smaller compositions, commendatory verses, etc., are prefixed to works of his contemporaries; and Gascoigne has printed some Latin verses of his composition which were spoken before the queen at Kenilworth in 1575. His separate works were, his *Positions, wherein those primitive circumstances be examined which are necessarie for the training up of Children, either for skill in their book or health in their bodie* (Lond. 1581 and 1587, 4to); to which a second part was promised: — *The first part of the Elementarie, which entreateth chiefly of the right writing*

of the English tongue (Lond. 1582, 4to); a book which Warton (*Hist. English Poetry*) says contains many judicious criticisms and observations on the English language: — *Catechismus Paulinus; in usum Scholae Paulinae conscriptus, ad formam parvi illius Anglici Catechismi qui pueris in communi Precum Anglicarum libro ediscendus proponitur* (1601, 8vo). This is in long and short verse, and, though now forgotten, was once esteemed. Mulcaster was a firm adherent to the Reformed religion; a man of piety, and a "priest in his own house as well as in the temple." See *Gentleman's Magazine*, volume 30; Hook, *Ecclesiastes Biog.* 7:388, 389; *English Cyclop.* s.v.; Fuller, *Worthies of England*, s.v.

## Mulciber

(i.e. *the Softener*), a surname of VULCAN, the Roman god of fire. This euphemistic name of Mulciber is frequently applied to him by the Latin poets.

## Mulder, Israel

a Jewish writer of note, and celebrated also for his philanthropic labors among his people, flourished in Holland in recent times. He died at Amsterdam December 29, 1862. He contributed largely for the dissemination of culture among his co-religionists, and did everything in his power to elevate the Jewish people in their literary life. He also wrote much himself, and among other works published a Hebrew-German dictionary and many essays on various subjects.

## Mule

### Picture for Mule

(*drP*, *pe'red*, <sup><1033></sup>2 Samuel 13:29; and often elsewhere; fem. *hDrPæ piirdah'*, <sup><1033></sup>1 Kings 1:33, 38, 44; so called from their *quick* pace, or from *carrying* loads; but *vkR*, *rekesh*, <sup><1780></sup>Esther 8:10, 14, denotes a *steed* or nobler horse; "swift beast" in <sup><3000></sup>Micah 1:13; "dromedary" in <sup><1028></sup>1 Kings 4:28), a hybrid animal, the offspring of a horse and an ass (comp. Varro, *De re rustica*, 2:8; Pliny, 8:69; Colum. 6:36; AEsop, *Fab.* 140; Aelian, *Anim.* 12:16; Strabo, 5:212). Of this animal there are two kinds: one is the produce of a he-ass with a mare; the other the produce of a she-ass and a stallion. The former is the *mule*, commonly so called. That in respect to swiftness the hybrid between the ass and the mare is much superior to the

hybrid between the horse and the sheass is abundantly attested (Aristot. *Rhetor.* 3:2; Pliny, *Hist. Nat.* 8:44, etc.), which is in favor of Bochart's hypothesis that mules are meant by the μυνᾶτιν] ἄ, A.V. "camels" of <1780> Esther 8:10, 14. **SEE CAMEL.** A mule is smaller than a horse, and is a remarkably hardy, patient, obstinate, sure-footed animal, living ordinarily twice as long as a horse. These animals are mostly sterile; as distinct species of animals do not freely intermix their breed, and hybrid animals do not propagate their kind beyond at most a very few generations, and no real hybrid races are perpetuated. The claim of Anah, son of Zibeon, to the discovery of breeding mules, as asserted in the Talmuds, may be regarded as an expression of national vanity (see Bochart, *Hieroz.* 1:221 sq.; Dougtaei *Anal.* 1:41 sq.). It rests on <10324> Genesis 36:24, where ימזג *yenzim'*, is rendered *mules*; but it more probably means *water* — meaning the warm springs of Callirrhoe on the eastern shore of the Dead Sea.' **SEE ANAH.** There is no probability that the Hebrews bred mules, because it was expressly forbidden by the Mosaic law to couple animals of different species (<1899> Leviticus 19:19). But they were not forbidden to use them (Philo, *Opp.* 2:307); and we find under the monarchy that mules were common among the Hebrews (see also Josephus, *Life*, 26), and they were probably known much earlier. Even the kings and most distinguished nobles were accustomed to ride upon mules (and apparently they only), although at first they used only male and female asses (<3089> 2 Samuel 18:9; <1003> 1 Kings 1:33, 38, 44; 18:5; <1167> 2 Kings 5:17; <4024> 2 Chronicles 9:24; <939> Psalm 32:9). "It is an interesting fact that we do not read of mules till the time of David (as to the *yenzim*, A.V. 'mules,' of <10324> Genesis 36:24, see above), just at the time when the Israelites were becoming well acquainted with horses. After this time horses and mules are in Scripture often mentioned together. After the first half of David's reign, as Michaelis (*Comment. on Laws of Moses*, 2:477) observes, they became all at once very common. In <1016> Ezra 2:66, <1078> Nehemiah 7:68, we read of two hundred and forty-five mules; in <1039> 2 Samuel 13:29, 'all the king's sons arose, and every man gat him up upon his mule.' Absalom rode on a mule in the battle of the wood of Ephraim, at the time when the animal went away from under him, and so caused his death. Mules were among the presents which were brought year by year to Solomon (<1025> 1 Kings 10:25). From the above-cited Levitical law we must suppose that the mules were imported, unless the Jews became subsequently less strict in their observance of the ceremonial injunctions, and bred their mules. We learn from Ezekiel (<3274> Ezekiel 27:14) that the Tyrians, after the time of

Solomon, were' supplied with both horses and mules from Armenia (Togarmah), which country was celebrated for its good horses (see Strabo, 11:13, 7, ed. Kramer; comp. also Xenoph. *Anab.* 4:5, 36; Herod. 7:40). Michaelis conjectures that the Israelites first became acquainted with mules in the war which David carried on with the king of Nisibis (Zobah) (<sup><1088></sup>2 Samuel 8:3, 4). In Solomon's time it is possible that mules from Egypt occasionally accompanied the horses which we know the king of Israel obtained from that country; for though the mule is not of frequent occurrence on the monuments of Egypt (Wilkinson's *Anc. Egypt.* 1:386 [Lond. 1854]), yet it is not easy to believe that the Egyptians were not well acquainted with this animal. That a friendship existed between Solomon and Pharaoh is clear from <sup><1096></sup>1 Kings 9:16, as well as from the fact of Solomon having married the daughter of the king of Egypt; but after Shishak came to the throne a very different spirit prevailed between the two kingdoms: perhaps, therefore, from this date mules were obtained from Armenia." In latter times (eventually, at all events) the Hebrews appear to have obtained the more valuable mules from Assyria and Persia (<sup><2360></sup>Isaiah 66:20; <sup><1780></sup>Esther 8:10, 14; comp. Ctes. *Pers.* 44; see Host, *Marohk*, page 292). We do not read of mules at all in the N.T.; perhaps, therefore, they had ceased to be imported. *SEE HORSE.*

Mules are represented on some of the ancient Assyrian bass-reliefs; they are seen in procession, belonging to a captured people (Layard's *Nineveh*, 2:323, 324). They were also ridden in battle and by kings (*ibid.* 2d ser. pages 446, 449). There are various breeds of mules in Syria. Some very beautiful animals are produced from high-blood Arab mares, but they are few in number, and can only be possessed by the wealthy. Burckhardt states that the breed of the Baalbek mules is highly esteemed, and that he had seen some which were worth from thirty to five-and-thirty pounds (*Trav.* 1:57). The more ordinary sort of mules, which are capable of carrying heavy loads, are employed in the caravans; and they are of great service for the mill and waterwheels. The domestic trade with the maritime towns and the mountains is not only carried on chiefly by mule caravans, but they are sent even to Erzerum, Constantinople, and other remote towns (Russell, *Aleppo*, 2:50 sq.). In these caravans the male travellers are mounted on mules lightly laden, generally the mere personal luggage of the rider. Persons of rank travel in a kind of litter, carried by two mules. Within the towns, and in short excursions, asses are generally preferred, and the mules bear the luggage. In modern times the breeding of mules in Southern



Europe and Western Asia has been greatly increased. Those of Persia are described as of large size, and of amazing strength and power of endurance. They will travel the stony and steep roads over rocky mountains, day after day, at the rate of from twenty-five to fifty miles per diem, loaded with a weight of 300 pounds. They require more food than the horse. The muleteers never remove the pack-saddles from their backs, except when cleaning or currying them. If the men find that the back has been galled, they take away some of the stuffing from the pack-saddle, where it presses on the sore part, and then put the saddle on again, experience having taught them that such sores, unless healed under the saddle, are apt to break out again. See Ugolino, *De re rustica Hebr.*, in his *Thesaur.* 29, part 4, 10; Bochart, *Hieroz.* 1:209 sq.; Robinson, *Researches*, passim. See Ass.

### Mulier-Subintroducta

(*γυνή συνείσακτος*) is a term which was used by the great Nicene Synod in a sense synonymous to the "foemina extranea," and nearly to the "focaria" and "concubina" of later times, as well as to the "agape<sup>ta</sup>" and "dilecta" of earlier date, and is by Protestants held to be simply an expression of the council against the improper female companionship of unmarried priests. Roman Catholics, however interpret it to carry the desire for the separation from all female companionship, even the wife. See Lea, *Historical Sketch of Sacerdotal Celibacy in the Christian Church*, pages 51-53. *SEE CELIBACY.*

### Mullah

(a title merely; *SEE MOLLAH*) Firuz BENKAWUS a modern Persian ecclesiastic, noted as a poet, was born at Bombay in 1759. When only a youth he accompanied his father to Persia, and became acquainted with the rich poetical literature of that country. He then conceived the idea of composing an epic poem like Ferduisi's *Chah-Nameh*, taking, however, his subject from modern history. He called it *George-Naizeh*. It treats of the conquest of the East Indies by the English, and elevates poor George III to the character of a hero. Containing 110,000 verses, it was to extend to the battle of Punah (1816), but the author died in his native city in 1831 before he had completed it. His nephew, Mullah Rustem ben-Kaikobad, published (Bombay, 1837, 4to) a part of the first volume, with a prospectus of the whole work. The poem has since appeared complete at Calcutta (1839, 3

volumes, 4to). But these poetical labors did not only not interfere with the performance of Firuz's duties as high-priest of the Parsees, but he also devoted himself to ecclesiastical studies, and published an edition of the *Desatir*, or sacred writings of the ancient Persian prophets in the original tongue, etc., together with an English translation of the *Desatir*, and a commentary by M. Erskine (Bombay, 1818, 2 volumes, 8vo). He published two essays in response to Hachem of Ispahan, to prove that the Persian intercalary era dates not from Zoroaster, but is of more modern origin. They were both printed at Bombay, one in 1828 (1 volume fol.), the other in 1832 (4to). All his books and manuscripts Mullah Firuz bequeathed to the grand library of the Parsees,

### Mullens, William

a minister of the Methodist Episcopal Church, South, was born in Virginia in 1804. He removed with his parents to Bedford County, Tennessee, when a youth, and settled on Duck River. He joined the Church in 1820, and was licensed to preach shortly afterwards. In 1822 he joined the Tennessee Conference, and labored two years in West Tennessee. He afterwards travelled Bigbee, Duck River, Bedford, Dickson, Chapel Hill, and Lynnville circuits. His health failing him, he located for a while; but he had no sooner re-entered the work than his health gave way the second time, and he was granted a supernumerary relation, in which he continued until his death, March 18, 1870. "By nature he was a nobleman, and ever preserved his integrity of character. His sympathies were always with the afflicted, and his liberality in relieving the sufferings of others was proverbial." See *Minutes of Conferences of the M.E. Church, South*, 1870.

### Muller, Adam Heinrich

a German statesman, noted for his efforts to give the secular laws a Christian basis, was born at Berlin June 30, 1779, and studied philosophy at the University of Göttingen, where in 1800 he spoke, publicly against the French Revolution. In his journeys in later years he came to Vienna, where he turned Roman Catholic. He returned to Berlin; but not receiving an office there, he went again to Vienna, and entered the state service of Austria. He was intrusted with political missions. He went to Paris with Metternich, was afterwards consul-general in Leipsic, and was finally recalled to Vienna with the title of Counsellor of the Court. His favorite study being the fathers of the Church, he tried to give to all political and

secular relations a Christian coloring. He died January 17, 1829. His works are, *Vorlesungen über die deutsche Literatur und Wissenschaft* (1807): — *Von der Nothwendigkeit einer theologischen Grundlage der Staatswissenschaft und Staatswirthschaft* (Leipsic, 1819): — *Die Elemente der Staatskunst* (Berlin, 1809): — *Ueber Friedrich II* (Berlin, 1810): — *Die Theorie der Staatshaushaltung* (Vienna, 1812): — *Vermischte Schriften über Staat, Philosophie und Kunst* (Vienna, 1812). See Hurst's Hagenbach, *Ch. Hist. 18th and 19th Centuries*, 2:296, 324, 448; and the references in Wetzer und Welte, *Kirchen-Lexikon*, 12:814, 815.

### Muller, Andreas

a German divine and Oriental scholar, greatly distinguished for his labors in illustration (of the Chinese language, was a native of Pomerania, and was born in 1630. But little is known of his personal history. He assisted Walton in his *Polyglot Bible* and contributed to Castell's *Lexicon*. He also published a *Treatise on Cathay; Japanese Alphabet; Chinese Basilicon*, and other works. He died in 1694.

### Miller, Daniel

a German religious enthusiast of low origin and condition of life, was born in Nassau in 1716, the time of the Pietist movements, when various indications of an inward religious life made their appearance in Germany, and many opposing circumstances excited a longing for a new development of the Church. At first he attached himself to the secondary effects of pietism, and busied himself with Jacob Bohme and other Mystics. For a long time also he was engaged in historical studies, and his mysticism became connected with a historical scepticism. At this juncture also there was the commencement of a rationalistic reaction, especially hastened on by the appearance of the *Wolfenbiittel Fragments*. But neither of the two parties — neither the Church nor the rationalistic — suited him. He wished to maintain the authority of the Bible against the new scepticism, and to insist on its inspiration in the most unqualified sense. But, on the other hand, he was not satisfied with orthodoxy; he was led to a peculiar religious idealism, by which he wished to establish a harmony of all religions. An original revelation was at the basis of all of them, the symbols of which had been misunderstood. Everything in the Old Testament and the New was to be understood symbolically; it was the garb of God's inner revelation, and of the eternal revelation of the divine Logos. Everything

historical, as such, is untrue; it is only the clothing of ideal truth. In this view of the life of Christ, although proceeding on quite different principles, he was the forerunner of the modern mythic school, and combated the belief in the historical miracles of Christ on grounds very similar to those brought forward by Strauss. If such miracles, he says, as feeding the five thousand had actually happened, all the Jews would have received Christ, and would not have crucified him. Indeed, Miller went so far as to give any religion the authority for man's ultimate conversion to the state of eternal bliss, and Adam and Christ were to him simply the same human formation of the all-pervading Deity, the same divinity pervading the sacred writings of all nations. Later in life Muller himself claimed to be an Elias, called to redeem the world from the yoke of the letter. He travelled through the whole northern part of Germany to announce that the external Church was about to be subverted; and although he died in 1782, under an impression that God had deceived him, he had yet made such an impression on his fellows that even now there are followers of his in Germany. They reject the historical Christ, look upon infidels as their brethren, and are expecting Muller's return to set up a universal kingdom. See Keller, *Daniel Muller, Religiöse Schwärmer des Achtzehnten Jahrh.* (Leipsic, 1834); *Zeitschr. für Histor. Theologie* (1834); Neander's *Hist. Christian Dogmas*, pages 634, 635; Hase, *Ch. Hist.* page 508.

### Miller, Friedrich Theodosius

a German theologian, born at Ilmenau, September 10, 1716; was educated at the gymnasium at Zittau, and entered the University of Jena in 1735, where he studied theology, philosophy, and ancient languages. He was appointed in 1742 deacon of the Stadt Kirche at Jena; in 1745, assistant of the philosophic faculty; in 1754, assessor of the consistory; in 1761, professor of theology; and in 1765, archdeacon of the Stadt Kirche at Jena, where he died in 1766. He published in 1745 a new theory of the Hebrew accents, in Latin. His most important works are, *Diss. de memorice amplitudine et diversitate* (Jene, 1735, 4to): — *Diss. Specimen sapientie divince ex neglecta in Scriptura. S. methodo demonstrativa* (ibid. 1739, 4to): — *Diss. Particulas Hebraeorum esse nomina* (ibid. 1740, 4to): — *Diss. Theoria accentuum apud Hebraeos nova, qui legati, vicarii et barones appellari consueverunt* (ibid. 1745, 4to): — *Progr. Anima hominis substantia in completa argumentum pro resurrectione carnis expectanda* (ibid. 1761, 4to).

## Muller, Georg Christian

a German theologian, was born in 1769 at Miilhausen; received his preparatory education at his native place, then went to the university at Halle; entered the ministry in 1814, and became pastor at Neumark, near Zwickau, where he died about 1830. His most noteworthy works are, *Entwunf einer philosophischen Religionslehre* (Halle, 1797, 8vo): — *Protestantismus und Religion; ein Versuch zur Darstellung ihres Verhiltnisses* (Leipsic, 1809, 8vo): — *Ueber Wissenschaft und System in der Ethik*, published in vol. ii of *Zeitschriftfür Moral* (Jena, 1819, 8vo).

## Muller, Heinrich (1), Dr.

a noted German divine, was born October 18, 1631, at Lubeck, a place which his parents were obliged to quit because of Wallenstein's hordes. His earliest religious impressions he received from his mother Elizabeth, to whom he was indebted, like Augustine to his mother Monica, or Chrysostom to Anthusa. Although of a feeble constitution, Muller made such progress in the school of his native place that when, in 1644, his parents:-returned to Rostock he was matriculated as a student of philosophy, though only thirteen years of age. For three years he attended the lectures of Liitkemann (q.v.), went in 1647 to Greifswalde to study theology, and was honored with the degree of *magister artium*. Having travelled for some time in order to enrich his store of knowledge, he returned in 1651 to Rostock, where he commenced a series of lectures, which were so highly spoken of that the magistrate appointed him archdeacon of St.Marien Kirche when hardly twenty years of age. A year later the University of Helmstadt conferred upon him the degree of doctor of divinity, his own university not acknowledging him worthy until seven years afterwards. In 1659 he was appointed professor of Greek, in 1662 he became a member of the theological faculty and pastor, and in 1671 the whole clergy unanimously appointed him as their superintendent, and this position 'he held until his death, which occurred September 13, 1675. Muller belonged to those men whom Providence had called to sow the seed of a new and fresh evangelical life in a soil which was enriched with the blood of the Thirty-Years' War, Lutheran orthodoxy, which had become weakened through constant controversies, not being sufficiently strong to successfully supplant error by truth in life as well as in faith. Christianity was to Muller not a dogma, but life, and thus he may be regarded, in connection with Job. Arndt (q.v.), Val. Andrea (q.v.), and

Chr. Scriver, as the predecessor of Spener; and like the writings of Arndt and Scriver, his own writings are read by the German people up to this day. Muller was a voluminous writer, and wrote not only in German, but also in Latin. The best known of his works are, *Apostolische Schlusskette und Kraftkern* (Frankfort, 1633, and often): — *Evangelische Schlusskette* (ibid. 1763, and often): — *Evangelischer Herzensspiegel* (ibid. 1679): — *Himmlischer Liebeskuss* (Rostock, 1659): — *Kreuz, Buss- u. Betschule* (ibid. 1651, and often): — *Geistliche Erquickungsstunden* (ibid. 1663, and often): *Orator ecclesiasticus*, etc. (ibid. 1659): — *Conjugii clericorum patrocinium* (ibid. 1665): — *Harmonia Veteris Novique Test. chronologica* (ibid. 1668): — *Theologia scholastica* (ibid. 1656). For a list of his writings, see Witte, *Memoriae theologorum nostri saeculi clarissimorum renovatae, decas xv* (Frankfort, 1684), page 1891; Rottermund, *Supplement zu Jicher's Gelehrten-Lexikon*, 5:57. See also Koch, *Geschichte des deutschen Kirchenliedes* (Stuttgard, 1868), 4:66 sq.; J.G. Russwurm, in his edition of Muller's *Erquickungsstunden* (Reutlingen, 1842); Bittcher, in Tholuck's *Liter. Anzeiger*, 1844, No. 15-18; *Dr. H. Muller, eine Lebensbeschreibung* von Aichel (Hamburg, 1854); Wild, *Leben u. Auswahl von Muller's Schriften*, in *Klaiber's Evang. Volksbibliothek* (Stuttgard, 1864), volume 3; Niedner, *Lehrbuch der christl. Kirchengeschichte* (Berlin, 1866), page 788; *Bibliotheca Sacra*, July 1868, page 587; Kitto, October 1853, page 208; Hase, *Church Hist.* page 449. (B.P.)

## Muller, Heinrich (2)

a German theologian, was born at Joel, near Flensburg, February 25, 1759. He studied theology and philosophy at the University of Kiel, and was called in 1786 to the position of deacon to the city church at Kiel. In 1789 he became also professor of theology and first teacher of the seminary. He finally resigned his position as minister, and became director of the seminary. He resigned the position as director of the seminary in 1805, and died February 9, 1814. A monument by his scholars was erected in 1818 in the cemetery at Kiel. His most important works are, *Sammlung von Evangelien und Episteln, nebst Gebeten fur die kirchliche und hausliche Andacht. Ein Anhang zum Schleswig-Holsteinischen Gesangbuche* (Kiel, 1813, 8vo): — *Lehrbuch der Katechetik* (Kiel, 1816): — *Handbuch der Katechetik; ein Commentar iiber das Lehrbuch: Herausgegeben von C. Carstensen* (Altona, 1821-23, 2 volumes, 8vo). See Doring, *Gelehrte Theol. Deutschlands*, s.v.

## Muller, Heinrich Daniel

a German theologian, was born at Buchenau, in Hesse-Darmstadt, September 24, 1712. He was educated at Giessen, Marburg, Halle, and Jena. In 1742 he was appointed city minister and definator at Giessen, and in 1748 professor extraordinary of theology. In 1749 he followed a call to Echzell, in Hesse-Darmstadt, as metropolitan and pastor primarius; became in 1777 inspector of the convent of the same place, and died March 22, 1797. His most important works are, *Diss. de Christo Deo magno vero et benedicto ad* <sup><4023></sup>Titus 2:13; <sup><4151></sup>1 John 5:20; <sup><4095></sup>Romans 9:5 (Jenae, 1736, 4to): — *Diss. inaug. de existentia Dei et revelationis ejusque criteriis* (Gissae, 1739, 4to): — *Disquisitio philosophica de quantitate* (ibid. 1746, 4to): — *Theses philosophicae* (ibid. 1746, 4to): — *Commentatio philosophica de systemate harmoniae praestabilitae, qua comprimis quaeritur, an libertatem tollat hoc systema?* (ibid. 1746, 4to): — *Progr. de Philosopho practico* (ibid. 1748, 4to): — *Diss. theologica de absoluto electionis et reprobationis decreto* (ibid. 1749, 4to): — *Diss. de incredulitate finali* (ibid. 1749, 4to): — *Commentario de Messia Doctore justitiae ad* <sup><4023></sup>Joel 2:23, *qua exercitium disputatorium cum selectis theologgia cultoribus instituendum significat* (ibid. 1750, 4to). See Doring, *Gelehr. Theol. Deutschluinds*, 4:580 sq.

## Muller, Johann Baptist

a celebrated German painter of sacred subjects, was born at Gerartsried, in Bavaria, and studied art at the Academy of Munich under Eberhard, and later under Hess. The latter he assisted in the frescos of the All Saints' Chapel, and painted independently *The Baptism of Christ*. From 1842 to 1849 he painted for the king of Prussia, and these works were afterwards presented to the Cologne cathedral. Later he painted many sacred subjects on altars and church windows. He died at Munich in 1869. *Jeremiah upon the ruins of Jerusalem* is regarded as his best oil-painting. Many of his works have been reproduced in lithography, engravings, and chromos. See Nagler, *Allgemeines Kunstler-Lexikon*, s.v.

## Muller, Johann Caspar

a German Roman Catholic theologian, was born at Naumburg February 26, 1749, and was educated at Fritzlar. In 1766 he entered the gymnasium at Mentz, and afterwards studied philosophy and theology. After being admitted to the theological seminary, he was ordained, and appointed

chaplain at Heppenheim, and one year later professor at Worms, also prefect of the gymnasium, and vicar of the churches of St. Mary's and of the Holy Cross; assistant of the theological faculty, and minister of the court military hospital of St. John the Baptist. It was his pleasure to give his time entirely to study and to the duties of the Church; but the French war compelled him to leave Mentz. He returned to Mentz after the Prussians had taken possession of that place. He, however, now resigned his ecclesiastical offices, only soon after to be appointed canon of the chapter of the church of St. Peter at Fritzlar, and also of the St. John of the Amoneburg. Later he was removed to Aschaffenburg, as principal of the gymnasium and provost of the prince-electoral grammar schools. In 1804 he was appointed professor extraordinary of ecclesiastical law at Marburg; in 1806 principal of the seminary for teachers of the three Christian confessions. He died November 3, 1810. Miller had a thorough knowledge of Church history, patristic theology, and exegesis, which he evinced by his *Dissertatio de Socinianis* and *Harmonie der vier Evangelisten*, and similar works. He contributed often to the *Mainzer theologische Monatsschriften*, *Schuderoff's Journal zur Veredlung des Prediger- und Schullehrerstandes* (Jahrgang 5, Bd. 1, St. 1), and several other journals. His most important works are in the department of the classics. Among these are, *Titi Livii Patav. Historiarum liber primus et selecta quaedam capita, scholis Moguntinensibus adornavit* (Mentz, 1780, 8vo): — *Eutropii Breviarium historiae Romanae, scholis Moguntiacis in quibus Latinitatis initia docentur adornavit* (ibid. 1781, 8vo): — *Quinti Horatii Flacci Odae selectae, scholis Moguntiacis edidit* (ibid. 1784, 8vo): — *Diss. historico-theologica de ortu, vero religionis systemate, progressu, statu hodierno sectae Unitariae seu Socinianae, ac de prono e secta Protestantium ad illam transitu, quam cum thesibus ex universa theologia selectis defendit* (ibid. 1784, 8vo; 2d edit. ibid. 1787, 8vo): — *M.T. Ciceronis orationes selectae 9, scholiis adornavit. Editio secunda aucta et emendata* (ibid. 1787, 8vo): — *Der Triumph der Philosophie im 18ten Jahrhundert* (Frankf. a. M. 1803, 2 volumes, 8vo): — *Geschichte der Romer, for studirende und gebildete Leser, aus den Quellen dargestellt. Iste Abtheilung vom Anfange des kleinen Staats bis zum Ende der grossen Republik* (ibid. 1805, 8vo). See Doring, *Gelehr. Theol. Deutschlands*, s.v.

### Miller, Johann Christian Friedrich Wilhelm von

a noted German engraver of sacred subjects, was born at Stuttgard in 1782. He was carefully educated by his father, Johann Gotthard (see



below), in all those branches of the arts which, by his own experience, he knew to be requisite to constitute an excellent engraver; and in 1802 went to complete his studies at Paris, where at that time the majority of the finest works of art in Europe were collected together in the Louvre. Here, in 1808, Miiller engraved the *St. John about to write his Revelation*, after Domenichillo, in which the eagle brings him his pen; and *Adam and Eve under the Tree of Life*, after Raphael. He was commissioned shortly afterwards by Rittner, a printseller of Dresden, to engrave his last and greatest work, the *Madonna di San Sisto* of Raphael, in the Dresden Gallery. He was wholly occupied for the remainder of his short life on this plate, which he just lived to complete, but he never saw a finished print from it. He removed to Dresden in 1814. and was appointed professor of engraving in the academy there. His existence seems almost to have been wrapped up in the execution of this plate: he was occupied with it day and night, and, always of a sickly constitution, the infallible result of such constant application and excitement soon made its appearance. He was, however, in vain advised to desist for a while from his work. He completed the plate and sent it to Paris to be printed; but with his plate the artificial excitement which supported him departed also; he had just strength enough left to admit of his being carried to the Sonnenstein, near Pirna, where he died in 1816, only a few days before the proof of his plate arrived from Paris. It was suspended over the head of his bier as he lay dead, thus reminding one of the similar untimely fate of the great master of the original, above whose head, as he lay in state, was hung also his last work, *The Transfiguration*. Muller engraved only eighteen plates, but the *Madonna di San Sisto* is in itself a host, and exhibits him at least the equal of Raphael Morghen, to whose *Transfiguration* it serves as a good pendant. There are several lithographic copies of it. An index of his plates and those of his father was published by Andresen at Leipsic in 1865. At Harvard College there are nineteen fine copies of his plates in the "Gray Collection." See Nagler, *Allgemeines Künstler-Lexikon*, s.v.; Spooner, *Biog. Hist. of the Fine Arts*, s.v.

### Muller, Johann Daniel

a German theologian, was born at Allendorf May 22, 1721, and was educated at Giessen, where he studied theology, philosophy, and ancient languages. In 1740 he was appointed rector at his native place, and acted at the same time as assistant minister of a church. In 1768 he took the position of professor of divinity at the University of Rinten, and there died,

April 30, 1794. Besides numerous dissertations in journals, he published several works, of which the most important are, *Diss. in qua immortalitas anime ex principiis rationis, methodo mathematicorum demonstratur* (Gisse, 1743, 4to): — *Der rechte Gebrauch und Missbrauch der Vernunft bei Geheimnissen der Auferstehung der Todten insbesondere* (Frankf. a.M. 1747, 8vo): — *Possibilitas et certitudo resurrectionis mortuorum ex principiis rationis excitatae, methodo mathematicorum demonstrata; cum praefatione J.G. Canzii* (Marburg, 1752, 8vo): — *Diss. theologica de Providentia Dei ex confusione mundi demonstrata* (Rinteln, 1771, 4to): — *Entdeckter Kunstgrift unserer Zeiten, die Religion durch die Bibel und die Bibel durch die Religion el bestreiten* (Brunsw. 1777, 8vo): — *Progr. de mutilatione Dei, Scripturae, mundi et animae violatae rationis et revelationis teste* (Rinteln, 1784, 4to). See Doring, *Gelehr. Theol. Deutschlands*, 4:585-587.

### Muller, Johann Georg, D.D.

brother of the famous historian J.v. Muller, was born at Schaffhausen September 3, 1759. His early religious as well as secular education he received from his father, who was the minister of that place. The writings of Young and Lavater impressed him so deeply that he decided to devote himself to the study of theology. To this end he first went to Zurich and afterwards to Gottingen, which latter place, however, he soon left on account of the then prevailing neological tendency. He longed for truth. but Gittingen could not satisfy his thirst for it, and he sought for a teacher who could remove his doubts and ease his oppressed spirits. About this time Herder's name became known to the world, and Miiller betook himself to Weimar, then celebrated as the Athens of Germany. Herder received Miiller very kindly, and even took him into his house. In 1794 Muller returned to his native place, and accepted the professorship of the Greek and Hebrew languages at the *collegium humanitatis*, because of his feeble constitution, which prevented him from taking charge of a church. In the time of the revolution he held some high political positions, all of which he abandoned, only retaining his professorship until his death, Sept. 20, 1819. In him the Church lost a true divine, a faithful witness, whose main object was to propagate principles akin to those of Herder, but in a more orthodox sense. His writings, which have mainly an apologetical value, are as follows, *Philosophische Aufsatze* (Breslau, 1789): — *Unterhaltungen mit Serena* (Winterthur, 1793-1803): — *Bekenntnisse merkwuirdiger Manner von sich selbst* (1791, 1795, 3 volumes): — *Briefe iber das Studium der*

*Wissenschaften*, etc. (1798; 2d ed. 1807): — *Theophil, Unterhaltungen uiber die christl. Religion* (1801), which treats of religion, mythology, revelation, the Old and New Testaments, and reading and explanation of the holy Scriptures: — *Reliquien alter Zeiten, Sitten und Meinungen* (1803-1806. 4 vols.):— *Vom Glauben des Christen* (1816, 2 volumes; 2d ed. 1823): — *Blicke in die Bibel* (1830, 2 volumes, ed. by Prof. Kirchofer, etc.). See Herzog, *Real-Encyklop. s.v.*; *Theol. Universal-Lexikon, s.v.*; Hurst's Hagenbach, *Hist. of the Church in the 18th and 19th Cent.* 2:22, 47, 409. (B.P.)

### Muller, Johann Gottgetreu

a German theologian, was born in 1701 at Calbe, in Prussia. He was educated first at his native place, then at Klosterbergen, and at the University of Halle, where he studied theology. He was appointed minister at the penitentiary at Halle in 1727, but was discharged, as he would not sanction the union of the Lutheran and Reformed churches, which was brought about by king Frederick William I of Prussia. Muller now went to Leipsic, and became there bachelor of divinity and minister of the university church. In 1739 the chief consistory secured for him a place at the "Kreuz Kirche" at Suhl. In 1745 he was appointed superintendent at Schleusingen, also assessor of the consistory. In 1750 he was appointed ephorus of the gymnasium, and died August 16, 1787. Muller possessed a thorough knowledge of ancient languages, which he shows in his programmes *De scholis purgatoriis* (1761, 4to) and *De animantibus apocalypticis s. emblematicis ministrorum Evangelii in scholis et ecclesiis* (1777, 4to). One of his most important works is *Progr. τὰ Urim et Thureim scholarum* (Schleusingiae, 1748, 4to). See Doring, *Gelehr. Theol. Deutschlands, s.v.*

### Muller, Johann Gotthard von

a celebrated German engraver of sacred subjects, was born at Bernhausen, near Stuttgart, in 1747. His father, who held an official situation under the government of his native country, wished to educate Muller for the Church, but the youth showed so much ability for art in the newly established (1761) Academy of Fine Arts at Stuttgart that the prince himself urged him to follow art as his profession. Accordingly, in 1764. Muller, under court patronage, entered the school of the court-painter, Guibal, who recommended him to follow engraving, which he pursued for

six years (1770-76) at Paris under Wille, with such success that in 1776 he was elected a member of the French Academy. He was called home in the same year by duke Carl to found a school of art at Stuttgart, which, under his guidance, produced many excellent artists. In 1785 Muller was invited to return to Paris to engrave the portrait of Louis XVI, painted in 1774 by Duplessis. In 1802 Miiller was made professor of engraving in the academy at Stuttgart, where he instructed several of the best engravers of Germany during the earlier part of the 19th century, among whom his own son, Christian Friedrich, is the foremost. He was elected successively a member of the principal German academies, was presented in 1808 by the king Frederick of Wurtemberg with the Order of Civil Merit, and in 1818 was made a Knight of the Wurtemberg Crown by Frederick's successor, king William. He died at Stuttgart in 1830, and in the same year a biography of him was published in the *Schwabische Meerkurs*, No. 71. Miiller engraved only thirty-three plates—a small number—but some of them are large and elaborate works; they are, however, chiefly portraits. His principal sacred subjects are the *Meadonna della Seggiola*, for the Musee Frangais, engraved in 1804, by many considered superior to the print of the same subject by Raphael Morghen; a *St. Catharine, with two Angels*, after Leonardo da Vinci. See Nagler, *Allgemeines Kiinstler-Lexikon*, s.v.; Spooner, *Biog. Hist. of the Fine Arts*, s.v.

### Muller, Johann Gottlieb

a German theologian, who labored largely for the elevation of the masses and the spreading of holiness among the rural population of Germany, was born at Waldorf, near Lobau, October 30, 1760. He was educated at the University of Wittenberg. He was appointed in 1784 minister at Podrosche, near Muskau; in 1802 minister at Jtnkendorf and Ullersdorf, near Niesky; and in 1809 minister at Neukirch, near Bautzen, where he died, Jan. 11, 1829. His most important works are, *Ueber die schrecklichen Faolgen oder Wirkungen des Aufuhrs* (Gbrlitz, 1793, 8vo): — *Oberlausitzische Reformationsgeschichte* (ibid. 1801, 8vo): — *Christoph Fromman zu Lobethal, oder: Der Landmann als Christ, wie er sein sollte und ist. Esin Christliches Sittenbuch fur den lieben Bauernstand* (ibid. 1803, 8vo). See Doring, *Gelehrte Theol. Deutschlands*, 4:590, 591.

## Muller, Johann Stephan

a German theologian, was born at Smalobuch, in the Black Forest, July 20, 1730, and was educated at the gymnasium at Rudolstadt and the University of Jena. In 1756 he was appointed an assistant of the philosophical faculty, and became also a member of the Latin Society at Jena, and in 1758 assessor of the consistory at Rudolstadt. In 1759 he was appointed professor extraordinary of philosophy at Jena, and in 1763 he was made professor at Giessen. He became a member of the academies of sciences at Erfurt, Frankfort-on-the-Oder, and at Giessen. In 1768 he was honored with the superintendency of the diocese of Marburg, in which place he died, October 24, 1768. His most important works are, *Dubiorum utrique modo, quo procedunt Theologi in explicandas imputatione peccati Adamitici oppositorum, brevis et modesta resolutio ac utriusque istius conciliatio* (Jena, 1752, 4to): — *Diss. utrum doctrina de mentis materialitate hypothesis philosophica possit vocari, et quo ostenso, an illa probabilior doctrina de simplicitate animi?* (ibid. 1753, 4to): — *Diss. philosophica de hominis obligatione ad utendum mediis revelationis vel ante admissam illius veritatem divinam* (ibid. 1755, 4to): — *Diss. sententias Protestantium juris naturae doctorum de lege naturali a vituperationibus cel. P. Desingii defendens* (ibid. 1756, 4to): — *Diss. metaphysica sententiam Philosophorum Christianorum de mundi et substantianrum origine nova quadam hypothesis contra systemata Aristotelis defendens* (ibid. 1757, 4to): — *Die Unschuld Luther's in der Lehre von dem Zustande der Seele nach dem Tode, wider die in unsern Tagen erregte Beschuldigung, als ob derselbe ein Seelenschlafer gewesen sei, gerettet* (ibid. 1757, 4to): — *Dass Luther die Lehre vom Seelenschlafe nie geglaubt habe, weiter und enit den starksten Grunden erwiesen* (ibid. 1759, 4to): — *Diss. Quid Reformati? ab eo vix Pontiafici deflectunt in doctrina de S. Caena, quod offendunt Reformati* (ibid. 1776, 4to): — *De novis inter Regem Galorum et Magistratum dissensionibus quid nihi videtur* (ibid. 1766, 8vo). See Doring, *Gelehrte Theol. Deutschlands*, s.v.

## Miller, Karl Ottfried

one of the most distinguished classical scholars of recent times, is noted for his labors in the department of comparative religion, having furnished works very valuable on Grecian mythology and religion. He was born August 28, 1797, at Brieg, in Silesia, and received a careful education. He devoted himself, at the universities of Breslau and Berlin to philological

and archaeological studies, and the first fruit of his learning was the publication of the *AEgineticorum Liber* (Berlin, 1817). Shortly after he received an appointment to the *Magdalenum* in Breslau, where his leisure hours were devoted to a grand attempt to analyze the whole circle of Greek myths. In 1819 he obtained an archaeological chair in Gottingen; and to thoroughly prepare himself for it, visited the collections in Germany, France, and England. His great design was to embrace the whole life of ancient Greece, its art, politics, industry, religion, in one warm and vivid conception — in a word, to cover the skeletons of antiquity with flesh, and to make the dry bones live. With this view he lectured and wrote with a fine, earnest animation, until the political troubles in Hanover made his position uncomfortable. He obtained permission to travel, and made tours in Greece and Italy, but unfortunately died of an intermittent fever at Athens, Aug. 1, 1840. Miller's literary and scholarly activity stretched over the whole field of Greek antiquity, furnishing many' new and striking elucidations of the geography and topography, literature, grammar, mythology, manners and customs of the ancients. The work of special interest to us is his *Prolegomena zu einer wissenschaftlichen Mythologie* (Gottingen, 1825, 8vo; Engl. by Leitch, Lond. 1844, 8vo). His work on the *Dorians* is also valuable to the student of comparative religion, as well as his work on the *Etruscans*. "Miller," says a contemporary, "was a man of the most extensive and varied acquirements, and of a keen and penetrating judgment. He acquired a European reputation at a comparatively early age. His numerous works, however, are not all of equal merit, and the two faults more particularly to be noticed are his great haste in the composition of his works and a tendency to theorize and generalize on insufficient grounds. But in extent of knowledge and reading there scarcely ever was a scholar who surpassed him." See *Neuer Nekrolog der Deutschen für 1841*; Lucke, *Erinnerungen an Karl Ottfried Müller* (Getting. 1841, 8vo), which contains an admirable delineation of Müller's personal character.

### Müller, Peter Erasmus

a Danish prelate, noted as a theological and antiquarian writer, was born at Copenhagen May 29, 1776. He studied at the university of that city, where in 1791 he passed his theological examination. He afterwards spent a year and a half at some of the German universities, and paid a visit of eight months to France and of three to England. After his return he attained to eminence as a scholar, wrote numerous works, was appointed professor of theology at the university in 1801, was raised to the rank of bishop in

1822, and in 1830 was appointed to the bishopric of Zealand, the highest ecclesiastical dignity in Denmark. He died September 16, 1834. His theological works on the *Christian Moral System* (1808), on the *Grounds for Belief in the Divinity of Christianity* (1810), on the *Creeds of the Christian Church* (1817), all in Danish, are in high esteem, but his literary reputation is chiefly founded on his essays in the department of Danish and Norse antiquarian studies. Among these, his best are, *On the Importance of the Icelandic Language: — On the Rise and Decline of Icelandic Historiography: — On the Authenticity of the Edda of Snorro: — Critical Examination of the Traditional History of Denmark and Norway: — Critical Examination of the last Seven Books of Saxo Grammaticus: — land*, above all, his *Sagabibliothek, or Library of the Sagas* (Copenh. 1817-20, 3 volumes). Bishop Muller was also the editor of a literary journal (*Dansk Literatur Tidende*) for many years. See Kraft of Nycrup, *Altmindeligt Literaturlexicon*, s.v.

### Muller, Philipp Jacob

a noted German-French (Alsace) theologian and philosopher, was born at Strasburg in March, 1732. He studied at the high school of his native place and at the celebrated German universities. In 1782 he became professor of philosophy at his alma mater and canon of St. Thomas, as well as president of the assembly of Strasburg pastors. He died in 1795. Muller was well versed in the Greek and Hebrew antiquities, and was a student of the exact sciences. His travels had extended his knowledge of men and things, and he therefore became a person of influence. His writings, which were mainly in the department of metaphysics and morals, helped only to confirm the reputation secured. The most interesting of his writings are, *De pluralitate mundorum* (1750, 4to): — *De commet cio animi et corporis* (1761, 4to): — *Psychologia Pythagorica* (1773): — *De legibus naturae* (1775).

### Mullion or Monyall

#### Picture for Mullion

the upright division between the lights of windows, screens, etc., in Gothic architecture. Mullions are rarely met with in Norman architecture, but they become more frequent in the Early English style, and in the Decorated and Perpendicular are very common. They have sometimes small shafts attached to them, which carry the tracery of the upper part of the windows. In late domestic architecture they are usually plain. The cut shows mullions

(a a) supporting tracery. See Chambers, *Cyclop.* s.v.; Parker, *Glossary of Architecture*, pages 155, 157.

## Mumbo Jumbo

a mysterious personage frightful to the whole race of African matrons. According to the description of Mr. Wilson, "he is a strong, athletic man disguised in dry plantain leaves, and bearing a rod in his hand, which he uses on proper occasions with the most unsparing severity. When invoked by an injured husband, he appears about the outskirts of the village at dusk, and commences all sorts of pantomimes. After supper he ventures to the town-hall, where he commences his antics, and every grown person, male or female, must be present, or subject themselves to the suspicion of a guilty conscience. The performance is kept up until midnight, when Mumbo, with the agility of the tiger, suddenly springs upon the offender, and chastises her most soundly, amid the shouts and laughter of the multitude, in which the other women join more heartily than anybody else, with the view, no doubt, of raising themselves above the suspicion of such infidelity."

## Mummy

### Picture for Mummy

is a name derived from an Arabic word, *mum*, signifying *wax*, and is now applied not only to those dead bodies of men and animals in the preparation of which wax or some similar material was used, but to all those which are by ally means preserved in a dry state from the process of putrefaction. The art of embalming, by which the greater part of the mummies now existing were prepared, was practiced by the Assyrians, Persians, Ethiopians, Egyptians, and to some extent also by the Hebrews, Greeks, Romans, and on this continent by the Mexicans and Peruvians. But with greatest skill it was practiced by the inhabitants of ancient Egypt, of whom whole generations still remain preserved from decay in the vast hypogsea or catacombs in the neighborhood of Thebes and the other great cities of that country. It has been estimated that more than 400,000,000 human mummies were made in Egypt from the beginning of embalming until its discontinuance in the 7th century. The mummies which are filled with aromatics only are olive-colored; their skin is dry, flexible, and like tanned leather, and contracted; their features are distinct, and appear to be like those that existed in life; the resins which all their cavities contain are



dry, light, brittle, and aromatic; the teeth, hair, and eyebrows are generally perfect; some of them are gilded all over the body, or on the most prominent parts. The mummies which are filled with bitumen are reddish; their skins are hard and polished, as if they had been varnished; they are dry, heavy, inodorous, and difficult to unroll; their features are but slightly altered; the hard, black, resinous substance with which they are filled possesses little odor, and they are scarcely alterable by exposure to the air. Those which have been salted, as well as thus prepared, differ little in their general appearance from those just described, but they are usually less perfect, the features being altered, and their hair having commonly fallen off: When they are uncovered and exposed to the air, a slight saline efflorescence forms upon them, which consists of different salts of soda. Those mummies which have been only salted and dried are even less perfect than the preceding. Their features are entirely destroyed: all their hair has fallen off; and both the body and the bandages by which it is enveloped fall in pieces when brought to the air, or may very easily be broken up. In many of these adipocere is formed; but in general they are hard, dry, and whitish, like dirty parchment. The bandaging, to which all the Egyptian mummies were subjected, was one of the most remarkable parts of the process. Their envelopes are composed of numerous linen bands, each several feet long, applied one over the other fifteen or twenty times, and surrounding first each limb and then the whole body. They are applied and interlaced so accurately that one might suppose they were intended to restore to the dry, shrivelled body its original form and size. The only difference in the bandages of the different kinds of mummies is in their greater or less fineness of texture; they are applied on all in nearly the same manner. All the bandages and wrappings which have been examined with the microscope are of linen. The body is first covered by a narrow dress, laced at the back and tied at the throat, or it is all enveloped in one large bandage. The head is covered by a square piece of very fine linen, of which the centre forms a kind of mask over the features. Five or six such pieces are sometimes put one over the other, and the last is usually painted or gilded in representation of the embalmed person. Every part of the body is then separately enveloped with several bandages impregnated with resin. The legs, extended side by side, and the arms, crossed over the chest, are fixed by other bandages which surround the whole body; and these last, which are commonly covered with hieroglyphics, are fixed by long, crossing, and very ingeniously applied bands, which complete the envelope. Most of the bodies are placed in this state in the catacombs; those of the

rich only are enclosed in cases. The cases are usually double, the interior being composed of boards made of several portions of linen glued together, and the exterior cut from a piece of cedar or sycamore wood.

*SEE EMBALMING.*

The body, after being embalmed, was thus completely swathed with strips of linen (some think cotton) cloth, of various lengths and breadths, and was then enclosed in an envelope of coarse, or sometimes of fine, cloth. In Mr. Davidson's mummy, the weight of the bandages, including the outer sheet, was 29 lbs., and their total length 292 yards; and in another, Mr. Pettigrew's, the cloth weighed 35½ lbs.; and the one examined at Leeds was in no part covered with less than forty thicknesses of the cloth. The mummy as prepared presents the appearance of a large mass of cloth, somewhat resembling the general outline of the human figure. The mummy was thus prepared by the embalmers, and in this state consigned to the coffin-makers, who, in the first instance, enclosed it in a case of a strong but flexible kind of board, somewhat like *papier-mache*, made by gumming well together several layers of hempen or linen cloth. This was formed into the shape of the swathed mummy, which was inserted into it by means of a longitudinal slit on the under side, reaching from the feet to the head, and stitched up after the insertion of the mummy. This case is, in most instances, lined, and covered with a thin coating of plaster, with the representation of a human face on the upper part. This was then introduced into a coffin of sycamore wood, made sometimes out of one piece of wood, and either plain or ornamented within and without with representations of sacred animals or mythological subjects. Besides this there is often yet another wooden coffin, still more highly ornamented, and covered with paintings secured by a strong varnish. The upper part of both these cases is made to represent a human figure, and the sex is clearly denoted by the character of the headdress, and by the presence or absence of the beard. The last covering of all was a sarcophagus of stone, which, from its heavy additional expense, could only, it may be supposed, be used for kings and wealthy people. These stone coffins consist of two parts — a case to contain the body, formed of one piece of stone, open at the top, and a lid to fit the opening. Some of them are comparatively plain, while others — of which there are examples in the British Museum, and one, of alabaster, in the museum of Sir John Soane — are elaborately sculptured with hieroglyphics and figures of men and animals, forming not the least astonishing monuments which we possess of Egyptian industry and art. See

Wilkinson, *Ancient Egyptians*, 2:393 sq.; Hardwick, *Christ and other Masters*, 2:297; *Blackwood's Magazine*, 1870, 2:229 sq., 317 sq. *SEE COFFIN*; *SEE MECHANIC*.

## Mumpelgart, Colloquy Of

A conference between Beza and Andrea, with a view to bring about the union of the Lutheran and Reformed churches, but which loses much of its importance from the fact that the two theologians acted here of their own accord, and not as representatives of their respective churches. The occasion of it was the incorporation of the territory of Mumpelgart into the duchy of Wuirtemberg by inheritance. Farel had preached the Gospel there as early as 1526, but had been driven away. In 1535 duke George of Wurtemberg had caused the Reformation to be introduced into Mumpelgart by Tossanus, a French minister. The Wuirtemberg authorities afterwards sought to introduce the Lutheran form of worship. But when, in consequence of persecution, many French Calvinists sought a refuge at Mumpelgart, they found great difficulty in being allowed to take part in the Lord's Supper, and in order to put an end to this state of things demanded a colloquy. Neither of the two theologians appointed entertained much hope of the result. Beza had been forewarned that all such attempts had heretofore served only to embitter the strife, yet he did not consider himself free to reject the application of the exiles, while Andrea felt the less opposed to take part in a discussion presided over by a Lutheran prince. On the Lutheran side appeared Andrea and Lucas Osiander, assisted by the two political counsellors, Hans Wolf von Anweil and Frederich Schiitz; on the part of the Reformed, Beza, Abraham Musculus (pastor at Berne), Anton Fajus (deacon at Geneva), Peter Hybner (professor of the Greek language at Berne), Claudius Alberius (professor of philosophy at Lausanne), and the two counsellors, Samuel Meyer, of Berne, and Anton Marisius, of Geneva. The colloquy took place at the castle of Mumpelgart, March 21-26, 1586. Beza did not succeed in arranging that a protocol of the discussion should be drawn up, and the accounts of the proceedings led subsequently to a lengthy controversy. The points of the controversy were: 1, the Lord's Supper; 2, the person of Christ; 3, images and ceremonies; 4, baptism; 5, election. Beza, who had only intended to argue on the first point, was, in spite of all his efforts, obliged to discuss them all to the last, on which, as he had foreseen, the possibility of a compromise was still less than on the others. He declared himself ready to yield on all these points if he could be shown by Scripture to be in the wrong. Andrea, it is said,

declared from the first-like Luther at Marburg-that he would yield nothing, and that the pure doctrine was forever established by the Confession of Augsburg. Both parties afterwards gave different versions of the colloquy. The Lutherans published the *Acta Colloquii Montisbelligartensis* (Tubingen, 1587), and also a German translation of it, and an *Epitome colloquii* in 1588. Beza defended himself in the *Responsio ad acta coll. M.* (Geneva, 1587 and 1588; German, Heidelberg, 1588), etc. At this colloquy both parties gave each other their doctrines and principles in writing. See Schweizer, *Gesch. der reformirten Centraldogmnen*, 1:402 sq., 501 sq.; Herzog, *Real-Encyklopadie*, 10:89. (J.N.P.)

### Mumpsimus

is a nickname given to persons obstinate in religious matters; used by Henry VIII in Parliament, and founded on a story, related by Pace, of a priest who refused to abandon the practice of saying "quod ore mumpsimus," on the plea that he could not give up the usage of thirty years for any correction.

### Muncer

*SEE MUNZER.*

### Munda cor meum

### Picture for Munda

(*cleanse my heart*) is the technical form designating a prayer said in the high mass of Roman Catholics, after the reading of the epistle and its accompaniment. The position of the priest before the altar celebrating solemn mass is seen in the engraving below. The upper part represents Christ before Pilate. *SEE MASS*, and for full description of the service at mass, Barnum's *Romanism*, chapter 14.

### Munden, Christian

a German Lutheran divine, was born at Burg, on the isle of Femern, August 13, 1684. He was educated at the gymnasium at Liibeck; entered in 1701 the University of Kiel, where he studied theology, and returned home in 1704; but his desire for knowledge carried him in June, 1705, to Leipsic, where he was permitted to lecture. A rumor that Saxony might become the seat of war between Sweden and Poland drove him finally to Hanover, and

he was appointed in 1708 teacher of Greek and Latin at the Gymnasium of Gottingen. In 1716 he got a position as pastor of the St. Nicholas Church in Gottingen. In 1725 he was appointed licentiate of theology at the University. of Helmstadt, and in 1727 was made professor of theology at that high school. In 1731 he was called to the pastorate of the "Barfusser Kirche" in Frankfort-on-the-Main, and there he died, August 9, 1741. He greatly distinguished himself as a pulpit orator, but made many enemies by his opposition to the Reformed Church. He was also in constant warfare with the Roman Catholics, whom he greatly weakened at Frankfort by the frequent examination of their doctrines and practices. Munden's most important works are, *Diss. de h[ydwh] ah[sive] de h[demonstrativo]* (Lipsiae, 1706, 4to): — *Progr. de litteris Hebraeis et Graecis justo habendis pretio* (Gottingae, 1708, 4to): — *De columna nubis et ignis commentatio, in qua primum Mosis de ea oraculum ex veris exegeteos sacrae principii παρερμενείῳ, recens inventa, modeste vindicatur, nec non varia Scripturae S. loca subinde illustrantur* (Gosl. 1712, 8vo): — *Regine et Electoralis Hannoveranae Ecclesie ministri Epistola ad Io. Fr. Buddeum de pietistarum canaracteribus* (Gotting. 1724, 4to): — *Progr. de incrementis studii exegetici adhuc sperandis* (Helmst. 1727, 4to): — *Progr. de quaestione, an operae pretium sit, theologiam, quam dicunt casuisticam, singulari studio in Academiis tradere?* (ibid. 1727,4to): — *Diss. exegetica moralis de ἀκριβείῳ Christianortin practica, ad Ephes. 5 cum 15* (ibid. 1728, 4to): — *Diss. exegetica prior de dedicatione Evangelii S. Lucae, cap. 1 cum 1-4* (ibid. 1728, 4to): — *Progr. in fest. pasch. de virtute resurrectionis Christi ex Phil. 3, cap. x* (ibid. 1729, 4to): — *Disquisitio de theologia morali in institutionibus theologicis a dogmatica theologia non divellanda* (ibid. 1730, 4to): — *Evangelische Lehrer, als Nachfolger Christi* (Frankf. a. M., 1730, 4to): — *Die Schmalkaldischen Artikel, mit einem Vorberichte* (ibid. 1740, 4to). See Doring, *Gelehrte Theol. Deutschlands*, s.v.

### Munger, Philip

a minister of the Methodist Episcopal Church, was born in South Brimfield, Massachusetts, in 1780; was converted in 1796; entered the New England Conference in 1802; preached in the itinerancy thirty-four years; from 1836 to 1846 was either supernumerary or superannuated, and died October 19, 1846. He was a man of energy and method, very studious, and a gifted and successful preacher. He preached more than nine

thousand sermons, and wrote considerably for the Church literature. He was for many years an active trustee of the Maine Conference Seminary; and as a man, Christian, and minister was in all respects very exemplary and useful. See *Minutes of Conferences*, 4:150; Stevens, *Memorials of Methodism*, volume 1, chapter 15. (G.L.T.)

## Muni

a Sanscrit title, denoting a holy sage, and applied to a great number of distinguished personages, supposed to have acquired, by dint of austerities, more or less divine faculties.

## Munich Manuscript

### Picture for Munich Manuscript

(CODEX MONACENSIS, designated as X of the Gospels) is a valuable folio MS. of the end of the 9th or early in the 10th century, containing the four Gospels, with serious defects, and a commentary (chiefly from Chrysostom), surrounding and interspersed with the text of all but Mark, in early cursive letter. The very elegant uncials are small and upright; though some of them are compressed, they seem to be partial imitations of very early copies. Each page has two columns of about 45 lines each. There are no divisions by τίτλοι or sections. The ink of the MS. has much faded, and its general condition is bad. From a memorandum in the beginning we find that it came from Rome to Ingolstadt, and that it was at Innspruck in 1757; from Ingolstadt it was taken to Landshut, thence to Munich. Griesbach obtained some extracts from it through Dobrowsky; Scholz first collated it, Tischendorf more thoroughly, and Tregelles completely. See Scrivener, *Introd. to N.T.* pagw 118 sq.; Tregelles, in Horne's *Introd.* 4:195 sq. **SEE MANUSCRIPTS, BIBLICAL.**

## Muniment Chamber

i.e., an *Ecclesiastical Register-house* or *Treasury*, is a room used for the preservation of charters, fabric and matriculation rolls, terriers, and registers. At Salisbury it is detached, on the south side of the cathedral. At Chichester it was over a chapel of the transept, dedicated to the Four Virgins, and at a later date next to the chapter-house, and furnished with a sliding panel. At Winchester and New College, Oxford, it is in a tower, as at St. Martin des Champs, Clugny, and Vaux des Sernay. At Fontenelle it

was over the church-porch, as now at Peterborough. Where there was a provost, that officer kept the key. Muniments are, as it were, the defences of Church property.

## Munition

(**dxm]** *metsad'*, <sup><2236></sup>Isaiah 23:16; usually rendered "stronghold"), a fortress on a rocky eminence, such as those to which David resorted for safety from Saul (<sup><1924></sup>1 Samuel 23:14); especially a "castle" or acropolis, as of Mount Zion (<sup><1310></sup>1 Chronicles 11:7). **SEE FORT**. In ancient times every city was located upon a naturally strong position, **SEE CITY**; **SEE HILL**, and served itself for a stronghold (**hrWxB]ry[æxbM]bary[æ]** ) yet in the period before the exile among the Hebrews particular strategic points, especially on the frontier and in low and level tracts, were more strongly and systematically fortified (<sup><1157></sup>1 Kings 15:17, 22; <sup><448></sup>2 Chronicles 8:3; 11:5 sq.; 14:6 sq.; 26:6; 27:4), in anticipation of sieges (<sup><447></sup>2 Chronicles 17:2), which, by reason of the more strenuous warfare, still oftener took place in post-exilian times (see 1 Macc. 4:61; 12:35; 13:30; 14:33 sq. [15:39]), when the residences of Palestine were distributed in citadels, walled towns, and open villages. First of all, strongholds were surrounded by one or more (<sup><443></sup>2 Chronicles 32:5) walls (**hm/j** ), which were sometimes very thick (<sup><2513></sup>Jeremiah 51:58), and were furnished with battlements (**t/NPæ** <sup><425></sup>2 Chronicles 26:15; <sup><3016></sup>Zephaniah 1:16; or **h/vmy]** <sup><2542></sup>Isaiah 54:12), parapet, and towers (**pyl B]jnæ** <sup><447></sup>2 Chronicles 14:7; 32:5; 1 Macc. 5:65; comp. <sup><2604></sup>Ezekiel 26:4; 27:11; <sup><2512></sup>Jeremiah 51:12; <sup><3124></sup>Zephaniah 2:14; Judith 1:3), and were closed by powerful (in Babylon iron-bound, <sup><2382></sup>Isaiah 45:2; Herod. 1:179) and strictly guarded (<sup><1034></sup>1 Kings 4:13) gates (q.v.). Over these last were placed watch-towers (<sup><1034></sup>2 Samuel 13:34; 18:24, 33; <sup><1397></sup>2 Kings 9:17; <sup><489></sup>2 Chronicles 26:9; comp. Homer, *II*. 3:145, 154). See, generally, <sup><447></sup>2 Chronicles 14:7. Around the wall lay the **l yj æ** (<sup><1015></sup>2 Samuel 20:15; <sup><230></sup>Isaiah 26:1; <sup><348></sup>Nahum 3:8; <sup><1123></sup>1 Kings 21:23), apparently a moat with a rampart, but according to Kimchi a small outer wall (**hrWv yB**). **SEE TRENCH**. There were also watch-towers and forts (**t/YnæB]ri**) in the open field (<sup><1288></sup>2 Kings 18:8, <sup><4274></sup>2 Chronicles 27:4), as well as castles in and at the cities for a final refuge (<sup><1005></sup>Judges 9:51 sq.). The most important fortress of Palestine in all ancient times was Jerusalem (q.v.). Other strong castles, especially for the protection of the borders, were, in the closing period of Jewish history, Alexandria (Josephus, *Ant*.

13:16, 3), Machaerus, Masada, Hyrcania (comp. Josephus, *Ant.* 13:16), Herodium (*ib.* 15:9, 4; *War.* 1:21, 10), etc. They were usually located on hills (*Ant.* 14:6, 2). Caves and chasms in rocks were the first natural fastnesses (<sup><0700></sup>Judges 9:2). **SEE CAVE.**

The reduction (comp. **rwX**, **rxn**) of strong places, to which the inhabitants retreated on the invasion of an enemy (<sup><2484></sup>Jeremiah 8:14), began, after a demand to capitulate (<sup><0500></sup>Deuteronomy 20:10; comp. <sup><1287></sup>2 Kings 18:17 sq.), with the demarcation of a line of circumvolution (**r/xm; hnB**; <sup><1094></sup>Ecclesiastes 9:14; **qyd; hnB**; <sup><1251></sup>2 Kings 25:1; <sup><2405></sup>Jeremiah 6:6; 52:4; <sup><2402></sup>Ezekiel 4:2; 17:17, etc.), and throwing up a bank (**hl | ]s Ēp#v**, <sup><1015></sup>2 Samuel 20:15; <sup><1292></sup>2 Kings 19:32; <sup><2278></sup>Isaiah 27:33; <sup><3000></sup>Habakkuk 1:10; <sup><2405></sup>Jeremiah 6:6; <sup><2402></sup>Ezekiel 4:2; 17:17; 26:8; 1 Macc. 11:20; 13:43; comp. Josephus, *Ant.* 13:10, 2), and next proceeded by the employment of beleaguering engines (**μηχαναί**, 1 Macc. 11:20, i.e., battering-rams, **μyrtē** <sup><2402></sup>Ezekiel 4:2; 21:27; comp. Josephus, *War.* 3:9; Vitruv. 10:19). with which a breach was effected (<sup><2617></sup>Ezekiel 21:27. A description of the customary Roman *machine obsidionales*, which Titus used-but for a long time in vain-ins the siege of Jerusalem [Josephus, *War.* 5:6, 2 sq.; 9, 2; 6:2, 3, etc.], is given by Ammian. Marcel. 23:4. On the Roman *aries* especially, see Josephus, *War.* 3:7, 19). A simpler operation was to set the fort on fire, and thus destroy at once both it and the besieged (<sup><0749></sup>Judges 9:49). As an example of undermining the walls, <sup><2515></sup>Jeremiah 51:58 is adduced only by a gloss in the Sept. and Vulg.; in later times this process becomes clearer (Josephus. *War.* 2:17, 8; comp. Dio Cass. 69, 12; Veget. *Mil.* 4:24). The demolition of the aqueducts is once mentioned (Judith 7:6). For defence the besieged were accustomed not only to shoot darts from the walls (<sup><1012></sup>2 Samuel 11:24), but also to hurl large stones and beams (<sup><0755></sup>Judges 9:53; <sup><1012></sup>2 Samuel 11:21; Josephus *War.* 5:3, 3; 6, 3), and even to pour down boiling oil (Josephus, *War.* 3:7, 28); in later times they used slinging-machines (**twbv jpe** <sup><1435></sup>2 Chronicles 26:15; Dio Cass. 66:41). Also by skilfully. managed sorties, which were disguised by mines (Josephus, *Ant.* 14:16, 2; *War.* 5:11, 4, etc.), they strove (especially by burning the siege-works) to break the siege (1 Macc. 6:3; Josephus, *War.* 5:6, 6; 11, 5; 6:, 6, 4), and for this purpose they watched the enemy by sentinels posted on the walls (Josephus, *War.* 5:2, 5). The Israelites were enjoined to spare fruit-trees when they laid siege to a city (<sup><0519></sup>Deuteronomy 20:19 sq.; yet see <sup><1201></sup>2 Kings 3:25; comp. Michaelis, *A Mos. Recht*, 1:378 sq.). The



beleaguering of strongholds was sometimes carried on for a long time (so Hyrcanus was able to reduce Samaria only after an investment of a whole year, Josephus, *Ant.* 13:10, 3), and brought upon the besieged (even when they had provisioned themselves beforehand, 1 Macc. 13:3) so severe a famine (<sup><1165></sup>2 Kings 6:25 sq.; 1 Macc. 6:53 sq. — but of a lack of water in besieged places there is seldom any mention [see Josephus, *War*, 3:7, 12; *Ant.* 14:14, 6], probably owing to the copious cisterns usually at hand) that they were often obliged to resort to very unusual (comp. Judith 11:11) and even nauseous means of subsistence (<sup><1165></sup>2 Kings 6:25, 29; 18:27; <sup><3410></sup>Lamentations 4:10; Josephus, *Ant.* 13:10, 2; *War*, 5:10, 3; 13, 7; 6:3, 3; comp. Barhebr. *Chronicles* pages 149, 488). But the garrison sometimes contrived ingeniously to conceal from the besiegers the food and provisions brought into the city (Josephus, *War*, 3:7,12). Obstinate fortresses were taken by storm (comp. 1 Macc. 5:51), and the houses were razed to the ground (<sup><1195></sup>Judges 9:45; 1 Macc. 5:52; Josephus, *Ant.* 13:10, 3. Occasionally the plough was passed over the site of a captured town laid in ashes, Horace, *Od.* 1:16, 21; Senec. *Clement.* 1:26; but <sup><3112></sup>Micah 3:12 has no such allusion), the inhabitants massacred, manacled, and reduced to slavery (<sup><1125></sup>Judges 1:25; 1 Macc. 5:52; comp. 2 Macc. 5:13 sq.; 10:17, 23). **SEE SIEGE.** On the other hand, the enemy usually spared such places as surrendered (1 Macc. 13:43 sq.). Citadels which had never been captured were called in Oriental phrase *virgins* (see Gesenius, *Jesa.* 1:736). **SEE FORTIFICATION.**

## Munlk, Salomon

a Jewish writer of great celebrity, one of the most famous Shemitic scholars and Orientalists of our century, was born at Gross-Glogau, in Prussian Silesia, probably in 1802, though some put it 1805 and 1807. When fifteen years of age he left his native place for Berlin, where he studied under the famous philologist Buttmann at the gymnasium of the "Gray Cloister," and then attended lectures at the university. From Berlin he went to Bonn, where the Arabic scholar Freytag lectured, and under his guidance he took up the study of Arabic. In order to complete his studies he went in the autumn of 1829 to Paris, to attend the lectures of Sylvestre de Sacy, Abel Remusat, Eugene Bournouf, and Chezy, who soon became his friends, and by whose assistance he completed his studies in the Arabic, Persian, and Sanscrit. In 1835 he visited England, and spent some time at the University of Oxford, collecting materials for an edition of Maimonides's celebrated work, *Moreh Nebuchim* (Guide of the Erring).

Some essays which he wrote for the *Journal Asiatique* and the *Dictionnaire des Science philosophiques* attracted the attention of the learned world, and in 1840 he was appointed deputy-keeper of the Oriental MSS. in the Royal Library of Paris. In the same year Munk was invited to accompany Sir Moses Montefiore and M. Cremieux to the East, in behalf of the persecuted Jews of Damascus, to which he gladly consented, and secured while in Egypt many interesting MSS. in Arabic relating to the early literature of the Karaites, and other subjects of early Arabic literature. On his return he devoted himself so assiduously to his Arabic studies that he eventually lost his eyesight, and from 1852 was entirely blind. He had to relinquish his office in the library, and lived in retirement until 1865, when he succeeded M. Renan as professor of Shemitic languages in the College of France. On February 1 he delivered his inaugural address, *Cours de langues, Hebraique, Chaldaique, et Syriaque*. All scholars of France were elated at the appointment, even those who regretted the deposition of Renan. The clergy also, Protestants as well as Roman Catholics, hailed the choice with joy. The *Union*, well known for its ultramontane tendencies, which could hardly have been supposed to favor a Jewish incumbent in the chair just made vacant by a Rationalist, thus commented: "A weak, blind man, who only by the sense of touch can build up the world of his thoughts, traverses the centuries of nations, cities, idioms. What a spiritual power! He is an ornament to science, for he teaches the scholar how to love. France possesses in him the greatest philologist, and though a mysterious decision of a kind Providence has robbed him of his physical light, the renown which he has gained, and the greater name which he will yet earn, are sure to shine in splendor for all times, and the light which he has shed into the darkness of Phoenician knowledge will never die out." But he soon after died, February 6, 1867, lamented by all who knew him. Munk was an authority in the field of Oriental languages, and his works will always be highly esteemed. His principal publications are, *Reflexions sur le culte des anciens Hebreux, dans ses rapports avec les autres cultes de l'antiquite* (Reflections upon the worship of the ancient Hebrews, in its connection with the other worships of antiquity) (Paris, 1833): — *Notice sur Rabbi Saadia Gaon et sa version Arabe d'Isaie*, etc. (ibid. 1838): — *Notice sur Joseph ben-Jehoudah*, etc. (ibid. 1842): — *Commentaire de R. Tanhoum de Jerusalem sur le livre de Habakkuck*, etc. (ibid. 1843): — *L'Inscription Phanicienne de Marseille*, etc. (ibid. 1847): — *Palestine, description géographique, historique, et archeologique* (ibid. 1845; Germ. transl. by Prof. M. A. Levy, Leipsic, 1871-72, 2 volumes): — *Notice sur*

*Aboul-walid Merwan ibn Djana'h*, etc. (ibid. 1850): — *Melanges de philosophie Juive et Arabe* (ibid. 1849); a part of which, the *Esquisse historique de la philosophie chez les Juifs*, has been transl. into German by B. Beer (Leipsic, 1852): — but Munk's *chef d'oeuvre* is his *Moreh Nebuchin* of Moses Maimonides (q.v.) in Arabic and French, with critical, literary, and explanatory notes, under the title *Le guide des igares, traite de theologie et de philosophic* (volume 1-3, Paris, 185 666). See Furst, *Bibl. Jud.* 2:407; Frankel, *Monatsschrift*, 1867, pages 120-123, 453-459; Geiger, *Jid. Zeitschrift*, 1867, pages 1-16; *Journal Asiatique*, July 1867; Etheridge, *Introduct. to Hebr. Literat.* page 482 sq.; Gratz, *Gesch. d. Juden*, 11:538, 540, 545; Jost, *Gesch. d. Juden. u.s. Sekten*, 3:363, 364; Cassel, *Leitfadenfür Gesch. u. Literat.* pages 115, 117; Erentheil, *Jidische Chanrakterbilder* (Pesth, 1867, 8vo), pages 94-106; *Jidisches Athenceum*, page 168 sq.; Lewes, *Hist. of Philos.* volumr 2; Ueberweg, *Hist. of Philos.* 1:109 sq., 421. (J.H.W.)

### Munkhouse, Richard, D.D.

an English divine of some note, flourished near the opening of this century. He was vicar of Wakefield, and died about 1811. He was noted as a pulpit orator, but his sermons, of which several series have been published (Lond. 1799, 8vo; 1802, 8vo; *Twenty-six Occas. Discourses*, 1805, 3 volumes, 8vo; 1808, 3 volumes, 8vo; 1813, 8vo), indicate that he was not a powerful speaker, but an able writer and a good Biblical scholar. See *London Monthly Review*, 56, 233; Allibone, *Dict. of Brit. and Amer. Authors*, s.v.

### Mujoz, Agidius, Anti-pope

was born at the beginning of the 14th century. In consequence of the election of pope Martin V by the Council of Constance, the Church had again a chief, but notwithstanding Peter de Luna continued to play at the castle of Peniscola the part of pope. He only counted, however, a small circle of adherents. When Peter de Luna died in 1424, AEGidius Mufoz was elected anti-pope under the name of Clement VIII, and he continued in his office till July 26, 1429, when he resigned. In return for his resignation, the bishopric of Majorca was given to him. **SEE CLEMENT VIII; SEE MARTIN V.**

Muioz, Juan Baptista, a Spanish historian and philosophical writer, was born in 1745 at Muleros, near Valencia. He was appointed professor of philosophy at the university, and disestablished Aristotelian philosophy,

which had hitherto reigned supreme in Spain. Later he became cosmographer of the Indies, and undertook by order of the king a history of America, of which he lived to publish only one volume. He died in 1799. His works of interest to the theological student are, *De recto Philosophiae recentis in Theologia Usu Dissertatio: — De Scriptorum Gentilium Lectione: — Institutiones Philosophicae.*

## Munro, John

a Scotch minister, who did much to advance in the "Far North" the interests of the Free Church of Scotland, was born in Ross-shire, about 1768, of humble but honorable parentage. John's father died while he was yet a lad, and the care of a large household was his early prospect. His mother, a pious woman, was anxious that John should follow his father's footsteps in all Christian work, and therefore devoted much of her time to his religious training. His secular educational advantages were few, and he was early obliged to learn a trade for his own and his family's support. When working as a journeyman carpenter he conceived the plan of entering the work of the holy ministry, and while residing at Aberdeen he spent his evenings in study, acquiring especially some knowledge of the languages. He finally entered the university, and after going through a course in literature and divinity was licensed to preach. In 1806 he went to Caithness to take charge of the Achreny mission, at that time including the three preaching stations of Achreny, Halsary, and Halladale, and extending over about twenty miles of hill country destitute of roads. He had labored here for ten years with great success when he was called to the Edinburgh Gaelic chapel, and, accepting the place, he occupied it until 1825, when he was presented to the parish church of Halkirk, and there he distinguished himself by great devotion to his people and close application to pulpit preparation, so that his sermons attracted all classes of society, even the most cultured, notwithstanding the deficiencies in his own culture for want of early advantages. Said one of his contemporaries: "His ministrations were highly acceptable to his hearers. They could not fail to recognise in them the instructions and exhortations of a man of God, who knew and felt the truth and loved their souls. He evidently spoke from the heart — spoke what he believed — what his own soul was full of, and was daily feeding on with delight." He died April 1, 1847, at Thurso, while in attendance on a meeting of the Presbytery of Caithness, to which he belonged. "Munro in personal appearance was not above the middle height, but of portly figure, and fair complexioned, his countenance beaming with benevolence. That

his mental power — although not his predominant feature — was uncommon was evident from the position, weight, and influence he attained in the ministerial office." See Auld, *Ministers and Men of the Far North* (1868), pages 74-99.

