



P. OVIDIUS NASO.





THE  
METAMORPHOSES  
OF  
PUBLIUS OVIDIUS NASO;

ELUCIDATED BY

An Analysis and Explanation of the Fables,

TOGETHER WITH

ENGLISH NOTES, HISTORICAL, MYTHOLOGICAL, AND CRITICAL,

AND ILLUSTRATED BY

PICTORIAL EMBELLISHMENTS:

WITH

A DICTIONARY,

GIVING THE MEANING OF ALL THE WORDS WITH CRITICAL EXACTNESS.

BY

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PRESIDENT OF PENNSYLVANIA COLLEGE,

AS A TESTIMONIAL OF REGARD FOR HIS PIETY AND TALENTS, AND FOR THE ZEAL  
WITH WHICH HE HAS DEVOTED THEM TO THE CAUSE OF  
VIRTUE AND SOUND LEARNING,

This Work

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## PREFACE.

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To the student of the Classics, an early acquaintance with Mythology is indispensable. This is more readily secured by the direct study of the fables themselves, than by any other method. As the *Metamorphoses* of Ovid present the mythological fictions of Greece and Rome in a connected and attractive form, their study has always appeared to me to be of the first importance.

That their use may be extensive, I have therefore prepared an edition of the work, in which I have omitted the fables that were gross in their character, and have expurgated from others any lines that were objectionable on account of indelicacy. This, however, does not break the chain of connection between the stories, nor mar the narrative of the fables introduced.

To render the study of the *Metamorphoses* profitable and pleasing, I have prefixed to each fable an analysis and explanation, which will be found of service to the student. Since many of the fables are corrupt traditions of Scriptural truths, I have traced them back to the great fount of purity, the Biblical record, and have given in the notes the parallel passages from the sacred volume. The extracts from modern authors, while they illustrate the text, will give the student a taste for general reading. The questions which accompany each fable, are a summary of the text and the notes thereon, and will insure a thorough understanding of the spirit of the fable.

The *Metamorphoses* are intended to be read after *Cæsar's Commentaries*; hence, in many instances, the partial *Ordo* which I have

given of the text, will be found necessary to the young student. It is tolerably full in the First Book, and is gradually shortened thereafter. The Scanning Table will aid him in his first efforts to obtain a knowledge of Latin metre.

The pictorial embellishments of the work contribute to the illustration of the fables, and impress them more fully upon the memory of the student, while they tend to excite a taste for drawing. They reflect much credit upon the artists who executed them. They were designed by J. H. Manning, of New York, and engraved by Neville Johnson, of Baltimore, and Lossing and Barrett, of New York.

N. C. BROOKS.

BALTIMORE HIGH SCHOOL,  
May 8th, 1848

## LIFE AND WRITINGS OF OVID.

PUBLIUS OVIDIUS NASO, one of the most celebrated poets of the Augustan era, was born at Sulmo, a town on the river Pescara, in the territory of the Peligni, about 90 miles east from Rome, and 32 miles from the Gulf of Venice. His birth occurred during the celebration of the Quinquatria, games in honor of Minerva, A. U. C. 711, and B. C. 42, the memorable year in which Cicero was murdered, and the very day that the two consuls, Hirtius and Pansa, were slain in the battle of Mutina, against Antony:

Hæc est armiferæ de festis quinque Minervæ,  
Quæ fieri pugna prima cruenta solent.  
Edius hinc ego sum, nec non, ut tempora nôris,  
Cum cecidit fato consul uterque pari.—TRIST. Lib. iv.

Ovid was descended from an ancient and distinguished family of the equestrian order, and enjoyed all the advantages of mental cultivation which rank and wealth could afford. At an early age, he was brought to Rome with an elder brother, for the purpose of being instructed in the arts, learning, and accomplishments of the capital, and was for some time under the care of Plotius Grippus. He soon discovered a fondness for poetry, and through love of the Muses, often relaxed his application to other literary studies in which he was engaged. But his father, who appears to have had but little relish for belles-lettres, and was anxious that his son should become an accomplished orator and patron, and by eminence in judicial affairs, arrive at civic distinction, induced him to devote himself for a time to the study of eloquence and Roman law.

The masters of Ovid in oratory were Arellius Fuscus and Porcius Latro, who were the most eminent teachers of their time; and under their instructions, with the readiness of conception which was natural to him, and his felicity and fluency of expression, he was fitted for distinction as an accomplished advocate. His declamations were distinguished for their ingenuity and enthusiasm, their exuberance of fancy, and richness of language, but were somewhat deficient in solidity and method, and abounded in digressions, which, however beautiful in themselves, were but little in accordance with the simple and severe laws of unity. In his rhetorical exercises he generally chose ethical subjects, and preferred those persuasive harangues which are called *Suasoria*, as they were particularly suited to his ardent and enthusiastic temperament.

At seventeen years of age, Ovid put on the *toga virilis*, and shortly after was honored by Augustus with the *latus clavus*, an ornament worn only by persons of quality. On the occasion of reviewing as censor the whole body of Roman knights, the emperor further distinguished the young poet by the present of a magnificent steed. When he had completed his rhetorical studies at Rome, he accompanied Varro in his military expedition to Asia; but without remaining with him long enough to see any service, he departed for Athens, with the view of completing his studies. Here he devoted himself for some time to the study of philosophy, especially physics and ethics, and in the latter, adopted the tenets of Epicurus. Leaving Athens in company with the poet Æmilius Macer, he



visited some of the cities of Asia, and, on his way to Rome, passed into Sicily. He and his companion spent nearly a year in the island, during which time they visited almost every part that promised either amusement or pleasure.

On his return to Rome, Ovid became a professed advocate, and often harangued with great force and elegance in the centumvir's court. He was appointed to several minor judicial offices of the state, which he filled with success; and often acted as arbiter in private causes, in which his decisions were judicious, and made in so conciliating a manner that they were satisfactory to the litigants. He was at length made one of the triumvirs, who were magistrates of great authority, intrusted with the administration of justice in criminal causes. In this position also he discharged the functions of his office with ability, and to the satisfaction of the state:

Nec male commissæ est nobis fortuna reorum,  
Usque decem decies inspicienda viris.  
Res quoque privatus statui sine crimine iudex.  
Deque viris quondam pars tribus unc. fui.—TRIST. *Lib. ii.*

But all these efforts, however successful, were but a struggle against his natural inclination to literature: and as Horace and Virgil had now risen to court-favor and opulence through poetry, he entertained the idea of relinquishing the engagements of the forum for pursuits more congenial to his taste, and still affording considerable chances of distinction. The death of his brother at this time left him sole heir to an ample fortune, so that he could bestow his time and attention in a manner perfectly agreeable to his literary predilections. He became, therefore, a professed votary of the Muses; but mingled with their pure worship the grosser pleasures of sensuality, by indulging in the fashionable vices of the capital. Though now possessed of an extensive farm and villa at Sulmo, he preferred to reside in Rome. He had a beautiful house on the Capitoline hill, and another between the Claudian and Flaminian Ways, with beautiful gardens adjacent. His affectionate disposition, brilliant wit and elegant manners rendered him an agreeable companion, and his genius, wealth, and rank, gave him access to the best society, and secured to him a grateful reception by the emperor. At the court of Augustus, he was treated with consideration by the most polite and influential of the courtiers, among whom were Messala, Sextus Pompeius, and Fabius Maximus; while he enjoyed the familiar friendship of the poets Tibullus, Horace, Sabinus, Macer, Severus, and Propertius.

The versatile genius of the young bard seemed adapted to every kind of poetry; but his love of ease and pleasure, joined with affluence of fortune, and his fondness for company, both of his own and the fair sex, indisposed him to attempt any labored efforts. In compliance with this temper, he first composed light articles, elegies, epigrams, and amatory verses, to which he was incited by his natural propensities and the fashionable vices in which he was engaged.

Non ego, Phœbe, datas a te mentiar artes;  
Nec nos aeriæ voce monemur avis.  
Nec mihi sunt visæ Clio, Chusque sorores:  
Vera canam. Cæptis, mater amoris, ades.—ARS AMATOR. *Lib. i.*

Besides these, he composed some other poems of a more serious character. His *Amores*, *Ars Amatoria*, *Remedia Amoris*, *Heroides*, *Medea*, *Hæculica*, *Gigantomachia*, *Phænomena*, a poem against bad poets, and one on the triumphs of Augustus, were the fruits of this early period. The five last-named productions are lost. - Of his *Medea* and *Hæculica*, the former of which was highly praised by Quintilian, and the latter copied by Oppian, but a few fragments remain. His *Amores*, *Lib. iii.*, have all the freshness of feeling and the exuberant fancy of youth, and abound with ingenious thoughts and agreeable images. The *Ars Amatoria*, *Lib. iii.*, and the *Remedium Amoris*, *Lib. i.*, have for the most part the sprightliness of our author, but the sensual inculcations and the glowing language are calculated to inflame the passions, and corrupt the heart. Ovid, like

the author of Don Juan, is supposed, in this production, to have drawn largely upon his own vicious experience. His *Heroides*, *Epist. xxi.*, are amorous epistles from distinguished ladies of the Heroic age, abounding in passion and pathos, and are the most polished of his productions.

The next work in order, and on which Ovid intended to rest his chances of immortality, was the *Metamorphoses*, *Lib. xv.* These are a series of agreeable transformations, founded upon the fictions of the Greeks, with some few Latin, Oriental and Etruscan fables. The introductory part of the work, describing Chaos, the Creation, the deterioration of morals, and the Flood, are in striking accordance with the Biblical record, so that we can hardly persuade ourselves that the author was unacquainted with the sacred writings of the Hebrews. The work is of the cyclic kind, and the different parts are connected together in the most ingenious manner, like the interlacings of network, so that the poet proceeds in uninterrupted recital of the successive stories, lifting link by link in the golden chain of fiction. In some few cases where no imagination could connect the fables in a regular order, he gives the poem a dramatic form, and the interlocutors narrate them as separate stories.

In the fables of the *Metamorphoses*, there is an endless variety of character and incident, the gay and the grave, the amusing and the pathetic, the familiar and the wonderful, the simple and the sublime, the human and the divine, over which the poet, with a versatility of style suited to every character and passion, in all the exuberance of thought and expression, has superfused the glory of his own immortal genius. No poetic work of ancient times was so varied in the character of its subjects as the *Metamorphoses*, and no Greek or Latin poet, of whom we have any knowledge, could, in treating of them, have succeeded so well. The idea of the work was probably suggested to the poet by the mythic poem of Parthenius the Greek, which is now lost. The *Metamorphoses* of Ovid were highly esteemed by the Greeks, and were translated into their language by their countryman Planudes. The *Metamorphoses* may be regarded as the *propylæum* to the great temple of Grecian mythology; and though that temple is now in ruins, from its majestic gateway we may form some idea of the magnificence of the mighty structure to which it led, and of the sublime splendors of its ceremonial pomp.

In explaining the Fables of the *Metamorphoses* of Ovid, different theories have been adopted. Some persons, having discovered that allegory is sometimes employed by the poet, have attempted to reduce every thing to a moral allegory; some, who have found history obscured under the veil of fiction, have referred all the fables to occurrences in ancient history; while others, finding occasional coincidences with the Scriptures, profess to see in every thing mutilated and corrupt traditions of events that are contained in the Biblical record. Thus, while each interpreter has blindly followed his favorite theory, and sought to accommodate every thing to that theory, though correct in particular instances, he has erred in the generality of his interpretations. In the elucidation of the *Metamorphoses*, the principles of interpretation must ever vary according to the character of the fable. As the Greeks were distinguished by their fondness for allegory, moral and physical truths, and etymological resemblances, often supplied subjects for ingenious allegorical narrative. Hieroglyphics, which by pictorial representations recorded occurrences and thoughts anterior to the invention of letters, were also fruitful sources of fabulous imagining, and as they were liable to diversified interpretations, have caused much confusion in mythology. Events of ancient history, too, have furnished ample materials for fictitious narrative; while many traditions of the events and personages, and imitations of ceremonies, mentioned in the Bible, obscured and confused by the lapse of time, and altered, abridged, or amplified by circumstances, are presented to us, clothed in the particolored, and oftentimes fantastic garb of mythic story.

While engaged in the revision of the *Metamorphoses*, and while still enjoying the confidence and favor of the emperor, Ovid committed some fault, or became witness of some transaction which deeply wounded the honor of Augustus, who

banished him, in consequence, to a wild and distant part of the empire. Circumstances render the conjecture probable, that Ovid, with profane eyes, may have invaded the privacies of the empress while bathing, or may have witnessed and disclosed some great moral turpitude, either of Augustus or one of the imperial family, possibly Julia, the grand-daughter of the emperor.

Cur aliquid vidi, cur conscia lumina feci?  
Cur imprudenti cognita culpa mihi?—*EPIST. E PONTO.*

Herein lies a great mystery of the court of Augustus. The fault of the poet, whatever it was, though doubtless known to many at the time, has not been stated by any writer, and still remains a great literary problem, like the imprisonment of Tasso. Under the pretext of the licentiousness of his amatory works, which, however, had been freely circulated and read for years, the emperor, under a sentence of relegation, somewhat milder than banishment, as it did not involve confiscation of his estate, removed him to Tomi, now Temiswar, a town in Pontus, in a gloomy and inhospitable region lying on the Euxine sea. When the poet received the order to depart, in a transport of grief he burned the copy of the *Metamorphoses* which he was engaged in correcting, so that this inimitable work would have been lost to the world, had it not been preserved by means of a copy which he had given to a friend some time before. While in his exile, the poet learned its preservation; but as he never had a chance of revising it, we must regard it with the allowance due to a work which has not received the finishing touches of its author. As an apology for its imperfections, Ovid proposed the following lines as a prefix to the *Metamorphoses*:

Orba parente suo quicumque volumina tangis;  
His saltem vestra detur in urbe locus:  
Quoque magis faveas, non hæc sunt edita ab ipso,  
Sed quasi de domini funere rapta sui.  
Quicquid in his igitur vitii rude carmen habebit,  
Emendaturus, si licuisset, erat.

Recommending his wife to the protection of his friend Fabius Maximus, he bade adieu to Rome, and the scenes and associates of his former pleasures, and went into his lonely and melancholy exile. Some time before this calamity, he had commenced his *Fasti*, *Lib. xii.*, which may be regarded as a supplement to the *Metamorphoses*. The *Fasti* give an account of the origin and observance of the different festivals, dedications, and other ceremonies of the Roman Calendar, arranged in chronological order. A book is devoted to each month, and the holy-days are associated with the sun's place in the zodiac, and with the rising and setting of the stars. The work ends with June; the six latter books having been lost. C. Hemina and Claudius Quadrigarius had attempted this work before in prose, with indifferent success.

On his voyage to Pontus, Ovid commenced his *Tristia*, *Lib. v.*, of which he wrote the first book, containing ten elegies while at sea. The *Tristia*, and the *Epistole e Ponto*, *Lib. iv.*, which he wrote in his lonely exile, are the melancholy outpourings of a breaking heart. They are filled with complaints of the hardness of his lot, the miseries of his old age, and the mortifications and sorrows to which he was exposed. In these productions he sought, alike by flattery and the most moving appeals, to mitigate the severity of the emperor, and induce him to recall him from exile, or remove him to a milder residence. The transition in the circumstances of the poet from his former condition, were distressing to one of his sensitive feelings. Around him a bleak and barren region, snows and fogs alternately deforming the sky, and the storms ever chasing the black Euxine into fury,—with no companions but barbarians clad in skins, he sighed for the vine-clad hills, the sun and sky of Italy—for the fragrance of the *Collis Hortulorum*, and the flowers of his own fair garden by the *Planinian Way*—for the gay companions, the baths, the theatres, and the gushing fountains of imperial Rome. Like the unhappy Byron in his self-imposed exile, he could exclaim with him:

"My days are in the yellow leaf,  
The fruits and flowers of love are gone;  
The worm, the canker, and the grief  
Are mine alone."

But nothing could move the obduracy of Augustus; and although Ovid regarded his memory with idolatry, and consecrated a chapel to him after death, neither this, nor like flatteries lavished upon his successor Tiberius, ever procured the recall of the unfortunate poet. While in exile, the feelings of Ovid were deeply wounded by the conduct of a former friend, supposed to be the poet Cornificius by some, but with more reason, the mythographer Hyginus, who solicited his wife Perilla, whom Ovid tenderly loved, to forget her exiled husband and accept of another. He endeavored also to induce the emperor to bestow upon him the patrimony of Ovid. Full of indignation, the unhappy poet dipped his pen in gall, and wrote a poem called *Ibis*, inscribed to the fictitious name of his ungrateful friend. It is in the style of the *Diræ* of Valerius Catò, and is full of imprecations in comparison of which ordinary curses appear as benedictions.

After this, Ovid composed a poem in praise of the imperial family at Rome. It was in the barbarous language of the people where he dwelt, and warmly attached them to him ever after. This poem has not come down to us. After living more than nine years in exile, Ovid closed his life at Tomi, in the sixtieth year of his age, and was mourned publicly by the inhabitants, who erected a stately monument to his memory, before the gates of the city. His death occurred A. U. C. 771, in the fourth year of the reign of Tiberius.

Ovid's person was of a middle stature, and slender, but graceful, and his body strong and nervous, though not large-limbed. He was of a pale complexion, with features regular and agreeable, and possessed of an open and engaging countenance. He was thrice married. His first wife, whom he took in early life, was not worthy of his affections, and was soon repudiated:

Fæne mihi puero nec digna nec utilis uxor  
Est data, quæ tempus per breve nupta fuit.—*TRIST. Lib. ii.*

He married a second wife, whom he also divorced shortly after, although she was virtuous and prudent:

Illi successit, quamvis sine crimine, conjux;  
Non tamen in nostro firma futura toro.—*TRIST. Lib. ii.*

His last wife, Perilla, was celebrated for her beauty and virtue, and as she was of congenial taste, having considerable genius for poetry, was most tenderly loved by him. She remained faithful to him to the last, and lived like a sorrowful widow, during the relegation of her husband.

Ultima, quæ mecum seros permansit in annos,  
Sustinuit conjux exulis esse viri.—*TRIST. Lib. ii.*

In conclusion, it must be admitted that Ovid possessed a most extensive wit, supported by just conceptions, a lively fancy, and great felicity of expression. The natural indolence of his temper and his gayety of life prevented his essaying those nobler efforts of which he was capable, while the misfortunes which clouded his latter years prevented his polishing what he had written. If he had employed the same laborious care in composition and patience in revision, for which Virgil was distinguished, he would have surpassed in correctness, as he does in genius, all the other Latin poets. As it is, his writings generally are of the most agreeable and instructive character, so that every reader, in admiration of his productions, and in sympathy for his misfortunes, will readily join in the petition for rest to his ashes, expressed in the epitaph of the poet, composed by himself:

Hic ego qui jaceo, tenerorum lusor amorum,  
Ingenio perii Naso poeta meo:  
At tibi, qui transis, ne sit grave, quisquis amâsti,  
Dicere Nasonis mollior ossa cubent.



TESTIMONIA  
VETERUM SCRIPTORUM  
DE  
OVIDIO.

MARCUS ANNÆUS SENECA.

Naso had a constant, becoming, and amiable wit. His prose appeared no other than dissolved verses. Of his words no prodigal, except in his verse, wherein he was not ignorant of the fault, but affected it, and often would say, that a mole did not misbecome a beautiful face, but made it more lovely.—*CONTRAOV. X.*

VELLEIUS PATERCULUS.

It is almost a folly to number the wits that are ever in our eyes. Amongst these, the most eminent of our age are Virgil, the prince of verse, Rabrius, Livy, imitating Sallust, Tibullus, and Naso, in the form of his absolute poem.—*HIST. LIB. II.*

LUCIUS ANNÆUS SENECA.

"Existunt montes, et sparsas Cycladas argenti," as saith the wittiest of all poets.—*NAT. QUÆST. LIB. III.*

QUINTILIANUS.

Ovid's Medea seemeth to me to express how much that man could have performed, if he had restrained, rather than cherisbed, his invention.—*LIB. X.*

CORNELIUS TACITUS.

Neither is there any composition of Asinus, or Messala, so illustrious as Ovid's Medea.—*DIALOG. DE ORAT.*

MARTIALIS.

Thou'rt more than mind I these whom thou seemst to have, With Ovid's self, or Virgil may compare.  
*LIB. III. EPIG. 82.*

STATIUS PAMPINIUS.

That honored day, the old Climachus,  
Puleius, Umbrius Propertius,  
Prepare to celebrate with one consent;  
And Naso, cheerful though in banishment,  
With rick Tibullus.—*SYLVAR. LIB. I.*

LACTANTIUS.

Ovid, in the beginning of his excellent poem, confesseth that God, (not disguising his name,) ordained the world, who calls him the Creator thereof, and maker of all things.—*INSTR. DIV. LIB. I.*

S. HIERONYMUS.

Semiramis, of whom they report many wonders, erected the walls of Babylon, as testifies that renowned poet, in the Fourth Book of his Metamorphoses.—*IN OÆ. CAP. II.*

S. AUGUSTINUS.

And Naso, that excellent poet.—*DE CIVITAT. DEL. LIB. III. CAP. 18.*

ANGELUS POLITIANUS.

'Tis doubtful, whether he, whom Sulmo bore,  
The world-commanding Tiber honored more  
Than his foul exile thee dechuned, O Rome!  
Whom Getic sands, alas! but half intomb.  
Perhaps observed by Augustus' spies,  
To look on Julia with too friendly eyes.—*IN NUTRICIA.*

MARCUS ANTONIUS TRITONIUS.

This divine work is necessary, and to be desired of all that are addicted to poetry, both for the gracefulness of speech, the admirable art of the poet, and delightful variety of the subject. Neither was there any that diligently collected, or learnedly, elegantly, and orderly expressed the fables, but Ovid, who composed out of Orpheus, Hesiod, Homer, and other most ancient poets, so excellent and noble a work, that therein the learning of the Latins may worthily glory.—*DISPUTAT. DE FAB.*

RAPHAEL REGIUS.

There is nothing appertaining to the knowledge and glory of wars, whereof we have not famous examples in the Metamorphoses of Ovid, described with such efficacy and eloquence, that often in reading, you will imagine yourself embroiled in their conflicts.—*PREFAT. COMMENT.*

JACOBUS MICYLLUS.

Hardly shall you find a poem, which flows with greater facility. For what should I say of learning I herein so great, so various and abstruse, that many pieces have neither been explained, nor yet understood; no, not by the most knowing, requiring rather a resolution from the Delian oracle.—*PRINCIP. ADDITION.*

STEPHANUS.

Naso, in his Metamorphoses, may well be called the poet of painters, in that those witty descriptions afford such lively patterns for their penicils to imitate.—*PREFAT. IN HORATIUM.*

ANTONIUS MURETUS.

The Metamorphoses, a divine poem, shining through out, with all the lustres of conceit and eloquence.—*ORAT. II.*

JULIUS CÆSAR SCALIGER.

But now we arrive where the height of wit, and the sharpness of judgment are both to be exercised. For who can commend Ovid sufficiently I much less, who dares reprehend him? Notwithstanding, I will say something, not in way of detraction, but that we also may be able to grow with his greatness. . . . His Metamorphoses—books deserving a more fortunate author, that from his last hand they might have had their perfection, which he himself laments in luculent verses. Yet are there in these, well-nigh an infinite number, which the wit of another, I believe, could never have equalled.—*POETIC. LIB. V.*

BERNARDUS MARTINUS.

I conceive the poet of Sulmo did follow the industry and advice of Zenxis, in the composition of that admirable work of his Metamorphoses. For as that excellent painter, about to draw the picture of Helen, had assembled together the most rare and beautiful virgins of Greece, that by examining their several perfections and graces, he might express all in one with his curious pencil; so he out of the innumerable volumes of the Grecian poets, first gathered these multiplicities of fables, composing the diffused and variously dispersed into one body, and then diligently noting what in every author was elegant and beautiful, transferred the same to his own, that nothing might be wanting to the enriching and adorning of his divine poem.—*VARAR. LACT. LIB. III. CAP. 18.*

HERCULES CIOFANUS.

A witty work, replete with solid and manifold learning. Those who peruse it diligently, shall find such admirable fluency, such fairness, such gravity of words and sentences, that few or none among the Latin poets can be said to transcend him. What shall I say of that singular and well-nigh divine contexture of fable with fable I so surpassing that nothing can be spoken or done more artificially, more excellently, or more gracefully. Who, handling such diversity of matter, so cunningly weaves them together, that all appear but one series! Planudes, well knowing that Greece had not a poem so abounding with delight and beauty, translated it into that language. What should I say more? All arts which antiquity knew are here so fully delineated, that a number, expert in both tongues, of prime understanding and judgment, admire it beyond all expression.—*PREFAT. OBS. IN METAM.*

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METAMORPHOSEON

P. OVIDII NASONIS.

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LIBER III.

FABULA

- I. Cadmus, in search of his sister Europa, comes to Bœotia, where he slays the dragon . . . . . 198
- II. The teeth of the dragon, sown in the earth by the command of Minerva, are changed to armed men . . . . . 206
- III. Actæon changed to a stag by Diana, in consequence of surprising her when bathing, is eaten up by his own dogs . . . . . 210
- IV. Juno changed into an old woman, procures the death of Semele . . . . . 218
- V. Echo, in love with Narcissus, pines away, and is changed to a voice . . . . . 224
- VI. Narcissus, in love with himself, pines away, and is changed to a daffodil . . . . . 230
- VII. The triumphs of Bacchus, and rage of Pentheus . . . . . 239
- VIII. The Tyrrhene sailors attempt to carry off Bacchus, and are changed to dolphins . . . . . 244
- IX. The death of Pentheus, who is torn in pieces by Bacchanals. His mother Agave, and his aunt Autonoe, are the principal actors . . . . . 252

LIBER IV.

FABULA

- I. The Minyæides despise the festival of Bacchus, and continue their labors, which they lighten by the recital of stories. Transformation of Dercetis into a fish; that of Semiramis into a dove . . . . . 253
- II. The story of Pyramus and Thisbe; mulberries changed from white to black; the Minyæides changed to bats . . . . . 266
- III. Juno descends to the infernal regions, and employs a Fury to destroy the house of Athamas . . . . . 274
- IV. Ino and her son Melicerta changed to marine deities; their companions to rocks and birds . . . . . 280
- V. Cadmus and Hermione changed to serpents in Illyria . . . . . 286
- VI. Atlas changed to a mountain . . . . . 291
- VII. Perseus slays the sea-monster to which Andromeda was exposed, and marries her . . . . . 296
- VIII. Medusa slain by Perseus; the winged horse Pegasus and his brother Chrysaor spring from her blood . . . . . 302

SCANNING TABLE.

HEXAMETER verse contains dactyls and spondees, and consists of six feet. When regular, the fifth foot is always a dactyl, and the sixth a spondee. An irregular line sometimes admits a spondee, instead of a dactyl, in the fifth foot, and is therefore called spondaic.

Of regular hexameter lines, there are sixteen varieties, owing to the different arrangement of the dactyls and spondees.

In the references to the Scanning Table, the number opposite to each line shows the variety to which each verse belongs. Thus, Verse 1, marked II, must be scanned according to the IIth variety in the table.

Dact.	Dact.	Spond.	Spond.	Dact.	Spond.
In	nōvā		fert	ānī	mūs mū   tātās   dicērē   fōrmās.

An asterisk [ \* ] in the references, denotes a poetic license in the verse, as when a long syllable is made short, or a short syllable long, a syllable preserved from elision, or two syllables contracted into one.

An obelisk [ † ] denotes a spondaic verse.

A consonant is often doubled to lengthen a preceding syllable; as *re*lligio for *religio*; *ret*tulit for *retulit*.

I.	—	—	—	—	—	—
II.	—	—	—	—	—	—
III.	—	—	—	—	—	—
IV.	—	—	—	—	—	—
V.	—	—	—	—	—	—
VI.	—	—	—	—	—	—
VII.	—	—	—	—	—	—
VIII.	—	—	—	—	—	—
IX.	—	—	—	—	—	—
X.	—	—	—	—	—	—
XI.	—	—	—	—	—	—
XII.	—	—	—	—	—	—
XIII.	—	—	—	—	—	—
XIV.	—	—	—	—	—	—
XV.	—	—	—	—	—	—
XVI.	—	—	—	—	—	—

REFERENCES TO THE SCANNING TABLE.

PROCEMIUM.	38 . . . 11	14 . . . 15		2 . . . 12	47 . . . 12
	39 . . . 12	15 . . . 13	FAB. V.	3 . . . 10	48 . . . 12
1 . . . 11	40 . . . 15	16 . . . 9	1 . . . 13	4 . . . 8	
2 . . . 12	41 . . . 13	17 . . . 15	2 . . . 9	5 . . . 9	FAB. VIII.
3 . . . 8	42 . . . 12		3 . . . 11	6 . . . 13	1 . . . 13
4 . . . 16	43 . . . 15	FAB. III.	4 . . . 12	7 . . . 16	2 . . . 12
	44 . . . 10	1 . . . 11	5 . . . 15	8 . . . 11	3 . . . 13
FAB. I.	45 . . . 8	2 . . . 10	6 . . . 5	9 . . . 6	4 . . . 13
1 . . . 13	46 . . . 9	3 . . . 16	7 . . . 14	10 . . . 16	5 . . . 10
2 . . . 12	47 . . . 11	4 . . . 12	8 . . . 14	11 . . . 15	6 . . . 10
3 . . . 5	48 . . . 12	5 . . . 9	9 . . . 10	12 . . . 14	7 . . . 7
4 . . . 5	49 . . . 16	6 . . . 5	10 . . . 12	13 . . . 12	8 . . . 14
5 . . . 13	50 . . . 6	7 . . . 11	11 . . . 8	14 . . . 13	9 . . . 16
6 . . . 12	51 . . . 13	8 . . . 13	12 . . . 12	15 . . . 10	10 . . . 15
7 . . . 15	52 . . . 5	9 . . . 6	13 . . . 13	16 . . . 11	11 . . . 13
8 . . . 2	53 . . . 13	10 . . . 12	14 . . . 4	17 . . . 11	12 . . . 10
9 . . . 15	54 . . . 12	11 . . . 14	15 . . . 10	18 . . . 13	13 . . . 3
10† . . 13	55 . . . 11	12 . . . 15	16 . . . 11	19 . . . 11	14 . . . 15
11 . . . 12	56 . . . 12	13 . . . 12	17 . . . 13	20 . . . 13	15 . . . 14
12 . . . 11	57 . . . 14	14 . . . 16	18 . . . 12	21 . . . 6	16 . . . 6
13 . . . 13	58 . . . 19	15 . . . 6	19 . . . 9	22 . . . 11	17 . . . 15
14 . . . 4	59 . . . 10	16 . . . 13	20 . . . 13	23 . . . 4	18 . . . 11
15 . . . 15	60 . . . 10	17 . . . 13	21 . . . 16	24 . . . 13	19 . . . 12
16 . . . 14	61 . . . 15	18 . . . 4	22 . . . 16	25 . . . 12	20 . . . 16
17 . . . 11	62 . . . 9	19 . . . 14	23 . . . 10	26 . . . 7	21 . . . 12
18 . . . 1	63 . . . 9	20 . . . 8	24 . . . 16	27 . . . 15	22 . . . 16
19 . . . 13	64 . . . 12	21 . . . 13	25 . . . 11	28 . . . 14	23 . . . 15
20 . . . 1	65 . . . 16	22 . . . 10	26 . . . 12	29 . . . 12	24 . . . 9
21 . . . 11	66 . . . 8	23 . . . 13	30 . . . 16	30 . . . 16	25 . . . 16
22 . . . 13	67 . . . 12	24 . . . 11	31 . . . 18	26 . . . 6	26 . . . 6
23 . . . 14			FAB. VI.	27 . . . 11	27 . . . 11
24 . . . 13	FAB. II.		1 . . . 13	32 . . . 12	28 . . . 9
25 . . . 14	1 . . . 9	FAB. IV.	2 . . . 12	33 . . . 13	29 . . . 14
26 . . . 5	2 . . . 15	1 . . . 15	3 . . . 12	34 . . . 16	
27 . . . 14	3 . . . 5	2 . . . 10	4 . . . 11	35 . . . 13	FAB. IX.
28 . . . 16	4 . . . 14	3 . . . 8	5* . . 12	36 . . . 16	1 . . . 16
29 . . . 11	5 . . . 16	4 . . . 12	6 . . . 16	37 . . . 15	2 . . . 14
30 . . . 12	6* . . 15	5 . . . 15	7 . . . 1	38 . . . 13	3 . . . 15
31 . . . 14	7 . . . 12	6* . . 11	8 . . . 9	39 . . . 11	4 . . . 11
32 . . . 14	8 . . . 13	7 . . . 1	9 . . . 8	40 . . . 15	5 . . . 14
33 . . . 13	9 . . . 13	8 . . . 15	10 . . . 14	41 . . . 16	6 . . . 11
34 . . . 13	10 . . . 15	9 . . . 4	11 . . . 8	42 . . . 10	7 . . . 15
35 . . . 12	11 . . . 16	10 . . . 6	12 . . . 11	43 . . . 11	8 . . . 12
36 . . . 6	12 . . . 10	11 . . . 13	FAB. VII.	44 . . . 14	9 . . . 11
37 . . . 11	13 . . . 14	12 . . . 14	1 . . . 12	45 . . . 13	10 . . . 10

REFERENCES TO THE SCANNING TABLE. 17

11 . . . 14	62 . . . 6	113 . . . 4	33 . . . 16	35 . . . 8	48 . . . 9
12 . . . 9	63 . . . 15	114* . . 13	34 . . . 8	36 . . . 13	49 . . . 8
13 . . . 16	64 . . . 3	115 . . . 15	35 . . . 13	FAB. XII.	50 . . . 15
14 . . . 12	65 . . . 16	116 . . . 11	36 . . . 13	1 . . . 12	51 . . . 10
15 . . . 14	66 . . . 12	117 . . . 12	37 . . . 10	2 . . . 8	52 . . . 15
16 . . . 12	67 . . . 12	118 . . . 15	38 . . . 4	3 . . . 12	53 . . . 15
17 . . . 14	68 . . . 8	119 . . . 11	39 . . . 15	4 . . . 12	54 . . . 14
18 . . . 13	69 . . . 14	120 . . . 10	40 . . . 6	5 . . . 15	55 . . . 4
19 . . . 13	70 . . . 16	121 . . . 12	41 . . . 15	6 . . . 10	56 . . . 15
20 . . . 14	71 . . . 8	122 . . . 16	42 . . . 10	7 . . . 9	57 . . . 13
21 . . . 15	72 . . . 14	123 . . . 13	43 . . . 10	8 . . . 16	58 . . . 9
22 . . . 12	73 . . . 5	124 . . . 14	44 . . . 10	9 . . . 10	59 . . . 9
23 . . . 10	74 . . . 11	125 . . . 11	45 . . . 5	10 . . . 11	60 . . . 15
24 . . . 6	75 . . . 15	126 . . . 12	46 . . . 14	11 . . . 6	61 . . . 12
25 . . . 4	76 . . . 15	127 . . . 5	47 . . . 15	12 . . . 16	62 . . . 13
26 . . . 11	77 . . . 9	128 . . . 15	FAB. XI.	13 . . . 16	63 . . . 9
27 . . . 13	78 . . . 14	129 . . . 11	1 . . . 13	14 . . . 14	64 . . . 9
28 . . . 11	79 . . . 16		2 . . . 16	15 . . . 12	65 . . . 16
29 . . . 13	80 . . . 8	FAB. X.	3 . . . 12	16 . . . 12	66 . . . 12
30 . . . 13	81 . . . 13	1 . . . 10	4 . . . 13	17 . . . 16	67 . . . 13
31 . . . 15	82 . . . 11	2 . . . 8	5 . . . 7	18 . . . 4	68 . . . 16
32 . . . 9	83 . . . 8	3 . . . 12	6 . . . 5	19 . . . 13	69 . . . 4
33 . . . 6	84 . . . 14	4 . . . 11	7 . . . 10	20 . . . 14	70 . . . 13
34 . . . 14	85 . . . 16	5 . . . 6	8* . . 14	21 . . . 13	71 . . . 14
35 . . . 3	86 . . . 16	6 . . . 2	9 . . . 11	22 . . . 16	72 . . . 6
36 . . . 14	87 . . . 16	7 . . . 5	10 . . . 13	23 . . . 9	73 . . . 15
37 . . . 12	88 . . . 12	8 . . . 9	11 . . . 16	24 . . . 6	74 . . . 1
38 . . . 6	89 . . . 13	9 . . . 11	12 . . . 6	25 . . . 12	75 . . . 11
39 . . . 12	90 . . . 2	10 . . . 13	13 . . . 10	26 . . . 14	76 . . . 12
40 . . . 10	91 . . . 9	11 . . . 16	14 . . . 15	27 . . . 6	77 . . . 13
41 . . . 12	92 . . . 15	12 . . . 15	15 . . . 11	28 . . . 14	78 . . . 10
42 . . . 16	93 . . . 6	13 . . . 15	16 . . . 10	29 . . . 11	79 . . . 9
43 . . . 2	94 . . . 15	14 . . . 8	17 . . . 16	30 . . . 14	80 . . . 15
44 . . . 11	95 . . . 6	15 . . . 12	18 . . . 13	31 . . . 13	81 . . . 10
45 . . . 14	96 . . . 9	16 . . . 16	19 . . . 16	32 . . . 12	82 . . . 14
46 . . . 10	97 . . . 13	17 . . . 15	20 . . . 16	33 . . . 13	83 . . . 15
47 . . . 14	98 . . . 16	18 . . . 9	21 . . . 10	34 . . . 12	84 . . . 12
48 . . . 9	99 . . . 9	19 . . . 12	22 . . . 13	35 . . . 10	85 . . . 11
49 . . . 14	100 . . 10	20 . . . 11	23 . . . 13	36 . . . 9	86 . . . 16
50 . . . 8	101 . . 11	21 . . . 12	24 . . . 10	37 . . . 16	87 . . . 13
51 . . . 15	102 . . 13	22 . . . 14	25 . . . 15	38 . . . 14	88 . . . 11
52 . . . 12	103 . . 13	23 . . . 15	26 . . . 11	39 . . . 15	89 . . . 10
53 . . . 9	104 . . 16	24 . . . 15	27 . . . 14	40 . . . 15	90 . . . 12
54 . . . 13	105 . . 12	25 . . . 15	28 . . . 10	41 . . . 16	91 . . . 13
55 . . . 1	106 . . 15	26 . . . 15	29 . . . 11	42 . . . 12	92 . . . 11
56 . . . 11	107 . . 13	27 . . . 11	30 . . . 12	43 . . . 12	93 . . . 16
57 . . . 12	108 . . 7	28 . . . 10	31 . . . 15	44 . . . 15	94 . . . 13
58 . . . 16	109 . . 11	29 . . . 6	32 . . . 11	45 . . . 11	95 . . . 15
59 . . . 6	110 . . 3	30 . . . 3	33 . . . 14	46 . . . 12	96 . . . 1
60 . . . 11	111 . . 10	31 . . . 5	34 . . . 10	47 . . . 3	97 . . . 12
61 . . . 13	112 . . 13	32 . . . 15			98 . . . 9

