

FAUNUS

Faunus was originally an ancient Italian deity of wild forests. As the Roman civilization developed, it was heavily influenced by Greek culture, and Faunus acquired many of the characteristics of the Arcadian nature god Pan, including his depiction as half-goat, half-man.

Few stories exist about Faunus. Mythologically his importance is due mainly to his place in the legendary history of ancient Italy and in the way he was worshiped by Romans. The father of Faunus was Picus, a son of Saturn and an ancient king of Latium, the area of central Italy in which Rome eventually became dominant. According to legend, Picus was turned into a woodpecker by Circe, a powerful enchantress. Faunus fathered Latinus, who was king of Latium when, according to Virgil (70–19 BCE), the Trojan hero Aeneas settled there, eventually marrying Latinus's daughter Lavinia. Several generations later, their descendants would include Romulus and Remus, the legendary founders of Rome.

As for Faunus, he was the protector of animal flocks when they were driven from one place of pasture to another. He was also believed to be the source of mysterious sounds and voices that came from the forest. Farmers and peasants imagined that he could appear to them in the fields bordering on the wild. These unexpected visitations from the god could be helpful, but at times Faunus also teased and tormented people. Because his home was in the wild forests, his most important Latin epithet was *Silvicola*, meaning "one who inhabits the woods." Yet perhaps most important, since Faunus spoke to mortals, he was viewed as an oracular god and was consulted to predict the future.

Faunus's association with wild nature, and the fact that he was more often heard than seen, explains why he was rarely depicted by the ancient Romans in any human or animal form. That changed, however, when he, along with other Roman deities, became identified with deities of the Greek

pantheon. Faunus took on the half-goat, half-man appearance of Pan, as well as many of his mischievous characteristics. The Romans also associated Faunus with two female counterparts, Fauna and Fatua, apparently wives or daughters about whom almost no information exists.

For the early Romans, Faunus was largely the abstract personification of the mysterious wildness of nature, in opposition to civilized life and organized society. This characteristic, scholars believe, explains why the god was included among the earliest mythical kings of precivilized Latium. Yet his divine ability to see the future meant that it was fitting that he should be the one royal ancestor to have predicted Rome's founding.

Influence of Pan
Faunus was identified with Pan because the Greek god, like Faunus, was a god of wild nature and was especially associated with the realm of the forest. Pan was a lascivious god, the promoter of fertility and increase among flocks. Through his identification with Pan, Faunus took on many of the same traits, resulting in his epithet *inuus*, which means "he who enters with the power to arouse desire."

Historians believe that Faunus must have had numerous oracular sites, probably in or near the woods, where he foretold the future. In the *Aeneid*, Virgil wrote that King Latinus, father of the Latin people, went to sleep on the skin of a newly sacrificed sheep at an oracular shrine dedicated to his father, Faunus. The god revealed in Latinus's dreams important elements in the destined struggles of Aeneas and his followers that would lead to the eventual founding of Rome. However, there are few inscriptions or other evidence indicating that Faunus was officially worshipped until about 193 BCE. At the time, according to Roman historian Livy (59 BCE–17 CE), the first temple in honor of the god was built on Tiber Island. Little is known about how Faunus was honored at the temple, but there were various other oracular associations on the same island, which was devoted to the curing of the sick. Rituals of incubation, during which worshippers slept overnight in the temple of Aesculapius—the Roman version of the Greek god of healing, Asclepius—hoping to receive a dream of healing, were a regular feature of the island. Also in attendance were the priests of Aesculapius and medical practitioners.

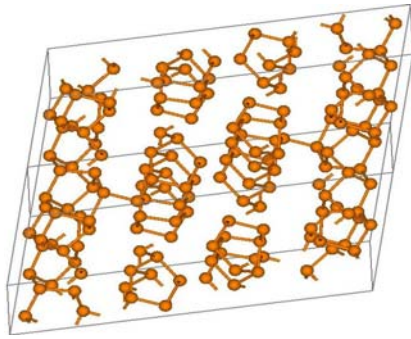
Pythagoras
Harmonics

the gods to represent divinized kings and the myths themselves to encapsulate real datable events. Eventually he was to work out a fixed date for the expedition of the Argonauts and to offer a revised chronology of the ancient kingdoms based on it. His method involved a complex euhemeristic interpretation of the mythological figures of the constellations to arrive at a catalogue of the fixed stars as they had appeared to the ancients, and then calculations of the subsequent precession of the equinoxes to fix the date.³⁶