### Muinscher, Wihelm

an eminent German theologian, was born at Hersfeld March 11, 1766, where his father was metropolitan and first preacher. After studying in the gymnasium of his native city, he continued his studies at Marburg. In 1785 he became his father's assistant, and in 1789 succeeded him as preacher at Hersfeld. In 1792 he was appointed professor of theology at Marburg, and member of the consistory, which positions he held for the remainder of his life. He died July 28, 1814. Dr. Miinscher was classed by his countrymen with Michaelis, Diderlein, Planck, and others who stood on middle ground between the ancient, pure Lutheranism and the modern neology of Germany. He wrote, *Handbuch der christlich. Dogmengeschichte* (1797, 4 volumes), which went through three editions, and was republished under the editorship of C11n and Neudecker in 1832-38, at Cassel: — *Lehrbuch der christlichen Kirchengesch.* (Marburg, 1804): — *Abriss der Dogmengeschichte* (1811, and often since; published also in this country in an English dress [New Haven, 1830]): — also numerous historical articles in Henke's *Magazin*, Staudlin's *Beitrage*, and Gabler's *Journal*: — *Priedigten* (Marb. 1803): — *Politische Predigten* (Marb. 1813). Minscher's great work (*Dogmengeschichte*) is thus spoken of by C.F.L. Simon, in his *Continuation of Nisselt's Guide to the Literature of Theology* (§ 299): "The author has happily combined the chronological order with that of the relations of things; and the whole work is distinguished alike for the persevering, learned, and critical industry manifested in collecting the materials, and for the solidity and independence of judgment with which they are methodically arranged and agreeably expressed." He adds, "The same commendation is due to the author's *Elements of Dogmatic History*." Brettschneider, in his *Entwicklung der Dogmatik* (page 99, 2d ed.), says of the *Manual*, "It is to be regarded as the *best work* on the subject." See Wachler, *Ueb. Dr. Wilhelm Munscher* (Frankf. 1814); *Christian Examiner and General Review*, 1830 (4), page 182. (J.H.W.)

## Munsey, Thomas K.

a minister of the Methodist Episcopal Church, South, was born in Giles County, Virginia, September 7, 1816. He was converted and joined the Church when eighteen years old, and had a strong desire to enter the ministry at once, but his education was so limited that he found it necessary to prepare himself for the great work. He spent one year in Emory and Henry college, and taught one year to pay his expenses. At the age of twenty-four he joined the Holstein Conference, and continued an acceptable member till his death. His first charge was the Rogersville Circuit, which contained twenty-eight appointments. His labors continued for six years, when failing health compelled him to seek rest. From this time he became a sufferer, but whenever sufficiently strong he was found laboring in the cause he loved so well. While he was on the Athens District in 1867 his health gave way entirely, and he was obliged to give up all work. He held a superannuated relation to the Conference till his death, which occurred July 4, 1872. See *Minutes of Ann. Conferences of the Methodist Episcopal Church, South*, 1873.

## Munsinger, Johann

a German theologian of the 14th century, is noted in ecclesiastical history on account of the part he took in the Sacramentarian controversy of his time. He was rector of the school in Ulm in A.D. 1385, but was ejected because of his declarations, "Corpus Christi non est Deus. Nulla creatura est adoranda adoratione qua Deus debet adorari, adoratione scillatrimae: *hyperdulia* debetur creature excellenti, sicut est caro Christi, b. Virgo," etc. He maintained further, "Hostia consecrata non est Deus; Deus est *sub* hostia consecrata, corpus ejus, sanguis et anima;" namely, "per hostiam intelligo accidentia quae sunt in pane, rotunditatem videlicet, saporem et gravitatem." He denied the propriety of calling the *hostia* the *corpus Christi*, "quia accidentia visa non sunt corpus Christi, licet intus sit corpus Christi;" therefore it was better to say, "hic esse corpus Christi sub specie panis." Munsinger, it is seen then, only objected to considering the visible bread to be Christ himself; but by no means denied that Christ should be prayed to, *sub specie panis*, and hence his propositions were approved by both the universities, notwithstanding that the Dominicans had ousted him as a heretic. See Flacius, *Catal. testium veritatis*, No. 315, and elsewhere; Schelhorn, *Amienitates literarure*, 8:511; 1. c. 11:222; Gieseler, *Ecclesiastes Hist.* 3:136, note.

### Munson, Eneas, M.D.

a Christian physician, was born in New Haven June 24, 1734; graduated at Yale College in 1753; and, after having been a tutor, became a chaplain in the army in 1755 on Long Island. Ill health induced him to study medicine. He practiced physic at Bedford in 1756, and removed in 1760 to New Haven, where he died, June 16, 1826, in high repute as a physician. Of the medical society of Connecticut he was the president. He was a man of piety from an early period of his life. At the bedside of his patients he was accustomed to commend them to God in prayer. It was with joyous Christian hope that this venerable old man went down to the dead.

### Mulson, John

a Presbyterian minister, was born in New Jersey in 1783. But little is known of his early history, save that in 1808 the family removed west of the Alleghany Mountains, and settled near Greensburg, Westmoreland Co., Pa. In the academy of that place he received a fair education; studied theology privately; was licensed and ordained in 1817; and in 1818 installed pastor of the congregations of Plain Grove and Centre, Pennsylvania. In 1838 he was relieved from the former, and gave all his attention to the latter charge, where he labored till 1859, when he resigned. He subsequently removed to London, Mercer County, Pennsylvania, where he died, December 18, 1866. Mr. Munson was a man of superior intellect. He was a great reader, especially of standard works, such as Bates, Edwards, etc. As a theologian he was able, being familiar with all the great questions in controversy between the Calvinists and Arminians. His preaching was mostly textual. See Wilson, *Presb. Hist. Almanac*, 1867, page 183.

### Munson, Samuel

a Congregational minister, was born March 23, 1804, at New Sharon, Me. He graduated at Bowdoin College in 1829; and having entered the ministry with the intention of becoming a missionary, offered his services to the American Board, and was sent with the Reverend Henry Lyman to Sumatra and the neighboring isles. They sailed for Batavia June 10, 1833, in which place they remained until April, 1834, when they sailed to Nyas, thence to Tappanooly. Having obtained servants and guides, they started to visit the Batta region, but were murdered by the natives, April 28, 1834.

See Sprague, *Annals Amer. Pulpit*, 2:747; *American Missionary Memorial*, s.v.

## Munster, Protestant Revolt At.

SEE ANABAPTISTS.

## Munster, Sebastian

a German theologian and Hebraist, who identified himself with the Reformers, but exerted an influence only as a scholar, was born in 1489 at Ingelheim, in the Palatinate. At sixteen years of age he went to Tübingen, where Stapfer and Reuchlin became his teachers. He then joined the Order of the Franciscans; but, brought in contact with Luther, he quitted the convent and embraced Protestantism. He was elected professor of Hebrew and theology at the University of Heidelberg, and subsequently at that of Basle, where he died of the plague in 1552. Besides being an eminent Hebraist, he was also an excellent mathematician; yet his erudition is hardly more praised by his contemporaries than his modesty. His tombstone bears the inscription, "Germanorum Esdras hic Straboque conditur." He was a sweet-tempered, pacific, studious, retired man, who wrote a great number of books, but never meddled in controversy; all which considered, his going early over to Luther must seem somewhat extraordinary. And yet he was one of the first who attached himself to Luther; but he seems to have done it with little or none of that zeal which distinguished the early Reformers, for he never concerned himself with their disputes, but shut himself up in his study, and busied himself in such pursuits as were most agreeable to his humor; and these were the Hebrew and other Oriental languages, the mathematics, and natural philosophy. His works are, *Biblia Hebraica Characteres Singulares apud Judeos Germanos in usu recepto, cum Latina planeque Nova Translatione, adjectis insuper e Rabbinorum Commentariis Annotationibus*, etc. (Basle, 1534-35, fol.; reprinted in 2 volumes, fol. in 1546, with considerable additions and corrections). This version is considered much more faithful and exact than those of Pagninus and Arias Montanus, and his notes are generally approved, though he dwells a little too long upon the comments of the rabbins. For this version he received the appellation of "the German Esdras:" — *Grammatica Chaldaica* (4to): — *Dictionarium Chaldaicum non tam ad Chaldaicos interpretes, quam ad Rabbinorum intelligenda Commentaria necessarium* (4to): — *Dictionarium Trilingue* (Latin, Greek, and Hebrew, fol.): —



*Captivitates Judeorum incerti auctoris* (Hebrew and Latin, 8vo): — *Calendarium bibl. Hebr., ex Hebraeorum penetralibus editum*: — *Higgaion, logica R. Simeonis, Latine versa*: — *Institutiones Grammaticae in Hebr. linguam*: — *Grammatica Ebraea*: — *Institutio elem. Gramm. Hebr.*: — *Hebraicae Institutiones*: — *Catalogus omnium praeceptorum legis Mosaiæ, quæ ab Hebraeis sexcenta et octodecies numerantur, cum succincta Rabbīnorum expositione et additione traditionum*, etc. (Hebrew and Latin, 8vo): — *Organum Uranicum; theorica omnium planetarum motus, canones* (fol.): — *Cosmographia Universalis* (1544, fol., translated into German, French, Italian, English, Bohemian, and other languages). It is one of the first universal geographies published in modern times, and is remarkably well executed considering the age in which it was written. The author is most diffuse in treating of Germany and Switzerland. He gives a description of the principal towns, their history, the laws, manners, and arts of the people; the remarkable animals of the country; the productions of the soil, the mines, etc.; and the whole is illustrated by wood-cuts, with a portrait of the author. Munster mentions several learned men of his time who furnished him with an account of their respective countries, of Sardinia, the Illyricum, etc. He also gives specimens of several languages: — *Rudimenta mathematica in duos libros digesta*: — *Horaologiographia* (being a treatise of gnomonics). Munster also translated into Latin several works of the learned Hebrew grammarian, Elias Levita, on the Massorah and on Hebrew grammar. He also wrote notes on Pomponius Mela and Solinus. His commentaries upon several books of the Old Testament are inserted among the *Critici Sacri*. See Brucker, *Ehrentempel der teutschen Gelehrtensamkeit*, page 137 sq.; Schrockh, *Kirchengesch. s.d. Ref.* 5:72, 92 sq.; Adam, *Vite Philos. Germ.* page 66 sq.; Rosenmüller, *Handb. f.d. Lit. d. bibl. Kritik u. Exegese*, 5:224 sq.; Gieseler, *Ecclesiastes Hist.* (Harper's ed.) volume 4. (J.H.W.)

### Munster, Synod Of

is the name of an independent body of Irish Presbyterians, consisting of a few congregations in Dublin and the south of Ireland, who seceded from the main body of that country. They are mainly Unitarians in creed. See Killin's Reid, *Hist. Presb. Ch. in Ireland*, 3:468-9, 488.

## Munter, Balthasar

a German theologian, noted as a pulpit orator and scholar, was born at Lübeck March 24, 1735. He studied theology at Jena, was for a time preacher at Gotha, and eventually became celebrated as a pulpit orator in the German Church of Copenhagen, Denmark, where he removed in 1765, and as the editor of the *Bekehrungsgeschichte* of count Struensee, whom he had attended on the scaffold (Copenhagen, 1772; English translation, entitled *A Faithful Narrative of the Conversion and Death of Count Struensee*, etc., by the Reverend Mr. Wendeborn [2d ed. Lond. 1774]). Miinter wrote also a series of hymns (1772 and 1774). He died in 1793.

## Munter, Friedrich Christian Karl Heinrich

a theologian, Orientalist, and archaeologist who gained great celebrity in Denmark, which became his country by adoption (see preceding article), was the son of Balthasar, and born at Gotha, Germany, October 14, 1761. He studied at Copenhagen and Göttingen, and in 1786 went to Italy. After his return, towards the end of 1788, he was appointed professor of theology at Copenhagen. He became successively co-director of the Orphan House in 1805 and bishop of Zealand in 1808. He died April 9, 1830. Munter wrote a number of works of great interest to the student of ecclesiastical archaeology, and yet he must be regarded really as more important as a savant than as a theologian. He founded the Museum of Northern Antiquities at Copenhagen, and left a valuable collection of coins and archeological works. He wrote, *Metrische Uebersetzung der Offenbarung Johannis* (Copenh. 1784; 2d ed. 1806): — *achrichten u. Sicilien* (Danish, 1788; German, 1790, 2 volumes): — *Die Kirchlichen Alterthumer der Gnostiker* (Ausb. 1790): — *Magazin für Kirchengesch. nu. Kirchenrecht des Nordens* (Altona, 1792-96, 2 volumes): — *Statutenbuch d. Tempelherrn* (Berl. 1794): — *Vermischte Beiträge z. Kirchengeschichte* (1798): — *Handbuch der ältesten christlichen Dogmengeschichte* (Götlungen, 1801; by Evers, 1802, 2 volumes): — *Untersuchungen u.d. Persepolit. Inschriften* (1800, 1802): — *Versuch i.d. Keilformigen Inschriften in Sicilien* (Copenh. 1802): — *Spuren Egyptischer Religionsbegriffe in Sicilien u.d. benachbarten Inseln* (Prague, 1806): — *Religion d. Carthager* (Copenh. 1816; 2d ed. 1821): — *Antiquarische Abhandlungen* (Copenh. 1816): — *Miscellanea Hafnensia theologici et philologici argumenti* (Copenh. 1816-25, 2 volumes): — *Recherches sur l'origine des Ordres de chevalerie de Danemarque* (Copenh.

1822): *Kirchengesch. v. Danemark u. Norwegen* (Leips. 1823-34, 3 volumes): — *Sinnbilder u. Kunstvorstellungen d. alten Christen* (Altona, 1825): — *Der Stern der Weisen (Untersuchung uber das Geburtsjahr Crisi)* (Copenh. 1827): — *Religion d. Babylonier* (Copenh. 1827). See his life by Mynster, first in *Studien u. Krit.* 1833, 1:13-53; and later in book form (Copenh. 1834). — Herzog, *Real-Encyklop.* 10:98; Hoefer, *Nonuv. Biog. Generale*, 36:954; Piere, *Universal-Lex.* 11:544; *Biblical Repos.* 4:533. (J.N.P.)

### Munthe, Caspar Friedrich

a Danish scholar noted for his researches in the original of the N.T. Scriptures, flourished at Copenhagen as professor of Greek in the first half of the 18th century. He died in 1762. He wrote, *Observationes philologicae in Sacros Novi Testamenti Libros, ex Diodoro Siculo collectae* (Copenh. and Leips. 1755, 8vo).

### Muntinghe, Herman

a Dutch theologian of some note, flourished as professor of theology at the University of Groningen near the opening of this century. He died April 24, 1824. He was for some time pastor of the Reformed Church in Holland, but this is all we know of his personal history. As an author, however, he is well known by his *Pars Theologiae Christianae Theoretica* (Groning. 1801; 2d ed. 1818-22, 2 volumes, 8vo). The first volume contains a compendious system of theology; the second a succinct account of the leading controversies with regard to religious doctrine, with copious references in each to Dutch, German, and English writers. Of Dr. Muntinghe's other works, it may be sufficient to mention a Latin *Outline of Church History*, on the basis of Schrockh's *Compendium*, and a voluminous *History of Mankind*, to which frequent reference is made in his *Theology*.

### Munton, Anthony

an English divine, flourished near the middle of the 18th century as curate of St. Andrew's church, Newcastle. He died in 1755. He was noted in his day as a pulpit orator of great excellence and power. "Some of his sermons," says a contemporary, "would be pronounced truly excellent by every dispassionate judge." A volume of Munton's *Sermons* was published shortly after his death (Newcastle, 1756, 8vo).

## Muntras

mystic verses or incantations which form the grand charm of the Hindfi Brahmins. They occupy a very prominent place in the Hindu religion. The constant and universal belief is that when the Brahmin repeats the Muntras the deities must come obedient to his call, agreeably to the Sanscrit verse: "The universe is under the power of the deities, the deities are under the power of the Muntras, the Muntras are under the power of the Brahmins; consequently the Brahmins are gods." The Muntras are the essence of the Vedas, and the united power of Brahma, Vishnu, and Siva.

## Munus Christi

*SEE CHRIST, OFFICES OF.*

## Munzer, Thomas

a religious enthusiast and fanatic of the great Reformation period, was born at Stolberg, in the Harz, about 1490. Of his youth we know little beyond what he stated himself to his judges at the time of his death (Walch, *Luther's Werke*, 16:158), namely, that he had resided at Aschersleben, and had studied at the university in Halle, and had taken part in a conspiracy against Ernest II, then archbishop of Magdeburg. As the archbishop died in 1513, this indicates how early Munzer began to be connected with secret associations. He also manifested early a great tendency to wandering from place to place in pursuance of visionary plans. He appears to have entered the University of Leipsic soon after he left Halle; at least we find him in 1515 with the degree of "magister artium" and bachelor of theology. He then acted as head of a school at Frohsen, near Aschersleben. In 1517 he appears as teacher in a gymnasium at Brunswick, then at Stolberg in the same year, and again at Leipsic in 1519. Next he was made chaplain and confessor of the Bernardine nunnery of Beutitz, near Weissenfels. This he left in 1520, and was made preacher of the church of St. Mary, at Zwickau, the principal church in the place. His very first sermon there (Rogation Sunday, 1520) made a deep impression, and brought him a large number of enemies as well as friends. At the breaking out of the Reformation, his unquiet spirit made him side at once with the movement. He entered into communication with Luther, and was looked upon as one of the sturdiest champions of reform. But he only understood the negative view of the Reformer's doctrines, that which overthrew the existing form of clerical life. Munzer now fearlessly attacked the mendicant orders, which were in a

state of great prosperity at Zwickau, and soon found himself involved in a bitter controversy with their defender, brother Tiburtius of Weissenfels. Both parties had adherents among the population; yet Munzer succeeded in getting the ascendancy by enlisting the sympathies of the most influential citizens, who had often suffered from the pride and arrogance of the monks. Munzer, however, still showed some moderation, as he declared himself ready to submit to the decision of the bishop of Naumburg, and also addressed letters of justification to Luther. Hardly was this quarrel over (towards the middle of 1520), when Munzer became involved in another. In the same church of St. Mary to which he was attached was another priest having the same functions, and who had been installed some years before Munzer. This priest was Dr. Johann (Sylvius) Wildenauer, a native of Eger, and generally known as Egranus. He inclined also to the doctrines of the Reformation, but only accepted their humanistic conclusions, and went no further with Munzer than condemning the ignorance of the monks. On other points he sided with the aristocracy of the town, and his private life was not above reproach. He was vain, conceited, and much given to advancing paradoxical theories. He and Munzer soon began to quarrel, and in November 1520, they had already arrived at the point of exhibiting their differences in the pulpit. The population sided with Munzer, seeing in him not only the reformer of the Church, but their defender against clerical oppression. Munzer now gave full scope to his talents as a popular orator, and, helped on by the events of the times, had great success. Among his adherents was a weaver, Nicholas Storch, who subsequently obtained some reputation. Being either already connected with the sect of Bohme, or led on by Munzer alone, Storch soon became the head of a band of fanatics who boasted of supernatural communication, and spread by means of secret conventicles. Twelve apostles and seventy-two disciples were elected, and Munzer and Storch became the heads of the society. This movement made steady progress, and by its influence Egranus was finally obliged to leave Zwickau for Joachimsthal. This, however, did not suffice to restore peace to the town. Munzer, probably dissatisfied with his subordinate position as preacher of St. Mary's, succeeded in being appointed to the church of St. Catharine. Here; in connection with a master of arts, Loner, he excited the people against a priest of Marienthal, Nicholas Hofer, who had openly attacked him. Hofer was obliged to seek safety in flight, December, 1520. Being called to account by the official of the bishop, Munzer denounced the official in the pulpit, summoning him to appear at Zwickau (January 13,

1521). In spite of the admonitions of his friends, and in simple trust to the support of the lower classes, Munzer now cast off all restraint. He caused libels against Egranus to be posted up at the doors of the churches, and was therefore dismissed by the civil authorities after they had inquired into the whole affair. He remained in town nevertheless, and caused a rising of the weavers. The authorities were obliged to take vigorous measures; fifty-five of the ringleaders were apprehended, and a large number of the others hurriedly left the town, Munzer among them. Peace was now restored in the city, the more readily as the authorities, following Luther's advice, appointed Nicholas Hausmann, previously pastor of Schneeberg, as pastor of St. Mary's church. Still Storch and his followers staved at Zwickau, and remained undisturbed until Christmas, 1521, when the zealous Hausmann caused them to be exiled from the city. Their subsequent career, under the name of "Prophets of Zwickau," in Wittenberg, is well known (on Munzer's stay at Zwickau, see Laurentius Wilhelm, *Descriptio urbis Cygnece* [published by Tobias Schmidt, Zwickau, 1633], pages 90, 215, 217). Munzer left Zwickau in April 1521, in company with Marcus Thoma, and travelled for a while through Central Germany (see Seidemann, *Thomas M nzer*, page 122). His former career had given him some reputation, and the dissatisfied portion of the population everywhere rallied around him. In September 1521, we find him at Saatz, where he met a large number of Moravians. The works of Luther were by that time known in Bohemia, and had awakened ardent sympathies. Munzer was warmly received, and in November, 1521, he openly published at Prague a proclamation to the Bohemians (printed in the *Anabaptisticum et enthusiasticum Pantheon*, 1702, and with additions in Seidemann, page 122). This proclamation affords an early glimpse of the doctrines which Munzer subsequently unfolded in his publications. But Prague was not a suitable field for such attempts at a radical reform, and Munzer was exiled. In the early part of 1522 he went to Wittenberg, where, under the influence of Carlstadt and the prophets of Zwickau, a complete subversion of all existing ecclesiastical relations was daily progressing (see Salig, *Historie d. Augsburgischen Confession*, 3:1099). Although connected with Melancthon and Bugenhagen, Munzer's feelings inclined him more towards Carlstadt's views. When Luther came to Wittenberg, Munzer felt that his labors would not be longer profitable there, and left. He appears to have soon after gone to Nordhausen, and in 1523 was married and succeeded in being appointed pastor of Alstedt, in Thuringia. The community at that place appears to have been entirely devoted to Munzer, as was also his

colleague, Simon Haseritz (on the latter, see Hagen, *Deutschland's litterar. u. relig. Veuf. im Reformationszeitalter*, 1844, 3:114), and he conducted worship according to his own views. A work which he published on the subject at that time still shows some moderation (*Ordnung, u. berechnung des Teutschen ampts zu Alstadt durch Tomam Muntzer*, etc., 1523). He retained the practice of infant baptism, with some ceremonies not commanded in Scripture. Soon after, however, he advanced further in his liturgical changes (in the *Deutsch-Evangelisch Messje*, Alstedt, 1524, and *Deutsch Kirchenampt*, etc., Alstedt). He was the first preacher to substitute the German language for the Latin in the public prayers and singing, and composed a directory for worship which was in harmony with his ideas of the Reformation. The quiet duties of a pastor not satisfying Miinzer, and being desirous to contest with Luther the leadership in the reformatory movement, Munzer determined to use all means to destroy the latter's influence; but his conduct displeased the princes who favored the Reformation under Luther, and finally, at the request of Frederick of Saxony and John of Weimar, Munzer was obliged to leave Alstedt in 1524. He now went successively to Nuremberg, Schaffhausen, and finally to Miihlhausen in Thuringia. In the latter place he acquired great influence over the people, which he hesitated not to use for his own purposes. He had adopted mystical views, and declaiming against what he called the "servile, liberal, and half" measures of the Reformers, required a radical reformation both in Church and State, according to his "inward light." He resolved on recourse to violent means, and his cry became, "We must exterminate with the sword, like Joshua, the Canaanitish nations." He caused the authorities of this place to be superseded, the convents and richest houses of the city to be plundered, and communism to be proclaimed. "Munzer," Luther wrote to Amsdorff, April 11, 1525, "Munzer is king, and emperor of Muhlhausen, and no longer is pastor." The lowest classes ceased to work. If any one wanted a piece of cloth or a supply of corn, he asked his richer neighbor; if the latter refused, the penalty was hanging. Muhlhausen being at that time a free town, Munzer exercised his power unmolested. He was, moreover, encouraged in his course by being joined about this same time by another band of fanatics under Pfeiffer. This, and the rumor that forty thousand peasants were arming in Franconia, decided Munzer to go still further and make himself master of the situation by an appeal to the peasants of Thuringia, promising them the spoils taken from their lords. The revolt of the peasants of Southern Germany led him to imagine that the time had come to extend his

new kingdom. He had cast some large guns in the convent of the Franciscans, and now exerted himself to raise the peasantry and miners. "When will you shake off your slumbers," said he, in a fanatical address: "Arise and fight the battle of the Lord! The time is come — France, Germany, and Italy are up and doing. Up and at *it!* — *Dran* (at *it!*), *dran, dran!* Heed not the cries of the ungodly. They will weep like children — but be you pitiless. — *Dran, dran, dran!* Fire burns — let your swords be ever tinged with *blood!* — *Dran, dran, dran!* Work while it is day." The letter was signed "Munzer, God's servant against the ungodly," or "*Thomas* Munzer, with the sword of Gideon." Leaving Pfeiffer as governor at Muhlhausen, he marched towards Frankenhausem, and committed all manner of excesses in the country which he traversed. The country people, eager for plunder, flocked in crowds to his standard. Throughout the districts of Mansfeld, Stolberg, Schwarzburg, Hesse, and Brunswick the peasantry rose en masse. The convents of Michelstein, Ilsenburg, Walkenried, Rossleben, and many others in the neighborhood of the Hartz mountains or in the plains of Thuringia, were plundered. At Reinhardtbrunn, the place which Luther had once visited, the tombs of the ancient landgraves were violated, and the library destroyed. Terror spread far and wide. Even at Wittenberg some anxiety began to be felt — the doctors who had not feared emperors nor pope trembled in presence of the madman. Curiosity was all alive to the accounts of what was going on, and watched every step in the progress of the insurrection. Melancthon wrote: "We are here in imminent danger. If Munzer be successful, it is all over with us; unless Christ should appear for our deliverance. Munzer's progress is marked by more than Scythian cruelty. His threats are more dreadful than I can tell you." The elector John, duke George of Saxony, the landgrave Philip of Hesse, and duke Henry of Brunswick finally united their forces, and sent fifteen hundred horsemen and some companies of infantry against the rebels. Munzer's men then numbered about eight thousand. A battle was fought May 15, 1525, and the insurgents were completely defeated; according to some accounts they lost five thousand men, according to others seven thousand. Frankenhausem was taken and plundered. Munzer, discouraged, hid in a bed, feigning to be sick. He would have escaped, but a soldier having found in his travelling-bag a letter by count Mansfeld, Munzer was recognised and arrested. Being put to the torture, he revealed the names of his accomplices; was then taken to Muhlhausen, where Pfeiffer, who had sought to escape was also a prisoner, and the two, together with twenty-four other rebels, were beheaded. His



numerous writings, all of which are still extant, indicate a more than ordinary mind and will, but they betray also a great lack of sound judgment and a want of common-sense. His language is often forcibly eloquent, but all his utterances are tinged with coarseness and vulgarity. See Melancthon, *Die Historie v. Thome Muntzer*, etc. (1525); Christ. Guil. Aurbachii *Dissertationes oratoriae de eloquentia inepta Thomae Munzeri* (Wittenb. 1716); Loscher, *Dissertatio de Muntzeri doctrina et factis* (Leips. 1708); Strobel, *Leben, Schriften u. Lehren Thoma Muntzer's* (Nurnb. and Altdorf, 1795); Baczko, *Thomas Munzer* (Halle and Leips. 1812); Seidemann, *Thomas Miinzer* (Dresden and Leipsic, 1842); Leo, *Thomas Munzer* (Berlin, 1856); *Evangel. Kirchenzeit.* 1856, page 293; Kapp, *Nachlese nützlich. Reformations-Urkund.* 2:613; Cyprian, *Reformations-Urkunden*, 2:339; Walch, *Luther's Werke*, 16:4 sq., 171 sq.; Frank, *Ketzer-Chronik*, page 187; Seckendorf, *Hist. Lutheranismi*, 1:118, 156, etc.; Sleidanus, *De statu*, etc., lib. 5:1; Arnold, *Kirchen-u. Ketzerhistorie*, 1740, 1:629, 674; Otting, *Annales Anabaptist.* 1672, pages 4, 6, 16, 42; Ranke, *Deutsche Gesch. im Zeitalter d. Reform.* 2:187, 192, 215, 225; D'Aubigne, *Hist. of the Ref. in Germany and Switserland*, 3:207 sq.; Hardwick, *Hist. Church of the Reformation*, page 252 sq., page 40, n. 1; Hagenbach, *Kirchengesch.* 3 (4th ed. Leips. 1870), Lect. 20; Gieseler, *Ecclesiastes Hist.* volume 4 (Harper's ed.); Seebohm, *Hist. Prot. Revolution*, page 136, 141 sq., 150; *Blackwood's Magazine*, February 1847, page 385 sq.; *Zeitschr. f. hist. Theologie*, 1858, 1860. **SEE PEASANTS WAR.**

## Mup'pim

(Heb. *Muppim'*, מִּפּוּפִּים perh. contracted from מִּפּוּפֵּי מִן in the sense of *flights*; Sept. Μαμόφιμ, v.r. Οφιμίν and Οφιμίμ, Vulg. *Mophim*), a person named in <sup><0421></sup>Genesis 46:21 as one of the sons of Benjamin born before the migration into Egypt; but really a grandson born much later, being a son of Becher (q.v.), as it would seem from parallel accounts. **SEE BENJAMIN.** He is doubtless the same elsewhere called SHEPHUPHIAM (<sup><1385></sup>1 Chronicles 8:5), SHUPHAM (<sup><0251></sup>Numbers 26:30), or SHUPPIM (<sup><1372></sup>1 Chronicles 7:12). **SEE JACOB.**

## Muratori, Ludovico Antonio

a distinguished Italian theologian, archaeologist, and historian, was born at Vignola, near Modena, October 21, 1672. His family being in moderate circumstances, his early education was neglected. In 1685, however, he

entered the college of the Jesuits, where he distinguished himself by his rapid progress. From a very early period his predilection for historical and literary pursuits began to manifest itself; and having entered into holy orders in 1688, without, however, accepting any ecclesiastical office, his life was devoted partly to the literature of his profession, but mainly to researches in history, both sacred and profane, especially the history of his native country. He took the degree of doctor in 1692; and his reputation for learning attracting the notice of Joseph Orsi and Felix Marsigli, he was on their recommendation appointed by Charles Borromeo sub-librarian of the Ambrosian Library at Milan. In that collection Muratori discovered several inedited MSS. He made extracts from these, and published them with notes and comments, under the titles of *Anecdota Latina* and *Anecdota Græca* (Milan, 1697-1713, 4 volumes, fol.). Some years after he was recalled to Modena by the duke Rinaldo, who gave him the situation of librarian of the rich library of the house of Este, a place which he retained for the rest of his life. After this appointment Muratori devoted himself entirely to the study of the Italian records of the Middle Ages; and after many years of assiduous labor he produced his great work, *Rerum Italicarum Scriptores, ab anno aerae Christianae 500 ad 1500* (28 volumes, fol.). The first volume of this immense collection was published at Milan in 1723, and the last appeared in 1751. Several princes and noblemen defrayed the expenses of the publication; sixteen of them contributed \$4000 each. In this collection Muratori has inserted all the chronicles of Italy during the Middle Ages which he could discover, most of which were inedited, and has accompanied them with valuable commentaries. Some of the texts had already been published by Graevius in his *Thesaurus Antiquitatum et Historiarum Italica*, but they were mostly confined to the last century or two of the period of a thousand years embraced by Muratori. While engaged in these prodigious labors, he also carried on an active literary correspondence with the scholars of the various countries of Europe, and contributed essays not unfrequently to the principal historical and literary academies, of most of which he was a member. Muratori, however, held opinions not always in harmony with those of his contemporaries, and became involved in a quarrel with several writers by an attack upon the learned institutions of the time, and by an advocacy of the plan of a republic of the learned in a series of letters printed at Venice in 1703, under the name of Lamindo Britanio. In theology also he attempted to open a new path by his *De ingeniorum moderatione in religionis negotio* (first published at Paris, 1714; German,

Coblentz, 1837). It is in the interests of Hermesianism, *SEE HERMES, GEORG.* and was republished in Germany. Muratori endeavors to show in this work that freedom of thought in religious matters may be tolerated, and to what degree this liberty may be exercised. But he excited the greatest tumult by his attacks against a society whose members pledged their lives to uphold the doctrine of the immaculate conception. A Jesuit, Francis Burgi, having entered into a controversy with him on this point, Muratori wrote his *De superstitione vitanda, sive censura voti sanguinari in honorem immaculatae conceptionis Deiparae*. No printer dared publish this work, which appeared only in 1740 at Venice, pretending to have been printed at Milan. He followed it up by similar writings, under the alias of Ferdinandus Valdesius. Soon after, however, he reconciled himself with the Jesuits by writing the history of their missions in Paraguay, for which they showered honors upon him. He also published a collection of the Roman liturgy (Rome, 1748, 2 volumes, fol.), and opposed the principles of the Reformation in his *Regolata divozioni de Cristiani*, published under the name of Lamindo Britanio (Venice, 1747, and often reprinted). This work met with great success. Muratori wrote also an abridgment of his dissertations in Italian, which was published after his death: *Dissertazioni sopra le Antichita Ialiane* (1766, 3 volumes, 4to). He also wrote in Italian, *Annali d'Italia dal principio dell' era volgare sino all' anno 1750* (1762, 12 volumes, 4to). It is the first general history of Italy that was published, and is a useful book of reference. It has been continued by Coppi down to our own times: *Annali d'Italia in continuazione di quelli del Muratori, dal 1750 al 1819* (Rome, 1829, 4 volumes, 8vo). Another work of Muratori is his *Novus Thesaurus veterum Inscriptionum* (1739, 4 volumes, fol.), in which he has inserted many inscriptions unknown to Gruter. Spon, Fabretti, and other archaeologists who had preceded him. In seeking after the historical records of the Middle Ages, Muratori collected also a vast number of documents concerning the social, civil, intellectual, and political condition of Italy during that long period whose history he transcribed and commented upon, and he published the whole in seventy-five dissertations, *Antiquitates Italicae medii anvi, sive Dissertationes de moribus Italici populi, ab inclinatione Romani Imperii usque ad annum 1500* (1738-42, 6 volumes, fol.). "I have treated first," says the author in his preface, "of the kings, dukes, marquises, counts, and other magistrates of the Italian kingdom; after which I have investigated the various forms of the political government, and also the manners of the private citizens; the freedom and franchises of some classes and the servitude of others; the laws, the judicial

forms, the military system; the arts, sciences, and education; the progress of trade and industry; and other matters of social and civil history." His work, entitled *Antichità Estensi* (Modena, 1710-40, 2 volumes, fol.), treats of the Fasti of the house of Este in its various branches. He also wrote several historico-political treatises in support of the rights of his sovereign, the duke of Modena, over the towns of Ferrara and Comacchio, which had been seized by the court of Rome: *Questioni Comacchiesi* (Modena, 1711): — *Piena esposizione dei Diritti della Casa d'Este sopra la Città di Comacchio* (1712): — *Ragioni della serenissima Casa d'Este sopra Ferrara* (1714). Among Muratori's other works we must mention, *Governo politico, medico, ed ecclesiastico della Peste* (1720), written on the occasion of the plague of Marseilles, and showing the methods required to counteract it: — *Difetti della Giurisprudenza* (1742), in which he shows the defects of judicial forms in most countries: — *Morale Filosofia* (1735): — *Instituzioni di pubblica felicità* (1749): — *Della regolata divozione dei Fedeli*. In this last treatise Muratori, who, though sincerely pious, was too enlightened to be superstitious, combated several popular devotional practices which were merely external, and recommended in preference internal habits of self-examination and prayer. His enemies accused him of heresy. Muratori wrote to the pope, Benedict XIV, explaining his meaning, and asking for his judgment on the matter of contention. That enlightened pontiff wrote him a kind letter in answer, telling him that "those passages in his works which were not found acceptable to Rome did not touch either the dogma or the discipline of the Church; but that had they been written by any other person the Roman Congregation of the Index would have forbidden them; which, however, had not been done in the case of Muratori's works, because it was well known that he, the pope, shared in the universal esteem in which his merit was held," etc. Muratori has been truly called the "father of the history of the Middle Ages." Subsequent historians, such as Sismondi and others, are greatly indebted to Muratori, without whose previous labors they could not have undertaken or completed their works. The character of Muratori is clearly seen in his works. Modest, though learned, indefatigable, intent upon the improvement of mankind, charitable and tolerant, sincerely religious and strictly moral, he was one of the most distinguished and yet most unobtrusive among the learned of Italy. In the studies of his own profession, as well liturgical and historical as dogmatical and even ascetical, Muratori, although he did not follow the method of the schools, was hardly less distinguished than if he had made these the pursuit of his

life. Some of his opinions were regarded with disfavor, if not directly condemned, but his honesty stands unquestioned alike by Jesuits and Ultramontanes or radical Protestants. All pay homage to his scholarship and industry and integrity. Muratori was also rector of the parish of Pomposa at Modena, but his literary occupations did not make him neglect his flock; he assisted his parishioners with his advice and his money; he founded several charitable institutions, and rebuilt the parish church. He died at Modena in 1750. All his writing, collected make up 46 vols. in folio, 34 in 4to, 13 in 8vo, and many more in 12mo. His minor works were collected and published at Arezzo in 1787, in 19 volumes, 4to. The best uniform edition of Muratori's works is that published at Venice (1790-1810, 48 volumes, 8vo). His tomb is in the church of St. Agostino at Modena, near that of his illustrious countryman, Sigonio. His life has been written by his nephew, G.F. Muratori, *Vita del celebre L.A. Muratori* (1756). See Scheldoni, *Elogio di L.A. Muratori* (1818); Tiplado, *Biografia degli Italiani illustri*, s.v.; Abbe Gouget, in Ant. Gachet d'Antigny, *Memoires d'histoire*, etc. (Par. 1756), volume 6; *English Cyclop.* s.v.

### Muratorian Fragment

also spoken of as CANON OF MURATORI, is a treatise on Biblical MSS. of great importance to the history of the N.T. canon. It is believed to have been composed shortly after the production of the *Shepherd* of Hermas (q.v.), and therefore belongs to the second half of the 2d century. It is important, first, because of its remote antiquity, and also as an evidence as to what writings passed for canonical in the Catholic Church of that time. It enumerates as such the Gospel of Luke (as the third, the two others being presupposed), the Gospel of John, the Acts of the Apostles, thirteen Pauline epistles, a letter of Jude, two epistles of John, the Apocalypses of John and Peter, the latter, however, with contradiction asserted. The Epistles of Jacob (James) and Peter are therein omitted, also the one to the Hebrews. The epistles to the Laodiceans and Alexandrians are rejected. The fragment was noticed by Muratori in his *Antiq. Ital. medii cevi*, 3:854, and has been reprinted in the *Introductions to the N.T.* of Eichhorn and Guericke, also by Kirchhofer and Credner. An exhaustive treatise on the subject, with the original text, and a translation of it into Greek, by Hilgenfeld, is found in the *Zeitschrift fur wissenschaftliche Theologie*, 1872, page 560. See also Gieseler, in *Studien u. Kritiken*, 1847 and 1856; Hesse, *Das Muratorische Fragment untersucht u. erklart* (Giessen, 1873);

Westcott, *Canon of N.T.* (2d ed.), page 184 sq.; *Bapt. Quar.* April 1868, page 282; *Amer. Pres. Rev.* January 1869, page 100.

## Murcot, John

an English divine of some note, was born near the opening of the 17th century, and was educated at the University of Oxford. He wrote largely, and yet but little is known of his personal history. He died in 1654. His most important writings were collected and published as *Theolog. Treatises* (1657, 4to). Wood, in his *Athence Oxon.*, speaks of Murcot as characterized by "a forward, prating, and pragmatistical precision." Thomas Manton held him highly in esteem, and speaks of him thus as a preacher: "It were pity that the sermons coming from such a warm, affectionate spirit should die away with the breath in which they were uttered: as his fruit remaineth (I hope) in the hearts of many that heard him, so is it wrapt up in these papers to preserve it from perishing and forgetfulness." See Allibone. *Dict. Brit. and Amer. Auth.* s.v.

## Murder

(properly **l f̄q**, which, however, is rendered "slaughter" in the Auth. Ver., from **l f̄q**; to "kill," **φόνος**). The criminal law of the Israelites naturally recognised the distinction between wilful murder and accidental or justifiable homicide (<sup><02516></sup>Numbers 25:16 sq.), although in the legislative language itself the word **j xε̄ās** used for both kinds of manslaughter (see especially <sup><0251></sup>Numbers 25:26; <sup><0593></sup>Deuteronomy 19:3, etc.). Murder was invariably visited with capital punishment (<sup><0247></sup>Leviticus 24:17; comp. <sup><0006></sup>Genesis 9:6), without the possibility of expiation. Mere homicide (the act of **vpp, hKmi hg4Gv Bæ** <sup><0515></sup>Numbers 35:15, or **yl b̄Bath [eAta, j keo t [dj** <sup><0242></sup>Deuteronomy 4:42) was, however, liable to a forfeiture of life according to all ancient national observances. — Winer, 2:105. (See Ewald, *Alterthümer des V. Israel*, pages 146-154.) **SEE BLOOD-REVENGE**. The principle on which the act of taking the life of a human being was regarded by the Almighty as a capital offence is stated on its highest ground as an outrage—Philo calls it sacrilege—on the likeness of God in man, to be punished even when caused by an animal (<sup><0005></sup>Genesis 9:5, 6, with Bertheau's note; see also <sup><0284></sup>John 8:44; <sup><0312></sup>1 John 3:12, 15; Philo, *De Spec. Leg.* 3:15, volume 2, page 313). Its secondary or social ground appears to be implied in the direction to replenish the earth which

immediately follows (<sup><0007></sup>Genesis 9:7). The exemption of Cain from capital punishment may thus be regarded by anticipation as founded on the social ground either of expediency or of example (<sup><0042></sup>Genesis 4:12,15). The postdiluvian command, enlarged and infringed by the practice of blood-revenge, which it seems to some extent to sanction, was limited by the Law of Moses, which, while it protected the accidental homicide, defined with additional strictness the crime of murder. It prohibited compensation or reprieve of the murderer, or his protection if he took refuge in the refuge-city, or even at the altar of Jehovah, a principle which finds an eminent illustration in the case of Joab (<sup><0212></sup>Exodus 21:12, 14; <sup><0347></sup>Leviticus 24:17, 21; <sup><0516></sup>Numbers 35:16,18,21, 31; <sup><0591></sup>Deuteronomy 19:11, 13; <sup><0075></sup>2 Samuel 17:25; 20:10; <sup><1005></sup>1 Kings 2:5, 6, 31; see Philo, 1.c.; Michaelis, *On Laws of Moses*, § 132). Bloodshed even in warfare was held to involve pollution (<sup><0553></sup>Numbers 35:33, 34; <sup><0200></sup>Deuteronomy 21:1, 9; <sup><0308></sup>1 Chronicles 28:3). Philo says that the attempt to murder deserves punishment equally with actual perpetration; and the Mishna, that a mortal blow intended for another is punishable with death; but no express legislation on this subject is found in the Law (Philo, 1.c.; Mishna, *Sanh.* 9:2).

No special mention is made in the Law (a) of child murder, (b) of parricide, nor (c) of taking life by poison, but its animus is sufficiently obvious in all these cases (<sup><0215></sup>Exodus 21:15, 17; <sup><5009></sup>1 Timothy 1:9; <sup><0354></sup>Matthew 15:4), and the third may perhaps be specially intended under the prohibition of witchcraft (<sup><0228></sup>Exodus 22:18; see Joseph. *Ant.* 4:8, 34; Philo, *De Spec. Leg.* 3:17, volume 2, page 315).

It is not certain whether a master who killed his slave was punished with death (<sup><0221></sup>Exodus 21:20; Knobel, ad loc.). In Egypt the murder of a slave was punishable with death as an example *afortiori* in the case of a freeman; and parricide was punished with burning; but child-murder, though regarded as an odious crime, was not punished with death (Diod. Sic. 1:77). The Greeks also, or at least the Athenians, protected the life of the slave (Miiller, *Dorians*, 3:3, § 4; Wilkinson, *Anc. Eg.* 2:208, 209).

No punishment is mentioned for suicide attempted (comp. <sup><0310></sup>1 Samuel 31:4 sq.; <sup><1168></sup>1 Kings 16:18; <sup><0276></sup>Matthew 27:5; see 2 Macc. 14:41 sq.), nor does any special restriction appear to have attached to the property of the suicide (<sup><0173></sup>2 Samuel 17:23); yet Josephus says (*War*, 3:8, 5) that suicide was dealt with as crime by the Jews.

Striking a pregnant woman so as to cause abortion was punished by a fine; but if it caused her death it was punishable with death (<sup><02123></sup>Exodus 21:23; Joseph. *Ant.* 4:8, 33).

If an animal known to be vicious caused the death of any one, not only was the animal destroyed, but the owner also, if he had taken no steps to restrain it, was held guilty of murder (<sup><02129></sup>Exodus 21:29, 31; see Michaelis, § 274, volume 4, pages 234-5).

The duty of executing punishment on the murderer is in the Law expressly laid on the "revenger of blood;" but the question of guilt was to be previously decided by the Levitical tribunal. A strong bar against the licence of private revenge was placed by the provision which required the concurrence of at least two witnesses in any capital question (<sup><08519></sup>Numbers 35:19-30; <sup><05176></sup>Deuteronomy 17:6-12; 19:12, 17). In regal times the duty of execution of justice on a murderer seems to have been assumed to some extent by the sovereign, as well as the privilege of pardon (<sup><00339></sup>2 Samuel 13:39; 14:7, 11; <sup><10234></sup>1 Kings 2:34). During this period also the practice of assassination became frequent, especially in the kingdom of Israel. Among modes of effecting this object may be mentioned the murder of Benhadad of Damascus by Hazael by means of a wet cloth (<sup><11527></sup>1 Kings 15:27; 16:9; <sup><12885></sup>2 Kings 8:15; see Thenius, ad loc.: Jahn, *Hist.* 1:137; comp. <sup><12007></sup>2 Kings 10:7; 11:1, 16; 11:20; 14:5; 15:14, 25, 30).

It was lawful to kill a burglar taken at night in the act, but unlawful to do so after sunrise (<sup><02210></sup>Exodus 22:2, 3).

The Koran forbids child-murder, and allows blood revenge, but permits money-compensation for bloodshed (2:21; 4:72; 17:230, ed. Sale). — *SEE MANSLAYER.*

### Murder, Christian Laws Concerning.

In civil law murder is termed the killing of a human being *of malice aforethought*, and the crime thus committed is in most countries punishable by death. In the United States there are several states in favor of life imprisonment, and in Sweden capital punishment is no longer meted out. Murder is defined by Coke thus: "When a person of sound memory and discretion unlawfully killeth any reasonable creature in being, and under the king's peace, with malice aforethought, either express or implied." Almost every word in this definition has been the subject of discussion in the



numerous cases that have occurred in the law-courts. The murderer must be of sound memory or discretion; i.e., he must be at least fourteen years of age, and not a lunatic or idiot. The act must be done unlawfully, i.e., it must not be in self-defence, or from other justifiable cause. The person killed must be a reasonable creature, and hence killing a child in the womb is not murder, but is punishable in another way. *SEE INFANTICIDE*. The essential thing in murder is that it be done maliciously and deliberately; and hence in cases of hot blood and scuffling the offence is generally manslaughter only. Killing by duelling is thus murder, for it is deliberate. It is not necessary, in order to constitute murder, that the murderer kill the man he intended, provided he had a deliberate design to murder some one. Thus if one shoots at A and misses him, but kills B, this is murder, because of the previous felonious intent, which the law transfers from one to the other. So if one lays poison for A, and B, against whom the poisoner had no felonious intent, takes it and is killed, this is murder. The murderer is here regarded as *hostis humani generis*. "Anciently," Blackstone says, "the name of murder, as a crime, was applied only to the secret killing of another, which the word *moerda* signifies in the Teutonic language." Among the ancient Goths in Sweden and Denmark the whole villa or neighborhood was punished for the crime, if the murderer was not discovered. The Roman Catholic Church stands accused of encouraging murder in various instances. Though no doubt the Church has frequently been held responsible where the individual acted of his own will and accord, it is yet apparent, from various ecclesiastical actions, that the Church of Rome has taken a peculiar view of this subject. Thus the clergy (q.v.) were at times exempted from severe punishment for this crime. In England the statute for the "Benefit of Clergy" was only abolished by George IV (7 and 8, c. 28). The murder of heretics has frequently been encouraged in the Romish Church, as witness the slaughter of St. Bartholomew (q.v.). Pope Urban II stands accused beyond dispute of having encouraged murder; and in the 15th century, when those of the Romanists who desired reform urged the Council of Florence and of Constance in vain to condemn the monstrous teachings of Jean Petet (see Monstrelet, *The Eight Principles of J. Petet*, 51, c. 39), who in ambiguous writing had vindicated as just and lawful most foul and treacherous murder, and in this vindication laid down "principles utterly subversive of human society; principles which would let loose mankind upon each other, like wild beasts; principles in direct violation of one of the commandments of God, and in plain, bold opposition to every principle, and to the whole

religion of Christ" — the council not only did not condemn these monstrous tenets, but declared them simply "moral and philosophical opinions, not of faith," and therefore out of the province of the Church and of the council (Milman, *Hist. of Latin Christianity*, 7:508). In the 16th century indulgences were freely granted the clergy for murder committed, and the price fixed at \$20 to the dean, and \$55 to a bishop or abbot (see Barnum, *Romanism*, page 566). Statisticians have prepared comparative lists of the crime of murder committed in Roman Catholic and Protestant countries. We insert here one of these, as these statistics exhibit plainly the moral *results* of the Romish and Protestant systems. The Reverend M. Hobart Seymour gives in his *Evenings with the Romanists* an introductory chapter on "the moral results of the Romish system," which embodies various statistics respecting crime drawn directly from official returns in the several countries named. Thus the comparative numbers of committals (or trials) for murder as given by Mr. Seymour for each million of the population, according to the censuses next preceding 1854, were these:

Protestant England. .... 4 to the million.

Roman Catholic Belgium	.....18 "
" "	Ireland ..... 19 "
" "	Sardinia ..... 20 "
" "	France..... 31 "
" "	Austria ..... 36 "
" "	Lombardy ..... 45 "
" "	Tuscany ..... 56"
" "	Bavaria..... 68"
" "	Sicily ..... 90"
" "	Papal States..... 113 "
" "	Naples .....174 "

The *New-Englander* for July 1869, and January 1870, contains some additional statistics and later statements on this subject from official returns. These give the following proportion of convictions for murder and attempts at murder, and for infanticide, in England and France in the year 1865-6:

England, 11 convictions to the million for murder, etc.

France, 12 convictions to the million.

England, 5 convictions to the million for infanticide.

France, 10 convictions to the million.

The returns of suicides in England and France for the four years 1862-5 give the following yearly average:

England, 64 suicides to the million.

France, 127 suicides to the million.

There were in the Papal States in 1867, according to official (French) returns, 186 murders to each million of the population. Mr. Seymour furnishes also various statistics showing the immorality of Roman Catholic cities and countries in Europe to be decidedly greater than that of similar Protestant cities and countries, and often twice, thrice, etc., as great, and says: "Name any Protestant country or city in Europe, and let its depths of vice and immorality be measured and named, and I will name a Roman Catholic country or city whose depths of vice and immorality are lower still." Mr. Seymour's statistics, though widely published, have stood for years unimpeached. In April 1869, it is true, *The Catholic World* attempted to break the force of his argument by citing the case of Protestant Stockholm, which it alleged that Mr. Seymour wilfully suppressed, and where, according to it, the rate of illegitimate births to the whole number of births "is over fifty to the hundred-quite equal to that of Vienna." To this the *New Englander* of January 1870, replies: "It seems to us sufficient to say, first, that the statement of the *Catholic World* is untrue. At the time of Mr. Seymour's statement the official return of illegitimacy in Stockholm was twenty-nine percent, which is considerably less than 'over fifty to the hundred.' Secondly, that the following *eleven* Roman Catholic cities were worse than the notoriously worst of all Protestant cities: Paris, 33 percent; Brussels, 35; Munich, 48; Vienna, 51; Laibach, 38; Brunn, 42; Lintz, 46; Prague, 47; Lemberg, 47; Klagenfort, 56; Gratz, 65." The official statistics of Germany, as given in the *New-Englander* for January 1870, show an average of 117 illegitimate births in every 1000 births in the Protestant provinces, and of 186 in 1000 in the Roman Catholic provinces; those of Austria gave for the Roman Catholic provinces in 1866 an average of 215 illegitimate births in every 1000 births, and in the mixed provinces (containing 9 up to 83 per cent. of Roman Catholics, the remainder Protestants, Greeks, etc.) an average of 60 in every 1000. The average number of illegitimate births in every 1000 births for the various nations of Europe is as follows:

PROTESTANT.

ROMAN CATHOLIC.

Denmark .....	110	Baden .....	162
England, Scotland, and Wales .....	6	Bavaria .....	225
Holland (35 per c. R. C.)	40	Belgium .....	72
Prussia, with Saxony and Hanover.....	83	France .....	75
Sweden, with Norway ...	96	German Austria .....	181
Switzerland (41 perc.R.C.)	55	Italy [defective] .....	51
Wurtemberg (between) R. C. Baden and Baviara.	164	Spain [defective] .....	55
Average.....	88	Average .....	11
		or, rejectng Italy and Spain.....	145

Taking the average birth-rate in Europe — 1 a year for every 28 of the population — the returns in Italy show that more than one fourth of the births fail to be registered; and the official returns for Spain are notoriously untrustworthy. It has been said that the official returns for Ireland gave only 3.8 percent of illegitimate births, and most of this in the Protestant counties; but the registrar-general complains that many births and deaths are not registered; and the comparison of 1 birth only for every 42 of the population as returned, with the average European birth-rate of 1 in 28, would imply that nearly one third of the births in Ireland are unregistered. The percentage of illegitimate births in Italy, Spain, and Ireland may therefore be much larger than the imperfect official returns indicate, and is of course untrustworthy. Other statistics of immorality are also given in the *New-Englander*, but we have not room to quote here further, and refer our readers interested in a comparative statement of the moral influences of Protestantism and Romanism to the periodicals cited.

### Murdock, David, D.D.

a Presbyterian divine, was born in the village of Bonbill, in Dumbartonshire, Scotland, in 1801. His father was a stone-cutter, who often labored with the friends of Hugh Miller. David possessed indomitable energy, and obtained for himself a thorough and accomplished education. He graduated at Glasgow University; studied theology in the theological school of the Scottish Independents; and was licensed and ordained in Glasgow, according to the forms of the Scottish Congregationalists, about the year 1831. His first charge was the parish of Cambuslang, near Glasgow, a place memorable for the wonderful preaching of Whitefield. In 1834 he accepted an appointment from the Colonial Missionary Society as

a missionary to Canada, and on his arrival in that country he resided principally at Bath, preaching as a supply to the destitute and feeble churches of that region. In 1837, about the time of the Patriot War, he left Canada, and was settled as the successor of Dr. McMaster at Ballston Centre, N.Y.; in 1842 he accepted a call to Catskill as successor to the Reverend Dr. Porter. In 1851 he accepted a call to the First Presbyterian Church in Elmira, N.Y., where he labored until his death, June 13, 1861. Dr. Murdock was emphatically a man of the people. In the pulpit, in the lecture-room, on the platform, he was indeed pre-eminent. He was a great reader, and especially a profound scholar in the sciences. He was eminently successful as an essayist. An article by him on *Canning and Chalmers*, in the *Presb. Quart. Review*, is one of power. See Wilson, *Presb. Hist. Almanac*, 1862, page 189.

### Murdock, James, D.D.

one of the profoundest religious and ecclesiastical scholars of the United States, a bright ornament of the Congregational body, was born at Westbrook, Connecticut, February 16, 1776, of Irish descent. He was left an orphan at the age of fourteen; but he struggled with his fate, and finally succeeded in making his way to Yale College, where he graduated in 1797. He then took up the study of theology under the wellknown Congregational theologian, Dr. Timothy Dwight. Instead of entering at once the ministry, he decided to teach for a while, and became successively preceptor of Hopkins grammar school in New Haven, and of the Oneida Academy, now Hamilton College, at Clinton, N.Y. In January 1801, he was admitted to the ministry, and June 23, 1802, was ordained pastor over the congregation at Princeton, Massachusetts. In 1815 he removed from that place to become professor of languages in the University of Vermont. In 1819 he exchanged this position for the Brown professorship of sacred rhetoric and ecclesiastical history in the theological seminary at Andover, Massachusetts, and this post he held until 1822, when he removed to New Haven to devote himself altogether to special studies in ecclesiastical history and Oriental literature, which he prosecuted with a youthful zest beyond his fourscore years. He died at Columbus, Mississippi, August 10, 1856. Dr. Murdock did the literary world great service by his superior English version of Mosheim's *Church History*. He published likewise, with great acceptance, Mosheim's *Commentaries on the Affairs of the Christians before Constantine*. **SEE MOSHEIM**. Dr. Murdock published a translation of the Peshito-Syriac N.T. (N.Y. 1851, 8vo). His miscellaneous

productions were numerous and able. It was his temper to make fundamental researches, and to press his investigations into original sources. While at Andover he published *Two Discourses on the Atonement*. Later he brought out an English version of Munscher's *Elements of Dogmatic Hist.* (1830), and *Sketches of Modern Philos.* (1842). He also edited Milman's *Hist. (of Christianity)* (N.Y. 1841), and brought out a collection of his *Sermons*, one of which, on the atonement, attracted much attention. He was also a frequent contributor to periodicals, especially to the *Church Review*, and this well-known quarterly did itself the honor to ignore its denominational boundaries (Protestant Episcopal) and furnish a pretty full account of the doctor shortly after his decease (see below). Dr. Murdock was president of the "Connecticut Academy of Arts and Sciences," vice-president of the "Connecticut Philosophical Society," and one of the founders of the "American Oriental Society." See *Brief Memoirs of the Class of 1797* (Yale), by Thomas Day; *Church Rev.* January 1857, art. 2.

### Muret(us), Marc Anthony

a celebrated Roman Catholic scholar, best known by his philosophical writings, was born at Muret, a village near Limoges, in France, April 11, 1526, of a good family. But little beyond this is known of his early life. When about eighteen we find him studying at Agen, under Scaliger, who interested himself in Muretus, and ever cherished the highest opinion of his pupil. In 1552 he delivered in the church of the Bernardins his first oration, *De dignitate ac prestantia studii theologici*. He was at this time teaching philosophy and law at Paris, but evidently leaning towards the sacred ministry. Accused of immoral practices, he was finally obliged to quit Paris, and he led for some time a roaming life. He went to different places, everywhere commanding for a time the respect of his followers by his vast and varied erudition, but his immoral tendencies would ever compromise him, and he was soon ignored by his associates. About 1560 Muretus found employment under cardinal Este at Rome, and from that time he is believed to have led a more regular life. In 1562 he attended his patron on a visit to Paris, and there remained, and was prevailed upon to lecture on Aristotle's *Ethics*, which he did with singular applause up to 1567. After that he taught civil law. In 1576 he entered holy orders, and is believed to have become both priest and Jesuit. He died June 4, 1585. He was made a citizen of Rome, probably by pope Gregory XIII, who esteemed him very highly. Muretus's theology is questioned, and he is believed to have

cherished deistical views. See Niceron, *Memoires*, volume 27, s.v.; Beze, *Hist.* <sup>2016</sup>*Ecclesiastes* 4:534; Vitrac, *Eloge de Muret; New Genesis Biog. Dict.* (Lond. 1798), 11:138, 141; Hallam, *Introd. to the Literature of Europe* (Harper's ed.), 1:247, 257, 356; Pye Smith, *Outlines (of Theol.* page 111. (J.H.W.)

### Murillo, Bartolom Esthban

the Titian of Spanish art, was born January 1, 1618, at Pilas, a small hamlet about five leagues from Seville. Developing at an early age a wonderful proficiency in drawing, he was placed under the instruction of his maternal uncle, Juan del Castillo, a distinguished historical painter of Seville, who was the preceptor of some of the greatest artists of the Spanish school. In 1642, Murillo, having heard of the fame of Diego Velasquez of Madrid, which at this period had reached its zenith, was filled with a desire to study under that master, and consequently journeyed to Madrid, where he presented himself before Velasquez, who, perceiving his merit, not only took Murillo into his academy, but procured for him the privilege of copying the masterpieces of Rubens, Titian, and Vandyck in the royal collection. Here he passed three years in hard study; and in 1645 he returned to Seville, where his first work was painted in fresco for the convent of St. Francis. It was a picture consisting of sixteen compartments, in one of which is his celebrated production of *St. Thomas de Villanueva distributing Alms to the Sick and the Poor*. At the principal altar of the same convent is a large picture of the *Jubilee of the Porciuncula*, representing Christ bearing his cross, and the Virgil interceding for the supplicants, with a group of angels of most extraordinary beauty. These pictures created so much enthusiasm among his countrymen that his fame was at once established, and he immediately received a commission from the marquis of Villamansique to paint a series of five pictures from the life of David, the landscape backgrounds of which were to be executed by Ignacio Iriate, an eminent landscape-painter of Seville. There was a dispute between the two artists as to which part of the pictures should be first completed, Murillo holding very rightly that the backgrounds should be first painted; to this Iriate demurred, and the consequence was Murillo undertook to do the whole himself, which he did, changing the life of David to that of Jacob, and producing the famous pictures now in the possession of the marquis de Santiago at Madrid. In the same collection are two others of his finest works, *St. Francis Xavier*, and *St. Joseph with the young Saviour*. The cathedral of Seville contains several of his great

pictures, among which are *St. Antonio with the Holy Infant*, a glory of angels and a remarkably fine architectural background, the *Immaculate Conception*, and portraits of several archbishops of Seville. From the *St. Anthony* picture the figure of the saint was cut in 1874, and brought for sale to this country; but, falling into the hands of a well-informed party, it was returned, and placed where it properly belongs. The Hospital of Charity contains three admired works, *Moses striking the Rock*; *Christ feeding the five thousand*, and one of *St. John* supporting a poor old man, aided by an angel, upon whom the saint looks with a beautiful expression of reverence and gratitude. The altar-piece of the *Conception*, in the church of San Felipe Neri at Cadiz, and a picture of *St. Catharine* at the Capuchins, are not only noteworthy for their beauty, but the latter is considered by many as his finest work, although Murillo himself always preferred his *St. Thomas de Villanueva* at Seville. In the chapel of the Nuns of the Angel at Granada is one of his most celebrated pictures, representing the *Good Shepherd*. Space does not admit of a full list of Murillo's works, but as a painter of religious subjects he ranks hardly second to Raphael. His pictures of the Virgin, saints, Magdalens, and of Christ, are all so characteristically beautiful and refined, so pure and chaste, that he can be said to have followed no given style, though the coloring of Titian is perceptible in his works. It is a curious fact that in all Murillo's pictures of the Virgin he has never displayed her feet, which in every instance are covered with almost faultless drapery, as if the charms of the holy Mother were too sacred to be made the subject of illustration. This can be said of no other religious painter, and evinces a proof of the purity with which Murillo looked upon his art. In 1660 Murillo founded an academy of art in Seville, and was appointed its president, in which office he continued until April 3, 1682, when he died; his death having been hastened by a fall from a scaffold while engaged in painting the *St. Catharine* at Cadiz. In the National Gallery of Great Britain are a *Holy Family*, and a *St. John and the Lamb*. Dulwich Gallery contains, among others, *Christ with the Lamb*; *Mystery of the Immaculate Conception*; *Jacob and Rachel*; *Adoration of the leagi*; *Two Angels*; and a small *Immaculate Conception*. The Louvre contains a considerable number; the Pinakothek of Munich has some, and in the United States there are supposed to be a few of his works also. See *Enyl. Cyclop.* s.v.; Scott, *Murillo and the Spanish School of Paintinig* (Lond. 1873, 1 volume, 4to); Stirling, *Annals of the Artists of Spain*; Mrs. Jameson, *Legends of the Madonna* (Lond. 1857, 1 volume, 8vo), pages 34, 36, 43, 46, 49, etc.; Jameson and Eastlake, *History of Our Lord* (Lond.



1864, 2 volumes, 8vo), 1:138, 153, 155, 167, 273, 285, 292, etc.; 2:93, 343, 380; Spooner, *Biog. Hist. of the Fine Arts*, s.v.; Davies, *Life of B.E. Murillo* (1819); *Biographies of Eminent Men from the 13th Century*, volume 2; Tytler (Miss), *The Old Masters* (Bost. 1874), page 230; *Fraser's Magazine*, April, 1846; *Blackwood's Magazine*, 1845, 2:420; 1849, 1:73, 184; 1853, 2:103; 1870, 2:133.

### Murimuth (or Merimuth), Adam

an English divine of note, flourished in the second half of the 14th century successively as canon and prebend of St. Paul's, canon of Exeter, and prebend of Lincoln. He died about 1380. He published *Chronica in Temporibus* in two parts (part 1:1303-6; part 2:1336-80). See Allibone, *Dict. of Brit. and Amer. Authors*, s.v.

### Muris, Jean De

a learned French ecclesiastic who flourished in the first half of the 14th century (about 1310-45), is noted as the author of a valuable treatise on music, which is entitled *Speculum Musicae*. An abridgment of this work was also published.

### Murmuring

(~~hnnll Tj~~ <sup><0167></sup>Exodus 16:7 sq.; ~~γγγγσμός~~), a complaint made for wrong supposed to have been received. Paul forbids murmuring (~~<400>~~1 Corinthians 10:10), as did also the wise man in the Apocrypha (Wisd. 1:11). God severely punished the Hebrews who murmured in the desert, and was more than once on the point of forsaking them, and even of destroying them, had not Moses appeased his anger by earnest prayer (~~<0113>~~Numbers 11:33,34; 12; 14:30, 31; 16:3; 21:4-6; ~~<980>~~Psalms 78:30). **SEE RESIGNATION.**

### Murmuring

"as a sign of disapproval or pleasure," says Walcott, "was once common in British churches." Bishop Burnet and bishop Spratt were both hummed when preaching at St. Margaret's, Westminster. Burnet sat down and enjoyed it, rubbing his face with his handkerchief; but Spratt, stretching out his hand, cried, "Peace, peace; I pray you, peace." At Cambridge a witty preacher, in the time of queen Anne, addressed his congregation at St. Mary's as "Hum et hissimi auditores." At Hereford this unseemly practice,

which greeted every person arriving late in the choir, was prohibited (*Sacred Archæology*, page 394).

### Murner, Thomas

a noted German satirist and most decided opponent of the Reformation, was born in Strasburg December 24, 1475. He early entered a Franciscan monastery, and then studied at the principal universities of Europe, devoting himself particularly to theology and philosophy, and quickly gained a reputation for ability, marred, however, by a want of earnestness and a quarrelsome disposition. At Paris he acquired the degree of A.M., and in 1506 the emperor Maximilian nominated him *poeta laureatus*. He lost a place in the conventual Latin school of Strasburg by his invective against Wimpfeling, and afterwards led an unsteady life, preaching for some time at Frankfort-on-the-Main (1512). At this time he battled against the clerical crimes and abuses, generally incurring the displeasure of his congregation by the coarse personalities of his sermons. He was successively expelled from Freiburg, Troves, and Venice. In 1512 he edited his *Narrenbeschwörung*, of which his *Der Schelmen Zunft* (Frankfort, 1512) may be regarded as a continuation. These works, which show considerable satirical talents, are remarkable imitations of Sebastian Brandt's celebrated poem, called *Narrenschif*. In his *Gauchmatt* (Basle, 1519) he ridicules the effeminate manhood of some of his contemporaries; and in his *Logica memorativa*, or *Chartiludium logicae*, and in his *Ludus studentium Friburgensium* he proves himself a predecessor of the renowned pedagogue, Basedow, trying to show how logic and prosody may be studied to advantage at different games. In 1519 he seems to have resumed his functions in the conventual school of Strasburg, and made himself conspicuous as one of the most virulent opponents of the Reformation. When Hedio and Capito were preaching at Strasburg, Murner opposed them violently (see Hottinger, *Helvetische Kirchengesch.* 3:145). As ambassador of the bishop of Strasburg, he afterwards attended the Diet at Nuremberg to accuse the Council of Strasburg (Sleidan, volume 4). He opposed Luther's book, *An den Adel deutscher Nation*, by a work of similar title, *An den grossmchtigsten und durchlauchtigsten Adel deutscher Nation, dass sie den christlichen Glauben beschirmen wider den Zerstorere des Glaubens Christi, Martinum Luther, einen Verfuhrer der einfaltigen Christen*. Although he translated Luther's *Letter against Henry VIII*, and his *Babylonische Gefangenschaft* from Latin into German, he rejected all his teachings entirely. He called Luther a *Catilina*, and received

himself the name of *Lutheromastix*. According to a letter of Luther to Brismann, Murner left the monastery (De Wette, 2:58). This statement, however, is incorrect. In 1523 Murner repaired to England, in compliance with an invitation from Henry VIII, but troubles in his convent compelled him to return. Some of his writings against the Reformation had already been burned by order of the Diet of Worms. To elude the vigilance of the authorities he established a press of his own, which, however, was destroyed by a mob, together with his house. He was compelled to flee to Switzerland, whence he was in time likewise expelled. His most celebrated satirical work is entitled *Von dem grossen Lutherischen Narren* (Strasburg, 1522; new edition by Henry Kurtz, Zurich, 1848), which was answered by *Murnarus Leriethus vulgo dictus Halbnarr odes Gansprediger*. The latter part of his personal history is not known, although he is supposed to have lived in misery, and to have died at Heidelberg about 1536. See Waldau, *Nachricht. v. Thom. Murner Leben and Schriften*; Panzer, *Annales d. deutsch. Litt.*; Ruchat, *Histoire de la Reform. de la Suisse*; Yung, *Gesch. d. Refoarm. i. Strasburg*, page 238 sq.; Hagen, *Deutschland's liter. uand relig. Verhältnisse im Reformatiozs-zeitalter*, 2:61, 183 sq.; Hagenbach, *Kirchengesch.* volume 3; *For. Qu.* 20:74.

### Murphy, James, D.D.

a minister of the (Dutch) Reformed Church, was born near Rhinebeck, N.Y., in 1788; graduated at New Brunswick Theological Seminary, 1814; and was pastor of several Reformed churches, chiefly in the valley of the Mohawk and in Herkimer County, N.Y.; and died in 1857 at Frankfort, where he was then pastor. He was an evangelical preacher of superior abilities, fond of study, and particularly of classical and scientific pursuits. His volume entitled *Geology consistent with the Bible* is a creditable monument of his proficiency in that department of natural science, up to the period of its date. He was prominent in the councils of the Church, and for many years was an active trustee of Union College. (W.J.R.T.)

### Murrain

(**rbD**, *de'ber*, *destruction*, especially by a "pestilence," as the word is elsewhere rendered; plur. "plagues" in <sup><28314></sup>Hosea 13:14), the fifth plague with which the Egyptians were visited when they held the Hebrews in bondage (<sup><1100></sup>Exodus 9:3). **SEE PLAGUES OF EGYPT**. This consisted in some distemper that resulted in a sudden and dreadful mortality among the

cattle in the field, including horses, asses, camels, oxen, and sheep. It was, however, confined to the Egyptian cattle, and to those that were in the field; for though the cattle of the Hebrews breathed the same air, and drank the same water, and fed in the same pastures, not a creature of theirs died (<sup>(1806)</sup>Exodus 9:6). The Egyptian cattle that survived in the sheds, and were afterwards sent into the fields, were destroyed by the succeeding storm of fire and hail. Wilkinson has observed (*Anc. Eg.* 1:48, 49) that "the custom of feeding some of their herds in sheds accords with the scriptural account of the preservation of the cattle which had been 'brought home' from the field; and explains the apparent contradiction of the destruction of 'all the cattle of Egypt' by the murrain, and the subsequent destruction of the cattle by the hail (<sup>(1806)</sup>Exodus 9:3, 19, 20); those which 'were in the field' alone having suffered from the previous plague, and those in the stalls or 'houses' having been preserved." In the grievous murrain, and in the grievous hail, many, if not all, the war-horses must have escaped, as they were not 'in the field,' but in the 'stables or houses' (<sup>(1847)</sup>Exodus 14:27, 28; 15:21)." **SEE STALL.** In the *Description de l'Egypte* (17, 126), it is said that murrain breaks out from time to time in Egypt with so much severity that they are compelled to send to Syria or the islands of the Archipelago for a new supply of oxen. It is also stated (*ib.* page 62) that, since about the year 1786 a disease very much diminished the number of oxen, they began to make use of the buffalo in their place for watering the fields, and the practice is continued in later times. **SEE PESTILENCE.**

### Murray, Alexander (1), D.D.

an eminent Scotch divine, noted as an Orientalist, was born at Dunkitterick, October 22, 1775, of very humble parentage, and therefore enjoyed scarcely any educational advantages in early life. It was not till he had reached his sixth year that he was taught the alphabet of his mother-tongue. "His father" (a shepherd), says his biographer, "in that year laid out a halfpenny in the purchase of a catechism, and from the letters and syllables on the face of the book he began to teach his son the elements of learning. It was however emphatically 'a good book,' and only to be handled on Sundays or other suitable occasions; it was therefore commonly locked up, and throughout the winter the old man, who had himself been taught reading and writing in his youth, drew for his son the figures of the letters in his written hand on the board of an old wool-card with the black end of a burned heatherstem. In this way young Murray was initiated into literature; and working continually with his board and brand, he soon

became a reader and writer. The catechism was at length presented, and in a month or so he could read the easier parts of it. In the summer of 1782 he got a Psalm-book, then a New Testament, and at last a Bible, a book which he had heard read every night at family worship, which he often longed to get hold of, but which he was never allowed to open or even touch. He now read constantly, and having a good memory, he remembered well and would repeat numerous psalms and large portions of Scripture. In 1783 his reading and memory had become the wonder of the rustic circle in which he lived, and a wish began to be generally entertained that he should be sent to school." An uncle of the boy, attracted by the precocity of the youth, finally sent him to Galloway school in his ninth year. He remained there for a while only, and was then obliged to return home to help his father in the fields. In 1790, however, he found means to resume his studies, and he made his way rapidly thereafter. In 1794, being then already master of the Greek, Latin, Hebrew, and French, which he had mainly acquired without an instructor, he was brought to the notice of the Reverend Dr. Baird, of Edinburgh. This learned gentleman interested himself in Murray, and his subsequent progress was made comparatively easy. In the course of two years he obtained a bursary, or exhibition, in the University of Edinburgh; and never relaxing in his pursuit of knowledge, he soon made himself acquainted with all the European languages, and having formed the design of tracing up all the languages of mankind to one source, he began a work by which he will be known in the literary world. But though it is distinguished by profound and various learning, it is both imperfect and posthumous. It appeared under the auspices of the Rev. Dr. Scot of Corstorphine, and is entitled *A History of the European Languages, or Researches into the Affinities of the Teutonic, Greek, Celtic, Slavonic, and Indian Nations* (1813). An extensive acquaintance with these languages convinced Murray that all the European languages were closely connected; and in the work now named it was his object to show that they all derive from and may be traced to nine euphonic primitives, which primitives he states to be "ag, bag, dwag, gwag, lag, mag, nag, rag, and swag." "By the help of these nine words and their compounds," he says, "all the European languages have been formed." The work was, however, nothing but a most desperate and unsuccessful attempt at generalization. Dr. Noah Webster says that "it presents one of the most singular medleys of truth and error, of sound observation and visionary opinions, that has ever fallen under my (Webster's) notice" (Pref. to his *Dict.* [ed. 1852], page 74). By the advice of his friends he prosecuted

the studies necessary for the Church; was finally ordained; and in Dec., 1806, Murray was appointed assistant and successor to Dr. Muirhead, minister of Urr, in the stewartry of Kirkcudbright, a charge to which he in 1808 succeeded as full stipendiary. He still, however, continued his philological pursuits. In 1811 an incident occurred which brought him into prominent notice as a linguist: on the recommendation of Mr. Salt, envoy to Abyssinia, he was applied to by the marquis Wellesley as perhaps the only person in the British dominions qualified to translate a letter, written in Geez, from the governor of Tigre to his Britannic majesty; and he performed the task in the most satisfactory way. The following year a vacancy occurred in the chair of Oriental languages in the University of Edinburgh, and, as suited to Murray's tastes and habits, he was invited to fill it in order to bring him to Edinburgh, where his literary labors could be both estimated and enjoyed. He was elected on the 8th of July, 1812; on the 15th the university conferred on him the degree of doctor in divinity; and on the 26th of August he was formally inducted to the chair. He began to lecture on the 31st of October following. Soon after that he published, for the use of his students, a small work entitled *Outlines of Oriental Philology* (1812), which is known to have been both composed and prepared for publication after his arrival in Edinburgh: the subject indeed was perfectly familiar to him. He continued to teach his class with little interruption till the end of February or the beginning of March, his health then failing him; and he lived but a little while to enjoy the distinctions which had just come in recognition of his industry and talent. He died April 15, 1813. His body was interred in the Gray Friars' church-yard, at the north-west corner of the church. His acquirements as a linguist pointed him out to Constable, the well-known publisher, as a fit person to superintend a new edition of Bruce's *Travels*; and in the preparation of that work he was employed for about three years, from September 1802, Murray residing during that time chiefly at Kinnaird House, where he had access to the papers left by the traveller. He was also at different times employed in contributing to the *Edinburgh Review*, and other periodicals, evincing by his writings not only a superior linguistic knowledge, but also much reading and study in other fields of learning. It has been well said that, laboring under so many difficulties in early life, his acquirements were simply preparatory to the work which he might have accomplished, and that he was taken away just as he had completed the preparation for valuable work. See Chambers, *Biog. Dict. of Eninent Scotchmen*, div. 6, pages 72-77: *Pursuit of Knowledge under Difficulties*, vol. i; *Scot.*

*Magazine*, July 1812; *Engl. Cyclop.* s.v.; Lord Cockburn, *Memoirs of his Own Time* (1856), chapter 4.