99 . . 10	23 . . . 14	62 . . 12	101 . . 14	17 . . . 15	19 . . . 12
100 . . 10	24 . . . 5	63 . . 12	102 . . 15	18 . . . 14	20 . . . 16
101 . . 6	25 . . . 11	64 . . 12	103 . . 13	19 . . . 13	21 . . . 11
102 . . 14	26 . . . 5	65 . . 10	104 . . 15	20 . . . 4	22 . . . 10
103 . . 14	27 . . . 10	66 . . 12	105 . . 14	21 . . . 15	23 . . . 11
104 . . 13	28 . . . 6	67 . . 13	106 . . 9	22 . . . 11	24 . . . 9
105 . . 11	29 . . . 16	68 . . 12	107 . . 13	23 . . . 10	25 . . . 15
106 . . 10	30 . . . 10	69 . . 16	108 . . 13	24 . . . 2	26 . . . 11
107 . . 13	31 . . . 16	70 . . 6	109 . . 13	25 . . . 12	27 . . . 10
108 . . 15	32 . . . 12	71 . . 10	110 . . 12	26 . . . 9	28 . . . 11
109 . . 14	33 . . . 9	72 . . 14	111 . . 12	27 . . . 12	29 . . . 13
110 . . 14	34 . . . 11	73 . . 15	112 . . 11	28 . . . 15	30 . . . 16
111 . . 16	35 . . . 5	74 . . 11	113 . . 10	29 . . . 12	31 . . . 9
112 . . 13	36 . . . 15	75 . . 13	114 . . 15	30 . . . 7	32 . . . 16
113 . . 16	37 . . . 12	76 . . 9	115 . . 10	31 . . . 11	33 . . . 10
	38 . . . 15	77 . . 12	116 . . 15	32 . . . 13	34 . . . 9
FAB. XIII.	39 . . . 6	78 . . 8	117 . . 16	33 . . . 7	35 . . . 10
1 . . 16	40 . . . *2	79 . . 14	118 . . 12	34 . . . 10	36 . . . 8
2 . . 12	41 . . . 16	80 . . 16	119 . . 5	35 . . . 12	37 . . . 6
3 . . 1	42 . . . 14	81 . . 15	120 . . 16		38 . . . 15
4 . . 4	43 . . . 13	82 . . 12	121 . . 16	FAB. XV.	39 . . . 11
5 . . 12	44 . . . 13	83 . . 11		1 . . . 13	40 . . . 10
6 . . 11	45 . . . 15	84 . . 14	FAB. XIV.	2 . . . 10	41 . . . 13
7 . . 13	46 . . . 6	85 . . 11	1 . . 10	3 . . . 10	42 . . . 9
8 . . 11	47 . . . 13	86 . . 11	2 . . 19	4 . . . 11	43 . . . 14
9 . . 8	48 . . . 15	87 . . 12	3 . . 11	5 . . . 12	44 . . . 12
10 . . 14	49 . . . 15	88 . . 10	4 . . 16	6 . . . 10	45 . . . 15
11 . . 12	50 . . . 15	89 . . 12	5 . . 8	7 . . . 10	46 . . . 12
12 . . 4	51 . . . 15	90 . . 14	6 . . 10	8 . . . 12	47 . . . 1
13 . . 11	52 . . . 8	91 . . 15	7 . . 16	9† . . 16	48 . . . 14
14 . . 8	53 . . . 14	92 . . 9	8 . . 12	10 . . . 11	49 . . . 16
15 . . 12	54 . . . 15	93 . . 16	9 . . 13	11 . . . 11	50 . . . 4
16 . . 16	55 . . . 13	94 . . 8	10 . . 15	12 . . . 13	51 . . . 15
17 . . 16	56 . . . 9	95 . . 16	11 . . 15	13 . . . 13	52 . . . 10
18 . . 12	57 . . . 11	96 . . 1	12 . . 11	14 . . . 10	53 . . . 12
19 . . 11	58 . . . 8	97 . . 12	13 . . 13	15 . . . 8	54 . . . 16
20 . . 15	59 . . . 10	98 . . 6	14 . . 15	16 . . . 10	55 . . . 9
21 . . 10	60 . . . 13	99 . . 11	15 . . 13	17 . . . 13	56 . . . 14
22 . . 14	61 . . . 15	100 . . 16	16 . . 7	18 . . . 14	

P. OVIDII NASONIS

METAMORPHOSEON

LIBRI IV.

## ARGUMENTUM.

AFTER a concise and elegant annunciation of his subject, the poet invokes the inspiration of the gods in the composition of a continuous poem, from the first origin of the world to his own times. Chaos, which was a rude and confused mass, is reduced to order, and separated into the four elements, fire, air, earth, and water, with distinct localities. Form and regularity are given to the universe. To the several divisions of nature, proper inhabitants are assigned, and lastly, man is formed. Four ages of the world follow. In the golden age, innocence and tranquillity prevail, and men live upon the spontaneous productions of the earth. In the silver age, the year is divided into four seasons. The earth is now cultivated, and houses are built. In the brazen age, the corruption of morals begins, which is consummated in the iron age. Rapine and violence now predominate, and Astræa, the last of the gods, leaves the earth reeking with slaughter. The giants make war upon Heaven, and are destroyed by Jupiter. From their blood springs a race of men given to violence and lust. Jupiter calls a council of the Celestials, to deliberate upon the general depravity, and relates the impiety of Lycaon, and his transformation into a wolf. A general deluge destroys all animate existence, except Deucalion and Pyrrha. By the admonition of Themis, they repair the human race. The other animals are produced from the moist earth, heated by the sun: among them, the serpent Python, which is slain by Apollo. In commemoration of the deed, he institutes the Pythian games. Daphne, the daughter of the river Peneus, pursued by Apollo, is changed into a laurel. Io, the daughter of Inachus, is abused by Jupiter, and changed into a heifer, to prevent the suspicion of Juno. She is assigned to the care of Argus, who has a hundred eyes. Mercury, sent by Jupiter for the destruction of Argus, entertains him with music and the story of the transformation of Syrinx into a reed, and having lulled him to sleep, slays him. Juno adorns the tails of her peacocks with his eyes. Io, restored, with Juno's consent, to the human form, gives birth to Epaphus and is worshipped as a goddess. Phaeton, reproached by Epaphus with believing in a supposititious father, visits the palace of the sun.

## P. OVIDII NASONIS

## METAMORPHOSEON.

### LIBER I.

#### PROCEMIUM.

**M** nova fert animus mutatas dicere formas  
Corpora. Di, cœptis (nam vos mutâstis et illas)  
Adspirate meis: primâque ab origine mundi  
Ad mea perpetuum deducite tempora carmen.

#### NOTÆ.

**METAMORPHOSEON.** From *μεταμορφωσις*, which signifies the change of one thing for another.

1. *In nova.* As is customary, the poet begins by declaring his subject, and after invoking the aid of the gods, enters upon the narration. The exordium is brief, but comprehensive.

1. *Fert animus:* my mind inclines me: I design.

1. *Mutatas formas.* By hypallage for, *corpora mutata in novas formas;* bodies changed into new forms. See Brooks's Grammar, p. 144. The use of this figure, by which the order of construction is inverted, is singularly beautiful in treating of the transformation of bodies.

2. *Di, cœptis.* At the commencement of any labour, the invocation of the supreme power and goodness is just and proper. With especial appropriateness, the poet, on this occasion, invokes the gods whose

agency had effected the different creations and transformations which he is about to describe. In sublimity, however, the following, from Milton, is greatly superior:

And chiefly thou, O Spirit, that dost prefer  
Before all temples, tho' upright heart and pure,  
Instruct me, for thou knowest: thou from the first  
Wast present, and with mighty wings outspread,  
Down-like, sat'st brooding on the vast abyss,  
And mad'st it pregnant: what in me is dark,  
Illumine! what is low, raise and support.

2. *Nam vos mutâstis:* for you have also transformed them. The emphatic force of the conjunction *et*, evidently refers to their creation by the gods.

3. *Adspirate meis:* favor, literally, breathe upon, my designs. A metaphor common with the poets, derived from winds impelling a ship.

4. *Deducite:* draw like a chain, extend.

4. *Perpetuum carmen:* a continuous, unbroken poem. The art of the poet is particularly shown in the happy manner in which each fable is connected with the one succeeding it, in a regular series, like the links of a chain.

## FABULA I.

### CHAOS ET MUNDI CREATIO.

God reduces Chaos into order, and separates the Four Elements. He assigns stations to the several divisions of the universe, and gives form and regularity to the whole. The zones of the earth. The principal winds. The stars.

#### EXPLICATIO.

However they may be involved in allegory, or disfigured by error, there is in all the ancient cosmogonies, Chaldee, Phenician, Egyptian, Persian, Indian, and Gothic, sufficient coincidence with that of Moses to attest the truth and universality of the Scriptural account of an event which has been carried, by tradition, into every part of the habitable world. Sanchoniatho, the Phenician, who compiled his antiquities from civic records and annals kept in the temples of the gods, in so many respects coincides with Moses, that he is supposed by some to have had access to the Pentateuch. Hesiod appears to have copied him in his Theogony, and to have furnished, in his turn, the material of which, in part, Lucretius, Diodorus Siculus, and our poet, have constructed their systems of the creation of the world.

In the first place, the poet describes Chaos, dark and without form, as containing in itself all the elements of the universe in a state of commotion. This agrees with the Biblical account: "And the earth was without form and void, and darkness was upon the face of the abyss. And the Spirit of God moved [brooded] upon the face of the waters;" and is in beautiful accordance, too, with that Orphic allegory which represents a dove as brooding upon an immense egg, from which the universe is produced.

The Architect of the world begins to reduce Chaos to order, and first makes two general divisions, Earth and Heaven. He then separates the earth into land and water; and divides the heaven into two portions, the upper and the lower, arranging the whole according to the gravity of the several parts. He now gives rotundity to the earth, pours out the seas, and encircles them with shores, and forms the different smaller bodies of water. He spreads out the plains, and depresses the valleys, elevates the mountains, and clothes the forests with trees. He distinguishes the earth by zones, assigns places to the fogs, the clouds, the lightning and the thunder, and determines the several regions of the winds. When these things are arranged, as if to crown the excellence of the whole, and to contemplate the new creation, the stars which had lain obscured under Chaos, begin now to glow throughout all the heavens, in happy coincidence with the close of the Scriptural creation, "when the morning stars sang together, and all the sons of God shouted for joy."

ANTE mare et tellus, et, quod tegit omnia, cœlum,  
Unus erat toto Naturæ vultus in orbe,  
Quem dixere Chaos; rudis indigestaque moles;  
Nec quicquam nisi pondus iners, congestaque eodem

#### NOTÆ.

1. *Ante*: formerly; at the first. The account which Ovid gives of the creation, derived from tradition and the writings of the earlier poets, agrees in many respects with the Mosaic account. He begins his narration with a word similar in meaning to the commencement of Genesis, "In the beginning, God created the heavens and the earth."

In the beginning of the creation of all things, the heavens and the earth had the same form and appearance, their natures being mixed together.—DIODORUS SICULUS.

1. *Tellus*. The earth, in all the Cosmogonies of the ancients, is produced from chaos.

Τὸν Χάους δι' ἀναρχῆς ἐστὶ καὶ ἡ γῆ.—PHOENICIUS

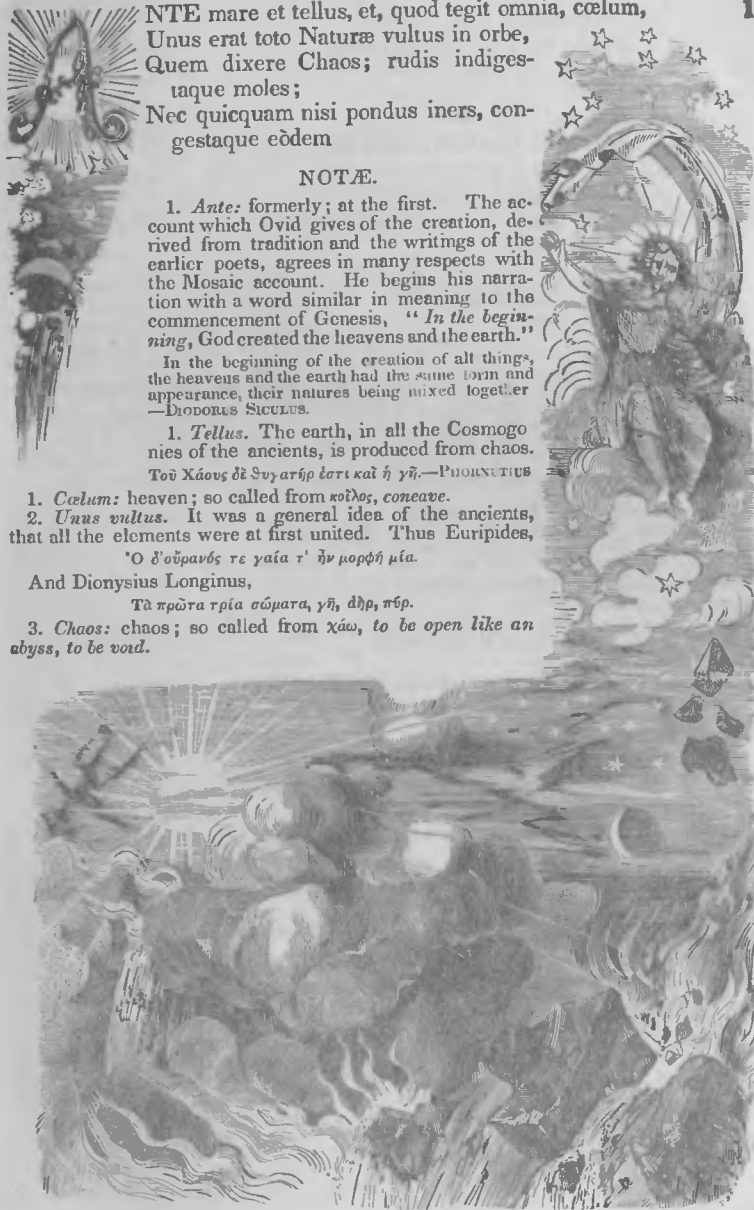
1. *Cœlum*: heaven; so called from *κοῖλος*, *concave*.

2. *Unus vultus*. It was a general idea of the ancients, that all the elements were at first united. Thus Euripides, 'Ο οὐρανὸς τε γαῖα τ' ἦν μορφῆ μία.

And Dionysius Longinus,

Τὰ πρῶτα τρία σώματα, γῆ, ἀήρ, πῦρ.

3. *Chaos*: chaos; so called from *χάω*, *to be open like an abyss, to be void*.



Non bene junctarum discordia semina rerum.  
Nullus adhuc mundo præbebat lumina Titan;  
Nec nova crescendo reparabat cornua Phœbe;  
Nec circumfuso pendebat in aëre tellus,  
Ponderibus librata suis; nec brachia longo  
Margine terrarum porregerat Amphitrite.  
Quâque fuit tellus, illic et pontus, et aër:  
Sic erat instabilis tellus, innabilis unda,  
Lucis egens aër; nulli sua forma manebat.  
Obstabatque aliis aliud: quia corpore in uno  
Frigida pugnabant calidis, humentia siccis,  
Mollia cum duris, sine pondere habentia pondus.

5

6. Nullus Titan adhuc præbebat lumina mundo; nec Phœbe reparabat nova cornua crescendo; nec tellus pendebat in aëre circumfuso, librata suis ponderibus.

10

11. Quæque fuit tellus, illic fuit et pontus et aër: sic tellus erat instabilis, unda innabilis, aër egens lucis, sua forma manebat.

15

15. Frigida pugnabant calidis, humentia siccis, mollia cum

## NOTÆ.

The foundation was a confused chaos, from whence the four elements were separated, and living creatures made.—**LAERTIUS.**

In that egg the great power sat inactive a whole year of the creation, at the close of which he caused the egg to divide itself. And from its two divisions he framed the heaven above and the earth beneath.—**INSTITUTES OF MENV.**

Where eldest Night  
And Chaos, ancestors of Nature, hold  
Eternal anarchy.—**MILTON.**

From Chaos both Erebus and black Night  
were born.—**HESIOD.**

It is remarkable, that Moses, speaking of the division of time before the creation of the sun, "The evening and the morning were the first day," uses the word *Ereb* for evening, from which evidently is derived the *Erebus* of Hesiod.

5. *Semina*: the seeds; the first principles of things. This is an elegant and forcible metaphor.

6. *Titan*: the sun. Titan was the son of Cælus and Terra, and the eldest of the Titans. As light was first created, it is possible the ancients intended, by making him the eldest son of Heaven and Earth, to signify this.

Formerly, the sun knew not his place, the moon was ignorant of its powers, and the stars knew not the stations they were to occupy.—**VOLUSEA IN THE EDDA.**

7. *Cornua*. The extremities of the waxing and waning moon are called horns. The moon is said to fill her horns in passing from conjunction with the sun to opposition, from the new moon to the full; and to blunt her horns when passing from opposition to her third quarter.

The moon that rose last night, round as my shield,  
Had not yet filed her horns.—**DOUGLASS.**

The moon  
Wears a wan circle round her blunted horns.  
**THOMSON.**

7. *Phœbe*. A name given to Diana, or the moon, on account of her brightness. It is the feminine of Phœbus, as Diana is the sister of Phœbus, the sun.

8. *Circumfuso aëre*. The atmosphere is a thin elastic fluid which encompasses the earth on all sides, to the extent of about forty-five miles.

Earth with her nether ocean *circumfused*  
Their pleasant dwelling-home.—**MILTON.**

9. *Ponderibus librata*: balanced by its own gravity. Pythagoras had long before demonstrated the true nature of the solar system, and of the gravitation of the heavenly bodies.

The rest to several places  
Disparted, and between, spun out the air,  
And earth self-balanced on her centre hung.  
**MILTON.**

Terra pike similis nullo fulcimine nitæ.  
**OVID'S FASTI.**

He stretcheth the north over the empty space,  
and hangeth the earth upon nothing.—**JOB xxvi. 7.**

9. *Brachia*. The waters of the ocean, with which it embraces the earth, are called arms.

Let others stretch their arms like seas,  
And clasp in all the shore.—**WATTS.**

10. *Margine terrarum*: along the borders of the earth.

10. *Amphitrite*. The daughter of Oceanus and Tethys, and the wife of Neptune. She is here put for the sea, by metonymy. The etymology of the word is ἀμφιτρίβειν *to wear away*, because the motion of the sea wears away the earth.

When not a wave appears at eventide,  
Save from the pawing of thy coursers' feet,  
With queently Amphitrite by thy side,  
O'er the still waters glides thy chariot fleet.  
**PANTHEON.**

11. *Pontus*. Put for water, by metonymy.—See Brooks's Grammar, p. 208.

13. *Lucis egens*: destitute of light.

The earth was at first without form and void; and darkness was upon the face of the deep.—**GENESIS i. 2.**

14. *Obstabat*. The strife arose from the commotion of the different elements commingled in the same body.

15. *Pugnabant*. Thus, Milton, in describing the Chaos that borders upon Hell. For hot, cold, moist, and dry, four champions  
fierce,  
Strive here for mastery, and to battle bring  
Their embryo atoms.—**PARADISE LOST.**

16. *Sine pondere*: things without weight. The imponderable agents are light, heat, and electricity.

Hanc Deus et melior litem Natura diremit:  
Nam cælo terras, et terris abscidit undas;  
Et liquidum spisso secrevit ab aëre cælum.  
Quæ postquam evoluit, cæcoque exemit acervo,  
Dissociata locis concordi pace ligavit.

20  
durus, habentia pondus cum iis sine pondere. Deus et melior Natura diremit hanc litem: nam abscidit terras cælo, et undas terris; et secrevit liquidum cælum ab

## NOTÆ.

17. *Deus*: God. Deus is the same as the Greek *Θεός*, which comes from *Deo*, to *disposc*, to *arrange*. The ancients regarding matter as eternal, did not consider God as the Creator of the Universe, but the Architect. They believed in two eternal principles, the one *active*, the other *passive*; mind and matter. This doctrine, first taught by Hermes Trismegistus, "The beginning of all things which exist is God, or mind, and nature, or matter," was adopted by the Stoics and some other sects of philosophers. How much more sublime is the idea of God presented in the Bible, who by the word of his power spoke into existence the *material* out of which he formed the universe. Some of the Orphic hymns describe Jupiter as omnipotent, omnipresent, and the architect of the universe. In the fragment from Proclus, on the Alcibiades of Plato, he is designated "Jupiter, the foundation of the earth and starry heavens; Jupiter, the fountain of the sea; Jupiter, the first progenitor of all."

17. *Deus et Natura*. This refers to the two principles, mind and matter. We may consider the force of the particle *et* as expostive; God and Nature—even Nature; or by the figure hendiadys—the God of Nature. The intelligent heathens considered God and Nature synonymous. Thus Strabo:

Nihil autem aliud est natura quam Deus et divina quædam ratio toti mundo et partibus ejus inserta.—**STRABO.**

The power which fashioned the universe Aristotle denominates "Nature;" Anaxagoras calls it "Mind;" so also Plato in his Phædon. Thales says, "God was that Mind which formed all things out of water." Amelius, the Platonic, in perfect accordance with what St. John says of the *λόγος*, remarks, "And this is that Reason or Word, by which all things that ever were, were made." Chalcidius declares, "The Reason of God is God himself," just as St. John says, "The Word was God." Plato says, "Jupiter is a spirit which pervades all things."

All Nature is but art unknown to thee.—**POPE.**

17. *Melior*. This epithet reminds us of the complacency of Deity in Genesis, on reviewing his work, he "saw that it was good." Seneca, in his lxxvth Epistle, has the same idea, "Bonus est: bona fecit." Plato also says, καλὸς ἔκαστος, *the world is good.*

Nam numen divinum est fons luminis, sicut et bonitatis.—**JAMBLICUS.**

18. *Nam cælo terras*: he divided the earth from heaven. Cælo here evidently includes the *aër* and *ather*. The description corresponds with the first act of Deity in Genesis; for, doubtless, when he formed the light, it was by separating the atmosphere from the heavier bodies, and causing the gaseous vapors to ignite, for as yet the sun was not formed.

Earth first produced the Heavens.—**HESIOD.**

18. *Abscidit undas*: he divided the waters from the earth. We are again reminded of the order of the Scriptural account:

And God said, let the waters under the heaven be gathered together into one place, and let the dry land appear.—**GENESIS.**

Hesiod says, after the formation of Heaven:

Then with Heaven  
Consorting, Ocean from her bosom burst,  
With its deep eddying waters.—**THEOGONY.**

19. *Liquidum cælum*: the clear heaven. Cælum is here restricted to the æther, as stated in the 10th line of the next fable.

20. *Quæ postquam evoluit*: which after he extricated.

20. *Cæco acervo*: a confused mass. Literally, a blind mass. *Cæcum* is used positively by the poet, because the chaos was dark, and could not be seen distinctly.

The Chaos was dark as night, in which darkness all things under the sky were involved.—**ORPHEUS.**

21. *Dissociata locis*. The elements were now disunited in place, but concordant in spirit. The antithesis of the words *dissociata* and *concordi*, arising from the inseparable particles *dis* and *con*, is very beautiful.

21. *Concordi pace*. This state of concord is an agreeable change from the strife of the pristine chaos. In some of the ancient cosmogonies, the birth of Love, or Harmony, is represented as one of the first occurrences.

Kind Concord, heavenly born! whose blissful reign  
Holds this vast globe in one surrounding chain.  
**TICKELL.**

Where order in variety we see,  
And where, though all things differ, they agree.  
**POPE.**

*Igneæ convexi vis et sinè pondere cœli  
Emicuit, summâque locum sibi legit in arce.  
Proximus est aër illi levitate, locoque :  
Densior his tellus, elementaque grandia traxit,  
Et pressa est gravitate sui. Circumfluit humor  
Ultima possedit, solidumque coërcuit orbem.  
Sic ubi dispositam quisquis fuit ille Deorum,*

spisso aëre. Quæ  
postquam evoluit, quæ  
exemit cœco acervo,  
ligavit dissociata lo-  
cis concordj pace. Ig-  
neæ vis cœli convex.  
et sine pondere emi-  
cuit, quæ legit sibi  
locum in sursum  
arce.  
28. Ubi quisquis De-

## NOTÆ.

22. *Igneæ vis cœli*: the fiery force of the heaven. This means the æther, to which Hesiod, in like manner, assigns the highest place. The poet probably includes the sun, regarding it as a body of liquid flame, immense and imponderable.

Hail, holy Light! offspring of heaven's first born!  
Whose fountain who shall tell? before the sun,  
Before the heavens thou wert; and at the voice  
Of God, us with a mantle, didst invest  
The rising world of waters, dark and deep.  
MILTON.

23. *Emicuit*: sprung forth or shone forth. This expression conveys the idea of great celerity, and is somewhat similar to the account of the creation of light given in the Bible: "Let there be light, and there was light."

And forthwith light  
Ethereal—first of things—quintessence pure,  
Sprung from the deep.—MILTON.

24. *Summa in arce*. It is a law in philosophy, that the heavier bodies descend, while the lighter bodies ascend till they reach a region of their own density. The æther being lightest, will ascend to the highest place.

Even inanimately have their proper stations assigned; the earth is the lowest, water is higher than the earth, the air is above the water, and fire has the highest situation.—DE NATURA DEORUM.

The fiery part ascended highest, because the lightness of its nature caused it to tend upwards.—DIODORUS SICULUS.

24. *Levitate*. The air is next to the ether in lightness, and necessarily so in location. It is proper to say lightness here instead of weight, for the ether has just been spoken of as a light body.

25. *Densior*: more dense, and consequently heavier.

25. *Elementa*. Elements are the first principles of which bodies are formed. The ancients recognised four elements, fire, air, earth, and water. Fire is still regarded as a simple, but the others are known to be compounds. Air consists of oxygen and nitrogen, in the proportion of 21 parts of the former to 79 of the latter, or, as some think, of 20 and 80, in accordance with the atomic theory. The compositions of earth are varied. Water consists of hydrogen and oxygen, in the proportions, by weight, of 1 to 8, or by volume, of 2 to 1.

25. *Traxit*. The earth, agreeably to the law of gravitation, drew down with it the

heavier elements. There is much expressiveness in the word *traxit*.

The muddy and grosser parts, together with the fluid, sunk down, by reason of their heaviness.—DIODORUS SICULUS.

26. *Pressa est*: was pressed together. The earth is kept together by the power of attraction.

26. *Circumfluit humor*. The water flowing around possessed the last place, or lowest place, for the surface of the water is lower than the surface of the earth.

Providence has caused many eminences and cavities in the earth, that in these, the water, or the greatest part of it, might be received.—STRABO.

He the world  
Built on circumfluous waters calm, in wide  
Crystalline ocean.—PARADISE LOST.

And, poured round all,  
Old Ocean's gray and melancholy waste.  
BRYANT

27. *Solidum orbem*. The ancient philosophers generally considered the earth as a globe.

The cone, you say, the cylinder, and the pyramid, are more beautiful to you than the sphere. Would not physics inform you, that this equality of motion and invariable order could not be preserved in any other figure? Nothing, therefore, can be more illiterate than to assert, as you do, that it is doubtful whether the world is round or not.—CICERO ON THE GODS.

It is he that sitteth upon the circle of the earth,  
and the inhabitants thereof are as grasshoppers.  
—ISAIAH xl. 22.

How heaven on high was formed,  
The earth established, and begirt with sea.  
ORPHEUS.

28. *Quisquis deorum*. The Architect of the Universe appears to be rather an "unknown god" to the poet. He evidently considers him of a more exalted character than the others. The heathens in general acknowledged one supreme god.

The whole world agree in this one constant law and opinion, that God is the sole King and Father of all.—MAXIMUS TYRIVS.

There are many vulgar gods, but there is but one natural god.—ANTISTHENES.

There is really but one God,  
The maker of heaven and earth,  
And sea and winds.—SOPHOCLES.

In the fragment of Orpheus, quoted by Justin Martyr, and by Clemens Alexandrinus, on the Unity of God, it is said:

He is one, self-begotten; by him alone are all things that have been made

*Congeriem secuit, sectamque in membra redegit.  
Principio terram, ne non æqualis ab omni  
Parte foret, magni speciem glomeravit in orbis.  
Tum freta diffundi, rapidisque tumescere ventis  
Jussit, et ambitæ circumdare littora terræ.  
Addidit et fontes, immensaque stagna, lacusque ;  
Fluminaque obliquis cinxit declivia ripis ;  
Quæ diversa locis partim sorbentur ab ipsâ ;*

orū ille fuit; secuit  
congeriem sic dispo-  
sitam que redegit  
sectam in membra.  
Principio glomeravit  
terram in speciem  
magni orbis, ne foret  
non æqualis ab omni  
34. Et addidit fontes,  
que immensa stagna,  
que lacus; que cinxit  
declivia flumina ob-

## NOTÆ.

29. *Congeriem secuit*: cut the mass, viz. chaos. Thus *abscedit*, a similar term, is employed in the 17th line to express great violence in the separation of the bodies.

29. *In membra*: into members or parts; that is, into separate elements.

30. *Principio*: in the beginning. Having stated the fact of the formation of the universe, the poet enters more particularly into the specifications of the several acts. In doing this, he uses the identical expression which occurs in the first verse of Genesis.

30. *Æqualis ab omni*. The earth is not exactly equal in every part, as the elevations and depressions show. The equatorial diameter, too, is 26 miles greater than the polar. Owing to this spheroidal figure, the earth may be considered as containing a sphere, the radius of which is half the polar axis, and a quantity of redundant matter distributed over it, so as to swell out the equatorial regions. The precession of the equinoxes, and the nutation of the earth's axis, is occasioned by the attraction of the sun and moon on this redundant matter.

31. *Glomeravit*: he rounded the earth. *Glomero* signifies to wind into a ball like thread. The expression is not inapt, especially when we consider that the earth consists of successive layers.

31. *Magni orbis*: a great globe.

A glorious orb from its Creator's hands  
It came, in light and loveliness arrayed,  
Crowned with green emerald mounts tinted with  
gold.—SCRIPTURAL ANTHOLOGY.

32. *Freta*. Narrow seas between two portions of land, so called from *ferendo*; here put by synecdoche for seas in general. He ordered the seas to be poured forth.

And from the hollow of his hand  
Poured out the immeasurable sea.  
BOWER OF PAPHOS.

32. *Tumescere*: to swell; to be puffed up.

Have I not seen the seas puffed up with winds,  
Rage like an angry boar chafed with sweat.  
SHAKESPEARE.

33. *Jussit*: he commanded. This conveys the idea of great power, and is similar to the "Deus dixit" of Moses.

He spoke, and it was done; he commanded,  
and it stood fast.—PSALM xxxiii. 9.

33. *Ambitæ terræ*. Not on all sides surrounded as the earth is by the air, but encompassed or encircled by it.

And wearing as a robe the silver sea,  
Seeded with jewels of resplendent isles.  
SCRIPTURAL ANTHOLOGY.

33. *Circumdare*. In the use of *circumdare* with *ambitæ*, there is a pleonasm. This figure is of frequent occurrence in Ovid.

34. *Fontes, stagna, lacusque*. In the enumeration of the different bodies of water, there is an agreeable variety.

Dim grotoes, gleaming lakes, and fountains  
clear.—THOMSON.

34. *Fontes*. Fountains or springs are formed by water that issues from crevices in the earth. The water falls on higher ground, and descending into the earth, is received in subterranean cavities, and filtrates towards the springs. Springs are distinguished as perennial, periodical, intermitting, and spouting. An intermitting fountain at Como, in Italy, rises and falls every hour; one at Colmaris, in Provence, eight times in an hour.

34. *Stagna*. Pools are bodies of water that receive no running water, and have no visible outlet. They are situated in low marshy ground.

34. *Lacusque*. Lakes are large bodies of water that do not communicate with the ocean. They are distinguished as follows: those that receive streams of water, and have a visible outlet; those that receive streams of water, and have no visible outlet; and those that are supplied, not by running streams, but internal springs, and have a visible outlet. The first class of lakes is fresh, the second salt, and the third saline, or alkaline, or both.

35. *Flumina declivia*. Rivers always occupy the lowest portions of the districts from which they derive their waters. These districts are called basins.

Rivers will not flow, except on declivity, and their sources be raised above the earth's ordinary surface, so that they may run upon a descent.—WOODWARD.

36. *Cinxit obliquis ripis*: he bound the rivers with winding banks.

He hath compassed the waters with bounds  
until day and night come to an end.—JOB xxv  
10.



In mare perveniunt partim, campoque recepta  
Liberioris aquæ, pro ripis littora pulsant.  
Jussit et extendi campos, subsidere valles,  
Fronde tegi sylvas, lapidosos surgere montes.  
Utque duæ dextrâ cælum, totidemque sinistrâ  
Parte secant Zonæ, quinta est ardentior illis;  
Sic onus inclusum numero distinxit eodem  
Cura Dei: totidemque plagæ tellure premuntur:  
Quarum quæ media est, non est habitabilis æstu;  
Nix tegit alta duas; totidem inter utramque locavit;

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## NOTÆ.

How many spacious countries does the Rhine,  
In winding banks, and mazes serpentine  
Traverse.—BLACKMORE.

36. *Sorbentur*. Some rivers disappear,  
and continue their course for a distance,  
under the earth. Such are the Alpheus, in  
Peloponnesus, the Anas, in Spain, the  
Rhône, in France, the Lycus, the Erasinus,  
and Mysus.

37. *In mare perveniunt*. Some ancient  
philosophers regarded the earth as a great  
animal, and the ocean as the great fountain  
and receptacle of all the other waters. It  
was thus the heart of the world.

The deep pulsations of his mighty heart,  
That bids the blood-like fluid circulate  
Through every fibre of the earth, shall cease.  
SCRIPTURAL ANTHOLOGY.

The rivers run into the sea.—CAREW.

All the rivers run into the sea; yet the sea is  
not full: into the place whence the rivers come,  
thither they return again.—ECCLESIASTES i. 7.

37. *Campo*; in a plain of freer water. The  
sea or ocean.

38. *Liberioris aquæ*. The expanse being  
greater, the waters are less confined.

38. *Pro ripis littora*. A distinction is  
made between banks and shores. The  
former belong to rivers, the latter to the  
sea.

39. *Subsidere valles*. The plains to be  
extended, the valleys to sink down.

So high as heaved the tumid hills, so low  
Down sunk a hollow bottom, broad and deep.  
MILTON.

40. *Fronde tegi*: the woods to be clothed  
with leaves.

Last,  
Rose, as in dance, the stately trees, and spread  
Their branches hung with copious fruit.  
MILTON.

40. *Lapidosos montes*; the stony moun-  
tains to rise.

She brought  
The lofty mountains forth, the pleasant haunts  
Of nymphs, who dwell amidst thickets of the hills.  
HESIOD.

He gave being to time, and the divisions of  
time, to the stars also, and to the planets,  
to rivers, oceans, and mountains; to level plains  
and uneven valleys.—INSTITUTES OF MENU.