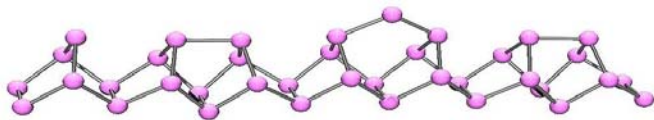
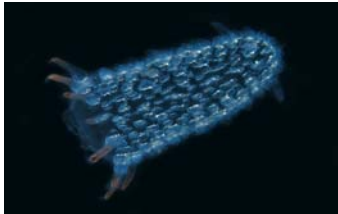
Newton considered his work in these areas to be fully as scientific as his work in optics and astronomy. Indeed his methodology was quite as rigorous and rational in his studies of the esoteric language systems of prophecy and myth as it was in his studies of the natural world, and one need only question his basic assumption, i.e., that real truths were embodied in the myths, fables, and prophecies. But for Newton that assumption was not questionable because it stemmed from his belief in the *prisca sapientia*, the ancient wisdom granted by God to mankind through revelation. That wisdom was hidden in the esoteric language of the ancients and could be recaptured by rational methods, and any knowledge discovered by other methods – as by the experimentation, induction, and mathematizing he applied in natural philosophy – could always be reconciled with the old knowledge occultly preserved. Furthermore, Newton certainly thought there could be interaction between the two approaches to knowledge, that the one validated the other, and that the one approach might give clues for interpretation in the other.

The paper by McGuire and Rattansi noted in Chapter 3 has shown how Newton utilized this double approach in certain draft Scholia and draft Queries which he at one time intended to include in revised editions of the *Principia* and the *Opticks*.³⁷ There it appears that Newton had decided that some discoveries of Pythagoras on musical harmonics had been applied by that famous ancient to celestial relationships, and that Pythagoras had as a consequence of that application recognized the inverse square law of gravity, the "true harmony of the heavens." Pythagoras had hidden his knowledge in parables to keep it from the vulgar, but the knowledge was nevertheless kept alive in the myths which dealt with the musical instruments of the gods – the Pipes of Pan and Apollo's Harp. But – and this is a crucial point – Newton also took his reasoning back in the other direction, and from the myths which he had interpreted in the light of his own scientific discoveries, he ventured to suggest that the ancients had thought God was the direct cause of gravity. The conclusion Newton drew from his interpretations of the myths then undoubtedly influenced his scientific thinking in his turn.

³⁶ Manuel, *Historian* (1, n. 13).
³⁷ McGuire and Rattansi, "Newton and the 'Pipes of Pan'" (3, n. 189).



Gods, Goddesses, and Mythology,
Volume 4



Rustic

PAN

in
The Foundations
of Newton's
Alchemy
by B. J. T. Dobbs

<http://gnosticwarrior.com/pan.html>

The History of Magic:
Including a Clear and Precise
Exposition of Its
Par Eliphas Lévi, Arthur
Edward Waite

ancient Greeks
associated
Capricornus with
their god Pan

Pan is the universal
agent known as
phosphorus, that gives
light and life to the world.
Like phosphorus does
here on earth, the God
Pan was often
considered as the great
principle of vegetable
and animal life.

Wicca Spellcraft for Men: A Spellbook for Male Pagans
Par A. J. Drew

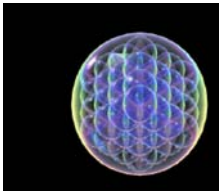
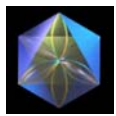
Elements of Alchemy Cont.

- **Phosphorus:** Common phosphorus forms a waxy white solid that has a characteristic disagreeable smell.
- Pure forms of the element are colorless and transparent.
- This non metal is not soluble in water, but it is soluble in carbon disulfide.
- Pure phosphorus ignites spontaneously in air and burns to phosphorus pentoxide.
- The elemental alchemy symbol phosphorus traps light, and thus it is reputed that the alchemy symbol for phosphorus represents spiritual illumination.



The History of Magic

ing to the Kabbalists, the true name of Satan is that of Jehovah reversed, for Satan is not a black god but the negation of Deity. He is the personification of atheism and idolatry. The devil is not a personality for initiates but a force created with a good object, though it can be applied to evil: it is really the instrument of liberty. They represented this force, which presides over physical generation, under the mythological figure of the horned god Pan, and hence comes the goat of the Sabbath, brother of the old serpent, the light-bearer or phosphorus, converted by poets into the false Lucifer of legend.



Pan [Greek]

Provider, nature, woods, hunting, spelunking, natural adventures, hidden places, shepherds and flocks, panic.

Pan is the most common figure of the horned god. Like virtually all horned gods, Pan was a god of the hunt. This makes his modern reference the provider. The word *panic* comes from his name. Pan was said to cause unexplained panic in the hearts of those who ventured into his domain. Wouldn't it be nice to do the same to those who enter your domain?

Associated Plant(s): myrrh, oak, pine, thistle.

Associated Mineral(s): black diamond carbon

Associated Extracts and Concentration(s): myrrh (oil), pine (oil).

Associated Base Oil(s): olive oil.