### Murray, Alexander (2)

a Presbyterian minister, was born in the State of New York September 2, 1806. He received a good academical education; graduated at the Associated Reformed Seminary at Canonsburgh, Pa., in 1842; was licensed and ordained in 1844 as pastor of Ohio church, and subsequently of Kerr's Creek church, in the Presbytery of the Lakes. Here he died, October 8, 1860. Mr. Murray was a man of the most ardent piety and sincerity. As a preacher he stood high in the estimation of the brethren. See Wilson, *Presb. Hist. Almanac*, 1861, page 209.

### Murray, Daniel

a noted Roman Catholic prelate, was born in Ireland in 1768, and educated at Salamanca, where he was ordained priest in 1790. He filled various eminent positions in the Church, and finally was elevated to the archbishopric of Dublin in 1823. During the agitation for Roman Catholic emancipation in Ireland, he supported that measure by his influence, after which he took no part in political questions. In 1831 he was joined with archbishop Whately and others in the commission for Irish education, and sanctioned the institution of the queen's colleges. He withdrew, however, on knowing the contrary pleasure of the pope. He died in 1852. He wrote *The Douai and Rhenish Bible and the Bordeaux Testament Examined* (Lond. 1850, 18mo). See *Notice of the Life and Character of Archbishop Murray*, by Reverend W. Meagher (1853, 8vo); *Dublin University Magazine*, 8:493.

### Murray, Edward

an eminent English divine of recent times, was born near the opening of this century. and flourished successively as rural dean and chaplain to the bishop of Rochester; vicar of Hinsford in 1823, and of Northholt in 1836. He died in 1852. He published, *Prayers and Collects translated from Calvin* (Lond. 1832, 8vo): — *Enoch Restitutus, or an attempt to separate from the Book of Enoch the Book quoted by St. Jude* (Dublin, 1836, 8vo), a work which "displays much learning, research, and diligent inquiry" (*British Magazine*, July 1836, page 57).

## Murray, James (1)

a Scotch divine of some note, flourished in the first half of the 18th century. He was born at Dunkeld in 1702, and educated at the Marischal College, Aberdeen; after taking his degree he was licensed for the ministry. He died in 1758. He is supposed to have preached for a time at Westminster. He published *Aetheia, or a General System of Moral Truths and Natural Religion* (London, 1747, 2 volumes, 12mo). See Chalmers, *Biog. Dict.* s.v.; Wilson, *Dissenting Churches*.

## Murray, James (2)

an English divine, who flourished near the middle of the last century at Newcastle, where he died in 1782, devoted himself largely to the study of secular and ecclesiastical history, and published *Hist. of the Churches of England and Scotland* (Newcastle, 1771, 3 volumes, 8vo): — *Impartial Hist. of the present War in America* (1778-80, 3 volumes, 8vo). He also collected some of his sermons, and they were published in 1819 under the title of *Sermons to Asses, to Doctors in Divinity, to Lords Spiritual, and to Ministers of State* (Lond. 8vo). A copy of this curious collection, which is very rare, is in the Drew Theological Seminary library (Madison, N.J.). It betrays much disaffection with the National Church establishment.

## Murray, James Stuart, Earl of

a natural son of James V, king of Scotland, deserves our attention for the part he played in the disposition of Scottish ecclesiastical affairs. He was born in 1531, and educated in France with his sister Mary, but joined the Reformers soon after her marriage with the dauphin, and became almost immediately chief of the Protestant party in Scotland. His political history is connected with the fortunes of the queen, after whose imprisonment in Lochleven castle in 1567 he was proclaimed regent, and defeated her troops at the battle of Langside, March 13, 1568. His personal history, in so far as it affects the political, social, and religious history of Scotland during the eventful reign of queen Mary Stuart, has been noticed in our articles on KNOX *SEE KNOX* and MARY STUART *SEE MARY STUART . SEE SCOTLAND*. He was shot by James Hamilton, on the accusation that he had seduced (1570) his wife. But this accusation seems groundless; and there is every reason to believe that Hamilton acted as the executioner of a doom pronounced on him (Murray) by his enemies in secret conclave. Earl Murray was beloved by the people, and



acknowledged by his contemporaries as a pious and lofty character who labored to promote the interests of the Church, and especially of Protestantism. The Romanists, of course, hated him, and he was slandered. See Butler, *Ecclesiastes Hist.* 2:550; Fisher, *Hist. of the Reformation*, pages 359, 367, 369, 373, 377, 380; Froude, *Hist. of England*, volumes 8, 9.

### Murray, John (1)

an eminent divine, regarded as the founder of the Universalist denomination of Christians in America, was born in Alton, Hampshire, England, December 10, 1741. He received the careful religious training of sincerely pious parents. When he was about eleven years of age, the family removed to Ireland, and settled near Cork. His father, a member of the Established Church, a Calvinist in sentiment, but an early convert to the religious views of John Wesley, infused his own sentiments and zeal into the mind of his child. His extreme anxiety for the spiritual welfare of his son — who, very young, became the subject of hopeful conversion — and his unwillingness to allow him to pass from under his immediate guardianship, induced him to reject a proffered opportunity to give him a liberal education. The earnestness, devotion, and ability of young Murray gave him, as he grew up, position and influence in religious circles, and he became an occasional preacher in Wesley's connection. At a later period, he formed an acquaintance with Mr. Whitefield — with whom he agreed touching the doctrine of election — and became greatly interested in his teachings. About the year 1760 Murray returned to England. Here his experiences were varied, trying, and sometimes humiliating. In a controversy with one who had embraced the religious views of James Rely, a teacher of Universalism, his own theological positions were somewhat disturbed. At length he allowed himself to read Rely's *Union*; and entered upon a careful re-examination of the sacred Scriptures. He afterwards attended regularly upon Mr. Rely's preaching, and received joyfully the doctrines of Universalism as taught by him. His faith soon became decided "that Christ Jesus died for all, and that every one for whom Christ died must finally be saved" (*Life*, new ed. 1870, page 161). Excommunication from Mr. Whitefield's tabernacle in London naturally followed. Persecutions for opinion's sake, pecuniary embarrassments, and grief for the death of his wife and infant child, rendered him wretched. Having by a temporary devotion to business discharged all pecuniary obligations, he resolved to leave his native land and to seek retirement and

relief in America. Yet on his first arrival in the New World, led, as he undoubtingly believed, by a superintending and special Providence, he was constrained to preach, and gave his first discourse in America September 30, 1770. The service was held in a small church in an obscure place — called "Good Luck" — in New Jersey. Thenceforward he regarded himself as called of God to teach the universal redemption of the human race through Christ, and gave himself devotedly to the work of his ministry. He labored first in New Jersey and New York. Afterwards, as he found opportunity, he preached — though often opposed and sometimes bitterly persecuted — in Newport, Providence, Boston, Portsmouth, Norwich, and other places in New England. In Gloucester, Massachusetts, where, in December 1774, he had fixed his residence, whence "to go, a preacher of the Gospel," he was falsely represented as a papist, and as a secret emissary of lord North, sent out to the rebellious colonies in the interest of an obnoxious ministry in England. Anathemas and stones followed him in the streets, and by a vote, surreptitiously obtained, he was ordered to leave the town. The interference of influential friends saved him. In May 1775, he was appointed chaplain of the Rhode Island brigade, encamped near Boston. The other chaplains petitioned for his removal, but, in utter disregard of this petition, he was confirmed by a general order, and the commander-in-chief, general Washington, honored him with marked and uniform attention. Ill-health soon obliged him to leave the army, and he returned to Gloucester, where, distinguished as a religious teacher and as a philanthropist, he was settled over a society of Universalists. In 1783 he became plaintiff in an action at law, brought to recover property belonging to individuals of his society, but taken for the use of the original parish of the town. After many delays, a final verdict was rendered for the plaintiff in June, 1786. This decision was of great significance and importance, and he afterwards rejoiced that he had been the "happy instrument to give a death wound to that hydra, parochial persecution" (*Life*, page 331). Believers increased, and he was largely instrumental in securing a general meeting and organizing a convention of Universalists. They met in September, 1785, in Oxford, Massachusetts, and organized under the denominational name, *Independent Christian Universalists*. Early in 1787 he visited his native land, where, during a brief stay, he preached in various places with great acceptance and power. He returned before the close of the year, and, in view of certain questions raised by his opponents involving his civil standing and position as an ordained minister. his ordination, regarded by some as informal, was publicly and solemnly renewed in the Gloucester

church, on Christmas-day. In October 1788, he married Mrs. Judith S. Stevens, a widow lady of estimable character, and of considerable literary ability. In 1790 he attended a convention of Universalists in Philadelphia, and was a member of a committee to present at that time an address to general Washington, president of the United States. He improved the opportunity to visit and hold service in the little church in New Jersey, where he first delivered in America the glad message of a full and free salvation. October 23, 1793, he was installed over a society of Universalists in Boston, and became the pastor of a united and devoted people, with whom he remained during the rest of his life. October 19, 1809 he was prostrated by paralysis, which rendered him helpless, and from which he never recovered. He lived several years, a patient and hopeful sufferer, and died with the assuring words of faith on his lips, September 3, 1815. His remains were buried September 4, in the "Granary burying-ground" in Boston. From this place, on June 8, 1837, they were removed, with solemn and interesting ceremonies, to Mount Auburn, where an appropriate monument is erected to his memory. The theological opinions of Murray show the impress of early training, as well as the moulding influence of Rely's teaching. He believed in God as the "*One Indivisible First Cause*;" that the Creator was enrobed in humanity and became God, the Son; and that he was manifested also as a Holy Spirit of Consolation. He believed in holy angels of different orders, in fallen angels, and in a personal devil (*Works*, 2:320). It was a cardinal doctrine with him that every member of the entire human family was mysteriously united to the Creator, and so to Christ, who was made the head of every man. He held in especial abhorrence the doctrine that Christ was a mere man, and taught that "God the Father, God the Son, and God the Holy Ghost are no more than different exhibitions of the same self-existent, omnipresent Being" (*Works*, 3:223). His fundamental doctrine, as a Universalist, was that Christ literally put away the sin of the whole world by the *sacrifice* of himself (*Works*, 2:243, 270). He distinguished carefully between *universal salvation* and *universal redemption*, believing that *all* were redeemed, and would finally be taught of God and come to Christ; but that those who died unconverted would continue unhappy wanderers till the general judgment and restitution of all things, when the fallen angels would be placed on the left hand, the world of mankind be judged, and after all were found guilty before God, the *book of life* would be opened, in which all the members of the Redeemer, that is, every individual of the human family, would be found written, and, as members of Christ's body, *purged by him*, as the sole

means, from their sins. He taught, moreover, that an *elect* few embraced the truth before death, and, as saints of God, will surround the Redeemer at his second coming (*Life*, page 400 sq.). His published works consist of *Letters and Sketches of Sermons* (Bost. 1812, 3 volumes), and an *Autobiography*, with a continuation by Mrs. Judith Sargent Murray (1 volume, 18th edition, Bost. 1860). The first edition of the *Life* was published in Boston, 1816. The last and ninth, edited by Reverend G.L. Demarest, was issued in Boston as a centenary offering in 1870. Murray is described by a contemporary as a person of middling height, with a speaking countenance and masculine features, naturally rough and stern; as having a poetical imagination, a retentive memory, warm affections, a love for all mankind, but especially for those of a religious turn of mind. In his public discourses he was artless and unaffected, but spoke with great grace of oratory, with an astonishing volubility, a good choice of words, and a great variety of expression. He had a wonderful command of the feelings of his auditors; could arouse and animate them at pleasure, or depress them with a peculiarly soft eloquence even to tears (*Life*, new ed. page 11). In private life he was genial and social. See *Meth. Quar. Rev.* October 1874, art. v; *Univer. Quar.* July 1872, art. 2; October 1872, art. 1, 6. **SEE UNIVERSALISM.** (J.P.W.)

### Murray, John (2)

an Irish Presbyterian minister, was born at Antrim May 22, 1742. He was educated at the university in Edinburgh, and then migrated to this country (1763), and settled first as pastor in Philadelphia in 1766; removed to Boothbay, Maine, in 1767, and remained there until 1779, when he settled as pastor over a congregation at Newburyport, Mass., and there he died, March 13, 1793. He was a man of powerful eloquence, and exerted himself zealously for the Revolutionary cause. Indeed, he acquired great ascendancy over the people of his vicinity by his powers as a preacher and his patriotic activity. He published *Three Sermons on Justification* (1780), and *Three Sermons on the Original Sin Imputed* (1791). See Drake, *Dict. of Amer. Biog.* s.v.

### Murray, Lindley

an American writer on morals and education, who flourished near the opening of this century, was born at Swatara, Lancaster County, Pennsylvania, in 1745. He was educated at an academy of the Society of

Friends, and on his father's removal to New York was placed in a counting-house, from which he escaped to a school in New Jersey. He then studied law, and was admitted to the bar at the age of twenty-one, and commenced a good practice. During the Revolutionary War he engaged in mercantile pursuits with such success as to accumulate a handsome fortune. His health failing, he went over to England and purchased the estate of Holdgate, near York, where he devoted himself to literary pursuits, chiefly the composition of books intended for the instruction of youth. In 1787 he published anonymously his *Power of Religion on the Mind*, which passed through seventeen editions. It is a selection of passages from various authors. In 1795 he issued a *Grammar of the English Language*, followed by *English Exercises*, the *Key*, the *English Reader*, *Introduction and Sequel*, and a *Spelling-book*. There can be no stronger indication how entirely the systematic study of the English language was, until recent years, neglected by scholars than the fact that Murray's Grammar was for half a century the standard text-book throughout Britain and America. Far better books are his later publications: *Selections from Horne's Commentary on the Psalms* (12mo), and *On the Duty and Benefit of a Daily Perusal of the Holy Scriptures* (1817). Mr. Murray wrote an autobiography to the year 1809, which was published after his death, which occurred at his residence, near York, England, Feb. 16, 1826. The Friends thought much of Lindley Murray, for he devoted himself to their interests, and as a member of their body did all in his power to give influence and power to them. "The humility of his deportment, and the Christian spirit that breathed through his whole conduct, endeared him to the members of York Monthly Meeting, where he served in the station of an elder, and proved to be eminently useful. His charities, both public and private, but particularly the latter, were extensive. He was deeply interested in promoting the education of the poor and the elevation of the African race." See Janney, *Hist. of the Friends*, 4:55.

### Murray, Nicholas, D.D.

an eminent Presbyterian divine, was born in Armagh County, Ireland, December 25, 1802. Both his parents and all his relatives were Roman Catholics, and trained up their families in that belief. His father dying while he was quite young, he lived with an aunt, and at eight years of age was sent from home to attend a village school, where his proficiency in the rudiments of an English education were such that in his twelfth year he was apprenticed as a merchant's clerk. In 1815 he emigrated to America, where

he entered the publishing house of Harper and Brothers, New York. in 1820 he was converted, and became a member of the Old Brick Church, then under the pastoral care of the venerable Gardiner Spring, D.D. His pastor, attracted by Murray's intellectual superiority, soon suggested his studying for the ministry. This at first was not encouraged by Murray; but in 1821 he commenced to make preparation, though still in the employ of the Harpers, and, after due fitting for a higher course of study, entered Williams College, Massachusetts; there graduated in 1826, and then accepted an agency from the American Tract Society in Washington County, N.Y., which arrangement lasted for some time. Of his services at this period, Dr. Aydelotte says: "He was indefatigable in application to the duties of his office, perfectly methodical, of rare prudence, always kind, and yet ever firm and faithful to his convictions and the interests of the society... The labors of the board were exceedingly lightened; indeed he left them little to do beyond approving his proceedings and measures." Dr. Aydelotte also speaks of his frequent manifestations of an antiRomish spirit. He next entered Princeton Theological Seminary, where he remained until he graduated. He was licensed in 1829, and began his labors at Norristown, Pennsylvania; but afterwards accepted a commission from the Board of Domestic Missions for the valley of Wyoming, Pennsylvania, where he labored until he was ordained and installed pastor of the united congregation of Wilkesbarre and Kingston. His remarkable pulpit talents and his high promise attracted attention, and in 1833 he was given and accepted a call to the First Presbyterian Church, Elizabethtown, N.J., and there he continued to perform his life-work, declining calls to New York, Brooklyn, Boston, Cincinnati, St. Louis, and Natchez, and rejecting offers of two theological professorships. During this time, with persistent and untiring industry, he wrote much for the press, among which was a series of articles for *The New York Observer*, over the signature of "Kirwan," constituting those famous letters to bishop Hughes, the Roman Catholic prelate, noted as a polemic, which have made the name of "Kirwan," the nom-de-plume under which Murray wrote, a household word throughout the whole Protestant world, his writings having been translated into nearly all the living languages of the day. They present the history of the writer's progress from Romanism to Protestantism, and examine the reasons for not adhering to the Church of Rome. Luminous and sound in their expositions of truth, they not only uncover the evils of the Romish system, but present a perfectly impregnable defence of Protestantism. The vivacious style, the genial humor, biting sarcasm, anecdotes, incidents, illustration, argument,

and appeals, are blended so harmoniously that they obtained a hold on the people at large, instead of being confined to the theological student, and thus enjoyed a circulation unparalleled in religious literature. Bishop Hughes essayed to reply to the series, but broke down in the attempt, and never resumed the effort. *SEE HUGHES*. Dr. Murray died at Elizabethtown, N.J., February 4, 1861. His writings are, *Notes, Historical and Biographical, concerning Elizabethtown, N.J., its eminent Men, Churches, and Ministers* (1844): — *Letters to Bishop Hughes by Kirwan* (1847-48); these have been translated into French, Spanish, Italian, German, and Tamul: — *The Decline of Popery, and its Causes, pamphlet: — Romanism at Rome — Letters to the Chief Justice R. Tanzey* (1852): — *Men and Things as I saw them in Europe* (1851-53): — *Parish and other Pencillings* (1857): — *The Happy Home* (1858); a delineation of the moral training which is essential in a home: *Thoughts on Preachers and Preaching*, a work which tends to elevate the standard both of preaching and hearing: — *American Principles on National Prosperity, a Thanksgiving sermon preached in the First Presbyterian Church, Elizabethtown, November 23, 1854*: — *Dr. Murray's Dying Legacy to the People of his beloved Charge — Things Unseen and Eternal* (1861). He also published many occasional sermons and addresses, and in early life contributed to *The New York Literary and Theological Journal*, *The Christian Advocate*, and other periodicals. Dr. Murray's intellect was decidedly of a marked character — clear, comprehensive, logical, and eminently practical. His style was luminous, simple, and in the highest degree sententious. He reasoned with great power and admirable clearness. His influence pervaded the entire Presbyterian Church, and was felt especially in her various judicatories and boards, and in the theological seminary at Princeton, which he cherished with a filial affection. In 1849 he was elected moderator of the General Assembly, one of the highest honors in the gift of the Church. As a man, his winning manner, rich stores of varied information, inexhaustible fund of pertinent and striking anecdotes, and ability to accommodate himself to every variety of character, made him the master-spirit of the social circle. In person Dr. Murray was a model of manly vigor; of middle height, broad chest and shoulders, with a round, ruddy face, a broad, high forehead, and benevolent, pleasant expression of countenance, his appearance was at once attractive and commanding. As a pastor he was always at work, ready at every call; in the chamber of sickness, in the homes of the poor, among the young — everywhere he was found, and always a welcome guest. His preparations for the pulpit

were made with the greatest care, his sermons being completed as if for the press, and often far in advance of the time when they were to be delivered. His funeral was attended with every demonstration of respect and affection that could be paid to a national character. His remains were laid in the yard adjoining the church, in the midst of his children and his beloved flock. The Presbytery of which he was a member thus gave expression to its estimate of him whom they had come to look upon as its "father." "His name, his character, and his works are already on record, wide as the limits of the Church at home and abroad. His greatness was not in one grace or one idea, but in the breadth of his heart and in the scope of his powers. He was a preacher and a pastor, a presbyter and a citizen, the patron of education, the ready advocate of benevolence, and the dreaded antagonist of popery. An author of wide fame, a writer for the weekly press — all of these, with an untold correspondence, literary, fraternal, and advisory. Few men had more calls outside of his pastoral and presbyterial duties; still he was a model pastor and presbyter, always in advance in his pulpit preparation — frequent in his pastoral visitations — abounding in his visits to the sick and the poor — ever ready to help his brethren — meeting calls abroad, and side issues of benevolence. He had time for every good work, and for every duty and occasion he was competent." See Wilson, *Presb. Hist. Almanac*, 1862, page 105; Reverend Samuel A. Clark. *Hist. of St. John's Church, Elizabethtown, N.J.*, page 387, 388; *Prot. Episc. Quar. Rev. and Church Reg.* April 1855, page 315; Allibone, *Dict. of Brit. and Amer. Authors*, s.v.; *Princeton Rev.* January 1863; *Meth. Qu. Rev.* July 1863, page 527; 1861, page 517; *Harper's Weekly*, February 23, 1861; *Presbyterian Reunion Memorial*, volume 1837-71 (N.Y. 1870), pages 172-178; *Memoirs of the Reverend Nich. Murray, D.D.*, by Samuel Irenmeus Prime (Harpers, 12mo).

### Murray, Richard, D.D.

an Irish divine of some note, flourished near the opening of this century at Dublin. He is the author of *An Introduction to the Study of the Apocalypse*, to which was added *A Brief Outline of Prophetic History, from the Babylonish Captivity to the Commencement of the 19th Century* (Dublin, 1826, 8vo).



## Murray, William

an English divine of Scottish parentage, was born in 1691 and received his education in Scotland, but then went to England, and studied for some time at the English high schools. He entered the ministry, and preached some time at Founder's Hall, whence he removed to Birmingham, where he became pastor of a dissenting congregation. He wrote several tracts in defence of the dissenters, and likewise against the deists; but his principal and best esteemed work is his *Closet Devotions*. He died in Birmingham in 1753.

## Murrhone, Peter De

SEE CELESTINE V.

## Mursinna, Samuel

a German theologian, was born at Stolpe, in the province of Pomerania, East Prussia, November 12, 1717. He received his preparatory training at Stolpe; then studied in Berlin in the Joachimsthal'sche Gymnasium, and was also a member of the theological seminary combined with that institution; and then studied theology at Halle for three years. He next assumed the work of a tutor at Berlin; was the year after appointed inspector of the seminary of the Joachimsthal'sche Gymnasium; in 1750 prorektor of this institution; and in 1758 professor of divinity at the University of Halle, and died in that place February 15, 1795. His most prominent works are, *Diss. historico-philologica de hebdomade gentilium et dierum a planetis denominatione, qua Georgio Jacobo Pauli munus Rectoris Gymnasii, quod Halo floret, gratulatur Societas amicorum litterarice* (Berl. 1747, 4to): — *Polyceni stratagematum Libri viii recensuit, Justi Vulteji versionem Latinam emendavit et indicem Graecum adjecit* (ibid. 1756, 4to): — *Diss. philosophico-theologica de origine generis humani* (Halle, 1759, 4to): — *Diss. exegetica de ecclesia, columna et firmamento veritatis, ad* <sup><48B></sup>1 Timothy 3:13 (ibid. 1763, 4to): — *Primae lineae Encyclopaediae theologicae* (ibid. 1764, 4to): — *Homiletica, s. de recta eloquentiae ecclesiasticae ratione libellus* (ibid. 1766, 8vo): — *Diss. de institutione scholastica ad diversa discentium ingenia accommodanda* (ibid. 1767, 4to): — *Allgemeine theologische Biblioth. 11<sup>te</sup> bis 14<sup>te</sup> Band* (Mittau, 1778-1780, large 8vo; the first four volumes were published by C.F. Bahrtdt; from the 5th to the 10th by J.C.F. Schulz): — *Biographia selecta, s. Memoriae aliquot virorum doctissimorum, cum*

*commentationibus quibusdam aliis ad historiam lifterariam spectantibus, edidit et p̄cefatus est* (Halle, 1782, large 8vo). See Doring, *Gelehrte Theol. Deutschlands*, s.v.

## Murtia or Museia Murtia

a surname of Venus at Rome, supposed to be identical with *Myrtea*, because the myrtle was consecrated to this goddess.

## Musaeus

SEE MUSAUS.

## Musafia, Benjamin Dionyse Ben-Immanuel

a Jewish savant, celebrated also as a physician, was born about 1619. He practiced medicine with great repute at Hamburg and Glickstadt. As an author he is noted for his treatise on *Potable Gold* (bhz;ym). He also made additions to the Hebrew Lexicon of Nathan benJechiel (q.v.) under the title of *ĒWly[h; āsWm*. Besides, he compiled a dictionary entitled *brirkw*, giving the Hebrew words in seven poems for all the days of the week (Amst. 1635; Wilna, 1863). He also wrote the disputes between R. Jacob Sasportas and himself, entitled *bqḡyB]tWd[ e*the *Testimony in Jacob* (Amst. 1672). He commented on the Jerusalem Talmud, and studied a subject that was still more obscure and intricate, since he tried to explain the *Flux and Reflux of the Sea*, a treatise which he dedicated to king Christian IV of Denmark, under the title *μYhiym* *Epistola Regia de maris reciprocatione* [Amst. 1642]). See Furst, *Bibl. Jud.* 2:408 sq.; Gratz, *Gesch. d. Juden*, 10:24, 26, 202, 227, 243, 244; Jost, *Gesch. d. Juden. u.s. Sekten*, 3:170; Kayserling, *Gesch. d. Juden in Portugal*, page 298; Lindo, *Hist. of the Jews in Spain*, etc., page 368; Basnage, *Hist. of the Jews* (Taylor's transl.), page 741; De Barrios, *Vida de Ishac Uziel*, page 48; Cassel, *Leitfaden fur Jud. Geschichte u. Literatur*, page 102; Steinschneider, *Bibliog. Handbuch*, page 98; Delitzsch, *Zur Gesch. d. Jid. Poesie* (Leips. 1836), page 76; Etheridge, *Intrad. to Heb. Literature*, page 389. (B.P.)

## Musaph Prayer

(*āsWm hLpā*) is the name of the evening prayer of the Jewish liturgy. The sacerdotal office of the Jews is closely connected with sacrificial service. It

is indeed to be regarded partly as its accompaniment, partly as its substitute during the exile. The sacrifices (**dymt**) which were offered twice a day find a correspondent usage in the morning and evening prayer. Already in the Old Testament this connection is clearly manifest, especially in the psalms dating from the exile, e.g. ~~Psalm~~ Psalm 141:2, "Let the lifting up of my hands be as an evening sacrifice." As on festival days besides the daily morning sacrifice, a particular one was offered for the feast, it was consequent that the matins of Sabbaths and festival days in the ritual of prayers should be followed by such prayers as correspond to the special festival sacrifices. These are the Musaph prayers. They may be compared to the proprium of the church *oficium*. In the Musaph prayer of the ordinary Sabbath express reference is made to the Mosaic ordinance regarding the special Sabbath sacrifice (see Arnheim, *Vollstindiges Gebetbuch der Israeliten* [Glogau, 1839], page 205). The same applies to the Musaph prayer on the day of Reconciliation (Machsor von Heidenheim, *Jom Kipurim* [Sulzb. 1842], p. 113), etc. There the **μyραλμ** are placed opposite to the **μyδyατῆ**. Liturgic rules concerning the Musaph prayer are given in the tract *Sopherim*, c. 20; fol. 40, c. 2; farther in *Orach Chajimn*, viz., **Wp r** (Sabbath); **bp qt** (New-year), etc. **SEE MACHZOR; SEE TEPHILLA; SEE LITURGY.**

### Musaus, Johann

a Lutheran divine, was born at Langenwiesen, in Thuringia, February 7, 1613. His early education he received from his father, who was the minister of that place. Having been duly prepared at the gymnasium of Arnstadt, he went to Erfurt and Jena, where he first studied philosophy and humaniora, and afterwards theology. In 1642 he was appointed professor of history, and in 1646 professor of theology at Jena, which position he held until his death in 1681. Everywhere Musaus was acknowledged as a very learned man, the greatest Lutheran divine of his century, after Gerhard (q.v.) and Calixtus (q.v.). He distinguished between theology and confession, and favored the liberty of scientific theological researches. On this account he withstood, in connection with the theologians of Jena, the pretensions of Calovius (q.v.) to subscribe the *Consensus repetitus fidei vere Lutheranae* of 1655, but rather wrote against it. When he had finally yielded to the representations of the duke to abjure all and every syncretism (q.v.) in 1680, he published his opinion against Calovius (*Hist. Synchr.* pages 999-1089), which the latter answered with his curse. Musaius's writings are all distinguished by a philosophical acumen, hence he was accused of *magis*

*philosophari, quam quod loquatur eloquia Dei.* Besides his defence of Christianity against Herbert of Cherbury, under the title of *De luminis naturae et ei innixae theologiae naturalis insufficientia ad salutem* (Jena, 1667), and against Spinoza, *Tractatus Theologico-politicus*, etc., *ad veritatis lancem examinatus* (ibid. 1674), he wrote *Disputatio de cultu divino Enochi* (Erfurt, 1634; against the Jesuit G. Holzhausen): — *De baebarismis N.T. contra Grossium* (Jena, 1642): — *De usu principiorum rationis et philosophice in controversiis theologicis contra Vedelium* (ibid. 1644): — *Bedencken ob gute Werke nothig seien zur Seligkeit* (ibid. 1650): — *De resurrectione Christi ex mortuis* (ibid. 1653): — *Unbeweglicher Grund der Augsburgischen Confession* (ibid. 1654), etc. These are all cited in Rottermund's *Supplement* to Jocher's *Gelehrten-Lex.* See Herzog, *Real-Encyclop.* 10:112 sq.; Buddei, *Isagoge in Theol.* page 1076 sq.; Gass, *Gesch. der Protest. Dogmatik*, 2:202, 212; Tholuck, *17<sup>ten</sup> Jahrh.* Part 2, page 66. (B.P.)

### Musaus, Johann Karl August

an eminent German writer, was born in 1735 at Jena, and studied at that university. He was appointed minister at Eisenach, but the peasants refused to receive him as their pastor because they had seen him dance. He died in 1788. His works are all of a secular character, but are valuable in the field of belles-lettres.

### Musaus, Peter

brother of Johann, was born in 1620. He studied at Jena and Helmstadt, and also under George Calixtus at Rinteln in 1648. He became successively professor of philosophy and, in 1653, professor of theology. As such he took part in the Colloquy of Cassel in 1661. In 1663 he was appointed professor at Helmstadt, and in 1665 accepted a call in the same capacity to the newly established University of Kiel. He died in 1671. See Witten, *Melem. theol.* pages 1840-1852; Chrysander, *Professores acad. Juliae*, pages 187-193; Dolle, *Lebensbeschreibung aller Professoren d. Theologie zu Rinteln* part 2, page 275-296; Moller, *Cimbria literata*, part 2. pages 565-573.

### Musius, Simon

a Lutheran divine, great-grandfather of Johann Musaus, was born in 1529. He studied at Frankfort and Niiremberg, and when twenty years of age he

was called as pastor to Furstenwalde, and three years later, in 1552, to Crossen, and in 1554 to Breslau. In the same year the University of Wittenberg conferred upon him the degree of doctor of divinity. In 1559 he was called as superintendent to Gotha, where he remained until 1561, when he was called as professor of theology to Jena, where, however, he did not stay long on account of his collisions with Victor Strigel. In 1565 we see him at Bremen and at Schwerin; in 1566 at Gera and Thorn; in 1570 at Coburg, which place he had to leave because of his zeal against the Crypto-Calvinists. He died at Mansfeld, July 11, 1582. He wrote, *Auslegung des 1 Psalms* (against Schwenkfeld) (Breslau, 1556): — *Nuzlicher Unterricht zum ersten Gebot* (Erfurt, 1557, and after): — *Auslegueng des 91 Psalms* (ibid. 1565): — *De Bremensi editione excitata a Sacramentariis veera narratio*, etc. (1562): — *Katechismus-Examen* (Thorn, 1569): — *Predigten vom h. Abendmahl* (1568): — *116 Predigten iber Genesis* (Magdeburg, 1576): — *Postille oder Auslegung der Episteln* (1587, etc.). See Jocher, *Gelehrten-Lex.*, *Supplement*, by Rottermund, s.v.; Will, *Nurnbergisches Gelehrten-Lex.* part 2, page 700 sq.; Strieder, *Hessische Gelehrten-Gesch.* part 9, page 321; Kurtz, *Lehrbuch der Kirchengeschichte*, 2:112 sq. (Mittau, 1874); Niedner, *Lehrbuch d. Kirchengesch.* page 712. (B.P.)

## Muscat

SEE PERSIA,

## Musculus, Andreas

originally *Meuse*, a German theologian, was born in 1514 at Schneeberg, in Saxony. Having graduated in the gymnasium of his native place, he went to Leipsic, where he studied, besides the scholastics, the ancient languages and Hebrew. Here he became acquainted with the writings of the Reformation, and the study of these estranged him from his Church. Having completed his studies, he returned to his native place, where he openly declared himself for the Lutheran doctrine. In 1538 he went to Wittenberg, where he very closely joined Luther, for whose doctrine he soon developed a great zeal. "For my part, I say it openly, there has never been a greater man on earth since the times of the apostles than Luther. In this one man all the gifts of God are concentrated. Whosoever will, let him put side by side the gifts, light, reason, and knowledge of the old teachers and those of Luther respecting spiritual things, and he will soon perceive

that there is as much difference between the old teachers and Luther, as between the light of the sun and that of the moon." At the suggestion of Agricola (q.v.), the preacher to the elector of Brandenburg, he went to Frankfort in 1540, where he lectured, preaching at the same time in the church which formerly belonged to the Franciscans. In the year 1544 he was appointed *pastor primarius* and *professor ordinarius*, which positions he held until his death, September 26, 1581. He belonged to those theologians who in 1576 and a year later wrote the *Torgau Book* and the *Concordiae Formula* (q.v.), and was one of the most orthodox on this point, as he was formerly one of the most zealous against those who did not strictly adhere to Luther's doctrines. Thus he had a bitter controversy with Staniarus and Staphylus regarding the mediatorship of Christ, and especially with his colleague Prsetorius, who rather followed Melancthon. He defended the doctrine "that the law is necessary for repentance before faith, but is unnecessary to him who is born again." Besides these theological controversies, which were rather necessitated by the circumstances of those times, he had a constant fight with the magistrate of Frankfort. He published an extract of Luther's works, under the title *Thesaurus* (Frankf. 1573). Altogether we have of him about forty-six writings, which are all given by Spieker, *Lebensgesch. des Andreas Musculus* (Frankf.-on-the-Oder, 1858), page 310. See Herzog, *Real-Encyklop.* s.v.; *Supplement* to Jocher's *Gelehrten-Lex.* by Rottermund, s.v.; Gieseler, *Church Hist.* (New York, 1863, Smith's transl.), 4:439, 483. (B.P.)

## Musculus, Wolfgang

SEE MEUSEL.

## Museia

a festival with contests celebrated in honor of the Muses every fifth year at Thespieae, in Bceotia. See Gardner, *Faiths of the World*, page 499.

## Muserni

an atheistical sect among the Mohammedans who endeavored to conceal from all except the initiated their gross denial of the existence of a God. They attempted to account for the existence and growth of all things by referring to the inherent power of nature.

## Muses

was the name employed to designate in the classic mythology those divinities originally included among the Nymphs, but afterwards regarded as quite distinct from them. To them was ascribed the power of inspiring song, and poets and musicians were therefore regarded as their pupils and favorites. They were first honored among the Thracians, and as Pieria around Olympus was the original seat of that people, it came to be considered as the native country of the Muses, who were therefore called *Pierides*. In the earliest period their number was three, though Homer sometimes speaks of a single Muse, and once, at least, alludes to itne. This last is the number given by Hesiod in his *Theogony*, who also mentions their names: Clio, Euterpe, Thaleia, Melpomene, Terpsichore, Erato, Polyhymnia, Urania, and Calliope. Their origin is differently given, but the most widely-spread account represented them as the daughters of Zeus and Mnemosyne. Homer speaks of them as the goddesses of song, and as dwelling on the summit of Olympus. They are also often represented as the companions of Apollo, and as singing while he played upon the lyre at the banquets of the immortals. In the most ancient works of art we find only three Muses, and their attributes are musical instruments, such as the flute, the lyre, or the barbiton; it was not until the more modern ideal of Apoilo Musagetes, in the garb of the Pythian musicians, was developed that the number nine was established by several famous artists in regard to these virgins, who were in like manner clad for the most part in theatrical drapery, with fine intellectual countenances, distinguished from one another by expression, attributes, and sometimes also by attitudes.

- 1.** Calliope, the Muse of epic poetry, is characterized by a tablet and stylus, and sometimes by a roll of papers.
- 2.** Clio, the Muse of history, is represented either with an open roll of paper or an open chest of books.
- 3.** Euterpe, the Muse of lyric poetry, is given a flute, and sometimes two flutes.
- 4.** Melpomene, the Muse of tragedy, is characterized by a tragic mask, the club of Hercules, or a sword, her head is surrounded with vine-leaves, and she wears the cothurnus.

5. Terpsichore, the Muse of choral dance and song, appears with the lyre and the plectrum.
6. Erato, the Muse of erotic poetry and mimic imitation, is also characterized by a lyre.
7. Polymnia, the Muse of the sublime hymn, is usually represented leaning in a pensive or meditating attitude.
8. Urania, the Muse of astronomy, bears a globe in her hand.
9. Thalia, the Muse of comedy and idyllic poetry, is characterized by a comic mask, a shepherd's staff, and a wreath of ivy. Various legends ascribed to them victories in musical competitions, particularly over the Sirens (q.v.), and they are sometimes represented with plumes on their heads, supposed to typify such victory. In the later classic times, particular provinces were assigned to the Muses in connection with different departments of literature, science, and the fine arts; but the invocations addressed to them appear to have been, as in -the case of modern writers, merely formal imitations of the early poets. Their worship among the Romans was a mere imitation of the Greeks, and never became truly national or popular. Among the places sacred to them were the wells of Aganippe and Hippocrene on Mount Helicon, and the Castalian spring on Mount Parnassus. See *Chambers's Cyclopaedia*, s.v.; Smith, *Dict. Greek and Roman Biogr.* 2:1124 sq.; Westropp, *Hand-book of Archceology*, page 190 sq.

## Museum

(Gr. *μουσεῖον*), originally the name given by the ancients to a temple of the Muses, and afterwards to a building devoted to science, learning, and the fine arts. The first museum of this kind was the celebrated Alexandrian Museum. *SEE ALEXANDRIA*. After the revival of learning in Europe, the term museum was sometimes applied to the apartment in which any kind of philosophical apparatus was kept and used; but it has long been almost exclusively appropriated to collections of the monuments of antiquity, and of other things interesting to the scholar and man of science. In this sense it began to be first used in Italy, and probably in the case of the famous Florentine Museum, founded by Cosmo de Medici, which soon became a great and most valuable collection of antiquities. Nothing analogous to the museums of modern times existed among the ancients, the greatest



collections of statues and paintings which were made in the houses of wealthy Romans having been intended for splendor rather than for the promotion of art. The name soon ceased to be limited to collections of antiquities and sculptures and paintings; collections illustrative of natural history and other sciences now form a chief part of the treasures of many of the greatest museums, and there are museums devoted to particular branches of science. Of the museums of Britain, the British Museum is the greatest; that of Oxford, founded in 1679, is the oldest. The museum of the Vatican, in Rome, contains immense treasures in sculptures and paintings, and also in books and manuscripts. The museum of the Louvre, in Paris, that of St. Petersburg, and those of Dresden, Vienna, Munich, and Berlin, are among the greatest in the world. The usefulness of a museum depends not merely upon the amount of its treasures, but perhaps even in a greater degree upon their proper arrangement; and while great collections in the chief capitals of the world are of incalculable importance to science, its interests are also likely to be much promoted by those local museums, still unhappily not numerous, which are devoted to the illustration of all that belongs to particular and limited districts. Museums appropriated to the illustration of the industrial arts — their raw material, their machines, and their products — and of everything economically valuable, are of recent origin, but their importance is unquestionably very great. Pre-eminent among institutions of this kind in Britain are the South Kensington Museum and the Industrial Museum in Edinburgh. In recent times missionary museums have been started in the United States for the purpose of collecting all that is valuable for the proper interpretation of heathen religions, and to commemorate Christian victories over pagan idolatry.

### Musgrave, Thomas, D.D.

an English prelate of note, was the son of a draper in Cambridge, where he was born in 1788. After an elementary education he entered as student Trinity College, Cambridge, in 1806, and was fourteenth wrangler in 1810. He was then elected a fellow of his college, which position he held up to 1837. He obtained the master's degree in 1813; became lord almoner's professor of Arabic in 1821; and was senior proctor in 1831. He was also incumbent of St. Mary-the-Great, Cambridge, and bursar of his college. In 1837 Dr. Musgrave was appointed by the late viscount Melbourne bishop of Hereford, and on the death of the venerable Dr. Harcourt was translated to the archiepiscopal see of York, and thus became primate of England, a governor of the Charter-house and of King's College, Oxford, a

commissioner for building churches, and elector of St. Augustine's College, Canterbury. In his patronage as archbishop were ninety-six livings, which he dispensed most impartially and with credit to his exalted position. Archbishop Musgrave died May 5, 1860, at his residence in London. He published only several of his *Sermons* (1839 and 1849, 8vo).

## Mu'shi

(Heb. *Mushi'*, מושי, once [<sup><1369></sup>1 Chronicles 6:19] מושי *preceding*; Sept. Ὀμουσεῖ, ὁ Μουσίμ, Ὀμουσί), the second of the two sons of Merari, son of Levi (<sup><1069></sup>Exodus 6:19; <sup><0480></sup>Numbers 3:20; <sup><1369></sup>1 Chronicles 6:19, 47; 23:21; 24:26); he had three sons (<sup><1323></sup>1 Chronicles 23:23; 24:30), whose descendants were called in common MUSHITES (<sup><0483></sup>Numbers 3:33; 26:58). B.C. post 1856.

## Mu'shite

(Heb. same as *Mushi*; Sept. Ὀμουσί and ὁ Μουσί; Vulg. *Musites* and *Musi*), a descendant of the Levite MUSHI (<sup><0483></sup>Numbers 3:33; 26:58).

## Music

(*ryvashir*, *singing*, <sup><3516></sup>1 Chronicles 15:16; <sup><4453></sup>2 Chronicles 5:13; 7:6; 34:12; <sup><2124></sup>Ecclesiastes 12:4; <sup><3065></sup>Amos 6:5; a *song*, as it is usually elsewhere rendered; Chald. *rmiz*] *zemar'*, the *striking* of musical instruments, <sup><2185></sup>Daniel 2:5, 7, 10, 15; Gr. *συμφωνία*, *symphony* of sound, <sup><0155></sup>Luke 15:25; but *hnygnah* *neginah'*, <sup><2544></sup>Lamentations 5:14, or *hnygnah* *manginah'*, <sup><2816></sup>Lamentations 2:63, is a satirical "song;" comp. <sup><3819></sup>Job 30:9. **SEE NEGINOTH**). This is the oldest and most natural of all the fine arts, and therefore is found among all nations, however ignorant of every other art. In elucidating the subject in this and a following article (that on MUSICAL INSTRUMENTS) we give a general treatment, referring to other heads for details on particular points.

The Hebrews were an eminently musical people. Their history is full of illustrations of this feature of their national character and life. Their literature is a monument of it; for a large portion of their poetry was conceived in the form of psalmody or sacred lyric song; and though exaggerated representations have sometimes been put forward of the perfection which musical science and art attained among them, it cannot be doubted that their musical progress and attainments went much beyond the

narrow limits which some eminent modern writers of the history of music have thought themselves warranted to assign.

**1. *Antiquity of Hebrew Music.*** —The Hebrew nation made no claim to the invention of music or musical instruments, but assigned to it an antiquity as remote as the antediluvian days of Jubal, who "was the father of all such as handle the harp and organ" (<sup><002></sup>Genesis 4:21). The inventor of musical instruments, therefore, like the first poet and the first forger of metals, was a Cainite. Chardin relates that the Persians and Arabians call musicians and singers *Kayne*, or "descendants from Cain." From the occurrence of the name Mahalaleel, third in descent from Seth, which signifies "giving praise to God," Schneider concludes that vocal music in religious services must have been still earlier in use among the Sethites (*Biblischesch*.

*Darstellung der Hebr. Musik*, page 11). It has been conjectured that Jubal's discovery may have been perpetuated by the pillars of the Sethites mentioned by Josephus (*Ant.* 1:2), and that in this way it was preserved till after the Flood; but such conjectures are worse than an honest confession of ignorance.

The first mention of music in the times after the Deluge is in the narrative of Laban's interview with Jacob. Moses has recorded words of Laban, the father-in-law of Jacob, from which it appears that instruments of various kinds were already in use among the ancient family beyond the Euphrates from which the Hebrews sprang: "Wherefore didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?" (<sup><0327></sup>Genesis 31:27). Whatever else, then, the posterity of Jacob may have learned from "the wisdom of the Egyptians" during their long stay in Egypt — that ancient cradle of the arts and sciences it may be assumed as certain that they were familiar with at least the rudiments of music before they went down to sojourn there, although it is reasonable to suppose that they were indebted to that ingenious and inventive people for some further progress in the art. It is a remarkable and interesting fact that their exodus from Egypt, which was their birthday as a nation, was an event celebrated by an outburst both of poetry and song. But whatever may have been its origin, and in whatever way it was preserved, the practice of music existed in the upland country of Syria; and of the three possible kinds of musical instruments, two were known and employed to accompany the song. The three kinds are alluded to in <sup><0212></sup>Job 21:12.

On the banks of the Red Sea, Moses and the children of Israel sang their triumphal song of deliverance from the hosts of Egypt; and Miriam, in celebration of the same event, exercised one of her functions as a prophetess by leading a procession of the women of the camp, chanting in chorus the burden to the song of Moses, "Sing ye to Jehovah for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea." Their song was accompanied by timbrels and dances, or, as some take the latter word, by a musical instrument of which the shape is unknown, but which is supposed to have resembled the modern tambourine, *SEE DANCE*, and, like it, to have been used as an accompaniment to dancing. The expression in the A.V. of <sup><0252></sup>Exodus 15:21, "and Miriam *answered* them," seems to indicate that the song was alternate, Miriam leading off with the solo, while the women responded in full chorus. But it is probable that the Hebrew word, like the corresponding Arabic, has merely the sense of singing, which is retained in the A.V. of <sup><0228></sup>Exodus 32:18; <sup><0217></sup>Numbers 21:17; <sup><0245></sup>1 Samuel 29:5; <sup><4E07></sup>Psalms 147:7; <sup><8015></sup>Hosea 2:15. The same word is used for the shouting of soldiers in battle (<sup><2514></sup>Jeremiah 51:14), and the cry of wild beasts (<sup><2322></sup>Isaiah 13:22), and in neither of these cases can the notion of response be appropriate. All that can be inferred is that Miriam led off the song, and this is confirmed by the rendering of the Vulg., *praecinebat*. The triumphal hymn of Moses had unquestionably a religious character about it, but the employment of music in religious service, though idolatrous, is more distinctly marked in the festivities which attended the erection of the golden calf. With this may be compared the musical service which accompanied the dedication of the golden image in the plains of Dura (Daniel 3), the commencement of which was to be the signal for the multitude to prostrate themselves in worship. The wild cries and shouts which reached the ears of Moses and Joshua as they came down from the mount sounded to the latter as the din of battle, the voices of victor and vanquished blending in one harsh chorus. But the quicker sense of Moses discerned the rough music with which the people worshipped the visible representation of the God that brought them out of Egypt. Nothing could show more clearly than Joshua's mistake the rude character of the Hebrew music at this period (<sup><0227></sup>Exodus 32:17, 18), as untrained and wild as the notes of their Syrian forefathers. Comp. <sup><3107></sup>Lamentations 2:7, where the war-cry of the enemy in the Temple is likened to the noise of the multitude on a solemn feast-day: "They have made a noise in the house of Jehovah as in the day of a solemn feast." The silver trumpets made by the metal workers of the tabernacle, which were used to direct the movements

of the camp, point to music of a very simple kind (<sup><4000></sup>Numbers 10:1-10), and the long blast of the jubilee horns, with which the priests brought down the walls of Jericho, had probably nothing very musical about it (Joshua vi), any more than the rough concert with which the ears of the sleeping Midianites were saluted by Gideon's three hundred warriors (Judges 7). The song of Deborah and Barak is cast in a distinctly metrical form, and was probably intended to be sung with a musical accompaniment as one of the people's songs, like that with which Jephthah's daughter and her companions met her father on his victorious return (Judges 11).

**2. Golden Age of Hebrew Music.** — The period of Samuel, David, and Solomon forms a new era in Hebrew music, as well as in Hebrew poetry (see Delitzsch, *Comosentar uiber den Psalter*, 1859-60). The simpler impromptu with which the women from the cities of Israel greeted David after the slaughter of the Philistine was apparently struck off on the spur of the moment, under the influence of the wild joy with which they welcomed their national champion, "the darling of the songs of Israel." The accompaniment of timbrels and instruments of music must have been equally simple, and such that all could take part in it (<sup><4000></sup>1 Samuel 18:6, 7). Up to this time we meet with nothing like a systematic cultivation of music among the Hebrews, but the establishment of the schools of the prophets appears to have supplied this want. Whatever the students of these schools may have been taught, music was an essential part of their practice. At Bethel (<sup><4000></sup>1 Samuel 10:5) was a school of this kind, as well as at Naioth in Ramah (<sup><4000></sup>1 Samuel 19:19, 20), at Jericho (<sup><4000></sup>2 Kings 2:5, 7, 15), Gilgal (<sup><4000></sup>2 Kings 4:38), and perhaps at Jerusalem (<sup><4000></sup>2 Kings 22:14). Professional musicians soon became attached to the court; and though Saul, a hardy warrior, had only at intervals recourse to the soothing influence of David's harp, yet David seems to have gathered around him "singing men and singing women," who could celebrate his victories and lend a charm to his hours of peace (<sup><4000></sup>2 Samuel 19:35). Solomon did the same, (<sup><4000></sup>Ecclesiastes 2:8), adding to the luxury of his court by his patronage of art, and obtaining a reputation himself as no mean composer (<sup><4000></sup>1 Kings 4:32).

But the Temple was the great school of music, and it was consecrated to its highest service in the worship of Jehovah. Before, however, the elaborate arrangements had been made by David for the Temple choir, there must have been a considerable body of musicians throughout the country (<sup><4000></sup>2 Samuel 6:5); and in the procession which accompanied the

ark from the house of Obedom, the Levites, with Chenaniah at their head, who had acquired skill from previous training, played on psalteries, harps, and cymbals, to the words of the psalm of thanksgiving which David had composed for the occasion (1 Chronicles 15, 16). It is not improbable that the Levites all along had practiced music, and that some musical service was part of the worship of the tabernacle; for unless this supposition be made, it is inconceivable that a body of trained singers and musicians should be found ready for an occasion like that on which they make their first appearance. The position which the tribe of Levi occupied among the other tribes naturally favored the cultivation of an art which is essentially characteristic of a leisurely and peaceful life. They were free from the hardships attending the struggle for conquest and afterwards for existence, which the Hebrews maintained with the nations of Canaan and the surrounding countries, and their subsistence was provided for by a national tax. Consequently they had ample leisure for the various ecclesiastical duties devolving upon them, and among others for the service of song, for which some of their families appear to have possessed a remarkable genius. The three great divisions of the tribe had each a representative family in the choir: Heman and his sons represented the Kohathites, Asaph the Gershonites, and Ethan (or Jeduthun) the Merarites (<sup><13157></sup>1 Chronicles 15:17; 23:6; 25:1-6). Of the 38,000 who composed the tribe in the reign of David, 4000 are said to have been appointed to praise Jehovah with the instruments which David made (<sup><13216></sup>1 Chronicles 23:5), and for which he taught them a special chant. This, chant for ages afterwards was known by his name, and was sung by the Levites before the army of Jehoshaphat, and on laying the foundation of the second temple (comp. <sup><13164></sup>1 Chronicles 16:34, 41; <sup><14006></sup>2 Chronicles 7:6; 20:21; <sup><13180></sup>Ezra 3:10, 11); and again by the Maccabean army after their great victory over Gorgias (1 Macc. 4:24). Over this great body of musicians presided the sons of Asaph, Heman, and Jeduthun, twenty-four in number, as heads of the twenty-four courses of twelve into which the skilled minstrels were divided. These skilled or "cunning" (<sup><13216></sup>*ybāre* <sup><13216></sup>1 Chronicles 25:6, 7) men were 288 in number, and under them appear to have been the scholars (<sup><13218></sup>*dymāṭī* <sup><13218></sup>1 Chronicles 25:8) whom, perhaps, they trained, and who made up the full number of 4000. Supposing 4000 to be merely a round number, each course would consist of a full band of 166 musicians, presided over by a body of twelve skilled players, with one of the sons of Asaph, Beman, or Jeduthun as conductor. Asaph himself appears to have played on the cymbals (<sup><13165></sup>1 Chronicles 16:5), and this was the case with

the other leaders (<sup><1359></sup>1 Chronicles 15:19), perhaps to mark the time more distinctly, while the rest of the band played on psalteries and harps. The singers were distinct from both, as is evident in <sup><1385></sup>Psalms 68:25, "the singers went before, the players on instruments followed after, in the midst of the damsels playing with timbrels;" unless the *singers* in this case were the cymbal-players, like Heman, Asaph, and Ethan, who, in <sup><1359></sup>1 Chronicles 15:19, are called "singers," and perhaps while giving the time with their cymbals led the choir with their voices. The "players on instruments" (מנגנים *nogenim*), as the word denotes, were the performers upon stringed instruments, like the psaltery and harp, who have been alluded to. The "players on instruments" (מלי חֵן *cholelim*), in <sup><1387></sup>Psalms 87:7, were different from these last, and were properly pipers or performers on perforated wind-instruments (see <sup><1004></sup>1 Kings 1:40). "The damsels playing with timbrels" (comp. <sup><1338></sup>1 Chronicles 13:8) seem to indicate that women took part in the Temple choir; and among the family of Heman are specially mentioned three daughters, who, with his fourteen sons, were all "under the hands of their father for song in the house of Jehovah" (<sup><1335></sup>1 Chronicles 25:5, 6). The enormous number of instruments and dresses for the Levites provided during the magnificent reign of Solomon would seem, if Josephus be correct (*Ant.* 8:3, 8), to have been intended for all time. A thousand dresses for the high-priest; linen garments and girdles of purple for the priests, 10,000; trumpets, 200,000; psalteries and harps of electrum, 40,000; all these were stored up in the Temple treasury. The costume of the Levitical singers at the dedication of the Temple was of fine linen (<sup><1452></sup>2 Chronicles 5:12).

**3. The Silver Age of Hebrew Music.** — So we may perhaps fitly designate the period of the captivity and the restoration, as denoting that the national music was still preserved and cultivated by considerable numbers of the people, especially of the Levitical families, although much of its ancient glory and splendor had passed away. In the first anguish and dejection of their captivity, it was natural that the tribes should feel what is so touchingly expressed in Psalm 137: that by the rivers of Babylon they should hang their harps upon the willows; and that, when required by their captors to sing them one of the songs of Zion, they should exclaim, with patriotic disdain, "How shall we sing the Lord's song in a strange land?" But by and by they would take down their harps again from the willow-boughs, and seek solace for the sorrows of their long exile in recalling the loved melodies of their native land, and the sacred psalmody of their

desolated Temple. The Babylonians, besides, were a people as fond of music as themselves. Many of their instruments are mentioned in the book of Daniel (chapters 3:7, 10, 15); and in the long period of seventy years the Hebrew exiles must have been able to enrich their own national music by many new ideas and new instruments. It is at least certain that when "the Lord turned again the captivity of Judah," there was a fresh inspiration and outburst of sacred poetry and song: "Then was our mouth filled with laughter and our tongue with singing" (<sup><1902></sup>Psalm 126:2). Not a few of the later parts of the Psalter are of that age, some of which are not much inferior to the best compositions of David himself; and in proof of the extent to which musical gifts were spread among the returned exiles, it may suffice to refer to the fact stated in <sup><1077></sup>Nehemiah 7:67, that "they had two hundred forty and five singing men and singing women," by whom we are no doubt to understand professional as distinguished from amateur performers. Nor were the musical traditions of the Temple forgotten, or their official depositaries extinct. The Levitical families of Asaph, Heman, and Jeduthun were still numerous, and still devoted to their choral art and office. "The children of Asaph alone — the singers — were a hundred twenty and eight" (<sup><1524></sup>Ezra 2:41). At the foundation of the second temple, "they set the priests in their apparel with trumpets, and the Levites, the sons of Asaph, with cymbals, to praise the Lord after the ordinance of David. king of Israel" (<sup><1580></sup>Ezra 3:10); and when, after many interruptions, the house was at last finished and dedicated, the whole liturgical service of David's and Solomon's reigns was as far as possible restored. "They set the priests in their divisions and the Levites in their courses for the service of God which is at Jerusalem" (<sup><1568></sup>Ezra 6:18).

In the apocryphal book of Ecclesiasticus (chapter 1) we find an interesting reference to the musical service of the second temple in the days of Simon the high-priest, the son of Onias, "who in his life repaired the house again and took care of the Temple that it should not fall." When Simon "finished the service of the altar, by stretching out his hand to the cup and pouring out the blood of the grape at the foot of the altar, a sweet-smelling savor," "then shouted the sons of Aaron, and sounded the silver trumpets, and made a great noise to be heard for a remembrance before the Most High. Then all the people together hastened and fell down to the earth upon their faces to worship their Lord God Almighty. The singers also sang praises with their voices, with great variety of sounds was there made sweet



melody, and the people besought the Lord till the solemnity of the Lord was ended and they had finished his service."

The Talmud also contains some notices of the liturgical music of the Herodian temple. The ordinary Levitical orchestra (according to *Erachin*, 10a, and *Tamid*, 7:3), consisted of only twelve performers, provided with nine lyres, two harps, and one cymbal, with the addition, on certain days, of flutes. These musicians were stationed upon the <sup>^</sup>כַּוֵּד (*dukan*), or the ascent of several steps which led from the outer court to the court of the priests, and were placed under the leadership of the chief musician, who gave the time with "the loud-sounding cymbals." Below the steps, and at the foot of the Levites, stood the chorister boys of the same tribe who sang the refrain. The daily week-day psalm (<sup>^</sup>בְּרָחַרְבֵּי רִיב) was sung in nine parts or strophes, and the pauses were marked by the trumpet-blasts of the priests. The musical service of the Herodian temple was by no means the same as that of earlier times; and if the present accentuation of the Psalter be regarded as representing the manner in which the psalms were sung or cantilated in the time of Herod, it would not suffice to give us any notion of the usage which prevailed in the days of the first temple, before the exile. Innovations upon ancient usage were from time to time introduced; and among these mention is made in the Talmud of the use of an instrument in the later temple, which would seem to have been of the nature of a wind-organ, provided with as many as a hundred different keys, and the power of which was such, according to Jerome, that it could be heard from Jerusalem to the Mount of Olives, and even farther. (See Saalschitz, *Archaeologie*, 1:281-284; also Appendix to the same author's *Geschichte und Wirdigung der Musik bei den Hebriern*.)

**4. The Uses and Characteristics of Hebrew Music.** — Sacred music, as in the above liturgical examples, was the most important application of the art among the Hebrews. The trumpets, which are mentioned among the instruments played before the ark (<sup><31308></sup>1 Chronicles 13:8), appear to have been reserved for the priests alone (<sup><31524></sup>1 Chronicles 15:24; 16:6). As they were also used in royal proclamations (<sup><2114></sup>2 Kings 11:14), they were probably intended to set forth by way of symbol the royalty of Jehovah, the theocratic king of his people, as well as to sound the alarm against his enemies (<sup><4312></sup>2 Chronicles 13:12). A hundred and twenty priests blew the trumpets in harmony with the choir of Levites at the dedication of Solomon's temple (<sup><4512></sup>2 Chronicles 5:12, 13; 7:6), as in the restoration of

the worship under Hezekiah, in the description of which we find an indication of one of the uses of the Temple music: "And Hezekiah commanded to offer the burnt-offering upon the altar. And when the burnt-offering began, the song of Jehovah began also, with the trumpets and with the instruments of David, king of Israel. And all the congregation worshipped, and the singers sang, and the trumpeters sounded; all until the burnt-offering was finished" (<sup>497</sup>2 Chronicles 29:27, 28). The altar was the table of Jehovah (<sup>300</sup>Malachi 1:7), and the sacrifices were his feasts (<sup>1238</sup>Exodus 23:18); so the solemn music of the Levites corresponded to the melody by which the banquets of earthly monarchs were accompanied. The Temple was Jehovah's palace, and as the Levite sentries watched the gates by night they chanted the songs of Zion; one of these it has been conjectured with probability is Psalm 134.

In the private as well as in the religious life of the Hebrews music held a prominent place. The kings had their court musicians (<sup>2108</sup>Ecclesiastes 2:8), who bewailed their death (<sup>4825</sup>2 Chronicles 35:25); and in the luxurious times of the later monarchy the effeminate gallants of Israel, reeking with perfumes and stretched upon their couches of ivory, were wont at their banquets to accompany the song with the tinkling of the psaltery or guitar (<sup>3104</sup>Amos 6:4-6), and amused themselves with devising musical instruments while their nation was perishing, as Nero fiddled when Rome was in flames. Isaiah denounces a woe against those who sat till the morning twilight over their wine, to the sound of "the harp and the viol, the tabret and pipe" (<sup>2511</sup>Isaiah 5:11, 12). But while music was thus made to minister to debauchery and excess, it was the legitimate expression of mirth and gladness, and the indication of peace and prosperity. It was only when a curse was upon the land that the prophet could say, "The mirth of tabrets ceaseth, the noise of them that rejoice endeth, the joy of the harp ceaseth: they shall not drink wine with a song" (<sup>2348</sup>Isaiah 24:8, 9). In the sadness of captivity the harps hung upon the willows of Babylon, and the voices of the singers refused to sing the songs of Jehovah at their foreign captors' bidding (Psalm 137). The bridal processions as they passed through the streets were accompanied with music and song (<sup>2173</sup>Jeremiah 7:34), and these ceased only when the land was desolate (<sup>2313</sup>Ezekiel 26:13). The high value attached to music at banquets is indicated in the description given in Ecclus. 32 of the duties of the master of a feast. "Pour not out words where there is a musician, and show not forth wisdom but of time. A concert of music in a banquet of wine is as a signet of carbuncle set in gold.

As a signet of an emerald set in a work of gold, so is the melody of music with pleasant wine." And, again, the memory of the good king Josiah was "as music at a banquet of wine" (Ecclus. 49:1). The music of the banquets was accompanied with songs and dancing (<sup><0155></sup>Luke 15:25). So at the royal banquets of Babylon were sung hymns of praise in honor of the gods (Dan. 5:4, 23), and perhaps on some such occasion as the feast of Belshazzar the Hebrew captives might have been brought in to sing the songs of their native land (Psalm 137). The triumphal processions which celebrated a victory were enlivened by minstrels and singers (<sup><0250></sup>Exodus 15:1, 20; <sup><0700></sup>Judges 5:1; 11:34; <sup><0800></sup>1 Samuel 18:6; 21:11; <sup><1400></sup>2 Chronicles 20:28; <sup><0750></sup>Judges 15:12,13), and on extraordinary occasions they even accompanied armies to battle. Thus the Levites sang the chant of David before the army of Jehoshaphat as he went forth against the hosts of Ammon and Moab and Mount Seir (<sup><1400></sup>2 Chronicles 20:19, 21); and the victory of Abijah over Jeroboam is attributed to the encouragement given to Judah by the priests sounding their trumpets before the ark (<sup><1430></sup>2 Chronicles 13:12, 14). It is clear from the narrative of Elisha and the minstrel who by his playing calmed the prophet's spirit till the hand of Jehovah was upon him, that among the camp-followers of Jehoshaphat's army on that occasion there were to be reckoned musicians who were probably Levites (<sup><1100></sup>2 Kings 3:15). Besides songs of triumph, there were also religious songs (<sup><2300></sup>Isaiah 30:29; <sup><3000></sup>Amos 5:23; <sup><3050></sup>James 5:13), "songs of the Temple" (<sup><3000></sup>Amos 8:3), and songs which were sung in idolatrous worship (<sup><0200></sup>Exodus 32:18). In like manner the use of music in the religious services of the Therapeutse of later times is described by Philo (*De Vita contempl.* page 901 red. Frankf.). At a certain period in the service one of the worshippers rose and sang a song of praise to God, either of his own composition or one from the older poets. He was followed by others in a regular order, the congregation remaining quiet till the concluding prayer, in which all joined. After a simple meal the whole congregation arose and formed two choirs, one of men and one of women, with the most skilful singer of each for leader; and in this way sang hymns to God, sometimes with the full chorus, and sometimes with each choir alternately. In conclusion, both men and women joined in a single choir, in imitation of that on the shores of the Red Sea, which was led by Moses and Miriam. In the Scriptures love-songs are alluded to in Psalm 45, title, and <sup><2300></sup>Isaiah 5:1. There were also the doleful songs of the funeral procession, and the wailing chant of the mourners who went about the streets, the professional **hnyqao** of those who were skilful in lamentation (<sup><1450></sup>2

Chronicles 35:25; <sup><2113></sup>Ecclesiastes 12:5; <sup><2497></sup>Jeremiah 9:17-20; <sup><3156></sup>Amos 5:16). Lightfoot (*Hor. Heb.* on <sup><4023></sup>Matthew 9:23) quotes from the Talmudists (*Chetubh.* c. 4, h. 6) to the effect that every Israelite on the death of his wife "will afford her not less than two pipers and one woman to make lamentation." The grape-gatherers sang as they gathered in the vintage, and the wine-presses were trodden with the shout of a song (<sup><2360></sup>Isaiah 16:10; <sup><2483></sup>Jeremiah 48:33); the women sang as they toiled at the mill, and on every occasion the land of the Hebrews during their national prosperity was a land of music and melody. There is one class of musicians to which allusion is casually made (Ecclus. 9:4), and who were probably foreigners — the harlots who frequented the streets of great cities, and attracted notice by singing and playing the guitar (<sup><2235></sup>Isaiah 23:15, 16). (See below.)

There are two aspects in which music appears, and about which little that is satisfactory can be said: the mysterious influence which it had in driving out the evil spirit from Saul, and its intimate connection with prophecy and prophetic inspiration. Miriam "the prophetess" exercised her prophetic functions as the leader of the chorus of women who sang the song of triumph over the Egyptians (<sup><1050></sup>Exodus 15:20). The company of prophets whom Saul met coming down from the hill of God had a psaltery, a tabret, a pipe, and a harp before them, and smitten with the same enthusiasm he "*prophesied* among them" (<sup><906></sup>1 Samuel 10:5, 10). The priests of Baal, challenged by Elijah at Carmel, cried aloud, and cut themselves with knives, and *prophesied* till sunset (<sup><1183></sup>1 Kings 18:29). The sons of Asaph, Heman, and Jeduthun, set apart by David for the Temple choir, were to "*prophesy* with harps, with psalteries and with cymbals" (<sup><1350></sup>1 Chronicles 25:1); Jeduthun "*prophesied* with the harp" (<sup><1350></sup>1 Chronicles 25:3), and in <sup><4815></sup>2 Chronicles 35:15 is called "the king's seer," a term which is applied to Heman (<sup><1355></sup>1 Chronicles 25:5) and Asaph (<sup><4490></sup>2 Chronicles 29:30) as musicians, as well as to Gad the prophet (<sup><1241></sup>2 Samuel 24:11; <sup><1329></sup>1 Chronicles 29:29). The spirit of Jehovah came upon Jahaziel, a Levite of the sons of Asaph, in the reign of Jehoshaphat, and he foretold the success of the royal army (<sup><4104></sup>2 Chronicles 20:14). From all these instances it is evident that the same Hebrew root (**abn**) is used to denote the inspiration under which the prophets spoke and the minstrels sang. Gesenius assigns the later as a secondary meaning. In the case of Elisha, the minstrel and the prophet are distinct personages, but it is not till the minstrel has played that the hand of Jehovah comes upon the prophet (<sup><1100></sup>2 Kings 3:15). This

influence of music has been explained as follows by a learned divine of the Platonist school: "These divine enthusiasts were commonly wont to compose their songs and hymns at the sounding of some one musical instrument or other, as we find it often suggested in the Psalms. So Plutarch... describes the dictate of the oracle anciently, 'how that it was uttered in verse, in pomp of words, similitudes, and metaphors, at the sound of a pipe.' Thus we have Asaph, Heman, and Jeduthun set forth in this prophetical preparation (~~1~~1 Chronicles 25:1). Thus R. Sal. expounds the passage, 'When they played upon their musical instruments they prophesied after the manner of Elisha.' And this sense of this place, I think, is much more genuine than that which a late author of our own would fasten upon it, viz. that this prophesying was nothing but the singing of psalms. For it is manifest that these prophets were not mere singers, but composers, and such as were truly called prophets or enthusiasts" (Smith, *Select Discourses*, 6, chapter 7, page 238, 239 [ed. 1660]). All that can be safely concluded is, that in their external manifestations the effect of music in exciting the emotions of the sensitive Hebrews, the frenzy of Saul's madness (~~1~~1 Samuel 18:10), and the religious enthusiasm of the prophets, whether of Baal or Jehovah, were so nearly alike as to be described by the same word. The case of Saul is the most difficult. We are not admitted to the secret of his dark malady. Two turning-points in his history are the two interviews with Samuel, the first and the last, if we except that dread encounter which the despairing monarch challenged before the fatal day of Gilboa. On the first of these Samuel foretold his meeting with the company of prophets with their minstrelsy, the external means by which the spirit of Jehovah should come upon him, and he should be changed into another man (~~1~~1 Samuel 10:5). The last occasion of their meeting was the disobedience of Saul in sparing the Amalekites, for which he was rejected from being king (~~1~~1 Samuel 15:26). Immediately after this we are told the Spirit of Jehovah departed from Saul, and an "evil spirit from Jehovah troubled him" (~~1~~1 Samuel 16:14); and his attendants, who had perhaps witnessed the strange transformation wrought upon him by the music of the prophets, suggested that the same means should be employed for his restoration. "Let our lord now command thy servants before thee to seek out a man, a cunning player on a harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well... And it came to pass when the spirit from God was upon Saul, that David took a harp and played with his hand. So Saul was refreshed, and was well, and the evil spirit departed from him"

(~~1~~1 Samuel 16:16, 23). But on two occasions, when anger and jealousy supervened, the remedy which had soothed the frenzy of insanity had lost its charm (~~1~~1 Samuel 18:10, 11; 19:9, 10). It seems, therefore, that the passage of Seneca, which has often been quoted in explanation of this phenomenon, "Pythagoras perturbationes lyra componebat" (*De Ira*, 3:9), is but generally applicable.

On the scientific character of Hebrew music much has been written, but to very little purpose, and with extremely meagre results. The truth is that no adequate data exist to enable, us to arrive at any satisfactory conclusions upon it. The Hebrews never were in possession of any system of notation, by which their musical traditions might have been fixed, and handed down to posterity; and in the absence of this it is hopeless to attempt to determine more than a very few points of a quite general kind. Several attempts, however, have been made by ingenious and learned men to overcome this insuperable barrier by converting the accentual system of the Psalter into a musical notation. One of the earliest of these writers was Speidel (*Unverwerfliche Spuren von der alten Davidischen Singkunst* [1704]). Another was Anton (in Paulus's *Neues Repertorium fs h biblisch. und morgenlzd. Literatur* [1790-91]). The latest is Haupt (1854), who discovers in the accents viewed as marks of number, when combined with the arithmetical values of the Hebrew letters, all the notes of the diatonic scale, and sees in the series of notes thus indicated the original psalm-melodies. But however ingenious all these attempts may be, they all issue, as Delitzsch remarks, in self-illusion. For the accents, as Saalschitz urges, were not designed to serve any such musical use. 'It is plain that the Masorettes had no other object in view in devising them than the preservation of the right pronunciation and understanding of the text. If the accents set forth a melody, it was only the melody of declamation, which among southern nations approaches nearer to proper singing than among the northern peoples. It was not the Temple music which the accents set forth, the communication of which could have no interest to the Masorettes, who were mere linguists. It would have been strange, besides, if they had made use of so many musical notes as the accents, when seven might have sufficed. Of the ancient Temple music not a trace remains, either in the text of Holy Scripture or anywhere else" (Saalschutz, *Von der Form der Hebraischen Poesie, nebst einer Abhandlung uber die Musik der Hebraier*, 1825). Proceeding on the same false assumption that the poetical accents were of the nature of a musical notation, Forkel, the German

historian of music, drew a conclusion very different from those of the authors now referred to. He inferred from the manifest imperfection and inadequacy of such a musical language how extremely rude and imperfect must have been the musical science and art which it represented. He concluded, in fact, that the Hebrew music was nothing more than a species of cantilation or intoned recitative, and that it never was able to advance beyond this rudimentary stage (*Geschichte der Musik*, 1:148). This was an absurd extreme; for how is it conceivable that a people who made such splendid progress in the art of lyric poetry, i.e., of poetry expressly designed to be married to music — to music expressive of the same emotions which were expressed in the poetry — should have lagged so far behind the other nations of antiquity in the sister science and art? See Saalschütz. On such a subject it is not safe to argue from the practice of the modern Jews (*Shilte hug-gib*. 2); and as singing is something so exceedingly simple and natural, it is difficult to believe that in the solemn services of their religion they stopped at the point of cantilation (Ewald, *Hebr. Poesie*, page 166).