41. *Dextra, sinistra*. The northern por-  
tion was considered, by the Romans the  
right, the southern the left.

42. *Secant zonæ*. The noun *zona* is de-  
rived from the Greek *ζώνη*, a *girdle*. There  
are five parallel circles in the heavens; the  
equator or equinoctial, equidistant from the  
north and south poles; the two tropics, at  
a distance of 23° 28' from the equator on  
either side; and the two polar circles, at a  
distance of 23° 28' from the poles. These  
circles divide the heavens into five zones;  
the two frigid zones enclosed between the  
polar circles and the poles; the two tem-  
perate zones lying between the tropics and  
polar circles, and the torrid zone lying be-  
tween the tropics.

43. *Inclusum onus*: the included mass of  
earth.

44. *Totidem plagæ*: as many regions are  
impressed upon the earth. As the planes  
of the five celestial circles, described in a  
former note, produced till they reach the  
earth, impress similar parallels upon it, as-  
tronomers with propriety divide the earth  
into zones, in the same manner as they  
distinguish the heavens.

45. *Non est habitabilis*. The sun in the  
torrid zone being twice vertical, and often  
nearly perpendicular, darts down his rays  
with great power. Unacquainted with the  
situation of the earth, the course of the  
winds, and the effect of frequent rains, and  
of the ocean, in tempering the solar heat,  
the ancients generally considered the torrid  
zone uninhabitable. Lucan, however, in  
the army of Pompey, speaks of Ethiopians  
from the torrid zone. Eratosthenes de-  
scribes Taprobana under the line, and  
Ptolemy, in his Geography, speaks of  
Agisymban Ethiopians south of the equi-  
noctial.

Columbus first  
Found a temperate in a torrid zone;  
The feverish air fanned by a cooling breeze.  
DRYDEN

46. *Nix tegit*. The two frigid zones, ly-  
ing between latitude 66° 32' and the poles,  
are covered with ice and snow, a great part  
of the year.

He giveth snow like wool: he scattereth the  
hoar-frost like ashes. He casteth forth his ice  
like morsels: who can stand before his cold?—  
PSALM cxlvii.

Temperiemque dedit, mistâ cum frigore flammâ.  
Imminet his ær; qui, quanto est pondere terræ  
Pondus aquæ levius, tanto est onerosior igni.  
Illic et nebulas, illic consistere nubes  
Jussit, et humanas motura tonitrua mentes,  
Et cum fulminibus facientes frigora ventos.  
His quoque non passim mundi fabricator habendum  
Aëra permisit. Vix nunc obsistitur illis,  
Cum sua quisque regant diverso flamma tractu,  
Quin lanient mundum; tanta est discordia fratrum.

## NOTÆ.

Quam circum extremæ dextra levique tra-  
hantur  
Cernitæ glacie concretæ, atque imbribus atris.  
VIRGIL.

46. *Totidem*. The two temperate zones,  
between the torrid and the frigid zones, are  
free from the severe extremes of heat and  
cold, and are more agreeable and salubrious  
than any other portions of the earth.

Has inter medicumque duo mortuibus ægris  
Munere concessæ divum.—VIRGIL.

47. *Temperiem*: temperateness; the heat  
being blended with cold.

48. *Aër imminet*: the air rests upon  
these.

48. *Quanto est pondere*. The poet ar-  
ranges the different elements according to  
their gravity: first, fire; then air; then  
water, and lastly, earth. His proportions,  
however, do not accord with modern phi-  
losophy, for heat is considered imponder-  
able; atmospheric air is .00121; water 1,  
and earthy matter varies in weight accord-  
ing to its component particles.

50. *Illic nebulas*. Fogs consist of dense  
vapors near the surface of the land or wa-  
ter. During the night, the air, by cooling  
rapidly, becomes surcharged with moisture.  
A part of this moisture, precipitated in the  
form of cloud, gives rise to the ordinary  
fog. The heat of the sun disperses the  
fogs by elevating the temperature of the  
air, and enabling it to reabsorb and hold in  
solution the moisture.

50. *Illic nubes*. Clouds are vapors,  
which, on ascending to the higher and  
colder regions, are condensed and rendered  
visible. They are less dense than fogs, and  
consequently more elevated. Their aver-  
age elevation is from two to three miles.  
Clouds are divided into three primary for-  
mations; the *cirrus*, or curl-cloud, which  
occupies the highest region, and consists  
of curls or fibres diverging in every direc-  
tion; the *cumulus*, or stacken-cloud, which  
is next in position, which, from a horizontal  
base, assumes a conical figure; and the  
*stratus*, or fall-cloud, which consists of  
horizontal layers. It is lowest in place, and  
comprehends fogs and mists. The modi-  
fications of the above are the *cirro-cumulus*,  
the *cirro-stratus*, and the *cumulo-stratus*,  
so called from their having the blended ap-

48. Aër imminet his,  
qui, quanto pondus  
aque est levius pon-  
dere terræ, tanto est  
50. Et jussit nebulas  
consistere illic, nubes  
illic, et tonitrua mo-  
tura humanas mentes,  
et ventos facientes  
frigora cum fulmini-  
bus. Quoque fabri-  
cator mundi non per-  
misit aëra habendum  
passim his. Nunc

pearance of their respective primaries. The  
*nimbus* is the rain-cloud, into which the  
different clouds resolve themselves when  
it rains.

51. *Tonitrua*. The poet speaks of thun-  
der as if it were a real entity, whereas it is  
a mere sound, "Vox et nihil præterea."  
It is the noise which follows the passage  
of lightning through the air from one cloud  
to another, or from a cloud to the ground.  
It is produced by the vibration of the air,  
which is agitated by the electric discharge.  
51. *Motura mentes*: to disturb the minds  
of men.

The thunder rolls: he lushed the prostrate  
world,  
While cloud to cloud returns the solemn hymn.  
THOMSON.

52. *Fulminibus*. Lightning is the rapid  
motion of vast masses of electric matter.  
When two clouds, or a cloud and the earth  
are in different electric states, the one be-  
ing positively electrified, the other nega-  
tively, the electric equilibrium is restored  
by a union of the two electricities, accom-  
panied by the usual phenomena, flashes of  
light, and a loud report.

52. *Frigora ventos*. Winds are currents  
of air formed by a disturbance of the equi-  
librium of the atmosphere. The heated  
air expands and ascends, while the cold air  
rushes in to occupy its place. Winds may  
thus be said to cause cold. A gentle  
breeze moves about five miles per hour; a  
brisk gale from ten to fifteen miles; a high  
wind about thirty-five miles; a storm sixty  
miles; a hurricane one hundred.

53. *Non passim*. The architect of the  
world did not permit the winds, at their  
pleasure, to possess the world, lest, uniting  
their forces, they might destroy it.

Maria ac terras cœlumque profundum  
Quippe ferunt rapidi secum, verrantque per  
auras.—VIRGIL.

54. *Obsistitur*. This is an impersonal  
verb, from *obsisto*. Scarcely now are they  
prevented from tearing the world to pieces,  
when they govern their blasts, each one in  
a different region.

56. *Fratrum*. The winds are fabled to  
be the son of the giant Astræus and  
Aurora.

Eurus ad Auroram, Nabathæaque regna recessit,  
 Persidaque, et radiis juga subdita matutinis;  
 Vesper, et occiduo quæ littora Sole tepescunt,  
 Proxima sunt Zephyro: Scythiam septemque Trionem 60  
 Horrifer invasit Boreas; contraria tellus  
 Nubibus assiduis, pluvioque madescit ab Austro.  
 Hæc super imposuit liquidum et gravitate carentem

vix obsistitur illis,  
 cum regant sua flamma quisque diverso  
 tractu, quin lanient mundum; discordia  
 fratrum est tanta. Eurus recessit ad Auro-  
 ram, Nabathæaque  
 62. Madescit assiduis nubibus ab pluvio  
 Austro. Imposuit

NOTÆ.

Aurora to Astræus bare the winds,  
 Of spirit untamed; east, west, and south, and  
 north,  
 Cleaving his rapid course.—HESIOD.

Astræus is derived from *ἀστρον*, a star, and probably means the sun, "the greater light." As the sun's rays disturb the temperature of the air in the morning, and cause the winds to rise, they are said, with poetic beauty, to be born of the sun and the morning.

57. *Eurus*. The poet describes the four cardinal winds, east, west, north and south, and begins with Eurus. This blows from the equinoctial east, and to the Italians was dry, serene, pleasant, and healthy.

57. *Ad Auroram*: to the east, where the morning rises. By metonymy.

57. *Nabathæa*. The Nabathæan kingdoms, according to Josephus, comprised that portion of country lying between the Euphrates and the Red Sea, and were reigned over by twelve princes, the sons of Ishmael, of whom Nabath was the eldest. Pliny mentions the Nabathæi in Arabia Felix.

58. *Persida*. This is a Greek name of Persia, a celebrated country of the east. It was at first a small country, bounded on the north by Media, on the east by Caromania, on the south by Sinus Persicus, and on the west by Susiana. It is thought to have derived its name from Perses, the son of Perseus.

58. *Radiis juga*: the hills lying under the rays of the morning; a beautiful periphrasis for the eastern mountains.

Where first the sun  
 Gilds Indian mountains.—THOMSON.

59. *Vesper*. As Aurora was put for the east, *vesper* is here put for the west.

59. *Quæ littora tepescunt*. This is another beautiful periphrasis for the shores of the west.

Or his setting beams  
 Flames on the Atlantic isles.—THOMSON.

60. *Proxima*. Are next to Zephyrus, the west wind. This wind is from the equinoctial west, and with its side winds, is cloudy and moist, and less healthful. Zephyrus presides over fruits and flowers, and is represented under the form of a youth, with wings like those of a butterfly, and having his head crowned with flowers.

60. *Scythia*. A country in the north of Asia, remarkable for the coldness of its

climate, and the rude character of its inhabitants.

Scythiæque hyemes atque arida differt  
 Nubila.—GEORGIC III. 197.

60.—*Septemtrionem*. From *septem*, seven, and *triones*, ploughing oxen. A constellation near the north pole, consisting of seven stars in the form of a plough. It is here put for the north. Sometimes it is called Charles's Wain, from a fancied resemblance to a wagon.

61. *Horrifer Boreas*. Boreas is derived from *βόρως*, a vortex; as this wind often blows with such violence as to cause whirlwinds, it probably had its name from this circumstance. It produces cold, hail, and snow. As this wind causes shivering, it has the epithet *horrifer*.

Boreas, and Cæcias, and Argestas loud,  
 And Thrascians, round the woods, and seas upturn.  
 MILTON.

62. *Pluvio ab Austro*. The south wind passing over the sea is warm and moist, and often brings rain.

The effusive south  
 Warms the wide air, and o'er the void of heaven  
 Breathe the big clouds, with vernal showers  
 distent.—THOMSON.

Besides the cardinal winds, there are others which are collateral. They are comprised in the following lines:

Flat Subsolanus, Vulturinus et Furius ab ortu:  
 Circius occasum, Zephyrusque Favonius affiant,  
 Et media de parte die Notus, Africus, Austro:  
 Conveniunt Aquilo, Boreas, et Corus ab Arcto.

63. *Super hæc*: above these; that is, above the atmosphere and the winds.

64. *Æthera*: the ether, or fire. It is described by Cicero as the heaven in which the fiery bodies run their courses. The upper air or ether is mythologically called Jupiter; the atmospheric or lower air, Juno. Hence Juno has been styled, by the Stoics, both the sister and wife of Jupiter. As heat and moisture are the radical principles of all things, the union of Jupiter and Juno are said to produce every thing in nature.

Tum pater omnipotens fecundis imbribus æther  
 Conjugis ingremium lætæ descendit, et omnes  
 Magnus alit, magno commixtus corpore, fetus  
 VIRGIL.

Lastly, when father Ether kindly pours  
 On fertile mother Earth his seminal showers.—  
 CREECH'S LUCRETIVS

Æthera, nec quicquam terrenæ fœcis habentem.  
 Vix ea limitibus disseperat omnia certis:  
 Cum, quæ pressa diu massâ latuere sub illâ,  
 Sidera cœperunt toto effervescere cœlo.

liquidum Æthera, et  
 carentem gravitate,  
 65 nec habentem quicquam  
 terrenæ fœcis, super hæc. Vix disseperat omnia ea

NOTÆ.

65. *Certis limitibus*: fixed boundaries.

66. *Massa*: that mass. Chaos under which the stars lay.

67. *Sidera*. *Sidus* is a constellation consisting of many stars. The poet here is speaking of stars in general.

A constellation is but one,  
 Though 'tis a train of stars.—DRYDEN.

67. *Effervesce*: to glow through all the heavens.

The myriad stars  
 Glew in the deep blue heaven, and the moon  
 Pours from her beamy urn a silver tide  
 Of living rays upon the slumbering earth.

SCRIPTURAL ANTHOLOGY.  
 The stars which lay obscured under Chaos, now begin to shine forth. Hesiod, in like manner, speaks of the stars as last formed.

Last Lucifer  
 Sprang radiant from the dawn-appearing morn,  
 And all the glittering stars that gird the heaven,  
 HESIOD.

How shall I then attempt to sing of Him  
 Whose single smile has, from the first of time,  
 Filled, overflowing, all those lumps of heaven  
 That beam for ever through the boundless sky.  
 THOMSON.

Aratus, in speaking of the formation of the stars, uses language very similar to that of Moses.

Αὐτὸς γὰρ τάγε σῆμα τ' ἐν οὐρανῷ ἐστήριξε.  
 ARATUS.

Σημαίνειν ἐπέλευσεν ἐπερχομένου τ' ἀρότοι.  
 IDEM.  
 And God said, let there be lights in the firmament; and let them be for signs, and for seasons.  
 —GENESIS.

Nothing in creation is so well calculated to fill the mind with sublime ideas, and lift

the soul to God, as the contemplation of the starry heavens; truly, the heavens declare the glory of God, and the firmament showeth his handiwork.

With radiant finger Contemplation points  
 To yon blue concave, swelled by breath divine,  
 Where, one by one, the living eyes of heav'n  
 Awake, quick kindling o'er the face of ether  
 One boundless blaze; ten thousand trembling  
 fires,

And dancing lustres, where th' unsteady eye,  
 Restless and dazzled, wanders unconfined  
 O'er all this field of glories: spacious field,  
 And worthy of the Master! he whose hand,  
 With hieroglyphics elder than the Nile  
 Inscribed the mystic tablet, hung on high  
 To public gaze; and said, Adore, O man,  
 The huger of thy God! From what pure wells  
 Of milky light, what soft o'ertlowing urn,  
 Are all these lamps so filled? these friendly  
 lumps,

For ever streaming o'er the azure deep,  
 To point our path, and light us to our home.  
 How soft they glide along their lucid spheres!  
 And, silent as the foot of time, fulfil  
 Their destined courses. Nature's self is hushed,  
 And, but a scattered leaf, which rustles thro'  
 The thick-wove foliage, not a sound is heard  
 To break the midnight air: tho' the rais'd ear,  
 Intensely list'ning, drinks in ev'ry breath.

How deep the silence, yet how loud the praise!  
 But are they silent all? or is there not  
 A tongue in ev'ry star that talks with man,  
 And woos him to be wise? nor woos in vain:  
 This dead of midnight is the noon of thought,  
 And wisdom mounts her zenith with the stars.  
 At this still hour the self-collected soul  
 Turns inward, and beholds a stranger there  
 Of high descent, and more than mortal rank;  
 An embryo God; a spark of fire divine,  
 Which must burn on for ages, when the sun  
 (Fair transitory creature of a day!)  
 Has closed his golden eye, and, wrapt in shades,  
 Forgets his wonted journey thro' the east.  
 BARBAULD.

QUÆSTIONES.

What is the subject of Fable I?  
 What is said of the account of the creation given by Ovid?

What was Chaos?  
 Who was Titan? who were the Titans?  
 Who was Phœbe?  
 Who was Amphitrite?  
 In what state were the elements in Chaos?

In reducing the elements to order, what was the first act of the deity? what the second? the third?

What place did the fiery principle, or æther occupy?

What is next to the æther?  
 What figure was given to the earth?

How many zones are there, and how disposed?

What is said of the torrid zone?  
 Did all the ancients hold this opinion?  
 How many winds are mentioned?  
 Why are they called the sons of Astræus and Aurora?

What are their names, and their regions?  
 Who was Aurora? why does it signify the east?

Where is Nabathæa? why so called?  
 By what figure is Septemtrionem divided?

What part of the material creation was last formed?

## FABULA II.

### ANIMALIUM HOMINISQUE CREATIO.

Inhabitants are assigned to the several divisions of the earth. The heaven receive the stars and the gods; the waters receive the fish; the earth the wild beasts, and the air the birds. The creation of man.

#### EXPLICATIO.

The world having been prepared for the reception and sustentation of inhabitants, the celestial Architect now peoples each region with its appropriate class. The gods, and the stars, which the ancients supposed to partake of the nature of the gods, occupy the celestial space. The first act of animal creation takes place, and the waters are stocked with their infinite multitudes. As the lowest organization of animals is formed in the waters, this is agreeable to philosophy, and to the account of the first act of animal creation in Genesis, the bringing forth of the waters. In Genesis, however, the waters bring forth not only the cold-blooded animals, fishes, and reptiles, but the lower orders of warm-blooded animals also, the birds. This is agreeable to the soundest philosophy, for birds are next in order to fishes, live in the same, or a similar element, and like fishes, move through the water or the air by a similar resistance of those elements to the organs with which they respectively strike them. Our poet speaks next of the beasts, and then of the birds. The Biblical account places the formation of beasts last. Their organization is the most perfect of all animals. To be lord of the creation just finished, man is formed by Prometheus, the son of Iapetus or Japhet. In the account there appears to be a mingling of allegory and history. Iapetus, the son of Cælus and Terra, and the brother of the Ocean, as described by Hesiod, is no doubt Japhet, the son of Noah, called the brother of the Ocean, from his surviving the flood. As the sons of Japhet peopled "the isles of the Gentiles," according to Scripture, it is possible he was ranked among the gods, and that to him, or to his son, Prometheus, may have thus been attributed the formation of man. It is most probable that the fable of Prometheus's stealing fire from heaven to animate man, and the introduction of disease and death by Pandora, sent for his punishment, is a confused account of the Creation and Fall of man. Prometheus may be regarded as a personification of *πρωμηνεία*, the divine wisdom, which formed man, as he is the chief work of creation. Thus Hesiod represents Mulciber, or the plastic power of the deity, as forming man. Again, as the fall, which brought "sin and all our wo," was in consequence of man's coveting knowledge, "ye shall be as gods, knowing good and evil," hence diseases and death are said to follow in consequence of fire, which typifies knowledge, being stolen from heaven. Disease and death were introduced, moreover, by Pandora, who is plainly the Eve of Scripture. See the story of Prometheus in Lempriere's Dictionary.



EU regio foret ulla suis animantibus orba;  
Astra tenent cœleste solum, formæque deorum:  
Cesserunt nitidis habitandæ piscibus undæ:  
Terra feras cepit: volucres agitabilis aër.

1. Neu ulla regio foret orba suis animantibus; astra que formæ Deorum, ten-

#### NOTÆ.

1. *Neu regio*: nor might any region be destitute of proper animals. The earth was at first "without form and void:" it was now the purpose of the deity to fill it.

Heaven and earth at first were of one form. But when their different parts were separated, Thence sprung beasts, fowls, and all the shoals of fish, Nay, even men themselves.—EURIPIDES.

2. *Astra*. The constellations are here spoken of as real animals inhabiting the heavens. The Platonists regarded the stars as intelligent beings.

Anaximander affirmed the stars to be the eternal gods.—PLUTARCH.  
The stars being generated in the ethereal space, it is a natural inference to suppose them endued with such a degree of sense and understanding as places them in the rank of gods.—DE NATURA DEORUM.

It hath been delivered down to us, by the ancients, and those of old times, both that the stars are gods, and that the Divinity comprehended the whole, or universal nature.—ARISTOTLE.

The first inhabitants of Greece appear to me to have esteemed these only to be gods, as many of the barbarians now do, the sun, and moon, and the earth and stars, and heaven.—PLATO'S CRATYLUS.

The first natural philosophers looked upon the sun and moon, and other wandering stars, and the elements, and the things that were connected with these, to be the only gods.—EUSEBIUS.

The most ancient people of Egypt, looking up to the world above them, and the nature of the universe, and being struck with astonishment and admiration, supposed the sun and moon to be the eternal and first, or principal gods, and that these gods govern the whole world.—DIODORUS SICULUS.

The Sabians hold that there is no God besides the stars; that they are all deities, but that the sun is the great, or chief god.—MARTONIDES.

A modern poet, with the enthusiasm of a true Sabian, speaks of the stars as animated, and enshrining an intelligent soul, in the following beautiful language:

Ye visible spirits! bright as erst  
Young Eden's birthnight saw ye shine  
On all her flowers and fountains first,  
Yet sparkling from the hand divine;  
Yes, bright as then ye smiled, to catch  
The music of a sphere so fair,  
Ye hold your high, immortal watch,  
And gird your God's pavilion there.

Sanctius his animal, mentisque capacius altæ,  
 Deerat adhuc, et quod dominari in cætera posset.  
 Natus homo est. Sive hunc divino semine fecit  
 Ille opifex rerum, mundi melioris origo;  
 Sive recens tellus, seductaque nuper ab alto  
 Æthere, cognati retinebat semina cœli;  
 Quam satus Iapeto, mistam, fluvialibus undis,

5 ent cæleste solum:  
 undæ cesserunt habi-  
 tande vitidæ pisci-  
 bus: Terra cepit  
 7. Homo est natus.  
 Sive ille opifex re-  
 rum, origo melioris  
 mundi, fecit hunc di-  
 vino semine; sive re-  
 cens tellus, que se-  
 ducta nuper ab alto

NOTÆ.

Gold frets to dust.—yet there ye are;  
 Time rots the diamond.—there ye roll  
 In primal light, as if each star  
 Enshrined an everlasting soul!  
 And does it not—since your bright throngs  
 One all-enlightening Spirit own,  
 Praised there by pure, sidereal tongues,  
 Eternal, glorious, blest alone?—REPOSITORY.

These are the stars,  
 But raise thy thought from sense, nor think to find  
 Such figures as upon globes are designed.

Though but an atom in immensity,  
 Still I am something fashioned by thy hand!  
 I hold a middle rank 'twixt heaven and earth,  
 On the last verge of mortal being stand,  
 Upon the realms where angels have their birth,  
 Close to the boundaries of the spirit-land!  
 The chain of being is complete in me,  
 In me is matter's last gradation lost,  
 And the next step is spirit—Deity!  
 I can command the lightning, and am dust!  
 A monarch, and a slave; a worm, a god!

2. *Formæ deorum*: the forms of the gods;  
 not mere images, but the gods themselves.

5. *Mentis capacius*: more capable of pro-  
 found understanding. The opinions of the  
 ancients agreed in many respects with the  
 account of Moses:

The heavens are the *Lord's*, but the earth hath  
 he given to the children of men.—PSALMS.

And breathed into his nostrils the breath of  
 life, and he became a living soul.—GENESIS.

2. *Solum*. That which sustains any  
 thing, applied equally to heaven, the earth,  
 the air, and the water.

To this the Hebrews agree, when they say,  
 that God gave to man a soul by a divine breath,  
 which they call reason, or a rational soul; but  
 to dumb creatures, and wild beasts of the forest,  
 one void of reason; the living creatures and  
 beasts being, by the command of God, scattered  
 over the face of the earth.—CHALCIDIUS.

Quadrupedante solum quatit.—VIRGIL.  
 Vastis tremuit icibus ærea puppis,  
 Subtrahiturque solum.—VIRGIL.

As capable of things divine, and fit  
 For arts; which sense we men from heaven  
 derive,  
 For he that formed us both, did only give  
 To beasts the breath of life, to us a soul.

And sowed with stars the heavens, thick as a  
 field.—MILTON.

A particle of breath divine.—HORACE.

3. *Cesserunt*: the waters fell to the shin-  
 ing fish; were assigned as their place.

An ethereal sense.—VIRGIL.

Forthwith the sounds and seas, each creek and  
 bay,  
 With fry innumerable swarm, and shoals  
 Of fish, that with their fins and shining scales,  
 Glide under the green wave.—MILTON.

6. *Adhuc deerat*: was yet wanting. How  
 like the phrase, "There was not a man to  
 till the ground." Man is here, as in the  
 Bible, the last work of creation.

4. *Terra feras*: the earth received the  
 wild beasts. It is not a little remarkable  
 that many of the ancients believed that  
 animals were produced from the earth, as  
 stated in Genesis.

6. *Quod dominari*: that might have do-  
 minion over the rest. This is in virtue  
 of mental excellence. "Knowledge is  
 power."

It would not be a foolish conjecture, concern-  
 ing the first rise of men and beasts, if any one  
 should imagine that of old they sprung out of  
 the earth, one of these two ways, either after  
 the manner of maggots, or to have come from  
 eggs.—ARISTOTEL.

And let them have dominion over the fish of  
 the sea, and over the fowl of the air, and over  
 the cattle, and over all the earth, and over every  
 creeping thing that creepeth upon the earth.—  
 GENESIS.

4. *Agitabilis*: mobile.

Thou madest him to have dominion over the  
 works of thy hands.—PSALM viii.

The surging air receives  
 Its plummy burden; and their self-taught wings  
 Winnow the waving element.—THOMSON.

Thou madest him to have dominion over the  
 works of thy hands.—PSALM viii.

The air  
 Flutters as they pass, fanned with unnumbered  
 plumes.  
 From branch to branch, the smaller birds, with  
 songs,  
 Solaced the woods, and spread their painted  
 wings.—MILTON.

5. *Sanctius animal*: a more divine ani-  
 mal.

Animal hoc providum, sagax, memor, plenum  
 consilii, quem vocamus hominem, generatum  
 est a supremo Deo præclaræ quoddam condi-  
 tione.—CICERO.

7. *Natus homo est*. It is remarkable that  
 nothing is said of the formation of woman.  
 Aristophanes, in Plato, tells a fable that  
 man at the first was double, but after wards  
 cut into two, which were distinguished by

Ἐπιφύων τε ἀϊθριῶν τε παιδεύματα.  
 EURIPIDES.

Τέχνη κρατοῦμεν ὧν φύσει νικώμεθα.—ΑΝΤΙΦΩΝ.

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 EURIPIDES.

Τέχνη κρατοῦμεν ὧν φύσει νικώμεθα.—ΑΝΤΙΦΩΝ.

Finxit in effigiem moderantùm cuncta Deorum.  
 Pronaque cùm spectent animalia cætera terram,  
 Os homini sublime dedit, cœlumque tueri  
 Jussit, et erectos ad sidera tollere vultus.

Æthere, retinebat se-  
 mina cognati cœli:  
 quam, mistam, fluvi-  
 alibus undis, satus  
 Iapeto finxit in effi-  
 giem deorum mode-

NOTÆ.

sexes. In the chronicles of Hindostan, the  
 two first creatures are called, in Sanscrit,  
 Adim and Iva. The Fall is evidently alluded  
 to in the following:

And now the dreful reign of wo began,  
 And ruin through all nature's pulses ran;  
 The odors that exhaled life-giving breath,  
 To poisons turned, were drugged with scented  
 death;

The two first mortals were Protogonus (first-  
 born), and Eon. The latter found out the way  
 of taking food from trees. Their descendants  
 were Genus (Cain), and Genes, who first began  
 to worship the sun.—SANCHONIATHO.

Beasts, birds, fish, insects, now dissolve in rage  
 The bonds of peace, and in wild strife engage;  
 The elements in placid beauty silent,  
 Together war by ruffian discord rent;  
 The maddened winds their wildest fury wake;  
 The tempest storms firm earth's foundations  
 shake;

Orpheus, in his hymn to Protogonus,  
 who was certainly Adam, by calling him  
*two-fold*, seems to refer to his containing  
 Eve in his person:

Involving gloom the blackening heaven en-  
 shrouds,  
 And lurid lightnings cleave the solid clouds;  
 Sphere-shapen comets through the tracts of air  
 Rush wild, and toss their long dishevelled hair;  
 Seas roar, earth trembles, and volcanic fire  
 The mountains light as if for Nature's funeral  
 pyre.—HISTORY OF THE CHURCH.

O mighty first-begotten, hear my prayer,  
*Two-fold*.—TAYLOR'S ORPHEUS.

And lurid lightnings cleave the solid clouds;  
 Sphere-shapen comets through the tracts of air  
 Rush wild, and toss their long dishevelled hair;  
 Seas roar, earth trembles, and volcanic fire  
 The mountains light as if for Nature's funeral  
 pyre.—HISTORY OF THE CHURCH.

7. *Divino semine*: of divine seed or origin.

10. *Cognati cœli*. Not merely produced  
 at the same time, as *cognatus* would im-  
 port, but rather kindred heaven, intimating  
 that, as celestial nature had the power of  
 creation, the earth, just separated from  
 heaven, retained seminal powers also. It  
 may refer also to the pre-existence of the  
 soul, a doctrine which the ancients held.

Are we to suppose the divine seed fell from  
 heaven upon the earth, and that men sprang  
 up in the likeness of their celestial sires?—  
 CICERO.

11. *Satus Iapeto*. Prometheus, the son  
 of Iapetus, by one of the Oceanides; hav-  
 ing reference, no doubt, to Japhet, the son  
 of Noah, and his wife, who were in the ark.  
 Offspring by her might be poetically re-  
 garded as by one of the daughters of the  
 Ocean. Prometheus is mentioned, by  
 Pliny, as the first that slaughtered an ox.  
 Hesiod states, that Jupiter punished him  
 for offering, in sacrifice, the bones and part  
 of the flesh of an ox, so concealed in the  
 skin as to appear entire. This probably has  
 reference to the sacrifice after the flood,  
 when the eating of flesh was permitted to  
 man. Before the flood, when flesh was not  
 eaten, the entire victim was offered to God;  
 after the use of flesh was permitted, a part  
 was probably eaten, and the rest offered to  
 the Deity. Hence the fable may have  
 arisen. Orpheus, in his hymn to Saturn,  
 makes that deity the creator of gods and  
 men, and the same as Prometheus.

Τὸν γὰρ καὶ γένος ἔσμεν.—ARATUS.

Great sire of gods and men, whom all revere;  
 Father of vast eternity, divine,  
 Husband of Rhea and Prometheus wise.  
 TAYLOR'S ORPHEUS.

Denique cœlesti sumus omnes semine oriundi.  
 LUCRETIUS.

Great sire of gods and men, whom all revere;  
 Father of vast eternity, divine,  
 Husband of Rhea and Prometheus wise.  
 TAYLOR'S ORPHEUS.

Qui se ipse noverit, intelliget se habere ali-  
 quid divinum, semperque et sciet et sentiet  
 aliquid dignum tanto munere deorum.—CICERO.

Great sire of gods and men, whom all revere;  
 Father of vast eternity, divine,  
 Husband of Rhea and Prometheus wise.  
 TAYLOR'S ORPHEUS.

8. *Ille opifex rerum*. The artificer of the  
 universe is represented also by Eurysus,  
 the Pythagorean, as forming man in his  
 own image.

Great sire of gods and men, whom all revere;  
 Father of vast eternity, divine,  
 Husband of Rhea and Prometheus wise.  
 TAYLOR'S ORPHEUS.

The human race was formed by an immediate  
 act of the deity, and received from him a rea-  
 sonable soul.—CICERO IN ORPHEUS.

Great sire of gods and men, whom all revere;  
 Father of vast eternity, divine,  
 Husband of Rhea and Prometheus wise.  
 TAYLOR'S ORPHEUS.

Creator, yes! Thy wisdom and thy word  
 Created me! Thou source of life and good!  
 Thou spirit of my spirit, and my Lord!  
 Thy light, Thy love, in their bright plenitude  
 Filled me with an immortal soul, to spring  
 Over the abyss of death, and bade it wear  
 The garments of eternal day, and wing  
 Its heavenly flight beyond this little sphere,  
 Even to its source—to Thee—its author there.  
 DERZIHAVIN.

Great sire of gods and men, whom all revere;  
 Father of vast eternity, divine,  
 Husband of Rhea and Prometheus wise.  
 TAYLOR'S ORPHEUS.

8. *Mundi melioris*: of a better world;  
 better than it now is, when it bears the  
 curse of God. Heathens agree with the  
 sacred historian, in attributing to the world,  
 and to the elements, a better state of af-  
 fairs than now exists. Thus Virgil says  
 of Jupiter, after the first age had passed:

Great sire of gods and men, whom all revere;  
 Father of vast eternity, divine,  
 Husband of Rhea and Prometheus wise.  
 TAYLOR'S ORPHEUS.

Ille malum virus serpentibus addidit atris  
 Prædæque lupos jussit, pontumque moveri,  
 Mellæque decussit foliis ignemque removit,  
 Et passim rivis currentia vina repressit.

11. *Quam mistam*. The earth mixed with  
 river water. It is remarkable that all the  
 heathen writers speak of men as formed of  
 the earth.

After man's transgression, God cursed  
 the ground, and the earth and the elements  
 were changed:

Democritus was of opinion, that men were  
 first formed of clay and water: Epicurus was  
 much of the same mind.—CICERO IN TULLIO.

Sic, modò quæ fuerat rudis et sinè imagine, tellus  
Induit ignotas hominum conversa figuras.

rantum curata.  
16. Sic tellus, quæ  
modo fuerat rudis et

NOTÆ.

Then ordered Muleiber, without delay,  
To mix the earth and water, and infuse  
A human voice.—HESIOD.

Callimachus speaks of men as sons of  
clay: so, Martial, Juvennl, and others.

Αὐτόχρονα καὶ ἐπιείκων.—SANCTIONIATHO.  
Dust thou art, and unto dust thou shalt return.  
—GENESIS.

Earth must return to earth; for fate ordains  
That life, like corn, must be cut off in all.

Εὐριπίδης.  
You all to earth and water must return.  
ILIAD VIII.

Neque enim natura pateretur, ut id quod esset  
de terra, nisi in terra maneret.—CICERO.

Cedit idem retro de terra quod fuit ante.  
LUCRETIUS.

Ἐὶς γῆν φέροντες γῆν.—Εὐριπίδης.

How perfectly the two following agree,  
one from the volume of inspiration, the  
other from heathen poetry:

Then shall the dust return to the earth as it  
was; and the spirit shall return to God, who  
gave it.—ECCLESIASTES XII. 7.

Πνεῦμα μὲν πρὸς αἰθέρα,  
τὸ σῶμα δ' εἰς γῆν.—Εὐριπίδης.

12. *Effigiem*: in the likeness of the gods.  
Inspiration represents Jehovah impressed  
with the importance of the work of man's  
creation, as taking counsel, "Let us make  
man in our image, and after our likeness."  
Seneca, in lib. vi., cap. 23, De Beneficiis,  
has much the same idea:

Non est homo tumultuarium et incognatum  
opus. Cogitavit nos ante Natura, quam fecit.

Thou madest him a little lower than the an-  
gels.—PSALM VIII.

Propter ingeneratam homini a Deo rationem,  
est aliqua ei cum Deo similitudo, cognatio, so-  
cietas.—CICERO.

Eadem natura hominem non solum mente or-  
navit, sed etiam dedit ei figuram corporis ha-  
bilem et aptam ingenio humano.—CICERO.

Man, the lord of the creation, partakes of the  
nature of the gods.—PYTHAGORAS.

Man's reason is derived from that of God.—  
EPICHAARMUS.

And that you put on the new man, which,  
after God, is created in righteousness and true  
holiness.—EPISTOLANS IV. 24.

Human virtue rather approaches nearer the  
divinity than human form.—CICERO.

In an Egyptian fragment of the Hermetic  
creed, of great antiquity, preserved by  
Jamblichus, the *one* true God is evidently  
referred to, in whose *likeness* man was  
created:

The Supreme is a *monad* prior to the first god  
and king, immovable in the solitude of his unity,  
the fountain of all things, and the root of all  
primary intelligible forms, the indivisible *one*,  
the first *Effigies*.—JAMBlichus.

12. *Moderantum cuncta*: that govern all  
things.

Terrarum dominos evehit ad deos.—HOBACE.

13. *Prona*: prone; with face to the  
earth.

Like the beasts, which Nature has made  
prone, and slaves to their bellies.—SALLUST.

There wanted yet a creature not prone,  
And brute, as other creatures, but induced  
With sanctity of reason.—MILTON.

14. *Os sublime*: a lofty countenance. The  
etymology of man, in Greek, *ανθρωπος*, is,  
*to direct the countenance upwards*.

Nonne vides hominum ut cælos ad sidera vultus  
Sustulerit Deus, ac sublimia finxerit ora.  
SILIUS ITALICUS.

For when he left all other creatures to feed on  
the ground, he made man upright, to excite him  
to view the heavens.—CICERO.

Who knoweth the spirit of man, that goeth  
*upward*, and the spirit of the beast, that goeth  
*downward* to the earth.—ECCLESIASTES.

