

## THE GAME OF MYTHOLOGY.

beings called Sibyls, whose predictions seem to be an echo of the great prophecies of the Old Testament. Not only have pagan ideas been sanctified by Christian interpretation, but the ruins of heathen temples have formed the foundations of Christian churches throughout Greece and Italy. It would be difficult indeed to separate pagan from Christian art, the latter having grown upon and supplanted it as the strong wheat supplants the tares. The compiler trusts that her labor, undertaken for the benefit of her own children, may now be extended to the pleasure and profit of many thousands.

Laura Wheaton Abbot Cooke.

*Chicago, Ill., March, 1884.*

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# THE GAME OF MYTHOLOGY.

BY MRS. NICHOLAS FRANCIS COOKE,  
*Chicago:*

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### ADVERTISEMENT.

The game of "Mythology" has been devised to enable the young to become familiar with the principal characters of heathen mythology, in an easy and interesting way, before entering upon their classical studies. The material has been gleaned from the usual sources. Certainly no claim to originality can be made in this field. The pictures render the cards attractive, and will familiarize learners with the attributes and symbols belonging to the personages described. It has been the aim of the compiler to bring as many of the heathen deities and deified heroes into the stories as possible, in order to cover a wide range. The space.

however, being limited, the respective stories are brief, yet each will be found to embrace the most interesting features of the subject. Thus will be implanted an early understanding of the classical quotations and illustrations with which literature abounds. "The web of Penelope," "the Procrustean bed," "the Gordian knot," "Pandora's box," "Niobe's tears," etc., etc., become household words, and simplify the acquisition of a necessary part of a polite education.

The "Age of Fable," it is true, has passed away, but many vestiges of pagan art remain, in spite of the vicissitudes of time, while others may still be brought to light. These serve as models of art at the present day, but can not be rightly understood without a knowledge of the beliefs of the ancient Greeks and Romans. Greece was the chosen seat of poetry, music, and art, and the Greeks were a peculiarly religious people, who seemed to grope in the darkness of paganism for the light of faith. It is not surprising, therefore, that their stories were often the expression of traditional truths, transmitted through the Jewish people, doubtless, who held in sacred trust all the revelations of God to man. Even those fables which seem to pos-

sess only the grossest sentiment were, in the minds of the ancients, significant of high, noble, and useful ideas. On the walls of the Roman catacombs, those places consecrated by the burial of the early Christian martyrs, are found representations of heathen deities, *e. g.*, Orpheus, Cupid and Psyche, and Ulysses and the Sirens. But it is significant that only those were chosen by the Christian decorators whose attributes could be made the symbols of Christian ideas—thus, Orpheus, taming with his sweet music the wild beasts of the forest, is made to typify the power of divine grace to tame the passions of the human soul. Cupid, divine love, and Psyche, the soul and immortality. The latter picture, as it appears upon the walls of St. Domitilla, is one of the most touching transformations of a pagan into a Christian idea that can be imagined, while the story of Ulysses and the Sirens was used, in an allegorical sense, by the teachers of the primitive church, to express the courage necessary to overcome the seductions of the world. Another instance of the adaptation of pagan art to Christian art, is the reproduction on the ceiling of the Sistine Chapel, and on the pavement of the Cathedral of Siena, of those mysterious

# DIRECTIONS FOR PLAYING

THE

# GAME OF MYTHOLOGY.

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This game is played with seventy-seven cards, and by any number of persons.

**OBJECT OF THE GAME**—Is to classify the cards into *books*. The one who collects the greatest number of *books* wins the game.

**A BOOK**—Is composed of five cards; on each card is a picture of a mythological character with the name above, and on either side the other names of the set.

**OLYMPUS**—Does not belong to any *book*. Its only office is to confer on the player who holds it the privilege of calling first.

**TARTARUS**—Like Olympus, is not a part of any set. The person who gets it is said to be *in Tartarus*, and is not permitted to *call*, until the call has passed the second time around the table. He is then *released* and plays in the regular order. While the player ~~is~~ *Tartarus* is not at liberty to call, still, he is compelled to give any card he may hold in his hand if it be called for. Should any player have both *Olympus* and *Tar-*

*tarus* at the same time, he is entitled to all the privileges of the one and not subject to the penalties of the other.

DEALING—Shuffle the cards thoroughly, and deal them one by one, beginning with the person at the left. There will always be one or more cards left over after dealing around, except when the number of players is seven or eleven. These remaining cards go to the one holding *Olympus*. Should *Olympus* be one of these cards, the dealer is entitled to the odd cards, and has the privilege of calling first.

DIRECTIONS FOR PLAYING—The one who has *Olympus* begins the game by calling from any person a card he may need to make up a *book*. If he is successful, he calls for another (from any player) and so on until he is refused, when the next player continues the game in like manner. And thus with each player in turn, until every book is complete.

No substitute word, letter, or figure may be used to designate any card in calling. The penalty for violation of this rule is to be placed in *Tartarus*. An exception, however, is made in the case of the corresponding Greek name.

As each book is completed, the person who holds it is required to mention some incident connected with the history of any character of that book.

PETER G. THOMSON, *Manufacturer,*

CINCINNATI, O.