The nature of the Hebrew music was doubtless of the same essential character as that of other ancient nations, and of all the present Oriental nations; consisting not so much in harmony (in the modern sense of the term) as in unison or melody (Volney, *Trav.* 2:325). This is the music of nature, and for a long time after the more ancient period was common among the Greeks and Romans. From the Hebrews themselves we have no definite accounts in reference to this subject; but the history of the art among other nations must here also serve as our guide. It was not the harmony of differing or dissonant sounds, but the voice formed after the tones of the lyre, that constituted the beauty of the ancient music (see Philo, *Opp.* 2, page 484 sq.). This so enraptured the Arabian servant of Niebuhr that he cried out, in contempt of European music, "By Allah, that is fine! God bless you!" (*Reisebeschreib. nach Arabien*, page 176). The whole of antiquity is full of stories in praise of this music. By its means battles were won, cities conquered, mutinies quelled, diseases cured (Plutarch, *De Musica*). Effects similar to these occur in the Scriptures, and have already been indicated. The different parts which we now have are the invention of modern times. **SEE ALAMOTH; SEE GITTITH; SEE SHEMINITH**, etc. Respecting the base, treble, etc., very few discriminating remarks had then been made. The old, the young, maidens, etc., appear to have sung one part. The beauty of their music consisted altogether in

melody. The instruments by which, in singing, this melody was accompanied occupied the part of a sustained base; and if we are disposed to apply in this case what Niebuhr has told us, the beauty of the concerts consisted in this, that other persons repeated the music which had just been sung three, four, or five notes lower or higher. Such, for instance, was the concert which Miriam held with her musical fellows, and to which the "toph," or tabret, furnished the continued base; just as Niebuhr has also remarked of the Arabian women of the present day, "that when they dance or sing in their harem they always beat the corresponding time upon this drum" (*Reisebesch.* 1:181). To this mode of performance belongs the 24th Psalm, which rests altogether upon the varied representation; in like-manner, also, the 20th and 21st Psalms. This was all the change it admitted; and although it is very possible that this monotonous, or rather unisonous music, might not be interesting to ears tuned to musical progressions, modulations, and cadences, there is something in it with which the Orientals are well pleased. They love it for the very reason that it is monotonous or unisonous, and from Morocco to China we meet with no other. Even the cultivated Chinese, whose civilization offers so many points of resemblance to that of the ancient Egyptians, like their own music, which consists entirely of melody, better than ours, although it is not wholly despised by them (Du Halde's *China*, 3:216). A music of this description could easily dispense with the compositions which mark the time by notes; and the Hebrews do not appear to have known anything of musical notation; for that the accents served that purpose is a position which yet remains to be proved. At the best, the accent must have been a very imperfect means for this purpose, however high its antiquity. Europeans had not yet attained to musical notes in the 11th century, and the Orientals do not profess to have known them: till the 17th. On the other hand, the word **hl s̄eselah**, which occurs in the Psalms and Habakkuk, may very possibly be a mark for the change of time, or for repeating the melody a few tones higher, or, as some think, for an accompaniment or after-piece of entirely instrumental music (see De Wette, *Comment. ub. d. Psalm* page 32 sq.; Saalschuitz, *Form der Hebr. Poesie*, p. 353 sq.; Ewald, *Hebr. Poesie* page 178 sq.). **SEE SELAH**. The Hebrew music is judged to have been of a shrill character (see Redslob, in Illgen's *Zeitschr.* 1839, 2:1 sq.), for this would result from the nature of the instruments-harps, flutes, and cymbals-which were employed in the Temple service (comp. Mishna, *Erach.* 2:3, 5, and 6).



The manner of singing single songs was, it seems, ruled by that of others in the same measure, and it is usually supposed that many of the titles of the Psalms are intended to indicate the names of other son-s according to which these were to lie sung (see Vensky, in Mitzler's *Musikal Biblioth.* 3:666 sq.; Eichhorn, *Einl.* 1:245; Jahn, *Einl.* 1:353; Gesenius, *Gesch. d. Hebr. Sprache*, page 220 sq.). **SEE PSALMS.**

## Engel

(*Music of the most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrewes* [1864]) observes that the Hebrews had various kinds of sacred and secular musical compositions, differing according to the occasions on which they were employed. These he enumerates as follows:

- (a) *Sacred music in divine worship*, which was evidently regarded as of the highest importance;
- (b) *Sacred songs*, and instrumental compositions, which were performed also in family circles (<sup><2319></sup>Isaiah 30:29; <sup><5063></sup>James 5:13);
- (c) *Military music*, sacred as well as secular (<sup><1401></sup>2 Chronicles 20:21; 13:12, 14);
- (d) *Triumphal songs* (Exodus 15; <sup><6005></sup>Jude 1:5; <sup><1407></sup>2 Chronicles 20:27, 28);
- (e) *Erotic songs*, alluded to in title of Psalm 45, "A song of loves" (<sup><2300></sup>Isaiah 5:1);
- (f) *Music at bridal processions* (<sup><21734></sup>Jeremiah 7:34);
- (g) *Funeral songs* (<sup><4455></sup>2 Chronicles 35:25; <sup><21175></sup>Ecclesiastes 12:5; <sup><10156></sup>Amos 5:16; <sup><1019></sup>2 Samuel 1:19);
- (h) *Popular secular songs*, such as the songs of the vintners (<sup><2360></sup>Isaiah 16:10; <sup><2483></sup>Jeremiah 48:33)
- (i) *Convivial songs* (<sup><2348></sup>Isaiah 24:8, 9; <sup><2155></sup>Luke 15:25; <sup><23511></sup>Isaiah 5:11, 12; <sup><1014></sup>Amos 6:4, 5);
- (j) *Performances of itinerant musicians* (<sup><2235></sup>Isaiah 23:15, 16; <sup><1004></sup>Ecclesiastes 9:4).

For the literature of the subject, *SEE MUSICAL INSTRUMENTS*.

## Music, Christian

Music (from *μουσα*, a *muse*) is produced by the human voice, and by a variety of artificial instruments. For the application of the voice to musical purposes, *SEE SINGING*. Musical instruments are classified as stringed instruments, wind instruments, and instruments of percussion. In some stringed instruments, as the piano-forte, the sounds are produced by striking the strings by keys; in others, as the harp and guitar, by drawing them from the position of rest. In a third class, including the violin, viola, violoncello, and double bass, the strings are put into vibration with a bow. In wind instruments the sound is produced by the agitation of an enclosed column of air; some, as the flute, clarinet, oboe, bassoon, flageolet — instruments of wood, and the trumpet, horn, cornet-a-piston, etc., of metal, are played by the breath; in others, as the organ, harmonium, and concertina, the wind is produced by other means. In the two last-named instruments the sound is produced by the action of wind on free vibrating springs or reeds. Instruments of percussion are such as the drum, kettledrum, cymbals, etc. Musical compositions are either for the voice, with or without instrumental accompaniment, or for instruments only. Instrumental music may be composed for one or for more instruments. The rondo, the concerto, the sonata, and the fantasia generally belong to the former class; to the latter, symphonies and overtures for an orchestra, and instrumental chamber music, including duets, trios, quartets, and other compositions for several instruments, where each takes the lead in turn, the other parts being accompaniments. Of vocal music, the principal forms may be classed as church music, chamber music, dramatic music, and popular or national music. Vocal chamber music includes cantatas, madrigals, and their modern successors, glees, as also recitatives, arias, duets, trios, quartets, choruses, and generally all forms, accompanied or unaccompanied, which are chiefly intended for small circles. Dramatic music comprehends music united with scenic representation in a variety of ways, in the ballet, the melodrama, the vaudeville, and the opera, in which last music supplies the place of spoken dialogue. And finally we come to consider church music, with which alone we have to deal here. It includes plain song, faux-bourdon, the chorale, the anthem, the sacred cantata, the mass and requiem of the Roman Catholic Church, and the oratorio.

Among all nations music has always formed a part of public worship. "Praise," it has been aptly said, "is the appropriate language of devotion. A fervent spirit of devotion is instinctively seeks to express itself in song. In the strains of poetry, joined with the melody of music, it finds an easy and natural utterance of its elevated emotions." Among the pagan nations of antiquity the singing of songs constituted indeed a great part of the religious worship. In all their religious festivals and in their temples they sang to the praise of their idol gods (comp. Gerbert, *Musica Sacra*, vol. i. Praef.; Burney, *Hist. of Music*). Yet no nation of antiquity made such extensive use of music in their worship as did the Hebrews (see the preceding article), especially in the time of their prosperity (Saalschutz, *Gesch. u. Wisrdigung d. Tenpel-Musik d. Hebrader* [Berl. 1829]). Not only in the Temple, but in their synagogues and in their dwellings the Jews celebrated God with sacred hymns. *SEE PSALM*. From them the use of music and choral singing was adopted by the primitive Christians (see <sup><46415></sup>1 Corinthians 14:15, 26; <sup><50816></sup>Colossians 3:16). Says Coleman, "The singing of spiritual songs constituted from the beginning an interesting and important part of religious worship in the primitive Church" (*Prel. and Rit.* page 321).

**I.** *Early Christian Usages.* — Grotius insists that we have in <sup><4404></sup>Acts 4:24-30 an epitome of an early Christian hymn; and it would appear from a close examination of other N.T. Scripture passages that even Christ himself, in his final interview with his disciples before his crucifixion, sung with them the customary paschal songs at the institution of the sacrament, and by his example sanctified the use of sacred songs in the Christian Church (<sup><41250></sup>Matthew 26:30). In the opinion of Miinter, the eminent Biblical archaeologist, the gift of the Holy Spirit on the day of Pentecost was accompanied with poetic inspiration, to which the disciples gave utterance in the rhapsodies of spiritual songs (<sup><4410></sup>Acts 2:4, 13, 47). There are also many other N.T. passages which clearly indicate the use of religious songs in the worship of God. Paul and Silas, lacerated by the cruel scourging which they had received, and in close confinement in the inner prison, prayed and sang praises to God at midnight (<sup><44165></sup>Acts 16:25).. The use of psalms and hymns and spiritual songs is moreover directly enjoined upon the churches by the apostle as an essential part of religious devotions (<sup><50816></sup>Colossians 3:16; <sup><41614></sup>Ephesians 5:14, 19; <sup><50513></sup>James 5:13). The latter epistle was a circular letter to the Gentile churches of Asia, and therefore in connection with that to the Church at Colosse is explicit authority for the

use of song in the religious worship of the apostolic churches (comp. Walch, *De Hymnis Ecclesiae Apostolicae*).

As the Hebrews worshipped God in their homes by sacred song, so the N.T. people also did not restrict these acts of devotion to their public places of worship. In their social circles and around their domestic altars they worshipped God in sacred song; and in their daily occupations they were wont to relieve their toil and refresh their spirits by renewing their favorite songs of Zion. Persecuted and afflicted — in solitary cells of the prison, in the more dismal abodes of the mines to which they were doomed, or as wandering exiles in foreign countries — they forgot not to sing the Lord's song in the prison or the mile or the strange lands to which they were driven. In connection with the passage from Ephesians, the apostle warns those whom he addresses against the use of wine and the excesses to which it leads, with reference to those abuses which dishonored their sacramental supper and lovefeasts. In opposition to the vain songs which, in such excesses, they might be disposed to sing, they are urged to the sober, religious use of psalms and hymns and spiritual songs. The phraseology indicates, too, that they were not restricted to the use of the psalms of David, as in the Jewish worship, but were at liberty to employ others of appropriate religious character in their devotions. Says Coleman, "The Corinthians were accustomed to make use of songs composed for the occasion (<sup><443></sup>1 Corinthians 14:26). And though the apostle had occasion to correct their disorderly proceedings, it does not appear that he forbade the use of such songs. On the contrary, there is the highest probability that the apostolic churches did not restrict themselves simply to the use of the Jewish Psalter. Grotius and others have supposed that some fragments of these early hymns are contained not only, as above mentioned, in Acts, but perhaps also in <sup><5416></sup>1 Timothy 3:16. Something like poetic antithesis they have imagined to be contained in <sup><5017></sup>James 1:17; <sup><5001></sup>1 Timothy 1:1; <sup><5211></sup>2 Timothy 2:11-13. The expression in Revelation, 'I am Alpha and Omega, the first and the last,' has been ascribed to the same origin, as has also <sup><6048></sup>Revelation 4:8, together with the song of Moses and the Lamb (<sup><6113></sup>Revelation 15:3), and the songs of the elders and the beasts (<sup><6119></sup>Revelation 5:9-14). Certain parts of the book itself have been supposed to be strictly poetical, and may have been used as such in Christian worship, such as <sup><6004></sup>Revelation 1:4-8; 11:15-19; 15:3, 4; 21:1-8; 22:10-18. But the argument is not conclusive; and all the learned criticism, the talent,

and the taste that have been employed on this point leave us little else than an uncertain conjecture on which to build an hypothesis" (page 325).

The earliest authentic record on this subject is the celebrated letter from Pliny to Trajan, just at the close of the apostolic age (A.D. 103, 104). In the investigations which he instituted against the Christians of his period, he discovered, among other things, that they were accustomed to meet before day to offer praise to Christ (*Epist.* 10:97). The expression used is somewhat equivocal, and might refer to the ascription of praise in prayer or in song. But it appears that these Christians rehearsed their "*carmen invicem*" alternately, as if in responsive songs, according to the ancient custom of singing in the Jewish worship. Tertullian, only a century later, evidently understood the passage to be descriptive of this mode of worshipping God and Christ, for he says that Pliny intended to express nothing else than assemblies before the dawn of the morning for singing praise to Christ and to God (*Apolog.* c. 2). Eusebius also gives the passage a similar interpretation, saying that Pliny could find nothing against them save that, arising at the dawn of the morning, they sang hymns to Christ as God (*Hist. Ecclesiast.* 3:32). Viewed in this light, in which it is now generally viewed, it becomes evidence of the use of song in Christian worship immediately subsequent to the age of the apostles (comp. Miinter, *Metrisch. Offenbar.* page 25). Tertullian himself also distinctly testifies to the use of songs to the praise of God by the primitive Christians. Every one, he says, was invited in their public worship to sing unto God, according to his ability, either from the Scriptures or *de proprio ingenio*, "*one indited by himself*;" according to the interpretation of Muinter. Whatever may be the meaning of this phrase, the passage clearly asserts the use of Christian psalmody in their religious worship. Again, he speaks of singing in connection with the reading of the Scriptures, exhortations, and prayer (*De Anima*, c. 9). Justin Martyr also, who lived within half a century of the apostles, and is himself credited with being the author of a work on Christian Psalmody, mentions the songs and hymns of the Ephesian Christians: "We manifest our gratitude to him by worshipping him in spiritual songs and hymns, praising him for our birth, for our health, for the vicissitudes of the seasons, and for the hopes of immortality" (*Apol.* 5:28). Eusebius, moreover, furnishes this important testimony of an ancient historian at the close of the 2d century: "Who knows not the writings of Irenaeus, Melito, and others, which exhibit Christ as God and man? And *how many songs and odes of the brethren there are*, written from the

beginning (ἀπὸ ἀρχῆς) by believers, which offer praise to Christ as the Word of God, ascribing divinity to him!" (*Ecclesiastes Hist.* 5:28). Here we have not only testimony to the use of spiritual songs in the Christian Church from the remotest antiquity, but also that there were hymn writers in the apostolic Church, and that their songs were collected for use at a very early date of the Christian Church (comp. Fabricius, *Biblioth. Græca* [ed. Harl.], 7:67). These spiritual songs of the primitive Christians were almost exclusively of a doctrinal character. "In fact," says Augusti, "almost all the prayers, doxologies, and hymns of the ancient Church are nothing else than prayers and supplications to the triune God or to Jesus Christ. They were generally altogether doctrinal. The prayers and psalms, of merely a moral character, which the modern Church has in great abundance, in the ancient were altogether unknown" (*Denkwürdigkeiten*, 5:417; comp. Neander, *Allgem. Kirchengesch.* 1:523; Engl. ed. 1:304).

One such composition of the primitive Church — a hymn — has come down to us entire. It is found in the *Pedagogue* of Clement of Alexandria, a work bearing date about one hundred and fifty years from the time of the apostles; but it is ascribed to another, and assigned to an earlier origin. It is wanting in some of the manuscripts of Clement. It contains figurative language and forms of expression which were familiar to the Church at an earlier date; and, for various reasons, is regarded by Munter (*Metrische Offenbar.* page 32) and Bull (*Defensio fidei Nicaenae*, § 3, chapter 2, page 316) as a venerable relic of the early Church, which has escaped the ravages of time, and still remains a solitary remnant of the Christian psalmody of that early age. It is certainly very ancient, and the earliest that has been transmitted to us ( *SEE HYMNOLOGY*, in volume 4, page 434, col. 2). A translation of it is furnished in Coleman's *Ancient Christianity*, pages 334-35.

Sacred music must, in the primitive Church, have consisted only of a few simple airs which could easily be learned, and which, by frequent repetition, became familiar to all. An ornate and complicated style of music would have been alike incompatible with the circumstances of these Christian worshippers and uncongenial with the simplicity of their primitive forms (comp. Augusti, *Denkwürdigkeiten*, 5:288). In their songs of Zion, both old and young, men and women, bore a part. Their psalmody was the joint act of the whole assembly in unison. Such is the testimony of Hilary, A.D. 355 (*Comment. in Psalm 25*, page 174). Ambrose remarks that the injunction of the apostle, forbidding women to speak in public, relates not

to singing, "for this is delightful in every age and suited to every sex" (in *Psalm 1, Praef.* pge 741; comp. *Hexameron*, lib. 3, c. 5, pge 42). The authority of Chrysostom is also to the same effect. "It was the ancient custom, as it is still with us, for all to come together, and unitedly to join in singing. The young and the old, rich and poor, male and female, bond and free, all join in one song... All worldly distinctions here cease, and the whole congregation form one general chorus" (*Hom. 11*, volume 12, page 349; *Hom. 36*, in 1 Corinthians volume 10, page 340; comp. Gerbert, *Musica Sacra*, lib. 1:§ 11, for other authorities). Each member was invited, at pleasure and according to his ability, to lead their devotions in a sacred song indited by himself. Such was the custom in the Corinthian Church. Such was still the custom in the age of Tertullian, to which reference has already been made. Augustine also refers to the same usage, and ascribes to divine inspiration the talent which was manifested in this extemporaneous psalmody.

Such was the character of the psalmody of the early Church, consisting in part of the psalms of David, and in part of hymns composed for the purpose of worship, and expressive of love and praise to God and to Christ (Neander, *Allgem. Kirchengesch.* 1:523; Engl. ed. 1:304). Few in number, and sung to rude and simple airs, they yet had wonderful power over those primitive saints. The sacred song inspired their devotions both in the public and private worship of God. At their family board it quickened their gratitude to God, who gave them their daily bread. It enlivened their domestic and social intercourse; it relieved the weariness of their daily labor; it cheered them in solitude, comforted them in affliction, and supported them under persecution. "Go where you will," says Jerome, "the ploughman at his plough sings his joyful hallelujahs, the busy mower regales himself with his psalms, and the vine-dresser is singing one of the songs of David. Such are our songs — our love-songs, as they are called — the solace of the shepherd in his solitude and of the husbandman in his toil" (*Ep. 17, ad Marcellum*). Fearless of reproach, of persecution, and of death, they continued in the face of their enemies to sing their sacred songs in the streets and market-places and at the martyr's stake. Eusebius declares himself an eye-witness to the fact that, under their persecutions in Thebais, "they continued to their latest breath to sing psalms and hymns and thanksgivings to the God of heaven" (*Hist.* <sup><2089></sup>*Ecclesiastes* 8:9; comp. Herder, *Briefe zur Beforderung der Humanitat 7 Samml.* page 28 sq.; Augusti, *Denkwurdigkeiten*, 5:29697; Coleman, *Manual*, pages 331-33).

**II. Innovations.** — From the 4th century onward the Christian Church greatly modified the mode of performing this part of public worship.

**1.** The first innovation occurred in the Syrian churches, where *responsive singing* was introduced, probably very early in the 4th century. Soon after it became the practice of the Eastern churches generally, and finally was transferred to the West also by St. Ambrose of Milan (A.D. 370), and was called there the Ambrosian style of music. Some critics believe responsive singing to have been practiced at a very early date. Thus it would seem from the epistle of Pliny that the Christians of whom he speaks sang *alternately in responses*. The ancient hymn from Clement, too, above mentioned, seems to be constructed with reference to this method of singing. There is besides an ancient but certainly groundless tradition extant in Socrates (*Hist.* ~~2018~~ *Ecclesiastes* 6:8) that Ignatius was the first to introduce this style of music in the Church of Antioch. It was certainly familiar to the Jews, who often sang responsively in the worship of the Temple. In some instances the same style of singing may have been practiced too in the primitive Church. But responsive singing is not generally allowed to have been in frequent use during the first 300 years of the Christian era. This mode of singing was then common in the theatres and temples of the Gentiles, and for this reason was generally discarded by the primitive Christians (Augusti, *Denkwürdigkeiten*, 5:278).

**2.** The appointment of *singers* as a distinct class of officers in the Church for this part of religious worship, and the consequent introduction of *profane music* into the church, marks another alteration in the psalmody of the Church. These innovations were first made in the 4th century; and though the people continued for a century or more to enjoy their ancient privilege of all singing together, it is conceivable that it gradually was forced to die, as a promiscuous assembly could not well unite in theatrical music which required in its performers a degree of skill altogether superior to that which all the members of a congregation could be expected to possess. An artificial, theatrical style of music, having no affinity with the worship of God, soon began to take the place of those solemn airs which before had inspired the devotions of his people. The music of the theatre was transferred to the church, which accordingly became the scene of theatrical pomp and display rather than the house of prayer and of praise, to inspire by its appropriate and solemn rites the spiritual worship of God. The consequences of indulging this depraved taste for secular music in the church are exhibited by Neander in the following extract: "We have to



regret that both in the Eastern and the Western Church their sacred music had already assumed an artificial and theatrical character, and was so far removed from its original simplicity that even in the 4th century the abbot Pambo of Egypt complained that heathen melodies [accompanied as it seems with the action of the hands and the feet] had been introduced into their Church psalmody" (*Kirchengesch.* 2:681: comp. *Scriptores Ecclesiastici, De Musica*, 1 [1784], 3). Isidore of Pelusium also complained of the theatrical singing, especially that of the women, which, instead of inducing penitence for sin, tended much more to awaken sinful desires (in *Biblioth. Patr.* 7:543). Jerome also, in remarking upon ~~459~~ Ephesians 5:19, says: "May all hear it whose business it is to sing in the church. Not with the voice, but with the *heart*, we sing praises to God. Not like the comedians should they raise their sweet and liquid notes to entertain the assembly with theatrical songs and melodies in the church, but the fire of godly piety and the knowledge of the Scriptures should inspire our songs. Then would not the voice of the singers, but the utterance of the divine word, expel the evil spirit from those who, like Saul, are possessed with it. But, instead of this, that same spirit is invited rather to the possession of those who have converted the house of God into a pagan theatre" (*Comment. in Ep. Ephesians* lib. 3, c. 5, tom. 4, page 387 [ed. Martianae]). Until the 6th or 7th century the people were not entirely excluded from participation in the psalmody of the Church, and many there were who continued to bear some part in it even after it had become a cultivated theatrical art, for the practice of which the singers were appointed as a distinct order of the Church, but it was mainly in the chorus or in responses that the people could have their part. Thus it soon came about that the many, instead of uniting their hearts and their voices in the songs of Zion, could only sit coldly by as spectators.

**3.** Heresy largely pervading the Church, and making rapid headway by incorporation into hymns which were the laity's property, various restrictions were from time to time laid upon the use of hymns of *human composition* in distinction from the inspired psalms of David; and finally the Church authorities, in order more effectually to resist all encroachments of heresy, were driven to the necessity either of cultivating and improving their own psalmody, or of opposing their authority to stay the progress of this evil. The former was the expedient of Ambrose, Hilary, Gregory Nazianzen, Chrysostom, Augustine, etc. But the other alternative in turn was also attempted. The churches by ecclesiastical authority were

restricted to the use of the Psalter and other canonical songs of the Scriptures. All hymns of merely human composition were prohibited as of a dangerous tendency and unsuitable to the purposes of public worship. The Synod of Laodicea (A.D. 344-346, c. 59) felt itself compelled to pass a decree to that effect. The decree was not, however, fully enforced; the clergy eventually claimed the right of performing the sacred music as a privilege *exclusively their own*. And finally, the more effectually to exclude the people, the singing was in Latin. Where that was not the vernacular tongue, this rule was of necessity an effectual bar to the participation of the people in this part of public worship. Besides, the doctrine was industriously propagated that the Latin was the appropriate language of devotion, which became not the profane lips of the laity in these religious solemnities, but only those of the clergy, who had been consecrated to the service of the sanctuary. This expedient shut out the people from any participation in this delightful part of public worship. The Reformation again restored to the people their ancient and inestimable right. At that time the greater part of the services of the Romish Church was sung to musical notes. and on the occasion of great festivals the choral service was performed with great pomp by a numerous choir of men and boys. That abuses of the most flagrant kind had found their way into this department of Romish worship is beyond a doubt, as the Council of Trent found it necessary to issue a decree on the subject, in which they plainly state that in the celebration of the mass, hymns, some of a profane and others of a lascivious nature, had crept into the service, and given great scandal to professors of the truth. But by this decree the council, while it arranged the choral service on a proper footing, freeing it from all extraneous matter, gave choral music also a sanction which it had hitherto wanted. From that time the Church of Rome began to display that profound veneration for choral music which it has continued to manifest down to the present day.

The Protestants at the Reformation differed on the subject of sacred music. The Lutherans in great measure adopted the Romish ritual, and retained the choral service. Some of the Reformed churches varied more widely from Rome than others. Calvin introduced a plain metrical psalmody, selecting for use in churches the version of the Psalms by Marot, which he divided into small portions, and appointed to be sung in public worship. This Psalter was bound up with the Geneva Catechism. When the Reformation was introduced into England, Henry VII, himself a musician of considerable celebrity, showed his partiality for the choral service, by

retaining it. The cathedral musical service of the Reformed Church of England was framed by John Marbeck of Windsor, in a form little different from that which is at present in use. It is a curious fact that the ancient foundations of conventual, collegiate, and cathedral churches make no provision for an organist, but simply for canons, minor canons, and choristers. The first Act of Uniformity, passed in the reign of Edward VI, allowed the clergy either to adopt the plain metrical psalmody or to preserve the use of the choral service. The musical part of queen Elizabeth's liturgy is said to have been arranged by Parker, archbishop of Canterbury. The Puritans, however, objected strongly to the cathedral rites, particularly "the tossing the Psalms from one side to the other," as Cartwright sarcastically describes the musical service; and it was regarded as inconsistent with that beautiful simplicity which ought ever to characterize the ordinance of divine worship. The assaults made by Puritans upon the musical as well as other portions of the cathedral service were answered with great ability and power by Richard Hooker in his famous work on *Ecclesiastical Polity*, the first four books of which appeared in 1594, and the fifth in 1597. From the date of that masterly defence of the polity of the Church of England down to the present day no material change has taken place in the musical service of that Church. The Lutheran and Episcopal churches, both in Europe and America, have also a solemn service, while the Reformed Church, including the Presbyterian and Independent, have a plain selection of melodies to which the metrical Psalms, Paraphrases, and Hymns are set. There is almost universally a precentor or leader of the sacred music in the congregation, and in some cases a select choir or band of male and female voices, while the whole congregation is expected to join in this solemn part of the devotional exercises of the sanctuary. For a number of years past, while Romish churches in Europe and America have made a gorgeous display of their musical service, which is still divided between the chants of the priests and the theatrical performances of the choir, made up altogether, as a rule, of regularly trained musicians, vocal and instrumental, who have thus perverted most effectually the devotional ends of sacred music, the Protestant churches have aroused to a more careful training of their whole congregation in the art of sacred music, that this interesting and impressive part of divine worship may be conducted both with melody of the voice and of the heart unto the Lord. See, however, for details, especially on the innovations in the Protestant churches, the influence of sacred song as

exhibited in recent times in revivals, the articles PSALMODY *SEE PSALMODY* and REVIVAL *SEE REVIVAL* .

**III.** *Use of Instruments in the Church.* — The Greeks as well as the Jews were wont to use instruments as accompaniments in their sacred songs. The converts to Christianity accordingly must have been familiar with this mode of singing; yet it is generally believed that the primitive Christians failed to adopt the use of instrumental music in their religious worship. The word ψαλλεῖν, which the apostle uses in <sup><4059></sup>Ephesians 5:19, has been taken by some critics to indicate that they sang with such accompaniments. The same is supposed by some to be intimated by the golden harps which John, in the Apocalypse, put into the hands of the four-and-twenty elders. But if this be the correct inference, it is strange indeed that neither Ambrose (in *Psalm I Praef.* page 740), nor Basil (in *Psalm I*, volume 2, page 713), nor Chrysostom (*Psalm 41*, volume 5, page 131), in the noble encomiums which they severally pronounce upon music, make any mention of instrumental music. Basil, indeed, expressly condemns it as ministering only to the depraved passions of men (*Hom.* 4. volume 1, page 33), and must have been led to this condemnation because some had gone astray and borrowed this practice from the heathens. Thus it is reported that at Alexandria it was the custom to accompany the singing with the flute, which practice was expressly forbidden by Clement of Alexandria in A.D. 190 as too worldly, but he then instituted in its stead the use of the harp. In the time of Constantine the Great the Ambrosian chant (q.v.) was introduced, consisting of hymns and psalms sung, it is said, in the four first keys of the ancient Greek. The tendency of this was to *secularize* the music of the Church, and to encourage singing by a choir. The general introduction of instrumental music can certainly not be assigned to a date earlier than the 5th and 6th centuries; yea, even Gregory the Great, who towards the end of the 6th century added greatly to the existing Church music, absolutely prohibited the use of instruments. Several centuries later the introduction of the organ in sacred service gave a place to instruments as accompaniments for Christian song, and from that time to this they have been freely used with few exceptions. The first organ is believed to have been used in Church service in the 13th century. Organs were, however, in use before this in the theatre. They were never regarded with favor in the Eastern Church, and were vehemently opposed in some of the Western churches. In Scotland no organ is allowed to this day, except in a few Episcopal churches. *SEE MUSIC, INSTRUMENTAL.* In the English

convocation held A.D. 1562, in queen Elizabeth's time, for settling the liturgy, the retaining of organs was carried only *by a casting vote*. *SEE ORGAN.*

**IV.** *Sacred Music as a Science.* — A certain sort of music seems to have existed in all countries and at all times. Even instrumental music is of a very early date; representations of musical instruments occur on the Egyptian obelisks and tombs. The Hindui, Chinese, and Japanese music is probably what it was thousands of years ago. The Chinese, whose music practically is unpleasant to refined ears, have some sweet-toned instruments, and a notation for the melodies played on them which is sufficiently clear. Their history and fables touching the art antedate by many centuries those of classic nations. The higher style of Oriental music, which has a limited degree of melodious merit, with rhythms logically and distinctly drawn from consociation with poetry as refined and liquid as the Italian, may be found in that of India, dating also from remotest antiquity. The poetical legends of Hindostan, and indeed of all Southern Asia, rival those of China and Greece in ascribing fabulous effects to music. The Hindus consider every art as a direct revelation from heaven, and while their inferior deities communicated other arts, it was Brahma himself who presented music to mortals. The music of the Hebrews is supposed to have had a defined rhythm and melody. The Greeks numbered music among the sciences, and studied the mathematical proportions of sounds. Their music, however, was but poetry sung, a sort of musical recitation or intoning, in which the melodic part was a mere accessory. The Romans borrowed their music from the Etruscans and Greeks, and had both stringed instruments and wind instruments.

The music of modern Europe is a new art, to which nothing analogous seems to have existed among the nations of antiquity. We look therefore to the early music of the Christian Church, to whose fostering influence through several centuries the preservation and progress of art was due, for the foundation upon which the modern system is built. The early music of the Christian Church was probably in part of Greek and in part of Hebrew origin. The choral was at first sung in octaves and unisons. St. Ambrose and Gregory the Great (590-604) directed their attention to its improvement, and under them some sort of harmony or counterpoint seems to have found its way into the service of the Church. The latter was the father of the Gregorian chant, upon the broad foundation of which the music of the Church rested for several centuries. Further advances were

made by Guido of Arezzo, to whom notation by lines and spaces is due; but the ecclesiastical music had still an uncertain tonality and an uncertain rhythm. Franco of Cologne, in the 13th century, first indicated the duration of notes by diversity of form. He and John of Muris in the following century contributed greatly to the more rapid progress of sacred music. It is during their period of Christian ecclesiastical life that modern music first attained the character of an art, by which the devout heart gives utterance to its emotions. Its style was at that time serious, grand, and full of expression only when taken as a whole; and as the Church would 'not renounce the few melodies which had long been used, art could exert its power only on the harmonies by which they were embellished. The consequence was that many imitators adopted an artificial, dry, and learned kind of music, which derived all its life from some secular airs mingled with it. The Synod of Trent entreated the pope that he would devise some plan by which this state of things might be improved. Marcellus II accordingly disclosed his views to an enthusiastic young man, and soon after, under the papacy of Paul IV, Palestrina presented to the world his *Missa Marcelli* (1555). This was the commencement of a revolution in sacred music, which by his influence became simple, thoughtful, aspiring, sincere, and noble, but destitute of passion and tenderness. The most spiritual of all arts, it raised the heart into immediate communion with the Infinite, and, while celebrating the mystery of the divine sacrifice in the different parts of the mass to which it was especially set, it found opportunity to express and to elevate, by its various combinations of sounds, every kind of Christian feeling. The centre of this school was the papal chapel, and its last creative master was Gregorio Allegri (t 1640), whose *Misermere*, composed for a double choir, expresses with wonderful simplicity all the calm and profound sufferings of a Christian heart beneath the Saviour's cross.

The invention of the organ, and its use in accompanying the choral, had a large share in the development of harmony. Along with the music of the Church, and independently of it, secular music was making gradual advances, guided more by the ear than by science; it seems to have had a more decided rhythm, though not indicated as yet by bars. The airs which have become national in different countries were developments of it, but it had its chief seat in Belgic Gaul; and the reconciliation of musical science with musical art, begun in Flanders by Josquin Depres in the 15th century, was completed in the 17th century by Palestrina and his school at Rome, and reacted eventually on the ecclesiastical style. "Mediaeval Church

music," says Prof. Paine, "did not fulfil the entire mission of the art, for it failed to embrace within its scope of expression all the nature of man, leaving out an important element of artistic representation — his earthly acts and passions. It was reserved for secular music to supply this want. Music can also express outside of the Church the highest principles of religion and morality, as they influence the sentiments and actions of men. The Reformation of the 16th century was undoubtedly the means of giving a new impulse to the cultivation of secular music, which previously had been ignored and held in contempt by the educated musicians and ecclesiastics; and in Germany the Reformation was also the source of a new style of sacred music of popular origin. During the absolute reign of mediæval counterpoint the sense of melody which existed later in the songs of the troubadours and minnesingers, and other popular melodies of a very early date, was almost wholly lost, and consequently melody had to be discovered again, so to speak, about the year 1600. It was not the learned musicians, but mere dilettanti, who took these first steps on a new path. In Italy the increasing interest in ancient literature and art led to an ardent desire on the part of cultivated men to restore Greek tragedy. Enthusiasts painted its splendors in glowing colors. They believed that modern counterpoint could not compare with ancient music, either with respect to the simple beauty of the melody or the comprehensive clearness and rhetorical expression of the words. This idea of restoring the ancient drama and music was first advocated at the meetings of a society of scholars and artists at Florence. The names of Vincenzo Galilei, Caccini, Cavaliere, and Peri have come down to us as associated with these feeble beginnings of the musical drama. As the result of their efforts they unfolded a new element in music, the modern *recitative*, out of which the *air* was gradually developed. It is true the heavy and monotonous recitative which the Florentine dilettanti had introduced remained for a time a doubtful experiment; yet the love for dramatic representations helped to sustain the novelty until the advent of original masters, like Monteverde, Carestini, and, above all, Alessandro Scarlatti. Under their guidance the *recitative* grew more flexible and expressive; the dramatic action and lyric passion of the play were heightened by means of the orchestral accompaniment, and the true *arioso* style of singing was formed. Finally, the *air* sprang into life, and the sera of beautiful and sensuous melody was fairly inaugurated." The opera, which thus appeared nearly contemporaneously with the Reformation and revival of letters (about 1600), greatly enlarged the domain of music. Italy advanced in melody, and Germany in harmony.

Instrumental music in this way came to occupy a more and more prominent place. Upon sacred music the influence of the opera was very marked. It brought about the introduction of solo singing and instrumental accompaniment into sacred music, and in consequence the strict ecclesiastical style was greatly modified. In the course of the 18th century Italian Church music had wandered so far away from the chaste ideal of Palestrina as to lose its sacred style almost wholly. These innovations in the field of music brought about a conflict with the old ecclesiastical style, which struggled in Rome to maintain its ground. The consequence was that the school of music founded by Neri began to perform in the oratorio pieces relating to subjects from sacred history. In this way came into existence the *oratorio*, intermediate between the ancient and modern styles of music, and more distinctly expressive of precise characters and situations, more agreeable in its melodies, and richer in its instrumental accompaniments (comp. Hase, *Ch. Hist.* page 465). Not only on the Continent, but also in England, this species of sacred music made its way. During the changes introduced there in ecclesiastical music at the Restoration the school of Purcell (q.v.) had arisen. This paved the way for the oratorio, and a little later England adopted the German Handel, who was the precursor of Haydn, Mozart, Beethoven, Spohr, and Mendelssohn. These masters, though they exercised their gifts in almost every noble form of musical composition, dedicated their genius especially to the pure and sublime themes of religion. Handel's forty operas are almost forgotten; his long career as a dramatic composer, however, served as an excellent school for his faculties, and his triumphs in the field of oratorio music were but the natural fruits of his previous discipline. Handel's strength of character and sincere faith rendered him fully worthy as a man, as well as an artist, to create such works as the *Messiah* and *Israel in Egypt*. These masterpieces are not mere lyric and dramatic works; they possess a grand objective and ideal character, comparable only to the greatest works of art; to the Greek drama or the romantic tragedies of Shakespeare. But the oratorio we do not care to see regarded as the highest type and expression of modern Church music. As such the cantatas and passion music by Bach express more intensely and vividly than any other compositions a profound religious conviction. The *Passion to St. Matthew* has no rival in its special form. It is the most dramatic and vivid conception in art of the trial and death of Christ. Among hundreds of similar works, this is the only music that has lived.



Here it may most appropriately be stated that all sacred music since the 16th century must be divided into two general divisions, *choral* and *figurate* music. Choral music is, in its original form, Church singing only, in which the melody is solemnly slow. It is devoid of ornament, and not bound to a strict observance of time. Figurate music is the execution of religious pieces with accompaniment of instruments, and arose from the choral melodies arranged for four or more voices, and having for their theme hymns, psalms, or passages of Scripture. From the signs or figures used in the different parts, and which were not used in choral music, this style received the name of figurate. The organ was generally used in it to conduct and assist the voice, and subsequently stringed and wind instruments were gradually added. At first the instruments were used only to give the tone to the singers. At the Reformation the Calvinistic Church entirely rejected the use of instruments. The ancient Italian masters, such as Palestrina and Orlando di Lasso, composed no instrumental music. Yet Luther introduced the custom of having chorals executed by instruments. The general use of the organ for accompaniment dates from about the year 1640. Figurate music and choir singing, as distinguished from congregational singing, appears already in the fugues and motets of the 14th century, in which, after one part had commenced the singing, it was taken up by a second, then by a third, a fourth, and finally taken up again by the first, and so on to the end. We find it also in many compositions of the times of the Reformation, as, for instance, in the festive songs of John Eccard (t 1611). Hammerschmidt (t 1675) gave to this style a fuller development, and entitled it by the name of madrigal. In Italy, in the 16th century, the appearance of the opera, as we have seen above, was not without influence on sacred music, which gradually acquired a more secular style. Besides, this also led to the use of musical instruments in the churches. From Italy the custom was introduced into Germany by John Prmetorius (t 1621) and Henry Schitza (t 1762), and thus gave rise to the *cantate*, in which John Sebastian Bach particularly distinguished himself, and of which we have spoken above. By all these innovations it is believed the old solemn style of sacred music lost ground, and the oratorio itself gradually turned more to the opera. Mozart and Beethoven wrote sacred music in precisely the same style as operas. On the other hand, the Romish 'clergy did not better the position by returning to the ante-Palestinian mode of chanting mass, and this was not without a certain influence again in making the sacred music of the Protestant churches more secular. The importance of instrumental music was also on the increase; overtures and

dancing-tunes were often played on the organ before and after service. It is only with the revival of evangelical piety that a change commenced to be perceptible in sacred music it was brought about mainly by the efforts of such composers as C.F. Becker, J.C.H. Rick, G.W. Korner, and by the collection of classical pieces for the organ published by Kocher, Silcher, and Frech in 1851. The ancient figurate pieces were also remodelled by such composers as Ruick, A.W. Bach, C.G. Reissiger, Silcher, Frech, Palmer, etc. In this country Lowell Mason (q.v.) may be said to be the father of Christian Church music. He is certainly the founder of the American school of sacred song, though it should be borne in mind that our musicians, especially composers, are very largely influenced by European culture, particularly German. See Hawkins, *General Hist. of the Science and Practice of Music* (Lond. 1776; new ed. 1853, 2 volumes, 4to); Burney, *Hist. of Music* (Lond. 1776-89, 4 volumes, 4to); Forkel, *Geschichte d. Musik* (Leips. 1788, 2 volumes); Hullah, *Hist. of Mod. Music* (Lond. 1862); Fetis, *Hist. generale de la Musique* (Paris, 4 volumes, out, but yet unfinished); Chappell, *Hist. of Music* (Lond. 1874 and sq., 4 volumes); Naumann, *Umgestaltung der Kirchenmusik* (1852); *Psalmengesang in der Evangel. Kirche* (1856); *Tonkunst in der Culturgesch.* (1869-70); Riddle, *Christian Antiquities*, pages 384-391; Bingham, *Origines Ecclesiasticæ*, page 315 sq.; Thibaut, *Ueber Reinheit der Tonkunst* (Heidelb. 1826); Laurenzin, *Geschichte der Kirchenmusik bei d. Italianern u. Deutschen* (Leips. 1856); Mansi, 29:107; Wiseman, *The Offices of Holy Week* (Lond. 8vo); Fink, in *Zeitschrift f. hist. Theologie*, 1842; Pierer, *Universal Lexikon*, 9:507; Milman, *Hist. of Christianity and Latin Christianity*; Neander, *Ch. Hist.*; Schaff, *Ch. Hist.*; Baxter, *Ecclesiastes Hist. of England*, page 263; *Ch. and World*, 1867, art. 9; Brand, *Pop. Antiquities in Great Britain*, 2:267 sq.; Hardwick, *Hist. of the Reformation*, pages 387-389; Hase, *Hist. of the Christian Church*, pages 153, 465, 675; and especially Coleman, *Man. of Prelacy and Ritualism*, chapter 12; *Lond. Qu. Rev.* April 1861, art. 2; July 1871, art. 5.; October 1872, art. 1; *Cath. World*, March 1870, art. 3; *For. Qu. Rev.* 20:29 sq.; 23:121-248; Grove, *Dict. of Music and Musicians* (Lond. 1872-88, 2 volumes, 8vo.).

## Music, Instrumental

As there are many Christians who hold that the use of instrumental music in the sacred services of the Church does not find its warrant in the New-Testament Scriptures, we here append an article on this negative position.

We add a few arguments on the affirmative. Following so closely after the historical discussion furnished above, the inquiring student will be better able to judge for himself whether instrumentals can be used in *Christian* worship.

**I.** Against the use of instruments in Christian churches the following reasons may be urged:

**1.** *There is no warrant in the New Testament for their use.*

(a) There is no example of such by Peter, Paul, John, James, or the Master himself, nor by any others in the apostolic age; nor have we any in the first three centuries; nor until the mystery of iniquity was strongly at work.

(b) We have no command either to make or to use them. It is claimed that ψάλλοντες in Ephesians 5:19 requires playing on strings; but that is expressly declared to be done in the heart. (See in a following paragraph.)

(c) We find no directions, formal or incidental, for their use; while we have line upon line about singing--what to sing, when to sing, how to sing.

**2.** *Instruments were not used in the worship of the ancient synagogue.*

They belonged to the tabernacle and the Temple, especially the latter; but were never in the congregational assemblies of God's people. The trumpet and other loud instruments were used in the synagogue, not to accompany the psalm, but in celebrating certain feasts (Leviticus 25:9; Numbers 10:10; Psalm 81:3). There was a feast of trumpets (Leviticus 23:24; Numbers 29:1). They were used for proclamation, in going to war, in moving the camps, in assembling the congregations, as well as in triumphs, coronations, and other extraordinary occasions (Numbers 10:1-10; Leviticus 25:9; 1 Kings 1:34; Joel 2:1; Jeremiah 6:1, et al.). Such celebrations resembled our day of Independence, but were much more devotional, and withal ceremonial in their meaning. Conrad Iken tells us that the Sabbathday was introduced with blowing trumpets at the synagogues six times. At the first blast they dropped the instruments of husbandry, and returned home from the field. This was on Friday evening, as we call it. At the second blast they closed all offices, shops, and places of business. At the third blast pots were removed from the fire, and

culinary occupation was suspended. The other three blowings were to designate the line between common and sacred time. All of these uses, though connected with the worship, were entirely different from the psalmody in which they were used at the Temple: but

(a) No hint is given in Old Testament or New that instruments were ever used in the synagogue worship.

(b) Orthodox Jews do not allow the organ or any other instrument in their synagogues; only Reformed or Liberal Jews have introduced the organ and many other innovations.

(c) Archaeologists (Prideaux, Jahn, Calmet, Townsend, etc.) make no mention of instruments in the worship, while they describe minutely the furniture of the synagogue; and Hahn particularly notices the singing of the doxologies, such as <sup><19728></sup>Psalm 72:18; 68:1; 96:6; and 113:1. Iken gives four doxologies for the Sabbath, but no organ or harp.

**3.** *The early Reformers, when they came out of Rome, removed them as the monuments of idolatry.* Luther called the organ an ensign of Baal; Calvin said that instrumental music was not fitter to be adopted into the Christian Church than the incense and the candlestick; Knox called the organ a kist [chest] of whistles. The Church of England revived them, against a very strong protest, and the English dissenters would not touch them.

**4.** *The instruments of the former economy were ceremonial.* This is probably the chief reason for their use in the Temple. They were not merely figurative, like bread, water, wine, light; nor merely typical, like Isaac, David, Solomon, and the manna; they were figurative, typical, and ceremonial, as appears thus:

(a) They depended largely on the priesthood. The trumpet was the leading instrument-master of the whole; this belonged exclusively to the priests (<sup><04108></sup>Numbers 10:8, 9; 31:6; <sup><06004></sup>Joshua 6:4; <sup><14312></sup>2 Chronicles 13:12, 14). The smaller instruments belonged to the Levites, whose station was adjoining the priests (<sup><13338></sup>1 Chronicles 23:28; 25:1-8). In the worship, as well as in celebrations, both were combined (<sup><10109></sup>1 Kings 1:39, 40; <sup><13154></sup>1 Chronicles 15:14-28; <sup><14512></sup>2 Chronicles 5:12, et al.). Thus all were made to depend on the priesthood.

**(b)** They were combined over the sacrifices (see especially <sup><0400></sup>Numbers 10:10; 29:1, 2, etc.; <sup><1353></sup>1 Chronicles 15:26; <sup><4005></sup>2 Chronicles 7:5, 6; 29:26-28; 30:21, etc.; <sup><1504></sup>Ezra 3:4, 5, 10, 11; <sup><6123></sup>Nehemiah 12:43; comp. verses 27, 35, 36, 41, 45-47).

**(c)** They belonged to the national worship of the peculiar people (<sup><0150></sup>Exodus 15:20; <sup><1005></sup>2 Samuel 6:5, 15): "All the house of Israel" (<sup><1335></sup>1 Chronicles 13:5, 8; 15:3, 28; <sup><1201></sup>2 Kings 3:13-15; <sup><4825></sup>Psalms 68:25). So it had been arranged from the first (<sup><1350></sup>1 Chronicles 25:1-8), and so carried out to the last (<sup><6125></sup>Nehemiah 12:45). Incidental events, as well as set forms, show the same connection: the "company" in <sup><0905></sup>1 Samuel 10:5 were coming down from the high-place, and those in <sup><3309></sup>Isaiah 30:29 are going up to it. David's individual harp was like his songs, a preparation for the Temple; and the incident of <sup><1201></sup>2 Kings 3:15 was a national affair. Hence

**(d)**, even when introduced as symbols in the Apocalypse, they are grouped with their usual ceremonial accompaniments. Trumpets are not there presented as part of the music, though prominent for other uses. "The "harpers" have their "vials full of odors," stand with the Lamb that had been slain, are on the sea of glass, and sing the song of Moses and the Lamb. They have their Mount Zion, their twelve tribes, their city of Jerusalem, their Temple and its pillars, their seven candlesticks, ark of the covenant, altar of incense, golden censer, pot of manna, cherubim, white robes, palm-branches, with other things which have passed away together; according to <sup><3872></sup>Hebrews 7:12, "The priesthood being changed, there is made,  $\epsilon\acute{\xi}$  ἀνάγκης (of necessity), a change also of the law." The use — valid use — of all these things ceased when Christ yielded up his spirit on the cross. The very sanctum sanctorum was thrown open when the veil was rent. The Christian Church carried her singing not from the Temple, but from the synagogue. *SEE SYNAGOGUE.*

**5.** *Instrumental music is incompatible with directions for singing given in the N.T.*

**(a)** <sup><3835></sup>Hebrews 13:15: "Let us offer the sacrifice of praise, that is, the fruit of the lips." This exhortation is given in terms of the O.T. (<sup><1504></sup>Psalms 50:14; 69:30, 31; 116:17; <sup><3840></sup>Hosea 14:2, Sept.), yet the formal definition of praise makes it the production of the lips, not of the organ.

**(b)** <sup><4159></sup>Ephesians 5:19: "Singing and making melody (**ψάλλοντες**, *touching the chords*) in the heart to the Lord." Praise requires more than the mere "talk of the lips" (<sup><4143></sup>Proverbs 14:23); but the accompaniment is not an instrument in the hand, but a living organ of some sort.

**(c)** <sup><5186></sup>Colossians 3:16: "Singing with grace in your hearts to the Lord." In this passage "grace" answers exactly to — **ψάλλοντες** "touching the chords" in the heart; both passages harmonize in requiring something besides the voice, as do many others. But that something is not a machine in the hand. What is it? What was symbolized by all these cymbals, organs, harps, trumpets — these "things without life giving sound?" The general idea of Christian people is that they all were intended to represent grace in the heart — the working of a regenerated soul in gratitude to God. Hence the martyr's exclamation, "O for a well-tuned harp!" and the prayers of godly people for their hearts to be put in "tune." John Bunyan's account of Mr. Fearing, who was always playing on the base, with many such allusions, chime in exactly with the whole idea of acceptable worship (<sup><4104></sup>John 4:24, "in spirit and in truth;" <sup><4145></sup>1 Corinthians 14:15, "I will sing with the spirit").

This idea is supported by the following considerations:

**(a)** In the passages above cited "grace" in one answers to "melody" in the other, and both are in the heart.

**(b)** This "melody," this "grace," is different from the "singing" — superadded to the "fruit of the lips."

**(c)** The "harps" hold the same relation to praise that the vials of "odors" do to prayer. <sup><4145></sup>1 Corinthians 14:15: "I will pray with the spirit" (<sup><4102></sup>Psalms 141:2; <sup><4188></sup>Revelation 5:8; 8:3, 4).

**(d)** They are eminently adapted to represent "grace" in a variety of aspects. Take the following (with the trumpet as used in proclamation we have no concern here, but with the instruments of praise):

**(1)** They represent grace as it deals with the deepest moving of the affections, both in sorrow and joy. In Isaiah 15 and 16 we have the workings of pity, even to hopeless commiseration, winding up with this: "My bowels shall sound like a harp for Moab;" and like expressions, 63, 15; <sup><4109></sup>Jeremiah 4:19; 48:36; 31:20, margin; comp. <sup><4104></sup>Jeremiah 31:4 with <sup><4176></sup>Job 17:6. They combine the deepest mixture of sorrow and joy

(<sup><0317></sup>Genesis 31:27; <sup><1510></sup>Ezra 3:10). The change of feeling is sometimes very sudden (<sup><1818></sup>Job 30:31; <sup><1313></sup>1 Chronicles 13:8-11; <sup><6819></sup>Revelation 18:19-22). The same sound will give sorrow to one and joy to another at the same time (<sup><0816></sup>1 Samuel 18:6-9; <sup><1910></sup>Psalms 96:9-13; 98:6-9, with <sup><6017></sup>Revelation 1:7).

(2) They represent the countless variety of gracious experiences, with their wide range of degrees and imperfections, from Bunyan's "Mr. Fearing" up through tenor, alto, and treble, with leger-line above the clouds (<sup><5016></sup>2 Timothy 4:6-8). The combinations of musical notes amount to millions of millions. The harp of a thousand strings is a low approximation to playing on the chords of the heart to the Lord.

(3) They represent grace especially in its pleasurable aspects—pleasing and being pleased (<sup><1910></sup>Psalms 92:1-4). Godly sorrow is real sorrow; the harp has a solemn sound when played on the base. Still the power predominating, both in music and in grace, is joy (<sup><6413></sup>Revelation 14:3; 15:3). During the battle, long before the triumph, the tabret and harp are heard amid the din of war (<sup><2312></sup>Isaiah 30:32). The believer is sometimes a captive, and then he suspends his harp on the willow, because for the time he has no joy (<sup><1010></sup>Psalms 137:2). In every case short of this he can joyfully touch the chords in the heart (<sup><2310></sup>Isaiah 38:20; <sup><3817></sup>Habakkuk 3:17-19).

(4) They represent all this grace in the heart as something that has been put there (<sup><1910></sup>Psalms 4:7). The natural melody of the soul is lost in the fall — the strings are broken: "Ye must be born again." The Ethiopian treasurer, when born of water and of the Spirit, went on his way rejoicing. Spiritual joy is not natural, but gracious; neither is it unnatural, it fits the place; it is supernatural, restoring the soul to its original, and with greater security (<sup><2310></sup>Isaiah 35:10, "Everlasting joy upon their heads"). <sup><2313></sup>Ezekiel 28:13 gives some insight into this matter: "The workmanship of thy tabrets and of thy pipes," etc. There is textual difficulty here of no ordinary breadth; but whether the personage addressed be Ithobal, or Adam, or Abaddon, it illustrates the case in hand; each had the power of music concreated with him — especially Lucifer, son of the morning. There was a time when the morning-stars sang together, Apollyon with the rest. Such tabrets and pipes must have been of a spiritual nature, as they were of exquisite "workmanship" (<sup><1010></sup>Ephesians 2:10, "We are his workmanship, created in Christ Jesus unto good works;" so also <sup><8165></sup>Galatians 6:15; 5:6). The new creation produces the faith which works by love, and harmonizes the music

of Moses and the Lamb (<sup><13554></sup>Psalm 119:54; 40:8; <sup><13722></sup>Romans 7:22; <sup><13819></sup>Hebrews 10:9). The renewed soul sings that song which no other can learn. Such a one has the melody belonging to instruments of very honorable name (<sup><13162></sup>1 Chronicles 16:42; <sup><14076></sup>2 Chronicles 7:6; <sup><16572></sup>Revelation 15:2; <sup><23830></sup>Isaiah 38:20; <sup><33189></sup>Habakkuk 3:19; <sup><15570></sup>Psalm 57:7, "My heart is prepared I will sing and  $\psi\alpha\lambda\acute{\omicron}$ ," Sept.).

(5) They represent grace in its perfection—the sublimity of heavenly joy. Light has its own kind of sublimity; hence we read of "the inheritance of the saints in light." Light reveals objects at a distance; music carries us away. Music is incomplete unless voice and harp go together. Ezekiel's mellifluous oratory could not be illustrated by the one without the other (<sup><33332></sup>Ezekiel 33:32). The Temple music represented very fitly the joy of that house where the sweet Singer will preside, the glory of which eye hath not seen nor ear heard; it is "reserved;" yet it is "prepared" for them that love him; where song and harp and organ blend with sweet odors; while they sweep the chords of the heart to the Lord.

**II.** *In favor of Instrumental Music for Churches*, it may be replied that the above considerations, however plausible in general and often beautiful in sentiment, are rather speculative than logical. But more particularly, it is not sufficient to show that such performances were not customary or known in the sacred services of the primitive Christians; if we would authoritatively exclude them, it must be proved that the N.T. positively forbids, or by direct implication discountenances them. There are many practices of modern times which are perfectly lawful, proper, expedient, and edifying, which were not known in the earliest days of Christianity. Such an argument would reprobate Sunday-schools and numerous well-approved institutions of the present day. Our Savior and his apostles purposely left all these immaterial questions and detailed arrangements discretionary with the Church, and it is best they should so remain. Times change, and religious observances, where not absolutely prescribed, must be modified accordingly.

We might justly add, under this head, that there is no positive proof, after all, that instrumental music did not in any case accompany the songs of the early Christians. The evidence *a silentio* is always insecure. Indeed the reasoning above is not altogether conclusive on this very point. The presumption is certainly the other way, for it can hardly be presumed that persons who had always been accustomed to associate instrumental music



with the services of the sanctuary — as was the case at least with the Hebrews, who formed the nucleus and dominant element of the infant Church would have suddenly and totally abjured this delightful and inspiring part of divine worship under a new economy, unless there had been some express prohibition or absolute incompatibility respecting it. On the contrary, such an accompaniment has been found in all ages a decided stimulus to devotion, and a powerful auxiliary to the strains of vocal melody. It is so congenial with the spirit of Christianity that the most remarkable and sublime efforts of genius in this field have been those of Christian composers and Christian performers.

Finally, therefore, to interdict these concomitants of congregational worship is a mistake savoring of asceticism and iconoclasm. It is, moreover, a scientific blunder, as well as an aesthetic degeneration. If the O.T. saint could profitably employ instrumental music as a means of grace, why should it be denied the Christian? If David's soul took wing with celestial vigor as he strung his lyre in accord with his devout lays, why may not the modern saint refresh his soul with the ravishing harmonies of the organ? The immortal productions of Mozart and others require the full orchestra to bring out their grandest effects, and even the ordinary songs of the Church are greatly enhanced in their power over the heart when properly accompanied from the choir. The human voice itself is but one instrument of music; and the experience of the truest and purest believers in every age, whether in high or low condition, has attested the healthful and edifying influence of instrumental symphony, when duly subjected as a handmaid to sacred lyrics and vocal execution.

### Musical Instruments Of The Hebrews

The obscurity attaching to this subject has long been felt and complained of. The rabbins themselves know no more of this matter than other commentators who are least acquainted with Jewish affairs. The older writers on the subject had no means of assisting their speculations by examining any representations of the actual instruments in use, either among the Hebrews themselves or in the neighboring nations. But much light has of late been thrown, by the discovery of Egyptian and Assyrian monuments, upon the instruments which were used by these two great peoples the nearest neighbors of the Hebrews, and with whom, at different periods of their history, they came into close and long-continued contact; and we have now the advantage of being able to infer, with a high degree

of probability, if not with absolute certainty, from these collateral examples what were the forms and powers of at least the principal instruments referred to in the Hebrew Scriptures. This recent enlargement of our knowledge, however, still leaves much room for further light, especially in regard to the precise instruments intended by particular Hebrew words. There is yet much difference of opinion among Hebrew scholars and antiquarians upon this point of primary importance; and indeed, in the absence of all direct means of identification, and of any clear and steady tradition among the Jews themselves upon the matter, it is hardly to be expected that the obscurity which still encumbers this part of the subject can ever be entirely removed. We see certain instruments different from our own in use among the modern Orientals, and we infer that the Hebrew instruments were probably not unlike these, because the Orientals change but little, and we recognise in them the peoples, and among them the habits and the manners described in the Bible. We find also many instruments presented in the sculptures of Greece and Rome, and we need not refuse to draw inferences from them, for they derived their origin from the East, and the Romans distinctly refer them to Syria (Juvenal, *Sat.* 3; Livy, *Hist.* 39:5). When, however, we endeavor to identify with these a particular instrument named by the Hebrews, our difficulty begins, because the Hebrew names are seldom to be recognised in those which they *now* bear, and because the Scriptures afford us little information respecting the form of the instruments which they mention.

## Picture for Musical Instruments 1

**I. Stringed Instruments.** — We begin with these, because upon almost all occasions of the use of instrumental music, either in public or private, we find them occupying the principal place; while in point of antiquity of date they were not inferior apparently to other instruments of a simpler and ruder character chief varieties of this class of instruments may be arranged as follows:

**1.** The **rwkkæ** *kinnor*, commonly translated in our version *harp*; in the Sept. **κithōρα**; Chald. **artkæ** Daniel 3:5, 10, **swōtyqæ** This is the stringed instrument ascribed to the invention of Jubal, and the only one referred to by Laban in his remonstrance with Jacob (**o327**-Genesis 31:27). It is mentioned among the instruments used by the sons of the prophets in their schools (**o105**-1 Samuel 10:5); and it was the favorite instrument of David, of which he became so celebrated a master. In the first ages the *kinnor* was

consecrated to joy and exultation, hence the frequency of its use by David and others in praise of the divine Majesty. It is thought probable that the instrument received some improvements from David (comp. <sup><1085></sup>Amos 6:5). In bringing back the ark of the covenant (<sup><1365></sup>1 Chronicles 16:5), as well as afterwards at the consecration of the Temple, the *kinnor* was assigned to players of known eminence, chiefly of the family of Jeduthun (<sup><1378></sup>1 Chronicles 25:3). Isaiah mentions it as used at festivals along with the *nebel*; he also describes it as carried round by Bayaderes from town to town (<sup><2316></sup>Isaiah 23:16), and as increasing by its presence the joy of vintage (<sup><2348></sup>Isaiah 24:8). When Jehoshaphat obtained his great victory over the Moabites, the triumphal entry into Jerusalem was accompanied by the *nebel* and the *kinnor* (<sup><1417></sup>2 Chronicles 20:27, 28). The sorrowing Jews of the captivity, far removed from their own land and the shadow of the sanctuary, hung their *kinnors* upon the willows by the waters of Babylon, and refused to sing the songs of Zion in a strange land (<sup><1572></sup>Psalms 137:2). Many other passages of similar purport might be adduced in order to fix the uses of an instrument, the name of which occurs so often in the Hebrew Scriptures. They mostly indicate occasions of joy, such as jubilees and festivals. Of the instrument itself the Scripture affords us little further information than that it was composed of the sounding parts of good wood, and furnished with strings. David made it of the *berosh* wood, or cypress ("fir"); Solomon of the more costly *algum* (<sup><1085></sup>2 Samuel 6:5; <sup><1202></sup>2 Kings 10:12); and (<sup><1042></sup>Genesis 4:21). The common name for all such instruments in Hebrew is **תְּוִיגָאֵף** (*negointh*), from a root denoting *to strike*, like the Greek root **ψάλλω**, *to strike*, which yields in like manner **ψαλτήριον**, with a like general meaning. But in this genus were included a great variety of species of stringed instruments, some of which are of constant occurrence in the Old Testament; while others are limited to those books which belong to the period of the Babylonish captivity, and are to be regarded rather as Babylonian than Hebrew instruments. Keeping this distinction in view, the Josephus mentions some composed of the mixed metal called electrum. He also asserts that it was furnished with ten strings, and played with a plectrum (*Ant.* 11:12, 3), which however is not understood to imply that it never had any other number of strings, or was always played with the plectrum. David certainly played it with the hand (<sup><1163></sup>1 Samuel 16:23; 18:10; 19:9), and it was probably used in both ways, according to its size.

Kitto (*Pict. Bible*, note on ~~9904~~ Psalm 43:4) demurs to its being regarded as a *harp*, and argues at great length in favor of its being a *lyre*; the chief difference of these two being that, while in the harp the strings were free on both sides throughout their whole length, in the lyre they were carried in part over the face of the sounding-board, and could in that part of their length only be struck on one side with one of the hands. But it is obvious that a difference of this kind was only a modification of form, and did not involve any essential difference in the principles of construction. The main principle of construction was the same in both instruments, viz. the production of differences of sound by differences in the length of the strings, whatever modifications of form might be used in order to obtain this difference of length, and whatever modifications of size and shape might be called for, when the instrument was to vary in power, and according as it was to be employed either in solo or in choir. The lyre was only a modification of the harp. Even in Greek the words **κithάρα** and **λύρα** were anciently used convertibly, as Dr. Kitto admits; and it is highly improbable that the Hebrew word *kinnor* did not originally include all instruments of the harp kind, whatever might be their differences in size or shape, or subordinate arrangement. Harps for single use would usually be made portable and light. Those intended for choral performances in the Temple service would probably be made large and powerful, so as to stand upon the ground when played instead of being carried. Some would have a larger, some a smaller number of strings, according to the degree of perfection wanted. In point of fact all these varieties are actually to be found upon the Egyptian monuments, and we see no good reason why the same generic name might not be applied to them all. The most eminent lexicographers are clearly of this mind. While Gesenius defines *kinnor* to be a species of harp or lyre, and Furst renders it by the single word harp, Winer expresses himself in such a way as to indicate an opinion that the Hebrew instrument so named might be either harp, lyre, or lute. Engel leans to the same opinion as Dr. Kitto, but does not appear to have added anything to the arguments by which the latter has sought to support it. "It is uncertain," he thinks (page 281), "which of the Hebrew names of the stringed instruments occurring in the Bible really designates the harp." Still he thinks also that the *kinnor*, the favorite instrument of king David, was most likely a lyre; although he owns in another place (page 310) "that the reasons which can be given in support" of this opinion "are certainly far from conclusive." When he urges that the *kinnor* was a light and very portable instrument; that king David, according to the rabbinic records,

used to suspend it during the night over his pillow; and that all its uses mentioned in the Bible are especially applicable to the lyre rather than to the harp—these considerations are all such as have already been fully met in the observations made above; and it is answer enough to them to refer the reader to the accompanying monumental illustrations, which make it plain and certain that the harps of ancient nations were extremely various in size and power, and that some of their varieties were as light and portable as the lyre itself.

## Picture for Musical Instruments 2

The approximate illustrations of the *kinnor*, or harp, supplied by the Egyptian and Assyrian monuments are very copious and interesting, and we cannot err far in supposing the various modifications of the Hebrew instrument to have been substantially the same as those in use among their neighbors. The most ancient form of the *kinnor* was probably the bent or curved form. agreeably to the etymology of the name, which according to Furst (*Hebsiasches und Chaldaiscees Handwörterbuch*) is derived from a root signifying to make in the shape of a bow or curve. Egyptian harps of this shape are represented in the first of the accompanying illustrations (page 764), and are remarkable for their differences of size, arrangement, and power, two of the specimens having as many as thirteen strings, one nine, and one only three; while one is light and portable, and the rest so large and heavy as to require to rest on the ground. It was by a natural transition that the curved form gave way in many cases to the triangular, such as we see in our next series of illustrations. Nearly resembling these ancient Egyptian forms of the portable harp is the shape of the ancient Persian *chang* and the Arabic *junk* of the present day; and we are disposed to agree with Engel that this triangular instrument is most likely the *tirionon*, or triangle, mentioned by several classical authors. "Burney," he remarks, "in his *History of Music*, gives a drawing of a trigonon with ten strings. He observes that it is called by Sophocles a Phrygian instrument, and that a certain musician, of the name of Alexander Alexandrinus, was so admirable a performer upon it, that when exhibiting his skill in Rome he created the *greatest furore*. Burney further remarks, 'The performer being a native of Alexandria, as his name implies, makes it probable that it was an Egyptian instrument upon which he gained his reputation at Rome' — an opinion which is corroborated by the discovery of the instrument shown in our engraving. The representations, it is true, of the Grecian trigonon, given in our histories of music, exhibit it in the shape of a Greek *delta*, with

three bars. In the Egyptian instruments the third bar, it will be observed, is wanting; but no ancient examples have been produced of the trigonon with three bars, and the representations referred to are probably only imaginary." Perhaps we have a still nearer approximation to the Hebrew harp in the two triangular instruments from the Assyrian sculptures. These harps are of very frequent occurrence on these Oriental monuments, showing that this form of the instrument was a favorite one. One of the two represented on the following page has twenty-one strings, the other has twenty-two strings; and it is a remarkable difference of construction as compared with the Egyptian specimens that the sounding-board forms the upper part of the instrument instead of the lower, while the reader will also observe openings for the escape of the sound. The ancient harp was sometimes played with a plectrum; but in all the Egyptian and Assyrian specimens now given it will be noticed that no plectrum occurs, but the instruments are all played with the hands, as we always figure to ourselves David handling his favorite harp. This Assyrian harp is probably the nearest approximation to the harp of the royal psalmist which we shall ever be able to reach. Remembering that the *kinnor* is one of the instruments mentioned by Laban as in common use in the country of Aram, we cannot but suppose that the harp which was used by the descendants of Jacob bore a closer resemblance to those which are figured upon the monuments of Mesopotamia than to those of the Egyptian monuments. See HARP.

### Picture for Musical Instruments 3

2. The **l bn**, *nibel*, probably the Greek **ναβλίον** (**νάβλα**, **νάβλη**, **ναύλα**, or **νάβλας**) and the Latin *nablium* (*nablum* or *nabla*). The word is rendered "psaltery" in the A.V., in imitation of the Sept. translation of the Psalms and Nehemiah, which renders it by **ψαλτήριον**, with the exception of **ψάλμος** in <sup><4912></sup>Psalm 71:22, and **κιθάρα** in <sup><4980></sup>Psalm 81:2. The Septuagint in the other books in which the word occurs renders it by **νάβλα** or, with a different ending, **νάβλον**. The Greek rendering **ψαλτήριον** evidently connects this instrument with the Chaldee **yr ʾāšp** of <sup><4915></sup>Daniel 3:5, 7. The first mention of it is in the reign of Saul (<sup><4905></sup>1 Samuel 10:5), and from that time forward we continue to meet with it in the O.T. It is, however, not found in the 2d chapter of Daniel, where mention is made of so many instruments; whence we may infer either that it did not exist among the Babylonians, or was known among them by another name. It was played upon by several persons in the grand

procession at the removal of the ark (<sup><13156></sup>1 Chronicles 15:16; 16:5); and in the final organization of the Temple music it was intrusted to the families of Asaph, Heman, and Jeduthun (<sup><13201></sup>1 Chronicles 25:1-7); Asaph, however, was only the overseer of the nebelists, as he himself played on a different instrument. Out of the worship of God it was employed at festivals and for luxurious purposes (<sup><3085></sup>Amos 6:5). In the manufacture of this instrument a constant increase of splendor was exhibited. The first we meet with were made simply of the wood of the *berosh* (<sup><1085></sup>2 Samuel 6:5; <sup><3338></sup>1 Chronicles 13:8), others of the rarer *algum* tree (<sup><1102></sup>1 Kings 10:12; <sup><4011></sup>2 Chronicles 9:11), and some perhaps of metal (Josephus, *Ant.* 1:8, 3), unless the last is to be understood of particular parts of the instrument.

### Picture for Musical Instruments 4

The *nebel* was an instrument apparently much resembling the *kinnor* in its nature and properties, though considerably different in form. According to Josephus (*Ant.* 7:12, 13) it had twelve strings, which were played upon with the hand. One variety of it had only ten strings, and was distinguished as **ר/צ[; | בַּא** and from an expression in <sup><3224></sup>Isaiah 22:24 — **יְלֵאֵלֵךְ; מְיֵלֵבְחִי** all manner of *nebel* instruments — we gather that the instrument, like the harp, was used in various sizes and shapes. What its distinctive form was preserved, no doubt, in the main, in all its varieties cannot be determined with certainty. The etymology of the name, like that of *kinnor*, suggests a curved shape like that of a leathern bottle; but whether it was so called because the whole instrument was of this shape-like the lyre, which is occasionally described by the Latin poets as the *lyra curva* — or because only a part of it was thus curved, viz. the sounding-board, as in the lute or guitar, it is impossible to decide. It is here we begin to feel the difficulty before referred to of identifying the Hebrew names with particular instruments. Kitto, as already noticed, pleads strongly for identifying it with the harp, while assigning the name *kinnor* to the lyre; but ancient authorities are opposed to this view, and he lands himself in the difficulty of being unable to find any Hebrew name at all for the lute or guitar, which he notwithstanding admits to have been in common use along with the lyre and harp. We cannot see, moreover, that anything is gained or any difficulty removed by adopting this opinion. We prefer to leave it a doubtful question whether the *nebel* was a lyre or a lute, or even some other form of stringed instrument, like that, for example, represented in the above illustration, derived from the Assyrian monuments. The only certain

proof we possess of a lyre like instrument having been in use among the Hebrews is the adjoining figure upon a coin of the times of the Maccabees. That either lutes or stringed instruments resembling the Assyrian ones just alluded to were employed by the Hebrews is a matter only of probable inference, from the fact that such instruments were in common use among the neighboring nations; we have no direct proof of it. Examples of lyres of various shapes and capabilities are shown on the monuments of Egypt and Assyria. To these we may add illustrations of Assyrian and Egyptian lutes or guitars. It need only be added that the *nebel* of Palestine and the East must have had some considerable differences in form and properties from either the classical lyre or lute, as it was known and distinguished among the Greeks and Romans by its Oriental name, which the Greeks slightly altered into **νάβλα** or **νάβλιον**, and the Romans into *nablium*. **SEE PSALTERY.**

### Picture for Musical Instruments 5

### Picture for Musical Instruments 6

### Picture for Musical Instruments 7

3. The **akBḫi** *sabbeka*, or "sackbut" of our version, is the third instrument in the list in <sup>ⲁⲓⲃⲉ</sup>Daniel 3:5, 7. That this was a stringed instrument is certain, for the name passed over into Greek and Latin in the forms **σαμβύκη** and *sambuca*; female performers on it from the East, called **σαμβύκται**, *santbucince*, and *sambucistrice* by the classical authors, visited the cities of Europe, and found their way as far as Rome; and the instrument is described by Athenaeus (4:175; 14:633) as a harp-like instrument of four or more strings, and of a triangular form. Now it is remarkable that one of the musical instruments most frequently occurring in the Assyrian sculptures answers very closely to this description. On comparing the instrument here represented with that exhibited in the procession above, a difference of structure will be observed, viz. that in the latter the strings seem to be carried over a *bridge*, which is not the case with the former. In other respects the two forms are exactly the same; and the instrument was evidently a peculiarly Assyrian one, as there is nothing resembling it to be found on the Egyptian monuments or in the sculptures of Greece and Rome. This appears to us a decisive consideration in favor of identifying it with the sackbut of <sup>ⲁⲓⲃⲉ</sup>Daniel 3:5, rather than with the **hⲓⲛⲃⲱⲓⲥ** (*symphonia*) of the same list, the word translated *dulcimer* in our version.