14. *Cælum tueri*: to look upon heaven.  
Shall he, fair form,

Who wears sweet smiles, and looks erect on  
heaven,  
E'er stoop to mingle with the prowling herd,  
And dip his tongue in gore?—THOMSON.

The heavens declare the glory of God; and the  
firmament showeth his handiwork.—PSALM XIX.

Quis est tam vecors, qui, cum suspexerit in  
cælum, non sentiat Deum esse.—CICERO.

Nor is one scene to mortals given,  
That more divides the soul and sod,  
Than yon proud heraldry of heaven—  
You burning blazonry of God!

16. *Sine imagine*: without form; shape-  
less.

He hath no form, nor comeliness.—ISAAH.

17. *Induit*: put on; was clothed with the  
forms of men.

17. *Conversa*; being changed.  
For thou wert present ere our life began,  
Ere the warm dust shot up in breathing man.  
GAY.

17. *Ignotas*: till then unknown.

What is not a little remarkable, and con-  
firmatory of the account of the first sab-  
bath, after creation, Hesiod, Homer, Lu-  
cian, and the Scholiast on Pindar, ascribe  
great sanctity to the seventh day; Linus  
and Callimachus mentioned it as the day  
upon which "all things were finished."

There is no city, Greek or Barbarian, in which  
the custom of resting on the seventh day is not  
preserved as it is among the Jews.—JOSEPHUS  
AGAINST APPION.

It is a festival celebrated not only in one city  
or country, but throughout the whole world.—  
PHILO.

QUESTIONES.

What is the subject of this Fable?

What were the stars supposed to be, by  
the heathens?

What is the proper meaning of the word  
*solum*? to what is it equally applied?

What was the first act of animal crea-  
tion?

Is there any philosophic reason why  
fishes should be first created?

What animals, in perfection of organiza-  
tion, are next to fishes?

What similarity between fishes and  
birds?

Does Ovid observe this order?

What animals does he mention after  
fishes?

What animals have the most perfect or-  
ganization?

When was man created? by whom?

Who was Iapetus? why was he probably  
called the brother of the Ocean?

Who was Prometheus?

How may Prometheus be regarded?

How was man formed? in whose like-  
ness?

In what respect does he differ from ani-  
mals?

What does man, in Greek, signify?

Why is he commanded to look upon  
heaven?

Had the ancients any idea of the peculiar  
sanctity of the seventh day, which was  
made a day of rest after the creation?

How did they obtain an idea of the Sab-  
bath?

What is tradition?

## FABULA III.

### AUREA ÆTAS.

Four ages successively arise, of which the Golden is the first. In this age innocence and happiness reign, and men subsist upon the bounty of the earth. Saturn, at this time, holds the empire of the world.

#### EXPLICATIO.

The deterioration of manners, from primitive innocence to extreme wickedness, is represented under the names of metals, that lessen respectively in purity and value. In the prophecy of Daniel, the four principal monarchies are prefigured under the images of gold, silver, brass, and iron. A similar designation of the four ages, by our poet, might seem derived from this source, were it not that Hesiod, whom he follows, and who wrote anterior to Daniel, represented different ages by the name of metals. The only difference between Hesiod and Ovid, is, that the former has an additional age, called the Heroic. The Golden age of the poet is a tradition of the period of man's innocence, and residence in Paradise, when the elements were pure and genial, the productions of the earth plentiful and spontaneous, and the different animals peaceful and submissive. All heathen nations have some tradition of this period.

In the comment of Hierocles upon the Golden Verses of Pythagoras, we meet with the following explanation of the Golden Age: "We say the Golden Age was the best among the generations of men, by reason that we make a comparison of manners from the difference of metals; for, gold is a matter wholly pure, and not at all allied unto earth, as other things are of the same kind, as silver, brass, and iron. Among all which, nature has ordained the principality unto gold, which alone does not contract rust, but every one of the rest does, in proportion as it partakes of the earth. Now the rust of the earth, being compared with the corruption contracted from the body, that holy and pure age, wholly purged from all infection of wickedness, was very rightly called Golden."

The Sabbath year of the Jews, in which there was no tillage of the ground, nor propriety in the spontaneous productions of the earth, nor continuance of servitude, was a memorial of the rest in Paradise, when God himself dwelt with men. It was, no doubt, in commemoration of the same events, preserved by tradition, that labor was suspended, and servants released from ordinary toil, during the Saturnalia, which were instituted to recall the felicity of the Golden Age, when the god Saturn reigned upon earth.



UREA prima sata est ætas, quæ, vindice nullo,  
Sponte sua sine lege fidem rectumque colebat.  
Pœna metusque aberant; nec verba minacia fixo  
Ære legebantur; nec supplex turba timebant  
Judicis ora sui: sed erant sine vindice tuti.  
Nondum cæsa suis, peregrinum ut viseret orbem,

1. Aurea ætas est prima sata, quæ sua sponte colebat fidemque rectum, sine lege, nullo  
6. Pinus,

#### NOTE.

1. *Aurea.* The epithet of *golden* is given to any thing pure and estimable. Among the northern and middle nations of Europe, it is in very common use.

O thou, my golden, golden dove.—BOHEMIAN SONG.

My golden father! give me not.—IDEM.

O no! my golden mother.—SNAIDR.

2. *Sponte sua;* practised faith and justice from principle, without the compulsory force of the law.

In the state of the first heaven, man was united inwardly to the supreme reason, and outwardly practised all the works of justice. The heart rejoiced in truth, and there was no mixture of falsehood.—TCHONANGSE.

The ancients, who were nearest to the gods, were of an excellent disposition and led so good lives, that they were called a golden race.—DICMARCHUS.

3. *Pœna metusque.* As the age was one of innocence, peace, and brotherly love, there was no punishment, nor the fear of punishment.

For love casteth out all fear.—ST. JOHN.

Why I should fear, I know not,  
Since guiltiness I know not.—SHAKESPEARE.

3. *Verba minacia:* threatening words, setting forth the penalties of violated laws, were not read.

4. *Fixo ære:* on the brass set up to view. It was customary to have the laws engraved on tablets, and hung up in the forum, or other conspicuous place for the information of the people. The Roman decemvirs, A. U. C. 303, digested the laws brought from Greece, which were set up

and known as the Laws of the Twelve Tables.

Fixit leges pretioque refixit.—ÆNEID VI. 622.

4. *Supplex turba:* the suppliant crowd did not fear the face of the judge; for, conscious of no crime, they dreaded no punishment.

5. *Sine vindice:* without an avenger. The prosecutor, the judge, and the lictor with his rod and axe, were unknown.

The first men, before appetite and passion swayed them, lived without bribes, and without iniquity; and needed not to be restrained from evil by punishment.—TACITUS'S ANNALS III.

6. *Nondum.* No one had yet built a ship for sailing: every one was content with his own place of residence.

Montibus in liquidas pinus descenderat undas :  
Nullaque mortales, præter sua, littora nôrant.  
Nondum præcipites cingebant oppida fossæ ;  
Non tuba directi, non æris cornua flexi,  
Non galeæ, non ensis erant : sine militis usu

cæsa suis montibus,  
nondum descenderat  
in liquidas undas, ut  
viseret peregrinum  
9. Præcipites fossæ  
10 nondum cingebant oppida ; non tuba directi æris, non cornua

## NOTÆ.

6. *Peregrinum orbem*. a foreign orb. The whole is here put, by synecdoche, for a part of the world.

7. *Pinus*. The pine is a mountain tree used for ship-building. It is here put, by a figure, for a ship. Virgil, speaking of the return of the golden age, says, commerce will cease :

Nec nautica pinus  
Mutabit merces.—ECLOGUE IV.  
Dant uttle lignum  
Navigis pinos.—GEORGICON II

7. *Descenderat undas*. The first attempt at ship-building was, doubtless, the linter or canoe, hollowed out of a single tree. It is thought that the first hint of navigation may have been afforded by the falling of an alder tree, decayed and hollowed with age, from the river side into the water.

Tunc alnos primum fluvii sensere cavatas.  
GEORGIC I.

The first rude plough man made to turn the soil; the first rude axe of stone with which he felled the sturwart pine; the first rude canoe he scooped from its trunk to cross the river, which kept him from greener fields, were each a human faculty, that brought within his reach a physical comfort he never enjoyed before.—ELIOT BURRITT.

8. *Mortales*: mortals; men. *Nôrant* for *noverant*, by syncope. See Grant, p. 195.

9. *Præcipites fossæ*: steep ditches did not as yet enclose towns. A periphrasis to express the fact that there were no towns, for even houses were not built till the Silver age. It is remarkable that Livy, referring to this period, and that of the succeeding age, speaks of one universal language, and of its after-confusion, and the consequent division of the people. The confusion of tongues was consequent on the building of one of the first cities.

Go to, let us build us a city, and a tower whose top may reach unto heaven.—GENESIS XI. 4.

Homines autè secula multa sine oppidis legibusque vitant exegerunt sub imperio Jovis, sed una lingua loquentes.—HECINI, Fab. 143.

10. *Non tuba*. There were no instruments of martial music to stir the courage of the soldiers.

At tuba terribili sonitu tarantura dixit.  
ÆNIUS.  
'Are ciete viros, Martemque accendere  
cantu.—VIRGIL.

The shrill trump,  
The spirit-stirring drum, the ear-piercing life.  
SHAKESPEARE.

10. *Directi*. The *tuba*, or trumpet, was employed in war for signals of every kind; also at games, festivals, and at funeral

rites. It was a long, straight tube, increasing in diameter, and terminating in a bell-shaped mouth, which was often ornamented with the figure of some animal. The *lit-*



*uus*, or clarion, differed from the *tuba*, in being bent into a spiral shape at the mouth. It was generally used by cavalry, and emitted a harsh, shrill sound.

10. *Cornua flexi*. The horn, anciently made of horn, but afterwards of brass, was curved in the shape of a C, with a cross-



piece. It was an octave lower than the *tuba*, and was generally used to sound the *classicum*.

Sonuit reflexo classicum cornu.—SENeca.

11. *Sine militis*: without the use of soldiery. There were no wars nor battles. To a reflecting and humane mind, and especially to one influenced by Christian principles, few things can be more revolting than standing armies; men kept for the very purpose of destroying life.

O who are these?

Death's ministers, not men! who thus deal death  
Inhumanly to men, and multiply  
Ten thousand-fold the sin of him who slew  
His brother.—MILTON.

11. *Non galeæ*. Helmets were at first



formed of the skins of beasts, as is now the case among the American Indians. The hair was generally left on, and the teeth of

Mollia securæ peragebant otia gentes.  
Ipsa quoque immunis rastrisque intacta, nec ullis  
Saucia vomeribus, per se dabat omnia tellus ;  
Contentique cibus, nullo cogente, creatis,  
Arbuteos fœtus, montanaque fragra legebant,  
Cornaque, et in duris hærentia mora rubetis ;  
Et, quæ deciderant patulâ Jovis arbore, glandes.

flexi, non galeæ, non  
ensis erant : securæ  
gentes peragebant  
mollia otia sine usu  
militis.

15. Contenti scibus  
crentis, nullo cogente  
legebant arbuteos fœtus,  
que montana  
fragra, que corna, et  
mora hærentia in

## NOTÆ.

the animal were generally turned so as to threaten the enemy. See plate, Fab. I., Lib. III. Afterwards, they were made of brass and iron. The principal parts of the helmet are the circular portion, the cone, or central part, which receives the plume, and the cheek-pieces, attached to the helmet by hinges. See plate, Fab. VI., Lib. I.

11. *Non ensis*. The ancient sword had a broad two-edged blade, which was nearly



of equal width from hilt to point. The first swords were made of bronze; afterwards, they were made of iron. The Roman sword was generally much larger than the Greek. They were worn around the body by a belt, generally on the left side, but sometimes on the right.

12. *Peragebant*: passed, or enjoyed soft tranquillity.

Nor yet injurious act nor surly deed,  
Was known among those happy sons of heaven ;  
For reason and benevolence were law.  
THOMSON.

13. *Inmanis*: the free earth; without tillage, or the gift of seed.

13. *Rastro*: untouched by the harrow, an instrument used to break clods, and pulverize them after ploughing.

14. *Saucia*: wounded. The bosom of the earth opened by the ploughshare, is figuratively said to be wounded.

Adunci vulnere aratri  
Rastrorumque fero.—OVID, Lib. II.

On the return of the golden age, as described by Virgil, the earth will not require tillage.

Non rastros patietur humus, non vinea falcem.  
ECLOGUE IV.

14. *Per se*: of itself; spontaneously.

Ἐσθλα δὲ πάντα  
Τοῖσιν ἦν καρπον, δ' ἔφερε ζειδωρος ἀροῦρα  
Ἀντομάτι, πολλὸν τε καὶ ἀφ' ὄνον.—HOMER.

14. *Omnia*: all things; all necessary sustenance. The use of flesh was then unknown. This agrees with the Biblical account; for, the permission to eat flesh was not given till after the flood.

The food of man  
While yet he lived in innocence, and told  
A length of golden years; unfleshed in blood.  
THOMSON.

Sub Saturno, id est, in aureo seculo, cum omnia humus funderet nullum comedisse carnes, sed universos vixisse frugibus et pomis que sponte terra gignebat.—DIOG. LACRITIUS.

At vetus illa ætas, cui fecimus aurea nomen  
Fœtibus arboreis, et quas humus educat herbas  
Fortunata fuit, nec pollut ora cruore.  
METAMORPH. XV.

15. *Contenti*: content; satisfied with the productions of the earth.

Rich in content, in Nature's bounty rich ;  
In herbs and fruits.—THOMSON.

15. *Cibus*: with food provided without toil. Like Adam and Eve, they were naked.

God himself, their keeper, fed them, as man, a more divine animal, pastures the races lower than himself. Naked and without covering, living in the open air, they partook of varied food.—PLATO.

The first men lived very hardy, before the conveniences of life were found out, being accustomed to go naked, and wanting dwellings and fires.—DIODORUS SICULUS.

15. *Nullo cogenti*: no one compelling. The fruits of the earth were voluntary, not extorted by tillage.

Ipsaque tellus  
Omnia liberius, nullo poscente, ferebat.—VIRGIL.

16. *Arbuteos fœtus*: the fruit of the arbutus. It grows on a low tree, and ripens in winter. In appearance it resembles a strawberry.

17. *Montana fragra*: mountain strawberries. These are the common strawberries.

Humi nascentia fragra.—VIRGIL.

17. *Corna*: cornels; the fruit of the cornel, or wild-cherry.

17. *Duris rubetis*: the rough bramble hedges.

18. *Jovis arbore*. The different gods had particular trees, or shrubs, which were sacred to them. The oak was sacred to Jupiter; the laurel to Apollo; the beech to Mars; the vine to Bacchus; the cypress to Pluto; the purple to Mercury; the poplar to Hercules; the pine to Pan; the olive to Minerva; the myrtle to Venus; the saffron to Ceres; the narcissus to Proserpine; the palm to the Muses; the alder to the Eumenides; the garlic to the Lares &c.

Ver erat æternum; placidique tepentibus auris  
Mulcebant Zephyri natos sine semine flores.  
Mox etiam fruges tellus inarata ferebat:  
Nec renovatus ager gravidis canebar aristis.  
Flumina jam lactis, jam flumina nectaris ibant:  
Flavaque de viridi stillabant ilice mella.

## NOTE.

19. *Ver erat*: there was eternal spring. Many learned men have conjectured that this was really the case at the first creation of the world. If we suppose the poles and axis of our globe to have been perpendicular to the equator, and the centre of gravity to have been in the centre of the earth, the attraction of the sun would be equal on all the parts of the earth, and its course would be regular in the track of the equator. There would be no disturbances of the atmosphere, nor changes of temperature, and the days and nights would be always equal. It would move through one degree in exactly 24 hours, and make its annual revolution in 360 days. The moon would make her revolution in just 30 days. This would agree exactly with the ancient computations, the universality of which is no small evidence of its existence at the first. When God cursed the ground for man's transgression, or at the deluge, by a sinking of the continents, the centre of the earth's gravity must have been changed, in consequence of which the poles of the earth diverged, causing its orbit to become oblique to the equator. The motions of the earth and moon would, of necessity, become tremulous and irregular, causing alterations in the time of their revolutions, and introducing a variety of seasons.

Great Spring, before,  
Greened all the year; and fruits and blossoms  
blushed  
In social sweetness, on the self-same bough.

THOMSON.

20. *Placidi zephyri*: the mild zephyrs. The sweetness of the breath of Zephyrus was said to produce flowers. Hence he was said to be the husband of Flora.

Pure was the temperate air; an even calm  
Perpetual reigned, save what the zephyrs bland  
Breathed o'er the blue expanse.—THOMSON.

21. *Fruges*. At first they lived upon the fruits of the trees, but now, it is said, the unploughed earth bore grain also. How well this agrees with the scriptural account!

Behold I have given you every herb bearing  
seed (> grain), which is upon the face of all  
the earth, and every tree in the which is the  
fruit of a tree yielding seed; to you it shall be  
for meat.—GENESIS i. 29.

19. Ver erat æternum, placidique Zephyri tepentibus auris  
20. Etiam tellus inarata mox ferebat fruges: nec ager renovatus canebar aristis. Jam flumina lactis, jam flumina nectaris

22. *Renovatus ager*. The field that had become renewed by lying fallow. The fields did not produce on alternate years merely, but every year.

22. *Canebat*: became white with the ears of corn. The fields of grain are first green, then white, just before ripening, and when fully ripe they become yellow.

Lift up your eyes, and look on the fields, for they are white already to harvest.—ST. JOHN.

The crops are green, and wave o'er all the plain,  
In billows like the storm-excited main.—MASON.

Molli paulatim flavescet campus arista.—VIRGIL.

22. *Aristis*. Arista, the beard of the corn, is of common use, by synecdoche, for the ear of corn itself.

Of old we met everywhere with barley, wheat, and meal, as we do now-a-days with dust. The fountains flowed, some with water, some with milk, and likewise some with honey, some with wine, and some with oil.—CALANUS IN STRABO.

23. *Flumina lactis*: streams of milk. Traditional accounts of Paradise, and of the Promised Land, probably furnished the heathen poets with their ideas of streams of milk, honey, and nectar.

From the taunts of the proud and the vile we go  
To the land where rich honey and milk will  
flow.—W. G. CLARK.

23. *Nectaris*: nectar; the fabled drink of the gods. Athenæus says, that on Mount Olympus and its environs, the people use a drink which they call nectar, composed of honey, wine, and odoriferous herbs. As the gods were supposed to hold their court on Olympus, hence arose the idea of nectar being their drink. Nectar signifies a preserver of youth, and was, therefore, appropriately considered the drink of men who led long and flourishing lives.

D' ambroisie bene choisie  
Hebe la nourrit a part;  
Et sa bouche, quand j'y touche,  
Me parfume de nectar.—HENRI IV.

24. *Stillabant*: distilled; trickled down.

Duræ quercus sudabunt roscida mella.  
ECLOGUE IV.

Feasts strewn by earth, employ their easy day;  
The oak is on their hills; the topmost tree  
Bears the rich acorn, and the trunk the bee.

HERMODY.

## QUÆSTIONES.

What is the subject of this Fable?  
What poet, before Ovid, had spoken  
of different ages under the name of metals?

What additional age does he mention?  
Why was the first age called golden?  
To what period of the world's history  
does the golden age probably refer?

What are the coincidences between these  
times?

What institution among the Jews recalled  
the residence in Paradise?

What similar institution among the  
Greeks and Romans recalled the golden  
age under Saturn?

Upon what were the laws of the Romans  
written?

Where were these tablets set up?  
What was the state of morals in the  
golden age?

Was there agriculture or commerce?  
By what figure is *pinus* put for a ship?  
Were there cities or houses in the golden  
age?

Were there any wars?  
Upon what did men subsist?  
Did they live upon flesh, or wear clothing?

With what account does this agree?  
When was permission given by God to  
eat flesh?



## FABULA IV.

### ARGENTEA ÆTAS.

In the second, or Silver age, the year is divided into four seasons. Men begin to know good and evil. They cultivate the earth, and build houses.

#### EXPLICATIO.

This Fable has a reference to the true God, as he existed antecedent and subsequent to Creation, and his manifestation to man in Eden—to the Fall, and its consequences, and to the introduction of a Mediator. Saturn is said to be the son of Heaven and Earth, and is the same as Time. The Deity, who had been before the God of eternity, and the inhabitant of heaven, when the earth was created, became its inhabitant, and was known as the god of Time. The Golden Age of the ancients not only is the first age of the world, but, in its characteristics, corresponds precisely to the age of innocence and felicity in Paradise. As God the Father then held converse with man, face to face, the reign of Saturn in the Golden Age is a tradition of that event, and the succession of Jupiter to the throne adumbrates the reign of God the Son, into whose mediatorial hands the world passed, when God the Father, offended by the transgression of Adam, withdrew from the earth. By an observation of the notes upon Saturn and Jupiter, in this Fable, it will be seen, by extracts from heathen writers, that 'the most holy God,' Saturn, and Kronos, are all one and the same being, and that Jupiter is a mediator. Having a traditional account that the Deity had removed from earth, because of the sins of man, it was natural to suppose he had retired to the remotest star. Hence he was said to be in the planet Saturn, in former times regarded the farthest distant. Jupiter, who is evidently here the Messiah, afterwards revealed, in succeeding his father, is fabled to dethrone him. In relation to the swallowing of the stone *Baithul* (Bethel), there is some confusion, the fable appearing to have reference to Adam, as well as the Mediator who assumed his penalty. Instead of swallowing and destroying his son, he swallows in his stead a stone called Bethel. That is, he accepts sacrifice offered at the gate of Paradise, upon the rude stone altar Bethel, instituted by himself in view of the great atonement, when he clothed our sinful first parents with the skins of the animals that were offered; this seems the more evident, as *בַּתְּשֻׁלִּית*, from which the word is derived, signifies a coat or covering of skins. When, owing to the inclemency of the air, man required shelter, skins were probably formed into a tent; and thus, in time, *בַּתְּשֻׁלִּית* (Beth), a coat or covering, came to signify tabernacle or tent, and eventually house. The Tabernacle (Beth-el, house of God) had a covering of skins. Exod. xxxv. 23. The labor, toil, vicissitudes of seasons, sickness and death, of the reign of Jupiter, all agree with the state of the world after the fall of man, when the ground and the elements were cursed for his sake, and hard necessity gave rise to the various inventions.



OSTQUAM, Saturno tenebrosa in Tartara misso, 1. Postquam, Saturno misso in tenebrosa Tartara, mundus erat sub Jove; subiit argentea proles, Auro deterior, fulvo pretiosior ære. Jupiter antiqui contraxit tempora veris; erat sub Jove;

#### NOTÆ.

1. *Saturno* Saturn was the son of Cælus and Terra (Heaven and Earth). He obtained the empire of the world on the condition that he brought up no male children. He determined to devour any that were born. On the birth of Jupiter, his wife, Rhea, presented him with a stone, named *Βαιθυλος*, or *Βαιθυλος* (*Baithulus*), which he swallowed, instead of Jupiter. He was afterwards dethroned by his son, and confined in Tartarus, which means the profundity of the earth, or of the air. Lucian, in his treatise on Astronomy, thinks he passed into the planet Saturn, and is said to be bound in chains, as this planet moves so slow.

By Saturn, they mean that which comprehends the course and revolutions of times and seasons; the Greek name of which deity implies as much, for he is called *Κρόνος*, or *Χρόνος*, that is, a space of time.—CICERO ON THE GODS.

The Most Holy God is named, by the Assyrians, from that particular star of the seven by which mankind are governed, which is moved in the highest orb.—JACIUS.

Ulus, or Ulas, (il or ul), who is called Saturn. KRONOS was the name the Phenicians call it.—SANCHONIATHO.

The Syrian *איל* (il or ul), and the Hebrew *איל* (el, God) is the same, and as *ai* in Greek corresponds to *a*, or long *e*; (thus *aiter* is *ather*, or *ether*). *Baithul*, the stone which Saturn swallowed, is precisely Bethel, the stone which Jacob set up where the angels appeared to him, and upon which he offered sacrifice. *Baith-ul*, therefore, as used by the Syrians, means *Saturn's house*; the *Holy God's house*; just as *Beth-el*, in Hebrew, means *God's house*.

Thus by my counsels, In the deep dark Tartarean gulf inclosed, Old Saturn lies.—PROMETHEUS CHAINED.

2. *Tenebrosa Tartara*: gloomy Tartarus. It refers here to the profundity of the air. In the infernal regions, the place set apart for the punishment of criminals guilty of the greatest impicity, was called Tartarus. It was supposed by Plato, and many of the ancients, to be situated in the centre of the earth. Thus in Fab. II. of Book II.

Dissilit omne solum; penetratque in Tartara. OVID.

With this the damned ghosts he governeth, And furies rules, and Tartare tempereth. SPENSER.

2. *Argentea proles*: the silver race.

Perque hyemes, æstusque, et inæquales autumnos,  
Et breve ver, spatiis exegit quatuor annum.  
Tum primum siccis aër fervoribus ustus  
Canduit; et ventis glacies adstricta pependit.

5 *argentea proles subit,*  
deterior auro, pretiosior fulvo aere. Jupiter  
contraxit tempora  
7. Tum primum aër  
ustus siccis fervori-

## NOTÆ.

The gods then formed a second race of man,  
Degenerate fur, and silver years began,  
Unlike the mortals of a golden kind,  
Unlike in frame of limbs, and mould of mind.  
HERODOTUS.

2. *Subit*: succeeded; in place of the golden age.

3. *Auro deterior*: worse than gold; that is, than the golden age, but better than the brazen age which followed.

3. *Fulvo aere*: the yellow brass; the brazen age.

4. *Jupiter*. Jupiter was the son of Saturn and Rhea. He appears originally to have been the embodiment of the idea of the true God, and was worshipped as the father of gods and men, and as the Creator of the universe. In this place, he seems to occupy the place of the Mediator. In the Gothic mythology, he is called Thor, the Thunderer, and is called the first-born of the supreme God. The Edda styles him a "middle divinity, a mediator between God and man." He is said to have wrestled with death, to have bruised the head of the serpent, and, in his final engagement with him, to have slain him.

4. *Contraxit*: contracted; shortened the time.

The sun  
Then had his precept so to move, so shine,  
As might affect the earth with cold and heat  
Scarce tolerable; and from the north to call  
Decrepid winter; from the south to bring  
Solsutual summer's heat.—MILTON.

4. *Antiqui veris*: the ancient spring, which had been perpetual and constant in the golden age.

Else had the spring  
Perpetual smiled on earth with verdant flowers,  
Equal in days and nights.—MILTON.

5. *Hyemes*: winter; from *hæw*, to rain, to be wet.

The winter keen  
Shook forth his waste of snows.—THOMSON.  
Unmarked the seasons changed, the biting  
winter,  
The flower-perfumed spring, the ripening summer.—ÆSCHYLUS.

5. *Æstus*: heat; here put by metonymy, for summer.

5. *Inæquales autumnos*: variable; changeful; now hot, now cold; at one time wet, and at another dry.

While sickly damps, and cold autumnal fogs,  
Hung not, relaxing, on the springs of life.  
THOMSON.

6. *Spatius*: spaces of time; seasons consisting of three months each.

The seasons since have, with severer sway,  
Oppressed a broken world.—THOMSON.

Some say he bid his angels turn askance  
The poles of earth twice ten degrees and more  
From the sun's axle; others say the sun  
Was bid turn reins from the equinoctial road,  
To bring in change of seasons to each clime.  
MILTON.

7. *Ustus*: scorched by the sultry heat.  
And summer shot  
His pestilential heats.—THOMSON.

8. *Canduit*: became so hot in summer, that it might be said to glow.

8. *Glacies*: ice, icicles.  
8. *Adstricta*: astricted, congealed by the winds; by the cold atmosphere.

Astriction is in a substance that hath a virtual cold.—BACON.

*Facientes frigora ventos*.—FAB. I.

8. *Pependit*: depended; hung down.

From the frozen beard  
Long icicles depend, and cracking sounds are heard,  
Prone from the dripping eave, and dumb cascade,  
Whose idle torrents only seem to roar.—DRYDEN.  
The pendent icicle.—THOMSON.

9. *Tum primum domos*. Men had been accustomed to sleep in the open air, during the golden age, because there was perpetual spring, and a mild temperature of air. The inclemency of the atmosphere now compelled them to build houses.

The lightsome wall  
Of finer masonry, the raftered roof  
They knew not; but, like ants, still buried,  
delved  
Deep in the earth, and scooped their sunless  
caves.—ÆSCHYLUS.

9. *Domus antra*. Their first habitations were caves, then thick bushes formed a covert, and lastly, poles joined together with bark, something like the *kralle* of the modern Hottentot.

Wherein of antres vast, and deserts wild,  
It was my bent to speak.—SHAKESPEARE.

11. *Semina Cerealia*: corn, called the seed of Ceres, as she first taught mankind to sow grain, and use it for food.

Great nurse, all bounteous, blessed, and divine,  
Who joy'st in peace; to nourish corn is thine,  
Goddess of seed, of fruits abundant, fair  
Harvest and threshing are thy constant care.  
HYMNS OF ORPHEUS.

*Prima Ceres ferro mortales vertere terram  
Instituit*.—GEORGIC I.

11. *Sulcis obruta*: was covered in the furrow.

*Et sulcis frumenti quæreret herbam*.—VIRGIL.

12. *Pressi jugo*: pressed under the yoke. After man had lost his innocence, he was forced to till the soil. The beasts, also, were subjected to labor, in consequence of

Tum primum subiere domos. Domus antra fuerunt,  
Et densi frutices et vinctæ cortice virgæ.  
Semina tum primum longis Cerealia sulcis  
Obruta sunt, pressique jugo gemuere juvenci.

10 bus canduit; et  
glacies pependit ad-  
stricta ventis. Tum  
primum subiere  
11. Tum primum  
Cerealia semina sunt

## NOTÆ.

the earth refusing to afford its spontaneous  
fruits.

Ante Jovem nulli subigebant arva coloni.  
VIRGIL.

12. *Gemuere juvenci*: the bullocks  
groaned.

Depressa incipiat jam tum mihi taurus aratro  
Ingemere.—VIRGIL.

He whose toil,  
Patient, and ever ready, clothes the land  
With all the pomp of harvest; shall he bleed,  
And struggling groan beneath the cruel hands  
Even of the clown he feeds.—THOMSON.

The heathen account of the change upon  
the soil, agrees well with the Biblical:

Cursed is the ground for thy sake; in sorrow  
shalt thou eat of it, all the days of thy life.  
Thorns, also, and thistles, shall it bring forth to  
thee.—GENESIS.

Mox et frumentis labor additus: et mala culmos  
Esset rubigo, segnisque horreret in arvis  
*Carduus*. Intereunt segetes; subit *aspera silva*.  
VIRGIL.

Jupiter, also, in the heathen account, re-  
quires the same severe labor for bread,  
which Jehovah does in the Biblical:

In the sweat of thy face shalt thou eat bread.  
GENESIS.

Pater ipse colendi  
Haud facilem esse viam voluit, primisque per  
artem  
Movit agros, curis acuens mortalia corda.  
VIRGIL.

But men, through fulness and plenty, fell into  
wickedness; which condition Jupiter abhorring,  
altered the state of things, and ordered them to  
a life of labor.—CALANUS IN STRABO.

Never shall they cease from toil and suffering  
by day nor night coming on; but the gods shall  
give harassing disquietudes.—HERODOTUS.

## QUESTIONES.

Who was Saturn?  
When did he reign?  
On what condition did he obtain the em-  
pire of the world?  
What did he do with his children?  
How was Jupiter preserved?  
What was this stone called, and what is  
the probable meaning of the fable?  
What is the meaning of Beth-el?  
Is the Syrian *il* or *ul* the same as the  
Hebrew *el*, God?  
Are Baith-ul and Bethel words of the  
same import?  
Where was Saturn confined?

What is to be understood by Tartarus,  
in this place?  
What was Lucian's opinion?  
Who is probably meant by Jupiter, in  
this fable?  
What is said of the Gothic Jupiter,  
Thor?  
What is said of the shortening of spring?  
Into what was the year divided?  
What is said of the earth, and of the  
cultivation of the ground?  
What is said of labor?  
With what do these accounts agree?

## FABULA V.

### AHENEÆ ÆTAS, ET FERREÆ.

The Brazen age is distinguished for the rise of various arts and inventions and for the incipient deterioration of morals. In the Iron age, corruption reaches its height, the peaceful virtues retire, and ambition and avarice succeed, till the whole earth is full of violence and blood.

#### EXPLICATIO.

In the Bible, we find that the rise of the different arts, and the corruption of morals, took place at the same time. "Tubal-Cain, an instructor of every artificer in brass and iron," was a son of that Lamech, who, by introducing polygamy, poisoned the stream of life at its fountain-head, and laid the foundation of that degeneracy which was consummated, when the "sons of God," (the descendants of pious Seth), intermarried with "the daughters of men" (the progeny of Cain), who, like him that "went out from the presence of the Lord," were equally godless and wicked. The flourishing state of the arts ministered, not only to the necessities of man, but gave rise to wealth, luxury, and pride; polygamy gave loose rein to licentiousness; and thus avarice, ambition, and lust, held joint empire over the world. Nothing can be more consistent with reason and sound philosophy than the account of man's degeneracy, presented in the book of Genesis.

The mythology of many nations makes allusion to these things, in an obscure manner. In the mythology of the Goths, which in many respects agrees with the Bible, it is expressly stated, that women corrupted the purity of the early ages of perfection. Although our poet makes no mention of women, in causing the degeneracy of the brazen and iron ages, yet the account which he gives is consistent with the Scriptural relation, both in regard to the time, and many of the circumstances. The ambition, the impiety, the corruption, the public treachery, the private fraud, the violence and blood, are the same in both. The departure from earth, of the goddess of Justice, because of the prevailing wickedness, may be a confused traditional recollection of the translation of the patriarch Enoch. That they had some knowledge of him, is evident from Snidas, who appears, however, to confound his actions with those of Enos, and the preaching of Noah: "Nannac (Enoch), a king before Deucalion (Noah), congregated all the people in temples, and besought them relative to the flood which took place." Upon the whole, it may be safely stated, that the account given in this fable is a traditional history of the antediluvian degeneracy mentioned in the sacred volume.



ERTIA post illas successit ahenea proles, 1  
 Sævior ingeniis, et ad horrida promptior arma;  
 Nec scelerata tamen. De duro est ultima ferro.  
 Protinus irrupit venæ pejoris in a rum

#### NOTÆ.

1. *Post illas*; after these, a third age, the Brazen, succeeded.  
 2. *Sævior ingeniis*: more cruel in temper. Where the disposition—the heart, is cruel, deeds of cruelty will not be long wanting.

For out of the heart proceed evil thoughts, murders, adulteries, fornications, thefts, false witness, blasphemies.—MATTHEW XV. 19.

2. *Promptior*: more inclined to horrid arms.

And he whose skill, with life-preserving care,  
 For stubborn earth formed pruning-hook and spear,  
 Preferred to forge the morion and the shield,  
 And sword and spear, to strew with dead the battle-field.

HISTORY OF THE CHURCH.

2. *Horrida arma*; horrid arms.

In the Thebaid, the arts of forging brass and gold being invented, arms were made, with which, by slaying wild beasts, and tilling the earth, they might render it more fruitful.—DIODORUS SICULUS.

Arma antiqua, manus, unguis dentesque fuerunt,  
 Et lapides, et item silvarum fragmina rami.—LUCRETIVS.

Perque horrida castra secuta est.—VIRGIL.

3. *Nec scelerata*: nor yet villainous.

4. *Irrupit*: burst upon; rushed in like a deluge.

4. *Venæ pejoris*: of worse vein; by metonymy, to signify worse metal. Metals are generally disseminated in veins through the earth.

Omne nefas : fugere pudor, verumque, fidesque :  
 In quorum subiere locum fraudesque dolique  
 Insidiæque, et vis, et amor sceleratus habendi.  
 Vela dabat ventis, nec adhuc bene noverat illos,  
 Navita ; quæque diu steterant in montibus altis,  
 Fluctibus ignotis insultavere carinæ.  
 Communemque prius, ceu lumina solis et auras,  
 Cautus humum longo signavit limite mensor.

5. Pudor, verumque, fidesque fugere; in quorum locum fraudesque dolique insidiæque subiere, et vis, et sceleratus amor habendi.  
 9. Navita dabat vela ventis, nec adhuc bene noverat illos; que carinæ, quæ diu steterant in altis montibus, insultavere

NOTÆ.

5. *Fugere*: shame, truth, and faith fled away. Truth and fidelity are the attractive forces that bind the elements of the moral world together. Nothing can be more deplorable than that polity where these are wanting. There is a nice gradation observed by the poet. Shame would restrain many a man from evil; where shame would not, a regard for his word would, and where a regard for his word would not, pledged faith would withhold him. How depraved must his condition be, who is not influenced by any, or all of these.

6. *Fraudesque, dolique*. There is a like beautiful gradation in the vices. To injure another by *fraud*, is flagitious; it is more so, to do it *treacherously*; still worse, to call in the aid of others, and frame a *plot* to accomplish it; and the worst of all, to consummate the whole by *violence*. Love, spotless Truth, and dove-eyed Mercy fled, Hate, Fraud, and dark-browed Vengeance came instead.—HISTORY OF THE CHURCH.

