

mensions of the seven colors of the spectrum to the diatonic scale.*

The hypothesis of yet unknown members of the planetary series calls to mind the opinion of Hellenic antiquity, that there were far more than five planets; these were, indeed, all that had been observed, but many others might remain unseen, on account of the feebleness of their light and their position. Such a doctrine was especially attributed to Artemidorus of Ephesus.† Another old Hellenic, and perhaps even Egyptian belief, appears to have been, that "the celestial bodies which we now see were not all visible in earlier times." Connected with such a physical, or, much rather, historical myth, is the remarkable form of the praise of a high antiquity which some races ascribed to themselves.

Thus the pre-Hellenic Pelasgian inhabitants of Arcadia called themselves *Proselenes*, because they boasted that they came into the country before the Moon accompanied the Earth. Pre-Hellenic and pre-lunarian were synonymous. The appearance of a star was represented as a celestial event, as the Deucalionic flood was a terrestrial event. Apuleius (*Apologia*, vol. ii., p. 494, ed. Oudendorp; *Cosmos*, vol. ii., p. 189, note) extends the flood as far as the Gatulean mountains of Northern Africa. Apollonius Rhodius, who, according to Alexandrian custom, was fond of imitating old models, speaks of the early colonization of the Egyptians in the val-

* Newtoni *Opuscula Mathematica, Philosophica et Philologica*, 1744, tom. ii., Opusc. xviii., p. 246: "Chordam musice divisam potius adhibui, non tantum quod cum phænominis (lucis) optime convenit, sed quod fortasse, aliquid circa colorum harmonias (quarum pictores non penitus ignari sunt), sonorum concordantiis fortasse analogas, involvat. Quemadmodum verisimilius videbitur animadvertenti affinitatem, quæ est inter extimam Purpuram (Violarum colorem) ac Rubedinem, colorum extremitates, qualis inter octavæ terminos (qui pro unisonis quodammodo haberi possunt) reperitur." "I preferred employing the divisions of the musical chord, not only because they harmonize best with the phenomena [of light], but because it is possible there may be some latent analogy between the harmonies of colors (with which painters are not altogether unacquainted) and the concords of sounds. This will appear more probable to any one who shall notice the similarity of relations between violet and red, the extreme colors [on the spectrum], and the highest and lowest notes of the octave, which somehow may be considered as in unison."—Compare also Prevost, in the *Mém. de l'Acad. de Berlin* for 1802, p. 77 and 93.

† Seneca, *Nat. Quæst. VII.*, 13: "Non has tantum stellas quinque discurrere, sed solas observatas esse: ceterum innumerabiles ferri per occultum." "Not that these five stars only moved, but that they only had been observed, for a countless number are borne along beyond the reach of vision."