This latter name is evidently borrowed from the Greek, and as such was no doubt the name of a Greek and not a native instrument; whereas the name and the nature of the sackbut were both probably Oriental, as the instrument figured in these Assyrian sculptures indubitably was. What the *synmphonía* itself was it is impossible to say. It is worth mentioning that one of the musicians performing upon what we thus presume to have been the sackbut, is distinguished from the rest by a peculiar headdress, which may probably have been a mark of distinction assigned to "the chief of the musicians" at the Assyrian court, an officer who was the counter-part of the Hebrew **יְחִיָּאל** such as Asaph or Jeduthun. *SEE SACKBUT.*

### Picture for Musical Instruments 8

4. The **תִּיטִית** *gittith*, a word which occurs in the titles to Psalm 8, 81, 84, and is generally supposed to denote a musical instrument. From the name it has been supposed to be an instrument which David brought from Gath; and it has been inferred from <sup><2360></sup>Isaiah 16:10 that it was in particular use at the vintage season. If an instrument of music, it is remarkable that it does not occur in the list of the instruments assigned by David to the Temple musicians; nor even in that list which appears in verses 1 and 2 of Psalm 81, in the title of which it is found. The supposition of Gesenius, that it is a general name for a *stringed instrument*, obviates this difficulty. The Sept. renders the title by **ὑπὲρ τῶν ληνῶν**, "upon the wine-press;" and Carpzov, Pfeiffer, and others/ follow this in taking the word to denote a song composed for the vintage or for the Feast of Tabernacles (Carpzov, *Observ. Philol. super Psalmos Tres tyTGA* [i[Helmst. 1758]; Pfeiffer, *Ueber die Musik*, page 32). *SEE GITTITH.*

### Picture for Musical Instruments 9

5. **מִנְיִן** *minnim*, which occurs in <sup><1988></sup>Psalm 45:8 and 150:4, is supposed by some to denote a stringed instrument, but it seems merely a poetical allusion to the *strings* of any instrument. Thus in <sup><1988></sup>Psalm 45:8 we would read, "Out of the ivory palaces *the strings* (i.e., concerts of music) have made thee glad;" and so in <sup><1988></sup>Psalm 150:4, "Praise him with strings (stringed instruments) and *ugabs*." *SEE STRING.*

## Picture for Musical Instruments 10

6. **tlj m** *machalath*, which occurs in the titles of Psalm 53 and 88, is supposed by Gesenius and others to denote a kind of lute or guitar, which instrument others find in the *minnim* above noticed. The prevalence in the East of instruments of this sort would alone suggest the probability that the Jews were not without them; and this probability is greatly increased by the evidence which the Egyptian paintings offer that they were equally prevalent in ancient times in neighboring nations. The Egyptian guitar consisted of two parts: a long, flat neck or handle, and a hollow, oval body, composed wholly of wood, or covered with leather, whose upper surface was perforated with several holes to allow the sound to escape; over this body, and the whole length of the handle, extended three strings of catgut secured at the upper extremity. The length of the handle was sometimes twice, sometimes thrice that of the body, and the whole instrument seems to have measured three or four feet. It was struck with a plectrum, and the performers usually stood as they played. Both men and women used the guitar; some danced while they touched its strings (Wilkinson, *Anc. Eg.* 1:84-86, 123-125). *SEE MAHALATH.*

## Picture for Musical Instruments 11

## Picture for Musical Instruments 12

### II. Wind Instruments. —

1. The most ancient of these was the **bgw** [ *ugab*, mentioned along with the *kinner* as the invention of Jubal (<sup><1042></sup>Genesis 4:21). It is twice alluded to (<sup><18212></sup>Job 21:12; 30:31), and in both cases in collections which show that it was used on occasions of domestic festivity and joy. The only other place where it occurs is in <sup><1904></sup>Psalm 150:4, where it is referred to among other instruments suitable to be employed in the praises of God. Opinion has been, and is still, much divided as to the instrument denoted by the name. Winer and Leyrer (in Herzog's *Real-Encyklopadie*) favor the idea that it was a species of bagpipe; and in this view they are supported by the authority of Jerome, the Targums (**abwga**), and some rabbinical writers. The Septuagint varies in its translation of the word; in Genesis rendering it by **κιθάρα**, in Job by **ψαλμός**, and in Psalm 150 by **ὄργανον**, the term adopted by the Vulgate, Syriac, Arabic, and most other versions, as well as by our own. But by **ὄργανον** we are by no means to understand the *organ*,

which is an instrument of no great antiquity. even if we are to suppose, as some do, that there was a rudiment of the modern organ in use in the Temple of Jerusalem in the time of Christ, an invention of which strange and evidently fabulous things are told us by the Talmud, under the name of the *hpyrḡni* (*nagrephah*). The *organum* meant by the word was as old as the days of Jubal; it must, therefore, have been of a rude and simple construction, and is best understood of the so-called Pandean pipe, formed by a combination of reed-pipes of different lengths and thicknesses. In support of this view is the fact that the Pandean pipe was an instrument of Syrian or Oriental origin, and that it was of such high antiquity that the profane writers do not know to whom to ascribe it. Some refer it to Pan (Virgil, *Ecl.* 2), others to Mercury (Pind. *Od.* 12, *de Pallade*), others to Marsyas and Silenus (Athenaeus, 4:182). This antiquity corresponds with the Scriptural intimation concerning the *ugab*, and justifies us in seeking for it among the more ancient instruments of the Orientals, especially as it is still common in Western Asia. Niebuhr saw it in the hands of a peasant at Cairo (*Reisebeschr.* 1:181); and Russell, in his *Nat. Hist. of Aleppo* (1:155, 156), says that "the *syrinx* or Pan's pipe is still a festival instrument in Syria; it is known also in the city, but very few performers can sound it tolerably well. The higher notes are clear and pleasing, but the longer reeds are apt, like the dervise flute, to make a hissing sound, though blown by a good player. The number of reeds of which the *syrinx* is composed varies in different instruments from five to twenty-three." The classical *syrinx* is usually said to have had seven reeds (Virg. *Ecl.* 2); but we find some on the monuments with a greater number, and the shepherd of Theocritus (*Id.* 8) had one of nine reeds. **SEE ORGAN.**

### Picture for Musical Instruments 13

2. Of almost equal antiquity was the *קרן*, *keren*, or horn, which sometimes, but not often, occurs as the name of a musical instrument (<sup><1015></sup>Joshua 6:5; <sup><1215></sup>1 Chronicles 25:5; <sup><2115></sup>Daniel 3:5, 7, 10, 15). Of natural horns, and of instruments in the shape of horns, the antiquity and general use are evinced by every extensive collection of antiquities. It is admitted that horns of animals were at first used, and that they at length came to be imitated in metal, but were still called horns. **SEE HORN.** This use and application of the word are illustrated in our "cornet." It is generally conceived that rams' horns were the instruments used by the early Hebrews; and these are, indeed, expressly named in our own and many

other versions as the instruments used at the noted siege of Jericho (<sup><0885></sup>Joshua 6:5); and the horns of the ram are those which Josephus assigns to the soldiers of Gideon (*Ant.* 5:6, 5; comp. <sup><0076></sup>Judges 7:16). *SEE SHOSHANNIM.*

### Picture for Musical Instruments 14

3. שׁוֹפָר, *shophar*, which is a far more common word than *keren*, and is rendered "trumpet" in the Auth. Ver. This word seems, first, to denote horns of the straighter kind, including probably those of neat cattle, and all the instruments which were eventually made in imitation of and in improvement upon such horns. It is, however, difficult to draw a distinction between it and the *keren*, seeing that the words are sometimes used synonymously. Thus that which is called "a jobel-horn" in <sup><0885></sup>Joshua 6:5, is in the same chapter (verses 4, 6, 8, 13) called "a jobel-horn trumpet" (*shophar*). *SEE JUBILEE.* Upon the whole, we may take the *shophar*, however distinguished from the *keren*, to have been that kind of horn or horn-shaped trumpet which was best known to the Hebrews. The name *shophar* means *bright* or *clear*, and the instrument may be conceived to have been so called from its clear and shrill sound, just as we call an instrument a "clarion," and speak of a musical tone as "brilliant" or "clear." In the service of God this *shophar* or trumpet was only employed in making announcements, and for calling the people together in the time of the holy solemnities, of war, of rebellion, or of any other great occasion (<sup><0913></sup>Exodus 19:13; <sup><0410></sup>Numbers 10:10; <sup><0076></sup>Judges 3:7; <sup><0913></sup>1 Samuel 13:3; 15:10; <sup><0454></sup>2 Chronicles 15:14; <sup><2888></sup>Isaiah 18:3). The strong sound of the instrument would have confounded a choir of singers rather than have elevated their music. At feasts and exhibitions of joy horns and trumpets were not forgotten (<sup><0085></sup>2 Samuel 6:15; <sup><3162></sup>1 Chronicles 16:42). There is no reason to conclude that the trumpet was an instrument peculiar to the Levites, as some have supposed. If that were the case we should be unable to account for the three hundred trumpets with which Gideon's men were furnished (<sup><0076></sup>Judges 7:8), and for the use of trumpets in making signals by watchmen, who were not always Levites. *SEE TRUMPET.*

### Picture for Musical Instruments 15

4. The חֲצוֹצְרָחַ, *chatsotserah*, or straight trumpet, is occasionally mentioned along with the *shophar*, showing that these two kinds of trumpets were sometimes used together, as in <sup><0986></sup>Psalms 98:6, "with

trumpets and sound of cornet make a joyful noise before the Lord the King" (comp. <sup><4353></sup>1 Chronicles 15:28; <sup><4454></sup>2 Chronicles 15:14). The two silver trumpets appointed by Moses to be made for the use of the priests of the tabernacle were of this construction, and were used for announcing to the people the advent of the different feasts, for signalling "the journeying of the camps," and for sounding alarms in time of war (<sup><4400></sup>Numbers 10:1-10). Their use in the sacrificial rites as a musical accompaniment was limited (verse 10) to certain occasions, to " their solemn days, the beginnings of their months, and the day of their gladness ;" but in the age of David and Solomon their sacrificial use was much extended, and the number provided for the use of the priests was correspondingly increased. At the dedication of the Temple as many as a hundred and twenty priests "sounded with trumpets;" and in the immensely developed ritual then introduced the part of the musical service assigned to the priests was to blow with the sacred trumpets during the offering of sacrifice, while the Levites accompanied on the other instruments of all kinds. There has been various speculation on the name; but we are disposed to assent to the conclusion of Gesenius that it is an onomatopoeic word, imitating the broken pulse-like sound of the trumpet, like the Latin *taratantara*, which this word would more resemble if pronounced as in Arabic, *hadaderah*. By many it has been identified with the modern *trombone*, on the assumption that the description in <sup><4402></sup>Numbers 10:2 implies that it was *turned* back at the end. But straight trumpets are to be seen upon the monuments both of Egypt and Assyria, and the straight silver trumpet of the Jewish Temple is distinctly figured upon the arch of Titus at Rome and on extant Jewish coins (Frolich, *Anal. Syr. Proleg.*). **SEE CORNET.**

## Picture for Musical Instruments 16

5. The **ly** **hæ**, *halil*, flute, the meaning of which is *bored through*, and denotes a pipe, perforated and furnished with holes. The Sept. always renders it by **αὐλός**, a pipe or flute. There are but five places where it occurs in the Old Testament (<sup><4905></sup>1 Samuel 10:5; <sup><1040></sup>1 Kings 1:40; <sup><2352></sup>Isaiah 5:12; 30:29; <sup><2436></sup>Jeremiah 48:36); but the Greek **αὐλός** occurs in the New Testament (<sup><4023></sup>Matthew 9:23) and in the Apocryphal books (1 Macc. 4:54; 9:39; Judith 3:8). It was originally formed from the reed, by the simple contrivance of cutting a larger or smaller number of holes in one of its lengths; but it was afterwards, in the progress of the arts, more artificially made of wood, bone, horn, and ivory. It was sometimes single, and at

other times double, the two pipes uniting at top in a single mouthpiece. It would seem to have come rather late into use among the Hebrews, and probably had a foreign origin. The passages to which we have referred will indicate the use of this instrument or class of instruments; but of the form we can only guess by reference to those of the ancient Egyptians and Assyrians, which are very similar to those still in use in Western Asia. The pipe is, however, rarely introduced in the Egyptian sculptures, and does not seem to have been held in much estimation. The single pipe of the Greeks is allowed to have been introduced from Egypt (J. Pollux, *Onom.* 4:10; Athenaeus, *Deipnos.* 4), from which the Jews probably had theirs. It was a straight tube, without any increase at the mouth, and when played was held with both hands. It was usually of moderate length, about eighteen inches, but occasionally less, and sometimes so exceedingly long and the holes so low that the player was obliged to extend his arms to the utmost. Some had three holes, others four, and actual specimens made of common reed have been found (Wilkinson, *Anc. Egypt.* 2:309). The double pipe was formed with two such tubes, of equal or unequal lengths, having a common mouthpiece, and each played with the corresponding hand. They were distinguished as the right and left pipes, and the latter, having but few holes and emitting a deep sound, served as a base; the other had more holes, and gave a sharp sound (Pliny, *Hist. Nat.* 16:36). This pipe is still used in Palestine. The Scottish missionary deputation overtook, among the hills of Judah, "an Arab playing with all his might upon a shepherd's pipe made of two reeds. This was the first time we had seen any marks of joy in the land" (*Narrative*, page 118). *SEE PIPE.*

From the references which have been given it will be seen that the pipe was, among the Jews, chiefly consecrated to joy and pleasure. So much was this the case that in the time of Judas Maccabeus the Jews complained "that joy was taken from Jacob, and the pipe with the harp (κithίρα) ceased" (1 Macc. 3:45). It was particularly used to enliven the periodical journeys to Jerusalem to attend the great festivals (<sup>2319</sup>Isaiah 30:29); and this custom of accompanying travelling in companies with music is common in the East at this day (Harmer, *Obserematt.* 2:197; to which add Tournefort, *Voyage du Levant*, 3:189). Athenaeus (4:174) tells us of a plaintive pipe which was in use among the Phoenicians. This serves to illustrate <sup>4123</sup>Matthew 9:23, where our Saviour, finding the flute-players with the dead daughter of the ruler, ordered them away, because the damsel was not dead; and in this we also recognise the regulation of the

Jews that every one, however poor he might be, should have at least two pipes (μῦλ ἢ ἰ) at the death of his wife (Lightfoot, *Hor. Hebr. ad* <sup><102></sup>*Matthew* 9:23). **SEE MOURNING.**

## Picture for Musical Instruments 17

6. ἡνὶΠαλῶν, *sumponyalh*, is evidently the Chald. form of the Gr. συμφωνία, rendered "dulcimer" (<sup><206></sup>Daniel 3:5; 10:15). It is described by the rabbins as a *bagpipe* consisting of two shrill-toned fifes pressed through a leathern bag. Servius, in his Commentary on the *AEneid*, describes the *symphonia* as a sort of bagpipe, which agrees with the representations of Jewish writers. The bagpipe bore the same name among the Moors of Spain, and it is still called in Italy *zampogna*. The known antiquity of this instrument, together with its present existence in the East, appear to confirm the reference of the *sumponyah* to the bagpipe. The modern Oriental bagpipe is composed of a goat-skin, usually with the hair on, and in the natural form, but deprived of the head, the tail, and the feet. The pipes are usually made of reeds, terminated with tips of cows' horns, slightly curved. The entire instrument is primitively simple in its materials and construction. **SEE DULCIMER.**

## Picture for Musical Instruments 18

7. There remains to be noticed a wind-instrument mentioned along with the others in <sup><206></sup>Daniel 3:5 — the ἀτυκρονῆι *manshrokitha*, A.V. "flute." The etymology of the name indicates that it was an instrument of the pipe class; but whether a bagpipe, a Pandean pipe, or a flute-pipe, single or double, it is impossible to determine. All these identifications have found supporters, and some have even inclined to the opinion that it was of the nature of a rudimentary wind-organ, such as was afterwards imitated and somewhat improved upon by the Temple organ before alluded to the *magrephah* of the Talmud. **SEE FLUTE.**

### III. Instruments of Percussion and Agitation. —

1. The most ancient pulsatile instrument mentioned in the O.T. is the ἄτρο *toph*, consisting of a narrow circle or hoop of wood or metal covered with a tightened skin, and struck with the hand. The Sept. renders the word by τύπανον, a drum. The "timbrel" of our own version is preferable, as there can be no doubt that the instrument intended was of the same nature

and form as the timbrel or tambourine still in use in Oriental countries. The Arabs still call it *dof*, and the Spaniards *adufe*. It is mentioned as early as the days of Laban (<sup><03127></sup>Genesis 31:27), where our version has "tabret;" and it was the instrument with which Miriam and the women of Israel accompanied and beat time to their song and dance when they sang responsively the song of Moses (<sup><01510></sup>Exodus 15:20). Here the name in the original is the same as in <sup><03127></sup>Genesis 31:27, though the rendering varies to "timbrel." It is also mentioned by Job (<sup><03212></sup>Job 21:12). Isaiah adduces it as the instrument of voluptuaries, but left in silence amid wars and desolations (<sup><02418></sup>Isaiah 24:8). The occasions on which it was used were mostly joyful, and those who played upon it were generally females (<sup><04625></sup>Psalms 68:25), as was the case among most ancient nations, and is so at the present day in the East. It is nowhere mentioned in direct connection with battles or warlike transactions; but it is mentioned on occasions when it was more probably performed on by men (as in the bringing up of the ark, <sup><03138></sup>1 Chronicles 13:8; in worship, <sup><01015></sup>1 Samuel 10:5; <sup><04918></sup>Psalms 149:3; 150:4), although this is by no means certain. It frequently occurs on the Egyptian monuments (Wilkinson, *Anc. Egypt.* 2:240). There were three kinds, differing, no doubt, in sound as well as form: one was circular, another square or oblong, and the third consisted of two squares separated by a bar. They were all beaten by the hand, and often used as an accompaniment to the harp and other instruments. The imperfect manner of representation does not allow us to see whether the Egyptian tambourine had the same movable pieces of metal let into the wooden frame which we find in the tambourines of the present day. Their presence may, however, be inferred from the manner in which the tambourine is held up after being struck; and we know that the Greek instruments were furnished with balls of metal attached by short thongs to the circular rim (Wilkinson, *Ancient Egypt.* 2:314). At mournings for the dead the tambourine was sometimes introduced among the Egyptians, and the "mournful song" was accompanied by its monotonous sound. This is still a custom of the East, and probably existed among the Jews. **SEE MOURNING.**

## Picture for Musical Instruments 20

The *toph* was thus an instrument of the *drum* kind; and it is highly probable that, as other varieties of the drum, apostle's word. It suggests the sound of a small bell rather than the clanging resonance of the cymbals. It should have been rendered *clanging* or *clashing*. The sound of these instruments



is very sharp and piercing, but it does not belong to fine, speaking, expressive music. The Hebrew instruments were probably similar to those of the Egyptians. These were of mixed metal, apparently bronze, or a compound of copper and silver, and of a form exactly resembling those of modern times, though smaller, being only seven inches or five inches and a half in diameter. The same kind of instrument is still used by the modern inhabitants of Egypt, and from them, says Wilkinson, "have been borrowed the very small cymbals, played with the finger and thumb, which supply the place of castanets in the *almeh* dance" (*Ancient Egyptians*, 3:255). The modern castanet, introduced into Spain by the Moors, is to be referred to the same source. *SEE CYMBAL*.

## Picture for Musical Instruments 21

4. מַנְאִימִים [מֵנִים] *menaanim*. This instrument is only once mentioned in Scripture (~~1065~~ 2 Samuel 6:5), where it stands next before cymbals in an enumeration of several instruments, and is strangely translated *cornets* in our version. It is singular that the example of the Vulg., which renders by the Latin *sistra*, was not followed by our translators in this instance, especially as the etymology of the name (rad. [מנ, to shake) suggests that it was an *instrument of agitation* which was denoted, the Greek *σειστρα* having an analogous derivation from *adio*. It was generally from eight to sixteen or eighteen inches long, and entirely of bronze or copper; movable rings and bars of the same metal being inserted in the frame, by the sharp impact of which upon the frame, when shaken in the hand, a piercing metallic sound was produced. It was sometimes inlaid with silver, gilt, or otherwise ornamented, and the rings were frequently made to imitate snakes, or simply bent at each end to secure them from slipping through the holes. Several actual specimens of these instruments have been found, and are deposited in the British, Berlin, and other museums (Wilkinson, *Anc. Egypt*. 1:131-133). They are mostly furnished with sacred symbols, and were chiefly used by the priests and priestesses in the ceremonies of religion, particularly in those connected with the worship of Isis (Plut. *De Isid.* c. 63; Juven. 13:93; Jablonsky, *Opusc.* 1:306). Instruments of the same rude principle, though different form, are still in use in the military music of some modern nations.

## Picture for Musical Instruments 22

5. **μνῦτæ** *shalishim*. This instrument is only once mentioned, viz. in <sup>(1806)</sup>1 Samuel 18:6, where it is spoken of as used by the women of Israel when they came out to meet king Saul and David. Our translators render vaguely "instruments of music," but insert in the margin "three-stringed instruments." The word more probably denoted an instrument with *three sides*; and as some harps were of that shape, it may probably have meant such harps. (See above, under *kinnor*.) We insert the name in this place because it is generally thought by recent scholars that it meant what is understood by a *triangle*, an instrument of percussion which Athenaeus (*Deipnos*. 4:175) says was derived from Syria. If so, it was possibly in use among the Hebrews, and may have been the instrument referred to in <sup>(1806)</sup>1 Samuel 18:6. But, on the other hand, no figure of such an instrument of percussion has been found on any of the monuments either of Assyria, Egypt, or Greece. Like the eyvivals and sistra, it is still in use in military music, especially in the Turkish army.

## Picture for Musical Instruments 23

6. The word "dance" is used in the A.V. for the Heb. term *machol*, **לִמְצֵה**; a musical instrument of percussion, supposed to have been used by the Hebrews at an early period of their history. Some modern lexicographers, who regard *machol* as synonymous with *rakod*, **דַּבְּרָר**: (<sup>(2004)</sup> Ecclesiastes 3:4), restrict its meaning to the exercise or amusement of dancing; but according to many scholars it also signifies a musical instrument used for accompanying the dance, which the Hebrews therefore called by the same name as the dance itself. The Sept. generally renders *machol* by **χορός**, "dancing;" occasionally, however, it gives a different meaning, as in <sup>(1801)</sup> Psalm 30:11 (Heb. Bible, verse 12), where it is translated **χαρά**, "joy," and in <sup>(2004)</sup> Jeremiah 31:4 and 14, where it is rendered **Συναγωγή**, "assembly." The Shemitic versions of the O.T. almost invariably interpret the word as a musical instrument. On the joyous occasion when the Israelites escaped from their Egyptian pursuers, and reached the Arabian shore of the Red Sea in safety, Miriam is represented as going forth striking the **ἄτῳ** and followed by her sisters in faith, who join in "with timbrels and dances" (<sup>(1801)</sup> Exodus 15:20). Here the sense of the passage seems to be, agreeably to the A.V., that the Hebrew women came forth to dance, and to accompany their dance by a performance on timbrels; and

this is the view adopted by the majority of the Latin and English commentators. Parkhurst and Adam Clarke do not share this opinion: according to the former, *machol* is "some fistular wind-instrument of music, with holes, as a flute, pipe, or fife, from **l j** , to make a hole or opening;" and the latter says, "I know no place in the Bible where *machol* and *machalath* mean *dance* of any kind they constantly signify some kind of pipe." The Targumists very frequently render *machol* as a musical instrument. In <sup><0250></sup>Exodus 15:20, Onkelos gives for *machalath* the Aramaic word **ʿygnj** , which is precisely the same employed by him in <sup><0227></sup>Genesis 21:27 for *kinnor* (A.V. 'harp"). The Arabic version has for *machol* in most places *tablun*, pl. *tubulun*, translated by Freytag, in his Arabic Lexicon, "a drum with either one or two faces;" and the word **twl j mbw** (<sup><0713></sup>Judges 11:34, A.V. "and with dances") is rendered by *inaun*, "songs." Gesenius, Furst, and others adopt for the most part the Sept. rendering; but Rosenmuller, in his commentary on <sup><0250></sup>Exodus 15:20, observes that, on comparing the passages in <sup><0713></sup>Judges 11:34; <sup><0986></sup>1 Samuel 18:6; and <sup><2804></sup>Jeremiah 31:4, and assigning a rational exegesis to their contexts, *machol* must mean in these instances some musical instrument, probably of the flute kind, and principally played on by women.

## Picture for Musical Instruments 24

In the grand hallelujah psalm (150) which closes that magnificent collection, the sacred poet exhorts mankind to praise Jehovah in his sanctuary with all kinds of music; and among the instruments mentioned at the 3d, 4th, and 5th verses is found *machol*, which cannot here be consistently rendered in the sense of dancing. Joel Brill, whose second preface (**hynç hmdqh**) to Mendelssohn's Psalms contains the best treatise extant on the musical instruments mentioned in the Hebrew Bible, remarks: "It is evident from the passage, 'Praise him with the *toph* and the *machol*,' that machol must mean here some musical instrument, and this is the opinion of the majority of scholars." Mendelssohn derives *machol* from **l wl j** , "hollow," on account of its shape; and the author of *Shilte Haggibborim* denominates it **swrfsys**, which he probably intends for **κισόρα**, rather than *sistrun*. Some modern critics consider *machalath* the same with *machol*. Gesenius, however, translates the latter "dancing," while the former he renders "a stringed instrument," from the root **l l j** ; "to sing."

## Picture for Musical Instruments 25

The musical instrument used as an accompaniment to dancing is generally believed to have been made of metal, open like a ring: it had many small bells attached to its border, and was played at weddings and merrymakings by women, who accompanied it with the voice. According to the author of *Shilte Haggibborim*, the *machol* had tinkling metal plates fastened on wires, at intervals, within the circle that formed the instrument, like the modern tambourine; according to others, a similar instrument, also formed of a circular piece of metal or wood, but furnished with a handle, which the performer might so manage as to set in motion several rings strung on a metal bar, passing from one side of the instrument to the other, the waving of which produced a loud, merry sound. *SEE DANCE*.

**IV.** The following are general or miscellaneous terms:

1. **ʾwǝj ʔi** *dachavan*, Chald., rendered "instruments of music" in <sup>2018</sup>Daniel 6:18. The margin gives "or *table*, perhaps lit. *concubines*." The last-mentioned rendering is that approved by Gesenius, and seems most probable. The translation, "instruments of music," seems to have originated with the Jewish commentators, R. Nathan, R. Levi, and Aben-Ezra, among others, who represent the word by the Hebrew *neginoth*, that is, stringed instruments which were played by being struck with the hand or the plectrum.

## Picture for Musical Instruments 26

2. **hDvʾʾʾʾ** *shiddah*, is found only in one very obscure passage (<sup>2018</sup>Ecclesiastes 2:8), "I gat me men-singers and women-singers, and the delights of the sons of men, *musical instruments, and that of all sorts*" (**twDvʾʾʾʾ** *shiddsh ve-shiddoth*). The words thus rendered have received a great variety of meanings. They are translated "drinking-vessels" by Aquila and the Vulgate; "cup-bearers" by the Sept., Peshito-Syriac, Jerome, and the Arabic version; "baths" by the Chaldee; and "musical instruments" by David Kimchi, followed by Luther and the A.V., as well as by many commentators. By others they are supposed to refer to the women of the royal harem. But the most probable interpretation to be put upon them is that suggested by the usage of the Talmud, where **hdyvʾʾʾʾ** *shidah*, denotes a "palanquin" or "litter" for women. The whole question is discussed in Gesenius's *Thesaurus*, page 1365.

## Picture for Musical Instruments 27

**V. Literature.** — On the general subject of the music and musical instruments of the Israelites, see Martini, *Storia della Musica* (Bologna, 1757), 1:4 sq.; Burney, *General Hist. of Music* (Lond. 1776), 1:217 sq.; Schroter, *De Musica Davidica* (Dresd. 1716); Hawkins, *Hist. of Music*; Forkel, *Gesch. der Musik*, 1:99 sq.; Calmet, *Dissert. sur la Musique des Hebreux*, annexed to his *Commentary on the Psalms*; Bedford, *Temple Music* (Bristol, 1706); Pfeiffer, *Ueber die Musik der Alten Hebr.* (Erl. 1799; transl. in the *Amer. Bible Repository*, 1835); Saalschutz, *Form der Hebr. Poesie*, page 329 sq.; also *Gesch. und Wurdigung d. Musik bei den Hebr.* (Berl. 1829); Harenberg, *Comm. de Re Musica Vetus.* in *Misc. Lips.* 9:218 sq.; Sonne, *De Musica Judaeor. in sacris* (Hafn. 1724); Tal, *Dicht Sing und Spielkunst bes. der Hebr.* (Frankf. 1706); Jahn, *Biblische Archaologie*; Reland, *De Spoliis Temp. Hieros.*; Anton, *Die Melodie u. Harmonie der Alt. Hebr.* in Paulus, *N. Repert.* 1:160 sq.; 2:80 sq.; 3:1 sq.; Shilte Haggibborim, in Ugolini *Thesaur.* volume 32; Contant, *Traite sur la Poesie et la Musique des Hebreux* (Paris, 1781); Beck, *De accentuum Hebr.* in Mencken, *Thesaur.* page 563 sq.; Abicht, *Vindiciae accentuum* (Lips. 1713); *Excellentia musicae antiq. Hebr.* (Munich, 1718); Schneider, *Bibl.-gesch. Darstellung d. Hebr. Musik* (Bonn, 1834); De Wette, *Commentar. uber die Psalmen*; Rosellini, *Monumenti dell' Egitto*; Wilkinson, *Anc. Egyptians*; Villoteau, *Sur la Musique des Orientaux*, in *Descript. de l'Egypte*; Lady M.W. Montague, *Letters*; Volney, *Voyage en Syrie*; Tournefort, *Voyage au Levant*; Niebuhr, *Reisebeschreibung*; Russell, *Nat. Hist. of Aleppo*; Lane, *Modern Egyptians*, 2:69 sq.; Thomson, *Land and Book*; Engel, *Music of the most Ancient Nations* (Lond. 1864); Hutchinson, *Music of the Bible* (Bost. 1863).

### Musician, Chief

(**יְחִיָּאֵל**) *menatstse'ach*, i.e., the most *conspicuous*, i.q. leader), an officer indicated in the titles of many (53) of the Psalms and in <sup><3180></sup>Habakkuk 3:10, and to be interpreted, according to Kimehi, Rashi, Aben-Ezra, and many other authorities, the *precentor* of the Levitical choir or orchestra in the Temple. In one late instance the name of this officer seems to be indicated (<sup><3152></sup>1 Chronicles 15:21); but the first who held it appears to have been Jeduthun, in connection with his three brothers (<sup><3164></sup>1 Chronicles 16:41, etc.); and the office seems to have been hereditary in the family (<sup><3161></sup>1 Chronicles 16:1, 3), or else the name Jeduthun became a patronymic title

for the incumbents afterwards (<sup><4515></sup>2 Chronicles 35:15). In this capacity Jeduthun's "office was generally to preside over the music of the Temple service, consisting of the *nebel*, or nablum, the *kinnor*, or harp, and the cymbals. together with the human voice (the trumpets being confined to the priests). But his peculiar part, as well as that of his two colleagues. Heman and Asaph, was 'to sound with cymbals of brass,' while the others played on the nablum and the harp. This appointment to the office was by election of the chiefs of the Levites (*μυραε*) at David's command, each of the three divisions probably choosing one. The first occasion of Jeduthun's ministering was when David brought up the ark to Jerusalem. He then took his place in the procession, and played on the cymbals. But when the division of the Levitical services took place, owing to the tabernacle being at Gibeon and the ark at Jerusalem, while Asaph and his brethren were appointed to minister before the ark, it fell to Jeduthun and Heman to be located with Zadok the priest, to give thanks 'before the tabernacle of the Lord in the highplace that was at Gibeon,' still by playing the cymbals in accompaniment to the other musical instruments (comp. <sup><4105></sup>Psalm 150:5). In the account of Josiah's Passover in 2 Chronicles 35 reference is made to the singing as conducted in accordance with the arrangements made by David, and by persons representing Asaph, Heman, and Jeduthun, *the king's seer* (*Ēl Mhinzj*) **SEE HEMAN**. Perhaps the phrase rather means the king's adviser in matters connected with the musical service. The triple division of the Levitical musicians seems to have lasted as long as the Temple, and each appears to have been called after its respective leader. At the dedication of Solomon's Temple, 'the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun,' performed their proper part. In the reign of Hezekiah, again, we find the sons of Asaph, the sons of Heman, and the sons of Jeduthun, taking their part in purifying the Temple (<sup><4293></sup>2 Chronicles 29:13, 14); they are mentioned in Josiah's reign, and so late as in Nehemiah's time we still find descendants of Jeduthun employed about the singing (<sup><4117></sup>Nehemiah 11:17)." **SEE JEDUTHUN**.

## Musimoes

festivals celebrated in honor of the dead among the native tribes of Central Africa. See Gardner, *Faiths of the World*, page 503.

## Musius, Cornelius

an eminent Dutch scholar of Roman Catholic proclivities, was born at Delft in 1503. He flourished as pastor of St. Agatha during the contest between the prince of Orange and the Spanish throne for the possession of the Netherlands. He was equally esteemed for his learning and for his amiable qualities, when, on account of his religious faith, he was put to the torture, which caused his death in 1575, by De la Marck. The Romanists have charged the wicked deed to the prince of Orange and his Reformed friends. This, however, is cruel and unjust. The prince himself, who highly esteemed Musius, shed many tears when he heard of the atrocious deed, and while the Estates of Holland were aroused to an indignation scarcely controllable, De la Marck was obliged to leave the country, notwithstanding his powerful connections. Musius wrote several religious poems, which are remarkable for their elegance and purity of style. See Brandt, *Gesch. der Ref.* 10:538-540; Hoofe, *De Neederlandsche Historien*, 7:281 sq.; Motley, *Hist. of the Rise of the Dutch Republic*, 2:474, 475.

## Musonius Rufus, Caius

a Stoic philosopher of the 1st century of the Christian aera, is mentioned with praise by Tacitus (*Ann.* 14:59), and also by Pliny the younger, Philostratus, Themistius, and others. He was a native of Volsinii, in Etruria, and belonged to the equestrian order. He was a friend of Thræsea Psetus, Barea Soranus, Rubellius Plautus, and other Stoics, who were the victims of Nero's suspicion and cruelty. Musonius was banished to the island of Gyaros in A.D. 66, where he is said to have been visited by many Greeks for the purpose of listening to his lessons. Being recalled by Galba after Nero's death, he lived at Rome under Vespasian, who excepted him from the sentence of exile pronounced by that prince against the Stoic philosophers. This scanty information is all that we have concerning the biography of Musonius Rufus (Nieuwland, *Dissertatio de Musonio Rufo, Philosopho Stoico*). The time of his death is not mentioned, *but* he was not alive in the reign of Trajan, when Pliny speaks of his son, — Artemidorus. Musonius wrote various philosophical works, which are spoken of by Suidas as **λόγοι διάφοροι φιλοσοφίας ἐχόμενοι**. He reduced philosophy to the simplest moral teachings. One of his finest sayings is: "If thou doest good painfully, thy pain is transient, but the good will endure; if thou doest evil with pleasure, the pleasure will be transient, but the evil will

endure." Fragments of his works are found in Stobaeus, and have been collected and published, with the above dissertation and copious notes, under the title of *C. Musonnii Ruft, Philosophi Stoici, Reliquiae, et Apophtheymata, cum Annotatione, edidit T. Venhuizen Peerlkamp, Conrector Gymnasii Harlemensis* (Haarlem, 1822, 8vo). These fragments of Musonius are full of the purest morality and wisdom. See Fabricius, *Bibl. Graeca*, 3:566 sq.; Ritter and Preller, *Historia Philosophia*, pages 438-441; Ueberweg, *Hist. Philosoph.* 1:185, 190; *English Cyclop.* s.v.; Smith, *Dict. of Gr. and Rom. Biogr. and Mythol.* s.v. Rufus; Lardner, *Works* (see Index in volume 10).

### Musorites

a superstitious sect of Jews, who are said to have revered rats and mice. The origin of this peculiarity is to be found in an event which is narrated in 1 Samuel 6. The Philistines had taken away the ark of the covenant and detained it in their country seven months, during which time the Lord in anger Bent a plague of mice, which destroyed the fruits of the ground. Under the dread inspired by this divine judgment upon their land they restored the ark, and by the advice of their priests and diviners they prepared as a trespass-offering to the God of Israel five golden emerods and five golden mice. Perverting the solemn incident of O.-T. history, the sect seems to have entertained a superstitious veneration for mice and rats.

### Muspel(l) or Muspel(l)heim

is, in Norse mythology, the world of light and heat, situated in the south part of the universe; Niflheim, the habitation of mist and cold, being situated in the north. The inhabitants of this world are called "the sons of Muspell," among whom Sturt or Surtur is chief, and the ruler of Muspellheim, who sits on its borders bearing a flaming falchion, and at the end of the world he shall issue forth to combat, and shall vanquish all the gods, and consume the universe with fire.

### Musserin

is the name given to a sect of atheists in Turkey. The word signifies those who keep a secret, from the verb *aserra*, to conceal. Their secret is flatly to deny a deity. Many of the cadis and other educated classes in Turkey are believed to be Musserin. But mainly they are Christian renegades, who,



having for pecuniary reasons abjured the faith of their fathers, seek refuge in blank atheism, under a public profession of Mohammedanism.

### Musso, Cornelius

a famous Italian pulpit orator, was born at Placentia in 1511, and, after entering holy orders, rose rapidly to distinction in the Church. He was made bishop of Bertinoro, then of Bitonto, towards the close of the 16th century. He distinguished himself at the Council of Trent, and seems to have enjoyed popular favor to an unusual degree, for medals were struck in his honor, and other distinctions of like character were paid him. He died at Rome January 9, 1574. He is the author of *Sermons on the Creed* (Venice, 1590, 4to). See Bayle, *Hist. Diet.* s.v.; *Genesis Biog. Dict.* 11:154; Musso, *Vita di Cornelio Musso* (1586) ; Blackwood, 1869, 1:211; Wessenberg, *Die Grossen Kirchenversammlungen d. 15 u. 16 Jahrh.* 3:160, 161.

### Mussulman or Mosleman

(from Arab. *Salama*), the proper term for a *Mohammedan*. The word is equivalent to *Moslem* (q.v.), of which it is, properly speaking, the plural; used in Persian fashion for the singular. We need hardly add that this Arabic plural termination of " an" has nothing whatever to do with our word *man*, and that a further English plural in *men* is both barbarous and absurd.

### Mustapha

(i.e., *the chosen one*) is the name by which Mohammedan tradition designates the greatest of their prophets. **SEE MOHAMMED.**

### Mustard

(σίναπι, <sup><1063></sup>Matthew 13:31; 17:20; <sup><1061></sup>Mark 4:31; <sup><1039></sup>Luke 13:19; 17:6; in Talmudic Chaldee | D r ] i *chardal*, Mishna, *Shabb.* 20:2, from the Syriac *chardal*), a well-known pod-bearing shrub-like plant (genus *Sinapis*, of thirteen species, five of which are indigenous in Egypt, *Descript. de l'Egypte*, 19:96) that sometimes grows wild, and at other times is raised from the seed, which is employed as a condiment, being usually of the two kinds, the black and the white (see *Penny Cyclopaedia*, s.v. *Sinapis*). The Jews likewise cultivated mustard in their gardens (Mishna, *Maaser.* 4:6). The round kernels (<sup><1033></sup>Matthew 13:31; 17:20), which were used also by the ancients as a spice (Pliny, 19:54), passed in

Jewish phrase as an emblem for a small, insignificant object (Buxtorf, *Lex. Talm.* col. 822); being the smallest seed commonly gathered in Palestine, although not literally the most diminutive known. "The Lord in his popular teaching," says Trench (*Notes on Parables*, page 108), "adhered to the popular language" (see also the Koran, *Sur.* 31). The statements in ~~ALICE~~ Matthew 13:32, that when fully grown it is the greatest of plants, and becomes a tree under which the fowls may find shelter, has been supposed to indicate a larger growth than ordinary in Western countries (see Margrave, *Hist. nat. Brasil.* Page 291; Bauhin, *Hist. Plant.* 2:855); but is confirmed by the statements of the Talmudists, one of whom describes it as a tree of which the wood was sufficient to cover a potter's shed (Talm. Hieros. *Peah*, 7:4), and another says that he was wont to climb into it, as men climb into a fig-tree (ib. *Ketuboth*, fol. 3:2; comp. Rosenmuller, *Alterth.* 4:105). Mr. Buckham (*On the Mustard-tree of the Scriptures*, 1829) cites the following from Alonzo de Orvallo's *Travels in Chili* (as given in Awnshaw and Churchill's *Collection*): "The mustard-plant thrives so rapidly that it is as big as one's arm, and so high and thick that it looks like a tree. I have travelled many leagues through mustard-groves which were taller than horse and man; and the birds built their nests in them as the Gospel mentions." The statement of Irby and Mangles has also been referred to (Lambert, in the *Linncean Transactions*, 17:450), that they found the mustard-plant (*Sinapis nigra*) growing wild between Beisan and Ajlun as high as their horses' heads. (See further in Celsii *Hierobot.* 2:253 sq.; Billerbeck, *Flora class.* page 172.) Prof. Hackett states that he was for a long time disappointed in his search for any specimens of the mustard answering to the requirements of the above texts of Scripture; but that while on his way across the plain of Akka, towards Carmel, he had the satisfaction of seeing a little forest-like field of these plants, in full blossom, from six to nine feet in height, with branches from each side of a trunk an inch or more thick; and that he actually witnessed the alighting of birds upon the stems (*Illustra. of Script.* Page 124). Dr. Thomson also (*The Land and the Book*, 2:100) says that he has seen the wild mustard on the rich plain of Akkar as tall as the horse and the rider.

## Picture for Mustard 1

Even these descriptions, however, seem hardly to come up to the ancient accounts of the plant in question. Hence the conclusion of Dr. Royle (in a paper read before the Royal Asiatic Society, March 16, 1844) has been preferred, who shows that there is a plant still known in the East by the

name of *khardal* (which corresponds to the rabbinical title, and is indeed the modern Arabic for "mustard"), growing near Jerusalem, but most abundantly on the banks of the Jordan and round the sea of Tiberias; its seed being employed as a substitute for mustard. The plant is the *Salvadora Persica* of Linnaeus (the *Cissus' arborea* of Forskal), a large shrub, or tree of moderate size, a native of the hot and dry parts of India, of Persia, and of Arabia. Dr. Roxburgh (*Flor. Ind.* 1:389 sq.) describes the berries as much smaller than a grain of black pepper, having a strong aromatic smell, and a taste much like that of garden cresses. The plant has a small seed, which produces a large tree with numerous branches, in which the birds of the air may take shelter. It is probably the tree which Irby and Mangles themselves suppose to be the mustard-tree of Scripture, rather than the ordinary shrub. They met with it while advancing towards Kerak, from the southern extremity of the Dead Sea. It bore its fruit in bunches resembling the currant; and the seeds had a pleasant, though strongly aromatic taste, nearly resembling mustard. A specimen of the tree had been brought home by Mr. W. Barker, and it had been ascertained by Messrs. Don and Lambert to be the *Salvadora Persica* of botanists; but both had written against its claim to be the mustard-tree of Scripture, while Mr. Frost, hearing a conversation on the subject, had supposed the tree to be a *Phytolacca*, and had hence maintained it to be the mustard-tree of Scripture, but without adducing proofs of any kind (*Remarks on the Mustard-tree of the N.T.* [Lond. 1827]; *Bulletin des sciences nat.* Mai, 1826, page 74; *Journal of the Royal Asiatic Society*, ut sup.).

## Picture for Mustard 2

On the other hand, "Hiller, Celsius, Rosenmiiller, who all studied the botany of the Bible, and older writers, such as Erasmus, Zezerus, Grotius, are content to believe that some common mustard-plant is the plant of the parable. The objection commonly made against any *Sinapis* is that the seed grew into 'a tree' (δένδρον), or, as Luke has it, 'a great tree' (δένδρον μέγα), in the branches of which the fowls of the air are said to come and lodge. Now, in answer to the above objection, it is urged with great truth that the expression is figurative and Oriental, and that in a proverbial simile no literal accuracy is to be expected; it is an error, for which the language of Scripture is not accountable, to assert, as Dr. Royle and some others have done, that the passage implies that birds 'built their nests' in the tree; the Greek word κατασκηνόω has no such meaning, the word merely means 'to settle or rest upon' anything for a longer or shorter time; the

birds came, '*insidendi et versandi causa*,' as Hiller (*Hierophyt.* 2:63) explains the phrase; nor is there any occasion to suppose that the expression 'fowls of the air' denotes any other than the smaller *insectorial* kinds—linnets, finches, etc. and not the 'aquatic fowls by the lake-side, or partridges and pigeons hovering over the rich plain of Genesareth' which Prof. Stanley (*S. and P.* page 427) recognises as 'the birds that came and devoured the seed by the way-side' — for the larger birds are wild and avoid the way-side — or as those 'which took refuge in the spreading branches of the mustard-tree.' Hiller's explanation is probably the correct one; that the birds came and settled on the mustard-plant for the sake of the seed, of which they are very fond. Again, whatever the *aivant* may be, it is expressly said to be an herb, or, more properly, 'a garden herb' (*λάχανον*, *olus*). As to the plant being called a 'tree' or a 'great tree,' the expression is not only an Oriental one, but it is clearly spoken with reference to some other thing; the *σίναπι*, with respect to the other *herbs* of the garden, may, considering the size to which it grows, justly be called 'a great tree,' though, of course, with respect to trees properly so named, it could not be called one at all. Now it is clear from Scripture that the *σίναπι* was cultivated in our Lord's time, the seed a 'man took and sowed in his field;' Luke says, 'cast into his garden:' if, then, the wild plant on the rich plain of Akkar grows as high as a man on horseback, it might attain to the same or a greater height when in a cultivated garden; and if, as lady Callcott has observed, we take into account the very low plants and shrubs upon which birds often roost, it will readily be seen that some common mustard-plant is able to fulfil all the scriptural demands. As to the story of the rabbi Simeon ben-Calaphtha having in his garden a mustard-plant into which he was accustomed to climb as men climb into a fig-tree, it can only be taken for what Talmudical statements generally are worth, and must be quite insufficient to afford grounds for any argument. But it may be asked, Why not accept the explanation that the *Salvadora Persica* is the tree denoted?—a tree which will literally meet all the demands of the parable. Because, we answer, where the commonly received opinion can be shown to be in full accordance with the scriptural allusions, there is no occasion to be dissatisfied with it; and again, because at present we know nothing certain of the occurrence of the *Salvadora Persica* in Palestine, except that it occurs in the small tropical low valley of Engedi, near the Dead Sea, whence Dr. Hooker saw specimens, but it is evidently of rare occurrence. Mr. Ameuny says he had seen it all along the banks of the Jordan, near the lake of Tiberias and Damascus; but this statement is certainly erroneous.

We know from Pliny, Dioscorides, and other Greek and Roman writers, that mustard-seeds were much valued, and were used as a condiment; but it is more probable that the Jews of our Lord's time were in the habit of making a similar, use of the seeds of some common mustard (*Sinapis*) than that they used to plant in their gardens the seeds of a tree which certainly cannot fulfil the scriptural demand of being called 'a pot-herb.'" Dr. Tristram likewise (*Nat. Hist. of the Bible*, page 472 sq.) takes strong ground in favor of the common black mustard and against the *Salvadora Persica*. See Kitto, *Pict. Bible*, note on ~~4276~~ Luke 17:6.

### Mustitani

is the name of a small and obscure sect of Donatists, condemned by the three hundred and ten bishops of that schism who met at Bagai or Vaya, in Numidia, A.D. 398. See Augustine, *Contra Epist. Parneniani*, lib. 3, cap. 29.

### Musurus, Marcus

a learned Italian ecclesiastic, was a native son the island of Candia; emigrated to Venice about the end of the 15th century, and taught Greek in that city with great success. Afterwards he proceeded to Rome, where Leo X showed him great favor, and nominated him bishop of Epidaurus, in the Morea. He had been just invested with this distinction when he died at Rome in 1517. He published the first edition of Athenseus, printed by Aldus (Venice, 1514). Musurus published also the *Etymologicum Magnum Græcum* (Venice, 1499, fol.; reprinted in 1549, in 1594, and in 1710), and some Greek epigrams and other poetry, among them a poem in praise of Plato, prefixed to his edition of that philosopher's works, and translated into Latin verse by Zenobio Acciajoli, *Carmen in Platonem* (Cambridge, 1797).

### Mutevel

the president or chief ruler of a Mohammedan mosque in Turkey, into whose hands the revenue is regularly paid.

### Muth, Placidus

a German Roman Catholic theologian, was born at Poppenhausen, near Schweinfurt, December 30, 1753; received his education at Wtirzburg and Erfurt; then entered, at the age of twenty-four, a convent near Erfurt, and

was ordained to the priesthood in 1783. In 1794 he was elected abbot of Bischofsrode and Frankenrode, under the title of Placidus the Second, and also provost at Celle. In 1797, after introducing to the prince-elector of Mentz the idea of a more thorough education in convents, he was appointed archiepiscopal counsellor; but his idea was never carried out, and he went, after the secularization of his convent, to Erfurt, where he was appointed chief counsellor of schools and government, and also director of the gymnasium at that place. He died in 1821. His most important works are, *Disquisitio historico-critica in bigamiam Comitis de Gleichen, cujus monumentum est in ecclesia S. Petri Erfordiae; una cum systematica theologiae catholicae synopsi* (Erfordiae, 1788, 8vo): — *Ueber die Verhältnisse der Philosophie und Theologie nach Kantischen Grundsätzen* (ibid. 1791, 8vo): — *Progr. de novis perantiquae Universitatis incrementis, de castris Thuringicis, quae vulgo Comitum de Gleichen dicuntur, nec non de pluribus simulacris Universitati litterarum Erfordiensis dono datis. Particula i et ii* (ibid. 1812-13, 4to): — *Gedachtnissfeier der Befreiung Pius VII aus der Gefangenschaft zu Fontainebleau und seine Rückkehr in seine Staaten* (ibid. 1814, 8vo). See Doring, *Gelehrte theol. Deutschlands*, s.v.

## Muth, Rufus

SEE MUTIANUS.

## Muth-lab'ben

(Hebrew, fully, *al muth labben'*, <sup>אֶל מוּת לַבְּבֵן</sup> [j] upon- the death to the son; Sept. ὑπὲρ τῶν κρυφίων τοῦ νόου; Vulg. *pro occulis filii*; Auth. Ver. "upon Muth-labben"), a phrase occurring only in the title of Psalm 9. The following are conjectures that have been made regarding its import:

1. Perhaps the favorite opinion of modern critics, of Gesenius and De Wette among the rest, is to connect the Hebrew words so as to read '*almuth labben*, "with the voice of virgins [to be sung] by boys." But, granting the lawfulness of this critical effort, there is considerable difficulty in extracting the translation desiderated. The word '*alamoth* does occur in probably some such meaning (Psalm 46, title; <sup>1</sup>1 Chronicles 15:20); and it has been preferred by critics who modify the opinion now under consideration, to the extent of arriving at this word by altering the vowel-points as well as the division of the words. SEE ALAMOTH. Yet, after doing so, they have to face an awkward difficulty, arising from the absence

of the preposition 'al, "upon;" since they require this little word to become the first syllable of their noun. It is evident that the Sept. and Vulgate must have read  $\text{twml } \text{[i]} \text{ [i]}$  "concerning the mysteries," and so the Arabic and Ethiopic versions. The Targum, Symmachus ( $\text{περὶ θανάτου τοῦ υἱοῦ}$ ), and Jerome (*super morte filii*), in his translation of the Hebrew, adhered to the received text, while Aquila ( $\text{νεανιότητος τοῦ υἱοῦ}$ ), retaining the consonants as they at present stand, read *al-muth* as one word,  $\text{twml } \text{[i]}$  "youth," which would be the regular form of the abstract noun, though it does not occur in Biblical Hebrew. In support of the reading  $\text{twml } \text{[i]}$  as one word, we have the authority of twenty-eight of Kennicott's MSS., and the assertion of Jarchi that he had seen it so written, as in <sup><19814></sup>Psalm 48:14, in the Great Masorah. If the reading of the Vulgate and Sept. be correct with regard to the consonants, the words might be pointed thus,  $\text{twml } \text{[i]}$   $\text{[i]}$  'al 'alamoth, "upon Alamoth," as in the title of Psalm 46; and  $\text{^bl}$  is possibly a fragment of  $\text{j riqomē} \text{[i]}$  *atibney Korach*, "for the sons of Korah," which appears in the same title.

**2.** It has been very common to suppose that there is here the name of a person. The Jewish commentator Kimchi, according to Gesenius, mentions that some explained it, "upon the death of Labben," a person wholly unknown. But commonly the first syllable of *labben* has been taken to be the ordinary Hebrew prefix preposition, "to, for, concerning." The Targum renders the title of the psalm, "On the death of the man who came forth from between ( $\text{^yB}$ ) the camps," alluding to Goliath, the Philistine champion ( $\text{myB} \text{[i]}$  *vyaæ* <sup><19704></sup> 1 Samuel 17:4). That David composed the psalm as a triumphal song upon the slaughter of his gigantic adversary was a tradition which is mentioned by Kimchi merely as an *on dit*. An old opinion, maintained at present by Furst, is that it should be translated "upon the death of Ben," who is named among the Levites appointed to preside over the music at the removal of the ark to its resting-place (<sup><1318></sup>1 Chronicles 15:18), while he is not named in the narrative of the actual removal; indeed, his place seems to be filled by another Azaziah (ver. 20, 21); and we are reminded of the sudden death of Uzzah, when the removal was attempted on an earlier occasion Hengstenberg. however, has revived an old opinion of Grotius — originally mentioned, but not adopted, by Jarchi — that *Labben* is transposed for Nabal, yet not so much with reference to the individual man as with reference to "the fool," which is emphatically noticed as the meaning of his name; and he thinks the psalm

refers a good deal to the end of the wicked. Donesh supposes that *Labben* was the name of the man who warred with David in those days, and to whom reference is made as "the wicked" in verse 5. Arama (quoted by Dr. Gill in his *Exposition*) identifies him with Saul. Jarchi says that some regarded *Labben* as the name of a foreign prince who made war upon the Israelites, and upon whose overthrow this song of praise was composed.

**3.** The word *ben* being the common Hebrew word for "son," and so translated in this title by the ancient versions generally, the translation has been offered, "upon the death of the son," or "upon dying in reference to the son," viz. David's son Absalom, for whom it is recorded that he wept and mourned passionately (~~1083~~ 2 Samuel 18:33). The renderings of the Sept. and Vulgate induced the early Christian commentators to refer the psalm to the Messiah. Augustine understands "the son" as "the only-begotten Son of God." The Syriac version is quoted in support of this interpretation, but the titles of the Psalms in that version are generally constructed without any reference to the Hebrew, and therefore it cannot be appealed to as an authority.

**4.** As in the case of other titles of the Psalms, this has been taken to be a musical instrument, or more commonly and probably the name of an air to which the psalm was sung. This title might then be translated, "upon dying [which has happened] to the son," or "upon 'Die for the son.'" So Hupfeld, that it was the commencement of an old song, signifying "death to the son." Delitzsch adopts this sort of explanation, but translates differently, "upon 'Death makes white.'" Hitzig and others regard it as an abbreviation containing a reference to ~~1084~~ Psalm 48:14. According to Jarchi, "this song is of the distant future when the childhood and youth of Israel shall be made white (<sup>bl</sup> ty), and their righteousness be revealed and their salvation draw nigh, when Esau and his seed shall be blotted out." He takes <sup>tWml</sup> <sup>I</sup> as one word, signifying "youth," and <sup>Bēi</sup> = <sup>Bēi</sup> ] "to whiten." Menahem, a commentator quoted by Jarchi, interprets the title as addressed "to the musician upon the stringed instruments called Alamoth, to instruct," taking <sup>Bēi</sup> as if it were <sup>yba</sup> ] or <sup>nobl</sup> ] The difficulty of the question is sufficiently indicated by the explanation which Gesenius himself (*Thes.* page 741 a) was driven to adopt, that the title of the psalm signified that it was "to be chanted by boys with virgins' voices," i.e., in the soprano. (Comp. the briefer form, "unto death," ~~1085~~ Psalm 48:9). *SEE PSALMS.*



## Mutianus, Rufus Conradus

a distinguished German scholar, and head of the Erfurt humanists, was born at Homburg October 15, 1471. His family name was *Mudt*, or *Muth*, but according to the literary fashion of the age he changed it to *Mutianus*. His parents lived in easy circumstances, and gave him a careful education. He entered the celebrated school of Alex. Hegius at Deventer, where he had for schoolfellow a youth named Gerhardus Gerhardi, who afterwards became celebrated throughout Europe as Desiderius Erasmus. Mutianus displayed so much talent at Deventer that it was predicted that some day he would be reckoned among the most learned men in Germany. When fifteen years old he entered the University of Erfurt, and in 1492 graduated as magister artium. Desirous of enjoying the best educational advantages, he then went to Italy, and took his degree as doc. jur. can. at Bologna. In 1502 he returned home, and was appointed to a very lucrative position at the ducal court of Hesse. But he soon resigned, preferring a small position at Gotha, which gave him ample time for study. He received an annual salary of sixty florins (about twenty dollars), but was so well satisfied with this modest remuneration that he could not be prevailed upon to accept another position. The inscription, "*Beata tranquillitas*," which he placed outside, and "*Bonis cuncta pateant*," which he placed inside of his house, is significant. He preferred not to publish anything except a few epigrams; but his letters, directed to his friends, are of great historic value, and show the superior critical mind of the man. They are preserved in manuscript at the Frankfort City Library, and have been in part edited by W.E. Tetzl in *Supplem. historiae Gothanae* (Jenme, 1704), volume 1. Mutianus was a humanist, but humanism was, in his opinion, only a means to the end. It served him as an introduction into the study of moral philosophy and theology, and, like his great contemporary, Erasmus, he placed himself in decided opposition to scholastic theology and Church abuses generally. He was one of the literary precursors of the Reformation, and as such contributed largely to prepare the minds of literary men throughout Germany for a rupture with Rome. The modest George Spalatin, jun., was an intimate friend and pupil of his; and when Spalatin was called to Wittenberg in 1508, he dismissed him thus:

*"Ito bonis avibus dextro pede sidere fausto  
Felix optatum carpe viator iter.  
Aula patet, Spalatine! tibi tribuntur honores,  
Ito praetereant quoniam nocitura putas."*

Mutianus came into intimate connections with the Erfurt humanists, and the Erfurt scholars visited him frequently (see C. Krause, *Euric. Condu.* [Hanau, 1863]), esteeming him as their head and leader. He outran his generation in thought, but lagged behind it in action. He at first hailed Luther with joy, but in 1521 he withdrew his support from the Reformers. He decided to remain in the Church of Rome, and is said to have lived in such poverty that he was obliged to beg for bread. He died on Good-Friday, 1526. It has been well said that Mutianus was a Reformer until the Reformation became a fearful reality. He was a learned, ingenious, amiable, timid, irresolute man, whose soul did not partake of the energy of his intellectual faculties. See Strauss, *Ulrich v. Hutten*, 1:42 sq.; 2:336 sq.; Kampfschulte, *Die Universitit Erfurt in ihrem Vierhaltniss zu d. Humwalismus un.d d. Reformat.* (Tlrvs, 1858) 1:74 sq.; 2:227 sq.

### Mutianus, Scholasticus

SEE MUCIANUS.

### Mutiles de Runic

SEE SKOPSIS.

### Mutschelle, Sebastian

a German Roman Catholic theologian, was born January 18, 1749, at Altershausen, Bavaria. He was educated at Munich, entered in 1765 the Order of Jesus, and completed his education at Ingolstadt in 1776. He was then appointed vicar at Mattigkofen, and in 1779 canon of the convent of St. Veit at Freysingen, and ecclesiastical counsellor of the consistory, also school commissioner at the same place. Several difficulties into which he was drawn by publications of his made it agreeable to him to resign his clerical position, and he gave himself up to literary labors, especially the preparation of several works. He also taught privately Latin, French, and the fine arts. In this period (1784-86) he published *Geschichte Jesu aus den vier Evangelisten*, also *Kenntniss und Liebe des Schipfers aus der Betrachtung der Geschopfe*, and *Bemerkunyen iuber die sammtlichen Evangelien* (of this a second edition was published in 1790). In the midst of all his literary work he was surprised by the renomination to his former positions by Max Procop, count of Toring; but he yet found leisure time for literary work, and published in 1791 and 1792, *Unterredung eines Vaters mit seinen Sohnen uber die ersten Grundwahrheiten der*

*christlichen Religion, and Christkutholischer Unterricht, wie man gut und selig werden konne.* The first fruit of his thorough knowledge of Kant was his work, *Ueber das sittliche Gut* (1788). But again his enemies were at work to get him out of his position, and found a good opportunity to work against him, as he asked the different convents for contributions towards a continual fund for his remodelled schools. Mutschelle again resigned his position in 1793, but was appointed pastor at Baumkirchen, near Munich. This position afforded much leisure time, which he filled up by literary work. He then published *Bemerkungen uber diefestiglichen Evangelien*; also *Kritische Beitrage zur Metaphysik*. In 1799 he was also appointed professor at the university at Munich, which position he assumed with an oration: *Was soll die, Schulefiur die Welt sein?* He died November 28, 1800. He has published, besides the works already mentioned, *Geburts und Jugendgeschichte Jesu* (Munich, 1784, 8vo): — *Ueber das sittliche Gut* (ibid. 1786, 2 volumes, 8vo): — *Oratio ante electionem neo-Episcopi ac Principis cathedralis Ecclesiae Frisingensis, die 26 Maji habita* (Frisingse, 1788, 4to): — *Die heiligen Schriften des Neuen Testaments, iibersetzt* (Munich, 1789-90, 2 volumes, large 8vo): — *Vermischte Schriften* (ibid. 1793-98, 4 volumes, sm. 8vo): — *Kritische Beitrage zur Metaphysik, in einer Prii. fung der Stattlerisch-Anti-Kantischen* (ibid. 1795, 8vo): — *Moral theologie oder theologische Moral, vorzuglich zum Gebrauchfur seine Vorlesungen* (ibid. 1801-2, 2 vols. large 8vo): — *Ueber Kantische Philosophie* (Munich, 1799-1803). See Krug, *Philosophisches Lexikon*, s.v.; Doring, *Gelehrte Theologen Deutschlands*, 2:636-644.

### Mu-tsoo-po

the Chinese tutelary goddess both of women and of sailors, and worshipped with great reverence among them. This worship was introduced some centuries ago into the Celestial empire, and so strikingly does Mu-tsoo-po resemble the Virgin Mary of the Romanists that the Chinese at Macao call her *Santa Maria di China* — *Holy Mother of China*. The sailors especially make her an object of adoration, and there are very few junks that have not an image of her on board. She is also accompanied by very dismal satellites, the executors of her behests. See Gardner, *Faiths of the World*, page 504; Doolittle, *Social Life of the Chinese* (Index in volume 2).

## Mutter

(मृगशी *mahgim*, *mutterers*), in <sup>2389</sup>Isaiah 8:19, refers to the murmuring or indistinct enunciation of wizards and soothsayers in uttering their spells.

*SEE DIVINATION.*

## Mutra

a sacred town of the Hindus, is the capital of a district of the same name, ninety-seven miles south-south-east of Delhi, on the right bank of the Jumna. Access is had to the river — which is considered by the Hindus to have special sanctity — by numerous ghats, ornamented with little temples; and its banks are every morning and evening crowded by devotees of all ages and both sexes to perform their religious exercises. In Hindu mythology it is regarded as the birthplace of Krishna (q.v.). In honor of the monkey-god Hanuman, monkeys are here protected and fed, being allowed to swarm everywhere. There are also a great number of sacred bulls at large without owners.

## Mutunus

a deity among the ancient Romans who averted evil from the city and commonwealth of Rome. He was identical with the *Phallus* or *Priapus*, who chiefly delivered from the power of daemons. Mutunus had a temple inside the walls of Rome, which existed until the time of Augustus, when it was removed outside.

## Mutzenbecher, Esdras Heinrich

a German theologian, was born at Hamburg March 23, 1744. He was educated at Hamburg and Gottingen, then acted for a while as tutor of the children of the baron of Steinberg. In 1774 he was appointed assistant of the ecclesiastical faculty and second minister of the university church at Gottingen, and while there he published his *Philologische Bibliothek*. In 1775 he was called as pastor to the evangelical church at the Hague, and in 1778 was appointed chief minister of all evangelical Lutheran congregations at Amsterdam, and in 1789 general superintendent and counsellor of the consistory of Oldenburg, where he died, December 21, 1801. His most important works are, *J.C. Biel Novus Thesaurus philologicus sive Lexicon in lxx et alios interpretes et scriptores apocryphos Veteris Testamenti* (Haga Comitum, 1779-80, 3 volumes, large

8vo): — *Gesangbuch zur öffentlichen und hauslichen Andacht für das Herzogthum Oldenburg, nebst einem Anhang von Gebeten* (Oldenburg, 1791, 8vo): — *Der Kleine Katechismus Dr. Martin Luther's nach den fünf Hauptstücken, mit kurzen Anmerkungen für Lehrer und Schuler* (ibid. 1797, 12mo): — *Gebete* (Bremen, 1801, 8vo). See Doring, *Gelehrte Theol. Deutschlands*, s.v.

## Muza, Ibn-Noseir

SEE SPAIN.

## Muziano, Girolamo

a distinguished Italian painter, was born at Acquafredda, near Brescia, in 1528. He painted a number of Biblical and religious subjects, one of which, the *Resurrection of Lazarus*, was greatly admired by Michael Angelo, who pronounced him one of the greatest painters of his time. Muziano is chiefly celebrated by his efforts to advance the art of working in mosaics, which, up to this period, was merely an ornamental art of inlaying stones, but which he perfected almost to a rivalry with painting. He was a great favorite with pope Gregory XIII, who employed him to paint a picture of St. Paul the hermit, and another of St. Anthony, for the church of St. Peter. Sixtus V also held Muziano in esteem, and intrusted to him the designs for the bass-reliefs of the column of Trajan. At the instance of this artist, pope Gregory founded the Academy of St. Luke, which Sixtus confirmed by a brief; and Muziano gave two houses to the institution. He also built the *Capella Gregoriana* at Rome. He died at Rome in 1590, and was buried in the church of Santa Maria Maggiore, near the spot where his picture of the *Resurrection of Lazarus* was placed. Many of his pictures have been engraved. His celebrated picture, *Christ Washing the Feet of his Disciples*, which is in the cathedral at Rheims, has been engraved by Desplaces. See Lanzi, *Hist. of Painting*, transl. by Roscoe (Lond. 1847, 3 volumes, 8vo), 1:417; 2:184; Spooner, *Biog. Hist. of the Fine Arts* (N. Y. 1865, 2 vols. 8vo); Jameson and Eastlake, *Hist. of Our Lord* (Lond. 1864, 2 volumes, 8vo), 1:361.

## Muzio (or Mutio), Girolamo Nuzio

an Italian writer, noted for his opposition to the Reformation and its adherents, and hence surnamed "*Malleus Hereticorum*," was born at Padua in 1496 and died in 1576. He wrote several polemical treatises

against Luther, and various other works in prose and verse, none of which are of any value in our day except as literary curiosities. See Tiraboschi, *Storia della Letteratura Italiana*, s.v.

### Muzzarelli, Alphonso

an Italian theologian, was born in 1749, and was educated at the college at Prato. He was then ordained, and entered the Order of Jesus, but was compelled to leave it five years after, as he was appointed canon at Ferrara; he was afterwards director of the college at Parma, and finally was called by pope Pius VI to Rome to take the position as theologian of the Penitentiaria. He published while there several works against the irreligiousness of his time. He was in 1809 transported to Paris by the French, on account of his opposition to the Bonapartists, and there he died in 1815. His most important works are, 11 *buon uso della Logica in materia della Religione*, transl. into French and Latin: — *L'Emilio disingannato contra Rousseau*: — *Influenza de' Romani Pontefici nel governo di Roma avanti Curlo Magno*: — *Memorie del Giaicobinismo*: — *dissertationes selectae, de auctoritate Romani Pontificis in Conciliis Generalibus, etc.*

### Muzzle

(**μῦς** ; *chasam'*, to *step* the nostrils, as in <sup>(**עֲשֹׂהוּ**)</sup> Ezekiel 39:11). In the East grain is usually thrashed by sheaves being spread out quite thick on a level spot, over which oxen, cows, and younger cattle are driven, till by continued treading they press out the grain. One of the injunctions of the Mosaic code is, "Thou shalt not muzzle the ox when he treadeth out the corn" (<sup>(**עֲשֹׂהוּ**)</sup> Deuteronomy 25:4). From the monuments we learn that the ancient Egyptians likewise suffered the ox to tread out the corn unmuzzled. "The origin of this benevolent law," says Michaelis, "with regard to beasts, is seemingly deducible from certain moral feelings or sentiments prevalent among the people of the early ages. They thought it hard that a person should be employed in the collection of edible and savory things, and have them continually before his eyes, without being permitted once to taste them; and there is in fact a degree of cruelty in placing a person in such a situation; for the sight of such dainties is tormenting, and the desire to partake of them increases with the risk of the prohibition. Add to this that, by prohibitions of this nature, the moral character of servants and day-laborers, to the certain injury of their masters' interests, seldom fails to

become corrupted, for the provocation of appetite at the sight of forbidden gratification will, with the greater number, undoubtedly overpower all moral suggestions as to right or wrong. They will learn to help themselves without leave. Therefore when Moses, in the terms of this benevolent custom, ordained that the ox was not to be muzzled while thrashing, it would seem that it was not merely his intention to provide for the welfare of that animal, but to enjoin with the greater force and effect that a similar right should be allowed to human laborers. He specified the ox as the lowest example, and what held good in reference to him was to be considered as so much the more obligatory in reference to man." Comp. <sup><2801></sup>Hosea 10:11; <sup><4199></sup>1 Corinthians 9:9-11; <sup><5158></sup>1 Timothy 5:18. This ancient Mosaic law, allowing the ox, as long as he is employed in thrashing, to eat both the grain and the straw, is still observed in the East. Prof. Robinson, when at Jericho, in 1838, observed the process of thrashing by oxen, cows, and younger cattle. He says, "The precept of Moses, 'Thou shalt not muzzle the ox when he treadeth out the corn,' was not very well regarded by our Christian friends; many of their animals having their mouths tied up; while among the Mohammedans I do not remember ever to have seen an animal muzzled. This precept serves to show that of old, as well as at the present day, only neat cattle were usually employed to tread out the grain." *SEE THRESHING.*

## Mwetyi

a Great Spirit venerated by the Shekani and Bakele people in Southern Guinea. The following account of him is given by Mr. Wilson in his *Western Africa*: "He is supposed to dwell in the bowels of the earth, but comes to the surface of the ground at stated seasons, or when summoned on any special business. A large, flat house, of peculiar form, covered with dry plantain-leaves, is erected in the middle of the village for the temporary sojourn of this spirit, and it is from this building that he gives forth his oracular answers. The house is always kept perfectly dark. and no one is permitted to enter it except those who have been initiated into all the mysteries of the order, which includes, however, almost the whole of the adult male population of the village. Strange noises issue forth from this dark den, not unlike the growling of a tiger, which the knowing ones interpret to suit their own purposes. The women and children are kept in a state of constant trepidation; and, no doubt, one of the chief ends of the ceremonies connected with the visits of this mysterious being is to keep the women and children in a state of subordination. He is the great African

Bluebeard, whom every woman and child in the country holds in the utmost dread. Every boy, from the age of fourteen to eighteen, is initiated into all the secrets pertaining to this Great Spirit. The term of discipleship is continued for a year or more, during which period they are subjected to a good deal of rough treatment — such undoubtedly, as makes a lasting impression both upon their physical and mental natures, and prevents them from divulging the secrets of the order. At the time of matriculation a vow is imposed, such as refraining from a particular article of food or drink, and is binding for life. When Mwetyi is about to retire from a village where he has been discharging his manifold functions, the women and children, and any strangers who may be there at the time, are required to leave the village. What ceremonies are performed at this time is known, of course, only to the initiated. When a covenant is about to be performed among the different tribes, Mwetyi is always invoked as a witness, and is commissioned with the duty of visiting vengeance upon the party who shall violate the engagement. Without this their national treaties would have little or no force. When a law is passed which the people wish to be specially binding, they invoke the vengeance of Mwetvi upon every transgression; and this, as a general thing, is ample guarantee for its observance. The Mpongwee people sometimes call in thee Shekanis to aid them, through the agency of this Great Spirit, to give sanctity and authority to their laws."

### Mycalessia

a surname of the goddess *Demeter*, or *Ceres*, derived from Mycalessus, in Bceotia, where she was worshipped.

### Myconius, Friedrich

an intimate friend of Luther, and one of the Reformers of the 16th century, was born at Lichtenfels, Franconia, December 26, 1491, of religious parents, and was educated at Annaberg. He joined the Franciscans at that place in 1510. While in that body he vainly strove to satisfy the yearnings of his heart by diligent application to his monastic duties and the study of such works as Peter Lombard's *Migister Seetentiarumn*, the writings of Alexander of Hales, Bonaventura, Gabriel Biel, and even Lyra's Biblical commentaries. Finally, Luther's ninety-five theses fell into his hands. He at once adopted the principles therein contained. In the mean time he was successively sent to the convents of Leipsic and of Weimar in 1512, and



was ordained priest in 1516. But, since he had openly declared himself in favor of the evangelical doctrines, he had to undergo all sorts of annoyances from his superiors. He remained steadfast, however, strengthening himself by secretly reading the works of Luther in company with his convent associate Voit. Finally, his superiors contemplating his removal to Annaberg, he fled, and soon after (in 1524) appeared at Zwickau as an evangelical preacher. In the same year he was sent to Gotha by duke Johann to introduce the Reformation, and met with great success in this difficult task. He paid particular attention to the schools. In connection with Melancthon, Justus Menius, Christopher von Planitz, Georg von Wangenheim, and Johann Cotta, he made two visitations to Thuringia; in 1528 and in 1533, to improve the organization of the churches and schools. He took part also in the conferences of Marburg (1529), Wittenberg (1536), Smalcald (1537), Nuremberg, Frankfort (1539), and Hagenau (1540), in which he was often in contact with Melancthon. He was attached as theologian to the embassy sent by the elector to king Henry VIII in 1538 for the purpose of introducing the Reformation into England. On the death of duke George, Myconius, together with Cruciger, Pfeffinger, and M. Balthasar, was intrusted with the mission of introducing the Reformation into Saxony, and particularly into Leipsic. Yet he always remained especially attached to Gotha and Thuringia. In the former city he founded the afterwards celebrated gymnasium, and he used every exertion to procure for institutions of learning the necessary endowments. His health failing in 1541, he wrote to Luther that he was "sick, not unto death, but unto life." But he recovered, and, according to Luther's prayer, outlived him several months. He died April 7, 1546. Myconius was an active writer, but most of his productions were pamphlets and letters; his chronicle of Gotha was published by S. Cyprian under the title *Fr. Myconii historia Reformationis* (1715). Biographies of Myconius are to be found in Melchior Adam, *Vitae Theologorum* (Frankf. 1705, volume 1); Sagittarii *Historia Gothana* (Jena, 1700); Junker, *Redivivus Myconius* (Waltershausen, 1730); Brickner, *Kirchen-u. Schulestaat d. Herzogthums Gotha* (1753, I, 1:41 sq.); Ledderhose, *Mykonius* (Gotha, 1854); Herzog, *Real-Encyklopadie*, 10:137; Middleton, *Evangel. Bwig.* 1:250; Hardwick, *Church History, Reformation*, pages 110, 114, 119. (J.N.P.)