7. *Amor sceleratus*. Covetousness is called wicked, because it incites men to every wickedness.

Quid non mortali pectora cogis  
 Auri sacra fames?—VIRGIL.

7. *Habendi*: of having more; of growing rich.

Quamvis in ipsa natus sim pæne schola  
 Curamque habendi penitus corde eriscim.  
 PILEDRUS.

8. *Dabat vela*: gave sail; spread the sail to the winds.

Ausens Tiphys  
 Pandere vasto carbasa ponto.—SENECA.

8. *Nec adhuc*: nor as yet had well known



them. The Temple of the Winds, built at Athens, by Andronicus Cyrrhestes, is

the first anemoscope of which we have any knowledge. It was an octagonal tower, with an allegorical representation and name on each side, of the wind to which it was opposed. A copper Triton, on the summit, pointed with a rod to the point from which the wind blew. Impelled by avarice, the sailor committed himself to the mercy of winds and waves.

Qui fragilem truci  
 Commisit pelago raicm  
 Frangis, nec timuit præcipitem Africum  
 Decertantem Aquilonibus  
 Nec tristes Hyadas, nec rubicm Noti.—HORACE.

Dubioque secans æquora cursu.—SENECA.

9. *Steterant*. The trees had stood a long time, of which the keels were made.

He rends the oak, and bids it ride,  
 To guard the shores its beauty graced.  
 CHARLES SPRAGUE.

10. *Carinæ*: the keels; a part of the ship, put for the ship itself.

The heaven-directed prow  
 Of navigation bold, that fearless braves  
 The burning line, or dares the wintry pole.  
 THOMSON.

10. *Fluctibus ignotis*: the unknown waves; distant, unexplored seas.

10. *Insultavere*: leaped over them; bounded over them, regardless of danger and shipwreck. *Insulto* is often used as a mark of derision.

Dum Priami Paridisque busto  
 Insultet armentum.—HORACE.

The tall bark bounding lightly o'er the waves,  
 I taught its course, and winged its flying sail.  
 ESCHYLUS.

11. *Communem*. The earth common to all, as the light of the sun and the breezes. Nothing could be more common than these.

Κοινὸς γὰρ ἔστιν οὐρανὸς πᾶσι βροτῶν  
 Καὶ γαῖα.—EURIPIDES.

Cunctis undæque auræque patentes.—VIRGIL.

All Nature's common blessings were their own.  
 HESIOD.

12. *Cautus*: the careful measurer. Careful not to make the slightest error. This shows the avaricious character of his employers.

12. *Signavit*: marked out the ground.

12. *Mensor*: measurer; surveyor.

12. *Longo limite*: with a long boundary.

Nec tantum segetes alimenta que debita dives  
 Poscebatur humus ; sed itum est in viscera terræ ;  
 Quasque recondiderat, Stygiisque admovent umbris, 15  
 Effodiuntur opes irritamenta malorum.  
 Jamque nocens ferrum, ferroque nocentius aurum  
 Proderat : prodit bellum, quod pugnat utroque ;  
 Sanguineaque manu crepitantia concutit arma.  
 Vivitur ex raptō. Non hospes ab hospite tutus, 20

13. Nec tantum dives humus poscebatur segetes que debita alimenta; sed itum est in viscera terræ; que opes, irritamenta malorum, quas illa recondiderat que admovent Stygiis umbris, effodiuntur.  
 20. Vivitur ex raptō. Hospes non tutus

NOTÆ.

Before, landmarks were unknown; No fences parted fields, nor marks, nor bounds, Distinguishing acres of litigious grounds.  
 DRYDEN.

13. *Alimenta*: aliment; nutriment; a term used often to denote the sustenance derived from nurses, and very applicable to nature, the general nurse of all.

She is our nurse, as inspiring our lives from her own proper life.—PROCLUS.

14. *Poscebatur*: was asked for corn and due aliment.

Earth, yield me roots!  
 Who seeks for better of thee, sauce his palate  
 With thy most operant poison! what is here?  
 Gold, yellow, glittering, precious gold? No, gods,  
 I am no idle votarist. Roots, you clear heavens!  
 SHAKESPEARE.

14. *Itum est*: they went; an impersonal verb. They went into the very bowels of the earth, by digging.

Video ferrum ex isdem tenebris prolatum,  
 quibus argentum et aurum; ne aut instrumentum  
 in cædes mutuas deesse, aut pretium  
 —SENECA.

And all the secret treasures  
 Deep buried in the bowels of the earth,  
 Brass, iron, silver, gold, their use to man  
 Are my inventions all.—ESCHYLUS.

14. *In viscera*: into the bowels of the earth. The earth is here personified. Her body was not only wounded for grain; 'adunci vulnera aratri, rastrorumque fero,' but they invaded her very bowels.

Ah! what avail their fatal treasures hid  
 Deep in the bowels of the pitying earth,  
 Golconda's gems, and sud Potosí's mines!  
 THOMSON.

15. *Recondiderat*: had concealed from them; had hid because of their hurtful tendency.

By him first  
 Men also, and by his suggestion taught,  
 Ransacked the centre, and with impious hands,  
 Riffled the bowels of their mother earth,  
 For treasures, better hid.—MILTON.

15. *Stygiis umbris*: had removed to the Stygian shades, in deep caverns far down towards the centre of the earth. Styx was one of the rivers of Hell, which, by many of the ancients, was believed to be in the centre of the earth.

16. *Opes irritamenta*: riches, the incentives to crimes. Precious stones, silver and gold.

The love of money is the root of all evil.—BIBLE.

From hence the greatest part of ills descend,  
 Which lust of getting more will have no end:  
 That, still our weaker passions does command,  
 And puts the sword and poison in our hand.  
 DRYDEN'S JUVENAL.

17. *Jamque nocens*: and now the mischievous iron had come forth, and gold, more mischievous than iron—than the sword.

Thus much of this will make black white; foul,  
 Fair;  
 Wrong, right; base, noble; old, young; coward,  
 Valiant.—SHAKESPEARE.

It must not be forgotten, however, that iron and gold have their immense advantages; to the former we are indebted for all the necessaries and comforts of life.

Look at that axe, hammer, hoe, and spade. In their iron lips there is a living speech, which has been audible to all ages and generations of men. They are things inspired with more divinity than all the marble statuary of the world; yes, with more humanity too, for they have worked for man, as well as talked.—ELIHU BURRIT.

18. *Utroque*: fights with both, iron and gold. Slays with the former, and corrupts with the latter.

Aurum per medios ire satellites,  
 Et perimere amat saxa, poteuitas  
 Ictu fulmineo.—HORACE.

Ἀργυρέϊς λόγχαισι μάχου, καὶ πάντα κρατῆσαι.  
 ORACLE, to Philip.

19. *Sanguinea manu*. The personification of war here is very spirited. He stands forth like a champion challenging to the fight.

Stævill umor ferri, et scelerata insania belli,  
 Ira super.—VIRGIL.

19. *Crepitantia*: the clattering arms. The sound of *crepitantia* is finely adapted to the sense. It was the custom of the ancient Greeks, when about to engage, to rattle with the spear upon their bucklers.

And fierce, with grasped arms  
 Clashed on their sounding shields the din of war,  
 Hurling defiance toward the vault of heaven.  
 PARADISE LOST.

Arms on armor clashing, brayed  
 Horrible discord.—MILTON.

20. *Vivitur*: it is lived by them; they live; an impersonal verb.

20. *Ex raptō*: upon rapine; by spoiling.

Non socer à genero: fratrum quoque gratia rara est.  
Imminet exitio vir conjugis, illa mariti:  
Lurida terribiles miscet aconita novercæ:  
Filius ante diem patrios inquit in annos:  
Victa jacet Pietas: et virgo cæde madentes  
Ultima cælestium terras Astræa reliquit.

ab hospite, non socer  
à genero: quoque  
gratia fratrum est  
rara. Vir imminet  
exitio conjugis, illa  
imminet exitio mariti;  
terribiles novercæ  
miscet lurida acon-  
ita: filius inquit in

## NOTÆ.

Now man's right hand is law; for spoil they  
wait,  
And lay their mutual cities desolate.—HESIOD.

20. *Non hospes*. The rites of hospitality,  
deemed sacred, even by barbarians, are ex-  
tended merely to entrap the unwary guest.  
The host with kindness greets his guest no more,  
And friends and brethren love not as of yore.  
HESIOD.

A nice gradation is exhibited in the fol-  
lowing scale of crime:

Deeds of violence and blood are done,  
first, by those bound to each other by  
casual ties of hospitality; secondly, by  
those united by affinity; thirdly, by those  
related by blood; then by those united by  
that mysterious bond which makes two  
beings one; then infant helplessness and  
innocence appeals for mercy to those from  
whom it merits protection; and lastly, and  
worst of all, impious youth indulges mur-  
derous designs against the life of the au-  
thor of its own life.

21. *Fratrum gratia*: the love of bro-  
thers is rare. How unnatural is the va-  
riance of the members of a common origin,  
and a common heritage. How strongly are  
we reminded, by this sentence, that the  
first blood shed was that of a brother, by  
a brother's hand.

Behold, how good, and how pleasant it is, for  
brethren to dwell together in unity.—PSALM  
cxxxiii. 1.

But when the earth was stained with wicked-  
ness,  
Aid lust, and justice fled from every breast,  
Then brethren vilely shed each other's blood.  
CATULLUS.

22. *Imminet*: watches for the destruction  
of his wife. Some of the most fearful  
tragedies that the world has seen, have  
been of this kind.

23. *Lurida aconita*: the lurid wolf's-  
bane. The color of persons, after death,  
is lurid; hence, the effect being put for the  
cause, the poison is called lurid. By *aco-  
nita* is meant any poison, the *species* being  
put for the *genus*.

24. *Ante diem*: before his father's time  
is come; the day of his death. *Dies* here  
has a peculiar signification, having refer-  
ence to the natural term of life, or its  
close. Thus:

Stat sua cuique dies.—VIRGIL.  
Sed eadæ ante diem.—ID.

24. *Patrios annos*: inquires into his fa-  
ther's years; consults the astrologers

whether his father will live a long time or  
not. The astrologers were generally Ba-  
bylonians. Hence Horace:

Nee Babylonios tentaris numeros.

Lib. i. Ode xi.

And the soul that turneth after such as have  
familiar spirits, and after wizards, I will even  
set my face against that soul, and I will cut him  
off from among his people.—LEVICUS.

Astrologers assure long life, you say,  
Your son can tell you better much than they,  
Your son, whose hopes your life doth now delay.  
Poison will work against the stars; beware!  
For every meal an antidote prepare.

DEVLEN'S JUVENAL.

The father wished the funeral of his son;  
The son to enjoy the father's relic wished.

CATULLUS.

25. *Jacet pietas*: piety lies neglected.  
Piety is the duty and affection which we  
owe to God, to our country, our parents,  
and other relatives.

25. *Cæde madentes*: reeking with  
slaughter.

For the earth is filled with violence, through  
them.—GENESIS vi. 13.

How abhorrent ought war and murder to  
be to the human mind, when we consider  
that even wild beasts do not prey upon their  
own kind!

Sed jam serpentum major concordia: parcit  
Cognatis muculis, similis fera: quando leoni  
Fortior eripuit vitam leo? quo nemore unquam  
Expiravit sper majoris dentibus apri?  
Indica tigris agit rabidâ cum tigride pacem  
Perpetuum: scævis inter se convenit ursis.  
Ast homini ferrum lethale incude nefandâ  
Produxisse parum est.—JUVENAL.

26. *Ultima cælestium*: the last of the ce-  
lestials. Hesiod represents Modesty as  
leaving the earth, simultaneously with  
Justice. This is with great propriety;  
for, nothing tends more to the corrup-  
tion of public morals than indifference  
to female virtue, and the sacredness of  
the marriage tie. The history of antedi-  
luvian times proves this, when polygamy  
was introduced. Ancient and modern  
writers have noticed the fact.

Fruitful of crimes, the Age profaned,  
At first, the nuptial bed, and stained  
Their hapless offspring, whence the woes,  
Both various and unnumbered rose  
From this polluted fountain-head.

FRANCIS'S HORACE.

Yes, I believe that Chastity was known,  
And prized on earth, while Saturn filled the  
throne.—GIFFORD'S JUVENAL.

Till those fair forms, in snowy raiment bright,  
Abandon earth and heavenward soar from sight:  
Justice and Modesty, from mortals driven,  
Rise to the immortal family of heaven.—HESIOD.

26. *Astræa*. She was the daughter of  
Astræus and Aurora, or of Jupiter and  
Themis, according to some, and was the  
goddess of Justice. She is sometimes put,  
by metonymy, for justice itself. After  
abandoning earth, on account of its im-  
piety, she was translated into the sign  
Virgo.

A virgin pure is Justice, and her birth  
From Jove himself; a creature of much worth.  
HESIOD.

26. *Terras reliquit*: abandoned the earth.  
It was a general opinion, that the deities  
once inhabited earth, and forsook it be-  
cause of the wickedness of mankind.

Thus right and wrong, by furious passion mixed,  
Drove from us the divine propitious mind.  
CATULLUS.

## QUESTIONES.

What was the third age of the world?

What was the character of the Brazen

Age?

What age succeeded the Brazen Age?

What was the state of morals in this

age?

What virtues ceased to be exercised?

By what vices were they succeeded?

What art arose about this period?

By what figure is *carina* put for *navis*?

What shows the eager spirit of avarice

that actuated the mariner?

What took place at this period, with re-

ference to the ground?

Did men exact more than sustenance

from the earth?

Why had the earth removed her trea-

sures far from men?

Why is gold more pernicious than the

sword?

What was the state of piety in this age?

What do you understand by piety?

Which one of the gods was the last to

leave the earth?

To what may this have an obscure re-

ference?

Had the ancients any knowledge of

Enoch? Under what name?

What probably gave rise to the corrup-

tion of the Brazen and Iron Ages?

To what Biblical period does it corre-

spond?

Are the characteristics of this period,

and of the Iron Age, similar?

## FABULA VI.

### GIGANTOMACHIA.

The Giants make war upon Heaven, and piling up mountains, attempt to scale its ramparts. Jupiter destroys them with thunderbolts. Their blood is changed into men, who are noted for violence and impiety.

#### EXPLICATIO.

This Fable will admit of different interpretations, according as it is considered in an allegorical, philosophical, or historical point of view. Regarding the Giants as physical forces employed when God cursed the ground, to produce those convulsions of which we see traces all over our planet, they may be considered as making war against Jupiter, who corresponds to the Saviour, whose mediatorial reign commenced after the golden age, as I have shown in Fable V. Since mountains are formed by subterranean fires and forces which press the crust of the earth upwards, the Giants may be fabled thus to threaten Heaven, by piling Ossa upon Pelion. A strong force may, at some time, have thrown down a part of these mountains, and separated them, as Hesiod would seem to intimate, or their appearance may have caused the fiction of their former superincumbency.

Considered historically, the fable may refer to the Fall of the Angels, to a tradition of some important occurrence at the garden of Eden, in which the Giants of Scripture were discomfited; or to the Tower of Babel. The Fall of the Angels was known to the ancients. Porphyry states, there was a common belief in the existence of evil demons, hostile to God and man. Hesiod gives an account of similar demons. Plutarch mentions, on the authority of Empedocles, impure spirits, banished by the gods from Heaven; and Pherecydes, the Syrian, styles the prince of certain evil spirits that contended with Saturn (Jehovah), Ophioneus, the serpent-deity, evidently "that old serpent, which is called the devil."

"The presence of God," spoken of in the 4th chapter of Genesis, was the Schechinah of the first altar at the gate of Eden, and rested afterwards in the tabernacle, and subsequently dwelt between the cherubim of the Temple. Traditional accounts would indicate that the wicked had offered some impious violence to it, which God signally punished by fire, like that which struck Heliodorus in the temple, or the workmen who were sent by Julian impiously to rebuild Jerusalem. Montgomery has introduced the tradition in his "World before the Flood."

The destruction of the Giants may refer to this event; or it may adumbrate the Tower of Babel, of which they had some knowledge. The confusion of tongues, and the consequent division of the nations, in conjunction with the building of a city, is mentioned by Hyginus. Josephus quotes the same from one of the Sibyls; and Abydenus, speaking of it, says: "When its top nearly reached the heavens, the winds, assisting the gods, overturned the immense fabric upon the heads of the builders." The anachronism of the event, as it occurred after the flood, and its connection with Olympus, are attributable to the chronological errors of tradition, and the natural pride of the Greeks, who would make their country the theatre of all great events

**N**EVE foret terris securior arduus æther,  
Affectasse ferunt regnum cœleste Gigantas,  
Atque congestos struxisse ad sidera montes.  
Tum pater omnipotens misso perfregit Olympum

#### NOTÆ.

1. *Neve*. As the poet has been detailing the wickedness of men, the transition is easy and natural to the attempt of the giants upon heaven.

1. *Ardus æther*: the lofty sky.  
2. *Affectasse*. By syncope for *affectavisse*, affected, aimed at.

Wise are thy words, and glad I would obey,  
But this proud man affects imperial sway.

2. *Ferunt*: they report; they say.

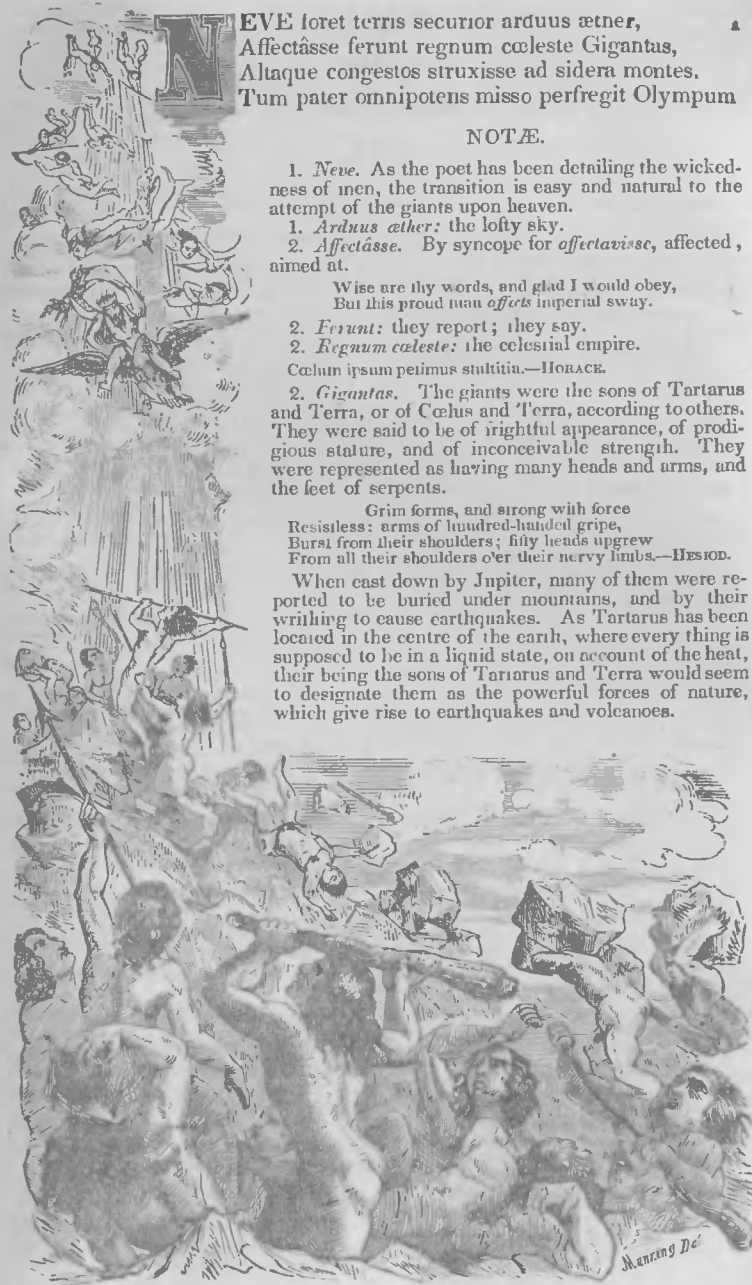
2. *Regnum cœleste*: the celestial empire.

*Cœlum ipsum peius multat.*—HORACE.

2. *Gigantas*. The giants were the sons of Tartarus and Terra, or of Cœlus and Terra, according to others. They were said to be of frightful appearance, of prodigious stature, and of inconceivable strength. They were represented as having many heads and arms, and the feet of serpents.

Grim forms, and strong with force  
Resistless: arms of hundred-handed gripe,  
Burst from their shoulders; fifty heads upgrew  
From all their shoulders o'er their nervy limbs.—HESIOD.

When cast down by Jupiter, many of them were reported to be buried under mountains, and by their writhing to cause earthquakes. As Tartarus has been located in the centre of the earth, where every thing is supposed to be in a liquid state, on account of the heat, their being the sons of Tartarus and Terra would seem to designate them as the powerful forces of nature, which give rise to earthquakes and volcanoes.



Fulmine, et excussit subjecto Pelio Ossam.  
Obruta mole sua cum corpora dira jacerent,  
Perfusam multo natorum sanguine terram  
Immadvise ferunt, calidumque animasse cruorem:  
Et, ne nulla fera stirpis monumenta manerent,

## NOTÆ.

3. *Ad sidera*: to the stars. This is a common hyperbole, when any thing very high is spoken of.

Go to, let us build a city and tower, whose top may reach unto heaven.—GENESIS xix. 4. *Turrim in præcipiti stantem sumisque sub astra Educam tectis.*—ÆNEID ii. 460.

3. *Strucisse montes*: had piled up the mountains.

4. *Pater omnipotens*: the omnipotent father; Jupiter, who is styled the father of gods and men.

The account given here of the battle of the giants and the gods, is very feeble when compared with the following description of the battle of the Titans and gods, as given by another poet:

On the other side, alert  
The Titan plumed closed; then hands of strength  
Joined prowess, and displayed the work of war.  
Tremendous then th' immeasurable sea  
Rounded; earth re-echoed; heaven's wide arch  
above

Groaned shattering; broad Olympus reeled  
throughout

Down to its rooted base, beneath the rush  
Of those immortals: the dark chasm of hell  
Was shaken with the tremidug, with the tramp  
Of hollow footsteps and strong battle-strokes.  
And measureless uproar of wild pursuit.  
So they against each other, through the air  
Hurled internixed their weapons, scattering  
groans

Where'er they fell. The voice of arms rose  
With rallying shout through the starred firmament,  
And with a mighty war-cry, both their hosts  
Encountering closed. Nor longer then did Jove  
Curb down his force; but sudden in his soul  
There grew dilated strength, and it was filled  
With his own potency. His whole of might  
Broke from him, and the godhead rushed abroad.  
The vaulted sky, the mount Olympus flashed  
With his continual presence, for he passed  
Incessant forth, and lightened where he trod.  
Hurled from his nervous grasp, the lightnings flew  
Reiterated swift, the whirling flash  
Cast sacred splendor, and the thunderbolt  
Fell. Then on every side the foodful earth  
Roared in the burning flame, and far and near  
The trackless depth of forests crashed with fire.  
Yea, the broad earth burned red, the streams of  
Nile

Glowed, and the desert waters of the sea.  
Round and around the Titans' earthy forms  
Rolled the hot vapor on its fiery surge;  
Stream'd upward, and in one unbounded blaze  
Swathed the celestial air. Keen rushed the light,  
Quivering from thunder's writhen flash, each  
orb.

Strong though they were, intolerable smote  
And seared their blasted vision. Through  
the void  
Without, th' enormous conflagration hurst,  
And snatched the dark of Chaos. But to see  
With human eye, and hear with ear of man  
Had been, as on a time the heaven and earth

3. *Excussit*: struck off Ossa from Pelion,  
lying under it.  
*Ter sunt conati imponere Pelio Ossam.*  
GEORGIC i. 250.

5. *Pelio*. A mountain in Thessaly,  
united with Ossa, which terminates at the  
vale of Tempe. It has a broad summit,  
like a fable mountain, and hence fiction  
reports it to have supported Ossa, which is  
smaller, and runs up to a point.

5. *Ossam*. A mountain in Thessaly, of  
a conical shape, with a single top. Its  
height is about 4000 feet.

6. *Dira corpora*: the dread bodies of the  
giants. Alexander Polyhistor states that  
the gods overthrew the immense tower in  
the plains of Babylon, upon those who

Met hurtling in mid-air: as nether earth  
Crashed from the centre, and the wreck of  
heaven

Fell raining from high. Not less, when gods  
Grappled with gods, the shout and clang of arms  
Commingled, and the tumult roared from heaven.  
Shrill rushed the hollow winds, and roused  
throughout

A shaking and a gathering dark of dust,  
With crashing; and the livid lightning's gleam,  
And thunder and its bolt the enginery  
Of Jove; and in the midst of either host  
They bore upon their blast the cry confused  
Of battle and the shouting. For the din  
Of sight-appalling strife immense arose;

And there the in glit of deeds was shown, till now  
The fight declined. But first with grappling front  
Steadfast they stood, and bore the brunt of war  
Amid the foremost, lowering in the van.  
The war-unsated Gyges, Briareus,  
And Cottus, bitterest conflict waged; for they,  
Thick following thrice a hundred rocks in air  
Flung from their sinewy hold; with missile  
storm

The Titan host o'ershadowing, them they drove,  
Vainglorious as they were, with hands of  
strength  
Overcoming them, beneath the expanse of earth,  
And loud with galling chains; so far beneath  
This earth, as earth is distant from the sky.

4. *Olympum*. A range of mountains in  
Thessaly, forming the eastern boundary of  
the vale of Tempe. Its greatest elevation  
is about 6000 feet. It is shaded with groves  
of oaks, and forests of pines. As its sum-  
mit was often enveloped in mists, the an-  
cients supposed it reached the heavens,  
and therefore made it the residence of the  
gods. The poets use Olympus, therefore,  
as synonymous with Heaven.

Olympus ceases from its snow-topped heads,  
The dwellings of immortals.—HESIOD.

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And loud with galling chains; so far beneath  
This earth, as earth is distant from the sky.

In faciem vertisse hominum. Sed et illa propago  
Contemprix Superum, sævæque avidissima cædis,  
Et violenta fuit. Scires è sanguine natos.

10 fera stirpis, vertisse  
in faciem hominum.  
Sed et illa propago  
fuit contemprix

## NOTÆ.

constructed it. Syncellus says, that Nim-  
rod, who was the first open apostate from  
the true God, and the leader of the rebel-  
lious Cushites, was destroyed at the fall  
of that huge fabric.

6. *Obruta mole*: overwhelmed by their  
own mass.

*Vis consilii expers mole ruit sua.*—HORACE.

7. *Perfusam*: sprinkled; bedewed with  
the blood.

7. *Natorum*: of her sons; the giants.

I saw, with pity saw, Lurh's monstrous son,  
With all his hundred heads subdued by force,  
But him the vengeful bolt, instinct with fire,  
Smote sore, and washed him from his haughty  
vaunts;

Pierced through his soul, and withered all his  
strength.—ÆSCHYLUS.

8. *Immadvise*: became wet.

8. *Animavisse*: for *animavisse*, by syncope;  
animated the warm gore.

9. *Monumenta*: monuments; vestiges.

11. *Contemprix*: a despiser of the gods.

11. *Superum*: of the gods above; de-  
rived from *super*, above.

11. *Avidissima cædis*: most greedy of  
slaughter. Impious both to gods and men.

12. *Natos e sanguine*: born of blood.  
Having given before the destruction of the  
Titans by Jupiter, I will close, for the  
sake of comparison, with the expulsion of  
the rebel-angels by the Son of God:

So spake the Son, and into terror changed  
His countenance, too severe to be beheld,  
And full of wrath bent on his enemies.  
At once the four spread out their starry wings  
With dreadful shade contiguous; and the orbs  
Of his fierce chariot rolled, as with the sound

Of torrent floods, or of a numerous host.  
He on his impious fees right onward drove,  
Gloomy as night; under his burning wheels  
The steadfast empyrean shook throughout;  
All but the throne itself, of God. Full soon  
Among them he arrived, in his right hand  
Grasping ten thousand thunders, which he sent  
Before him, such as in their souls inflicted  
Plagues: they, astounded, all resistance lost,  
All courage: down their idle weapons dropt:  
O'er shields and helms, and helmed heads he rode,  
Of thrones and mighty Seraphim prostrate,  
That wished the mountains now might be again  
Thrown on them as a shelter from his ire.

Nor less on either side tempestuous fell  
His arrows, from the fourfold-visaged four,  
Distinct with eyes, and from the living wheels  
Distinct alike with multitude of eyes:  
One spirit in them ruled; and every eye  
Glared lightning, and shot forth pernicious fire  
Among the accursed, that withered all their  
strength,

And of their wonted vigor left them drained—  
Exhausted—spiritless—afflicted—fallen!  
Yet half his strength he put not forth, but  
checked

His thunder in mid volley; for he meant  
Not to destroy, but root them out of heaven:  
The overthrow he raised, and as a herd  
Of goats, or tinorous flock together thronged,  
Drove them before him thunderstruck, pursued  
With terrors and with furies, to the bounds  
And crystal wall of heaven; which, opening  
wide,

Rolled inward, and a spacious gap disclosed  
Into the wasteful deep: the monstrous sight  
Struck them with horror backward; but far  
worse

Urged them behind: headlong themselves they  
threw  
Down from the verge of heaven: eternal wrath  
Burnt after them to the bottomless pit.

PARADISE LOST

## QUESTIONES.

What is the subject of this Fable?

Who were the giants?

Whose sons were they?

How may this be interpreted?

Of how many different interpretations is  
the fable susceptible?

Mention the historical events to which it  
may have allusion?

How may it allude to the changes that  
took place after the Fall of Man?

Was the Fall of the Angels known to  
the ancients?

Who mention it among the ancients?

Was the confusion of tongues known to  
the ancient Greeks and Romans?

What author speaks of it in particular?

How would you account for the ana-  
chronism, as the confusion took place after  
the flood?

How would you account for the connec-  
tion of Olympus with the events?

Where is Olympus?

Why was it supposed the residence of  
the gods?

Where is Ossa? Pelion?

What appearance of these mountains  
might justify the fiction of their being  
placed upon each other?

What became of the blood of the giants?

What was their character?

## FABULA VII.

### CONCILIIUM DEORUM.

In consequence of the wickedness of men, Jupiter calls an assembly of the Celestials, in which, after giving an account of the state of morals upon earth, he resolves upon the destruction of the human race.

#### EXPLICATIO.

The general depravity of mankind had cried to heaven for vengeance, and Jupiter, as Jehovah did, in the case of Sodom and Gomorrah, went down to earth to observe the character and conduct of men, and "see whether they had done according to the cry of it." In his sojourn, the corruption of morals was found to be universal, his own life was attempted by violence, and with horrid impiety, human flesh was served up to him, at a banquet. Returning to heaven, with divine indignation, he convenes an assembly of the gods, to deliberate upon a general destruction of mankind. In the heathen authors, we have several accounts of conventions of the gods, upon occasions of interest; in the Iliad of Homer, to declare for the Greeks or the Trojans, in the war at Troy; in the Odyssey, to favor the return of the wandering Ulysses; and in the Æneid of Virgil, to provide for the safety of a fugitive prince; but all of them, in dignity and importance, are infinitely below the present occasion, when the destruction of a world is the subject of consideration.

Having taken his seat, in terrible majesty, with the gods assembled around him, Jupiter opens his indignant mouth, and, reverting to the attempt of the giants upon heaven, says that war was less grievous to him than the prevailing wickedness; that it was from one race, but that now all flesh is corrupt, and must be destroyed; he had tried every effort to reclaim them, but in vain. He expresses his solicitude for the purity and safety of the semigods, who are inhabitants of the earth, since Lycaon, noted for cruelty and audacity, had not scrupled to attempt his destruction, though he was armed with the lightning, and was sovereign of heaven. The gods, affected with indignation at the wicked insult to their sovereign, demand Lycaon for vengeance, when Jupiter informs them that he is already punished, and goes on to relate his crime, and the kind of punishment. These form the subject of the next fable, which is a part of Jupiter's narrative. The striking conformity of what passes in this assembly of the gods, to what is recorded in the sixth chapter of Genesis, will be apparent to the most casual reader, in which it is stated, "there were giants in the earth in those days," and that God, having endeavored to reclaim man, says: "My spirit shall not always strive with man," and repenting that "he had made man," declares, "I will destroy man whom I have created, from the face of the earth."



UÆ pater ut summâ vidit Saturnius arce, 1  
 Ingemit: et, facto nondum vulgata recenti  
 Fæda Lycaoniæ referens convivâ mensæ  
 Ingentes animo et dignas Jove concipit iras;  
 Conciliumque vocat. Tenuit mora nulla vocatos. 5  
 Est via sublimis, cælo manifesta sereno,  
 Lactea nomen habet; candore notabilis ipso.

#### NOTÆ.

1. *Quæ*: which things; the general impiety and violence.
1. *Saturnius pater*: Jupiter, the son of Saturn.
1. *Summa arce*: from the highest citadel of heaven.
2. *Facto recenti*: the deed being recent.
3. *Referens*: recalling to his mind; recollecting.
3. *Fæda convivâ*: the abominable feasts, in which human flesh was served up to the guests.
3. *Lycaonia mensa*: of the table of Lycaon.
4. *Ingentes iras*: great wrath, and worthy of Jupiter.
5. *Mora nulla*: no delay detained them when called. When God calls, obedience should be prompt.
6. *Via*. The Milky Way is formed, according to the poets, by the milk which fell on the sky when Jupiter put Hercules to the breast

of Juno, while asleep. The true nature of the Milky Way was known to Aristotle, Manilius, and others. Aristotle described it as the splendor of innumerable distant stars. It is a great zone encircling the whole sphere of the heavens, in a direction from north-east to south-west. It consists of an infinite number of stars.

This remarkable belt, when examined through powerful telescopes is found to consist entirely

of stars, scattered by millions, like glittering dust, on the black ground of the general heavens.—SIR JOHN HERSCHTEL.

A broad and ample road, whose dust is gold,  
 And pavement stars, as stars to us appear;  
 Seen in the galaxy, that Milky Way,  
 Like to a circling zone, powdered with stars.  
 MILTON

7. *Lactea*. This word being a name, is here taken as a noun, and put in apposition with *nomen*.



Hâc iter est Superis ad magni tecta Tonantis,  
Regalemque domum. Dextrâ lævâque Deorum  
Atria nobilium valvis celebrantur apertis.  
Plebs habitant diversa locis. A fronte potentes  
Cœlicolæ, clarique suos posuere penates.  
Hic locus est, quem, si verbis audacia detur,  
Haud timeam magni dixisse Palatia cœli.  
Ergo ubi marmoreo Superi sedere recessu,  
Celsior ipse loco, sceptroque innixus eburno,  
Terrificam capitis concussit terque quaterque  
Cæsariem; cum quâ terram, mare, movit.

6. Est sublimis via,  
manifesta sereno cœlo,  
illa habet nomen  
Lactea; notabilis ipso  
candore. Hâc est iter  
Superis ad tecta magni  
Tonantis, regalem  
que domum. Plebs  
habitant diversa locis.  
Potentes clarique cœli-  
colæ posuere suos  
penates à fronte.

15. Ergo ubi Superi  
sedere marmoreo recessu,  
ipse celsior  
loco, quo innixus  
eburno sceptro,

## NOTÆ.

8. *Hâc*: through this. *Via* is understood.  
8. *Tecta*: the house; *tecta*, the roof of  
the house being put, by synecdoche, for  
the house itself.

8. *Tonantis*: the thunderer. This is an  
epithet of great dignity, and is used by  
several different nations. The Greeks had  
their *Bronches*, and the Goths their *Thor*.  
Pliny, who attempts to explain, in a natural  
way, many of the *mythi* of the an-  
cients, says:

The thunder is assigned to Jupiter, because,  
being placed between the planets Saturn and  
Mars, the former of which is too cold, the latter  
too fiery, a conflict of the two takes place in  
the region of Jupiter, and the thunders and lightning  
are emitted, just as a coal leaps with a noise  
from a burning brand.

9. *Dextrâ lævâque*: on the right and left  
of the Milky Way.

9. *Deorum nobilium*: of the principal  
gods. The Romans reckoned two classes  
of gods—the *dii majorum gentium*, and the  
*dii minorum gentium*. The former, or  
principal, were twelve in number, six  
males and six females, and were some-  
times called *consentes*, because admitted to  
the councils of Jupiter; they were:

Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars,  
Mercurius, Neptunus, Jupiter, Vulcanus, Apollo  
ENNIUS.

10. *Celebrantur*: are thronged.

10. *Valvis apertis*: with open doors.  
*Valvæ* are folding doors that meet in the  
centre, and open inwards. *Fores* are doors  
that open outwards.

11. *Plebs*. The inferior deities, gene-  
rally called the *dii minorum gentium*, and  
divided into *adsriptitii* and *indigetes*. The  
former were deified heroes, received into  
heaven; the latter were tutelary deities of  
the country.

11. *A fronte*. In front, the principal of  
the *dii majores* have placed their resi-  
dences, as Jupiter, Neptune, Minerva.

12. *Posuere penates*: have placed their  
residences; literally, their household gods.  
*Penates* is put, by metonymy, for *domos*.

14. *Palatia*: the court of heaven; the  
palace; so called from the Palatium at  
Rome, which was situated at the chief

eminence of the Palatine hill, and con-  
tained the houses of the emperor. It is an  
indirect and delicate compliment to Au-  
gustus. He flatters also, with adroitness,  
the two great parties at Rome, the patri-  
cians and plebeians, by designating the two  
classes of gods under the titles of *nobiles*,  
and *plebs*, the celestial *populæ*.

15. *Marmoreo recessu*: marble recess.  
In the inward part of the palace paved with  
marble. How inferior in majesty is this  
picture of the gods assembling, and taking  
their seats in the marble recess, to the ad-  
vent of Jehovah to fill his temple, as de-  
scribed by the sacred penman!

Lift up your heads, O ye gates; and be ye  
lifted up, ye everlasting doors; and the King of  
glory shall come in.—PSALM XXIV.

16. *Celsior loco*: higher in place. Kings  
are accustomed to sit higher than those  
around them.

High on a throne of royal state, which far  
Outshone the wealth of Ormus, and of Ind;  
Or where the gorgeous East, with richest hand,  
Showers on her kings barbaric pearl and gold,  
Satan exalted sat.—MILTON.

16. *Sceptro*. The sceptre was an ensign  
of royalty borne by kings. It was pecu-  
liarly applicable to Jupiter, as sovereign,  
both of Heaven and Earth.

17. *Concussit*. In describing the indig-  
nation of Jove, the poet appears to have  
copied after Homer, in the first Iliad. Vir-  
gil has a similar picture in the Æneid, but  
they are all greatly inferior in majesty to  
the descent of Legislative Deity, upon the  
summits of Sinai.

Annuit et totum nutu tremefecit Olympum.

3. vers. x.  
Then the earth shook and trembled: the founda-  
tions also of the hills moved, and were  
shaken, because he was wroth. There went  
up a smoke out of his nostrils, and fire out of  
his mouth devoured: coals were kindled by it.  
He bowed the heavens also, and came down;  
and darkness was under his feet. And he rode  
upon a cherub and did fly: yea, he did fly upon  
the wings of the wind.—1. SALM XVII.

18. *Movit*. By which he shook the earth,  
the sea, and the stars.

The pillars of heaven tremble, and are as-  
tonished at his reproof.—JOB XXVI. 11

Talibus inde modis ora indignantia solvit.  
Non ego pro mundi regno magis anxius illâ  
Tempestate fui, quâ centum quisque parabat  
Injicere anguipedum captivo brachia cœlo;  
Nam, quanquam ferus hostis erat, tamen illud ab uno  
Corpore, et ex unâ pendebat origine bellum.  
Nunc mihi, qua totum Nereus circumtonat orbem,  
Perdendum mortale genus. Per flumina juro  
Infera, sub terras Stygio labentia luco,

19. Indesolvit indig-  
nantia ora talibus  
modis: ego non fui  
magis anxius pro re-  
gno mundi illâ tempe-  
state, quâ quisque an-  
guipedum parabat in-  
jicere centum brachia  
captivo cœlo; Nam,  
quanquam hostis erat  
25. Nunc mortale  
genus perdendum ni-  
hi, qua Nereus cir-  
cumtonat totum orbem

## NOTÆ.

19. *Solvit*: he opened his indignant  
mouth.

21. *Tempestate*: at that time.

22. *Anguipedum*; the genitive plural of  
*anguipes*, snake-footed. Macrobius says,  
they were called snake-footed, because  
they thought of nothing upright or sublime,  
but were always grovelling, and that every  
step they took seemed to incline to hell.  
There is probably some reference to the  
serpent, by which sin entered the world.

On thy belly shalt thou crawl, and dust shalt  
thou eat all the days of thy life.—GENESIS III.

22. *Captivo cœlo*: captive heaven; which  
they wished to render captive.

22. *Centum brachia*: their hundred hands.

Arms of hundred-handed gripe  
Burst from their shoulders; fifty heads upgrew.

ELTON'S HESIOD.

23. *Ferus hostis*: a cruel enemy. Horace  
describes them as causing great terror to  
Jupiter.

Magnum illa terrorem intulerat Jovi

Fidens juvenum horrida brachia.

Lab. iii. Ode iv.

24. *Corpore*: from one body; the com-  
munity of giants.

24. *Una origine*: from one origin; one  
cause—the ambition and pride of the giants.

25. *Nereus*. Nereus is a god of the sea,  
but is here put, by metonymy, for the sea  
itself.

The sea gave Nereus life, merrily seen,  
And true: most ancient of his race, whom all  
Hail as the sage.—HESIOD.

25. *Circumtonat*. A forcible metaphor  
to express the extent and power of the  
Ocean.

Let the dire Andes, from the radiant line  
Stretched to the stormy seas that thunder round  
The southern pole, their hideous deeps unfold!

THOMSON.

26. *Perdendum*. The human race must  
be destroyed. The agreement is wonder-  
ful, between the Biblical and the heathen  
account:

And the Lord said, I will destroy man, whom  
I have created, from the face of the earth; both  
man and beast, and the creeping thing, and the  
fowls of the air; for I repenteth me that I have  
made them.—GENESIS VI. 7.

Sed post eorum obitum qui sint nati, homines  
minus officiosos magis avaros cupisse fieri;

quare minus justitiam inter homines fuisse con-  
versatam. Denique eam pervenisse usque ad  
diceret: Huius illi genus hominum esse natum.  
—HYGINUS.

26. *Flumina*. The rivers flowing in the  
Stygian grove; the Styx, Acheron, Co-  
cytus, and Phlegethon. The whole of the  
rivers is here put, by synecdoche, for the  
part—the Styx, by which the gods were  
accustomed to swear.

Dei cœlis jurare timeant et fallere numen.  
VIRGIL.

Apollodorus accounts for the Styx being  
the oath of the gods, as follows:

Jupiter appointed an oath to be taken by the  
waters of the Styx, on account of her having  
assisted him with all her children, in his war  
against the Titans.—APOLLODORUS.

Hesiod describes Iris, or the rainbow, as bo-  
vering over the ocean, and as being the messen-  
ger of Jupiter, whenever he is about to take a  
solemn oath by the waters of the Styx.—W  
ADAMS.

Learned men agree in regarding the war  
of the Titans as some great convulsion,  
and generally consider it the Deluge. As  
great internal fires are placed in the centre  
of the earth, nothing can be more probable  
than that fire was the agent employed by  
God to force out, by expansion, the waters  
of the internal abyss, "when the foun-  
tains of the great deep were broken up"  
at the Flood. As the ancients located Hell  
in the centre, Styx may thus be fabled to  
assist in the war of the Titans; and Ju-  
piter, ordaining Styx as the oath of the  
gods, while the rainbow rested upon the  
ocean, is plainly God himself swearing  
that there shall not be a flood again, while  
his bow of promise lights up heaven and  
earth with its smile. Ovid, knowing the  
Styx to be ordained as the oath of the  
gods, without knowing the time or circum-  
stances of its adoption, makes an ana-  
chronism in introducing it before the Flood.  
In taking the oath, it was a solemn form  
to touch the earth and the sea, intimating  
that the gods beneath them were witnesses.  
Is any reference made to this in Revela-  
tions, where the angel stands with one foot  
upon the land, and the other upon the sea,  
and swears that time shall be no longer?

Cuncta prius tentata: sed immedicabile vulnus  
 Ense recidendum, ne pars sincera trahatur.  
 Sunt mihi Semidei, sunt rustica numina, Nymphæ,  
 Faunique, Satyrique, et monticolæ Sylvani:  
 Quos quoniam cæli nondum dignamur honore;  
 Quas dedimus, certè terras habitare sinamus.  
 An satis, O Superi, tutos fore creditis illos,  
 Cùm mihi, qui fulmen, qui vos habeoque, regoque,  
 Struxerit insidias, notus feritate Lycaon?  
 Confremuere omnes, studiisque ardentibus ausum  
 Talia deposcunt. Sic, cùm manus impia sævit

## NOTÆ.

28. *Cuncta prius tentata*: that every thing has been first tried. *Esse* is understood. The benevolence of the deity has tried every expedient to reclaim man from the error of his ways, but long-suffering has at length an end.

And the Lord said, my spirit shall not always strive with man.—GENESIS vi. 3.

28. *Immedicabile vulnus*. An incurable wound is to be inflicted with the sword. The human race, entirely corrupt, is to be destroyed, lest the demigods, nymphs, fauns, satyrs, and sylvans may become like them. The Fæsces, the emblem of civil power with the Romans, consisted of axes bound with rods, to signify that vices which could be remedied were to be chastised, while those incorrigible were to be punished with death. Physicians remove the mortified flesh, to prevent the infection of the whole body.

Etenim ut membra quædam amputantur si et ipsa sanguine et tanquam spiritu carere ceperint et noceant reliquis: sic ista in figura hominis feritas et immanitas bellæ, a communi tanquam humanitate corporis segreganda est.—CICERO.

Ulcera possessis alta suffura medullis  
 Non leviore manu, ferro sanantur et igni.  
 CLAUDIAN IN EUTROPIUM.

29. *Ne pars sincera*: lest the uncorrupted part be drawn aside, viz.: the semigods, nymphs, fauns, satyrs, and sylvans.

30. *Semidei*. Semigods were either *dii minores*, endued, generally, with immortality, but not permitted to live in heaven, as Pan and Sylvanus; or were heroes, of whose parents one was a god, the other a mortal.

30. *Nymphæ*. The nymphs were named according to what they presided over. Those of the ocean were called Oceanitides; those of the sea, Nereides; those of fountains, Naides; those of the mountains were called Orcades; those of the groves, Napeæ; and those born with, or presiding over oaks, were called Dryades and Hamadryades. The etymology of all these names is Greek.

31. *Fauni*. The fauns were rural deities, with the form of a goat from the middle downwards, and the horns and ears of the same animal. The rest of the body was

em. Juro per infera  
 flumina, labentia sub  
 terras Stygio lucco,  
 cuncta prius tentata:  
 sed immedicabile vul-  
 nus est recidendum  
 ense, ne sincera pars  
 trahatur. Sicut mihi  
 Semidei, sunt rustica  
 numina, Nymphæ,

34. O Superi, an  
 creditis illos fore satis  
 tutos, cùm Lycaon,  
 notus feritate, strux-  
 erit insidias mihi, qui  
 habeo fulmen, qui  
 habeo que, rego que

human. They were inoffensive, and lived to a great age, but were not immortal. They were probably young apes.

31. *Satyri*. The satyrs were rural deities, said by some to be the offspring of Bacchus and Nice. They had the horns, ears, legs, and feet of goats, and were human as to the rest of their body. Pliny supposes them to have been apes. Dr. Tyson, in a singular treatise, published in 1699, proves they were a species of orang-outang, or ape. They were cunning, lascivious, and vicious.

31. *Sylvani*. The sylvans were gods of the woods. They united the human form with that of the goat, and were more inoffensive than the satyrs. Their name is derived from *sylvæ*, and of course does not occur in Greek mythology.

33. *Quas dedimus*: which we have given them.

34. *Tutos fore*: that they would be safe. This is an argument *a majore*, that if he, Jupiter, was not safe from the machinations of men, the semigods would not be.

35. *Qui fulmen, qui vos habeo*: who have the lightning, and govern you.

He in heaven  
 Reigns: the red lightning and the bolt are his.  
 HESIOD.

36. *Struxerit insidias*: laid a plot.  
 The wicked plotted against the just.—PSALMS.

36. *Lycaon*. A prince of Arcadia, in Greece. The country was called Lycaonia, from him.

37. *Omnes confremuere*: all murmured. The indignation of all was excited at the wickedness of Lycaon.

Talibus orabat Juno; cunctique fremebant  
 Cælicolæ assensu vario.—VIRGIL.

37. *Studiis ardentibus*: with burning zeal. Abdiel, than whom none with more zeal adored The Deity, and divine commands obeyed, stood up, and in a flame of zeal severe. The current of his fury thus opposed.—MILTON.

37. *Ausum talia*: him that had attempted such things; viz.: to lay a plot for Jupiter.

38. *Deposcunt*: demand; viz.: for the purpose of punishment.

38. *Impia manus*: the impious band of conspirators.

38. *Sæviti*. By syncope for *sæviti*.

Sanguine Cæsareo Romanum extinguere nomen,  
 Attonitum tanto subitæ terrore ruinæ  
 Humanum genus est; totusque perhorruit orbis.  
 Nec tibi grata minus pietas, Auguste, tuorum,  
 Quàm fuit illa Jovi. Qui postquam voce manumque  
 Murmura compressit; tenuere silentia cuncti.  
 Substitit ut clamor pressus gravitate regentis;  
 Jupiter hoc iterum sermone silentia rumpit:  
 Ille quidem pœnas (curam dimittite) solvit;  
 Quod tamen admissum, quæ sit vindicta, docebo.

## NOTÆ.

39. *Sanguine Cæsareo*: in the blood of Cæsar. Many conspiracies were made against Augustus, the principal of which Suetonius mentions in Caput xix. of his life of the Cæsars. Lepidus, the younger, Varro, Muræna, Fannius, and Cepio, were engaged in a conspiracy against him. This is probably the one referred to here. One Telephus was engaged to slay him in the senate; and a slave from the Illyrian army secreted a wood-knife for the purpose, and crept into his bedchamber.

39. *Extinguere*: to extinguish the Roman name. This is a beautiful metaphor, which represents the Roman name as the light of the nations, and is similar to one used by Cicero:

Videor enim mihi hanc urbem videre, lucem orbis terrarum, atque arcem omnium gentium, subito uno incendio concidentem.—ORATIO IV. IN CÆCILIANAM.

39. *Romanum nomen*: the Roman name; fame, glory.

41. *Humanum genus*: the human race; mankind.

41. *Totusque orbis perhorruit*: the whole world stood aghast; all the nations of the earth.

The aged earth aghast  
 With terror of that blast.—MILTON.

40. vos? Omnes confremuere, que deposcunt illum ausum talia, ardentibus studiis. Sic enim impia manus

42. Nec, Auguste, pietas, fuit quam illa fuit Jovi. Qui postquam compressit murmura voce manumque, cuncti tenuere silentia. Ut clamor substitit pressus gravitate regentis; Jupiter iterum rumpit silentia

45. vos? Omnes confremuere, que deposcunt illum ausum talia, ardentibus studiis. Sic enim impia manus

42. *Pietas tuorum*: the piety (or loyalty) of thy friends.

42. *Auguste*. Some have erroneously supposed that the conspiracy against Julius Cæsar was referred to, above, but as Julius Cæsar did not survive the attempt on his life, there would have been no relevancy between that event and the stragem against the life of Jupiter.

44. *Tenuere silentia cuncti*: all held silence.

When God speaks, let all the earth keep silence.—PSALMS.

Unto me men gave ear, and waited, and kept silence, at my counsel.—JOB.

45. *Pressus gravitate regentis*: restrained by the gravity of the king. The participle *regentis* is here used instead of the noun.

Tum, pietate gravem ac meritis si forte virum quem  
 Conspexere, silent, arrectisque auribus adstant.  
 ÆNEM I.

46. *Silentia rupit*: broke the silence. They had been bound by silence, as if by a chain. This is a forcible metaphor.

Quid me alta silentia cogis rumpere.—VIRGIL.  
 First to himself he inward silence broke.—MILTON.

47. *Ille quidem*. Lycaon has suffered the punishment that was due to him.

48. *Quod tamen admissum*: what was the crime.

## QUÆSTIONES.

What is the subject of this Fable?

Why were the gods convened? Where?

By what way did they come?

What is the Milky Way? Did the ancients know what it was?

How did the poets account for it?

By what figure is *tecta* put for *domus*?

To whom is the epithet *Tonans* applied?

In what natural way does Pliny assign the thunder to Jupiter?

In speaking of the houses of the gods, and the palace of Jupiter, what compliment is paid to Augustus, and the Roman nobles?

By what figure is *penates* put for *domus*?

In describing the indignation of Jupiter, whom does Ovid imitate?

How will these descriptions of Jupiter compare with the sublimity of Moses's description of the descent at Sinai?

Why is the term snake-footed applied to the giants?

Who was Norcus? How used in this place?

What were the rivers of Hell?

For what one river are the *infernal rivers* employed in this place, and by what figure?

By what did the gods swear? Why?

How is this to be explained?

Who were semigods?

Who were nymphs? Mention the different kinds.

Who were fauns? Satyrs? Sylvans.

By what figure is *extinguere* used?

To which one of the Cæsars does the poet refer by *Cæsareo sanguine*?

Does this fable conclude the council of the gods?

## FABULA VIII.

### LYCAON MUTATUS IN LUPUM.

In a circuit which he is making through the earth, Jupiter comes to Arcadia, and enters the palace of Lycaon, who attempts to murder him, and afterwards serves up before him human flesh, at a banquet. Jupiter punishes this impiety, by setting the palace on fire, and changing Lycaon into a wolf.

#### EXPLICATIO.

Lycaon, the son of Pelasgus and Melibœa, was contemporary with the patriarch Jacob. He built a temple and city, called Lycosura, on the top of Mount Lycæus, in honor of Jupiter, and instituted the festivals called Lycæa. He polluted the sacrifices of the *Lupercalia*, of which the Arundelian marbles show him to be the founder, by offering up prisoners taken in war, and hostages. The words Lycæus, Lycaon, Lycosura, and Lycæa, are all of Greek etymology, derived from *λύκος*, a wolf. The mountain abounded in wolves, as we are informed, and hence was called Lycæus (*of the wolf*). The king of Arcadia, whoever he was, in consequence of his efforts to extirpate the wolves, received the epithet of Lycaon (*wolf-man*), and, in time, the *cognomen* being used instead of the real name, the *myth* may have arisen, of his being changed into a wolf. Owing probably to some signal deliverance, in an encounter with a wolf, he may have offered to Jupiter, as a sacrifice, the brush or tail of the animal, or many such trophies, and thus set up a chapel, where, in after time, was built the temple and city of Lycosura (*λύκος οὐρά*), *the tail of the wolf*. Mycon, in like manner, in Virgil's seventh Eclogue, offers to Diana the head of a wild boar, and the antlers of a stag. Thus, sacrifices called Lycæa (*of the wolf*), were instituted to Jupiter, in Arcadia, and to Apollo, at Argos, because they freed the inhabitants from wolves. The *Lupercalia* (*lupus, arceo*), were identical, with the Lycæa, except that the latter were offered to Pan, in common with Jupiter and Apollo, while the *Lupercalia* were offered to Pan alone. While Arcadia was waste, or valued for hunting only, the Lycæa were in honor of Jupiter, the common protector in all places, or of Apollo, to whose bow wild beasts were subject; but when it became a grazing country, inhabited by shepherds, the protection of their flocks fell to Pan, and the Lycæa or *Lupercalia* were in his honor. The destruction of Lycaon's house, by lightning, after offering up human victims, may have given rise to the fable. But as the event is placed in the earliest ages of the world, it may refer to Nimrod, whose name (*rebel*) implies apostacy from God, and who, as a "giant hunter," is believed to have tyrannized over man. Babel is thought to have been a fire-temple, for human sacrifice, and his destruction beneath its ruins may be adumbrated in the overturning of Lycaon's palace; or, what is more probable, the fable may be a confusion of Grecian history and of tradition, in which reference is made to Cain. The resemblances are many and striking. Lycaon was the son of Pelasgus, who was born of the earth; Cain was the son of Adam, who was formed of the earth. Both were impious; both offered sacrifices displeasing to God, and both fled his presence. Cain built the first city upon earth, and Lycosura, which Lycaon built, was said, by Pausanias, to be the oldest city in the world. Lastly, God set a mark of blood upon Cain, and in the *Lupercalia* instituted by Lycaon, the foreheads of two illustrious youths were marked with a knife dipped in blood.

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1  
 ONTIGERAT nostras infamia temporis aures:  
 Quam cupiens falsam, summo delabor Olympo,  
 Et Deus humanâ lustrò sub imagine terras.  
 Longa mora est, quantum noxæ sit ubique repertum.

#### NOTÆ.

1. *Infamia temporis.* The wickedness of the time was such that it cried to heaven for vengeance. The same is said, in Genesis, of the wickedness of Sodom and Gomorrah, and in the *Odyssey*, of the crimes of the suitors.

Τῶν ἕβρις τε βίη τε σιδήρεον ὑρανὸν ἤκει—*ODYSSEY* xvii.

And the Lord said, because the cry of Sodom and Gomorrah is great, and because their sin is very grievous—*GENESIS* xviii. 20.

2. *Quam cupiens falsam.* The benevolence of the deity is manifest in this, that he is slow to believe the evil report, and unwilling to judge until after investigation.

In judicando criminosa est celeritas.—*P. SYRUS.*

Shall not the Judge of all the earth do right?—*GENESIS* xviii. 25.

3. *Summo Olympo:* from highest Olympus; poetically for Heaven. See note on Olympus, page 56.

4. *Et Deus humana sub imagine:* and a god in human form. This veiling of divinity in human flesh, is to be found in the mythology of all nations, and is, no doubt, a wide-spread tradition of God's holding communion with man, in his state of innocence. Thus Homer:

Καίτε θεοὶ χεῖνοιον εὐκότες ἀλλοδαποῖσι  
 Παντοῖοι τελευθόντες ἐπιετροφῆσι πολῆας.  
*ODYSSEY* xvii.

4. *Longa mora est:* the delay is great; it is tedious.

4. *Quantum noxæ:* how much crime.

Bow thy heavens, O Lord, and come down: touch the mountains, and they shall smoke.—*PSALM* cxliv. 5.

2. *Delabor:* I glide down; I descend. Jupiter determines to go down and observe the morals of men. Thus Jehovah, in the case of Sodom and Gomorrah:

I will go down now, and see whether they have done altogether according to the cry of it, which is come unto me; and if not, I will know.—*GENESIS* xviii. 21.

The Lord looked down from heaven upon the children of men, to see if there were any that did understand, and seek God.—*PSALM* xiv. 2.

Enumerare : minor fuit ipsa infamia vero.

Mænala transieram latebris horrenda ferarum,  
Et cum Cylleno gelidi pineta Lycæi.

Arcados hinc sedes et inhospita tecta tyranni

Ingredior, traherent cùm sera crepuscula noctem.

Signa dedi venisse Deum ; vulgusque precari

Cæperat. Irridet primò pia vota Lycaon.

Mox, ait, Experiar, Deus hic, discrimine aperto,

An sit mortalis ; nec erit dubitabile verum.

Nocte gravem somno nec opinâ perdere morte

Me parat. Hæc illi placet experientia veri.

Nec contentus eo, missi de gente Molossâ-

Obsidis unius jugulum mucrone resolvit ;

Atque ita semineces partim ferventibus artus

## NOTÆ.

And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually.—GENESIS vi. 5.

They are gone aside, they are all together become filthy : there is none that doeth good, no not one.—PSALM xiv.

5. *Minor fuit vero* : was less than the reality. The report of the wickedness of mankind fell short of the actual truth.

6. *Mænala*. A mountain and city in Arcadia, Greece, named from Mænalus, son of Arcas ; masculine in the singular, and neuter in the plural. See Grammar, p. 19.

6. *Latebris horrenda* : terrible on account of the dens of wild beasts.

7. *Cylleno*. A mountain in Arcadia, where Mercury was born, whence he is called Cyllenius.

7. *Pineta Lycæi* : the pine-groves of Lycæus. Derivative nouns ending in *etum*, denote the place where their primitives abound, as *pinus*, a pine ; *pinetum*, a pine-grove. Lycæus is a mountain of Arcadia, sacred to Pan. Hence he is named Lycæus.

8. *Arcados* : Arcadian, a Greek adjective in the genitive case, agreeing with *tyranni*. Lycaon, who is here meant, is called Arcas, by anticipation, for it was his grandson after whom the country was called Arcadia. Before his time, it was called Parthasia.

8. *Inhospita tecta* : the inhospitable house ; the part being put for the whole. As Jupiter was the deity who presided over hospitality, how expressive the epithet applied to *tecta*. The acts that transpired, of impiety, perfidy, murder, and inhospitality, show it was very appropriate.

9. *Sera crepuscula* : late twilight. In the decline of day, when there is a sabbath-like stillness upon the air, the soul naturally aspires to heaven. What time more appropriate for the Deity to manifest himself to man ? It was in the coolness of evening that God visited his erring children in Paradise.

And they heard the voice of the Lord God walking in the garden in the cool of the day.—GENESIS iii. 8.

10. *Signa dedi venisse Deum* : I gave a sign that a god had come ; some manifestation of divinity.

10. *Vulgusque precari cæperat* : the common people had begun to worship. The simple in heart are more willing to yield to God's will, and pay him adoration. Hence :

Not many wise men after the flesh, not many mighty, not many noble, are called : but God hath chosen the foolish things of the world to confound the wise ; and God hath chosen the weak things of the world to confound the things which are mighty.—1 CORINTHIANS i. 26, 27.

11. *Irridet pia vota* : derides their pious prayers. It is sinful enough to be irreligious, but infinitely worse to make light of piety in others, and endeavor to obstruct their devotion.

But whoso shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea.—MATT. xviii. 6.

Ne'er let the mystic sacrifices move  
Deriding scorn ; but dread indignant Jove.  
HESIOD

12. *Experiar*. He would try whether he was a god or not, by an attempt upon his life.

Thou shalt not tempt the Lord thy God.  
ST. MATTHEW v.

13. *Nec erit verum* : nor shall the truth be doubtful. If a god, he could not be slain ; if a mortal, he would be destroyed.

14. *Nec opina morte* : by an unexpected death.

16. *Nec contentus co*. Not content with having attempted to kill him, he offers human food to him.

17. *Jugulum resolvit* : he cuts the throat.

18. *Semineces artus* : the half-dead, quivering limbs.

With what a spring his furious soul broke loose,  
And left the limbs still quivering on the ground.  
ADDISON

5. Ipsa infamia fuit minor vero Transieram Mænala horrenda latebris ferarum, et pineta gelidi.

8. Hinc ingredior sedes et inhospita tecta Arcados tyranni, cum sera crepuscula traherent noctem. Dedi signa Deum venisse ; vulgusque cæperat precari. Primò Lycaon irridet pia vota. Mox ait. Experiar, discrimine aperto, an hic Deus sit mortalis. Atque ita partim mollit semineces artus ferventibus aquis, partim torruit subjecto igni.

15. Ipsa infamia fuit minor vero Transieram Mænala horrenda latebris ferarum, et pineta gelidi. S. Hinc ingredior sedes et inhospita tecta Arcados tyranni, cum sera crepuscula traherent noctem. Dedi signa Deum venisse ; vulgusque cæperat precari. Primò Lycaon irridet pia vota. Mox ait. Experiar, discrimine aperto, an hic Deus sit mortalis. Atque ita partim mollit semineces artus ferventibus aquis, partim torruit subjecto igni.

Mollit aquis, partim subjecto torruit igni.

Quos simul imposuit mensis, ego vindice flammâ

In domino dignos everti tecta Penates.

Territus ille fugit, nactusque silentia ruris

Exululat, frustra que loqui conatur : ab ipso

Colligit os rabiem, solitæque cupidine cædis

Vertitur in pecudes : et nunc quoque sanguine gaudet.

In villos abeunt vestes, in crura lacerti,

Fit lupus, et veteris servat vesigia formæ.

Canities eadem est, eadem violentia vultu :

Idem oculi lucent : eadem feritatis imago.

## NOTÆ.

19. *Subjecto igni* : with fire placed beneath ; over the fire.

20. *Imposuit mensis* : set upon the table ; served up to be eaten.

20. *Vindice flamma* : with avenging flames ; with lightning.

Rejoice, O ye nations, with his people ; for he will avenge the blood of his servants.—DEUT. xxii. 43.

Vengeance is mine ; I will repay, saith the Lord.—ROMANS xii. 19.

Our God is a consuming fire.—HEB. xii. 29.

21. *Domino* : the master ; the owner.

21. *Tecta*. The roof of the house is here put, by metonymy, for the house itself.

22. *Territus* : affrighted he fled. The wicked flee from the presence of God ; thus Adam fled from the presence of Jehovah ; thus Cain fled after the slaughter of his brother.

23. *Silentia ruris* : the silence of the country ; the lonely parts of the country. *Silentia* is here used, poetically, for the singular.

23. *Exululat* : he howls. He is already a wolf in propensities.

23. *Ab ipso* : itself ; from his own ravenous disposition.

24. *Rabiem* : rage ; foam.

24. *Cupidine cædis* : with the desire of wonted slaughter.

25. *Vertitur* : he is turned ; he turns. *Vertitur* has the force of a verb in the middle voice.

26. *In villos abeunt* : pass ; are changed into hair.

27. *Fit lupus* : he becomes a wolf. The foolish stories told among the northern nations, of men changed to wolves, have had their origin from a disease called lycanthropy, a species of madness, which causes men to rage and foam at the mouth, and cry like wolves.

27. *Vestigia formæ* : traces of his former appearance ; his hoariness and fierceness of countenance.

28. *Canities*. The hoariness of the wolf, and the brightness of his eyes, are noted by all naturalists, from Pliny to the present time.

28. *Eadem*. The repetition in the two last lines of the fable, by means of the figure, anaphora, is beautiful and forcible. See Grammar, p. 209.

## QUÆSTIONES.

What is the subject of this Fable ?

What induced Jupiter to visit the earth ?

Under what form did he appear ?

In what state did he find the morals of men ?

What reception did Lycaon give him ?

What attempt did he make against his life ?

What indignity did he offer him afterwards ?

What did Jupiter do to his palace ?

How did he treat Lycaon himself ?

Where was Mount Lycæus situated ?

What gave the mountain its name ?

Was Lycaon the *nomen* or *cognomen* of the king of Arcadia ?

What were the Lycææ ? To what different gods offered ?

What were the Lupercalia ? What is the etymology of the word ?

Who is said to have founded the Lupercalia ?

Under what circumstances may the Lycææ, in Arcadia, have become the Lupercalia, and been offered to Pan ?

What is the first interpretation of the change of Lycaon into a wolf ?

What is the second interpretation ?

What makes it possible that reference is had to Nimrod ?

Why may the fable have reference to the history of Cain ?

Repeat the points of resemblance between the history of Cain and the story of Lycaon ?

What figure is used in the concluding lines of the fable ?

What is anaphora ?

Quos simul imposuit mensis, ego vindice flammâ everti tecta in Penates dignos domino.

22. Ille territus fugit, que nactus silentia ruris exululat, que frustra conatur loqui : os colligit rabiem ab ipso. que

26. Vestes abeunt in villos, lacerti in crura. Fit lupus, et servat vestigia veteris formæ. Canities est eadem, violentia

## FABULA IX.

### DILUVIUM.

Having resolved to destroy the race of men by a deluge, Jupiter sends down the rain in torrents from all the heavens. The sea assists with its auxiliary waters; the inundation spreads, and the works of men perish, till the whole surface of the earth is submerged, and every living thing is destroyed, except Deucalion and Pyrrha.

#### EXPLICATIO.

The ancients give accounts of several floods that happened, some of which have been confounded with the great Noachic deluge. The flood described as that of Deucalion, took place in Thessaly, according to the Arundelian marbles, B. C. 1503, and was occasioned by the choking up of the channels of the Peneus and other rivers, and the bursting of the sea through the Cyanean Straits and the Hellespont. The flood of Ogyges, another king of Thessaly, is described as still more ancient, and submerged all Greece. But as Deucalion was the son of Prometheus, who is said to have created the first man, and as Ogyges was the son of Terra, or the Earth, it is very easy to perceive that Noah is the personage represented by these different princes, and that accounts of partial inundations of the Grecian territory have been blended with the great diluvian catastrophe of the world. The name Ogygian, as applied to the deluge, would indicate Noah's flood, for it means *the ancient*. It is thus used by Hesiod in his Theogony, when speaking of the *Ogygian* water of the Styx, which is believed to be the waters of the internal abyss that assisted in the destruction of the world, "when the fountains of the great deep were broken up."

But it is expressly stated by the Greeks themselves, that the names of Barbarians were rendered in their language and in others, so as to preserve their original meaning, and that Noah was the original of the names Noach, Sisithrus, Xisithrus, Ogyges, and Deucalion. Besides this, there are so many striking coincidences between the description of Noah's flood, as given by Moses, and the different heathen accounts of a general inundation, that no doubt can exist that they all relate to the same occurrence. In the first place, it was designed as a punishment of the world for its wickedness, and was general. The waters of heaven, of the sea, and of the internal abyss, united to effect its destruction. The only man preserved, with his family, was noted for justice, and had been warned by Saturn (Jehovah) to prepare an ark for the preservation of himself, and the beasts, and birds, and creeping things. He entered the ark with these, and was borne in safety over the waters, and in time sent forth different birds, and at length the dove, to ascertain if the waters were dried up from the face of the earth. He learned, by these, that the flood had abated. He was carried to a mountain, disembarked in safety, and worshipped the gods. These different heathen accounts, which, in illustration of the text of the poet, I have given with the Biblical parallelisms, will show they all relate to a common catastrophe, and are the traditions of the great Flood that occurred in the days of Noah.



CCIDIT una domus; sed non domus una perire  
Digna fuit: quâ terra patet, fera regnat Erinnyes. 1  
In facinus jurâsse putes. Dent oculis omnes,  
Quas meruere pati, sic stat sententia pœnas.  
Dicta Jovis pars voce probant, stimulosque frementis 5  
Adjiciunt: alii partes assensibus implent.

#### NOTÆ.

1. *Occidit una*: one house has fallen, viz.: the house of Lycaon.
1. *Non domus uno*: not one house only, but every house.
2. *Digna fuit*: deserved to perish; to fall.

And manifold in sin deserved to fall.—MILTON.

2. *Erinnyes*. A common name of the Furies, who were three in number, Alecto, Megæra, and Tisiphone. They were said to be daughters of Acheron and Nox, or as some say, of Pluto and Proserpine. They punished the guilty on earth by war and pestilence, and in hell by torment and flagellation. Their head and arms were encircled by serpents. They held in one hand a whip, and a torch in the other. *Erinnyes, fury*, is here put for the wickedness which they excite.
2. *Quâ terra patet*: wherever earth extends, fierce fury reigns.

And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually.—GENESIS vi. 5.

They are corrupt, they have done abominable works, there is none that doeth good.—PSALM xiv. 1.

3. *In facinus jurâsse*: that they had sworn to commit sin. *Jurâsse* is put, by syncope, for *juravisse*.

4. *Sic stat sententia*: so stands my resolution. My determination is unalterably fixed.

5. *Pars voce*: a part with voice applaud

the words of Jupiter; speak in approbation of what he has said.

6. *Alii partes implent*: others perform their part by assent. Thus, in Juvenal, Sat. vi., *omnes implet numeros*, performs all her parts. The poet evidently makes reference to the Roman senate, in which the principal senators, those elected by the censor or other magistrate, had the privilege of speaking and of voting, while the *Pedarii*, or those occupying seats by right of former offices among the people, after the senators of the *majorum gentium* had

Est tamen humani generis jactura dolori  
 Omnibus : et, quæ sit terræ mortalibus orbæ  
 Forma futura, rogant : quis sit laturus in aras  
 Thura ? ferisne paret populandas tradere terras ?  
 Talia quærentes, sibi enim fore cætera curæ,  
 Rex Superùm trepidare vetat ; sobolemque priori  
 Dissimilem populo promittit origine mirâ.  
 Jamque erat in totas sparsurus fulmina terras ;  
 Sed timuit, ne fortè sacer tot ab ignibus æther  
 Conciperet flammæ, longusque ardesceret axis.  
 Esse quoque in fati reminiscitur, affore tempus,  
 Quo mare, quo tellus, correptaque regia cæli  
 Ardeat ; et mundi moles operosa laboret.

NOTÆ.

voted, signified their assent by leaving their seats, and joining the party whose views they espoused.

7. *Dolori omnibus*: a grief to all. The love of God to man is boundless; he delights not in his destruction.

As I live, smelt the Lord, I have no pleasure in the death of him that dies.

How shall I give thee up, O Ephraim! how shall I deliver thee up, O Israel! How shall I resign thee as Admah! How shall I make thee as Zeboim!—HOSEA.

Oh that my head were waters, and mine eyes a fountain of tears, that I might weep, day and night, for the slain of the daughters of my people.—LAMENTATIONS.

O Jerusalem, Jerusalem! thou that killest the prophets, and stonest them that are sent unto thee, how oft would I have gathered thy children as a hen gathereth her chickens under her wings, and they would not!—ST. MATTHEW.

8. *Omnibus*: to all. See Grammar, Rule XXIII. of Syntax.

8. *Orbæ*: deprived of men; without inhabitants.