## Myconius

(also known as *Geisshiisler*, his name before he joined the Protestants), Oswald, a Swiss Protestant theologian, was born at Lucerne in 1488, and was educated at Basle. He taught for a while, accepting first a call to Zurich as director of a school; but he was only three months there when he was recalled to his native place to take charge of the high school. Taking a leading part in the new doctrine, which had just made its appearance, he was in 1523 again discharged, and returned to Zurich to his old position. When Zwingli was killed at the battle of Kappel, and the citizens of Zurich became rather careless towards theological science, Myconius returned to Basle, where he was appointed deacon at St. Alban, chief minister of the city of Basle, and professor of the New Testament. He resigned the latter position in 1541, and died October 14, 1552. Myconius was a true confessor of Zwingli's doctrine. He was largely instrumental in the publication of the Basle Confession, and for the sake of a union of all Protestant interests favored the Helvetic Confession of 1536. His tolerance towards Lutherans on their consubstantiation doctrine subjected him to many trials from the Zwinglians, who often, though unjustly, questioned his faithfulness to them. His most important works are, *Narratio de vita et obitu Zwingli:—Tractatus de liberis rite educandis:—De crapula et ebrietate*. See Melchior Adam, *Vitæ Theolog. German.* (Heidelberg, 1620), p. 223 sq.; Merle d'Aubigne, *Hist. of the Ref. in Switzerland*; Kirchhofer, *Leben O. Myconius des Reformators* (1814); Hagenbach, *Leben u. Schriften der Vater u. Begründer der reform. Kirche* (Elberf. 1857, 8vo), 2:309-447. (J.H.W.)

## Myers, Benjamin F.

a minister of the Methodist Episcopal Church, was born in Chillicothe, Ohio, April 19, 1801. He was converted at the early age of nine years, and identified himself with the Methodists. In 1833 he was admitted into the Ohio Conference, and for ten years filled charges respectively in Wooster, Somerset, Cambridge, Newark, Granville, and Hebron. His health failing, he retired from ministerial life, and became judge of Licking County, Ohio. In 1850 he migrated to California, and in 1857 joined the California Conference, where for the next twelve years he was actively engaged in Christian work in Suttee County, Weaverville, Jackson, Coloma, Cacheville, Bodeya-Vallejo, Centreville, Woodbridge, and Linden. He was superannuated in 1869, and from that time until his death, which occurred

in Stockton, California, July 18, 1874, gave himself to the work of re-examining the structures of the Christian Church against the attacks of infidelity and scientific research. See *Minutes of Annual conferences*, 1874, page 112.

### Myers, Lewis

a minister of the Methodist Episcopal Church, was born in the vicinity of Indian Fields, Colleton District, S.C. He was of German extraction. He obtained his education in an academy near Washington, Georgia, and became an itinerant preacher in 1799 in South Carolina, preaching on the Little Peedee and Anson Circuit. In 1800 he was appointed to the Orangeburg Circuit. In 1801 he was appointed to the Bush River and Cherokee Circuit, having been ordained deacon by bishop Asbury. In 1802 he was stationed in the Broad River Circuit. In 1803 he was ordained elder, and changed to the Little River Circuit. In 1804 and 1805 he was respectively at Ogeechee and Bladen circuits. In 1806 he was at Charleston. In 1807, 1808, and 1809 he was presiding elder of the Seleuda District; in 1810, 1811, 1812, and 1813, of the Ogeechee District; and in 1814, 1815, 1816, and 1817, of the Oconee District. In 1818 and 1819 he was stationed at Charleston. In 1820, 1821, 1822. and 1823 he was presiding elder of the Edisto District. In 1824 he was stationed at Georgetown. Having labored incessantly for a quarter of a century, he was appointed in 1825 as supernumerary on the Effingham Circuit, a spasmodic asthma rendering him unfit for more active work. He was finally made superannuate, and settled at Goshen, Effingham County, Georgia, where he died, November 16, 1851. From the time of his retirement from active service until his death he was busily engaged with a school, and occasionally preached. Lewis Myers was well known among the Methodists for his wise, pithy, and practical remarks. His style of preaching was direct and forcible, with very little ornament of gesture; his illustrations often bordered on the humorous, from the quaintness with which the subject was represented. See Dr. James Osgood Andrew, in Sprague, *Annals of the Amer. Pulpit*, 7:321 sq.

### Myesis

(μύησις, *initiation*), a designation of *baptism* among the Greek fathers, because they considered it to be the admittance of men to all the sacred rites and mysteries of the Christian religion. This term, as well as

**μυσταγωγία**, of frequent occurrence in the writings of Cyril of Jerusalem, was intimately connected with the secret discipline, and fell into disuse with the termination of that system.

### Myiagros

a hero who was invoked at the festival of Athene, celebrated at Aliphera, as the protector against flies.

### Myles, John

a minister of the Anglican establishment, who flourished during the colonial period of this country, was born in England about the latter half of the 17th century. He migrated to America, and in 1689 succeeded Mr. Radcliff as rector of the Episcopal church that is now known as King's Chapel, Boston. In 1692 he returned to England for aid for his people. In 1696 he again came to America, bringing with him much Church furniture, and several costly gifts from queen Mary and king William. He died about 1726. See Anderson, *Hist. of the Colonial Church*, 2:681, 682; 3:539, 540, 582, 594.

### Mylitta

(perhaps = **t dl ym**, *Genitrix*, "who causes to bear"), a name which, according to Herodotus (1:131), was given by the Assyrians to the goddess Aphrodite as the generative principle in nature. "She was apparently worshipped among the Babylonians, who gradually spread her worship through Assyria and Persia. She was originally, like almost every other mythological deity, a cosmic symbol, and represented the female portion of the twofold principle through which all creation bursts into existence, and which alone, by its united active and passive powers, upholds it. Mylitta is to a certain degree the representative of Earth. the mother, who conceives from the Sun Bel or Baal. Mylitta and Baal together are considered the type of the Beneficent. Procreation thus being the basis of Mylitta's office in nature, the act itself became a kind of worship to her, and was hallowed through and for her Thus it came to pass that every Babylonian woman had once in her life to give herself up to a stranger, and thereby considered her person consecrated to the great goddess. The sacrifice itself seems, especially in the early stage of its introduction among the divine rites of the primitive Babylonians, to have had much less of the repulsiveness which, in the eyes of highly cultivated nations, must be attached to it; and it was only

in later days that it gave rise to the proverbial Babylonian lewdness. Herodotus's account of this subject must, like almost all his other stories, be received with great caution" (Chambers). In Babylonia this goddess was called *Beltis* or *Bilit*, i.e., "the Lady." She is commonly represented as the wife of Bel Nimrod (Belus), and the mother of his son Nin, though she is also called the wife of her son Nin. She united the characteristics of the classical divinities Juno, Venus, and Diana. Mylitta had temples at Nineveh, Ur, Erech, Nipur, and Babylon. The *Baaltis* of the Phoenicians was the same in name and character. The young women of Byblos, like those of Babylon, sacrificed in her service their virginity, and gave the price they received to the temple of the goddess. The *Derceto* of Ascalon, the *Ashera* of the Hebrews, and the *Ishtar* of the Babylonians were kindred divinities.  
*SEE ASHTORETI.*

### Mylius, Ernst Friedlich

a German theologian, was born at Liihe June 10, 1710. He was educated by his uncle Mushard, afterwards at the gymnasium at Bremen, and *it* the university at Helmstadt, and finished his education in 1734 at Jena. He was appointed in 1738 minister at the " Johannes Kirche " at Verden, with which position the conrectorship of the school was combined. He accepted in 1742 a call as minister of St. Peter's Church at Hamburg, where he died, December 15, 1774. His most important works are, *Entwurf heilsamer Unterweisungen oder Dispositiones der Evangelien* (Hamburg, 1745-74, 8vo): — *Friedenspredigt* (ibid. 1750, 4to): — *Der Ruf Gottes an die Sunder aus dem Feuer; eine Buszpredigt* (ibid. 1750, 4to): — *Auszug der Hauptsatze und Eintheilungen aus den Entwurfen heilsamer Unterweisungen fur die Jahre 1745-59* (ibid. 1759, 8vo). See Doring, *Gelehrte Theol. Deutschlands*, s.v.

### Mylius, Georg (1)

a noted German Lutheran divine, was born at Augsburg in 1548; studied at the universities of Strasburg, Marburg, and Tubingen, and in 1571 became pastor at Augsburg, and later was made superintendent and rector of the evangelical college. In 1584 his opposition to the Gregorian calendar made him very unpopular, and he was finally driven from the place. He went to Ulm, where he was kindly received; but he remained there only a short time, accepting in 1585 a call to Wittenberg University as professor of theology. When the Philippists gained supremacy at that high school

Mylius removed to Jena, soon, however, to turn back to Wittenberg, where he died, May 28, 1603. Mylius was an industrious student, and prepared numerous exegetical works. See Adam, *Vitæ Theol. Germ.* (1620).

### Mylius, Georg (2)

a German Lutheran divine, flourished in the first half of the 17th century as pastor in Brandenburg, near Kbnigsberg, East Prussia. He died in 1640. Mylius is noted as a German hymnologist. He was a true follower of the poetical school whose head was Dach (q.v.). Mylius is the author of the well-known German funeral dirge, "Herr, ich denk, an jene Zeit," etc.

### Mylne, Robert

an English architect, was born in 1734 at Edinburgh. His father was of the same profession. While he was studying at Rome he gained the chief architectural prize at the Academy of St. Luke. Of that academy, and of the academies of Florence and Bologna, he was chosen a member. Blackfriars' Bridge, which was begun in 1760, and completed in ten years, is his great work. He finally became surveyor of St. Paul's Cathedral, London. He died May 5, 1811.

### Mynchery

is the Saxon name for a nunnery, nuns being called *mynche*. *SEE MYNICENS.*

### Myn'dus

(*Μύνδος*), a town on the coast of Caria,, between Miletus and Halicarnassus, the convenient position of which in regard to trade was probably the reason why we find in 1 Macc. 15:23 that it was the residence of a Jewish population. Its ships were well, known in very early times (Herod. 5:33), and its harbor is specially mentioned by Strabo (14, 658). It was originally a Dorian colony of Troezene, and was protected by strong walls (Pausan. 2:30, 8), so that it successfully resisted Alexander the Great (Arrian, *Alex.* 1:21). Its wine was famous as an aid to digestion (Athen. 1:32). Diogenes Laertius (6, 2, 57) records a *bon mot* of Diogenes, the cynic, of which it is the theme. Seeing, its huge gates, while the city itself was but small, he exclaimed, "Men of Myndus, shut the gates, lest the city walk out of them!" The name still lingers in the modern *Mentesche*, though

the remains of the city are' probably at *Gumishlu*, where admiral Beaufort found an ancient pier and other ruins (Smith, *Dict. of Class. Geog.* s.v.).

## Mynicens

### Picture for Mynicens

(Lat. *mynecena*, fern. of *munuc*; allied to *moniales*) is the name of a class of English monastics who flourished in 1009 and 1017, and were probably Benedictines. They differed from nuns in being of younger age, and under a rule more strict. See Walcott, *Sacred Archceology*, s.v.; Lea, *Sacerdotal Celibacy*, page 179, note.

## Mynster, Jacob Peder

a Danish theologian, was born at Copenhagen November 8, 1775. He was educated at the university of his native city, was employed: some time in teaching, and became in 1801 pastor in Seeland. In 1811 he was appointed assistant minister of the principal church of Copenhagen, in 1828 preacher to the court and the royal family, and in 1834 bishop of Seeland. His writings comprise a great number of sermons, dissertations introductory to the study of the New Testament, and on other Biblical subjects, and several works on doctrinal theology. His admirable *Ordination Sermons* and other of his works have been translated into German. An edition of his miscellaneous publications, *Blandede Schrifter*, begun in 1852, was completed in 6 vols. in 1856. He died in Copenhagen January 30, 1854.

## My'ra

### Picture for Myra

(τὰ Μύρα), one of the chief towns of Lycia, in Asia Minor (Ptol. 5:3, 6). It is "interesting to us as the place where Paul, on his voyage to Rome (<sup>427b</sup>Acts 27:5), was removed from the Adramyttian ship which had brought him from Csesarea, and entered the Alexandrian ship in which he was wrecked on the coast of Malta. **SEE ADRAMYTIUM**. The travellers had availed themselves of the first of these vessels because their course to Italy necessarily took them past the coasts of the province of Proconsular Asia (verse 2), expecting in some harbor on these coasts to find another vessel bound to the westward. This expectation was fulfilled (verse 6). It might be asked how it happened that an Alexandrian ship bound for Italy was so far out of her course as to be at Myra. This question is easily

answered by those who have some acquaintance with the navigation of the Levant. Myra is nearly due north of Alexandria, the harbors in the neighborhood are numerous and good, the mountains high and easily seen, and the current sets along the coast to the westward (Smith's *Voyage and Shipwreck of St. Paul*). Moreover, to say nothing of the possibility of landing or taking in passengers or goods, the wind was blowing about this time continuously and violently from the N.W., and the same weather which impeded the Adramyttian ship (verse 4) would be a hindrance to the Alexandrian (see verse 7; Conybeare and Howson, *Life and Epistles of St. Paul*, chapter 23). Some unimportant MSS. having **Λύστρα** in this passage, Grotius conjectured that the true reading might be **Λίμυρα** (Bentleii *Critica Sacra* [ed. A. A. Ellis]). This supposition, though ingenious, is quite unnecessary. Both Limyra and Myra were well known among the maritime cities of Lycia. The harbor of the latter was strictly Andriace, distant from it between two and three miles, but the river was navigable to the city (Appian, *B.C.* 4:82)."

Myra lay about a league from the sea (in N. lat. 36° 18', E. long. 30°), upon rising ground, at the foot of which flowed (a navigable river with an excellent harbor (Andriace) at its mouth (Strabo, 14, page 665; Pliny, *Hist. Nat.* 32:8). In later times the emperor Theodosius raised it to the rank of the capital of Lycia (*Hierocl.* page 684). The town still exists, although in decay, and bears among the Greek inhabitants the ancient name of *Myra*; but the Turks call it *Dembre* (see Forbiger, *Alte Geogr.* 2:256). It is remarkable for its fine remains of antiquity (Leake, *Asia Minor*, page 183), which have been minutely described by Fellows (*Discoveries in Lycia*, page 169 sq.) and Texier (*Descrip. de l'Asie Mineure*; comp. Spratt and Forbes, *Travels in Lycia*, 1:131 sq.). "The tombs, enriched with ornament, and many of them having inscriptions in the ancient Lycian character, show that it must have been wealthy in early times. Its enormous theatre attests its considerable population in what may be called its Greek age. In the deep gorge which leads into the mountains is a large Byzantine church, a relic of the Christianity which may have begun with Paul's visit. It is reasonable to conjecture that this may have been a metropolitan church, inasmuch as Myra was the capital of the Roman province. In later times it was curiously called the port of the Adriatic, and visited by Anglo-Saxon travellers (Bohn's *Early Travels in Palestine*, pages 33, 138). Legend says that St. Nicholas, the patron saint of the modern Greek sailors, was born at Patara,



and buried at Myra, and his supposed relics were taken to St. Petersburg by a Russian frigate during the Greek revolution." *SEE ASIA MINOR.*

## Myrrh

is the rendering in the Auth. Ver. of two Heb. and one Gr. term. "The following account is a collective view of the subject:

### Picture for Myrrh 1

1. **רמור** *r/m*, *mnor*, **μύρρα**, doubtless from a Shemitic root (signifying to flow, or else from another expressive of its *bitterness*), though some of the ancients traced it to the mythological *Myrrha*, daughter of Cinvas, king of Cyprus, who fled to Arabia, and was changed into this tree (Ovid, *Art. Am.* 1:288). Myrrh formed an article of the earliest commerce, and was highly esteemed by the Egyptians and Jews, as well as by the Greeks and Romans (Pliny, 13:2; Athen. 15:688; Dioscor. 1:73), as it still is both in the East and in Europe. The earliest notice of it occurs in <sup><1703></sup>Exodus 30:23, "Take thou also unto thee principal spices, of *pure myrrh* five hundred shekels." It is afterwards mentioned in <sup><1712></sup>Esther 2:12, as employed in the purification of women; in <sup><1918></sup>Psalms 45:8, as a perfume, "All thy garments smell of *myrrh* and aloes and cassia;" also in several passages of the Song of Solomon, "I will get me to the mountain of *myrrh*, and to the hill of frankincense" (4:6); "My hands dropped with *myrrh*, and my fingers with *sweet smelling myrrh*" (5, .); so in verse 13, in both which passages, according to Rosenmuller, it is *profluent myrrh*. We find it mentioned in <sup><4121></sup>Matthew 2:11 among the gifts presented by the wise men of the East to the infant Jesus, "gold and frankincense and *myrrh*." It may be remarked as worthy of notice that myrrh and frankincense are frequently mentioned together. In <sup><4153></sup>Mark 15:23 we learn that the Roman soldiers "gave him (Jesus) to drink wine mingled with *myrrh*, but he received it not" (see Hutten, *De potu felleo*, etc. [Guben. 1671]; Pipping, *De potu Christo prodromo* [Leips. 1688]). *SEE GALL.* The apostle John (<sup><4839></sup>John 19:39) says, "Then came also Nicodemus, and brought a mixture of *myrrh* and aloes, about a hundred-pound weight." for the purpose of embalming the body of our Saviour. Herodotus (3:107) mentions Arabia as the last inhabited country towards the south which produced frankincense, myrrh, etc.; Theophrastus (*Plant.* 9:4) describes it as being produced in Southern Arabia, about Saba and Adramytta; so Pliny (12, 33), Dioscorides (1:77) and several other Greek authors (Strabo, 16:769, 782; Diodl. Sic. 5:41;

19:95). But others have not so limited its production. Celsius (*Hierobot.* 1:523) says it was produced in Syria, Gedrosia (Arrian, *Exped. Al.* 6:421), India, Ethiopia, Troglodytica, and Egypt; in which last country it was called *bal* (βάλ), according to Plutarch, *De Iside et Osiride*, page 383 (Kircher, *Prod. Copt.* page 175). Plutarch, however, was probably in error, and has confounded the Coptic *sal*, "myrrh," with *bal*, "an eye" (Jablonski, *Opusc.* 1:49 [ed. te Water]). Accordingly *bol* is the name by which it is universally known throughout India in the present day; and the Sanscrit name is *bola*, which occurs at least before the Christian aera, with several other names, showing that it was well known. But from the time of the ancients until that of Belon we were without any positive information respecting the tree yielding myrrh: he supposed it to be produced in Syria (so also Propertius [1, 2, 3] and Oppian [*Halieut.* 3:403]), and says (*Observat.* 2:80) that near Rama he met with a thorny shrub with leaves resembling acacia, which he believed to be that producing myrrh (*Mimosa agrestis*, Spr.). Similar to this is the information of the Arabian author, Abu'l Fadli, quoted by Celsius, who says that *mour* is the Arabic name of a thorny tree resembling the acacia, from which flows a white juice, which thickens and becomes a gum. The Persian authors state that myrrh is the gum of a tree common in the Mughrub, that is, the West or Africa, in Room (a general name for the Turkish empire), and in Socotra. The Arabian and Persian authors probably only knew it as an article of commerce: it certainly is not produced in Socotra, but has undoubtedly long been exported from Africa into Arabia. It is reported that myrrh is always to be obtained cheap and abundant on the Sumali coast. Bruce had indeed long previously stated that myrrh is produced in the country behind Azab. Mr. Johnson, in his *Travels in Abyssinia* (1:249), mentions that "Myrrh and mimosa trees abounded ill this place" (Koranhedudah, in Adal). The former he describes as being "a low, thorny, ragged-looking tree, with bright green trifoliolate leaves; the gum exudes from cracks in the bark of the trunk near the root, and flows freely upon the stones immediately underneath. Artificially it is obtained by bruises made with stones. The natives collect it principally in the hot months of July and August, but it is to be found, though in very small quantities, at other times of the year. It is collected in small kid-skins and taken to Errur, whence the Hurrah merchants, on their way from Shoa, convey it to the great annual market at Berberah, whence great quantities are shipped for India and Arabia." When the Portuguese first entered these seas, gold dust, ivory, myrrh, and slaves formed the staple commerce of Adal. As early as the time of Arrian, in his

*Periplus of the Erythraean Sea*, we find myrrh one of the articles of export, with frankincense, from the coast of Adal, styled Barbaria. The *Periplus* mentions the myrrh of this coast as the finest of its kind, and specifies the means of conveying it to Yemen, or Sabea. There the first Greek navigators found it, and through their hands it was conveyed into Europe under the name of Sabean myrrh. Though there is no doubt that the largest quantity of myrrh has always been obtained from Africa, yet it is equally certain that some is also procured in Arabia. This seems to be proved by Ehrenberg and Hemprich, who found a small tree in Arabia, near Gison, on the borders of Arabia Felix, off which they collected pieces of myrrh, which, when brought home and analyzed, was acknowledged to be genuine (Nees v. Eisenbeck, *Plant. officin.* tab. 357). This is the *Balsamodendron nyrsrha* of botanists, which produces the myrrh of commerce; it belongs to the natural order *Terebinthacece*, and is a small tree found in Arabia Felix, allied to the *Amyridaccece* or incense-trees, and closely resembling the *Amyris Gileadensis*, or *Balsamodendron Gileadense*. **SEE BALM**. Its stunted trunk is covered with a light gray bark, which, as well as the wood, emits a strong balsamic odor. The characteristic gum-resin exudes in small, tear-like drops, at first oily, but drying and hardening on the bark, and its flow is increased by wounding the tree. When collected it is a brittle substance, translucent, of a rich brown color, or reddish yellow, with a strong odor and a warm, bitter taste. Myrrh, it is well known, was celebrated in the most ancient times as a perfume and a fumigator (Martius, *Pharmakogn.* page 382 sq.), as well as for its uses in medicine. Myrrh was burned in temples, and employed in embalming the bodies of the dead. The ancients prepared a *wine of myrrh*, and also an *oil of myrrh*, and it formed an ingredient in many of the most celebrated compound medicines (see *Penny Cyclopedia*, s.v. *Balsamodendron*). We read in <sup><2013></sup>Song of Solomon 1:13 of a "bundle of myrrh," as our Auth. Ver. has it; but the word **rwox**](*tzeror*), used for a purse or bag of money (<sup><0425></sup>Genesis 42:35; <sup><1072></sup>Proverbs 7:20, etc.), may rather indicate a scent-bag, or smelling-bottle, such as is sold by modern perfumers. Mason Good, who has "casque of myrrh," observes that a casket of gold or ivory, containing some costly perfume, is still worn by the ladies of Persia suspended from their necks by an elegant chain. The terms "pure myrrh" (**rwodArm**; *mor deror'*, <sup><0213></sup>Exodus 30:23) and "sweetsmelling myrrh" (**rbom** **rmom** *mor ober'*, <sup><2185></sup>Song of Solomon 5:5) probably represent the best, or self-flowing kind (Sept. **σμύρνα ἐκλεκτή**;

comp. Plin. 12:35; see Dopke, *Comment. v. Hopest.* page 165). (For the ancient notices, see Celsii *Hierob.* 1:520 sq.; Bodaei a. Stapel, *Comment. ad Theophrast.* page 796 sq., 974).

## Picture for Myrrh 2

2. **fI** or **f/I** , *lot* (so called, perhaps, from *covering*, being used as a cosmetic or pomatum; Gesen. *Thesaur.* page 748; Sept. **στακτή**, and Vulg. *stacte*), occurs only in <sup>(1375)</sup>Genesis 37:25, "Behold, a company of Ishmaelites came down from Gilead with their camels bearing spicery (*nekoth*), and balm (*tsori*), and *myrrh* (*lot*), going to carry it down to Egypt;" and in chapter 43:11 Jacob directs his sons to take into Egypt "of the best fruits in the land in your vessels, and carry down the man a present, a little balm (*tsori*), and a little honey, spices (*nekoth*), and *myrrh* (*lot*), nuts (*botnim*), and almonds (*shekadim*)." In this enumeration, in one case of merchandise, and in the other of several articles intended for a present, and both destined for Egypt, at that time a highly civilized nation, it is evident that we are to look only for such substances as were likely to be acceptable in that country, and therefore not such as were produced there, or as were more easily procurable from elsewhere than from Syria, as was the case with *myrrh*, which was never produced in Syria, and could not have been an article of export from thence. This difficulty has been felt by others. and various translations of *lit* have been proposed, as *lotus* (comp. Burckhardt, *Arab. Spriichen*, page 334), chestnuts, mastich, stacte, balsam, turpentine, pistachio nuts (Michaelis, *Suppl.* 4:1424 sq.). Junius and Tremellius render it *ladanum*, which is suitable, and appears to be correct, as an etymological connection may be traced between the words. *Ladanum*, or *gumn ladanum*, as it is often called, was known to the Greeks as early as the times of Herodotus (3:112) and Dioscorides (1:128), and bore the names of *ledos* and *ledanon* (**λήδος**, **λήδανον**), which are very closely allied to *ladun*, the Arabic name of the same drug. A Hebrew author, as quoted by Celsius (*Hierobot.* 1:281), describes it as "an aromatic substance, flowing from the juice of a certain tree." *Ladanum* is described by Herodotus (3:112) as particularly fragrant, though gathered from the beards of goats, where it is found sticking. This is explained by referring to the description of Dioscorides (1:128), from which we learn that goats, after browsing upon the leaves of the *ladanurm* plants, necessarily have this viscid substance adhering to their hair and beards, whence it is afterwards scraped off. Tournefort, in modern times, has given a detailed

description ( *Voyage*, 1:79) of the mode of obtaining *ladanum*, and relates that it is now gathered by means of a kind of rake with whiplike thongs, which is passed over the plants. When these thongs are loaded with the odoriferous and sticky resin, they are scraped with a knife, and the substance rolled into a mass, in which state it is called *ladanuma* or *ladanum*. It consists of resin and volatile oil, and is highly fragrant, and stimulative as a medicine, but is often adulterated with sand in commerce. The *ladanum* which is used in Europe is collected chiefly in the Greek isles, and also in continental Greece. It is yielded by the *Cistus*, known in Europe by the name of Rock Rose. It is a native of the south of Europe, the Mediterranean islands (especially Candia or Crete, whence the principal kind has derived its modern name), and the north of Africa. There are several species of *Cistus*, all of which are believed to yield the gum *ladanum*; but the species mentioned by Dioscorides is in all probability identical with the one which is found in Palestine, viz. the *Cistus Creticus* (Strand, *Flor. Palaest.* No. 289). The *C. Itdanijferus*, a native of Spain and Portugal, produces the greatest quantity of the *ladanum*; it has a white flower, while that of the *C. Creticus* is rose-colored. Species are also found in Judaea; and *C. Creticus* in some parts of Syria. Some authors have been of opinion that one species, the *Cistus roseus*, is more likely than any other to be the Rose of Sharon, as it is very common in that locality, while nothing like a true rose is to be found there. *Ladanum* seems to have been produced in Judaea, according to writers in the Talmud (Cels. 1. c. page 286). It is said by Pliny (12:37), as long before by Herodotus (3:112), to be a produce of Arabia, and as by this is probably meant Syria (comp. Pliny, 26:20), it was very likely to have been sent to Egypt both as a present and as merchandise. See Celsius, *Hierobot.* 1:280 sq.; Rosenmuller, *Bib. Bot.* page 158; Pococke, *Morgenl.* 2:333 sq.; *Penny Cyclopaedia*, s.v. Ladanum.

## Myrtle

### Picture for Myrtle

(*sdh*) *hadas'*, so called, perhaps, from its *springing* up rapidly) occurs in <sup>23419</sup>Isaiah 41:19; 4:13; <sup>41815</sup>Nehemiah 8:15; <sup>3008</sup>Zechariah 1:8, 10, 11; and is identical with the Arabic *hadas*, which in the dialect of Arabia Felix signifies the myrtle-tree (Richardson, *Pers. and Arabic Dict.*). The myrtle is, moreover, known throughout Eastern countries under the name *As*, by which it is described in Arabic works; and its berries are sold in the bazaars of India under this name (*Illust. Himal. Bot.* page 217). The name *Esther* is

supposed by Simon (*Bibl. Cabinet*, 11:269) to be a compound of *As* and *tur*, and so to mean a *flesh myrtle*; and hence it would appear to be very closely allied in signification to *Hadassah*, the original name of Esther. Almost all translators unite in considering the myrtle as intended in the above passages; the Sept. has *μυρσίβη*, and the Vulg. *nyrtus*. The myrtle has from the earliest periods been highly esteemed in all the countries of the south of Europe, and is frequently mentioned by the poets (Virg. *Ecl.* 2:54). By the Greeks and Romans it was dedicated to Venus (Virg. *Georg.* 4:124; Ovid, *Met.* 9:334; 11:232; *Amnor.* 1:1, 29), and employed in making wreaths to crown lovers (Pliny, 15:36; Diod. Sic. 1:17); but among the Jews it was the emblem of justice. The note of the Chaldee Targum on the name 'Esther, according to Dr. Harris, is, "they call her Hadassah because she *was just*, and those that are just are compared to *myrtles*." The repute which the myrtle enjoyed in ancient times it still retains, notwithstanding the great accession of ornamental shrubs and flowers which has been made to the gardens and greenhouses of Europe. This is justly due to the rich coloring of its dark-green and shining leaves, contrasted with the white starlike clusters of its flowers, affording in hot countries a pleasant shade under its branches, and diffusing an agreeable odor from its flowers or bruised leaves. It is, however, most agreeable in appearance when in the state of a shrub, for when it grows into a tree, as it does in hot countries, the traveller looks under instead of over its leaves, and a multitude of small branches are seen deprived of their leaves by the crowding of the upper ones. This shrub is common in the southern provinces of Spain and France, as well as in Italy and Greece; and also on the northern coast of Africa, and in Syria. The poetical celebrity of this plant had, no doubt, some influence upon its employment in medicine, and numerous properties are ascribed to it by Dioscorides (1:127). It is aromatic and astringent, and hence, like many other such plants, forms a stimulant tonic, and is useful in a variety of complaints connected with debility. Its berries were formerly employed in Italy (Pliny, 15:35), and still are so in Tuscany, as a substitute for spices, now imported so plentifully from the far East. A wine was also prepared from them, which was called *myrtidatnum* (Pliny, 15:37), and their essential oil is possessed of excitant properties (Pliny, 23:44). In many parts of Greece and Italy the leaves are employed in tanning leather. The myrtle, possessing so many remarkable qualities, was not likely to have escaped the notice of the sacred writers, as it is a well-known inhabitant of Judaea. Hasselquist and Burckhardt both notice it as occurring on the hills around Jerusalem. It is also found in the

valley of Lebanon. Capt. Light, who visited the country of the Druses in 1814, says he "again proceeded up the mountain by the side of a range of hills abounding with myrtles in full bloom, that spread their fragrance around," and, further on, "we crossed through thickets of myrtle." Irby and Mangles (page 222) describe the rivers from Tripoli towards Galilee as generally pretty, their banks covered with the *myrtle*, olive, wild vine, etc. Savary, as quoted by Dr. Harris, describing a scene at the end of the forest of Platanea, says, "Myrtles, intermixed with laurelroses, grow in the valleys to the height of ten feet. Their snow-white flowers, bordered with a purple edging, appear to peculiar advantage under the verdant foliage. Each myrtle is loaded with them, and they emit perfumes more exquisite than those of the rose itself. They enchant every one, and the soul is tilled with the softest sensations." When the Feast of Tabernacles was celebrated by the Jews on the return from Babylon, the people of Jerusalem were ordered to "go forth unto the mount and fetch olive branches, and pine branches, and myrtle branches, and to make booths." The prophet Isaiah foretells the coming golden age of Israel, when the Lord shall plant in the wilderness "the shittah-tree, and the myrtle-tree, and the oil-tree." The modern Jews still adorn with myrtle the booths and sheds at the Feast of Tabernacles. Myrtles (*Ayrtus communis*) will grow either on hills or in valleys, but it is in the latter locality where they attain to their greatest perfection. Formerly, as we learn from Nehemiah (~~4:15~~ Nehemiah 8:15), myrtles grew on the hills about Jerusalem. "On Olivet," says Prof. Stanley, "nothing is now to be seen but the olive and the fig tree," but Dr. Hooker says the myrtle is not uncommon in Samaria and Galilee. See Celsii *Hierobot.* 2:17 sq.; Bodlei *Comm. cod Theophr.* page 375 sq.; Billerbeck, *Flora class.* p. 122; Loudon, *Arboreticum Britanmicum*, 3:962; Tristram, *Nut. Hist. of the Bible*, page 365 sq.

## Mys'ia

(*Μυσία*, according to some, from the abundance of the beech-tree, *μυσίς*, in the neighborhood: according to others, from the Celtic *moese*, a marsh, showing a connection with the Danubian marshy district of *Moësia*; comp. Eustath. *Ad Dion. Per.* 809; Schol *Ad Apoleon. Rhod.* 1:145) a province occupying the north-west angle of Asia Minor, and separated from Europe only by the Propontis and Hellespont; on the south it joined Eolis, and was separated on the east from Bithynia by the river in Esopus. Latterly AEolis was included in Mysia, which was then separated from Lydia and Ionia by the river Hermus, now Sarabad or Jedis (Strabo, 12:562; 13:628; Pliny,

*list. Nat.* 6:32; *Ptol. Geog.* 5:2). It was usually divided into five parts: Mysia Minor, Mysia Major, Troas, Eolis, and Tenthrania. The greater part of Mysia was unproductive, being covered with mountains and marshes; but it was celebrated for the fine wheat of Assus, for quarries of the lapis Assius (which had the power of decomposing dead bodies), and for its oyster beds. It was inhabited by various tribes, mostly barbarous, until, as a part of the kingdom of Pergamus, it was ceded to the Romans, by whom it was eventually formed into a province. Paul passed through this province, and embarked at its chief port, Troas, on his first voyage to Europe (~~4167~~ Acts 16:7, 8). "They had then come *κατὰ τὴν Μυσίαν*, and they were directed to Troas, *παρελθόντες τὴν Μυσίαν*; which means either that they skirted its border, or that they passed through the district without staying there. In fact, the best description that can be given of Mysia at this time is that it was the region about the frontier of the provinces of Asia and Bithynia. The term is evidently used in an ethnological, not a political sense." See generally Rosenmuller, *Bibl. Geog.* 3:32; Smith's *Dict. of Class. Geogr.* s.v.; Mannert, *Geogr.* 6:3, 403; Forbiger, *Handb.* 2:110; Richter, *Wallfahrten*, page 460; Cramer, *Asia Minor*, 1:30. **SEE ASIA MINOR.**

## Mysia

a surname of the ancient Grecian goddess *Demeter*, or Ceres, under which she was worshipped near Sparta. The term Mysia is also applied to a festival celebrated by the inhabitants of Pellene in honor of Demeter. This feast lasted for seven days. During the first two days the solemnities were observed by both men and women; on the third day the women alone performed certain mysterious rites throughout the night; and on the last two days the men returned to the festival, and the remainder of the time was passed in raillery and merriment.

## Mysore

**SEE INDIA.**

## Mystee

those who were initiated into the lesser Eleusinian mysteries (q.v.).



## Mystagogue

(Gr. *Μυσταγωγός*, from *μύστης*, an *initiated* person, and *ἄγω*, *to lead*), the name in the Greek religious system of the priest whose duty it was to direct the preparations of the candidates for initiation in the several mysteries, as well as to conduct the ceremonial of initiation. It was sometimes applied by a sort of analogy to the class of professional *ciceroni*, who in ancient as in modern times undertook to show to strangers newly arrived in a city the noteworthy objects which it contained (Cicero, act. 2, *In Verrem*, 54, c. 59); but the former meaning is its primitive one, and formed the ground of the application of the same name in the Christian Church to the catechists or other clergy who prepared candidates for the Christian *mysteries*, or sacraments, of baptism, confirmation, and the eucharist, especially the last. In this sense the word is constantly used by the fathers of the 4th and 5th centuries; and ill the well-known lectures of St. Cyril of Jerusalem, although they were addressed to candidates for the mysteries, some for baptism, and some for the eucharist, it is only to the lectures addressed to the latter that the name *mystagogic* is applied. This distinction was connected with the well-known Discipline of the Secret; and it appears to have ceased with the abolition or gradual disuse of that discipline. See Du Cange, *Glossarium ad scriptores mediae et infimae Graecitatis*, s.v.; Suicer, *Thesaurus Ecclesiasticus*, s.v.; **SEE MYSTAGOGY**.

## Mystagogy

(*μυσταγωγία*, *introduction to the mysteries*) is a term used in the early Christian churches of the Orient to designate either the Lord's Supper or baptism. To designate the former it is frequently found in the writings of Cyril of Jerusalem and of Theodoret. It was intimately connected with the secret discipline, but fell into disuse with the termination of that system. See Riddle, *Christian Antiquities*, pages 485, 547; Bingham, *Antiq. of the Christian Church* (see Index). **SEE MYSTAGOGUE**

## Mysteries, Christian

### Picture for Mysteries

otherwise called **MIRACLES AND MOABITIES**, or simply "*Miracle Plays*," were shows in the Middle Ages representing in rude dramatic form scenes from the Scriptures and from the apocryphal gospels. They were

performed first in churches, and afterwards in the streets on fixed or movable stages. The actors were in the earliest times to which we can trace these shows generally monks, friars, and other ecclesiastics, and the aim was the religious instruction of the people by means of amusement. An examination of the inanimate fragments that remain to us of these plays is profitable only to those who can enter into the spirit of the age that called them forth, for it must be borne in mind by the intelligent inquirer that the coarse details in which they abound, and which shock our literary taste, were necessary to bring home to the people of those times the objects of their most serious and constant meditations — judgment, heaven, hell, the miracles and passion of their Lord, and the future of the soul of man. Nor must it be forgotten that the Church of the Middle Ages was not the first religious body to plant and promote religious sentiments by these means. The theatre, though the fact be singular, has taken its rise, wherever we can trace its origin, in religious sentimentalism. In Greece, from the very earliest ages to the days of Solon, religious feasts were accompanied by dances and performances. In the early Christian Church there was no doubt a strong tendency to perpetuate the levity of the heathen practices; and to prevent the introduction of the pagan theatre in its entirety the Church may have felt itself forced to abolish these relics of an abhorred practice by providing dramatic entertainment in which subjects derived from the Old or New Testament took the place of those of mythology — means less apparent than outspoken opposition, but then believed, no doubt, equally sure to effect the purpose. This accounts for the custom which prevailed at an early date of the reading to the congregation in the time of Easter the narrative of Christ's passion, the various parts distributed among different parties. Later these readings came to be accompanied by dialogue and gestures, and probably the readers officiated in a suitable costume. Other festal days were gradually taken up with representations of these mysteries. Indeed, some curious proofs of the transition from the narrative form of the Bible to the dramatic form of the mysteries are still extant. They consist of dialogues in verse between several speakers, bound together by a narration, also in verse, which formed a part analogous to the Greek chorus. They were evidently accompanied in some degree by music, for in most ancient manuscripts each line is surmounted by its musical notation.

In time ecclesiastical dramatic representations were separated from the divine offices, and, though still performed in churches, formed a distinct part of priestly teaching, and under the name of *Mysteries* were acted after

the sermon. Mysteries were probably taken from Biblical, and miracle plays from legendary subjects, but this distinction in nomenclature was not always strictly adhered to. The general character of all early religious plays, whether called *miracles* or *mysteries*, was about the same. If any distinction was made, the *miracles* were distinguished as those which represented the miracles wrought by the holy confessors, and the sufferings by which the perseverance of the martyrs was manifested; of which kind the first specified by name is a scenic representation of the legend of St. Catharine. The *mysteries*, strictly so called, were representations often of great length, and requiring several days' performance, of the Scripture narrative, or of several parts of it, as, for instance, the descent of Christ into hell. We have an extant specimen of the religious play of a date prior to the beginning of the Middle Ages in the *Christos Paschon*, assigned, somewhat questionably, to Gregory Nazianzen, and written in the 4th century in Greek. Next come six Latin plays on subjects connected with the lives of the saints, by Roswitha, a nun of Gandersheim, in Saxony; these, though not very artistically constructed, possess considerable dramatic power and interest; they have been lately published at Paris, with a French translation. The performers were at first the clergy and choristers; afterwards any layman might participate. The earliest recorded performance of a miracle play took place in England. Matthew Paris relates that Geoffrey, afterwards abbot of St. Albans, while a secular, exhibited at Dunstable the miracle play of *St. Catharine*, and borrowed copes from St. Albans to dress his characters. This must have been at the end of the 11th or beginning of the 12th century. Fitzstephen, in his *Life of Thomas a Becket* (A.D. 1183), describes with approval the representation in London of the sufferings of the saints and miracles of the confessors. Le Bceuf gives an account of a mystery written in the middle of the 11th century, wherein Virgil is introduced among the prophets that came to adore the Saviour; doubtless in allusion to the fourth eclogue. But there is a mystery earlier than this in the Provençal dialect, a curious mixture of Latin and the dialect of Southern France. It is on the subject of *The Wise and Foolish Virgins*, and probably belongs to the early part of the 11th century (comp. Demogeot, *Histoire de la Litterature Francaise*). Another mystery, entitled the *Jeu de St. Nicholas*, also of like antiquity, belongs to Northern France. Fitzstephen, in the reign of Henry II of England (born 1133, died 1189), dwells on the sacred plays acted in London representing the miracles or passions of martyrs. These plays, according to M. Raynouard (*Journal des Savans* [1828], page 297), were the earliest dramatic

representations, and gave rise to the mysteries. This is not probable, however, as they were even then denominated mysteries or miracles both in England and on the Continent. The truth is, as Mr. Hallam has said, that "it is impossible to fix their first appearance at any single aera" (*Introd. Europ. Lit.* 1:123). The fact is that in the 11th century these plays are found in favor within the walls of convents, and on public occasions and festivals, both in England and on the Continent. Thus, in the 11th century, Hilarius, a disciple of Abelard, substituted for the prose of the old ritual for the Feast of St. Nicholas a dialogue in Latin rhyme, with refrains in the *Langque d'oil*. A monk of St. Benoit-sur-Loire, who flourished at a later period, treated the same history in simple Latin. Both these pieces were acted in the churches for nearly a century, when Jean Bodel, of Arras, founded upon them a drama, which was written entirely in French, and which was probably acted in the public squares of Arras, or in the hall of some large dwelling. This was, in all probability, the first instance of the emancipation of the drama from the Church. The *trouvres* of the 13th century followed readily in the lead of Jean Bodel. Among others we may mention Adam de la Halle, the fellow townsman of Bodel, nicknamed *Le Bossu d'Arras*, and the witty enemy of the monks, the satirical Rutehbeuf.

The clergy were soon altogether superseded by the laity, who formed themselves into companies and guilds to act these pieces, and every considerable town had a fraternity for the performance of *mysteries*. Such associations, it should be stated, however, were established in a serious spirit of piety and beneficence, without any thought of antagonism to the Church; and that the Church failed to recognize any opposition is apparent in the fact that, on the establishment of the Corpus Christi festival by Pope Urban IV, in 1264, miracle plays were made its adjuncts. The change from clergy to laity was very desirable, for one reason especially. Hitherto the plays had usually been written in Latin, and the greater part was made intelligible to the people only through pantomime. But as this was unsatisfactory, and the spectators could not always get at the player's intent, there was an obvious inducement to make use of the vernacular language. This gave import to the people's tongue, and in this way the mysteries of the 14th and Exceeding centuries play no unimportant part in the development of the modern languages (comp. Schlegel, *Lect. Hist. of Mod. Lit.* lect. 9-11). The most celebrated, though one of the latest founded (1350), of these fraternities was the *Confrerie de la Passion et Resurrection de notre Seigneur*. It was composed of Paris citizens, master

masons, locksmiths, and others. The first scene of their representations was the village of St. Maur, near Vincennes. The provost of Paris refusing his license, the Confrerie applied to and received the authorization of Charles VI, who by letters patent, in 1402, gave permission to them to act "any mystery whatsoever either before the king or before his people, in any suitable place, either in the town of Paris itself or in its suburbs." Upon this they established themselves in the Hospital of the Holy Trinity, outside the Porte St. Denis. There on public holidays they gave representations of pieces drawn from the New Testament. Crowds both of clergy and laity flocked to them. *The Church did all in its power to further their success, altering the hour of vespers to facilitate the attendance of the faithful at them.* The Praemonstratensians, owners of the Hospital of the Holy Trinity, gladly let for them their spacious hall. The spectators sat on unwearied often until the night fell, and then the assembly broke up to meet again on the next Sunday for the continuation of the interrupted drama, which sometimes lasted for months at a time. The stage consisted of tiers of scaffolding raised one above another, the topmost tier, with its gilt balustrade, representing Paradise, and holding "*chaire paree*," which did duty as the throne of the Most High. "In pomp of show they far excelled our English mysteries," says Hallam; and the mixture of tragedy and comedy in the poetry appealed powerfully to the quick susceptibilities of an impressionable nation, which delights in nothing so much as in extremes and contrasts.

We have said that the laity intended no opposition to the Church, and that the clergy recognised no such opposition, and did not anticipate it; taet by or even before the end of the 13th century the laity had robbed the clergy of a great part of their influence, and in the course of their 14th became the means of paralyzing it entirely. The length too, to which these performances were carried surpasses credence. No subject was deemed too sacred to be chosen as a theme, no subject too holy to be represented. Heaven was depicted, in which the Father was surrounded by his holy angels. Hell was portrayed by a dark and yawning cavern, from which issued hideous howlings, as of tormented souls; but whence also, with a curious inconsistency, came the jesters and buffoons of the sacred drama. Not only were all the Scripture characters freely introduced, but angels, archangels, Lucifer, Satan, Beelzebub, Belial, and even the three persons of the Holy Trinity. Some of these dramas lasted for a number of days, one of them covering the whole period of time from the creation of the world to

the last judgment. No wonder, then, that these plays, which were originally designed as a means of instructing the people, and were performed in the churches, rapidly degenerated until they turned into a species of scandalously irreverent buffoonery. From being employed as a means of instruction, they were thus converted into a means of amusement; from being enacted in the churches and by the clergy, they came to be performed by strolling and vagabond players on temporary and portable stages constructed on wheels. Thenceforth the theatre took a wider scope; art labored to supply the ever-increasing weakness of religious impressions; creations of the poet's fancy appeared side by side with scriptural characters; popular scenes became by degrees more common, and hence little by little arose the drama of our own day — a light amusement intended for the pastime of an idle crowd.

The 14th and 15th centuries were fertile of religious dramas in many parts of Europe, and throughout the centuries immediately following they continued in full force. In Germany they were very popular. In France they did not prevail largely after the 15th century. In Italy they were very congenial to the people, whose delight in sensible objects is so intense, and societies for their performance were formed as in France. They were largely popular in the 15th century (comp. Roscoe, *Life of Lorenzo*, 1:402; Hallam, *Lit.* 1:124, 125), and they have in some of their forms been continued for the edification and amusement of the populace quite down to our own times (Ticknor, *Hist. of Spanish Lit.* 1:229, foot-note 3). In Spain they were likewise common, and their origin is so remote that "it can no longer be determined" (Ticknor. 1:230). There, however, the clergy were left to play these mysteries, as is apparent from the code of Alfonso X, which was prepared about 1260, and in which, after forbidding the clergy certain gross indulgences, the law goes on to say: "Neither ought they to be makers of buffoon plays, that people may come to see them; and if other men make them, clergymen should not come to see them, for such men do things low and unsuitable. Nor, moreover, should such things be done in churches; but rather we say they should be cast out in dishonor, without punishment to those engaged in them; for the church of God was made for prayer, and not for buffoonery; as our Lord Jesus Christ declared in the Gospel that his house was called the house of prayer, and ought not to be made a den of thieves. But exhibitions there be that clergymen may make, such as that of the birth of our Lord Jesus Christ, which shows how the angel came to the shepherds, and how he told them Jesus Christ was born;

and, moreover, of his appearance when the three kings came to worship him, and of his resurrection, which shows how he was crucified and rose the third day. Such things as these; which move men to do well. may the clergy make, as well as to the end that man may have in remembrance that such things did truly happen. But this must they do decently, and in devotion; and in the great cities where there is an archbishop or bishop, and under their authority, or that of others by them deputed, and not in villages, nor in small places, nor to gain money thereby." But though these earliest religious representations in Spain, whether pantomimic or in dialogue, were thus given, not only by churchmen, but by others, certainly before the middle of the 13th century, and probably much sooner, they passed entirely out of the control of those who intended them for religious and moral purposes, and though they were continued for several centuries afterwards, still no fragment of them, and no distinct account of them, now remain to us (see Ticknor, 1:231; and compare below).

In England they continued in full force for above four hundred years — a longer period than can be assigned to the English national drama as we now recognise it. Their height of popularity was in the 15th century. Of these mysteries, two complete series, which are supposed to belong to the 15th century (Hallam, *Lit.* 1:124 [105]), have lately been published from ancient manuscripts, *the Townley Mysteries*, performed by the monks of Woodchurch, near Wakefield, and the different leading companies of that town; and *the Coventry Mysteries*, performed with like help of the trades in Coventry, by the Gray Friars of that ancient city. Both of these collections begin with the creation, and carry on the story in different pageants or scenes until the judgment-day. The first two have been published by the Shakespeare Society, and the other by the Surtees Society. The Townley mysteries are full of the burlesque element, and contain many curious illustrations of contemporary manners. The Coventry mysteries were famous in England. Of these, Dugdale relates, in his *History of Warwickshire*, published in 1656, that, "Before the suppression of the monasteries this city was very famous for the pageants that were played therein, upon Corpus Christi day (one of their ancient fairs), which occasioning very great confluence of people thither from far and near, was of no small benefit thereto; which pageants being acted with mighty state and reverence by the Grey Friars, had theatres for the several scenes, very large and high, placed upon wheels, and drawn to all the eminent parts of the city, for the better advantage of spectators, and contained the story of

the Old and New Testament, composed in the old Englishe rithme, as appeareth by an ancient MS. (in Bibl. Cotton. Vesp. D. VIII), entituled, *Ludus Corporis Christi*, or *Ludus Coventriae*." The celebrity of the performances may be inferred from the rank of the audiences; for at the festival of Corpus Christi in 1483 Richard III visited Coventry to see the plays, and at the same season in 1492 they were attended by Henry VII and his queen, by whom they were highly commended. Of them it is said, "Every company had his pagiante, or parte, which pagiantes were a highe scafolde with two rowmes, a higher and a lower, upon four wheeles. In the lower they apparelled themselves, in the higher rowme they played, being all open op the tope, that all behoulders might heare and see them. The places where they played them was in every streete. They begane first at the Abay Gates, and when the pagiante was played, it was wheeled to the High Cross before the mayor, and so to every streete; and so every streete had a pagiante playing before them, till all the pagiantes for the daye appointed were played; and when one pagiante was neere ended, worde was broughte from streete to streete, that soe the mighte come in place thereof, exceedinge orderlye, and all the streetes had their pagiane afore them, all at one time, playing together, to se which playes was great resorte, and also scaffoldes, and stages made in the streetes, in those places wheare they determind to playe their pagiantes." The first mystery performed in Scotland was at Aberdeen, in 1445, and was called the *Haly Blade*. One was called Candlemas Day, and another Mary Magdalene. The records of the town council of Edinburgh, in 1554, contain an order to pay Walter Bynning for making, among other theatrical implements, a mitre, a fool's hood, a pair of angel's wings, two angels' hair, and a chaplet of triumph. Other and coarser scenes were enacted by the Boy-bishop (q.v.), and at the Feast of Asses (q.v.).

Out of the mysteries and miracle plays sprang a third class of religious plays called *moralities*, in which allegorical personifications of the Virtues and Vices were introduced as dramatis personae. These personages at first only took part in the play along with the scriptural or legendary characters, but afterwards entirely superseded them. This change from mysteries to moralities corresponded to a remarkable modification of the public mind. Reason, eager to produce and combine ideas, had been substituted for the simple, unquestioning faith of the Middle Ages. Allegory, no longer the concrete and material rendering of undisputed facts, became a work of intelligence, abstraction, and analysis. Nature, her high and undying



loveliness unguessed, appeared commonplace and insipid, and in' need of the fictitious combinations of imagination. The mind of man having shaken itself free from its old trammels, sometimes in its pride and joy abused its new-found freedom. The *moralties* were perhaps best promulgated in France, where a guild was established by Philip the Fair about 1303, with special privileges for. their representations. In one of such dramas, of which Demogeot furnishes an extract, the gay boon companions *Eat-all*, *Thirst*, *Drink-to-you*, and *Salts Water*, are politely invited by the rich and splendid *Banquet*. The ladies of the party are *Daintiness*, *Gluttony*, and *Lust*. The feast is all that can be desired, the guests are more than satisfied; when suddenly a band of enemies — *Colic*, *Gout*, *Jaundice*, *Quinsy*, and *Dropsy* — rush in and seize the assembled revellers by the leg or the throat or the stomach, as the case may be. Some are overwhelmed — some rush for succor to *Sobriety*, who calls *Cure* to help him. *Banquet* is condemned to death by the *judge*, *Experience*, and *Diet* is his executioner. The oldest-known English compositions of this kind are of the time of Henry VI; they are more elaborate and less interesting than the miracle plays. Moralities continued in fashion in England till the time of Elizabeth, and were there the immediate precursors of the regular drama. In France they were the precursors of the light play known as *farce*, which "may be reckoned a middle link between the extemporaneous effusions of the mimes and the legitimate drama" (Hallam, *Lit.* 1:26 [109]). And this seems the more natural result of the two. From such pieces as the one of which we give a synopsis above the step to farces was but a short one. Moralities could not long enchain a people on whom refinement of satirical wit is generally thrown away. The mysteries no longer made them weep — it would be well to make them laugh, and farce was invented. In Germany, especially, in the Alpine districts, they were composed and acted by the peasants. These peasant-plays had less regularity in their dramatic form, were often interspersed with songs and processions, and in their union of simplicity with high-wrought feeling were most characteristic of a people in whom the religious and dramatic element are both so largely developed. In the early part of the sixteenth century they began to partake in some degree of the comic character which has been their frequent tendency; and thus, although designed at first for the religious instruction of the people, they had long before the Reformation so far departed from their original character as to be mixed up in many instances with buffoonery and irreverence, intentional or unintentional, and to be the means of inducing contempt rather than respect for the Church and religion.

It is a mistake to suppose that the hostility of the Reformers was what suppressed these popular exhibitions of sacred subjects. The fathers of the Reformation showed no unfriendly feeling towards them. Luther is reported to have said that they often did more good and produced more impression than sermons. The most direct encouragement was given to them by the founders of the Swedish Protestant Church, and by the earlier Lutheran bishops, Swedish and Danish. The authorship of one drama of the kind is assigned to Grotius. In England, the greatest check they received was from the rise of the secular drama; yet they continued to be occasionally performed in the times of James I and Charles I, and it is well known that the first sketch of Milton's *Paradise Lost* was a sacred drama, in which the opening speech was Satan's address to the sun. A degenerate relic of the miracle play may yet be traced in some remote districts of England, where the story of St. George, the dragon, and Beelzebub is rudely represented by the peasantry. "In Spain," says Ticknor, "as late as 1840, something resembling a *mystery* of the earliest time was represented at Valencia during the shows of the Corpus Christi (comp. Lamarca, *Tentro de Valencia*, 1840, page 11). This, I suppose, is the dramatic entertainment which Julius von Minutoli witnessed in the Feast of the Sacrament at Valencia in 1853, and which he not only describes, but prints entire in the dialect of the country just as he heard it" (*Hist. of Spanish Literature*, 3:347, foot-note). In Mexico, too, the mysteries have been kept up to this day. Thus Bayard Taylor during his travels in that country, witnessed the performance of such a religious play.

But though the mysteries may still continue to be performed in Roman Catholic countries, it is nevertheless a fact that a Roman Catholic country struck the first blow for their extinction — this was done in the Roman Catholic south of Germany, where these miracle plays and mysteries had preserved most of their old religious character. They had begun to be tainted there, too, though only to a limited extent, with the burlesque element, which had brought them into disrepute elsewhere. In 1799 a manifesto was issued by the prince-archbishop of Salzburg condemning them and prohibiting their performance on the ground of their ludicrous mixture of the sacred and the profane, the frequent bad acting in the serious parts, the distraction of the lower orders from more edifying modes of instruction, and the scandal arising from the exposure of sacred subjects to the ridicule of free-thinkers. This ecclesiastical denunciation was followed by vigorous measures on the part of the civil authorities in

Austria and Bavaria. One exception was made to the general suppression. In 1633 the villagers of Oberammergau, in the Bavarian highlands, on the cessation of a plague which desolated the surrounding country, had vowed to perform every tenth year Christ's passion, out of gratitude, and as a means of religious instruction — a vow which has ever since been regularly observed. The pleading of a deputation of Ammergau peasants with Max Joseph of Bavaria saved this mystery from a general condemnation, on condition of everything that could offend good taste being expunged. It was then and afterwards somewhat remodelled, and is perhaps the only mystery or miracle play which has survived to the present day. The last performance took place in 1870 (see its photographic representation in the *Album of the Passion-play of Ober-Ammergau*, by J.P. Jackson, Lond. and Mun. 1873, 4to). The inhabitants of this secluded village, long noted for their skill in carving in wood and ivory, have a rare union of artistic cultivation with perfect simplicity. Their familiarity with sacred subjects is even beyond what is usual in the Alpine part of Germany, and the spectacle seems still to be looked on with feelings much like those with which it was originally conceived. What would elsewhere appear impious is to the Alpine peasants devout and edifying. The personator of Christ considers his part an act of religious worship; he and the other principal performers are said to be selected for their holy life, and consecrated to their work with prayer. The players, about five hundred in number, are exclusively the villagers, who, though they have no artistic instruction except from the parish priest, act their parts with no little dramatic power, and a delicate appreciation of character. The New-Testament narrative is strictly adhered to, the only legendary addition to it being the St. Veronica handkerchief. The acts alternate with tableaux from the Old Testament and choral odes. Many thousands of the peasantry are attracted by the spectacle from all parts of the Tyrol and Bavaria, among whom the same earnest and devout demeanor prevails as among the performers. The following are some of the principal scenes given by a late eye-witness:

**1.** The triumphal entry of Christ into Jerusalem; the children and people shouting 'Hosanna!' and strewing clothes and branches. This introduced the Saviour and the apostles, and formed in itself an admirable introduction to the whole. There were certainly no less than two hundred persons in the crowd, including seventy or eighty children.

**2.** The long and animated debates in the Sanhedrim, including the furious evidence of the expelled moneychangers, and later the interview with

Judas, when the contract was ratified between him and the priests by the payment of the thirty pieces of silver. Nothing could be more characteristic, real, and unaffected than these.

3. The Last Supper, and the washing of the apostles' feet. Here the table was arranged on the model of the well-known picture of Leonardo da Vinci.
4. All the scenes in which Christ was brought successively before Annas, Caiaphas, Pilate, and Herod; the 'Ecce Homo' (copied, it struck me, from Van Dyck), the scourging, etc. In some of these as many as two hundred and fifty persons were at once on the scene—infuriated mobs of priests, money-changers, Roman soldiers, etc. — and, violent as were the passions personified, there was not the least approach to rant, nor the slightest transgression into irreverence or improbability. In the course of these scenes a striking occurrence was the contrast of Barabbas — a brutal and squalid figure — with the noble form and countenance of the sacred sufferer the latter formed more after the model of those of Albert Durer than of any other painter; at least such was my impression. Both Pilate and Herod were admirably represented, but especially the former.
5. The whole long procession, at the slowest pace, from Pilate's house to Golgotha; our Lord and the thieves carrying their huge crosses; his interview with his mother and the other women of Jerusalem. This contained the legendary or traditional incident of the wiping of Christ's face by St. Veronica; but there was no attempt to show the miraculous impression of the sacred countenance on the handkerchief, which forms the point of the legend.
6. The last dreadful scene — the uprearing of the three crosses with their living burdens, and all the cruel incidents of that most cruel and lingering death" (Eadie, *Ecclesiastes Cyclop.* s.v.). Plays of an humble description, from subjects in legendary or sacred history, are not unfrequently got up by the villagers around Innsbruck, which show a certain rude dramatic talent, though not comparable to what is exhibited at Ammergau. Girls very generally represent both the male and female characters. See, besides the authorities quoted in the article, Onesime le Rov, *Etudes sur les Mysteres* (Paris. 1837, 8vo), chapter 1; Edelstand du Meril, *Origines du Theatre moderne* (Paris. 1849, 8vo); Wright, *Early Mysteries*, etc. (Lond. 1838, 8vo); Collier, *Hist. of Engl. Dramat. Poetry*; Magnin, *Les Origines du Theatre moderne* (Paris, 1838); Devrient, *Geschichte d. Schauspielkunst*

(Leipsic, 1848); Hone, *English Mysteries* (Lond. 1823); Marriott, *English Miracle-plays* (Basle, 1856). The *libretto* has been published (Lond. 1890, 8vo). For monographs, see Volbeding, *Index Programmatum*, page 172.

## Mystery

(**μυστήριον**), a term employed in the Bible (N.T.), as well as in some of the pagan religions, to denote a *revealed secret*. See Grossmann, *De Judaeorum arcani disciplina*, **SEE ESSENES** (Lips. 1833-4); and on the Christian "secret discipline," the monographs cited by Volbtding, *Index Programm.* page 138 sq.

**I.** *Etymology of the Word.* — Some have thought to derive the Greek **μύσθηριον**, from which the English *mystery* is plainly a transfer, from a Hebrew source, but sound philology forbids this. It is clearly a derivation, through **μύστης**, an *initiated* person, from **μυεῖσθαι**, *to initiate*, and thus ultimately from **μύω**, *to close* the eyes or mouth, i.e., *to keep a secret*. The derivative **μυστήριον** had always a reference to secrets of a *religious* character, and this sense is retained in the Bible.

**II.** *Pagan Mysteries in general.* — These were ceremonies in which only the initiated could participate. The practice may be obscurely traced to the early Orient, in the rites of Isis (q.v.) and Osiris (q.v.) in Egypt, in the Mithraic solemnities of Persia, and in the Greek festivals connected with the worship of Bacchus and Cybele, and may be even faintly, recognised in our day in the ceremonies of freemasonry. They consisted in general of rites of purification and expiation, of sacrifices and processions, of ecstatic or orgiastic songs and dances, of nocturnal festivals fit to impress the imagination, and of spectacles designed to excite the most diverse emotions — terror and trust, sorrow and joy, hope and despair. The celebration was chiefly by symbolical acts and spectacles; yet sacred mystical words, formulas, fragments of liturgies, or hymns, were also employed. There were likewise certain objects with which occult meanings that were imparted to the initiated were associated, or which were used in the various ceremonies in the ascending scale of initiation. The sacred phrases, the **ἀπόρρητα**, concerning which silence was imposed, were themselves symbolical legends, and probably not statements of speculative truths. The most diverse theories have been suggested concerning the origin, nature, and significance of the Hellenic mysteries. As Schunemann remarks ( *Griechische Alterntimer*, 3d ed., Berlin, 1873), the very fact

that it was not permitted to reveal to the uninitiated wherein these cults consisted, what were the rites peculiar to them, for what the gods were invoked, or what were the names of the divinities worshipped, has been the cause of our extremely incomplete information in regard to them.

The oldest of the Hellenic mysteries are believed to be the *Cabiric*, in Samothrace and Lemnos, which were renowned through the whole period of pagan antiquity.

Though they were only less august than the Eleusinian, nothing is certain concerning them, and even the names of the divinities are known to us only by the profanation of Manaseas. (See below.) The *Eleusinian* were the most venerable of the mysteries. "Happy," says Pindar, "is he who has beheld them, and descends beneath the hollow earth; he knows the end, he knows the divine origin of life." They composed a long series of ceremonies, concluding with complete initiation or perfection. The fundamental legend on which the ritual seems to have been based was the search of the goddess Demeter, or Ceres, for her daughter Proserpine, her sorrows and her joys, her descent into Hades, and her return into the realm of light. The rites were thought to prefigure the scenes of a future life. The same symbol was the foundation of the Thesmophoria, which were celebrated exclusively by married women, rendering it probable that initiation was designed to protect against the dangers of childbirth. (See below.) The *Orphic* and *Dionysiac* mysteries seem to have designed a reformation of the popular religion. Founded upon the worship of the Thracian Dionysus, or Bacchus, they tended to ascetic rather than orgiastic practices. Other mysteries were those of Zeus, or Jupiter, in Crete; of Hera, or Juno, in Argolis; of Athene, or Minerva, in Athens; of Artemis, or Diana, in Arcadia; of Hector in Egina, and of Rhea in Phrygia. The worship of the last, under different names, prevailed in divers forms and places in Greece and the East, and was associated with the orgiastic rites of the Corybantes.

More important were the Persian mysteries of *Mithra*, which appeared in Rome about the beginning of the 2d century of the Christian sera. They were propagated by Chaldaean and Syrian priests. The austerity of the doctrine, the real perils of initiation which neophytes were obliged to encounter, the title of soldier of Mithra which was bestowed on them, and the crowns which were offered them after the combats preceding every grade of advancement, were among the peculiarities which gave to these

rites a military and bellicose character; and Roman soldiers eagerly sought initiation into them. The fundamental dogma of the Mithraic doctrine was the transmigration of souls under the influence of the seven planets, over whose operations Mithra presided. The whole fraternity of the initiated was divided into seven classes or grades, which were named successively soldiers, lions, hysenas, etc., after animals sacred to Mithra. The sacrifice of the bull was characteristic of his worship. On the monuments which have been found in Italy, the Tyrol, and other parts of Europe, inscribed *Deo Mithrae Soli Invicto*, Mithra is usually represented as a young man in a flowing robe, surrounded with mystical figures, seated on a bull, which he is pressing down, or into which he is plunging the sacrificial knife. A dog, a serpent, a scorpion, and a lion are arranged near him. Nothing is certain concerning the signification of this scene. After the adoption of some of the ideas connected with other religious systems, as those of the Alexandrian Serapis, the Syrian Baal, and the Greek Apollo, the Mithra worship disappeared in the 5th or 6th century. *SEE MITHRA.*

See Creuzer, *Symbolik Mythologie* (181)-12), translated into French, with elaborate annotations, by Guigniant and others (1825-36); Sainte-Croix, *Recherches historiques et critiques sur les Mysteres du Paganisme*, edited by Sylvestre de Sacy (1317); Seel, *Die Mithra-Geheimnisse wahrend der vor- und christlichen Zeit* (1823); Limbourg-Brouwer, *Hist. de la Civilization morale et religieuse des Grecs* (1833-41); Lajard, *Recherches sur le Culte public et les Mysteres de Mithra* (1847-8); Maury, *Hist. des Religions de la Grace antique* (1857); Preller, *Romische Mythologie* (2d ed. 1865); and *Griechische Mythologie* (3d ed. 1872); Enfield, *Hist. of Philosophy*, pages 20, 39, 50, 65; Puffendorf, *Religio gentilium arcana* (Lips. 1772); Osiander, *De mysteriis Eleusiniis* (Stuttgart, 1808); Ousvaroff, *Sur les mysteres d'Eleusis* (Paris, 1816).

**III.** *The Grecian Mysteries in particular.* — These mysteries certainly were always *secret*; but all Greeks, without distinction of rank or education — nay, perhaps even slaves — might be *initiated* (*μυεῖσθαι*); such was the case, for instance, in the Eleusinian mysteries. It is the remark of Josephus that "the principal doctrines of each nation's religion were made known, among heathens, only to a chosen few, but among the Jews to the people no less than to the priests." It appears that in many of these mysteries certain *emblems* or symbols (thence called themselves mysteries) were displayed either to the initiated, in the course of their training, or to

the people; and that the *explanation* of these to the initiated was the mode in which they were instructed.

The names by which mysteries or mystic festivals were designated in Greece are **μυστήρια**, **τελεταί**, or **ῥοργια**. The name **ῥοργια** (from **ἔοργα**) originally signified only sacrifices accompanied by certain ceremonies, but it was afterwards applied especially to the ceremonies observed in the worship of Bacchus, and at a still later period to mysteries. **Τελετή** in general **Τελετή** signifies, in general, a religious festival, but more particularly a lustration or ceremony performed in order to avert some calamity, either public or private. **Μυστήριον** signifies, properly speaking, the secret part of the worship; but it was also used in the same sense as **τελετή**, and for mystic worship in general.

These mysteries in brief may be defined as sacrifices and ceremonies which took place at night or in secret within some sanctuary, which the uninitiated were not allowed to enter. What was essential to them were objects of worship, sacred utensils, and traditions with their interpretation, which were withheld from all persons not initiated.

The most celebrated mysteries in Greece were of three kinds, chiefly those of Samothrace and Eleusis, which may be briefly described as follows:

**1.** The *Cabiria* (**καβείρια**) were mysteries, festivals, and orgies solemnized in all places in which the Pelasgian Cabiri were worshipped, but especially in Samothrace, Imbros, Lemnos, Thebes, Anthedon, Pergamus, and Berytus. Little is known respecting the rites observed in these mysteries, as no one was allowed to divulge them. The most celebrated were those of the island of Samothrace, which, if we may judge from those of Lemnos, were solemnized every year, and lasted for nine days. Persons on their admission seem to have undergone a sort of examination respecting the life they had led hitherto, and were then purified of all their crimes, even if they had committed murder.

**2.** The *Thesmophoria* (**θεσμοφόρια**) were a great festival and mysteries, celebrated in honor of Ceres in various parts of Greece, and only by women, though some ceremonies were also performed by maidens. It was intended to commemorate the introduction of the laws and regulations of civilized life, which was universally ascribed to Ceres. The Attic thesmophoria probably lasted only three days, and began on the 11th of Pyanepsion, which day was called **ἄνοδος** or **κάθοδος**, because the



solemnities were opened by the women with a procession from Athens to Eleusis. In this procession they carried on their heads sacred laws (νόμιμοι βίβλοι or θεσμοί), the introduction of which was ascribed to Ceres (θεσμοφόρος), and other symbols of civilized life. The women spent the night at Eleusis in celebrating the mysteries of the goddess. The second day, called νηστεία, was a day of mourning, during which the women sat on the ground around the statue of Ceres, and took no other food than cakes made of sesame and honey. On this day no meetings either of the senate or the people were held. It was probably in the afternoon of this day that the women held a procession at Athens, in which they walked barefooted behind a wagon, upon which baskets with mystical symbols were conveyed to the thesmophorion. The third day, called καλλιγένεια, from the circumstance that Ceres was invoked under this name, was a day of merriment and raillery among the women themselves, in commemoration of Iambe, who was said to have made the goddess smile during her grief.

3. But far more important, so much so indeed as almost to monopolize the term "mystery" among the Greeks, were the *Eleusinian mysteries* (ἑλευσίνια), a festival and mysteries, originally celebrated only at Eleusis in Attica, in honor of Ceres and Proserpina. The Eleusinian mysteries, or *the mysteries*, as they were sometimes called, were the holiest and most venerable of all that were celebrated in Greece. Various traditions were current among the Greeks respecting the author of these mysteries; for, while some considered Eumolpus or Mussaus to be their founder, others stated that they had been introduced from Egypt by Erechtheus, who at a time of scarcity provided his country with corn from Egypt, and imported from the same quarter the sacred rites and mysteries of Eleusis. A third tradition attributed the institution to Ceres herself, who, when wandering about in search of her daughter, Proserpina, was believed to have come to Attica, in the reign of Erechtheus, to have supplied its inhabitants with corn, and to have instituted the mysteries at Eleusis. This last opinion seems to have been the most common among the ancients, and in subsequent times a stone was shown near the well Callichorus at Eleusis on which the goddess, overwhelmed with grief and fatigue, was believed to have rested on her arrival in Attica. All the accounts and allusions in ancient writers seem to warrant the conclusion that the legends concerning the introduction of the Eleusinia are descriptions of a period when the inhabitants of Attica were becoming acquainted with the benefits of agriculture and of a regularly constituted form of society. In the reign of

Erechtheus a war is said to have broken out between the Athenians and Eleusinians; and when the latter were defeated, they acknowledged the supremacy of Athens in everything except the mysteries, which they wished to conduct and regulate for themselves. Thus the superintendence remained with the descendants of Eumolpus, the daughters of the Eleusinian king Celeus, and a third class of priests, the Ceryces, who seem likewise to have been connected with the family of Eumolpus, though they themselves traced their origin to Mercury and Aglauros. At the time when the local governments of the several townships of Attica were concentrated at Athens, the capital became also the centre of religion, and several deities who had hitherto only enjoyed a local worship were now raised to the rank of national gods. This seems also to have been the case with the Eleusinian goddess, for in the reign of Theseus we find mention of a temple at Athens called Eleusinian, probably the new and national sanctuary of Ceres. Her priests and priestesses now became naturally attached to the national temple of the capital, though her original place of worship at Eleusis, with which so many sacred associations were connected, still retained its importance and its special share in the celebration of the national solemnities.

We must distinguish between the greater Eleusinia, which were celebrated at Athens and Eleusis, and the lesser, which were held at Agrae on the Ilissus. The lesser Eleusinia were only a preparation (*προκάθαρσις* or *προάγνευσις*) for the real mysteries. They were held every year in the month of Anthesterion, and, according to some accounts, in honor of Proserpina alone. Those who were initiated in them bore the name of *Mystae* (*μύσται*), and had to wait at least another year before they could be admitted to the great mysteries. The principal rites of this first stage of initiation consisted in the sacrifice of a sow, which the mystea seem to have first washed in the Cantharus, and in the purification by a priest, who bore the name of *Hydranus* (*Ἰδρανός*). The mystae had also taken an oath of secrecy, which was administered to them by the *Mystagogus* (*μυσταγωγός*, also called *ἱεροφάντης* or *προφήτης*), and they received some kind of preparatory instruction, which enabled them afterwards to understand the mysteries that were revealed to them in the great Eleusinia.

The great mysteries were celebrated every year in the month of Boedromion during nine days, from the 15th to the 23d, both at Athens and Eleusis. The initiated were called *ἐπόπται* or *ἔφυροι*. On the first day those who had been initiated in the lesser Eleusinia assembled at Athens.

On the second day the mystae went in solemn procession to the sea-coast, where they underwent a purification. Of the third day scarcely any thing is known with certainty; we are only told that it was a day of fasting, and that in the evening a frugal meal was taken, which consisted of cakes made of sesame and honey. On the fourth day the **κάλαθος κάθοδος** seems to have taken place. This was a procession with a basket containing pomegranates and poppy-seeds; it was carried on a wagon drawn by oxen, and women followed with small mystic cases in their hands. On the fifth day, which appears to have been called the torch day (**ἡ τῶν λαμπάδων ἡμέρα**), the mystee, led by the **δάδοῦχος**, went in the evening with torches to the temple of Ceres at Eleusis, where they seem to have remained during the following night. This rite was probably a symbolical representation of Ceres wandering about in search of Proserpina. The sixth day, called *lacchus*, was the most solemn of all. The statue of Iacellus, son of Ceres, adorned with a garland of myrtle and bearing a torch in his hand, was carried along the sacred road amid joyous shouts and songs, from the Ceramicus to Eleusis. This solemn procession was accompanied by great numbers of followers and spectators. During the night from the sixth to the seventh day the mystae remained at Eleusis, and were initiated into the last mysteries (**ἐποπτεία**). Those who were neither **ἐπόπται** nor **μύσται** were sent away by a herald. The mystue now repeated the oath of secrecy which had been administered to them at the lesser Eleusinia, underwent a new purification, and then they were led by the mystagogus in the darkness of night into the lighted interior of the sanctuary (**φωταγωγία**), and were allowed to see (**αὐτοψία**) what none except the epoptue ever beheld. The awful and horrible manner in which the initiation is described by later, especially Christian writers, seems partly to proceed from their ignorance of its real character, partly from their horror of and aversion to these pagan rites. The more ancient writers always abstained from entering upon any description of the subject. Each individual, after his initiation, is said to have been dismissed by the words **κόγξ, ὄμπαξ**, in order to make room for other mystue.