9. *Quis sit laturus*: who will bring frankincense to the altars? The gods are here solicitous about the rites of public worship. The adoration of his intelligent creatures is pleasing to the Creator himself. If savage beasts should become the only inhabitants, the declarative glory of the gods would be unknown; for,

Animal nullum est præter hominem, quod habeat notitiam aliquam Dei.—CICERO.

10. *Ferisne populandas*. *Populo* and *depopulo*, in the same manner as *pono* and *depono*, are often rendered alike. In both cases, however, etymology would seem to require a *positive* meaning of the former of the words, and a *negative* meaning of the latter. *Populandas* here appears to be used in the sense of *peopling* or *inhabiting*. The following, from Horace, is similar:

Velut profugit excerata civitas,  
 Agros atque Iares proprios, habitandisque fana,  
 Apris reliquit et rapacibus lupis.—ERONT. XVI.

7. Tamen jactura humani generis est dolori omnibus: que rogant que sit futura forma terræ orbæ mortalibus: quis sit laturus thura in aras? paretne tradere terras populandas feris? Rex Superùm vetat quærentes talia trepidare, enim cætera fore curæ sibi, que promittit sobolem dissimilem priori populo mirâ origine. Qua jam erat sparsurus

17. Quoque reminiscitur esse in fati, tempus affore, quo

10. *Paret*: does he prepare? is he about?  
 12. *Rex Superùm*: the king of the gods; Jupiter.

12. *Trepidare vetat*: forbids them to be solicitous.

13. *Dissimilem populo*: unlike the former people; pure and holy.

13. *Origine mirâ*: by a miraculous origin. Stones were to be changed into men and women, as related in the succeeding fable.

14. *Sparsurus fulmina*: about to hurl the thunder over all the earth. When he was about to scatter the thunder, and thus destroy the world, he recollects that it is fated that the earth shall be destroyed by fire hereafter, and chooses a different mode of destruction.

16. *Longus axis*: the long axis on which the heavens were believed to revolve.

17. *Esse in fati*: is in the decrees of the Fates. The Fates, or Destinies, were the dispensers of the will of Jupiter. In the heathen mythology, they are put for Providence.

17. *Affore tempus*: that there would be a time; that a time would come.

18. *Correpta*: enveloped in flames. Supply *flammis*.

Dies iræ, dies illa  
 Solvet sæclum in favilla  
 Teste David cum Sibylla.—CÆLANO.

19. *Ardeat*: shall be burned up. The final destruction of the world by fire, appears to have been known to most of the pagans. They got the idea from the Sibylline verses, or from some ancient tradition committed probably to Adam or Noah.

Καὶ πᾶρε τὴν θρησκείαν, οὐκ ἔτι πρᾶσσοντα,  
 ἀλλ' ἐκλυθῆσαντα, καὶ ἐξοχῶντά τε γένων  
 ἀνθρώπων ἕσασαν ἢ ἐμπροσθε πέρθοντα.  
 SIBYLL. APUD LACTANTIUM

Cum tempus advenerit, quo se mundus renovaturus extinguit . . . et omni flagrante materia uno igni quidquid nunc ex disposito lucret, ardebit.—SENECA.

Tela reponuntur manibus fabricata Cyclopum.  
 Pæna placet diversa ; genus mortale sub undis  
 Perdere, et ex omni nimbos dimittere cælo.  
 Protinus Æoliis Aquilonem claudit in antris,

20 mare, quo tellus, que regia cæli correpta ardeat; et operosa moles mundi laboret. Tela fabricata  
 23. Protinus claudit

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Aqia et ignis terrenis dominantur: ex his ortus, et ex his interitus est.—SENECA NAT. QUÆS.

The Egyptians supposed the world had a great year, when the sun, moon, and planets all returned to the same sign whence they started, the winter of which year was the Deluge, and the summer the conflagration of the world.—PLATO.

Hence we Stoics conclude, that the whole world, at last, would be in a general conflagration; when, all moisture being exhausted, neither the earth could have any nourishment, nor the air return again, since water, of which it is formed, would then be all consumed; so that only fire would subsist, and from this fire, which is an animating power and a deity, a new world would arise, and be re-established in the same beauty.—CICERO ON THE GODS.

Certain dispositions of the air, and powers of water and fire, infused and mixed within, which arise and spring up with, together with the world, and to be burnt in time, and end with it.—PLUTARCHUS'S MORALS.

For the indignation of the Lord is upon all the nations; and all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll.—ISAIAH.

But the heavens and the earth, which are now, by the same word are kept in store, reserved unto fire, against the day of judgment and perdition of ungodly men.—ST. PETER.

19. *Operosa moles*: the well-wrought, stupendous mass of the universe.

19. *Laboret*: shall labor; shall be exposed to destruction.

20. *Tela*: the weapons, viz.: the thunderbolts. Modern science furnishes a beautiful illustration of this fabled forging of Jupiter's thunderbolts. Metals rendered fluid and volatilized by the excessive heat of volcanoes, are dissipated and carried into the air, and after being united by some combination of chemical and electric attraction, form the metallic masses and aërolites which often fall to the earth with a great noise. The Cyclops of the volcano are thus said to forge them.

20. *Cyclopum*: of the Cyclops. They were the workmen of Vulcan, and had their shop in Mount Ætna, where they made the thunderbolts of Jupiter. The etymology of the word is κύκλος, a circle, and ὄψ, an eye, because they had but one eye, of a circular form, in the middle of the forehead. Their names were Brontes, Steropes, and Arges; the latter, however, was called Ilarpes, Arges, and Parnemon. Homer and Theocritus consider them the primitive inhabitants of Sicily, giants and cannibals.

Then brought she forth The Cyclops, brethren of high daring heart, Brontes, and Steropes and Arges fierce, Who forged the lightning shaft, and gave to Jove His thunder. They were like unto the gods, Save that a single ball of sight was fixed In the mid forehead. Cyclops was their name, For that one circular eye was broad infix'd In the mid forehead.—HESIOD'S THEOGONY.

21. *Pæna diversa*: a different kind of punishment, viz. by water.

21. *Placet*: pleases him; is resolved upon.

21. *Genus mortale*: the mortal race; the human race.

The present race of men is not the same as at the beginning, but those of the first race all perished. Mankind, as they now are, are a new and second race, that were spread abroad again by Deucalion in these vast numbers. Of those first men it is reported, that they were haughty, fierce people, who committed heinous iniquities; for they neither kept their oath, nor exercised hospitality, nor spared the vanquished, though imploring mercy. For all this, however, a horrible enmity came upon them.—LUCIAN DE SYRIA DEA.

21. *Sub undis*: under water; by immersion.

22. *Perdere*. The phrase *genus mortale sub undis perdere*, is put in apposition with *pæna*.

22. *Nimbos*: rain; storms of rain.

22. *Ex omni cælo*: from the whole heaven.

And the windows of heaven were opened; and the rain was upon the earth forty days and forty nights.—GENESIS vii. 11, 12.

After whom reigned many others, and then Sisithrus, to whom Saturn signified there should be an abundance of rain on the fifteenth day of the month Desius, and commanded him to lay up all his writings in Heliopolis; which, when Sisithrus had done, he sailed immediately into Armenia, and found it true as the god had declared to him.—ABYDENUS.

23. *Protinus*: forthwith. As soon as he determines to destroy the world, he sets about its destruction.

23. *Æoliis in antris*: in the Æolian caves. Æolus, the son of Hippotas, was king of the islands which lie between Italy and Sicily. From his knowledge of astronomy, and his predictions of the changes in the winds, he was thought to control the winds in a cave, where they murmured against their rocky barriers. The islands were volcanic, and gave rise to the subterranean noise, and the fable connected therewith.

23. *Aquilonem claudit*. He shuts up the north wind, because it was accustomed to

Et quæcunque fugant inductas flamina nubes :  
Emittitque Notum. Madidis Notus evolat alis  
Terribilem piceâ tectus caligine vultum.  
Barba gravis nimbis ; canis fluit unda capillis ;  
Fronte sedent nebulae ; rorant pennæque, sinusque.  
Utque manu latâ pendentia nubila pressit,  
Fit fragor : hinc densi funduntur ab æthere nimbi.  
Nuntia Junonis, varios induta colores,  
Concipit Iris aquas, alimenta que nubibus adfert.  
Sternuntur segetes, et deplorata coloni

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disperse the clouds, and bring on fair weather.

24. *Inductas nubes*: the clouds spread over the face of heaven.

25. *Emittit Notum*. He lets out the south wind, which brings rain. The personification of the south wind, by the poet, is at once sublime and beautiful, and the whole allegory well sustained. This wind bears the treasured rain; a modern poet, with this passage probably in his eye, personifies the wind, and arms it with lightning and the tempest.

The wrathful Angel of the wind  
Had all the horrors of the skies combined:  
And lo! tremendous o'er the deep he springs,  
The inflaming sulphur flashing from his wings!  
Hark, his strong voice the dismal silence breaks!  
Mad chaos from the chains of death awakes!  
Now in a deluge bursts the living flame,  
And dread concussion rends the ethereal frame:  
Sick earth convulsive groans from shore to shore.

And nature, shuddering, feels the horrid roar.

25. *Madidis alis*: with dripping wings. The poets generally attribute wings to the winds, on account of their swiftness.

Dum se continet Auster,  
FALCONER'S SHIPWRECK.  
He spake, the god that mounts the winged winds.  
POPE'S HOMER.

He rode upon a cherub, and did fly: yea, he did fly upon the wings of the wind.—PSALM xviii. 10.

26. *Tectus vultum*. See Grammar; Syntax, Rule XXV., n. 9.

Meanwhile the south wind rose, and with black wings  
Wide hovering, all the clouds together drove.

29. *Nubila pressit*: pressed the hanging clouds; crushed them.

30. *Fit fragor*: there comes a crashing. The peculiar sound of the rain, when a shower commences, is known to every one.

30. *Funduntur*: are poured down; pour down. This verb has the force of the Greek middle voice.

Fierce and fast  
Shot down the ponderous rain, a sheeted flood,  
That slanted not before the baffled winds,  
But, with an arrowy and unwavering rush  
Dashed hissing earward.—BARBER.

Aquilonem in Foliis  
antris, et quæcunque  
flamina fugant induc-  
tus nubes: que emit-  
tit Notum. Notus  
evolat madidis alis,  
teus quoad terribi-  
lem vultum piceâ cal-  
ligine. Barba est gra-  
vis nimbis, unda fluit  
canis capillis; nebulae  
sedent fronte; que  
31. Iris, nuntia Ju-  
nonis, induta varios  
colores, concipit  
aquas, que adfert ali-

31. *Varios induta colores*: clothed with various colors. The rainbow contains the seven primitive colors, red, orange, yellow, green, blue, indigo, and violet; the blending of their dyes appears to multiply the number; the poets gave her a thousand. The bow is formed by the rays of the sun falling upon the drops of water in a cloud, when that luminary has an elevation of not more than 54 degrees.

Nixte trahens varios adverso sole colores.  
VIRGIL.

32. *Iris*. Iris was the daughter of Thaumias and Elcetra. She was clothed in a particolored robe, and was ever seated by the throne of Juno to execute her orders. As the rainbow, for which Iris is often put, is formed in the lower air, which is, mythologically, Juno, hence she is said always to attend that goddess. See note on p. 279.

33. *Concipit aquas*: draws up water. The poet here evidently refers to that meteorological phenomenon observed at sea, when water is carried up to the clouds, by the formation of a great hollow cone of condensed vapor. It has the colors of the bow.

Till Ida's summit now more distant grew,  
And Jove's high hill was rising on the view,  
When from the left approaching, they descried  
A liquid column towering shoot on high  
The foaming base an angry whirlwind sweeps,  
Where curling billows rouse the fearful deeps.  
Still round and round the fluid vortex flies,  
Scattering down night and horror thro' the skies,  
The swift volition and the enormous train  
Let sages versed in nature's lore explain!  
The horrid apparition still draws nigh,  
And white with foam the whirling surges fly!  
The guns were primed, the vessel northward veers.

Till her black battery on the column bears.  
The nitre fired: and while the dreadful sound,  
Convulsive, shook the slumbering air around,  
The watery volume, trembling to the sky,  
Burst down a dreadful deluge from on high!  
The affrighted surge, recoiling as it fell,  
Rolling in hills, disclosed the abyss of hell.

FALCONER'S SHIPWRECK  
Et bibit ingens  
Arcus.—VIRGIL.

32. *Alimenta nubibus*: brings supplies to the clouds.

33. *Sternuntur segetes*: the corn is laid prostrate

Vota jacent ; longique labor perit irritus anni.  
Nec cælo contenta suo Jovis ira : sed illum  
Cæruleus frater juvat auxiliariis undis.  
Convocat hic amnes : qui postquam tecta tyranni  
Intravere sui, Non est hortamine longo  
Nunc, ait, utendum : vires effundite vestras.  
Sic opus est. Aperite domus, ac mole remotâ  
Fluminibus vestris totas immitte habenas.  
Jusserat. Hi redeunt, ac fontibus ora relaxant,  
Et defrenato volvuntur in æquora cursu.  
Ipse tridente suo terram percussit : at illa  
Intremuit, motuque sinus patefecit aquarum.  
Exspatiata ruunt per apertos flumina campos ;

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33. *Coloni vota*: the hopes of the husbandman; his crops sought with many prayers.

All that the winds had spared  
In one wild moment ruined; the big hopes  
And well-earned treasures of the painful year.  
THOMSON.

34. *Perit*: is lost.  
The ox hath therefore stretched his yoke in vain,  
The ploughman lost his sweat; and the green  
corn  
Hath rotted ere his youth attained a beard;  
The fold stands empty in the drowned field.

35. *Nec cælo contenta*: the wrath of Jupiter is not content with his heaven, viz.: with the stores of water in the clouds.

35. *Illum*: him; assists Jupiter.

36. *Cæruleus frater*: his cerulean brother. This is a beautiful periphrasis for Neptune.

36. *Auxiliaribus undis*: with his auxiliary waves. That the sea assisted in the submersion of mankind, and the earth also, by giving out its internal waters, is agreeable not only to the Bible, but to the general accounts derived from tradition.

37. *Convocat hic amnes*: he assembles the rivers; the gods of the rivers. The images here presented to the mind are all of a grave and sublime character.

37. *Tecta tyranni*: the palace of their ruler, Neptune. This was placed, by the poets, in or near the centre of the earth.

Then the channels of waters were seen, and the foundations of the world were discovered at Jove's rebuke.—PSALM xviii. 15.

38. *Non est utendum*: there is not to be used by me; I must not use. Supply *michi*.

40. *Domus*: your houses. The fountains of the rivers were called the habitations of the river gods.

40. *Mole remotâ*: the barrier being removed; the banks of the river.

41. *Totas immitte habenas*: give all reins to your streams. This is a beautiful metaphor derived from the chariot-race.

35. *menta moribus* Segetes sternuntur, et vota colunt jacent deplorata; que labor longi anni perit irritus. Nec est ira Jovis contenta suo cælo:

38. Non nunc utendum est longo hortamine: effundite vestras vires. Sic opus est. Aperite domus, ac mole remotâ, immitte totas habenas.

42. Jusserat. Hi redeunt ac relaxant ora fontibus, et volvuntur in æquora defrenato cursu. Ipse percussit terram suo tridente:

45. at illa intremuit, que

42. *Jusserat*: he had spoken. As soon as he commanded, it was done. He spake, and it was done.

42. *Hi redeunt*: these return. The river gods return to their respective rivers.

43. *Volvuntur*: are rolled; roll themselves. This verb has the force of the Greek middle voice.

43. *Defrenato cursu*: with unbridled course. The same metaphor employed above.

Thither they  
Hasted with glad precipitance, uprolled  
As drops on dust condensing from the dry:  
Part rise in crystal walls, or ridge direct  
For haste; such flight the great command im-  
pressed

On the swift floods.—MILTON.

44. *Tridente*. The trident was a triple-pronged mace which Neptune used as a sceptre. It derives its name from its form, *tres*, three, and *dens*, a tine. The fiction of Neptune's striking the earth and causing it to tremble, is derived from a natural cause, being taken from the earthquake, which is the result of the action of the internal heat and internal waters.

The trident of Neptune is a symbol of the third region of the world, which the sea possesses, situated below that of the heaven and the air.—PLUTARCH.

From Neptune's hand  
Dash his trined mace, that from the bottom stirs  
The troubled sea, and shakes the solid earth.  
ÆSCHYLUS

45. *Motu*: by the concussion.  
45. *Sinus patefecit aquarum*: disclosed its reservoirs of waters. How strikingly this and other heathen descriptions agree with the Scriptural account.

The same day were all the fountains of the great deep broken up, and the windows of heaven were opened. And the rain was upon the earth forty days and forty nights.—GENESIS vi. 11, 12.

For on a sudden the earth sent forth abundance of water, great showers of rain fell, the rivers overflowed exceedingly, and the sea overspread the earth, so that all was turned into water, and every man perished.—LUCIAN DE SYRIA DEA.

Cumque satis arbusta simul, pecudesque, virosque,  
Tectaque, cumque suis rapiunt penetralia sacris.  
Si qua domus mansit, potuitque resistere tanto  
Indejecta malo; culmen tamen altior hujus  
Unda tegit, pressæque labant sub gurgite turres.  
Jamque mare et tellus nullum discrimen habebant.  
Omnia pontus erant; deerant quoque littora ponto.

patefecit sinus aquarum motu. Flumina exspatiata ruunt per 49. Si qua domus mansit, potuitque malo indejecta; tamen unda altior tegit hujus culmen, pressæque turres labant sub gurgite.

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There could not be one cause for so great a calamity, but all reason consents that at the same time the rains should fall, the rivers swell, the sea, stirred from their foundations, rush along, and all in united phalanx move on to the destruction of the human race.—SENECA. Lib. iii. cap. 27.

The pillars of heaven were broken; the earth shook to its very foundations: the heavens sunk lower to the north; the earth fell to pieces, and the waters enclosed within its bosom burst forth with violence, and overflowed it.—CHINESE SACRED BOOKS.

47. *Cum satis*: with the crops. After the corn has put forth the ear, it is then called a crop.

Red from the hills, innumerable streams tumultuous roar; and high above its banks the rivers hit, before whose rushing tide, Herds, flocks, and harvest-cottages and swains, Roll mingled down.—THOMSON.

47. *Pecudesque*. The different animals were all borne away and destroyed by the flood, according to our poet. Other heathen writers speak of their preservation, as in the Bible.

Of clean beasts, and of beasts that are unclean, and of owls, and of every thing that creeps upon the earth, there went in two and two unto Noah in the ark, the male and the female, as God commanded Noah.—GENESIS vii. 8, 9.

It is reported that Xisathrus was preserved by Saurus's foretelling him what was to come, and that it was convenient for him to build an ark, that birds, and creeping things, and beasts might sail with him in it.—ALEXANDER POLYHISTOR.

He, (Deucalion,) and his wives and his children, entered into a large ark, which he had prepared; and after them went in bears, and horses, and lions, and serpents, and all other kinds of living creatures that feed upon the earth, two and two; he received them all in, neither did they hurt him, but were very familiar with him, by a divine influence.—LUCIAN DE SÆRIA DEÆ.

In seven days, all creatures who have offended me shall be destroyed by a deluge, but thou shalt be secured in a capacious vessel, miraculously formed: take, therefore, all kinds of medicinal herb, and esculent grain for food, and, together with these seven holy men, your respective wives, and pairs of all animals, enter the ark without fear.—HINDOSTANEE BHAGAVAT.

48. *Penetralia*. The gods had abandoned to destruction the altars, upon which the impious had long ceased to offer sacrifice.

Moreover, at that feast, which we call Pentecost, as the priests were going by night into the

inner temple, as their custom was, to perform their sacred ministrations, they said, that in the first place, they felt a quaking, and heard a great noise, and after that the sound of a multitude saying, "Let us depart hence!"—JOSEPHUS.

The passive gods beheld the Greeks defile their temples, and abandon to the spoil their own abodes.—DRYDEN'S VIRGIL.

Over prostrate pillar and crumbling dome The stormy billows arise and foam; Where thy swelling temples were wont to stand, The sea-bird screams by the lonely strand.

W. G. CLARK

49. *Tanto malo*: so great a calamity, viz.: the deluge.

50. *Culmen*: the top of the roof of a house. It is so called from *culmus*, a stalk, because, anciently, houses were covered with straw.

All dwellings else Flood overwhelmed, and them, with all their pomp, Deep under water rolled.—MILTON.

51. *Pressæque turres*: and the towers borne down.

Struck of the castled cliff, The venerable tower, and piny fane Resign their aged pride.—THOMSON.

51. *Gurgite*: in the vortex. It is not to be supposed that there was a gentle rising of the waters, at the deluge, but the most fearful commotion, when the internal waters of the earth were forced out in cataracts, the solid crust of the earth broken through, and the water resorbed again in the chasm. Some convulsion of the kind was necessary to destroy the vessels and other means of safety employed by the inhabitants.

51. *Nullum discrimen*: sea and earth had no distinction.

Hence, in old dusky time, a deluge came: When the deep-cleft disparting orb that arched The central waters round impetuous rushed With universal burst into the gulf, And o'er the high-piled hills of fractured earth Wide dashed the waves in undulations vast; Till from the centre to the straining clouds, A shoreless ocean tumbled round the globe.

THOMSON.

53. *Omnia pontus erant*: all things were sea. There is a majestic brevity in the first part of this line, but in the latter clause a redundancy called *polyptoton*, which diminishes its force. In the description of the Indian Hades, a modern poet introduces the same form of expression.

Occupat hic collem: cymbâ sedet alter aduncâ,  
Et ducit remos illic, ubi nuper arârat.  
Ille supra segetes, aut mersæ culmina villæ,  
Navigat: hic summâ piscem deprêndit in ulmo.  
Figitur in viridi (si Fors tulit) anchora prato:  
Aut subjecta terunt curvæ vineta carinæ.  
Et, modò quâ graciles gramen carpsere capellæ,  
Nunc ibi deformes ponunt sua corpora phocæ.  
Mirantur sub aquâ lucos, urbesque, domosque,  
Nereïdes: silvasque tenent delphines, et altis  
Incursant ramis, agitataque robora pulsant.  
Natus lupus inter oves: fulvos vehit unda leones:  
Unda vehit tigres. Nec vires fulminis apro,  
Crura nec ablato prosunt velocia cervo.  
Quæsitisque diu terris, ubi sidere detur,  
In mare lassatis volucris vaga decedit alis.

54. Hic occupat collem: alter sedet aduncâ cymbâ et ducit 55. Ille navigat supra segetes, aut culmina mersæ villæ: hic deprêndit piscem in summa ulmo. Anchora, si fors tulit, figitur in viridi prato: aut curvæ carinæ terunt vineta subjecta. 60. Nereïdes mirantur lucos, urbesque, domosque sub aqua: delphinesque tenent silvas, et incurstant altis ramis, pulsantque agitata robora. 65. Nec vires fulminis prosunt apro, nec velocia crura ablato cervo. Terrisq; diu quæsitis ubi detur illi sidere, vaga volu-

## NOTÆ.

And lo, the regions dread— The world of wo before their opening wide, There rolls the fiery flood, Girding the realms of Pateclon around, A sea of flame it seemed to be— Sea without bound.—SOUTHEY.

Sea covered sea— Sea without shore.—MILTON.

54. *Occupat hic collem*. There is a beautiful variety in the description of the efforts of the different inhabitants to save themselves.

55. *Ubi nuper arârat*: where he had lately ploughed. What a melancholy change is here presented! *Arârat* for *araverat*, by syncope.

57. *Summa in ulmo*: in the highest part of the elm; the *species* being put for the *genus*, by synecdoche. See Grammar, Rule I., n. 8.

Piscium et summâ genus hæsit ulmo.—HORACE

58. *Si Fors tulit*: if chance has borne it; has directed it.

61. *Deformes phocæ*: the unsightly sea-calves. The seal is called the sea-calf, from the noise it makes like a calf. He is an animal with a head like an otter's, with teeth like a dog's, and moustaches like a cat; his body is long and hairy; his fore feet has fingers, clawed, but not divided; his hinder feet are more like fins. He is thus fitted for crawling and swimming, and is amphibious.

Huge monsters from the plains, whose skeletons The midst of succeeding centuries Has failed to crumble, with unwieldy strength Crushed through the solid crowds.—BARBER.

Where luxury late reigned, sea-monsters whelped, And snibled.—MILTON.

63. *Nereïdes*. These nymphs of the sea were daughters of Nereus and Doris. They were fifty in number. Their duty was to attend on the more powerful gods of the

sea. When on the sea-shore, they resided in grottoes and caves adorned with shells.

64. *Robora*: the trees; oaks. The *species* is here put for the *genus*.

64. *Pulsant*: strike with their bodies the agitated oaks.

Oceans were blent, and the leviathan Was borne aloft on the ascending sea To where the eagle nested.—BARBER.

65. *Natus lupus*: the wolf swims among the sheep. The general calamity has repressed the predaceous disposition of the wild beasts, and the timidity of the tame. Virgil, in speaking of the plague, refers to the same.

Non lupus insidias explorat ovillum circum, Non gregibus nocturnas obambulat; acrior illum Cura domat: timidi damus cervique fugaces Nunc interque canes et circum tectâ vagantur.

VIRGIL.

66. *Vires fulminis*: the strength of his tusk. *Fulmen* is used in this sense, either because the tusks are cuspidated, or because of their oblique stroke, or irresistible power.

67. *Ablato*: borne away by the waters.

67. *Prosunt*: avail; defend. The force of the water is too great for him.

Nor can the bull his awful front defend, Or slake the murdering savages awny.

THOMSON.

68. *Ubi sidere detur*: where it may be permitted her to rest; to settle. The same form of expression is used in reference to the Trojan exiles wandering over all the seas.

Incertâ quâ fata ferant, ubi sistere detur

VIRGIL.

69. *Volucris vaga*: the wandering bird. But the dove found no rest for the sole of her foot, and she returned unto him into the ark.—GENESIS vii. 9.



Obruerat tumulos immensa licentia ponti,  
Pulsabantque novi montana cacumina fluctus,  
Maxima pars undâ rapitur; quibus unda pepercit,  
Illos longa domant inopi jejunia victu.  
Separat Aonios Actæis Phocis ab arvis,  
Terra ferax, dum terra fuit; sed tempore in illo  
Pars maris, et latus subitarum campus aquarum.  
Mons ibi verticibus petit arduus astra duobus,  
Nomine Parnassus, superatque cacumine nubes.

70 *cris deedit in mara lassatis alis. Immen- sa licentia ponti obruerat tumulos, novi- que fluctus*

73. Illos, quibus undâ pepercit, longa jejunia inopi victu domant. Phocis separat Aonios ab Actæis arvis terra ferax, dum fuit terra; sed in illo tempore pars maris, et latus caupus, subitarum aquarum.

## NOTÆ.

And he sent forth a raven, which went to and fro, until the waters were dried up from off the earth: also he sent forth a dove from him, to see if the waters were abated from off the face of the ground.—GENESIS vii. 7, 8.

The mythologists maintain, that a dove was sent by Deucalion out of the ark, which, when it returned to him, showed that the storm was not yet abated; but when he saw it no more, he concluded that the sky was become serene again.—PLUTARCH.

They say Deucalion's dove, which he sent out of the ark, discovered, at its return, that the storm was abated, and the heavens clear.—ABYDENUS ASSYRIUS.

On the third day after the waters abated, he sent out birds to try if the water was gone off any part of the earth; but they, finding a vast sea, and having nowhere to rest, returned back to Sisithrus: in the same manner did others: and again the third time, when their wings were daubed with mud.—IDEM.

69. *Lassatis alis*: with weary wings. And fiercest birds, Bent downwards by the ever-rushing rain, With blinded eyes, drenched plumage, and trading wings, Staggered unconscious o'er the trampled prey. BARBER.

70. *Licentia ponti*: the licentiousness of the sea; its extent and violence.

70. *Obruerat tumulos*: had overspread the hills.

71. *Novi fluctus*: the unwonted, unusual waves.

71. *Montana cacumina*: the mountain peaks. The waves first submerge the smaller eminences, and continue to rise up the mountain summits. So in the Bible:

And all the high hills that were under the whole heaven were covered. Fifteen cubits upward did the waters prevail; and the mountains were covered.—GENESIS vii. 19, 20.

72. *Maxima pars*: the chief part of men and animals.

73. *Inopi victu*: with scanty food.

Those few escaped Famine and anguish will at last consume, Wandering that watery desert.—MILTON.

And all flesh died that moved upon the earth, both of fowl and of cattle, and of beast, and of every creeping thing that creepeth upon the earth, and every man.—GENESIS vii. 21.

74. *Aonios*: the Aoniens. As Aonia, on the contrary, separates Phocis from Attica,

we must suppose that Ovid made a mistake in his geography; or, we may resolve the difficulty, by hypallage, for

Separat Aonii Actæis Phocida ab arvis.

74. *Phocis*. This is a country of Greece. Its eastern boundary is Bœotia; its western boundary the summit of Parnassus; its northern boundary Thessaly; its southern, Sinus Corinthiacus, the Gulf of Lepanto.

77. *Petit astra*: seeks the stars; rises to the stars.

Ille solum finem mergente cacumen Eminuit, pontoque, fuit discrimen, et astra.

LUCAN. Lib. v.

78. *Parnassus*. A very high mountain in Phocis, now called *Lakonia*, and formerly called *Larnassus*, from *larnax*, an ark, because Deucalion's boat rested there:

Παρνασσός· ἐκαλεῖτο δὲ πρότερον Λάρνασσος διὰ τὸ τὴν Δευκαλίονος λάρνακα αὐτῷ εἶ προσεχθῆναι.—STEPH. BYZANT.

It had two summits, Cyrrha, sacred to Apollo and the Muses, and Nysa, sacred to Bacchus, who is said by Tzetzes to be the same as Osiris and Noc. Bacchus and Osiris were both enclosed in an ark, and both taught agriculture and the raising of the vine. Now, we are told, that "Noah began to be a husbandman, and he planted a vineyard." Besides, there is a similarity of names—Noachus, Bonchus, Bacchus. Dionusos, an appellative of Bacchus, means the sacred Nous (Nys), or the sacred husbandman. Hence, the place of descent is called Nysa.

Different nations fable the ark to have rested upon some eminence in their country. Even the ancient Welsh describe it as resting upon one of their mountains. The following heathen account is confirmatory of the Biblical:

There is a great mountain in Armenia, situated above Minyas, which is called Baris. A report prevails, that, at the time of the deluge, many persons fled here, and were preserved. One, in particular, was conveyed in an ark to the very summit of the mountain. He, perhaps, may be the man concerning whom Moses, the Jewish lawgiver, wrote.—NICOLAUS DAMASCENUS.

As Iarnassus, the mountain, was derived from *larnax*, an ark, so the mountain, Baris, was derived from *Baris*, the sacred boat of Osiris.

Hic ubi Deucalion, (nam cætera texerat æquor)  
Cum consorte tori parvâ rate vectus adhæsit;  
Corycidas nymphas, et numina montis adorant,  
Fatidicamque Themis, quæ tunc orac'la tenebat.  
Non illo melior quisquam, nec amantior æqui  
Vir fuit, aut illâ metuentior ulla deorum.  
Jupiter ut liquidis stagnare paludibus orbem,  
Et superesse videt de tot modò millibus unum,

79. Ubi Deucalion, nam æquor texerat cætera, vectus in parvâ rate cum consorte tori, adhæsit illi, adorant Corycidas  
81. Non fuit quisquam vir melior illo, nec amantior æqui, aut illâ femina metuentior deorum illa. Ut Jupiter videt orbem stagnare liquidis

## NOTÆ.

79. *Deucalion*. Deucalion was the son of Prometheus, and the husband of Pyrrha. He and his wife were the only persons that survived the great deluge. Noah was the original of the names Noach, Sisithrus, Xisithrus, Ogyges, Osiris, and Deucalion.

It may be necessary to premise the reason, lest you be surprised, when you hear the names of Barbarians in Greek. . . . The Egyptians, who wrote of these matters, translated them into their own language, and he likewise, searching out their true meaning, turned them into our language.—PLATO'S CRITIAS.

Sisithrus, Ogyges, and Deucalion, are all names signifying the same thing in other languages as Noah does in Hebrew.—GROTIUS.

The Greeks call him Deucalion, the Chaldeans, Noach, in whose time the great flood happened.—PHILO BYBLIUS.

The same Deucalion under whom the famous great flood broke in.—LUCIAN.

Ὁ Νῶε εἰσοῦστος παρὰ Χαλδαίων.—CEDRENIUS.

79. *Cætera texerat*: had covered the rest.

The mountains were submerged, the barrier chains That mapped out nations sank; until at length One Titan peak alone o'erthrew the waves, Becoming a sunken world. And of the tribes That blackened every alp, one man survived. BARBER.

80. *Consorte tori*: the consort of his bed; a periphrasis for *uxor*.

80. *Parvâ rate*: his little boat; a rude boat, like an ark. The ark of Noah, the Argo of the Greeks, and the Baris of Osiris are all one. The time when Osiris entered the Baris, as given by Plutarch, corresponds to the very day when Noah entered the ark.

The constellation Argo was placed in the heavens by divine wisdom, for the Argo was the first ship that ever was built: it was, moreover, built at the very beginning, and was an oracular vessel.—PLATOSTHENEUS.

The constellation which the Greeks called the Argo, was a representation of the sacred ship of Osiris.—PLUTARCH.

This deluge, and the ark, is mentioned by all those persons who have written Barbaric histories.—JOSEPHUS.

On the southern part of the celestial sphere, the ancient astronomers have given a pictorial history of the Deluge. Aquatic animals occupy a large portion; water streams upon it in all parts; the ship Argo, (the ark) is in the midst of the waves; the

dove is near the ship; a raven sits on the back of a sea-serpent; a cup for sacrifice is near; and the fabulous Centaur pierces an animal, and bears it to an altar, where smoke ascends towards a triangle, an emblem of the Trinity.

The South unveiled its glories; there the Wolf, With eyes of lightning, watched the Centaur's spear;

Through the clear hyaline, the Ship of Heaven Came sailing from eternity; the Dove On silver pinions, winged her peaceful way; There, at the footstool of Jehovah's throne, The Altar, kindled from his presence, blazed.

J. MONTGOMERY.

81. *Corycidas*. The nymphs of the Corycian cave. The cave was named from Corycia, a nymph, who was beloved by Apollo.

81. *Numina montis*. It was always customary to venerate the local gods. The gods of Parnassus were Apollo, Bacchus, and the Muses.

82. *Themis*. Themis, (Θέμις, right) was the daughter of Coelus and Terra, and was the goddess of Justice, as her name indicates. Terra originally had the temple at Delphi, on Parnassus, and resigned it to Themis, who gave it to Apollo, according to Æschylus, in the Eumenides. Themis is the same as the Egyptian goddess *Thmei*. See note on *Themis*, p. 293.

82. *Quæ tunc*. Who at that time had the oracle at Delphi.

83. *Illo*: than he; viz. Deucalion.

83. *Amantior æqui*: nor a greater lover of justice.

Noah was a just man, and perfect in his generations.—GENESIS vi. 9.

84. *Ille*: than she; Pyrrha.

84. *Metuentior deorum*: more reverent of the gods.

The best, the chastest, the most sacred and pious worship of the gods, is to reverence them always with a pure, perfect, and unpolluted mind.—CICERO ON THE GODS.

85. *Stagnare*: to stand in pools.

86. *Et superesse*. There is a graceful *anaphora* in this line and the succeeding. See Grammar, p. 209.

86. *Unum*: one man.

One man except, the only son of light In a dark age—against example, good.—MILTON

Et superesse videt de tot modò millibus unam ;  
 Innocuos ambos, cultores numinis ambos ;  
 Nubila disjecit : nimbisque Aquilone remotis,  
 Et cælo terras ostendit, et æthera terris.  
 Nec maris ira manet ; positoque tricuspide telo  
 Mulcet aquas rector pelagi, supraque profundum  
 Exstantes, atque humeros innato murice tectum,  
 Cæruleum Tritona vocat ; conchæque sonaci  
 Inspirare jubet, fluctusque et flumina signo  
 Jam revocare dato. Cava buccina sumitur illi  
 Tortilis, in latum quæ turbine crescit ab imo :  
 Buccina, quæ, in medio concepit ut aëra ponto,  
 Littora voce replet sub utroque jacentia Phæbo.

## NOTÆ.

88. *Ambos*. The use of this word at the close of the two clauses, constitutes the figure called *epistrophe*. See Gram. p. 209.

88. *Cultores numinis*: worshippers of the deity. The former race of mankind were unjust towards each other, and irreverent to the gods. The world was to be re-peopled by a new stock, from those that were both innocent and pious.

89. *Nubila disjecit*: he dispelled the clouds.

89. *Aquilone*. Jupiter, at the commencement of the deluge, shut up the north wind in the Æolian caves, that it might not impede the rains ; he now lets it out, that it may disperse them.

And God made a wind to pass over the earth, and the waters assuaged.—GENESIS viii. 1.