On the seventh day the initiated returned to Athens amid various kinds of raillery and jests, especially at the bridge over the Cephisus, where they sat down to rest, and poured forth their ridicule on those who passed by. Hence the words **γεφυρίζειν** and **γεφυρισμός**. These **σκώμματα** seem, like the procession with torches to Eleusis, to have been dramatical and symbolical representations of the jests by which, according to the ancient

legend, Iambe or Baubo had dispelled the grief of the goddess and made her smile. We may here observe that probably the whole history of Ceres and Proserpina was in some way or other symbolically represented at the Eleusinia. The eighth day, called *Epidauria* (Ἐπιδαύρια), was a kind of additional day for those who by some accident had come too late, or had been prevented from being initiated on the sixth day. It was said to have been added to the original number of days when AEsculapius, coming over from Epidaurus to be initiated, arrived too late, and the Athenians, not to disappoint the god, added an eighth day. The ninth and last day bore the name of *πλημοχοαί*, from a peculiar kind of vessel called *πλημοχοη*, which is described as a small kind of *κότυλος*. Two of these vessels were on this day filled with water or wine, and the contents of the one thrown to the east, and those of the other to the west, while those who performed this rite uttered some mystical words.

The Eleusinian mysteries long survived the independence of Greece. Attempts to suppress them were made by the emperor Valentinian; but he met with strong opposition, and they seem to have continued down to the time of the elder Theodosius.

Respecting the secret doctrines which were revealed in them to the initiated, nothing certain is known. The general belief of the ancients was that they opened to man a comforting prospect of a future state. But this feature does not seem to have been originally connected with these mysteries, and was probably added to them at the period which followed the opening of a regular intercourse between Greece and Egypt, when some of the speculative doctrines of the latter country and of the East may have been introduced into the mysteries, and hallowed by the names of the venerable bards of the mythical age. This supposition would also account, in some measure, for the legend of their introduction from Egypt (Smith, *Dict. of Class. Antiq.* s.v.). It does seem, indeed, as if the vague speculations of modern times on the subject were an echo of the manifold interpretations of the various acts of the mysteries given by the priests to the inquiring disciple — according to the lights of the former or the latter. Some investigators, themselves not entirely free from certain mystic influences (like Creuzer and others), have held them to have been a kind of misty orb around a kernel of pure light, the bright rays of which were too strong for the eyes of the multitude; that, in fact, they hid under an outward garb of mummery a certain portion of the real and eternal truth of religion, the knowledge of which had been derived from some primeval, or,

perhaps, the Mosaic revelation; if it could not be traced to certain (or uncertain) Egyptian, Indian, or generally Eastern sources. To this kind of hazy talk, however (which we only mention because it is still repeated every now and then), the real and thorough investigations begun by Lobeck, and still pursued by many competent scholars in our own day, have, or ought to have, put an end. There cannot be anything more alien to the whole spirit of Greek and Roman antiquity than a hiding of abstract truths and occult wisdom under rites and formulas, songs and dances; and, in fact, the mysteries were anything but exclusive, either with respect to sex, age, or rank, in point of initiation. It was only the speculative tendency of later times, when Polytheism was on the wane, that tried to symbolize and allegorize these obscure and partly imported ceremonies, the bulk of which had undoubtedly sprung from the midst of the Pelasgian tribes themselves in prehistoric times, and which were intended to represent and to celebrate certain natural phenomena in the visible creation. There is certainly no reason to deny that some more refined minds may at a very early period have endeavored to impart a higher sense to these wondrous performances; but these can only be considered as solitary instances. The very fact of their having to be put down in later days as public nuisances in Rome herself speaks volumes against the occult wisdom inculcated in secret assemblies of men and women (Chambers, *Cyclop.* s.v.).

**IV. Biblical Use of the Term "Mystery."** — A most unscriptural and dangerous sense is too often put upon the word, as if it meant something absolutely unintelligible and incomprehensible; whereas in every instance in which it occurs in the Sept. or New Testament it is applied to something which is *revealed*, declared, explained, spoken, or which may be known or understood.

**1.** It is sometimes used to denote the meaning of a symbolical representation, whether addressed to the mind by a parable, allegory, etc., or to the eye by a vision, etc. Thus our Lord, having delivered to the multitude the parable of the sower (<sup><40B></sup>Matthew 13:3-9), when the disciples asked him (verse 10) why he spoke to them in parables, replied, "Unto you it is given to know the mysteries of the kingdom of heaven, but unto them which are without it is not given" (<sup><40B></sup>Mark 4:11); "Therefore I speak to them in parables" (<sup><40B></sup>Matthew 13:13); "But *your* eyes see, and your ears understand" (verse 16): here our Lord applies the term *mysteries* to the *moral* truths couched under that parable, that is, to its figurative meaning. Again, the mystery or symbolical vision of the "seven stars and of

the seven golden candlesticks" (<sup><6612></sup>Revelation 1:12, 16) is explained to mean "the angels of the seven churches of Asia, and the seven churches themselves" (verse 20). Likewise the mystery or symbolical representation "of the woman upon a scarlet-colored beast" (<sup><6673></sup>Revelation 17:3-6) is explained, "I will tell thee the mystery of the woman," etc. (<sup><6677></sup>Revelation 17:7). When St. Paul, speaking of marriage, says "this is a great mystery" (<sup><4952></sup>Ephesians 5:32), he evidently treats the original institution of marriage as affording a figurative representation of the union between Christ and the Church (Campbell, *Dissert.* page 10, part 3:§ 9).

**2.** The word is also used to denote anything whatever which is hidden or concealed, till it is explained. The Sept. uses it to express *WR*, a *secret* (<sup><2728></sup>Daniel 2:18, 19, 27, 28, 29, 30, 47; 4:6), in relation to Nebuchadnezzar's dream, which was a secret till Daniel explained it, and even from the king himself, for he had totally forgotten it (verses 5, 9). Thus the word is used in the New Testament to denote those doctrines of Christianity, general or particular, which the Jews and the world at large did not understand till they were revealed by Christ and his apostles: Great is the mystery of godliness," i.e., the Christian religion (<sup><5486></sup>1 Timothy 3:16), the chief parts of which the apostle instantly proceeds to adduce — "God was manifest in the flesh, justified by the Spirit, seen of angels," etc. — facts which had not entered into the heart of man (<sup><4102></sup>1 Corinthians 2:9) until God visibly accomplished them, and revealed them to the apostles by inspiration (verse 10). The apostle is generally thought here to compare the Gospel with the greater Eleusinian mysteries (for which see Diod. Sic. 4:25; Dem. 29, *ult.* Xen. *H.G.* 1:4, 14; or Leland's *Advantage and Necessity of the Christian Revelation*, part 1, chapters 8, 9; or Macknight's *Preface to the Ephesians*, § 7). Thus also the Gospel in general is called "the mystery of the faith," which it was requisite the deacons should "hold with a pure conscience" (<sup><5489></sup>1 Timothy 3:9), and the mystery which from the beginning of the world had been hid with God, but which was now made known through means of the church" (<sup><4952></sup>Ephesians 3:9); the mystery of the Gospel which St. Paul desired "to make known" (<sup><4952></sup>Ephesians 6:19); "the mystery of God, and of the Father, and of Christ," to the full apprehension or understanding of which (rather than "the acknowledgment") he prayed that the Colossians might come (<sup><5102></sup>Colossians 2:2; comp. the use of the word *ἐπίγνωσις*, <sup><5104></sup>1 Timothy 2:4; <sup><5102></sup>2 Timothy 3:7); which he desired the Colossians to pray that God would enable himself and his fellow-apostles "to speak and to make

manifest" (<sup><500B></sup>Colossians 4:3, 4); which he calls "the revelation of the mystery that was kept secret since the world began, but now is made manifest and known to all nations" (<sup><616S></sup>Romans 16:25); which, he says, "we speak" (Corinthians 2:7), and of which the apostles were "*stewards*" (<sup><400></sup>1 Corinthians 4:1). The same word is used respecting certain particular doctrines of the Gospel, as, for instance, "the partial and temporary blindness of Israel," of which mystery "the apostle would not have Christians" ignorant (<sup><612S></sup>Romans 11:25), and which he explains (ver. 25-32). He styles the calling of the Gentiles "a mystery which in other ages was not made known unto the sons of men, as it is now revealed unto the holy apostles and prophets by the Spirit" (<sup><400A></sup>Ephesians 3:4-6; comp. 1:9, 10, etc.). To this class we refer the well-known phrase, "Behold, I show you a mystery" (<sup><465I></sup>1 Corinthians 15:51): we shall all be changed;" and then follows an explanation of the change (verses 51-55). Even in the case of a man speaking in an unknown tongue, in the absence of an interpreter, and when, therefore, no man understood him, although "by the Spirit he was speaking mysteries," yet the apostle supposes that the man so doing himself understood what he said (<sup><64D></sup>1 Corinthians 14:2-4). In the prophetic portion of his writings, "concerning the mystery of iniquity" (<sup><500E></sup>2 Thessalonians 2:7), he speaks of it as being ultimately "revealed" (verse 8). (See below.) Josephus applies nearly the same phrase, *μυστήριον κακίας*, a *mystery of wickedness*, to Antipater's *crafty conduct* to ensnare and destroy his brother Alexander (*War*, 1:24, 1); and to complete the proof that the word "mystery" is used in the sense of *knowable* secrets, we add the words, "Though *I understand all mysteries*" (<sup><61D></sup>1 Corinthians 13:2). The Greeks used the word in the same way. Thus Menander, *μυστήριον σου μὴ κατείπης τῷ φίλῳ*, "Tell not your secret to a friend" (page 274, line 671, ed. Clerici). Even when they apply the term to the greater and lesser Eleusinian mysteries, they are still mysteries into which a person might be initiated, when they would, of course, cease to be mysteries to him. The word is used in the same sense throughout the Apocrypha as in the Sept. and New Testament (Tobit 12:7; Judith 2:2; Ecclus. 22:22; 27:16,17, 21; 2 Macc. 13:21); it is applied to divine or sacred mysteries (Wisd. 2:33; 6:22), and to the ceremonies of false religions (Wisd. 14:15, 23). See *Bibliotheca Sancta*, January 1867, page 196; Whately, *St. Paul*, page 176; *Contemp. Rev.* January 1868, page 182.

**V. Ecclesiastical Use of the Term.** — The word "mysteries" is repeatedly applied to the Lord's Supper by Chrysostom. The eucharist was the last

and the highest point of the secret discipline, *SEE ARCANI DISCIPLINA*; and the name which it received on this account was retained so long as the superstitious doctrine of the miraculous presence of the body and blood of Christ gained ground. By the usage of the Christian Church it denotes the inscrutable union in the sacrament of the inward and spiritual grace with the outward and visible sign. In the early Church the term derived a still greater force from the secrecy which was observed in the administration of those ordinances. *SEE SACRAMENT*.

### Mystery Of Iniquity

(τὸ μυστήριον τῆς ἀνομίας), an expression that occurs in Paul's description of the workings of an antichristian power in his own day (1 Thessalonians 2:7), and the meaning of which is not clear. The attributive *genitive* (ἀνομίας) does not seem to be that of the *agent* (Theodoret), nor that of *apposition* (Lunemann and Alford), but simply of *definition*, or of the characterizing quality, i.e., the mystery of which the characterizing feature, or the active principle, was ἀνομία, or *lawlessness* — the antithesis of order and legality. This "mystery of iniquity" was no personality, i.e., Antichrist, or any real or assumed type of Antichrist (as Chrysostom), but all that mass of uncombined and, so to speak, unorganized lawlessness which, though as yet seen only in detail and not *revealed* in its true proportions, was even then (ἤδη) aggregating and energizing, and would eventually (ἐν τῷ ἑαυτοῦ καιρῷ) find its complete development and organization in the person and power of Antichrist (Ellicott, note ad loc.). *SEE ANTICHRIST*.

### Mystic Veils

(ἀυφίθυρα, a *folding door*, because they opened in the middle) were hanging veils used in Eastern churches to conceal the chancel from the catechumens and unbelievers. They were also designed to conceal the eucharist at the time of consecration. As Christian churches were constructed after the type of the Jewish Temple, the ἀυφίθυρα represents the veil which separated the holy of holies from other parts of the Temple.

### Mystical Interpretation

otherwise termed *spiritual*, *figurative*, is either tropological or anagogical, i.e., according to it words having a distinct literal sense receive either a moral or heavenly reference. Some include the *allegorical* under the



mystical. The mystical differs from the literal sense in this, that the meaning cannot at once be derived from the words; but the literal sense being assumed from it, and from the things signified by it, the meaning wrapped up in the words is disclosed. — Blunt, *Dict. Doct. and Histor. Theol.* For example, "Babylon" signifies literally a city of Chaldaea, the habitation of kings who persecuted the Hebrews, and who were overwhelmed in idolatry and wickedness. But John, in the Revelation, gives the name of Babylon, mystically, to the city of Rome. So Jerusalem is literally a city of Judaea, but mystically the heavenly Jerusalem, the habitation of the saints, etc. The "serpent" is literally or naturally a venomous reptile, but mystically the devil, the old serpent, etc. *SEE INTERPRETATION.*

### Mystical Pantheism

*SEE PANTHEISM.*

### Mystical Table

a name applied by Chrysostom to the communion-table (q.v.).

### Mystical Theism

*SEE THEISM.*

### Mysticism

(Gr. *μυστικόν*), according to the strict meaning of the word, signifies a special knowledge and understanding of the mysteries from which the uninitiated are excluded. "Mysticism," says Cousin, "is the belief that God may be known face to face, without anything intermediate. It is a yielding to the sentiment awakened by the idea of the Infinite, and a summing up of all knowledge and all duty in the contemplation and love of him" (*Hist. de let Philos.* 1st ser. volume 2, leçon 9, 10). Mysticism, therefore, properly defined, is the science of the supernatural state of the human soul manifested in the body and in the order of visible things by equally supernatural effects. "Mysticism," as one has well said, "despairs of the regular process of science; it believes that we may attain directly, without the aid of the senses or reason, and by an immediate intuition, to the real and absolute principle of all truth, God. It finds God either in nature, and hence a *physical* and *naturalistic* mysticism; or in the soul, and hence a *moral* and *metaphysical* mysticism." Thus mysticism should be divided into two distinct branches: esoteric, or inner mysticism, and exoteric, or

outward mysticism. The first is the study of this supernatural state of the human soul, such as it has been described by saints and mystics. The obscure, unintelligible, and even absurd descriptions given by Mystics of these phenomena, reproduced even by modern theological writers, make mysticism synonymous with *quietism* (q.v.), and all forms of fanaticism and enthusiasm, etc. Thus, Bretschneider says, "Mysticism is the belief in a continuous, immediate action of God on the soul, produced by special religious exercises, the effect of which is to enlighten, sanctify, and strengthen the soul. It is therefore the faith in an inward light, the neglect of the written revelation, continence, contemplation, etc." Wegscheider considers enthusiasm as a branch of mysticism, differing only in degree from fanaticism: "Omnino mysticismum prae se ferre dicuntur in, qui neglectis aut repudiatis sanae rationis legibus sensibus acrioribus et phantasiae ludibriis in religione describenda et colenda indulgentes immediatam quandam rerum divinarum perceptionem jactant. Mysticismus haud raro abit in fanaticum errorem." According to Hase, the common and principal defect of mysticism is its rejection from the domain of religious life of all human knowledge and general laws, by which indeed it does not lose its intensity of feeling, but its liberty, and, becoming liable to every kind of error, is gradually more inclined to superstition. Under the influence of the strange fancies of the imagination, it leads to enthusiasm; under that of a strong will, to fanaticism; and hinder that of the recognition of a spiritual sphere, apart from the medium of human experimental knowledge, to theosophy. The writers of the rationalistic period give ample evidence of the confusion often made between mysticism and pietism. This error has in modern times been corrected, especially by the efforts of Nitzsch, in his *System d. christlichen Lehre*. Mysticism, then, in the objective sense, is the divine element imparted to man by external or internal communication (for instance, in the sacraments), and in the subjective sense it is special experience, visions, etc., subject to particular conditions and processes; for although man is by nature susceptible of and intended for the reception of divine communications, yet a certain conduct, sometimes an ascetic self-renouncement, an abstraction of partly the sensual and partly the spiritual identity, is requisite in order to render us capable of receiving and understanding these supernatural communications in this natural state of existence. It follows that, strictly speaking, every religious person, as such, is a Mystic, etc. Says Mill, "Whether in the Vedas, in the Platonists, or in the Hegelians, mysticism is neither more nor less than ascribing objective existence to the subjective creations of our

own faculties, to ideas or feelings of the mind; and believing that, by retaining and contemplating those ideas of its own making, it can read in them what takes place in the world' without" (*Logic*, book 5, chapter 3. § 5). The inner life of religion is always mystical. Mysticism is a one-sided manifestation of this force. Sack also, in his *Polemik* (page 288), considers true mysticism as the inner portion of the Christian spiritual life, and fanatical mysticism as an exaggeration and a misconception of the reasonable views of the Church. We concede that mysticism in the proper sense, as the immediate life of the very essence of religion, is to be found in the mystery of revelation, and is in so far the very truth of religion. The soul's yearning for the invisible finds the object of its aspiration in a sacramental union with objects of its desire. Jacob's realization of the divine presence at Bethel was as the mystic ladder of communication on which the angels of God passed to and fro between earth and heaven. By a deeper generalization, Solomon saw in the wisdom of God the bond of union that connects the spirit of the universe with the Spirit of God. The religious idea had at that early date its obverse side of mystic impress. In the cognate theology of St. John the Word is the middle term between earth and heaven, and being God from the beginning, he is still the Light that lighteth every man that cometh into the world. Hence the mystic principle is inseparable from true religion, so far as it sets the Invisible before the eye of faith and enables the soul to anticipate the future for which it was created. Hence, also, the less true forms of religion have one and all embodied the mystic principle as involving the very essence of religion. Therapeutic contemplation was the obverse of Mosaic ordinance; the Cabala refined upon the Talmud; and Persian Sufism is as the spirit of which the Koran is the letter. In the Church of the 6th century the pseudoDionysian mysticism was a reaction upon the dogmatic ruling forced upon the Church by heresy; much as the mysticism of the *Alombados*, or Illuminati, of Spain in the 16th century was called forth by the rigid orthodoxy of the Inquisition, and Jansenistic and Quietistic tenets by Jesuitism. Mysticism has been the most usual form in which the expiring flame of religion has flickered up from its embers.

We must not forget however, that mysticism, as a special and historical religious manifestation, is all exceptional form of the inner religious life, even indicating a certain one-sided tendency in it, from which real mysticism is to be distinguished. If we consider the essence and life of religion in its general manifestation, we find it to appear as a healthy

reciprocal action of the objective consciousness of the existence of God and of self-consciousness. Thus we give the name of *mysticism* to the predominating relation of subjective life to God revealing himself in it, and of *pietism* to the predominating relation of God in the subjective life. The Mystic aims at becoming absorbed in God by contemplation, the Pietist at imparting the divine character to all his actions. In the former, the consciousness of moral personality is cast in the shade; in the latter, the rest in God, the solemn contemplation of his objective majesty, predominates. Hence the former inclines to pantheism. Where the personality is not simply spiritually sacrificed, but great importance is attached to transcendent contemplation of God, man loses with the clear perception of his own personality that also of the personality of God. The other tendency, on the contrary, inclines to dualism, and even to polytheism, although never degenerating so far where monotheism is recognised. When man reflects in a one-sided, methodical manner on the exhibition of the divine in its subjective action, instead of acting before God with a simple consciousness of God, he is led to a lasting disunion of his consciousness; i.e., to a distinction between the idea of the divine and his life. This partiality, degenerating into morbidness, leads on the one side into mysticism, on the other into pietism. The Mystic loses his clear self-consciousness in obscure, arbitrary, ascetic, and ecstatic conceptions, or rather in a passive experience of the divine; moral piety would be the remedy. Pietism, on the contrary, loses itself in self-made subjective religious laws and self-torments; its natural remedy would be a healthy mysticism. The Mystic loses himself in God, and cherishes the desire to passively suffer God to act in him, instead of giving himself personally over to a personal God, and thus finding himself glorified; while the Pietist loses the inward presence of God because he does not liberate the feeling of his personality from subjective, egotistical limits and religious self-contemplation by subjecting it to the personality of God. Thus, dogmatically defined, mysticism would be religion with an excessive objective tendency, or religion in the form of a central life of feeling, of immediate thought, of contemplative and intuitive knowledge, which, accompanied by an ascetic tendency, seeks principally to lose itself *via negationis* in the Deity. Compared with the religious and the ethical element in human life, or with the consciousness of night and that of day time, mysticism is a leaning towards the first form of consciousness. "If we were required to define mysticism," says Stowell, "we should call it the setting up of personal thoughts and feelings as the standard of truth or as

the rule of action. By mystical views of the spiritual life we understand such views of that life as are adjusted by this standard or ordered by this rule. The relation of such views to our present theme will be found in the fact that men ascribe this inward standard of truth and rule of action to the direct inspiration of the Holy Spirit. The mystical views may be regarded under different aspects, as (1) speculative, (2) contemplative, (3) imaginative, or (4) practical. Speculative mysticism has found its place in the schools of philosophy and of morals; contemplative mysticism has been the resource of the meditative, the tranquil, or the enthusiastic; imaginative mysticism deludes the visionary; practical mysticism misleads the fanatic." For a historical development of mystical views, *SEE MYSTICS*.

## Mystics

are religionists who profess a pure and sublime devotion, accompanied with a disinterested love of God, free from selfish considerations; and who believe that the writings which reveal to them the story of the supernatural have a *mystic* and *hidden* sense, which must be sought after in order to comprehend their true import. Under this name some understand all those who profess to know how they are inwardly taught of God. Mystics have existed from the time when men's thoughts began to be turned inward upon themselves. "In all religious writings in which the affections come in," says a writer in the *Saturday Review*, "there must be, if it is real, an element more or less of what must bear the name of mysticism. It is simply the same thing as saying that there cannot be poetry without feeling, or art without insight, or affection and friendship without warmth of heart." Yet as there are false poetry and false art, and extravagant and false affections, so there is a false and mistaken direction, as well as a true and right one, of the religious affections; and it seems hardly saying too much to affirm that the mischief done to religion and to human society by the misdirection of the religious affections is, as far as we can see, out of all proportion greater than that done by intellectual error, and by the divisions created by what has been deemed intellectual error. Perhaps it is only to be paralleled in the mischief done by misdirected social affections. Intellectual error at least does not directly sap men's strength; and often, in the earnest conflict to which it leads, it provokes the force which is to overthrow it or keep it in check. But the disasters arising out of the misdirection of the religious affections have been of a more fatal nature. They include not merely all the train of evils attending on what is forced, unreal, and hollow, but the irreparable exhaustion, and weakness, and failure of tone, which succeeds

the fever of minds wound up to overstrained states of exaltation; the credulity, the mad self-conceit, and the perverse crookedness which never can be cured; and in opponents and lookers-on, influenced by the reaction of disgust, there result the scepticism, the hardness, and the mocking and cruel temper, which the sight of folly, and possibly selfishness, clothing themselves with the most august claims and taking the holiest names in vain, must inevitably call forth and confirm.

Christian mysticism declares, in the language of Pascal, that the head has reasons of its own which the reason knows not of; or, in the words of Paul, that the wisdom of God is a mystery which the natural man receiveth not (~~406~~ 1 Corinthians 2:6-16). In this general sense nearly all Christians now recognise an element of mysticism in the Gospel; i.e., they recognise that Christian experience has depths which the natural reason cannot sound; that there are truths which the spiritual sense perceives, but which the natural sense, or reason, cannot recognise or demonstrate, though it may perceive that they are consonant with, or at least not antagonistic to, reason. It will be readily seen, however, from what we have said above, that this doctrine is liable to perversion; and, historically, it has been perverted. In a historical survey of the Mystics, we find that they embrace various classes, from those who held the orthodox doctrines of the Church, but in the form of an experience rather than as a dogma or system of philosophy, to those who not only undervalue but actually repudiate all doctrinal theology, and reduce theology from a system of truth to a dream. Yet all of them, however widely apart in many respects, agree in this, that they seek to develop in the human heart disinterestedness of love, without other motives, and profess to feel, in the enjoyment of the temper itself, an abundant reward, while passive contemplation is the state of perfection to which they aspire. They lay little or no stress upon the outward ceremonies and ordinances of religion, but dwell chiefly upon the *inward operations* of the mind. It is not uncommon for them to allegorize certain passages of Scripture; at the same time they do not deny the literal sense as having an allusion to the inward experience of believers. "Thus," according to them, the word Jerusalem, which is the name of the capital of Judaea, signifies, *allegorically*, the Church militant, *morally*, a believer, and, *mysteriously*, heaven." That sublime passage also in Genesis, "Let there be light, and there was light," which is, according to the letter, physical light, signifies, *allegorically*, the Messiah, *morally*, grace, and, *mysteriously*, beatitude, or the light of glory. All this appears to be harmless, yet we must be careful

not to give way to the sallies of a lively imagination in interpreting Scripture. Thus Woolston is said to have been led to reject the Old Testament by spiritualizing and allegorizing the New. That among this class of devout men there was often genuine piety, with a living faith which realized Christ within them the hope of glory, is not to be doubted. But delusion soon sprang up, and men, given to mental introversion, mistook the dreams of their own distempered imagination for realities. Sudden impressions were cherished as the illapse of the Spirit, and pictures of morbid fancy were hailed as exhibiting the odors, hues, and riches of a spiritual paradise.

The forms of thought and modes of action in which mysticism has been developed in different periods and among different nations are almost infinitely varied. Mysticism has appeared in the loftiest abstract speculation, and in the grossest and most sensuous idolatry. It has allied itself with theism, atheism, and pantheism. Vaughan, in his *Hours with the Mystics*, divides Mystics into three classes: the *Theopathic*, the *Theosophic*, and the *Theurgic*. Under the first class, or the Theopathists, are included all those who resign themselves, in a passivity more or less absolute, to an imagined divine manifestation. The Theosophists, again, are those who form a theory of God, or the works of God, which has not reason, but an inspiration of their own for its basis. Finally, the Theurgists include all who claim supernatural powers generally through converse with the world of spirits.

Minds predisposed to mysticism have been found in every age and in every country. The earliest mysticism, that of India, as exhibited in the Bhagavat Gita, *SEE HINDUISM*, appears not in a rudimental and initial form, but fully developed, and as complete as it has ever manifested itself in modern Christendom. The Jewish Mystics are to be found at an early period among the ascetic *Therapeutae*, a sect similar to the Essenes. "The soul of man," said they, "is divine, and his highest wisdom is to become as much as possible a stranger to the body, with its embarrassing appetites. God has breathed into man from heaven a portion of his own divinity. That which is divine is indivisible. It may be extended, but it is incapable of separation. Consider how vast is the range of our thought over the past and the future, the heavens and the earth. This alliance with an upper world of which we are conscious would be impossible were not the soul of man an indivisible portion of that divine and blessed Spirit. Contemplation of the Divine Essence is the noblest experience of man; it is the only means of attaining

to the highest truth and virtue, and therein to behold God is the consummation of our happiness here." Jewish mysticism, combined with the profound philosophy of Plato, gave rise to the Neo-Platonic school, which, as shown in the teaching of Plotinus, its founder, was thoroughly mystical. The Mystic, according to this sect, contemplates the divine perfections in himself; and in the ecstatic state, individuality, memory, time, space, phenomenal contradictions and logical distinctions, all vanish.

In the Church, Mystics sprang up in its earliest days. They were to be met with in large numbers in the 2d and 3d centuries. But little is known of them historically. Their existence and influence, however, is manifest from the strange theological coloring of the writings of some Church fathers. The principles from which Christian mysticism sprang are more readily ascertained, and we are enabled to trace it back to the allegorizing exegesis of the Alexandrian school of theology, the remote source of which may be found in the writings of Philo (q.v.). The historical treatises of this writer were evidently composed for Hellenistic readers, and set forth such facts of Jewish history as were known to every child under synagogal discipline. His allegorizing treatises were addressed to that particular phase of the Jewish mind which is dimly indicated in the Proverbs of Solomon. more clearly in the writings of the Son of Sirach, and which became a rule of life in the Therapeutee of Alexandria. At Alexandria the literary Jew added the study of Plato to the teachings of the Law, and learned to qualify the anthropomorphism of the latter by the transcendental notions of the Deity conveyed in the purest form of Greek philosophy. By a natural progression the anthropopathic descriptions of the Sacred Book were spiritually interpreted as divine allegory, and in time the whole letter of the Law was regarded only as a veil that screened deep mystical truths from the vulgar gaze; *σχεδὸν τὰ πάντα ἀλληγορεῖται* are the words of Philo. This is the true origin of the allegorizing school of exegesis that was developed in the catechetical school of Alexandria by Clement and Origen, and continued elsewhere by Theophilus of Antioch, Hilary, Cyril of Alexandria, Ephraem Syrus, and the elder Macarius.

The number of the Mystics was not large in the Church until the 6th century, when they rapidly increased, under the influence of the Grecian writings of the pseudo-Dionysius the Areopagite (q.v.), the then supposed and reputed disciple of St. Paul. It was at this time that is, shortly after the Constantinopolitan Council of A.D. 533 — that the Dionysian mystical views freely circulated, and made many converts. The Dionysians, by



pretending to higher degrees of perfection than other Christians, and practicing great austerities, rapidly advanced their cause, especially in the Eastern provinces. Dionysian opinions were set forth in the works entitled *Mystical Theology*, the *Divine Names*, the *Heavenly Hierarchy*, and the *Ecclesiastical Hierarchy*. The object of the author of these writings was to give a Platonic development and coloring to the deep mysteries of the Christian faith, and to lead the soul on by contemplative energy to adunation with the Deity. The highest attainment in Christian philosophy he teaches is to behold in spirit and to become one with God, who is neither darkness nor light, neither negative nor positive. Three steps lead to this blissful consummation: purification, illumination, and vision (*ἐποπτεία*) terms adopted from the various grades of Eleusinian initiation (Plut. *Demetr.* 26). A more direct application of the terminology of heathen mysticism was made by this writer when he gave its title to the work *De Mystica Theologia*. A copy of the pretended works of Dionysius was sent by Balbus to Louis the Meek in the year 824, which kindled the flame of mysticism in the Western provinces, and, filling the Latins with the most enthusiastic admiration of these new opinions, considerably influenced the thought of the Western Church of the Middle Ages. John Scotus Erigena' translated the writings of Dionysius into Latin by the command of Charles the Bald, and left them as a model, of which the St. Victoire schoolmen afterwards made use. We have seen in the article **DIONYSIUS** *SEE DIONYSIUS* that these writings are believed to be the work of the 5th or 6th century. One of the most recent critics on this subject, Dr. Westcott (*Contemp. Rev.* May 1867), attributes the authorship to some writer of the Edessene school at the latter end of the 5th or commencement of the 6th century. The immediate source of Dionysian mysticism was certainly the *Symposizim* of Plato, in which the function of Eros is described as the medium of intimate communication between God and man; filling every void place throughout the universe, and binding together all its parts, celestial and mundane, in one compact body of love (*Symposium*, 202, E). Says one, the Mystics of the early Church, led on by Dionysius, "proceeded upon the known doctrine of the Platonic school, which was also adopted by Origen and his disciples, that 'the divine nature was infused through all human souls;' or that the faculty of reason, from which proceed the health and vigor of the mind, was an emanation from God into the human soul, and comprehended in it the principles and elements of all truth, human and divine." "All that exists," says Vaughan, in describing the Dionysian sentiments, "this Mystic regards as a symbolical manifestation of the

superexistent. What we call creation is the divine allegory. In nature, in Scripture, in tradition, God is revealed only in figures. This sacred imagery should be studied, but in such study we are still far from any adequate cognizance of the divine nature. God is above all negation and affirmation; in him such contraries are at once identified and transcended. But by negation we approach most nearly to a true apprehension of what he is. Negation and affirmation, accordingly, constitute the two opposed and yet simultaneous methods he lays down for the knowledge of the Infinite. These two paths, the *Via Negativa* (or Apophatica) and the *Via Affirmativa* (or Cataphatica), constitute the foundation of his mysticism. They are distinguished and elaborated in every part of his writings. The positive is the descending process. In the path downwards from God, through inferior existences, the Divine Being may be said to have many names: the negative method is one of ascent; in that God is regarded as nameless, the inscrutable Anonymous. The symbolical or visible is thus opposed, in the Platonist style, to the mystical or ideal. To assert anything concerning a God who is above all affirmation is to speak in figure — to veil him. The more you deny concerning him, the more of such veils do you remove. He compares the negative method of speaking concerning the Supreme to the operation of the sculptor, who strikes off fragment after fragment of the marble, and progresses by diminution." These early Mystics, it may be added, denied that man could by labor or study excite this celestial flame in his breast; and therefore they disapproved highly of the attempts of those who, by definitions, abstract theorems, and profound speculations, endeavored to form distinct notions of truth, and discover its hidden nature. On the contrary, they maintained that silence, tranquillity, repose, and solitude, accompanied with such acts as might tend to extenuate and exhaust the body, were the means by which the hidden and internal word was excited to produce its latent virtues, and to instruct men in the knowledge of divine things. They reasoned as follows: Those "who behold, with a noble contempt, all human affairs, who turn away their eyes from terrestrial vanities, and shut all the avenues of the outward senses against the contagious influences of a material world, must necessarily return to God when the spirit is thus disengaged from the impediments which prevent that happy union; and in this blessed frame they not only enjoy inexpressible raptures from that communion with the Supreme Being, but are invested also with the inestimable privilege of contemplating truth undisguised and uncorrupted in its native purity, while others behold it in a vitiated and delusive form." Dante, himself an exponent of Plato's

*Symposium*, perhaps drew from thence the inspiring thought of his Beatrice. The further development of the Platonic idea by the Neo-Platonists — Plotinus, Porphyry, and Proclus — is closely copied in the abstraction of the mundane from the grosser thought, and the unity of divine contemplation to which Dionysius aspired. He ploughed, as Fabriciussa says (*In Vit. Procli. Proleg. 12*), with the Neo-Platonic heifer (comp. Lupton, *Introd. to Dean Colet's two Treatises on Dionys. 42*). The great end at which he aimed was to show how, by means of an intermediate mediatorial hierarchy, man may hold communion with these celestial powers, order above order, until he reposes on the immediate contemplation of God himself. But he seems to wander beyond the pale of the Church. The celestial hierarchy in this scheme replaces the mediatorial functions of the Redeemer of mankind; he himself defines this hierarchy (*Coel. Hier. 3:1*) as a divine order, science and energy standing in closest connection with the attributes of the Deity; it is, in fact, an exact reflex of those attributes. The works of Dionysius were explained as genuine in a commentary by Maximus, the monk, of Constantinople, who composed also an allegorizing work on the Liturgy, with the title of *Mqystagogia*, very much in the spirit of the Dionysian views. This work still has a value as exhibiting the Liturgy of the Greek Church of the 7th century.

Maximus forms a middle term between the so-called Areopagite and Erigena. We find in his *Scholia* on Gregory of Nazianzum the same transcendental notions of the Deity and of the divine immanence in the world of matter, which only *is* by virtue of that immanence.

As supra-substantial (ὕπερούσιος), God has nothing in common with any known thing, but so far as the one is manifested in being it is multiform; and conversely, the multiform, by involution, is substantially one. It anticipates the Spinozist "Alles ist Eins, und Eins ist Alles." Man having had an eternal existence in the ideality of the Divine Being, partakes of that Being. From the divine substance he comes forth, and into that substance he returns, a consummation apparently but little removed from the Nirvana (q.v.) of the Indian theosophy. Man, both in his origin and in his future destiny, is impersonal. As uniting in one the material and intellectual, he is a microcosmic representation of the universe; as the crowning effort of creation, he embodies in himself the future recapitulation of all things in God. Substantial union with the Deity is only possible in human nature; and it was made possible to all by the union of manhood and Godhead in Christ. Thereby man's spirit soars up to God through the energy of the will,

and the incarnation of the Word is perpetuated in the individual. By means of his own free will man may be raised more and more above the trammels of the body, and be formed in God. As God is man by incarnation, so man through grace is divinely formed, and is one with God. God through love became man; man through love, and by virtue of the incarnation, becomes God. It is not once for all, but by an indefectible continuance in all and through all, the whole mass of humanity, that the mystery of the incarnation is perfected. These opinions were not held only by their author. The writings of Maximus, with Erigena's translation of Dionysius, circulated freely, and among the theologians of the West helped to raise scholastic thought from its dry dialectics, and to create a taste for spiritual contemplation. They even reached the secluded monks in their cells, and led them to speculate so boldly that they fell into the wildest extravagances. One of the most favorable examples of this mediaeval monastic tendency is to be found in St. Bernard, of Clairvaux, who, in his deep appreciation of things unseen, stands forth in strong contrast with the materialism of Abelard and Gilbert de la Poree, for he went so far as to identify his own thoughts with the mind of God. Full of monastic prepossessions, Bernard spurned the flesh, and sought to rise by abstraction into the immediate vision of heavenly things. He denounced reason and the dialectics of the schools. Two canons of St. Victoire, selected apparently for their kindred tone of mystic thought — Hugo de St. Victoire being of Saxon, Richard of Irish extraction — did not, however, like St. Bernard, oppose scholasticism, but rather threw a fervor into the theology of the schools, the cold reasoning of which was seen by them to chill down religious warmth. The conception of Hugo on every other subject was "moulded by his theology, and that theology is throughout sacramental" (Maurice. *Medieval Philosophy*, 4:74). Mysticism, as applied to this school, means a deep appreciation of the things of faith, a realization by the spirit of the unseen world, and is very far from implying the unintelligible musings of the enthusiast, or any other "cold, formal generalization of a later period" (Maurice, *Medisev. Phil.* 4:41). Fuller, in his *Church History*, speaking of this period of mysticism, quaintly says: "The schoolmen principally employed themselves in knotty and thorny questions of divinity; indeed, as such who live in London and like populous places, having but little ground for their foundations to build houses on, may be said to enlarge the *breadth* of their houses in *height*, so the schoolmen of this age, lacking the latitude of general-learning and language, thought to enlarge their active minds by mounting up, so

improving their small bottom with towering speculations — thought some of things mystical that *might* not, more of things difficult that *could* not, most of things curious that *need* not be known to us." Indeed, the schoolman and the Mystic were at this time generally regarded as formidable antagonists. Yet it is apparent now that the schoolman and the Mystic are not so constantly antagonistic as has been supposed, and are assuredly alike in one respect — for the buildings of the latter, with foundations both very small and very insufficient, rise into the very clouds. We wish that the architectural analogy could be carried further, and that a Theological and Scientific Building Act could forbid the erections of theories above a certain height without a proportionate solidity of foundation. At the head of the Mystics of this time stands Hugo. Yet it was not his but Walter's mysticism which was in direct antagonism with the scholastic system, his *Contrat quatuor Labyrinthos Galliae* being a running invective against the principles developed by the four principal Gallican schoolmen — Peter Abelard, Gilbert de la Poree, Peter Lombard, and Peter of Poitiers. Joachim a Floris opposed an apocalyptic mysticism to the dialectical theology of the school. In Bonaventura and Gerson the mystic and dialectic elements flowed on once more in harmonious action. In the 14th century the mystic tone given by the Hesychast monks of Mount Athos to the Greek Church was approved by three councils held on the subject at Constantinople A.D. 1341, 1347. and 1350. They drew their inspiration from the writings of Maximus, the annotator of the *Celestial Hierarchy*. In the controversy that arose in the Greek Church, Nicholas Cabasilas (archbishop of Thessalonica, A.D. 1354) stood forth as the Hesychast champion, and his *Seven Discourses of Life in Christ* is one of the most effective works that mystical theology has produced. The mysticism of St. Hildegard in the 12th century, of the Swedish saint Brigitta and of Catharine de Sienna in the 14th, all form part of the same wave of thought. Paulicianism, the remote germ of the Waldensian and Albigensian sects, was rooted in a dualistic mysticism; and the Quietists of the 17th century were still true to the Alombrado stock from which they sprang.

Asceticism not unfrequently issued from the mystical religious life, its highest instances being that of St. Francis of Assisi, the founder of the Franciscan Order. The Fratricelli of the 13th century were an offshoot from this stock. The Beguine establishments, originally asylums for the widows

and daughters of Crusaders, became convents of mystical devotees, with more or less of heretical taint. *SEE BEGHARDS.*

Mysticism, which had been training men in the West for a great religious revolution, sprang up and spread rapidly also in the East. No sooner had the doctrines of Islam been proclaimed by the Arabian prophet than a class of Mystics appeared who revolted against the letter of the Koran in the name of the spirit, and boldly urged their claims to a supernatural intercourse with the Deity. For several centuries Persia was the chief seat of a body of Mohammedan Mystics, who are known by the name of Sufis; and the writings of their poets during the 13th and 14th centuries are deservedly admired by every student of Oriental literature. These Eastern Mystics sought, and in some cases claimed, an immediate knowledge of God by the direct exercise of the intuitive faculty, which is a ray of Deity, and beholds Essence. Hence the indifference which they uniformly exhibited to the various forms of positive religion. Self-abandonment and self-annihilation formed the highest ambition of the Sufi. He was bound wholly to lose sight of his individuality; by mystical death he began to live. The most extravagant among these Persian Mystics claimed identity with God, and denied all distinction between good and evil. They held the sins of the Sufi to be dearer to God than the obedience of other men, and his impiety more acceptable than their faith. "The Sufism of the East has continued unmodified in its character down to the present day, and is actually at this moment on the increase in Persia, notwithstanding the inveterate hatred which the other Mohammedans bear to its adherents.

In the West, Germany has been the special seat of mysticism before and since the Reformation period. In the fellowships and spiritual associations which existed in Germany and the Netherlands throughout the 13th century and part of the 14th, mysticism was the predominant element; chiefly, however, in the form of mystical pantheism. This, indeed, was the common basis of the doctrine espoused on the Rhine, in the 13th century, by the "Brotherhood of the Free Spirit." Their fundamental principle, that God is the Being of all beings, the only real existence, unavoidably led them to consider all things, without exception, as comprised in him, and even the meanest creature as participant of the divine nature and life. God is, however, chiefly present where there is mind, and consequently in man. In the human soul there is an uncreated and eternal principle, namely, the intellect, in virtue of which he resembles and is one with God. Such mystical doctrines are partially a revival of the tenets of the Amarians and

of David of Dinanto, who elaborated the doctrines of the Beghards into a regular speculative system. The following brief epitome of his doctrines is given by Dr. Ullman in his *Reformers before the Reformation*: "God is the Being, that is, the solid, true, universal, and necessary Being. He alone exists, for he has the existence of all beings in himself; all out of him is semblance, and exists only in as far as it is in God, or is God. The nature of God, exalted above every relation or mode (aveiro), and for that reason unutterable and nameless, is not, however, mere abstract being (according to the doctrine of Amalric), or dead substance; but it is spirit, the highest reason, thinking, knowing and making itself known. The property most peculiar to God is thinking, and it is by exerting it upon himself that he first becomes God; then the Godhead — the hidden darkness — the simple and silent basis of the Divine Being actually is God. God proceeds out of himself, and this is the eternal generation of the Son, and is necessarily founded in the divine essence. In the Son, or creative Word, however, God also gives birth to all things, and as his operation, being identical with his thinking, is without time, so creation takes place in an 'everlasting now.' God has no existence without the world, and the world, being his existence in another mode, is eternal with him. The creatures, although they be in a manner set out of God, are yet not separated from him; for otherwise God would be bounded by something external to himself. Much more, the distinction in God is one which is continually doing itself away. By the Son, who is one with God, 'all things are in God,' and that which is in God is God himself. In this manner it may be affirmed that 'all things are God as truly as God is all things.' In this sense also every created object, as being in God, is good. 'According to this the whole creation is a manifestation of the Deity; every creature bears upon it a "stamp of the divine nature," a reflection of the eternal Godhead; indeed, every creature is full of God. All that is divine, however, when extraneous to the Divine Being, necessarily strives to return to its source, seeks to lay aside its finitude, and from a state of division to re-enter into unity. Hence all created things have a deep and painful yearning after union with God in untroubled rest. It is only when God, after having, by the Son, passed out of himself into a different mode of existence, returns by love, which is the Holy Spirit, into himself once more, that the Divine Being is perfected in the Trinity, and he rests with himself and with all the creatures."

To this pantheistic mysticism was opposed a less noxious kind of mysticism, which reared itself on the basis of Christian theism. The chief

representative of this theistical mysticism is Ruysbroek, by whose efforts the mystical tendency in the Netherlands and Germany underwent a complete revolution. The system of this able and excellent writer, in so far as it affects life, is thus sketched by Ullman: "Man, having proceeded from God, is destined to return and become one with him :again. This oneness, however, is not to be understood as meaning that we become wholly identified with him, and lose our own being as creatures, for that is an impossibility. What it is to be understood as meaning is that we are conscious of being wholly in God, and at the same time also wholly in ourselves; that we are united with God, and yet at the same time remain different from him. Man ought to be conformed to God, and bear his likeness. But this he can only do in so far as it is practicable, and it is practicable oily in so far as he does not cease to be himself and a creature. For God remains always God, and never becomes a creature; the creature is always a creature, and never loses its own being as such. Man, when giving himself up with perfect love to God, is in union with him, but he no sooner again acts than he feels his distinctness from God, and that he is another being. Thus he flows into God, and flows back again into himself. The former state of oneness with and the latter state of difference from him are both enjoined by God, and between the two subsists that continual annihilation in love which constitutes our felicity." Gerson, himself a Mystic, attempted to involve Ruysbroek in the same charge of pantheistical mysticism which attaches to Henry Eckhart. The accusation, however, is without foundation. The mysticism of Ruysbroek, which had the double advantage of being at once contemplative and practical, was thoroughly theistical in its character, and its influence was widely felt.

In the 14th century the pantheistic theory of J. Scotus Erigena was revived by Eckhart, provincial of the Dominican Order in Saxony — the "Doctor Ecstaticus" — a man of unquestioned purity of life and great earnestness of character. The boldest metaphysical speculations were united in his system with a severe asceticism. His was a period that particularly favored the development of mystical or spiritual theology. The distraction of party warfare in state matters, the hostile attitude of the emperor towards the court of Rome, and the increasing divergence of religious opinion, gave an opportunity that was not thrown away by this Mystic theologian. Without adopting any party in particular, the Mystic devotee could combine his higher spiritual aspirations with the most opposite political and religious theories, and gain a willing ear from all. The whole heart of the people was



open to him. Hence the success of Tauler as a preacher in the 14th century. He was termed "Doctor Illuminatus," as being the most enlightened preacher of his age. A living faith in the pure Word of God, he said, was better than mass attendance or bodily mortification; the sincerely pious man alone was free, the friend of God, over whom the pope had no spiritual power, for God had enfranchised and sanctified him to his free service; the spiritual and political powers were essentially distinct; neither, if the former was ever on ill terms with the civil governor, had it authority to lay its subjects under a ban. In Tauler the mystic principle was exhibited on its most practical side, and in many of his views he was the harbinger of that school of thought which brought about the Reformation of the 16th century, and which was represented by Wycliffe in England, Huss in Bohemia, Savonarola in Italy, and John Wessel in Holland, more ubiquitously throughout the continent. *SEE FRIENDS OF GOD*. With Tauler must be associated the name of Henry Suso, his friend and ardent admirer, a pupil of Eckhart (A.D. 1300-1365). Mysticism with him was a matter of feeling rather than of speculation. Wisdom as personified by Solomon was his theme, identified at one time with Christ, at another with his Virgin Mother. To make himself worthy of the object of his adoration, he practiced severe austerities, and claimed to be frequently favored with divine visions. His was no connected system, but a tissue of rhapsodical applications of the mystical theology of the preceding period, which he invested with fantastic and visionary forms. He adopted the view which led the schools so closely to the verge of pantheism, namely, that all created nature is a mirror in which Deity is reflected. Creation was eternally in God as the universal exemplar. No name call sufficiently declare the Deity. As Basilides termed the divine Principle οὐκ ὄν, and as Hegel in modern times has said the same thing, so Suso declared that the Deity might with as great propriety be termed an eternal nothing as a self-existent entity. He is a circle whose centre is everywhere, whose circumference is nowhere. Imitation of Christ's sufferings is the true meaning of man's regeneration. Three principal steps lead on to unity with the Deity: purification, or expulsion of all mortal desire; illumination, which fills the soul with divine forms; and perfection, to which is accorded the fullest enjoyment of heavenly good. If Eckhart was the philosophic Mystic, and Tauler the more practical devotee, Suso was more poetical in his enthusiastic adoration of eternal Wisdom.

In all ages a yearning for more spiritual forms of religion has driven ardent spirits into mysticism. The period heralding the approach of the Reformation was by far the most fruitful for the propagation of mystic views and life. Greatest among the Mystics of those days was Thomas à Kempis (q.v.), who in his *Hortulus Rosarum, Vallis Liliorum, De Tribus Tabernaculis*, and, above all, in his *De Imitatione Christi*, gives sufficient indication of the mystic spirit. Molinos of Saragossa, a resident of Rome from A.D. 1669, published *Guida Spirituale* (A.D. 1675), of a similarly mystical cast. Father La Chaise, the confessor of Louis XIV, brought it under the notice of the pope as a production of a kindred spirit to the Beghards of the Netherlands or Spanish Alombrados, who laid the whole work of religion in silent prayer, to the neglect of external ritual. Sixty-eight heretical propositions were found in it, and the book was condemned by Innocent XI (A.D. 1677). Molinos, notwithstanding his confession of error, was confined in a Dominican cell under a tedious course of life-long penance. His followers were termed "Quietists," and as the "Pietism" of Germany was copied from them, they may be considered as a link of connection between Romanism and Protestantism. Pope Innocent, before the denunciation of pere La Chaise, had received much edification from the work of Molinos which he afterwards condemned. Fenelon also, archbishop of Cambrai (A.D. 1694), was more consistent in his appreciation of the mystic principle, as shown in his *Reflections and Meditations on the Inner Life of the Christian*. His rival, Bossuet, bishop of Meaux, complained of this metropolitan to the king, and the matter was referred to the court of Rome, where twenty-three propositions of doubtful character were declared to be erroneous. Fenelon submitted with humility to the papal decree; himself published the judicial bull, and proscribed his own writing. But there was nothing about him of the-Protestant Pietist; one must be either Deist or Romanist, was rather his theory. There was also an unsuspected strain of mysticism about Pascal, the scourge of Jesuitism; for after his death an iron belt, rough with nails, was found to encircle his body, and a folded parchment sewn within his dress-Pascal's "amulet" — on which was a figure of the cross and the following writing: "In the year of grace 1654, Monday, November 23d, feast of St. Clement, pope and martyr, and others of the martyrology; vigil of St. Chrysogonus, martyr, and others; from about half-past ten in the evening till about half-past twelve at night, fire; God of Abraham, God of Isaac, God of Jacob (~~Exodus~~ Exodus 3:6; ~~Matthew~~ Matthew 22:32), not of wise men and philosophers. Certainty, certainty; feeling joy, peace. The God of Jesus Christ, 'My God

and your God' (John 22:17). Thy God shall be my God (<sup>(8116)</sup>Ruth 1:16). Forgetfulness of the world and of all besides. He is found only in ways taught of the Gospel. Dignity of the human soul. Righteous Father, the world hath not known thee, but I have known thee (<sup>(8175)</sup>John 17:25). Joy, joy, joy-tears of joy. I have separated myself from him. 'Dereliquerunt me fontem aquae vivae' (<sup>(2113)</sup>Jeremiah 2:13). O God, wilt thou forsake me? (<sup>(4174)</sup>Matthew 27:46), May I not be separate eternally! This is true life, that they may know thee, the only true God, and Jesus Christ, whom thou hast sent. Jesus Christ! Jesus Christ! I have separated myself from him; I have fled from him renounced, sacrificed. May I never be separated from him. Safety is alone in the ways taught by the Gospel. Self-renunciation, total and sweet; total submission to Jesus Christ and my guide. Everlastingly in joy for one day of trial upon earth. 'Non obliviscas sermones tuos' (<sup>(1316)</sup>Psalms 119:16). Amen." If this be mysticism, it may find its parallel in the conversion of St. Augustine (*Conf.* 7:11, 12). Both sought peace in philosophy — the father in Plato, the Jansenist in Descartes; if their respective masters could demonstrate the existence of Deity, they could not lead the soul to the Eternal; the revelation of the way, the truth, and the life was in either case attended with the same effects — tears, vision, light, joy, peace. They were Mystics, according to Montesquieu's definition, "Les devots qui out le coeur tendre."

The mediaeval mysticism, in its gradual progress from a mere poetical sentiment to a speculative system, and thence to a living, practical power, led men steadily forward towards the Reformation. In the view of scholasticism, Christianity was an objective phenomenon, but in the view of mysticism it was an inward life. The former pointed to the Church as the only possible means of salvation, but the latter pointed directly to God, and aimed at being one with him. The one concerned itself chiefly with a gorgeous hierarchy, outward forms, and necessarily efficacious sacraments; the other was mainly occupied with having Christ formed in the soul, the hope of glory. The Reformers therefore could not fail to sympathize far more deeply with the teachings of the Mystics than with those of the schoolmen. Though an exceptional class, the Mystics possessed, with all their extravagances, more of the truth of God than could be found within the wide domains of the Roman Church. But while Luther and his brother Reformers learned much from the Mystics, their theology went far beyond the doctrines of mysticism. During the 15th century, indeed, the Scripture element had gradually supplanted the mystical in the religion of the times.

The Bible began to displace the schoolmen at the universities. Both in Germany and the Netherlands several able and orthodox divines had arisen, by whom the Word of God was brought into greater prominence than it had been for centuries as the standard of their teaching. No sooner was the great Protestant principle announced by Luther that the Scriptures are the sufficient standard of Christian truth than traditionalism and mysticism alike fell before it. Oral tradition and individual intuition were both of them rejected as infallible guides in an inquiry after truth. But while such was the general fate of mysticism among the Reformed, it broke forth in the most extravagant forms among the Zwickau prophets and the various sects of Anabaptists who appeared in the Low Countries and different parts of Germany. Thus, as Mr. Vaughan has well said, "By the Mystic of the 14th century the way of the Reformation was in a great measure prepared; by the Mystic of the 16th century it was hindered and imperilled." The wild fanaticism of the Anabaptists was alleged to be a practical refutation of the asserted right of every man to the exercise of private judgment; and though Luther, Melancthon, Zwingli, and Bullinger exposed the fallacy of such an objection, yet for a time the work of reform was undoubtedly retarded thereby.

The "*German Theology*" had a great effect on the inner religious life of Germany at the time of the Reformation, and gave to it a mystic tone. It is the title of a work that was first brought under public notice by Luther, and published by him (A.D. 1518) as "eyn edels Buchlein, von rechtem Verstand was Adam und Christus sey, und wie Adam zu uns sterben und Christus erstehen soll." Since that time it has frequently been translated and republished, and has been a great favorite in Lutheran Germany. All that is known of the author is that he was custos of the Deutsch Herren Haus at Frankfort, or rather across the Main at Sachsenhausen, and a member of the society of "God's Friends," Romanists of mystical principles, who disappeared from the scene at the close of the 14th century. *SEE FRIENDS OF GOD.* The style of the book is quite similar to that of Tauler and Suso. The book inculcates the necessity of completely merging the will of man in the will of God, and of practicing the most complete self-denial and mortification of natural inclinations. It is self-will that stands as a wall of separation between God and man; it converted angels into devils, and is as the fire that never can be quenched; voluntary humiliation is its remedy. Of the high conceit and lax morals of the Brethren of the Free Spirit it speaks with much severity as the very spirit of Antichrist. Enlightenment, in

which mysticism has always professed to initiate its votaries, is not to be attained by talk or study; but by steady acts of self-devotion, and the practice of active virtue. Love, and no taint of self-seeking, must be the spring of all one's actions; and he can only hope to attain perfection who renounces as unworthy all wish for earthly reward. The same mind must be in him which was in Christ Jesus—self-devoting and self-sacrificing. The tone of the book shows no symptom of disrespect for the Church; but its free application of Bible principles in a neoterizing spirit scarcely failed to prepare the way of the Reformation. In some respects it also exhibits the germ of the *Reine Vernunft* of Kant. The book was always a great favorite with Luther, who freely owned himself to be under the deepest obligations to it. "Next to the Bible and St. Augustine," he says, "from no book which I have met have I learned more of what God, Christ, man, and all things are." The sound theology which pervades the work, though clothed in a somewhat mystical garb, conveyed much light to the Reformer's mind. The fundamental thought which the book contains is thus described by Ullman: "If the creature recognise itself in the immutable Good, and as one therewith, and live and act in this knowledge, then it is itself good and perfect. But if, on the contrary, the creature revolt from that Good, it is then evil. All sin consists in apostatizing from the supreme and perfect Good, in making self an object, and in supposing that it is something, and that we derive from it any sort of benefit, such as existence, or life, or knowledge, or ability. This the devil did, and it was by this alone he fell. His presuming that he, too, was something, and that something was his, his 'I' and his 'me' and his 'my' and his 'mine,' were his apostasy and fall. In the self-same way Adam also fell. Eating the apple was not the cause of his fall, but his arrogating to self his 'I' and 'me' and 'mine.' But for this, even if he had eaten seven apples, he would not have fallen. Because of it, however, he must have fallen although he had not tasted the one. So is it with every man, in whom the same thing is repeated a hundred times. But in what way may this apostasy and general fall be repaired? The way is for man to come out of self (isolation as a creature) and enter into God. In order to do this two parties must concur, God and man. Man cannot do it without God, and God could not do it without man; and therefore it behooved God to take upon him human nature and to become man, in order that man might become God. This once took place in the most perfect way in Christ, and as every man should become by grace what Christ was by nature, it ought to be repeated in every man, and in myself among the rest; for were God to be humanized in all other men, and all

others to be deified in him, and were this not to take place in me, my fall would not be repaired. In that way Christ restores what was lost by Adam. By Adam came selfishness, and with it disobedience, all evil, and corruption. By Christ, in virtue of his pure and divine life transfusing itself into men, came the annihilation of selfishness, obedience and union with God, and therein every good thing, peace, heaven, and blessedness." The *Deutsche Theologie*, which thus unfolded Protestant truth so clearly before the Reformation, has since 1621 been inscribed in the Romish Index of prohibited works.

At the Reformation period, Paracelsus (Theophrastus Bombast of Hohenheim, born A.D. 1493, d. 1541) was among the first to show a decided leaning to mysticism, though medicine, not theology, was his peculiar faculty. He was by no means a partisan of Luther, although he was himself a zealous Reformer. His theological mysticism was mixed up with medicine, astronomy, astrology, alchemy, and natural history. From a similar medley Jacob Bohme, at a later date, extracted religious comfort. But the first of the Reformed party who gave to mysticism a definite shape was Valentine Weigel, minister of Ischopping, near Meissen, in Saxony; he died A.D. 1588. Mysticism has often made a close approach to pantheism, and so in his system he said that God had pity on himself in pitying man; for since the believer is by his act of faith raised above himself and abandons the soul to God, so God is conscious of his own being in man. Thus Spinoza declared that God is only self-conscious in the self-consciousness of man. Man is a microcosmal power, and in him the world is exhibited in miniature reflection. During his life Weigel had the worldly wisdom to keep his thoughts to himself, and subscribed the *Formula Concordiae* as a good Lutheran — really to avoid inconvenience, as stated in a posthumous writing, and not from inner conviction. In his *Postils* he complains earnestly of the sluggish spirit of the existing schools of theology; their bulky bodies of doctrine, their confession, their commonplaces and table-talk, as well as their far-famed Formula of Concord. All such beggarly elements of instruction he would sweep away, and go to the Word of God alone for light. Imputed righteousness was a doctrine, he said, that could only have been devised by Antichrist. Thus he also, though a professed Reformer, was in many points at direct antagonism with Luther and Melancthon.

The most unintelligible of Mystics, however, was Jacob Bohme (q.v.). Light, he declared, had been revealed to him that held him in a state of

ecstatic rest; and thoughts were inspired by the revelation that he seems never to have had the power of communicating to others. After a silence of fifteen years he wrote the *Aurora* (A.D. 1612), which was followed by other similar coruscations. His reveries show a strange mixture of the naturalism afterwards developed by Schelling and the wilder theosophy of the ancient Gnostics. Thus he affirmed God and nature to be essentially one; and this dualized principle, without which neither nature as a whole, nor any integral portion of it, can exist, is the Deity. As to be self-engendered is the essence of the Deity, so nature and the external world is the substance of that self-generation. In the fall of Lucifer, where a spirit of light should have been engendered, there issued forth a spirit of fire. It is the principle of life of all creatures, the very heart of their existence. All that is gross and hard, dark and cold, terrible and evil, has its origin in the fall of Lucifer, the Prince of this world. But intimately as his spirit interpenetrates the mass of existence, he is not wholly one with it. The spirit of life is there also, held captive, as it were, under the covenant of death, yet not extinguished. The confines of the rival kingdoms touch each other in man, and keep up a perpetual contest between Love and Rage. In the material world the Creator is born as a creature in the quickened life of the spirit; the stars are nothing else than powers of God; and all three persons of the Trinity are ever present in the universe. The Father is the occult foundation of all; the Son in the heart of the Father is the quickening spirit of life and love, of tenderness and beauty. The Spirit is universally present. From nature and its internal development Bohme professed to have gained his knowledge of philosophy and astrotheology. He was indebted to no human lore; his only book was the book of nature, ever open before his soul. It is true he had learned much from the Theurgists who preceded him, particularly Cornelius Agrippa and Paracelsus, but the grand source of the knowledge which he professed to communicate in his mystical writings was an inward illumination, which he claimed to have received from the Spirit of God, whereby he became minutely acquainted with the essences, properties, and uses of all the objects in nature. Schlegel has been able to trace in these ravings the afflatus of a poetical mind of high order, and he does not scruple to rank Bihme with the master-minds that have taken their theme from the unseen world Dante, Milton, and Klopstock. Hallam can see nothing in them — nothing better than the incoherence of madness (*Literature of the Middle Ages*, III, 3:20). Bohme was followed in the same form of mysticism by the Rosicrucians and

Freemasons, and by secret societies. which so abounded in the 16th century.

Of a very different stamp was Arndt's mysticism. It means a thoroughly spiritual religion. His principal works are the four, books of *True Christiaanity*, and his devotional collection, the *Pearadise of Chriistian Virtues*. They maintain their high character, and are still used in many households throughout Germany. But they encountered a vehement opposition when they first appeared, more especially from Osiander the younger, who managed to extract from them eight several heresies; the main gravamen being that Arndt slights school learning by his advocacy of practical piety, and of such "popish" Mystics as Thomas a Kempis and Tauler. Moreover, by his doctrine of the illumination and indwelling of the Holy Spirit he trenches upon the Lutheran theory of justification by faith alone and the orthodox doctrine of grace. J. Gerhard's *MIeditationes Sacrce* (A.D. 1606), his *Scholas Pietatis* and *Postils*. are works of a similar tone of thought to Arndt's, and they met with similar reception at first; as Gerhard said, "If any writer upholds pious practical Christianity, and aims at something higher than mere theological learning, he is straightway branded as a Rosicrucian or Weigelian." J. Val. Andrea, grandson of Jacob Andrei, who took a prominent part in setting up the Lutheran Formula of Concord, was of the same school. In his younger years he accepted the Rosicrucian mystery (A.D. 1602), but more in jest than in earnest. His later writings (A.D. 1617-1619) are conceived in a spirit of mystical piety. His endeavor evidently was to expose and put down the religious and political follies of the age, and uphold what he deemed to be spiritual Christianity. But he wrote in the spirit of Lucian; and it is often difficult to see where irony ends and earnest principle begins. His more liberal acceptance of the *Formula Co.tcordice* made him many enemies among the high orthodox Lutherans. The Pietist Spener said of him: "If I could raise any from the dead for the good of the Church, it should be Valentine Andrea." It was owing to Arndt's influence that the mocking, scoffing spirit which seemed natural to Andrea was replaced by something higher and worthier of a Christian man.

But if Protestantism has had its Mystics, Romanism has not been altogether wanting in these religious enthusiasts. In France, in the 16th century, appeared St. Francis de Sales, and in Spain, St. Theresa and St. John of the Cross; all of them making their mystical doctrines subservient to the interests of the Mother Church. "Nowhere," says Mr. Vaughan, "is the



duty of implicit self-surrender to the director or confessor more constantly inculcated than in the writings of Theresa and John of the Cross, and nowhere are the inadequacy and mischief of the principle more apparent. John warns the Mystic that his only safeguard against delusion lies in perpetual and unreserved appeal to his director. Theresa tells us that whenever our Lord commanded her in prayer to do anything, and her confessor ordered the opposite, the divine guide enjoined obedience to the human, and would influence the mind of the confessor afterwards, so that he was moved to counsel what he had before forbidden! Of course; for who knows what might come of it if enthusiasts were to have visions and revelations on their own account? The director must draw after him these fiery and dangerous natures, as the lion-leaders of an Indian pageantry conduct their charge, huolding a chain and administering opiates. The question between the orthodox and the heterodox mysticism of the 14th century was really one of theological doctrine. The same question in the 16th and 17th was simply one of ecclesiastical interests." According to the mystical doctrine of St. Theresa, there are ifur degrees of prayer: (1) simple mental prayer; (2) the prayer of quiet, called also pure contemplation; (3) the prayer of union, called also perfect contemplation; (4) the prayer of rapture or ecstasy. The raptures and visions of this female saint of Romanism have gained for her a high name. But the mysticism of John of the Cross wore a different aspect. He delighted not in ecstatic prayer like Theresa, but in intense suffering. His earnest prayer was that not a day might pass in which he should not suffer something.

In the history of mysticism the 17th century was chiefly distinguished by the Quietist controversy. The most remarkable exhibition of Quietism is to be found in the writings of Madame Guyon. Thus. when describing her experience, she observes, "The soul passing out of itself by dying to itself necessarily passes into its divine object. This is the law of its transition. When it passes out of self, which is limited, and therefore is not God, and consequently is evil, it necessarily passes into the unlimited and universal, which is God, and therefore is the true good. My own experience seemed to me to be a verification of this. My spirit, disenthralled from selfishness, became united with and lost in God, its Sovereign, who attracted it more and more to himself. And this was so much the case that I could seem to see and know God only, and not myself... It was thus that my soul was lost in God, who communicated to it his qualities, having drawn it out of all that it had of its own... O happy poverty, happy loss, happy nothing, which

gives no less than God himself in his own immensity — no more circumscribed to the limited manner of the creation, but always drawing it out of that to plunge it wholly into his Divine Essence. Then the soul knows that all the states of self-pleasing visions, of intellectual illuminations, of ecstasies and raptures, of whatever value they might have been, are now rather obstacles than advancements, and that they are not of service in the state of experience which is far above them, because the state which has props or supports, which is the case with the merely illuminated and ecstatic state, rests in them to some degree, and is pained to lose them. But the soul cannot arrive at the state of which I am now speaking without the loss of all such supports and helps... The soul is then so submissive, and perhaps we may say so passive — that is to say, is so disposed equally to receive from the hand of God either good or evil — as is truly astonishing. It receives both the one and the other without any selfish emotions, letting them flow and be lost as they came." This quotation contains the substance of the doctrine which pervades the mystical writings of Madame Guyon. The whole may be summed up in two words, "disinterested love," which she regarded as the perfection of holiness in the heart of man. A similar, if not wholly identical, doctrine was inculcated at the same period by Molinos il Italv, in a book entitled *The Spiritual Guide*. Quietist opinions were then evidently on the advance in the different countries of Europe, and among their supporters were some of the most illustrious men of the day, of whom it is sufficient to name Fenelon, archbishop of Cambrai. But the high character for piety and worth of the leading Quietists made them all the more obnoxious to the Jesuits. Nor was the hostile spirit which was manifested towards the Quietists limited to the Jesuits alone; the celebrated Bossuet, also, was one of the most bitter persecutors of Madame Gavyon, and succeeded in procuring the public condemnation of her writings. Fenelon was for a time conjoined with Bossuet in opposing Guyon, but all the while he was conscious that his own opinions did not differ from hers. At length, in 1697, he openly avowed his sympathy with the sentiments of the Mystics in a work which, under the name of the *Maxims of the Saints*, was devoted to an inquiry as to the teachings of the Church on the doctrines of pure love, of mystical union, and of perfection. The publication of this treatise gave rise to a lengthened and angry controversy. Bossuet sought to invoke the vengeance of the government upon his heretical brother, and he had even hoped to call down upon him the fulminations of the pope. In the first object he was successful; in the second he was, for a time at least, disappointed. A war of pamphlets and treatises

now raged at Paris, the chief combatants being Bossuet on the one side and Fenelon on the other. The *Maxims* were censured by the Sorbonne, and their author was persecuted by the king of France; but pope Innocent XII declined for a time to pronounce a sentence of condemnation upon Fenelon, of whom he had been accustomed to say that he had erred through an excess of love to God. At length, with the utmost reluctance, and in measured terms, he sent forth the much expected anathema, and Fenelon submitted to the decision of the Roman see. Madame Guyon, after a long life of persecution, thirty-seven years of which were spent in prison, died in 1717. Among the Quietists of the 17th century may be mentioned Madame Bourignon and her accomplished disciple, Peter Poiret; and among those of later times, the fascinating Mystic, Madame de Krtidener.

Vaughan, in his Work, *Hours with the Mystics*, institutes a comparison between the Mystics of France and Germany up to this time, and is led thus to comment on the characteristics of these two exponents of mysticism: "Speaking generally, it may be said that France exhibits the mysticism of sentiment, Germany the mysticism of thought. The French love to generalize and to classify. An arrangement which can be expressed by a word, a principle which can be crystallized into a sparkling maxim, they will applaud. But with them conventionalism reigns paramount — society is ever present to the mind of the individual — their sense of the ludicrous is exquisitely keen. The German loves abstractions for their own sake. To secure popularity for a visionary error in France, it must be lucid and elegant as the language — it must be at least an ingenious and intelligible falsehood; but in Germany the most grotesque inversions of thought and of expression will be found no hinderance to its acceptability, and the most hopeless obscurity may be pronounced its highest merit. In this respect German philosophy sometimes resembles Lycophron, who was so convinced that unintelligibility was grandeur as to swear he would hang himself if a man were found capable of understanding his play of *Cassandra*. Almost every later German Mystic has been a secluded student — almost every Mystic of modern France has been a brilliant conversationalist. The genius of mysticism rises in Germany in the clouds of the solitary pipe; in France it is a fashionable Ariel, who hovers in the drawing-room, and hangs to the pendants of the glittering chandelier. If Jacob Bohme had appeared in France, he must have counted disciples by units, where in Germany he reckoned them by hundreds. If Madame Guyon had been born in Germany, rigid Lutheranism might have given her some

annoyance; but her earnestness would have redeemed her enthusiasm from ridicule, anti she would have lived and died the honored precursor of German pietism."

The modern mysticism of Germany is chiefly remarkable for its excessive *irreligiousness*, and its close alliance with a congeries of metaphysical clouds, misnamed philosophy, which, by essaying to pass beyond the limits of the human faculties, turns day-dreams into logical systems, and resolves all truth and all religion into the discovery that there is no God, or that God is but a name for the universe. The infidelity which in England took the form of natural religion, and in France that of ribaldry and ridicule, assumed in Germany the garb of speculation and of sentimental feeling. To the speculations of Kant, of Fichte, and of Schelling, as well as to the claims of divine revelation, Friedrich Henry Jacobi, in his work on *Divine Things*, opposed that intuitive and immediate knowledge of divine things which he denominated faith, mental feeling, or reason, and which has acquired for his philosophy the name of mysticism. It is a revival of the reveries of Bohme, of the Gnostics, and of the Orientals. Passing through such modifications as it could receive from the learned piety of Schleiermacher, the critical acumen of De Wette, the poetry of Novalis, and the picturesque genius of Carlyle, we now find it exciting to something like vitality the negative theology of Unitarianism in America and in England. By the side of these speculative Mystics we find also in modern times the imaginative Mystics, whose system is less the invention of something new and false than the perversion of what is old and true. To this branch of mysticism belongs the mystical interpretation of the Scriptures, the originator of which, as we have seen, is supposed to have been Philo the Jew, and the character of which pervaded the writings of Hermes, Justin, Clemens of Alexandria, Origen, Gregory of Nyssa, Ambrosius, Jerome, Augustine, Gregory the Great, Bede, Maurus, and Hugo de St. Caro.

In England we see it espoused in the spiritualizing of Solomon's Temple by Bunyan, and Brown's parallels of O.T. facts with the history of the Jews, etc. Mr. William Law (author of the *Serious Call*, etc.), and the very able opponent of bishop Hoadly, degenerated in the latter part of his life into all the singularities of mysticism; and some suppose that his extravagant notions were one means of driving the celebrated Gibbon into a state of infidelity. "Mr. Law," says Vaughan, "supposed that the material was the region which originally belonged to the fallen angels. At length the light

and Spirit of God entered into the chaos, and turned the angels' ruined kingdom into a paradise on earth. God then created man, and placed him there. He was made in the image of the Triune God (whom, like the Hutchinsonians, he compares to 'fire, light, and spirit'), a living mirror of the divine nature, formed to enjoy communion with Father, Son, and Holy Ghost, and to live on earth as the angels do in heaven. He was endowed with immortality, so that the elements of this outward world could not have any power of acting on his body; but by his fall he changed the light, life, and spirit of the world. He died, on the very day of his transgression, to all the influences and operations of the Spirit of God upon him, as we die to the influences of this world when the soul leaves the body; and all the influences and operations of the elements of this life were open to him, as they are in any animal, at his birth into this world; he became an earthly creature, subject to the dominion of this outward world, and stood only in the highest rank of animals. But the goodness of God would not leave man in this condition: redemption from it was immediately granted; and the bruise of the serpent brought the life, light, and spirit of love once more into the human nature. All men, in consequence of the redemption of Christ, have in them the first spark, or seed, of the divine life, as a treasure hid in the centre of our souls, to bring forth by degrees a new birth of that life which was lost in paradise. None of Adam can be lost except by turning away from the Saviour within him. The only religion which can save us must be that which can raise the light, life, and Spirit of God in our souls. Nothing can enter the vegetable kingdom till it have vegetable life in it, or be a member of the animal kingdom till it have the animal life. Thus all nature joins with the Gospel in affirming that no man can enter into the kingdom of heaven till the heavenly life is born in him. Nothing can be our righteousness or recovery but the divine nature of Jesus Christ derived to our souls." But the eminent Swedish theologian, Emmanuel Swedenborg, figures more conspicuously than these, if we regard him *merely* as an expositor of the Scriptures. As he, however, ascribes his spiritual interpretations to a special source, he will elsewhere occupy a more distinct and appropriate place, and we now simply advert to him as believing and teaching that God had made him the vehicle of new revelations. We refer our readers to the articles **NEW JERUSALEM CHURCH** *SEE NEW JERUSALEM CHURCH* and **SWEDENBORG** *SEE SWEDENBORG* for details of his views and their progress.

We are not altogether strangers to mysticism even in our own day. Only a few years have elapsed since we were asked to believe in the supernatural revelations made to the followers of Edward Irving (q.v.); and the Spiritualists of North America profess to hold converse with the spiritual existences of another world. *SEE SPIRITUALISM*. But, passing by these, we find a class of Mystics in the Intuitionists on both sides of the Atlantic, who substitute the subjective revelation of consciousness for the objective revelation of the written Word. As examples of practical mysticism we must here refer also to the history of the Beghards, the Flagellants, Muinzers, Anabaptists, and the famous Peasants' War in Germany, and the institution of the Jesuits.

Another fact is worthy of notice in connection with this subject. It is that mysticism has always been most flourishing in times of general religious formalism — a striking illustration of the tendency of any extreme to generate its opposite. The laws of Brahminism brought forth the mystic Buddhism; the Jewish Talmudism gave rise to the mystic Cabala (q.v.); the Spanish theology of the Inquisition found its counterpoise in the mysticism of the Alombrados; Jesuitism in quietism and Jansenism; the old Protestant scholastic orthodoxy in Protestant mysticism.

Enough has now been said to show plainly that the theology of the true Mystics exhibits two distinct phases: a side towards earth, on which the legend on the medal is obscure and without meaning; and an obverse side, bright with the light of heaven; union with the Eternal through sacramental grace is its impress of truth, and flowing from that grace a loving exercise of the great duties of Christian life. It is closely allied with *Quietism*. A very different kind, and yet an essential form of mysticism, is that avowed by Schlegel; one closely similar to the rhapsodical notions of Plotinus, when he says that whereas human consciousness, in which subject and object are insuperably blended together in idea, cannot form to itself a notion of the Absolute, which is unity, still an adequate idea of the Absolute may be gained by the contemplative or intuitive faculty, independently of thought or consciousness; it is a rapid illumination, a sudden rapture, too fleeting for analysis, for it eludes reflection and baffles consciousness. Reflection is, in fact, its death. In this mystical condition of the mind all distinction between subject and object vanishes. There is no longer the Deity on the one hand, the soul on the other. The soul identifies itself with the Deity. It is on this side that mysticism passes into pantheism.

See Danz, *Universablworterbuch d. Theolog. Literatur*, page 681; Malcom, *Theological Index*, page 317 sq.; Winer, *Handbuch*, 1:501 sq.; Herzog, *Real-Encyklop.* 10:152 sq.; Bretschneider, *Systematische Entwicklung*, page 22; Tholuck, *Susismus sen Theosophia Persarume pantheistica* (Berlin, 1821); Berger, *Disputatio de mysticismo* (Harlem, 1819); Hofling, *Mysticismus* (Erlangen, 1832); Theremin, *Ueber d. Wesen d. mystischen Theologie (Abendstunden*, Berlin, 1833); Heinroth, *Gesch. u. Kritik. d. Mysticismus aller bekannten Volker u. Zeiten* (Leips. 1830, 8vo); Gbrres, *Die christl. Mystik* (Regensb. 1836); Helfferich, *Die christl. Mystik* (Hamb. 1842); Lisko, *Die Heilslehre d. Theologie* (Stuttg. 1857); Hamberger, *Stimmen aus dem Heiligthum*, etc. (Stuttg. 1857); Greith, *Die Deutsche Mystik im Prediger-Orden* (Freib. 1861, 8vo); Pfeiffer, *Deutsche Mystiker im 14 Jahrhundert.* (Leips. 1845-57); Noack, *Die christliche Mystik ins Mittelalter, u. in d. neueren Zeit* (Konigsb. 1853, 8vo); Ranke, *Hist. of the Reformation*; Lord Herbert, *Memoirs*; Coleridge, *Aids to Reflection*; Parker, *Discourse of Matters pertaining to Religion*; Cockburn, *The Delusions and Errors of Antoina Bourignon*, etc.; Stowell, *On the Work of the Spirit*, page 258 sq.; Vaughan, *Hours with the Mystics: a Contribution to the History of Religious Opinion* (Lond. 1856, 2 volumes); Bergier, *Dict. de Theologie*, 6:287; Migne, *Dict. de Mystique chretienne*; Heckethorn, *Hist. of Secret Societies of all Ages and Countries* (Lond. 1874), part 4; De Stael's *Germany*, part 2, chapter 5; *Meth. Qu. Rev.* January 1853, pages 105, 161; January 1860; April 1860, page 277; January 1869, page 49; *Bibl. Sacra*, January 1851, page 51; January 1854, page 546; *Lond. Rev.* January 1857, art. 2; *Eddinb. Rev.* 74:102, 195; *NewEnglander*, 5:348; *Retrospective Rev.* 1:288; *Christian Qu.* July, 1873, art. 7; *Blcrkwood's Mag.* 1854, 1:66 sq. (Myst. in China); *Christian Exanmier*, 37:308; *Brownson's Rev.* October 1863, page 428; *Brit. and For. Ev. Rev.* September 1854, page 572; Kitto, *Journ. of Sac. Lit.* 1854, page 546; *Westminster Rev.* October 1853; October 1870, page 219; *Christian Remembrancer*, January 1866, page 86; *Joahrb. deutsch. Theol.* 1867, 2:362; *Zeitschr. hist. Theol.* October 1850, page 231; January 1859, page 49; *Brit. Qu.* October 1874, art. 1. A complete account of the host of mystical writers to 1740 is given in Arnold's *Kirchen-Historie* (Schaffhausen, 1742). See also the Church histories of Alzog, Gieseler, Milman, Niedner, Kurtz, Hardwick (*M. A. and Ref.*), Mosheim, Waddington; Hagenbach, *Hist. of Doctr.* (Index in volume 2); Neander, *Christian Dogmas*, pages 604, 630; Ullman, *Ref. before the Ref.* 2:44 sq., 185 sq.; Fisher, *Hist. Ref.* pages 65, 67 sq., 245; Stoughton, *Eccl. Hist. of*

England, 1:482; 2:262, 369-385; Hurst's Hagenbach, *Ch. Hist. of the 18th and 19th Centuries* (Index in volume 2); Morell, *Hist. of Modern Philosophy*, 2:332 sq., 356 sq.; *Lect. on the Philos. Tendencies of the Age*, lect. 3; Ueberweg, *Hist. of Philos.* 1:358, 400, 433, 435, 436, 467 sq.; 2:20, 23, 54, 115, 213. 222; Lewes, *Hist. Philos.* (see Index in volume 2).

## Myth

a Greek term (**μῦθος**), which, however, is not to be found in the Sept. Even in the Apocrypha the word occurs but once (**μῦθος ἄκαιρος**, Eccles. 20:19, A.V. "an unseasonable tale"), and that in a general sense; while, in one other passage (Bar. 3:23), **μυθόλογοι**, "authors of fables," has a somewhat doubtful meaning. In the N.T., however, the word occurs five times, and always in a severely disparaging sense, and in every instance is rendered "fables" in our version. Thus Timothy is warned against "*Jbbles* and endless genealogies, which minister questions rather than godly edifying" (<sup>500b</sup>1 Timothy 1:4); and it against "profane and old wives' fables" (**βεβήλους καὶ γραωδεῖς μύθους**, 4:7). These "fables" are opposed to "the truth," and Titus is forbidden to give heed **Ἰουδα κοῖς μύθοις**. Lastly, in <sup>601b</sup>2 Peter 1:16 they are characterized as **σεσοφισμένοι** i, "cunningly devised," and are contrasted with the sober testimony of eye-witnesses (comp. **πεπλασμένοι μύθοι**, Diod. Sic. 1:93). Just so in Greek **μῦθοι** are opposed to **ἱστορία** (comp. Auson. *Prof. Carm.* 21, 26, "Callentes mython plasmata et historiam"). It is obvious, therefore, that in the N.T. a myth is used in its latest sense to express a story invented as the vehicle for some ethical or theological doctrine, which, in fact, has been called in later times an ethopceia or philosopheme. Yet the condemnation is *special* and not general, and cannot point with dissatisfaction to myths, which, like those of Plato, are the splendidly imaginative embodiment of some subjective truth, and which claim no credence for themselves, but are only meant to be regarded as the vehicles of spiritual instruction (see archbishop Trench *On the Parables*, chapter 2, where he distinguishes between "myth," "fable," "parable," "allegory," etc.). That there is nothing in *such* "myths" to deserve reprobation, nay more, that they are a wise form of teaching, is clear from the direct quotation of mythical stories by Jude (verses 9, 14), and from the use of strictly analogous modes of conveying truth (allegory, fable, parable, etc.) in other parts of the Bible, as well as in the writings of all the wisest of mankind. It must, then, have been the doctrines involved, and not the "mythical" delivery of them, which awoke the indignation of the apostles; and if, as Tertullian thought (*Adv.*



*Valent.* 3), and as is now generally believed, the "myths" alluded to were the Gnostic mythology of the "Eons," of which the seeds may have been beginning to develop themselves when the pastoral epistles were written, we can easily understand how they would appear to bear the stamp of "philosophy and vain deceit." Theodoret, however, on <sup><5014></sup>Titus 1:14, refers the "Jewish fables" to the Mishna (τὴν ὑπὸ αὐτῶν καλουμένην δευτέρωσιν, Alford, ad loc.).

No satisfactory definition of the word "myth" has ever been given, partly because of the manifold varieties of myths, and partly because the word has been used in several distinct senses. In Homer it is equivalent to λόγος (*II.* 18:253), and Eustathius remarks that in later times it came to mean ψευδῆς λόγος (*II. a.* 29), to which definition Suidas adds that it was λόγος ψευδῆς, εἰκονίζων τὴν ἀλήθειαν. Plutarch, less accurately, confounds it with *plausible* fiction (λόγος ψευδῆς εἰσικῶς ἀληθινῶ), and in the *Etyymnologicum Magnunz* it is made, in its technical sense, to mean a veiled or enigmatical narration (μῦθος σημαίνει δύο... τὸν τε σκοτεινὸν λόγον. . . καὶ τὸν ἀπλῶς λόγον). Neither the etymology nor the history of the word help us much. It is derived from *Iuview*, to *initiate*, or μύω, to *shut*, and archbishop Trench thinks that it must therefore have originally meant the word shut up in the mind, or muttered with the lips (*Synon. of the N.T.* [2d ser.] page 174), though he admits that there is no trace of this in actual use; and as, at first, μῦθος merely means "word," we may even derive it from an onomatopoeia of the simplest consonantal utterance (m). It is not until Pindar's time (*OI.* 1:47; *Nem.* 7:34; 6:1) that it is used of that which is "mentally conceived, rather than historically true;" and in Attic prose it assumes its normal later sense of any legend or tradition of the prehistoric times. If, however, we analyze the modern use of the word, we shall find that these historical myths, or amplified legends of the remote past, generally mingled with the marvellous, do not properly represent our notion of myths any more than the wellunderstood philosophemes to which we previously alluded. We must learn, too, to distinguish between the myths and the rationalistic explanations thrust into them by the critical knowledge of a later age. If we would understand the true nature, for instance, of the Greek myths, we must discard from them the timidly rationalistic suggestions of Hecatseus, the severely common-sense views of Palcephatus, and the unsympathizingly sceptical rashness of Euemerus, no less than the

profound moral intentions which have so often been transferred to them by the, speculative genius of a Bacon or a Coleridge.

A myth proper, then, is neither a philosopheme nor a legend. It is best described as a spontaneous product of the youthful imagination of mankind — the natural form under which an infant race expresses its conceptions and convictions about supernatural relations and prehistoric events. It is neither fiction, history, nor philosophy; it is a spoken poetry, an uncritical and childlike history, a sincere and self-believing romance. It does not invent, but simply imagines and repeats; it may err, but it never lies. It is a narration, generally marvellous, which no one consciously or scientifically invents, and which every one unintentionally falsifies. "It is," says Mr. Grote, "the natural effusion of the unlettered, imaginative, and believing man." It belongs to an age in which the understanding was credulous and confiding, the imagination full of vigor and vivacity, and the passions earnest and intense. Its very essence consists in the projection of thoughts into the sphere of facts ("der Grund-Trieb des Mythen das Gedachte in ein Geschehenes umzusetzen" [Creuzer *Symbolik*, page 99]). It arises partly from the unconscious and gradual objectizing of the subjective, or confusing mental processes with external realities; and partly from investing the object with the feelings of the subject — that is, from imaginatively attributing to external nature those feelings and qualities which only exist in the percipient soul.

The myth, then, belongs to that period of human progress in which the mind regards "history as all a fairy tale." Before the increase of knowledge, the dawn of science, and the general dissemination of books, men's fancies respecting the past, and the dim conjectures of nascent philosophy, could only be preserved by these traditional semi-poetic tales; to borrow the fine expression of Tacitus, "Fingunt simul creduntque." So far from being startled by the marvellous and the incredible, they expected and looked for it; while discrepancies and contradictions were accepted side by side, because the critical faculty was wholly undeveloped. "The real and the ideal," says Mr. Grote, "were blended together in the primitive conception;... the myth passed unquestioned, from the fact of its currency, and from its harmony with existing sentiments and preconceptions" (*Hist. of Greece*, 1:610). To the intensity of a fresh imagination, and the necessary weakness of the youth of language, we can trace the origin of a vast number of myths. In those early days men looked at all things with the large, open eyes of childish wonderment. The majority of phenomena

which they saw and enjoyed were incapable of other than a metaphorical or poetical description; and even if language had been more developed it would have responded less accurately to their thoughts, because they seriously transferred their own feelings and emotions to the world around them, and made themselves the measure of all things. Thus the hunter regarded the moon and stars which "glanced rapidly along the clouded heaven" as a "beaming goddess with her nymphs;" and

*"Sunbeams upon distant hills,  
Gliding apace with shadows in their train,  
Might, with small help from fancy, be transferred  
Into fleet Oreads sporting visibly."  
Wordsworth, Excursion, book 4.*

Thus the manifold aspects of nature, imaginatively conceived and metaphorically described, furnished at once a large mythology; and when these elements were combined and arranged for the purpose of illustrating early scientific or theological conceptions, and were corrupted by numberless erroneous etymologies of words, whose true origin was forgotten, we have at once the materials for an extensive and sometimes inscrutable mythology. In the early stage of the myth, confined to the period when everything is personified, it is as difficult to distinguish between what was regarded as fancy and what was believed as fact as it is to this day in the rude and grotesque legends of Polynesians and North American Indians. But in a later time, when myths were preserved in writing and systematized into dogmas, the poetical imaginative faculties had often well-nigh evaporated, and that which had originally been meant as half a metaphor was prosaically hardened into a real and marvellous fact. Thus in many myths, as they were finally preserved, we may see the mere misconceptions of a metaphor, and the guesses of a most imperfect etymology, mingling in two distinct streams with the original simple poetic tale. Any one who considers the evanescent "tradition" of untutored polytheism as it is displayed among modern savages, may watch, even at the present day, the *growth* and swift diffusion of myths; but we must look into various histories of civilized people (and especially into that of Greece) to see such myths first erroneously systematized into definite narratives, to be deliberately believed — then partially and timidly rationalized — next contemptuously rejected — and finally restored to their true rank as the most interesting relics of a primitive society, and the earnest teachings of a yet unsophisticated religious philosophy.

This subject would require a volume to explain it adequately; and, indeed, it has occupied many important volumes. All that we have here attempted is to remove a groundless and injurious prejudice against the word. Whether or not there be any myths in the Bible, and especially in the earlier books, is a question *which* must be settled *purely on its own merits*. **SEE MYTHICAL THEORY**. It is, however, undesirable that the mere *word* "myth" should be avoided by those who undoubtedly regard some of the Biblical narratives as containing mythical elements. Even men like Bunsen and Ewald bowed to popular prejudice in shunning the *word*; and of the English theologians, who rely so much on their authority, scarcely one (with the exception of Dr. Davidson) has ventured in this particular to desert their guidance. Yet the word "myth" is far more reverent and far less objectionable than "fable," which some would substitute for it; and it is, as Dr. Davidson has pointed out, far more honest than circumlocutions which mean the same thing (*Introd.* 1:146). It will be observed that we are here giving no opinion whatever as to the *fact* of the existence of scriptural myths, but merely pleading that those Biblical critics who understand the true nature of myths, and, rightly or wrongly, believe that here and there in the Hebrew records a mythic element may be traced, should not hesitate to express their conviction by the term which is most suitable and most likely to secure for the subject a clear and fair discussion.

The following are a very few of the more important books on the subject of myths: O. Muller, *Prolegomena zu einer Wissenschaftlichen Mythologie* (Getting. 1825 [transl. by J. Leitch, Lond. 1844]); Grimm, *Deutsche Mythologie*; Buttmann, *Mythologos*; Hermann, *Ueber das Wesen und die Behandlung d. Mythologie*; Lobeck, *Aglaophamus*; Creuzer, *Symbolik und Mythologie der Alten Volker*; Nitzsch, *Helden-Sage der Griechen*; Bottiger, *Kunst-Mythologie d. Griechen*; Kavanagh, *Myths traced to their primary Source through Language* (1856). The subject has of late years received three important contributions—Mr. Grote's *History of Greece*, volume 1; Prof. Max Müller's *Essay on Greek Mythology* (Oxford Essays, 1856); and Cox, *Mythology of the Aryan Nations* (Lond. 1873, 2 volumes, 8vo). **SEE MYTHOLOGY**.

### Mythical Theory

an attempt to destroy the sacred character of Scripture by considering its contents as myths similar in their nature and origin to those of ancient mythology. It is the result of the theological systems of Kant, Hegel,

Semler, Eichhorn, Woolston, and has found its fullest development in Strauss's *Life of Jesus*, and his *Old Faith and New*. The only question we can consider here is whether the sayings of the O. and N.T. can or cannot really be considered as myths. In the first place, it is worthy of remark that the word **μῦθος**, derived from **μύω**, *to close the eyes*, has the same root as *mystery* and *mystic*, and points to the shadowy conceptions of the soul, the thoughts which find next an expression in words. Hence it represents not merely the expression, but also the narrative, especially such as finds its origin in the vague ancient times, and consequently fables and sayings undeserving of belief (<sup><5047></sup>1 Timothy 4:7, **γραῶδεις μύθους παραιτοῦ** ; comp. <sup><5048></sup>2 Timothy 4:4, where it is opposed to the **ἀλήθεια** ; <sup><5014></sup>Titus 1:14, **Ἰουδαϊκοὶ μῦθοι**), and generally every tradition unworthy of being believed (<sup><5006></sup>1 Timothy 1:4; **μῦθοι σεσοφισμένοι**, <sup><6016></sup>2 Peter 1:16). The ancients called untrustworthy sayings **μυθολόγημα**, and the narration of them **μυθολογία**. But by the word *myths* was formerly, and until of late, understood not only the history of the gods, but also many other traditions which rest on but slight or sometimes no historical foundation. Here we have, then, to establish the difference between myths and tradition. The latter is the verbal relation of a fact, at first very correct, but generally becoming obscured in the course of time by additions and embellishments added to it. In modern times the distinction has become still more marked; as myths are made to be fables resting on an idea only, and developed as if they were truth, though generally connected either with persons, places, or circumstances which have really existed, while by tradition is understood the transmission of real facts or events connected with an idea. Strauss, in his *Liif of Jesust* defines myths as "the historical garb (of the original Christian ideas) used in the aimless poetical tradition (of the early Church) which composes the whole of the Gospel." It is in the nature of myths to be often a sort of symbol of the thoughts from which they sprang. This connection between them is well established in Ullmann, *Historisch oder Mythisch* (Hamb. 1838, page 56 sq.). Both are realizations of an idea; in the symbol by signs, in the myth by words. "The symbol expresses the immediate and permanent connection between the supernatural and the physical. The myth can take its rise in historical elements which it assimilates, or simply in the thoughts; this establishes the distinction between historical and philosophical myths, between which extremes, of course, there are many intermediates." Both myths and tradition are, then, distinct from history, but form the vague mist out of which history steps forth. This leads to a distinction between the historical period of a people's

existence, or that when tradition commences to be certain, and the mythical period. Now to the Bible student and to every Christian arises the question, first clearly proposed *by* Herder, whether in the original history of mankind, and especially of the chosen people, the same rule holds good that the time of tradition was preceded by a mythical period. This proposition may probably be admitted in a modified form; but the expression *myths* must be rejected, as many erroneous views would otherwise become entangled with it, and because "we are used to hear it especially applied to the fantastic productions of the poets of heathen religions" (Ullmann. page 58). Yet it cannot be denied that the O.T. contains passages the sense of which is traditional and mythic, and that acute criticism is required to get at real historical events in their true order, not only in the apocryphal books, but even in those recognised as canonical. The necessity of such criticism, which in former times was altogether neglected as useless, has become evident after the attacks of freethinkers and deists, and especially since the rationalists have brought forth their theory of myths and traditions to attack the reality of miracles, "as these are never to find a place in history."

Dr. M'Clintock (in the preface to his translation of Neander's *Life of Christ*, N.Y. 1848, page 14 sq.) has thus sketched the origin and progress of the mythical process of criticism, as the natural outgrowth of the rationalistic form which infidelity assumed in Germany:

"The declared aim of the rationalists was to interpret the Bible on *rational* principles; that is to say, to find nothing in it beyond the scope of human reason. Not supposing its writers to be impostors, nor denying the record to be a legitimate source, in a certain sense, of religious instruction, they sought to free it from everything *supernatural*; deeming it to be, not a direct divine revelation, but a product of the human mind, aided, indeed, by Divine Providence, but in no extraordinary or miraculous way. The *Miracles*, therefore, had to be explained away; and this was done in any mode that the ingenuity or *philosophy* of the expositor might suggest. Sometimes, for instance, they were no miracles at all, but simple natural facts, and all the old interpreters had misunderstood the writers. Sometimes, again, the *writers* of the sacred history misunderstood the facts, deeming them to be miraculous when they were not; e.g. when Christ 'healed the sick,' he merely prescribed for them, as a kind physician, with skill and success; when he 'raised the dead,' he only restored men from a swoon or trance; when he 'subdued the storm,' there was simply a happy

'coincidence,' making a strong impression upon the minds of the disciples; when he' fed the 'five thousand,' he only set an example of kindness and benevolence which the rich by-standers eagerly followed by opening their stores to feed the hungry multitude, etc. But even this elastic exegesis, when stretched to its utmost capacity, would not explain every case: some parts of the narratives were stubbornly unyielding, and new methods were demanded. For *nen* who had gone so far, it was easy to go farther the text itself was not spared: this passage was doubtful, that was corrupt, a third was spurious. In short, 'criticism,' as this desperate kind of interpretation was called, was at last able to make anything, and in a fair way to make *nothing*, out of the sacred records. But still the rationalist agreed with the orthodox supernaturalist in admitting that there was, at bottom, a basis of substantial truth in the records, and asserted that his efforts only tended to free the substantive verity from the envelopments of fable or perversion with which tradition had invested it. The admission was a fatal one. The absurdities to which the theory led could not long remain undetected. It was soon shown, and shown effectually, that this vaunted criticism was no criticism at all; that the objections which it offered to the Gospel history were as old as Porphyry, or, at least, as the English Deists, and had been refuted again and again: that the errors of interpretation into which the older expositors had fallen might be avoided without touching the truth and inspiration of the evangelists; and, in a word, that there could be no medium between open infidelity and the admission of a supernatural revelation. During the first quarter of the present century the conflict was waged with ardor on both sides, but with increasing energy on the side of truth; and every year weakened the forces of rationalism. Still, the theological mind of Germany was to a considerable extent unsettled: its Tholuck and Hengstenberg stood strong for orthodoxy; its Twisten and Nitzsch applied the clearest logic to systematic theology; its Marheineke and Daub philosophized religiously; its Bretschneider and Hase upheld reason as the judge of revelation; while not a few maintained the old rationalism, though with less and less of conviction, or at least of boldness.

"It was at this point that Strauss conceived the audacious idea of applying the *mythical* theory to the whole structure of the evangelical history. All Germany has been more or less infected with the mytho-mania since the new school of archaeologists have gone so deeply into the heathen mythology. 'A mythis onmis priscorum hominum cum historia tum philosophia procedit,' says Heyne; and Bauer asks, logically enough, 'if the

early history of every people is mythical, why not the Hebrew?' The mere application of this theory to the sacred records was by no means original with Strauss: he himself points out a number of instances in which Eichhorn, Gabler, Vater, etc., had made use of it. His claim is to have given a completeness to the theory, or rather to its application, which former interpreters had not dreamed of; and, to tell the truth, he has made no halting work of it. That Jesus lived; that he taught in Judaea; that he gathered disciples, and so impressed them with his life and teaching that they believed him to be the Messiah — this is nearly the sumn of historical truth contained in the evangeiists, according to Strauss. Yet he ascribes no fraudulent *designs* to the writers; his problem is, therefore, to account for the form in which the narratives appear: and this is the place for his theory to work. A Messiah was expected; certain notions were attached to the Messianic character and office; and with these Christ was invested by his followers. 'Such and such a thing must happen to the Messiah; Jesus was the Messiah; therefore such and such a thing must have happened to him.' 'The expectation of a Messiah had flourished in Israel long before the time of Christ; and at the time of his appearance it had ripened into full bloom; not an indefinite longing, either, but an expectation defined by many prominent characteristics. Moses had promised (<sup><6185></sup>Deuteronomy 18:15) "a prophet like unto himself," a passage applied, in Christ's time, to the Messiah (<sup><4182></sup>Acts 3:22; 2:37). The Messiah was to spring of David's line, and ascend his throne as a second David (<sup><4122></sup>Matthew 22:42; <sup><4122></sup>Luke 1:32); and therefore he was looked for, in Christ's time, to be born in the little town of Bethlehem (<sup><4162></sup>John 6:42; <sup><4115></sup>Matthew 2:5). In the old legends the most wonderful acts and destinies had been attributed to the prophets: could less be expected of the Messiah? Must not his life be illustrated by the most splendid and significant incidents from the lives of the prophets? Finally, the Messianic sara, as a whole, was expected to be a period of signs and wonders. The eyes of the blind were to be opened; the deaf ears were to be unstopped: the lame were to leap, etc. (Isaiah 35:etc.). These expressions, part of which, at least, were purely figurative, came to be literally understood (<sup><4115></sup>Matthew 11:5; <sup><4121></sup>Luke 7:21 sq.); and thus, even before Christ's appearance, the ima'e of Messiah was continually filling out with new features. And thus many of the legends respecting, Jesus had not to be newly invented they existed readymade in the Messianic hopes of the people, derived chiefly from the Old Testament, and only needed to be transferred to Christ. and adapted to his character and teachings.'



"These extracts contain the substance of Strauss's theory; his book is little more than an application of it to the individual parts of the history of Christ as (riven in the evangelists. A few instances of his procedure will suffice. He finds the key to the *miraculous conception* in <sup><002></sup>Matthew 1:22: 'All this was done that it might be fulfilled which was spoken of the Lord by the prophet, saying,' etc. 'The birth of Jesus, it was said, must correspond to this passage; and what was to be, they concluded, really did occur, and so arose the myth.' The account of the star of the Magians, and of their visit from the East, arose from a similar application of <sup><007></sup>Numbers 24:17; <sup><070></sup>Psalms 72:10; <sup><200></sup>Isaiah 60:1-6, etc. The temptation of Christ was suggested by the trials of Job; its separate features helped out by <sup><232></sup>Exodus 34:28; <sup><068></sup>Leviticus 16:8, 10; <sup><099></sup>Deuteronomy 9:9, etc. The transfiguration finds a starting-point in <sup><029></sup>Exodus 34:29-35. So we might go through the book.

"The appearance of the work, as we have said, produced a wonderful sensation in Germany; greater, by far, than its merits would seem to have authorized. It was the heaviest blow that unbelief had ever struck against Christianity; and the question was, what should be done? The Prussian government was disposed to utter its ban against the book; and many evangelical theologians deemed this the proper course to pursue in regard to it. But Dr. Neander deprecated such a procedure as calculated to give the work a spurious celebrity, and as wearing, at least, the aspect of a confession that it was unanswerable. He advised that it should be met, not by authority, but by argument, believing that the truth had nothing to fear in such a conflict. His counsel prevailed; and the event has shown that he was right. Replies to Strauss poured forth in a torrent; the Gospel histories were subjected to a closer criticism than ever; and today the public mind of Germany is nearer to an orthodox and evangelical view of their contents than it has been for almost a century.

"Besides the general impulse given by Strauss to the study of the four Gospels, he has done theology another good service. His book has given a deadly blow to *rationalism* properly so called. Its paltry criticism and beggarly interpretations of Scripture are nowhere more effectually dissected than in his investigations of the different parts of the history and of the expositions that have been given of it. In a word, he has driven rationalism out of the field to make way for his myths; and Neander, Eberhard, and others have exploded the myths; so that nothing remains but

a return to the simple, truthful interpretations which, in the main, are given by the evangelical commentators."

In his *New Life of Jesus* (authorized translation, Lond. 1865, 2 volumes, 8vo) Strauss thus defines his modified and later position (page 213): "I have, mainly in consequence of Baur's hints, allowed more room than before to the hypothesis of conscious and intentional fiction. This may properly be called *myth* as soon as it has gained belief and passed into the legend of a people or a religious sect; for its having done so invariably shows at the same time that it was formed by its author not merely upon notions of his own, but in connection with the consciousness of a majority." He therefore still maintains that "the myth, in its original form, is not the conscious and intentional invention of an individual, but a production of the common consciousness of a people or religious circle, which an individual does indeed first enunciate, but which meets belief for the very reason that such individual is but the organ of this universal conviction" (page 206); and he proceeds to explain how in this way arose the account of the birth of Jesus in Bethlehem, and the disappearance of his body from the tomb. Yet he adds, "But when we thus point out that an unconscious invention of such accounts was possible far beyond the limits within which they are generally considered admissible, we do not mean to say that conscious fiction had no share at all in the evangelical formation of myths. The narratives of the fourth Gospel especially are for the most part so methodically framed, so carried out into detail, that, if they are not historical, they can apparently only be considered as conscious and intentional inventions" (page 208). Accordingly he discards the Gospel of John altogether as being purely fictitious. This is the suicidal act of the mythical theorists; for once brought to the alternative of receiving or rejecting the Gospel records as a simple question of *veracity*, their battery is unmasked, and the argument becomes one of bold infidelity. Paley has proved, long ago, that the N.-T. writers had no possible motive or opportunity for either self-deception or imposture

Certain critics before Strauss had attempted to apply the theory of historical mythus to the Gospel narrative. By *historical mythus* is meant the adornment of actual facts by the imagination. Strauss, however; went further than this, and adopted what he calls the principles of philosophical mythus, i.e., "the expression of an idea in the form of an imaginary biography." But the weak point in Strauss's system, at which it finally broke down, was that he did not assert the whole Gospel to be mythical; he

admitted certain statements in the N.-T. histories as facts. Here, then, his system was as great a failure as any other. The very aim of his method was to exclude everything capricious or hypothetical; the result of its application was to leave the field as much open to caprice and hypothesis as before. Nor does his eventual denial of the truthfulness of John's Gospel mend his system; it only introduces a fresh element of discrimination and consequent perplexity. Late researches go much deeper into the idea of the myth and its application, particularly in the work of Schelling, *Ueb. d. Alythen d. altesten Welt* (in Paulus, *Memorabilien*); Creuzer; F. Baur, of Tubingen, *Symbolik u. Mythologie, oder die Naturreligion d. Alterthums* (Stuttg. 1824-25, 8vo); Otfried Müller, of Gottingen, *Prolegomena zu einer Wissenschaftlichen Mythologie* (Gltting. 1825); A. Batke, *D. bibl. Theol. d. A. Test.* (Berl. 1835). In the O.T. they consider as mythical the history of creation and of the fall of Adam, the consequent punishment, the flood, the origin of the various nations, and the election of the Jewish people, as well as their covenant with Jehovah; the history of the patriarchs, the stay in Egypt of a family which grew into a nation (although, as shown by remaining monuments, this is based on a fact), their egress from Egypt, the giving of the law on Mount Sinai, the forty-years' journey through the wilderness, the account of the manner in which the Israelites came into possession of the Promised Land. Then a great deal in the following books, as also in the later history of the people and of the kings, especially in the form as we find it in the Book of Chronicles, where all is made to promote the priestly interest; the greater part of the history of the prophets, and even passages in the latest history of the people, as the apocryphal books, contain myths concerning the Maccabees. All through, tradition is connected with the myths which form an important element in these narratives, and both are in the whole history of the Israelites connected, in true Oriental style, with the historical element. These views, but often still more sweeping and exaggerated, were at that time advanced cautiously, and used to explain many passages in Scripture with some show of reason; the more as. all line of demarcation being destroyed by the generalization of some assertions, everything came to be measured by the same standard. The absurdities of these views, and their impiety, called into existence an opposite party which rejected the assertion of any myths being contained in the canonical Scriptures; and the views of the latter have gradually prevailed among the more candid and careful even of German critics. Traces, however, of this mythical theory in an obscure or subdued form are seen in Stanley's *Lectures on the Hist. of the Jewish Church*;

having evidently come over from Ewald's destructive and arbitrary method of treating Jewish history in his *Israelit. Volk*. A sounder and soberer criticism, however, has found means to restore the narratives of both the O. and the N.T. to their proper rank as genuine history. **SEE RATIONALISM.**

## Mythology

(from *μῦθος*, a tale, and *λόγος*, a word) is, according to Pococke (*India in Greece*, page 2, note), intended strictly as a term synonymous with "invention," having no historical basis. Yet by usage the word is confined to fictions made in the early periods of a people's existence, for the purpose of presenting their religious belief, and generally their oldest traditions, in an attractive form. The tendency to create myths in this way seems inherent in every people; certainly there is no people so sunk into the brute as to be without them. And, what is more noteworthy, the systems of mythology have by no means ceased to exist even in our own day. They have only taken different shapes, and have been more widely diffused. The name is changed, while the essence remains. In losing their character of celestial reference they have become more earthly and less splendid and imposing, but their vitality is as great as ever. We might almost say of the gods as some do of the relics of saints of the Romish Church, that the more they are divided the more they multiply. The mystery with which the popular fancy delights to envelop them serves instead of the immortal ambrosia which ministers to their heavenly life. "Nothing," says De Gubernatis, "clings to the earth more closely than a superstition. A scientific truth requires years and sometimes centuries before it can obtain general acceptance. The ancient myth gives us the germ of many existing traditions, and in the same manner the current popular legends often explain the enigma of the old celestial personifications" (*Zoological Mythology*, volume 1, *Introd.*).

Myths may be divided into several classes. The most important is the moral and theological. The latter of these two is of course the more important; for it is in the myth that the oldest theology of all nonChristian nations is embodied. "Mythology," says one, "is not occupied merely or mainly with strange fancies and marvellous fictions, invented for the sake of amusement, but contains the fundamental ideas belonging to the moral and religious nature of man as they have been embodied by the imaginative faculty of the most favored races. It is this dominance of the imagination,

so characteristic of the early stages of society, which gives to myth its peculiar dramatic expression, and stamps the popular creed of all nations with the character of a poetry of nature, of man, and of God." Hence, arises the great importance of mythological study for the religious student, now so universally recognised.

Mythology, or, more strictly speaking, religious mythology, may be taken in a wider or a narrower sense. In its wider signification it includes all that was believed or might be affirmed concerning the gods of any polytheistic system — not only *theology*, or the doctrine concerning their nature, attributes, and operations, but *their interferences* in the history of the world. From the very nature of the case, the myth-producing faculty exercises itself with exuberance only under the polytheistic form of religion; for there only does a sufficient number of celestial personages exist whose attributes and actions may be clothed in a historical dress. There is nothing, however, to prevent even a monotheistic people from exhibiting certain great ideas of their faith in a narrative form, so as by prosaic minds to be taken for literal historical facts. The first of these divisions answers to the doctrine concerning God found in the Scriptures; the other to the manifestation of God in the events of the world, and especially in Jewish history. Besides strictly theological myths, there are physical myths, that is, fictions representing the most striking appearances and changes of external nature in the form of poetical history; in which view the connection of legends about giants, chimeras, etc., with regions marked by peculiar volcanic phenomena, has often been observed. *It is difficult indeed, in polytheistic religions, to draw any strict line between physical and theological myths;* as the divinity of all the operations of nature is the first postulate of polytheism, and every physical phenomenon becomes the manifestation of a god. Again, though it may appear a contradiction, there are historical myths; that is, marvellous legends about persons who may with probability be supposed to have actually existed. So intermingled, indeed, is fact with fable in early timne that there must always be a kind of debatable land between plain theological myth and recognised historical fact. The land is occupied by what are called the heroic myths; that is, legends about heroes, concerning whom it may often be doubtful whether they are merely a sort of inferior and more human-like gods, or only men of more than ordinary powers whom the popular imagination has elevated into demigods. Schelling, in his philosophy of mythology, uses the word in a somewhat broad meaning. He says that "these (divine, or

mythological) personalities are at the same time thought of both in certain *natural* and in certain *historical* relations to one another. Kronus is called a son of Uranus; this is a *natural* — when he emasculates and dethrones his father, this is a *historical*, relation. As, however, natural relations in the wider sense are historical, this element is sufficiently indicated when we speak of it as the historical one" (*Lect.* 1, page 7). And he goes on to remark that by their very nature the gods of heathenism as mythological beings have a historical character. They enter into the world of events in that part of the system of heathen religions, or rather of some religions, which speaks of their birth and of their relations among themselves, aside from any manifestations to men or interferences in human affairs. But if we make a distinction between the doctrinal part of polytheism, or of any particular religion, as that of India or Greece, and the historical part from which and from its cultus the doctrinal part, or the religious faith, is ascertained, we shall not be far out of the way. For the *doctrinal* part we refer to the article POLYTHEISM *SEE POLYTHEISM* . For the sake of greater clearness, however, we shall, by way of preface, proceed to enumerate some of the principles which ought to be borne in mind when we treat of mythology.

We mention

- (1) that the divine power or life-giving energy in nature was divided up in heathenism into many separate powers, which were personified, and even became to the heathen mind persons, endowed with separate wills, desires, and intelligence.
- (2) These divine powers, or gods, cast off their connection with the natural object out of which they grew, so that the connection in the end was no longer obvious to the heathen mind. In this way they entered into various relations to a nation, a tribe, or a class of men; they acquired special moral qualities or attributes of various kinds; and thus all the interests of society in all its subdivisions, all arts and employments, everything in the physical world and among men, was placed under their care.
- (3) They were conceived of as having human passions and desires; they had distinctions of sex — originally because *active* causes, as the sun, were aptly conceived of as masculine, and *passive*, like the earth, as feminine; they had marriages among themselves, and as they assumed human or other shape at will, they could have connections with human beings also.

(4) As objects of nature originally, and as many in number, they all had limited powers, and, while they were immortal, had had a beginning of their existence. The theogony — Hesiod's, for instance — is a part of the cosmogony which in several religions of heathenism was devised — somewhat later than the rise of mythology — to explain the original condition of the world and the way the gods came into existence. As man comes into being by procreation, so in general the existence of the gods is in the same way accounted for. Matter itself is for the most part conceived of as eternal.

(5) When the mythological process was in full activity, not only did powers of nature become persons before the imagination and faith of the polytheist, but moral powers or causes also, abstract and general conceptions, feelings, and the like, were turned into personified agents, or even into persons. Thus among the Greeks, Themis, *or justice*, Nemesis, *or retribution*, the Moirai (shares, *allotments, fates*, Latin *Parcae*), became personified, and even assumed personal existence, together with a multitude of others. And so by the side of the gods, properly so called, a multitude of subordinate beings, who grew out of such personifications, were worshipped among the Greeks and Romans, and formed a portion of a very large class which may be called *secondary divinities*, consisting, among others, of representatives of the life of smaller objects in nature, such as wood, fountain, and other nymphs and spirits; or of daemons attendant on higher gods, and of heroes, or the spirits of deceased men, as also of demigods, or men with a divine father or mother, who played a part second to no other in classical mythology.

(6) The mythological age cannot, on account of our want of historical records, have any exact limits assigned to it. It began in the earliest infancy of nations. We see the mythological spirit in the Vedau, which point back to an age from 1500 to 2000 years anterior to the birth of Christ. We find the Greek mythology fully mature in the age when the Homeric poems were written, and a rude philosophy working up its materials in the Hesiodic poems. Centuries must have elapsed before Homer, during which men looked at nature and the world in this spirit. The poets collected the myths of various parts of Greece, and gave to them a general Grecian stamp, but they did not originally invent them, nor were the gods imported from Egypt, the affirmation of Herodotus to the contrary notwithstanding. The end of this mythologizing spirit is also indefinite. Some few historical events are intermingled with myths, but the connection was later than the

myth. To say that they ceased when history began is to say no more, properly speaking, than that for a time mythology and the historical spirit were in conflict, and that, as the result, mythology was looked on as the history of the past.

So far as the actions and interferences of the gods form a part of mythology, it was in no sense a product of *imposture*. No priests or poets, or persons sustaining both characters, invented it. The poet and his hearers had the same faith, and their imaginations were in the same mythological condition: they honestly believed in the general doctrines of the theology, and the general system of divine interference in the affairs of men, of which they introduced the particulars into their poetry. Otherwise they could have met with no responsive chord in the souls of the people; or, if unbelieving themselves, they would not have searched out and reproduced the myths all through the epic age and afterwards. It is folly to suppose that the men of the myth-making times, or of the epic times, played with religion, or looked with critical eyes on the fables of the poets; or, for a long time, were injured in their moral sensibilities by the immoralities and grossness of many portions of the stories which were recited to them by the rhapsodists. This, however, is to be observed:

(1) That the epic poets of the Homeric period, and of the cyclical school afterwards, must have felt free to transform and work over and add to the myths which they received or gathered as their stock in trade. This is no more than Christian believers, such as Milton or Klopstock, have done, without the least suspicion that they were practicing a fraud, or irreverently tampering with sacred things.

(2) The logographs or mythographs — the collectors of mythology into one corpus, the translators into prose of the epic *sagas* — these persons did allow themselves to make alterations; they may have invented connections between myths, so as to make them fit into their framework and form one whole; they may to some extent have given an improved version of one or another of the fables, under the conscious or unconscious influence of a rationalizing spirit.

(3) The lyric poets in making use of the same materials went a little further. Pindar is offended by the immoral acts imputed to the gods, and thus we see that a higher moral standard is beginning to cause a conflict between religious myths and the moral sense. This is more evident afterwards, and was one of the causes of the scepticism of later Greece. We have on record



a remarkable story relating to Stesichorus, one of the earliest lyric poets. In the beginning of an ode he had indulged in invectives against Helen, and, as a retribution for his evil speaking, lost his eyesight. He then composed his *Helena*, in which his version of her story was that she never went to Troy, but her phantom, or *eidolon*, took her place; his eyesight was thereupon restored. This furnished to Euripides the argument of the drama of *Helena*. The nucleus of truth here is that the poet deserted the received fable for another which was thought to be new with him (Stesich. *Frag.* in Bergk, 29; Herm. *Praef.* in Eurip. *Hel.*; Bernhardt, *Gesch. Griech. Lit.* 2:473).

(4) The tragic poets indulged in still greater liberties. AEschylus and Sophocles, being religious believers, still respected the myths; while Euripides, an unbeliever, cared little for them except as materials for his verse.

(5) In a still later age they were mere materials for works of poetry and art; and that a poet interwove them in his narrative is no proof that he received them as true. It must be observed, also, that in the mouth and recollection of the people myths could not remain *exactly fixed*. They changed from age to age. The spot where the events were first reputed to happen had afterwards many competitors. The actors, especially the minor actors, varied. The poets chose what suited them best, or what first presented itself. Hence it happens that a more antique form of a myth is sometimes picked out of the fragments of some obscure writer, or of some modern author like Pausanias, who went about among the people, or had access to authorities now lost.

The main inquiry is, How did the myths arise, if neither priest nor poet, neither fraud nor conscious invention, was the source of the great mass of them? When we say that they arose by the power of the imagination looking at the world as being full of life, or by the mythologizing process, we say nothing. When we draw analogies from modern myths — as the story of Roland, or the Holy Grail, or the epic of Arthur and his Knights — or trace the marvellous alterations which the life of Alexander the Great underwent in a series of poems and prose narratives, to be found in all the languages of Europe and in some of those of Asia, we still fall short of the explanation (comp. Grote, *Hist. of Greece*, 1, end). For in the first place there is in most of the modern myths a germ of fact, as, for instance, in the story of Roland; but the myths relating to the gods had no intrinsic, but only physical, facts for their foundation. When we come to the myths of the

heroic times of Greece, there must have been historical events in some shape, perhaps very much distorted, out of which they grew. The machinery in the epic stories founded on these myths — in other words, the interventions of the gods — were conformed to a belief of an age when the material was first chosen for the songs of the rhapsodists; but the difficulty still remains how the religious element of the myths became united with the rest. It is easy enough to see that a story like that of Roland, or a tradition of a siege of Troy, possessing sources of interest for the national mind, should by and by grow in the multitude of its details, be worked over, be altered in the mouth of the people or by the poet; this is what happens on a small scale every day; but it is hard to account for the turning of celestial phenomena into events of history. This does not happen now. The power to do it is lost. If, for instance, the passage of the sun through the signs of the Zodiac — a yearly occurrence — becomes, through some faith of the ancient mind and some power of the imagination, the series of labors of a demigod like Hercules, struggling against monsters on the earth, and doing his work in its particulars once for all, we must say that there is no analogy for this in the present state of the world. The world of physical nature and the world of history are separated now by fixed limits. How in the mythological age did a fact of nature turn into a fact of history? That is the great difficulty which we encounter while speculating on mythology, and it meets us in all the fables concerning the gods of such a nation as Greece, India, or ancient Germany. Mythology must continue a mystery until this is explained.

In attempting a solution of a part of this problem, we must bear in mind the conception of the gods already spoken of, and the sway of the imagination looking out on the life of the world, and conceiving of it as directly originated by superhuman spiritual causes, and not as yet recognizing, to the degree that we do, the control of secondary, physical laws. Take a single instance, that of Apollo. We assume here that Apollo was at first a sun-god; this, although no traces of such an identification appear in the poets before AEschylus, and although it has been denied by some writers on mythology (as by Voss, *Mythol. Briefe*, 2:378 sq.), is now admitted by the later and best scholars, in whose hands the Greek religion has been cleared of many of its difficulties (as, e.g., Creuzer, Welcker, Preller, and others). And it was the sun-god with a personality after the fashion of men, although the sun, *Helios*, still retained a place — a subordinate place — in Greek worship, just as Demeter, the earth-goddess, entered into the events

of the world by the side of Gaea, *earth*, whose action was nearly confined to the myths of the cosmogony. The sun was thought to produce pestilence through the excessive heats of summer and autumn. Apollo therefore was conceived of as originating pestilential disease. The sun's rays are naturally thought of as darted forth from the body of the sun itself. Apollo now became an archer, the god of the silver-bow; and when at the beginning of the Iliad *evil disease* was sent through the army before Troy, it was because Apollo was angry at the treatment which his priest, Chryses, met with from Agamemnon. Here we have moral ideas, the god's protection of an injured suppliant, and relations which only a personal existence could assume. The god came down from Olympus — where we have a society of the upper gods under Zeus — he shot his arrow into the army, the mules and dogs first, then the men, were smitten and died. But this sun-god has human feelings and can be propitiated; he can turn away his darts and heal disease. Perhaps here, too, a physical phenomenon may explain the attribute, that as the sun generates pestilence when there is an undue amount of moisture and heat, so his tempered rays bring health. However this may be, the *author* of pestilence became the *arrestor* of it; he is called Hekaergos, the *driver off*; and in the Doric dialect *Apellon*, the *avorter*, which in common Greek became Apollon. As an *avorter*, he is the *curer* of disease — Paeon or Paeon, the *healer*. His connection with music and poetry is more accidental; and his relations to political and social life (which were so important that he became the leading divinity of Greece) must be explained on historical grounds. His name, *Phoebus*, the bright or pure, brings him again into connection with the sun and with purifying rites. He was a source of inspiration as well at Delphi as to others besides the priestess of the oracle — for instance, to the Sibyls. All this, however, does not reach the difficulty. It is quite conceivable that mythological divinities should thus arise, as well as that events which are of common occurrence should be attributed to a special god. But go beyond such events, and you get into deeper water. Take the story of Niobe, for instance, and its explanation by two of the principal mythologers, Welcker (*Gr. Gdter.* 3) and Preller (*Gr. Mythol.* 2:283). Omitting details, Niobe, daughter of Tantalus, the mother of many children, exalted herself against Leto (Latona) because she had given birth to two children only, Apollo and Artemis. Accordingly the angry god avenged his mother; the children of Niobe were shot down, and she wasted away in grief. She was turned into stone, and her stone image was shown on Mount Sipylus, not far from Magnesia, in Asia Minor. This is an Asiatic myth, naturalized in Greece

proper, and it signifies the decay of the products of the earth. Niobe is Rhea, the earth-mother, whose multitude of offspring, born in spring, are withered by the god of light in autumn; or, as Welcker explains it, the new or renewed nature (Niobe being from the root denoting *new*), losing her children by the solar heat, mourns for them like Rachel. What renders this fable very remarkable is the stone on Mount Sipylus, which many travellers describe (comp. Hamilton, *Asia Minor*, 1:49, 50) as having the resemblance of an image. Now, whether these or other explanations deserve the preference, we have an annually recurring event turned into a historical and personal event that happened once for all. Here the difficulty comes up again, and is coming up continually. The myth of Cybele and Attis, that of Adonis or Thammuz, that of Osiris, in the same way probably arose out of annually recurring physical phenomena, and yet they stood before the ancient mind as individual events that did not repeat themselves. In these myths dead gods represent the annual decay of life in nature. And so with much more certainty can we interpret the rape of Proserpine in a physical way. She is snatched by the underground king — Hades, or the invisible one — and carried to his abode within the earth to be his wife. Here the myth takes the form of a stealing of a bride, which can be traced in Greece, and even now is found in the practice of many tribes. In consequence of the protests and grief of Demeter, it was arranged that she should be on earth with her mother two thirds of the year, and one third below with her husband, Hades. This threefold division clearly points to the division of the season in the early times of Greece into spring, summer, and winter (literally, *ear*, *early* time; *theros*, *hot* time; and *cheima*, either *snow-time*, from a root extant in Sanscrit, or *pouring-time*, rainy time, from Greek  $\chi\acute{\epsilon}\omega$ ). Thus the principle of vegetative life manifests itself in spring and summer only. This myth is the most important one that the Greeks had, as it lay at the foundation of the worship and mysteries at Eleusis. We have explained it in its main features to our satisfaction; but, supposing that we have been successful, the conversion of a recurring physical phenomenon into a historical event which appears in it we find hard to explain. We may say the gods became persons: their attributes, before physical, are now personal attributes; what they do must have a historical quality, must be like human actions; so that if anything physical was attributed to them before, it would be incongruous with their new personal, non-physical nature. But still this turning-point is dark to us, because we are other men than those of the mythological period; we have no longer the mythological faculty in its full exercise — nay, it is all but dead. The anthropomorphic

tendency — which men cannot escape from in speaking of the God of the Scriptures whenever they are exalted in their feelings — aided the mythological process, as well as the desire to express an object of worship in human form. But this pertains rather to the article *POLYTHEISM* *SEE POLYTHEISM* , where it will be spoken of more at length.

Not all nations are equally mythological, and some which have historical myths to show are not rich at all in religious myths. The Aryan race had in most of its divisions, as among the Hindus, the Greeks, the Germans and Northmen, and the Slavonians, a great richness of conception and imagination in this respect; but to none was it given as to the Greeks to stamp the impress of beauty on their mythology, so that their art and poetry, although built on mythology, still charms the Christian world. The Romans were poor in the number of their religious myths, for which the reason may be that they were formal and conscientiously scrupulous in their worship rather than free and gay; or possibly their myths may have been driven into oblivion by early culture derived from Greece. The Shemitic nations and Egypt had also a poor mythology, copious as the pantheon of the last mentioned was. It is said that the myth of Isis, Osiris, and Typhon was their only one. Thus it must either have expelled others from circulation, or none ever existed. Probably there were other myths in remote times. The Persian religion was of Aryan origin, although in centring all interest on the lasting strife between Ormusd and Ahriman it seems to have somewhat chilled the mythmaking power. Its pantheon of inferior gods or daemons was copious enough, but the grand moral idea swallowed up every other. Their myth-making faculty is exercised in their cosmogony and eschatology, but concerns itself little with special historical relations between man and the divinities. The primitive tribes of this continent were far from wanting in this power, although the forms of their myths are like the imaginings of children. All this shows that mankind are much the same in all races, that resemblances do not necessarily prove one or another race to have been the borrower, and that the religions of nature, man being what he is, have a necessary existence. Again, the myths of a religious character, in which the gods enter into human history, show a craving on the part of man for intercourse with the gods. It was no strange thing that myths should arise where there was no revelation, or where a primitive revelation had been lost; it was equally not strange that a real revelation should take the historical form.

There are certain myths which narrate the origin of the world and the births of the gods. These cosmogonical and theogonical narratives are found alike among the Indians of this continent, among the Greeks, the Syrians, in the Teutonic race, and elsewhere. These of course can be, in great part, nothing else than early human speculations put into a religious mythic shape. They are the rude, childish philosophy of early men, who try to solve the riddles presented to human reflection without knowledge of law and of the world. We believe we may affirm it to be a general truth that no natural religion conceives of a creation out of nothing, and to a great extent the gods had no eternal existence. There was, then, a necessity of a primitive firm or stuff out of which the life and thought of the world was evolved. In the Greek speculation on the first origin of things, the rudest shape of matter was the first, and the progress was towards the more perfect, until their thought reached the present condition of things. In Hesiod's *theogony* there is a strange mixture of true personalities and allegorical ideas, but a connection of one with another, a birth or evolution, runs through all except the first. Chaos came to be (*ἔγένετο*); then the broad-breasted Earth, and Tartarus in the dark recess of spacious Earth, and Eros (most beautiful among the immortal gods). From Chaos Erebus and Night were born (*ἐγένοντο*); from Night Aether and Day, the progeny of Night and Erebus. Earth first bare starry Uranus to cover her over on every side, with the Hills and the Pontus, without sexual love; then to Uranus she bore many children — the Titans, among whom was Kronus (Saturn), the Cyclops, and the hundred-handed ones. Uranus hid his children, as they were born, in a cavern below the earth, but Kronus mutilated him with the advice of Gaea, and reigned in his stead. From Kronus and Rhea a new class of gods were born, whom the god swallowed, lest any of them should seize his throne, which Uranus and Gaea forewarned him of as being his destiny. When, however, Zeus was born, he was privily conveyed away; and a stone wrapped up in an infant's clothing was swallowed in his stead by Kronus. These children, with the stone, Kronus was made to disgorge, and Zeus, overcoming his father and his Titans, took the throne. In this strange medley, where allegorical beings and such as never received divine honors are put among the gods, we find the Titans playing a great part, who can have had no veneration as gods in the earliest Greek religion. We find also three dynasties: Uranus and Gaea, Kronus and Rhea, and Zeus with Hera. Schelling, following an earlier writer, supposes this to be a tradition of three successive forms of worship, the first and second of which were dualistic. But there is no evidence

within the Greek records worth anything going to show that Uranus was ever an object of worship. It is probable that the word itself is connected with Varuna, a highly honored Aryan divinity of the Vedic times. The prevalence, however, of such a worship in Greece, or of a worship of Kronus (i.e., either of *time personified*, or of a divinity corresponding in part with the Roman Saturnus, and having also some Phoenician characteristics drawn from Moloch), prior to that of Zeus, cannot be made out. Nor is there any proof that the Greeks held to a dualism something like that of the Chinese. On the contrary, the Vedic gods, worshipped seven or eight centuries before Hesiod, show that in that early age a polytheism had already been evolved. As was said once before, the whole theogony shows a philosopher with his materials before him, using the cement of his own reflections to unite them together in one structure. We do not mean to say that one man did all this, but that it was not popular tradition. This was necessarily so, for the popular mind knew nothing of a cosmogony. It had no facts to work upon, as it had in the formation of the religions of nature as she appears in the present order of things. We might go on and speak of the cosmogonies of other nations, but the Greek system the clearest of all will show, we think, that the part of mythology in which this is treated of is neither popular nor of the very earliest origin.

It is a very interesting inquiry whether any *primeval traditions of mankind*, facts pertaining to the general history of man and of the world, have mingled with the mythologies of heathenism. On the one hand, if there is a tradition of a great fact appearing with marked variations in different countries, and perhaps assuming a local character, the universality is a proof of common origin, notwithstanding the variations; and the presumption is against its being propagated from one part of the world to another, since all things else in mythology seem confined to a particular race or continent. On the other hand, if a myth contains an explanation of some interior conviction of human nature, as the sense of evil, or of a lapse of man from a better state, this may be explained on psychological grounds. To begin with the last kind of myths, the tradition of a former golden age can easily be accounted for on the principle that memory blots out what is evil in the past, and at its time hard to bear, so that the age of our fathers, our youth when we are old, the early history of a nation, are surrounded with a golden halo. As to traditions of a lapse, a departure from the idea of man, they are found in a number of mythologies, but they may all be the product of reflection. Let us take the Prometheus myth for a

sample, as it appears in Hesiod. Omitting some of the details, we find that Prometheus — surnamed from his forethought, as his brother Epimetheus was from thinking after he acted — tried to cheat Zeus in respect to the offering of a victim. In revenge, Zeus would not let men have fire. Prometheus, however, who is really a fire-genius or daemon, stole it out of heaven, carrying it in a hollow stalk, and thus again provoked the wrath of the god. The latter bound Prometheus in chains to a rock, and tormented him by sending an eagle to devour his liver, which grew daily as fast as it was eaten, until Hercules killed the bird and set the victim free. As a punishment to mankind for receiving the fire, a woman was fashioned, endowed with various gifts by the gods, and sent to Epimetheus. She brought with her as a kind of outfit a jar or cask, such as was used in housekeeping. Epimetheus was not wise enough to adopt the advice of his brother to reject the gift. The woman opened the jar, which was full of pains and death-bringing diseases, unknown before, and in consequence of this act they were scattered abroad. Only Hope stayed within the jar's cover. To this we add from the *Prometheus Bound* of AEschylus the striking trait that a condition of the prisoner's deliverance was that some god should suffer in his place (Hesiod, *Theog.* 507-516; *Op.* 43-104; AEschylus, *Prom.* 1027). There is no objection against finding a tradition of a fall in this myth arising from the fact that a state of misery, and not one of sin, is contemplated. That is just the difference between heathenism and revelation, that the former, although conscious of evil, yet finds it hard to come up to the idea of sin. The *resemblances* between this fable and the third chapter of Genesis are plain enough. Prometheus, the fire-bringer, the introducer of the arts into the world, may stand for the tree of knowledge, and Pandora may stand for Eve. "Our woe" came by a woman in both narratives. But the *differences* are still greater. There is in the fable no temptation of man to evil; he is quite passive, and the craft of his benefactor is the cause of his calamity. Woman does not lead him into sin, but is contrived expressly for his suffering. And, what adds to the awkwardness of the myth in its present form, the race of man was made, and had offered religious homage to the gods, before Pandora spread maladies over the world. It was no progenitor who entailed evil on his posterity, but the god sent evil on a race already spread over the earth. We are disposed, therefore, to regard the story as a Greek invention, rather than as a distorted tradition of the primeval times. When the more recent form of the myth makes it the condition of the liberation of Prometheus that a god shall take his place of suffering, some have found in this



particular an adumbration of the Christian doctrine of vicarious suffering; but to admit this would be to admit that heathen myths make as near an approach to the highest truths of the Gospel as is made by the Old Testament itself.

There is, however, another class of myths that have to do with the great fact of the flood, which no local phenomena, happening here and there over the world, can account for, and which could not be originated by the reflecting or observing mind. Traditions of a flood are very numerous, and confined to no one or two races. According to a remark of Bunsen (in his *Christianity and Mankind*, 4:121), they are not to be met with in the myths of the Turanian or Hamitic races; the tribes of Africa have retained but slender traces of a flood at the best; but in China, Hindostan, Persia, Greece, Babylon, in the *Edda*, and through the tribes of North and South America, they present themselves to us as a part of the mythologies. In many local traditions it is the land of the tribe which is visited with a deluge, but this is no objection against their common origin. In Greece there were fables of three deluges, one of which, Deucalion's, was in Thessaly, that of Ogyges in Bceotia or Attica, and one was localized in the island of Samothrace. Pindar's simple story makes mention of the water overwhelming the earth, of its being forced back by the wisdom of Zeus, and then of Deucalion and Pyrrha coming down from Mount Parnassus to their home at Locrian Opus, where they had a posterity of stones. The destruction of the men of the iron age, the building of an ark by Deucalion at the suggestion of Prometheus, the copious rains bringing on a flood, the death of all men but a few who fled to the highest mountains, the floating of the ark nine days and nights until it struck on Parnassus, are particulars given by mythographers and later poets. The renewal of the human race by Deucalion and Pyrrha throwing stones behind their backs is a play of words between *λαός*, *people*, and *λᾶας*, *stone*, as Max Muller and others remark. This myth seems to have been known to Hesiod; and Deucalion is engrafted into the genealogies of the Hellenic race. It is possible that some story imported from foreign parts was its foundation. Across the Atlantic, in a widely different race, we find a tradition which repeats the story of the renewal of men in the time of Deucalion and Pyrrha. The Caribbean tribe of the Tamanakas, on the Orinoco, say that a man and a woman, the only persons saved in a deluge, threw the fruit of the Mauritia-palm over their heads, and thus created a new race (J.G. Miller, *Amer. Urreliq.* page 229, and Humboldt there cited). We have only room to refer to two other

traditions of a flood. One is that of India, which first appears in the *Mahabharata*, as an episode which Bopp has translated (Berlin, 1829). In this myth Manus, a rigidly ascetic prince, was on the bank of the Wirini, when a small fish called for his protection against larger ones, and was put by him into a dish. The fish outgrew the vessel, was then removed into a lake, then, again outgrowing its dwelling, into the Ganges, and from the Ganges into the ocean. As it entered the ocean it told Manus that a great deluge was at hand, that he must build a ship with sails, go into it with the seven wise men, and provide himself with all the seeds known to the Brahmins. The fish promised to appear with a horn, to which Manus should tie his vessel, and so pass over the waters in safety. Many years the fish towed the ship of Manus over the fulness of waters. At length he gave orders to bind the ship to the highest point of Himavan (the Himalayas), which is called, says the poet, "ship-fastening," Naubandhanam, until this day. Then the fish said to Manus, "I am the lord of creatures, even Brahma; higher than me there is nothing." And he bade him renew the race of created things and the worlds, which by means of strict penance he was to accomplish. The deluge of Xisuthrus, which seems half borrowed from the narrative in the Scriptures, is reported by Berosus, who was born under Alexander the Great. Xisuthrus, king of Babylon, was warned by Saturn (Bel) that a flood would come upon the earth in which all men would perish, and was ordered to conceal his books in one of the cities called Heliopolis, and to build a vessel into which he could go with his relations and friends, with birds, beasts, and quadrupeds, together with all necessary food. When the flood was abating he repeated the experiment of Noah, sending out birds, which twice returned, but the third time went their way. He now broke a hole in the vessel, and disappeared, being translated among the gods, with his wife, his son, and the ark-builder. Fragments of that vessel, Berosus is made to say, are still to be seen on a mountain in Armenia. The same story was known to Nicolaus of Damascus, a friend of Herod the Great. Josephus (*Ant.* 1:3, 6), who mentions this, says that all who have recorded the history of barbarian nations have mentioned the deluge and the ark. The story which made the Almenian mountains the landing-place from the ark seems to have circulated in that country before it received Christianity (comp. Wiseman's *Lect.* page 290, Amer. ed. of 1837). To this Babylonian flood myth can now be added an Assyrian one, discovered by George Smith, the decipherer of cuneiform records, who published two or three years since the life of Assurbanipal, one of the last Assyrian kings, and a contemporary of Manasseh, from the clay tablets

recording his reign, and has since found new tablets made for the same king, on which the myth referred to is narrated. It is far more mythological than the Babylonian tradition, and seems to be of later origin, but does not materially differ from the earlier known account, while the name of the ark-builder, which is Sisit, is evidently identical with Xisuthrus. It is worthy of mention that M. Lenormant, in a memoir on this newlyfound Assyrian myth, with some plausibility, shows how the story passed from Assyria into India, and was not indigenous in the latter country. We might strengthen (our position by the aid of other similar myths, but for this we have no space. What but a tradition of a great fact can have led men all over the world to have a common story of a deluge inwoven in their mythology, the very variations of which — and they are very great — point to a great antiquity of the story, as well as to its independent working up? We close the subject with some remarks of Prof. Welcker's (*Griech. Gottern.* 1:770) on the Greek myths relating to the flood. These, he says, were not inferences from observations of their own. "Only a great event, a covering of the earth with water over wide regions, was sufficient to make a deep impression on human memory, and to produce a story formed with such beautiful simplicity, and spread so widely among the original nations of Asia." *SEE DELUGE.*

Nothing remains, according to our plan, but to say a few words on the explanations of the myths of heathendom, especially by the ancients. Great difficulties and uncertainties attend such explanations, because in very many cases the myths are not homogeneous, and because the minds that created them were in a condition unlike our own. To the Greeks especially this was a subject of deep interest, and a number of solutions were offered; most of which were unsuccessful, because the Greeks of a historic and philosophic age could not comprehend their own remote ancestors. The spirit to attempt such solutions began perhaps in scepticism, and especially in moral revolt from the low conceptions of the mythology. Xenophanes, the founder of the early Eleatic school, more than five hundred years before Christ, says, in an extant fragment of a poem, that "Homer and Hesiod ascribed everything to the gods that was shameful and blamable among men, as to steal, commit adultery, and deceive one another;" and, in another place, that "those who say the gods are born are equally impious with those who say that they die." He also inveighed against the anthropomorphisms of mythology, and rejected a plurality of gods (comp. Nagelsbach, *Posthom. Theol.* page 428). Such utterances so early could

not but meet with responses. The race was not ready to give up its faith in the only divinities known to it; some compromise was therefore necessary; and even the sceptics felt themselves bound to account for the series of events in the mythological times, and for the belief in the gods itself. One of the explanations was the *historical*. Thus Hecataeus of Miletus (about B.C. 520) taught that the myth of Cerberus owed its origin to a poisonous snake lying by the great cavern of Tennarum, in Southern Laconia, which was accounted an opening into the subterranean world. Herodorus of Heraclea turned Atlas into an astrologer and Prometheus into a Scythian king, who was troubled by a river gnawing away, so to speak, the fat of his land by its floods, but was freed from the plague by Hercules changing the course of the stream. The river was called the Aetus. or eagle river, whence the fable of the eagle consuming the liver of Prometheus (see Lobeck, *Aglaoph.* 2:987 sq.). So Herodotus mentions a version of the story of *Io*, which made her the daughter of the king of Argos, whereas modern students of mythology regard her as one of the forms of the moon-goddess. This method reminds us of the older rationalists — Paulus, for instance — who nibbled at the supernatural without daring to deny it, and are now deservedly almost forgotten. The gods themselves, however, were not as yet explained away.

A new form of the historical interpretation appeared in the 3d century B.C., which is called, after the name of its founder, Euhemerus (Euhemerus, Evemerus), a Sicilian Greek of Messene, who enjoyed the acquaintance of Cassander (ob. 296 B.C.). This man published a book called *Sacred Records*, which claimed to give authentic accounts of Zeus and other gods, drawn from sacred titles and inscriptions found in the most ancient temples, and especially in one of Zeus Triphylus, on an Indian island called Panchaea. His theory was that the gods were deceased men deified: "Great personages in the confusions of uncivilized life, being desirous of obtaining from the common mass of men greater admiration and respect, feigned that they had a certain extraordinary and divine power, on which account they were thought by the multitude to be gods." We have nearly followed the words of Sextus Empiricus (9:7, page 394, ed. Bekker). Lactantius (Inst. 1, § 2) says that Euhemerus stated that Zeus lived on Mount Olympus, and was much resorted to for the settlement of disputes by those who had found out anything new and useful to society. The poet Ennius translated this book into Latin, and, although Cicero speaks of it (*De Nat. Deor.* 1:42, 118) as entirely overthrowing religion, it

had great currency as a rational account of the religious system. It was accepted by some of the Christian fathers, and a theory of polytheism somewhat like it was advocated by some of the scholars two centuries ago.. Eluemerus was without question a forger of records; but the theory found favor (1) because some of the old fables spoke of the birth and reign of Zeus in Crete, and even of his death and burial, and so also of the death of other gods; (2) because the interval between gods and men in Greek polytheism was not very wide, and was almost obliterated by the bestowal of divine honors on such men as Alexander the Great. Heathenism destroyed itself just by destroying all essential differences between the divine and the human. (3) Although the matter does not seem to have been an atheist, it was a convenient theory for getting rid of the popular gods, now offensive to philosophy and morality (comp. Hoeck, *Creta*, 3:326, 337).

The *physical* explanation was forced upon the minds of thinking men by noticing the veneration paid to heavenly bodies, the earth, and the elements, in almost all nations. This was obvious enough in the religions of Phoenicia and Egypt. The great mother, or Cybele, the leading divinity of Asia Minor, was the earth-goddess, according to a generally received interpretation which Lucretius (2:601 sq.) gives at large. Etymology was used in the service of this theory. A Roman could hardly fail to perceive the connection between Jupiter or Diespiter (Jovis or Diovis) and *divum*, the clear, broad heaven, or sky; or to notice that the phrases *sub Jove* and *sub-Divo* are identical in sense. The poet Ennius, in a line cited by Cicero, says, "Look on this bright space on high which all invoke as Jove." The pantheistic philosophy of the Stoics adopted this explanation of the objects of popular religion. Varro, who was a Stoic, thought that the authors of religion in the old time believed in a world-soul, and that the principal gods were symbolical of the principal portions of the world. Jupiter was *heaven*, and branched out into various manifestations, while the female principal was *earth* under many names. The Stoics supported their philosophy by etymologies as worthless. Saturnus, or *Time*, is so called because it is saturated (*satur*), so to speak, with years. He swallowed his children, which means that duration consumes the spaces of time, and is filled with times past, without being full.

Another method of explanation may be called the *allegorical*, which was generally a way of conveying moral or philosophical truth, without necessarily asserting in all cases that the old mythology meant just what the philosophers made it to mean. Philo deals with the history of the Old

Testament just in the same way. An instance may be found of this and other interpretations in Plutarch's essay on Isis and Osiris. Isis is the principle which receives ideas, Osiris is reason, Typhon unreason, and so on. The same method applied to the mysteries of Eleusis brought into them, as we suppose, the doctrine of the immortality of the soul. A playful specimen of this method is found in Plato's *Gorgias*, where he explains the perforated vessels of the Danaides to mean the souls of men whose desires are unbounded; administering supplies to the desires, yet never able to satisfy them. A ridiculous specimen of a physical interpretation is the explanation of the alternate appearance of Castor and Pollux above ground by the two celestial hemispheres, the one under, the other above, the earth (Sextus Empiricus, page 399, ed. Bekker).

The scientific study of mythology commenced with the ancient nations who produced it, specially with the acute and speculative Greeks. The great mass of the Greek people, indeed — of whom we have a characteristic type in the traveller Pausanias — accepted their oldest legends, in the mass, as divine and human facts; but as early as the time of Euripides, or even before his day, in the case of the Sicilians Epicharmus and Empedocles, we find that philosophers and poets had begun to identify Jove with the upper sky, Apollo with the sun, Juno with the nether atmosphere, and so forth; that is, they interpreted their mythology as a theology and poetry of nature. This, indeed, may be regarded as the prevalent view among the more reflective and philosophical heathens (who were not, like Xenophon, orthodox believers) from the age of Pericles, B.C. 450, to the establishment of Christianity. But there was an altogether opposite view, which arose at a later period under less genial circumstances, and exercised no small influence both on Greek and Roman writers. This view was first prominently put forth by the Messenian Euhemerus in the time of the first Ptolemies, and consisted in the flat prosaic assertion that the gods, equally with the heroes, were originally men, and all the tales about them only human facts sublimed and elevated by the imagination of pious devotees. This view seemed to derive strong support from the known stories about the birth and death of the gods, especially of Jove in Crete; and the growing sceptical tendencies of the scientific school at Alexandria were of course favorable to the promulgation of such views. The work of Euhemerus accordingly obtained a wide circulation and having been translated into Latin, went to nourish that crass form of religious scepticism which was one of the most notable symptoms of the decline of

Roman genius at the time of the emperors. Historians, like Diode's, gladly adopted an interpretation of the popular mythology which promised to swell their stores of trustworthy material; the myths accordingly were coolly emptied of the poetic soul which inspired them, and the early traditions of the heroic ages were set forth as plain history, with a grave sobriety equally opposed to sound criticism, natural piety, and good taste. In modern times, the Greek mythology has again formed the basis of much speculation on the character of myths and the general laws of mythical interpretation. The first tendency of modern Christian scholars, following the track long before taken by the fathers, was to refer all Greek mythology to a corruption of Old-Testament doctrine and history. Of this system of interpreting myths we have examples in Vossius, in the learned and fanciful works of Bryant and Faber, and very recently, though with more pious and poetic feeling, in Gladstone. But the Germans, who have taken the lead here, as in other regions of combined research and speculation, have long ago given up this ground as untenable, and have introduced the rational method of interpreting every system of myths, in the first place, according to the peculiar laws traceable in its own genius and growth. Ground was broken in this department by Heyne, whose views have been tested, corrected, and enlarged by a great number of learned, ingenious, and philosophical writers among his own countrymen, specially by Buttmann, Voss, Creuzer, Muller, Welcker, Gerhard, and Preller. The general tendency of the Germans is to start — as Wordsworth does in his *Excursion*, book 4 — from the position of a devout imaginative contemplation of nature, in which the myths originated, and to trace the working out of those ideas, in different places and at different times, with the most critical research and the most vivid reconstruction. If in this work they have given birth to a large mass of ingenious nonsense and brilliant guess-work, there has not been wanting among them abundance of sober judgment and sound sense to counteract such extravagances. It may be noticed, however, as characteristic of their over-speculative intellect, that they have a tendency to bring the sway of theological and physical symbols down into a region of what appears to be plain, historical fact; so that Achilles becomes a water-god, Peletus a mud-god, and the whole of the *Iliad*, according to Forchhammer, a poetical geology of Thessaly and the Troad! Going to the opposite from Eumerus, they have denied the existence even of deified heroes; all the heroes of Greek tradition, according to Uschold, are only degraded gods; and generally in German writers a preference of transcendental to simple and obvious explanations

of myths is noticeable. Creuzer, some of whose views had been anticipated by Blackwell, in Scotiand, is specially remarkable for the high ground of religious and philosophical conception on which he has placed the interpretation of myths; and he was also the first who directed attention to the Oriental element in Greek mythology — not, indeed, with sufficient discrimination in many cases, but to the great enrichment of mythological material, and the enlargement of philosophical survey. In the most recent times, by uniting the excursive method of Creuzer with the correction supplied by the more critical method of O. Muller and his successors, the science of comparative mythology has been launched into existence; and specially the comparison of the earliest Greek mythology with the sacred legends of the Hindlus has been ably advocated by Max Muller in the *Oxford Essays* (1856). In France, the views of Euemerus were propounded by Banier (1739); and generally the French scholars, such as Raoul Rochette and Petit Radet, show a distinct national tendency to recognize as much of the historical element as possible in mythology. By the British scholars mythology is a field that has been very scantily cultivated. Besides those already named, Bulfinch and Gould have done something in gathering material, but Payne Knight, Mackay, Grote in the first volumes of his history, Keightley, and Freeman are the only names of any note, and their works can in nowise compete in originality, extent of research, in discriminating criticism, or in largeness of view, with the productions of the German school. The best for common purposes is Keightley; the most original, Payne Knight. In this country some service has been rendered to this department of recent study by Profs. Hadley and Whitney, and by the Reverend James Freeman Clarke.

The charm which mythology threw over polytheism, its fascinations for the imaginative faculty, its connection with idolatry and with worship, its appeals to the senses, the vantage-ground which it had in a life-struggle with a severe holy monotheism in more ways than one — these topics will be duly considered in the article on POLYTHEISM *SEE POLYTHEISM*, to which we must refer the reader for a list of some of the best books on the heathen religions and mythologies likely to be of special interest to the theological student. *SEE NORSE MYTHOLOGY*. (T.D.W.)