He looked, and saw the ark hulk on the flood,  
 Which now abated ; for the clouds were fled,  
 Driven by a keen north wind, that blowing dry,  
 Wrinkled the face of deluge, as decayed ;  
 And the clear sun out his wide watery glass  
 Gazed hot, and of the fresh wave largely drew,  
 As after thirst ; which made their flowing shrink  
 From standing lake to tripping ebb, that stole  
 With soft foot towards the deep, who now had  
 stopped

His sluices, as the heaven his windows shut.

MURON.

90. *Nec maris ira*: nor does the rage of the sea remain.

In the Arkite mysteries of the Druids, there is reference made to the landing of the father of the restored world, and of the calm of the sea :

When the shout was heard, we were put forth,  
 whilst smiling at the side of the rock, Ner, (the abyss) remained in calm tranquillity.—CÆD. GODFRAN.

91. *Posito*: being laid aside. With his trident, he had, in a great measure, excited the wrath of the deep ; he now lays it down.

91. *Tricuspide telo*. A periphrasis for *tridens*.

92. *Mulcet aquas*: calms the waters.

92. *Rector pelagi*: the ruler of the sea ; a periphrasis for Neptune

puludibus, et videt modò unum superesse de tot

89. Disjecit nubila ; nimbisque remotis Aquilone, et ostendit terras cælo, et æthera terris.

92. Que vocat cæruleum Tritona extantem supra profundum, atque tectum humeros innato murice ; que jubet inspirare sonaci conchæ, et jam

96. Cava buccina tortilis sumitur illi, que crescit in latum ab imo turbine: buccina quæ, ut concepit aëra in medio ponto,

92. *Supra profundum*: over the deep. Supply *mare*.

93. *Humeros tectum*: covered as his shoulders. Grammar, p. 111, Rule XXV., n. 9.

93. *Innato murice*: with native purple ; the shellfish from which the purple was obtained.

94. *Tritona*. Triton was the son of Neptune and Amphirite, and the trumpeter of Neptune. He was the father of the Tritons. His superior part was that of a man, his lower part that of a fish.

Hurte vehit immanis Triton. et cærulea concha Exterrens fracta, cui laterum tenuis hispida manu Fronis hominem præfert, in piscem desinit alvus.

ÆNEID, Lib. x.

94. *Conchæ sonaci*: his sounding shell. Instead of a trumpet, Triton used a conch, to signify the commands of Neptune.

Lord of the ocean shell !  
 Thy blast is a potent spell,  
 Which nought in the deep can withstand ;  
 When the sea-god issues his dread command

For the waves to rage or subside,  
 Thou soundest thy conch o'er the ocean,  
 And the billows in wildest commotion,

Like giants arise to threaten the skies ;  
 Thou givest again thy command  
 The billows invade not the laud

But slumber and sleep on the tide.

ANTIQUÉ COMÉDIE.

95. *Signo dato*: by a given signal.

96. *Revocare*. To recall the waves and rivers to their proper channels again.

96. *Sumitur illi*: is taken by him. Grammar, Syntax, Rule XXXII.

97. *Tortilis*: winding ; wreathed.

97. *In latum crescit*: increases in width.

97. *Turbine ab imo*: from the lowest wreath ; the extremity of the cone.

98. *Buccina*. The repetition of this word constitutes the figure called *anadiplosis*. See Grammar, p. 209.

98. *Concepit ut aëra*: when it has received the air ; the breath ; the blast.

99. *Voce replet*: fills with its voice ; with its sound.

Tum quoque ut ora Dei madidâ rorantia barbâ  
 Contigit, et cecinit jussos inflata receptus,  
 Omnibus audita est telluris et æquoris undis  
 Et, quibus est undis audita, coercuit omnes.  
 Jam mare litus habet : plenos capit alveus omnes :  
 Flumina subsidunt : colles exire videntur :  
 Surgit humus : crescunt loca decrescentibus undis.  
 Postque diem longam nudata cacumina silvæ  
 Ostendunt, limumque tenent in fronde relictum.  
 Redditus orbis erat : quem postquam vidit inanem,  
 Et desolatam agere alta silentia terras,  
 Deucalion lacrymis ita Pyrrham affatur obortis :  
 O soror, ô conjux, ô fœmina sola superstes,  
 Quam commune mihi genus, et patruelis origo,  
 Deinde torus junxit ; nunc ipsa pericula jungunt :  
 Terrarum, quascunque vident occasus et ortus,  
 Nos duo turba sumus. Possedit cætera pontus.

## NOTÆ.

Go, go—no other sound,  
 No music that of air or earth is born.  
 Can match the mighty music of that horn,  
 On midnight's faithless profound!

GRENVILLE MELLETT.

99. *Utroque Phæbo*: ench Phœbus; the rising and the setting sun; the east and west. This is a strong hyperbole.

99. *Jacuita*: lying ; that lie.

100. *Rorantia*: dripping with brine.

101. *Cecinit jussos receptus*: sounded the ordered retreat. The command from Neptune for the waters to return to their respective channels.

101. *Inflata*: inflated ; breathed into.

102. *Telluris et æquoris undis*: by all the waters of earth and sea. See Grammar, Syntax, Rule XXXII.

104. *Jam mare*: now the sea has its shore.

104. *Plenos amtes*: the full, brimming rivers.

105. *Flumina subsidunt*: the rivers subside ; sink down into their channels.

And the waters returned from off the earth continually.—GENESIS viii. 9.

105. *Exire videntur*: appear to issue from them ; to rise from the rivers.

The thunders ceased—the lightning and the rain—

The waters sank—the mountains rose again,  
 The tempest-laden clouds were rolled away,  
 O'er the sad gloom broke forth the light of day,  
 And in her beak the weary dove now bore  
 The olive-branch that spake the deluge o'er.

HISTORY OF THE CHURCH.

106. *Decrescentibus undis*: the waters decreasing ; as the waters decrease.

After these waters had raged on the earth, they began to lessen and shrink, and the great fluctuations of this deep being quieted by degrees, the waters retired.—BURNETT.

107. *Postque diem longam*: after a long day ; a protracted period. *Dies* here repre-

100. Tum quoque ut contigit ora Dei rorantia madidâ barbâ, et inflata cecinit receptus jussos, nudata est omnibus undis

104. Mare jam habet litus : alveus capit plenos amnes : flumina subsidunt : colles videntur exire : litus surgit : loca crescunt undis decrescentibus.

100. Orbis erat red-

ditus : quem postquam Deucalion vidit inanem, et desolatam terras agere alta silentia, ita affatur Pyrrham lacrymis obortis : O soror, ô conjux, ô fœmina sola superstes, quam commune genus, et origo patruelis, deinde torus

115. junxit, nunc pericula

sents an indefinite time, as is often the case in English.

107. *Nudata cacumina*: their naked tops ; stripped both of fruit and leaves.

108. *In fronde*: upon the bough ; the branches and leaves.

109. *Redditus orbis erat*: the earth was restored.

109. *Postquam vidit inanem*: after he saw void.

And every living substance was destroyed which was upon the face of the ground, both man and beast, and the creeping things, and the fowl of heaven.—GENESIS vii. 23.

110. *Desolatam terras*: the desolate earth ; destitute of men and animals.

110. *Agere alta silentia*: to keep deep silence.

Vacuusque silentia servat horror.

STATIUS, Theb. iv

111. *Lacrymis obortis*: with rising ; gushing tears.

112. *Soror*. It was a common thing, among the ancients, to call cousin-germans by the name of *sister*.

113. *Commune genus*: a common descent. They were descended from Iapetus, who was father of Prometheus and Epimetheus.

113. *Patruelis origo*. Deucalion was the son of Prometheus ; Pyrrha was the daughter of Epimetheus.

114. *Pericula jungunt*: even perils unite. What motives for union ! community of origin, community of life and interest, and community of suffering and danger.

He, whom mutual league,  
 United thoughts and counsels, equal hope,  
 And hazard in the glorious enterprise,  
 Joined with me once, now misery hath joined.

MILTON

115. *Occasus et ortus*: the rising and setting sun ; the east and west.

116. *Turba sumus*: we are the multitude, the population.

Nunc quoque adhuc vitæ non est fiducia nostræ  
 Certa satis: terrent etiamnum nubila mentem.  
 Quid tibi, si sine me fatis erepta fuisses,  
 Nunc animi, miseranda, foret? quo sola timorem  
 Ferre modo posses? quo consolante dolores?  
 Namque ego, crede mihi, si te modò pontus haberet,  
 Te sequerer, conjux, et me quoque pontus haberet.  
 O utinam possem populos reparare paternis  
 Artibus; atque anunas formatæ infundere terræ! 125  
 Nunc genus in nobis restat mortale duobus.  
 Sic visum Superis: hominumque exempla manemus.  
 Dixerat, et flebant. Placuit cœlesti precari  
 Numen; et auxilium per sacras quærere sortes.

117. Nunc quoque non est adhuc fiducia nostræ vitæ satis certa: etiamnum nubila terrent mentem. Quid animi nunc foret tibi, miseranda, si erepta fuisses fatis sine me? quo modo sola posses ferre timorem? quo consolante dolores?

126. Nunc mortale genus restat in nobis duobus. Sic visum est Superis: manemusque exempla hominum. Placuit illis

## NOTÆ.

116. *Possedit cœtera*: has taken the rest.

117. *Non est fiducia*: we have not yet sufficiently certain assurance of our lives.

119. *Quid tibi animi*: what would be thy mind? thy feelings?

119. *Sine me*: without me. I being lost.

119. *Fatis erepta*: if you had been snatched from fate; preserved from death.

121. *Quo consolante dolores?* who consoling your sorrows?

123. *Si te modò pontus*. If the sea had swallowed up thee, I would cast myself into the sea. Thus, in Virgil:

Et te, pater optime Teuerûm,  
 Partus habet Libyæ.—ÆNEID i. 555.

124. *Paternis artibus*: by paternal art; viz. by forming men of clay, and animating them with fire from heaven, as Prometheus, his father, had done.

125. *Animas infundere*: to infuse souls into the fashioned earth.

And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.—GENESIS.

To mix the earth and water, and infuse a human voice.—HESIOD.

126. *Genus mortale*: the human race.

127. *Sic visum*: so it has pleased. Supply *est*.

127. *Hominumque exempla*: examples; monuments of men.

128. *Placuit*: it pleased them; they resolved.

128. *Cœlesti precari*. It is natural and proper to seek the aid of the Deity in all difficulties.

129. *Sacras sortes*: the sacred oracles. These were given by drawing lots, which came forth from the urn, marked with certain signs.

Ex quo Deucalion, nubis tollentibus æquor  
 Navigio montem ascendit, sortesque.—JUVENAL.

## QUESTIONES.

What is the subject of this Fable?  
 Do the ancients describe several floods?

Who was Deucalion?

Who was Ogyges?

What Biblical personage do they represent?

How were the names of Barbarians rendered in Greek and in other languages?

Whom do Sisithrus, Xisithrus, Ogyges, and Deucalion signify?

Recapitulate the points of agreement between the Biblical account of the flood, and the different heathen accounts.

Who was Erinnys?

How many Furies were there, and what was their office?

How did the heathens consider the axis of the earth?

Who were the Parcæ, or Fates?

Had the ancients any idea of a future destruction of the world by fire?

Who were the Cyclops, and what was their office?

What physical explanation can you give of the forging of Jupiter's thunderbolts by the Cyclops?

Who was Æolus, and where did he live?

What winds did he shut up in his caverns?

Why did he shut them up?

What wind did he let out upon the earth?

Why is he said to have let out this wind?

Who was Iris, and what was her office?

How is Iris said to raise water?

Who was the god of the sea?

What agency had he in producing the flood?

What does Ovid say became of the animals upon the earth?

What different account do other heathen writers give?

Does this agree with the Bible?

Who were the Nereides?

Where is Aonia? Where Phocis?

On what mountain did the boat of Deucalion rest?

What was the name of the mountain originally, and why was it so called?

What other mountain was named after the same manner?

Where is Mount Parnassus?

What goddess did Deucalion and Pyrrha go to consult?

Where was her oracle?

Who was Triton?

What agency had he in assuaging the waters of the flood?

## FABULA X.

### REPARATIO GENERIS HUMANI.

Deucalion and Pyrrha having consulted the oracle of Themis, relative to the re-peopling of the earth, are ordered to cast behind their backs the bones of their great mother. After revolving the words of the oracle, Deucalion comes to the conclusion that their great mother is the Earth, and that the stones of the earth are the bones intended by the response. They cast these behind their backs, and by degrees, the stones lay aside their rigor, are mollified, increase in size, assume the forms of men and women, and become animated.

#### EXPLICATIO.

In attempting to explain this fable, some have vainly imagined that Deucalion collected the rude people who survived the flood, and refined their manners, and that, as *λαός*, signifies, at once, *a stone and the people*, hence the myth arose of his making people out of stones. They forget, however, that he and his wife alone survived the deluge. I think, if we will consult the Bible, we will find the true solution of the fable. The impiety of mankind had caused the depopulation of the world, by the Flood; piety was now to be the chief instrument in its speedy re-peopling. Accordingly, we find, GENESIS viii. 20, when he came forth from the ark, "Noah builded an altar unto the Lord, and took of every clean beast, and of every clean fowl, and offered burnt-offerings on the altar. And the Lord smelled a sweet savor. And God blessed Noah and his sons, and said unto them, be fruitful, and multiply and replenish the earth." That a miraculous fruitfulness is intended, we may readily infer from a repetition of the blessing a few verses after, while God still converses with Noah and his offspring: "And you, be ye fruitful, and multiply; bring forth abundantly in the earth, and multiply therein." How exceedingly rapid the increase of the population of the world was, we learn in the succeeding chapter, where it is said of Nimrod, the great-grandson of Noah, "He began to be a mighty one in the earth. And the beginning of his kingdom was Babel, and Erech, and Accad, and Calneh, in the land of Shinar," no less than four great cities. As Noah "builded" the altar, it is evident that the altar was constructed of stones, since we find altars similarly made, on different occasions, as recorded in the Bible; and the great fruitfulness with which God blessed Noah and his seed, being in consequence of his pious offerings upon this stone altar, it is not a very bold figure to represent the human race as reproduced thus from stones. As Deucalion and Noah were the same individuals, the relevancy is apparent. Besides this event, which may have given rise to the *myth* of the poet, there is another in JOSHUA iv., where, after the miraculous passage of the Jordan, the tribes took up stones upon their shoulders, and set them up as a memorial. It is not a little remarkable, that, in after ages, standing by the Jordan, at Bethabara, *the house of passage*, and pointing probably to these very memorials, the Saviour used the remarkable language, "God is able of these stones to raise up children unto Abraham." It is probably an obscure tradition of Noah's sacrifice, and the consequent rapid re-peopling of the earth, that Sanchoniatho, in Eusebius, gives when he says, "When the god Uranus wished to animate stones, he invented *Baithuli*." I have shown, in Fable IV., that these *Baithuli* are stone altars.



ULLA mora est; adeunt pariter Cephisidas undas,  
Ut nondum liquidas, sic jam vada nota secantes.  
Inde ubi libatos irroravère liquores  
Vestibus et capiti, flectunt vestigia sanctæ  
Ad delubra Deæ: quorum fastigia turpi

5

#### NOTÆ.

1. *Cephisidas undas*: the waters of the Cephisus. The Cephisus flows from Mount Parnassus, and passes by Delphi.
2. *Vada nota*: the well-known channel. It was now contained within its banks.
3. *Libatos liquores*: the consecrated waters.
3. *Irroravère*: they sprinkled. It was the custom of the heathens, when about to offer sacrifice, or enter their temples, to sprinkle themselves with water, in token of purification.
4. *Flectunt vestigia*: bend their footsteps.

Then, with a rushing sound, the assembly bend  
Diverse their footsteps.—POPE.

5. *Delubra Deæ*: the chapel of the goddess Themis. It is not a little remarkable that we find the Cherubim which were placed at the entrance of the garden of Eden, and subsequently upon the mercy-seat of the ark, together with the ark itself, and the cloud of glory resting between the Cherubims, copied in the emblems and ceremonies of the Egyptians and Greeks, as well as the other heathens. The sacred Baris of Osiris, with all its ceremonies, was a commemoration of the deluge. The form of the Cherubim was that of a bull, from which arose a human body as a centaur, with four heads, the head of a bull, of a lion, of an eagle, and of a man, with wings and hands full of eyes; and we accordingly find these forms in various combinations. The cloudy vapour said to arise in the temple at Delphi, through the tripod, which was anciently an imitation of the ark, was, no doubt, copied after the Schechinah of the Cherubim. In the temple of the Syrian goddess at Hierapolis, said to be built by Deucalion, the emblem "compounded of several divine forms," was doubtless the Cherubim; and the more so,

Squallebant musco; stabantque sinè ignibus aræ.  
 Ut templi tetigère gradus, procumbit uterque  
 Pronus humi, gelidoque pavens dedit oscula saxo.  
 Atque ita, Si precibus, dixerunt, Numina justis  
 Victa remollescunt, si flectitur ira Deorum;  
 Dic, Themis, qua generis damnum reparabile nostri  
 Arte sit, et mersis fer opem mitissima rebus.  
 Mota Dea est; sortemque dedit: Discedite templo;  
 Et velate caput; cinctasque resolvite vestes:  
 Ossaque post tergum magnæ jactate parentis.

7. Ut tetigère gra-  
 dus templi, uterque  
 procumbit pronus hu-  
 mi, que pavens dedit  
 oscula gelido saxo  
 Atque dixerunt ita, S:  
 Numina, victa justis  
 precibus, remolles-  
 cunt, si ira Deorum  
 flectitur; Themis, dic,  
 quâ arte damnum nos-  
 tri generis sit  
 10. Mota Dea est,  
 que dedit sortem:  
 Discedite templo; et  
 velate caput; que re-

## NOTÆ.

that it was placed in the *adytum*, corre-  
 sponding to the HOLY OF HOLIES of the  
 Jewish temple. The statue referred to by  
 Lucian, as that of Juno, was doubtless a  
 representation of the earth, as will be seen  
 by reading the whole description.

They of Hierapolis say, that once, in their  
 country, a great chasm suddenly opened in the  
 earth, which swallowed up this amazing quan-  
 tity of water; whereupon Deucalion erected  
 altars, and near the chasm built and consecrated  
 this temple. . . . In token and remembrance of  
 this account, they have a singular custom.  
 Twice a year, sea-water comes into the temple,  
 or is rather brought in, not, however, by the  
 priests alone, but all the Syrians and Arabians,  
 and likewise a multitude of people who live be-  
 yond the Euphrates, run all to the sea and fetch  
 water to pour into the temple. This ceremony,  
 they say, Deucalion himself ordained to be ob-  
 served in the temple, as an everlasting com-  
 memoration, no less of the universal calamity  
 than of the wonderful means by which the earth  
 again became dry. . . . The *inner* temple has  
 two compartments. The first, every one enters  
 that pleases: to the second, you ascend by a  
 couple of steps, but though they are quite open  
 on the farther side, the priests alone have the  
 privilege to go in, and even of them not all, but  
 only they who have nearest access to the gods,  
 and whose office it is to perform the whole ser-  
 vice of the innermost sanctuary. In this recess  
 of the temple stand the statues of Juno and of a  
 god, to which, though it can be no other than  
 Jupiter, they give a different name. Both are of  
 gold, and both represented sitting, Juno drawn  
 by *lions*, the other by *bulls*. In the middle, be-  
 tween these two, there stands another golden  
 image, of a peculiar kind. It has no appropriate  
 form, but, so to speak, has been compounded of  
 several divine forms. Neither do the Assyrians  
 give it any particular name, calling it only the  
 Emblem, not knowing what to say, authenti-  
 cally, either of its origin or its aspect. Some  
 give it a reference to Bacchus, others to Deuca-  
 lion, others to Semiramis; for, because this  
 image has a dove on the top of its head, they  
 feign it to represent Semiramis. It is every  
 year twice solemnly drawn to the sea, when  
 they intend, agreeably to what was observed be-  
 fore, to fetch the sea-water to be poured into the  
 temple.—LUCIAN DE SYRIA DEA.

The tripod itself was not originally a three-  
 footed stool, but was a chest or ark filled with  
 stones, or a seal.—CÆLIUS.

5. *Quorum fastigia*: whose top.  
 6. *Squallebant*: was defiled.  
 6. *Sine ignibus*: without fire.

Her altars flame with flowers no more  
 But on her fallen and crumbled shrines  
 The mournful moonbeam palely shines.

## ANTHOLOGY

8. *Pronus humi*: prone on the ground;  
 with their faces to the earth.

Nee *procumbere humi* prostratum et pandere  
 palmis

Ante Deum delatâ.—LUCRETIVS.

8. *Pavens*: fearful; filled with sacred  
 awe of the divinity.

9. *Precibus justis*: by just prayers, viz.  
 by the prayers of just men.

10. *Victa*: overcome; moved.

10. *Remollescunt*: are mitigated; relent.

Can you behold  
 My tears, and not once relent?—SHAKESPEARE.

11. *Reparabile sit*: can be repaired.

12. *Qua arte*: by what art. The son of  
 Prometheus evidently expected that he  
 would be called upon to employ some  
 agency in the reproduction of mankind,  
 like that which his father had exerted.

12. *Mersis rebus*: to our ruined, over-  
 whelmed affairs. As the ruin was effected  
 by a deluge, *mersis* is very expressive.

13. *Sortem*: the lot; the response.

14. *Velate caput*: veil your head. It is  
 possible this custom of veiling the head is  
 taken from the Jewish history. Plutarch  
 states that the head was veiled in reverence  
 of the gods. It may have been done to  
 prevent any object's diverting the mind.  
 Helenus commands it to be observed by  
 Æneas.

Purpureo velare comas adopertus amicti.  
 ÆNEID iii. 405.

And Moses put the veil upon his face again,  
 until he went in to speak with him.—EXODUS  
 xxiv. 35.

14. *Resolvite*: unloose thy girded gar-  
 ments. This custom of the heathens, of  
 covering every part of the body in sacri-  
 fice, appears borrowed from the Jewish  
 ritual. In the sacrifice of the Passover,  
 the Jews were to gird their loins; hence  
 we infer the general custom was different.

Neither shalt thou go up by steps unto mine  
 altar, that thy nakedness be not discovered  
 thereon.—EXODUS xx. 26.

15. *Ossa*: the bones of their great mo-

Obstupere diu: rumpitque silentia voce  
 Pyrrha prior: jussisque Deæ parere recusat:  
 Detque sibi veniam, pavido rogat ore: pavetque  
 Lædere jactatis maternas ossibus umbras.  
 Interea repetunt cæcis obscura latebris  
 Verba datæ sortis secum, inter seque volutant.  
 Inde Promethides placidis Epimethida dictis  
 Mulcet, et, Aut fallax, ait, est solertia nobis,  
 Aut pia sunt, nullumque nefas oracula suadent.  
 Magna parens, terra est: lapides in corpore terræ  
 Ossa rear dici: jacere hos post terga jubemur.  
 Conjugis augurio quamquam Titania mota est;  
 Spes tamen in dubio est. Adeo cælestibus ambo  
 Diffidunt monitis. Sed quid tentare nocebit?  
 Descendunt; velantque caput, tunicasque recingunt;  
 Et jussos lapides sua post vestigia mittunt;  
 Saxa (quis hoc credat, nisi sit pro teste vetustas?)  
 Ponere duritiem capere, suumque rigorem;  
 Molliri que morâ, mollitaque ducere formam.

solvite cinctas vestes;  
 16. Obstupere diu:  
 que Pyrrha prior  
 rumpit silentia voce:  
 que recusat parere  
 jussis Deæ. que rogat  
 pavido ore, ut det sibi  
 veniam: pavetque  
 lædere maternas um-  
 bras jactatis ossibus.  
 22. Inde Promethi-  
 des mulcet Epimethi-  
 da placidis dictis, et  
 ait, Aut nostra solertia  
 est fallax nobis, aut  
 oracula sunt pia, suadentque  
 nullum nefas.  
 Magna parens est  
 27. Quamquam Ti-  
 tania mota est augu-  
 rio sui conjugis, tam-  
 en spes est in dubio.  
 Adeo ambo diffidunt  
 cælestibus monitis.  
 Sed quid nocebit ten-  
 tare?  
 32. Saxa, (quis cre-  
 dit hoc, nisi vetustas  
 sit pro teste?) capere  
 ponere duritiem, su-

## NOTÆ.

ther. The stones of the earth are often  
 thus spoken of.

15. *Magna parentis*. This was not only  
 so figuratively, but genealogically; for  
 Terra, the earth, was the grandmother  
 both of Deucalion and Pyrrha.

16. *Rupit silentia*. See note on the same,  
 page 63.

17. *Recusat*. Pyrrha, on account of filial  
 piety, refuses to obey the oracle.

19. *Jactatis ossibus*: by throwing her  
 bones.

19. *Maternas umbras*. The ancients be-  
 lieved that the spirit could not be at rest,  
 if the repose of the dead were disturbed.

20. *Cæcis latebris*: with dark mystery;  
 with hidden meanings.

21. *Secum*: with themselves; together.  
 22. *Promethides*. Deucalion, the son of  
 Prometheus.

22. *Epimethida*. Pyrrha, the daughter  
 of Epimetheus.

23. *Fallax est solertia*: my discernment  
 is fallacious; deceives me.

Which, if my augury deceives me not.  
 SHAKESPEARE.

24. *Pia sunt*: are pious. The oracles  
 did not require them to commit any filial  
 impiety.

24. *Nullum nefas*: no wickedness.

25. *Magna parens terra*: our great pa-  
 rent is the earth. The epithet *parens* is  
 well applied to the earth; it brings forth  
 and sustains all trees and fruits, nourishes  
 all animals, and receives them, when  
 dying, into her maternal bosom. When the  
 sons of Tarquin, with Junius Brutus, in-  
 quired at Delphos, which one was to reign  
 at Rome, the response of Apollo was, that

he should receive the government who first  
 kissed his mother, when Brutus, preced-  
 ing to stumble soon after, kissed the earth,  
 and fulfilled the oracle.

As soon as he (Charles V.) landed, he fell upon  
 the ground, and considering himself now as  
 dead to the earth, he said, "Naked came I out  
 of my mother's womb, and naked I now return  
 to thee, thou common mother of mankind."—  
 ROBERTSON.

Ἡ μήτηρ πάντων, Δημήτηρ πλουτοδότειρα.  
 ORPHEUS

27. *Conjugis augurio*: by the interpre-  
 tation, the conjecture of her spouse.

27. *Titania*: Pyrrha, the grand-daughter  
 of Titan.

29. *Diffidunt*: are distrustful. They do  
 not feel satisfied that they have rightly in-  
 terpreted the response of the oracle. Faith  
 must not only be implicit, but enlightened  
 also.

30. *Discedunt*: they depart from the  
 temple.

31. *Jussos lapides*: the stones that they  
 were commanded to throw.

31. *Post vestigia*: behind their footsteps,  
 viz. behind their backs.

32. *Pro teste*: for a witness; as a wit-  
 ness.

32. *Vetustas*. The thing bore the attes-  
 tation of antiquity; it had been an acknow-  
 ledged fact for a long series of years.

33. *Ponere duritiem*: to lay aside their  
 hardness. The process of transformation  
 had already commenced.

34. *Morâ*: by delay; gradually.

34. *Ducere formam*: to assume form.  
 They began to take something of the shape  
 of man.

Mox, ubi creverunt, raturaque mitior illis  
 Contigit, ut quædam, sic non manifesta, videri  
 Forma potest hominis; sed uti de marmore cepto  
 Non exacta satis, rudibusque simillima signis.  
 Quæ tamen ex illis aliquo pars humida succo,  
 Et terrena fuit, versa est in corporis usum;  
 Quod solidum est, flectique nequit, mutatur in ossa;  
 Quod modò vena fuit, sub eodem nomine mansit.  
 Inque brevi spatium, Superorum munere, saxa  
 Missa viri manibus faciem traxere virilem;  
 Et de femineo reparata est femina jactu.  
 Inde genus durum sumus, experiensque laborum;  
 Et documenta damus, quæ simus origine nati.

35 umque rigorem; mel-  
 liri que mora, mollita-  
 que ducere formam.  
 Mox, ubi creverunt,  
 mitiorque natura con-  
 tigit illis, ut quædam  
 forma hominis potest  
 videri, sic non mani-  
 festa.  
 40 Quod est soli-  
 dum, nequitique flecti  
 mutatur in ossa; quod  
 modò fuit vena,  
 43. Inque brevi spa-  
 tium, munere Supero-  
 rum, saxa missa mu-  
 nibus viri traxere  
 virilem faciem; et  
 femina reparata est  
 de femineo jactu.

## NOTE.

35. *Ubi creverunt*: when they grew larger.

35. *Natura mitior*: a milder nature. When the stone became flesh and muscles.

Paulatimque anima caluerunt molliu saxa.  
 JUVENAL.

36. *Quædam forma hominis*: some form of a man.

37. *Marmore cepto*: of the marble commenced to be formed into a statue.

38. *Rudibus signis*: rude statues.

39. *Quæ pars humida*: whatever part is moist. The soft and earthy portions of the stones are changed into the fluids and flesh of the body; the more solid parts into bones.

40. *In corporis usum*: into the use of the body; the fleshy parts of the body.

42. *Vena*. The veins that run through the stones, remained under the same name; formed the veins of the human body.

43. *Superorum munere*: by the power of the gods; by the divine agency.

44. *Viri manibus*: by the hands of the man; of Deucalion.

44. *Traxere*: assumed, put on.

44. *Faciem virilem*: the form of a man.

45. *Reparata est femina*: woman was restored.

Et maribus nudas ostendit Pyrrha puellas.  
 JUVENAL.

45. *Femina jactu*: by the throwing of the woman.

46. *Durum genus*: a hardy race.

The poet seems to indulge in a witticism, by using the word *durum*, *hard*, as an epithet of the race descended from stones. So Virgil:

Deucalion vacuum lapides jactavit in orbem:  
 Unde homines nati, *durum* genus.  
 GEORG. I. 62.

47. *Documenta damus*: we give proofs; we give evidence.

## QUESTIONES.

What is the subject of this Fable?

What oracle did Deucalion and Pyrrha consult?

Where is the river Cephissus?

What memorials of the flood did the heathens have?

Of what was the tripod, and the oracular vapor at Delphi an imitation?

What response did Deucalion and Pyrrha receive?

Was Pyrrha willing, at first, to obey the oracle?

How did Deucalion at length interpret the response?

In what twofold sense was the Earth their great parent?

Did they obey the oracle as interpreted by Deucalion?

What was the result?

Who produced the males?

Who produced the females?

What witticism does the poet employ in speaking of a race descended from stones?

What erroneous views do some offer as an interpretation of the fable?

In what mainly consists the error?

Where will we find the true solution of the fable?

What was the main cause of the depopulation of the world by the deluge?

What was to be the means of its restoration?

What kind of an altar did Noah build unto the Lord?

In what respect did God bless him and his children in consequence thereof?

What is a proof of this extraordinary increase of population?

How then may this increase be said to be a reproduction of men from stones?

How does this apply to the case of Deucalion?

Were Deucalion and Noah the same person?

What remark of Sanchoniatho probably has allusion to this re-peopling of the earth by stones?

What were the *Baithuli*?

How does Lucian, in his treatise on the Syrian goddess, say that the water of the flood disappeared?

Was there any ceremony in commemoration of it?

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## FABULA XI.

### REPARATIO ANIMALIUM: PYTHON SERPENS.

After the waters of the Deluge have subsided, the different animals are produced from the mud and slime that have been deposited, and among them Python, a serpent of huge magnitude. Apollo destroys him with his arrows, and institutes the Pythian games in commemoration of the deed.

#### EXPLICATIO.

THE fable of the serpent Python is coincident with Egyptian mythology, wherein an account is given of the monster Typhon, which, in Coptic, signifies a serpent, and typifies the Evil being. In Arabic, Tufhan means a deluge. Egyptian mythology represents Horus, (who is the Apollo of the Greeks,) as in a boat piercing Typhon, the Evil being, who, in the form of a great serpent, is lying in the water. The Egyptian account seems to represent, by sensible signs, the power of the Mediator, at the Flood, by means of the salvation of a righteous stock to repeople the earth, as bruising the head of the serpent, who, as the spirit of destruction, has overwhelmed the earth by water; for Horus, the second person of the Triad, and a Mediator and Preserver, corresponds to the Saviour. It is almost a literal representation of Isaiah, chap. xxvi. 20, 21, and xxvii. 1, which refer to the ark and the deluge, "Come, my people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast. For behold the Lord cometh out of his place to punish the inhabitants of the earth for their iniquity. In that day the Lord, with his sore, and great, and strong sword, shall punish leviathan, the piercing serpent, even leviathan, that crooked serpent; and he shall slay the dragon that is in the sea."

Although Typhon may relate to the poisonous vapors of the deluge, we think the idea which the Egyptian *myth* conveys is rather a *metaphysical* one, while the Grecian fable, from which that of our poet is derived, and which was suggested by the Egyptian, is rather of a *physical* character. The clouds and darkness which obscured the heavens, and the light of the sun, during the flood, and the poisonous vapors and exhalations that afterwards arose, are to be regarded as the Python which was slain by the arrows of Apollo, that is, by the rays of the sun. An obscure and confused reference, however, would seem to be made to the serpent in Eden, and to the fall of man, in consequence of eating the forbidden fruit; for, at the early institution of the Pythian games, commemorative of the death of Python, the rewards distributed to the victors were consecrated apples, having a mystic signification.

Again, as the Ark was fabled to have rested on Parnassus, (Larnassus,) it is probable that in commemoration of the flood, stone pillars were set up, forming a serpentine temple devoted to the worship of the serpent, and of the sun, and hence in time the real object of it becoming unknown it was thought to represent a serpent slain by Apollo.



ÆTERA diversis tellus animalia formis  
Sponte suâ peperit, postquam vetus humor ab igne  
Percaluit Solis; cœnumque, udæque paludes  
Intumescere æstu: fecundaque semina rerum  
Vivaci nutrita solo, cœu matris in alvo,  
Creverunt, faciemque aliquam cepere morando.  
Sic ubi deseruit madidos septemfluvius agros

#### NOTÆ.

1. *Cœtera animalia*: the other animals. The poet had described the reproduction of men; he now proceeds to speak of the manner in which the other animals were restored.

1. *Diversis formis*: of various forms.  
2. *Peperit*: brought forth spontaneously. The metaphor employed here is very forcible. How like the first creation of animals!

God said,  
Let the earth bring forth soul living in her kind,  
Cattle, and creeping things, and beast of the earth,  
Each in his kind.—MILTON.

2. *Vetus humor*: the former moisture, viz. the watery vapor of the deluge.

4. *Intumescere*: swelled; became big. The metaphor of maternity is still maintained.

4. *Fœcunda semina*: the fruitful, fecundated seed.

5. *Vivaci solo*: in the living soil. Meanwhile the lepid caves, and fens, and shores,  
Their brood as numerous hatch.—MILTON.

5. *Matris in alvo*: as in the womb of a mother.

The earth obeyed, and straight  
Opening her fertile womb, teemed at a birth  
Innumerable living creatures, perfect forms,  
Limbed and full-grown.—MILTON.

6. *Faciem aliquam*: some form.  
6. *Morando*: by delaying; in process of time.

7. *Septemfluvius Nilus*: the seven-channelled Nile. It rises in Abyssinia, runs through Abex, Nubia, and Egypt, and

Nilus, et antiquo sua flumina reddidit alveo,  
 Æthereoque recens exarsit sidere limus;  
 Plurima cultores versis animalia glebis  
 Inveniunt: et in his quædam modò cœpta sub ipsum  
 Nascendi spatium: quædam imperfecta, suisque  
 Trunca videtur numeris: et eodem in corpore sæpe  
 Altera pars vivit, rudis est pars altera tellus.  
 Quippe ubi temperiem sumsère humorque calorque,  
 Concipiunt: et ab his oriuntur cuncta duobus.  
 Cumque sit ignis aquæ pugnax, vapor humidus omnes  
 Res creat, et discors concordia fœtibus apta est.  
 Ergo ubi diluvio tellus lutulenta recenti  
 Solibus æthereis, altoque recanduit æstu;  
 Edidit innumeras species: partimque figuras

## NOTÆ.

empties into the Mediterranean. Of the seven mouths, but two remain, the Rosetta branch, (Ostium Canopicum,) and the Damietta branch, (Ostium Phatmeticum,) which, together with the Mediterranean Sea, form the Delta of Egypt. The periodical rains in Abyssinia, which occur when the sun is vertical there, cause the Nile to overflow its banks about the first of June. The inundation continues till September, or even October, and fertilizes the country by a rich deposit of alluvion.

The river Nile:  
 See where it flows, disgoring at seven mouths,  
 Into the sea.—MILTON.

9. *Æthereo sidere*: the ethereal planet; the sun.

9. *Recens limus*: the fresh mud.

9. *Exarsit*: has become heated.

10. *Cultores*: the husbandmen.

10. *Versis glebis*: on the sod being turned up; viz. by the plough.

11. *Inveniunt*: they find many animals. Certain insects and worms may be produced from corruption, but by no means animals, as related by the poet. He seems to have copied after Diodorus Siculus and Pliny.

11. *Sub ipsum spatium*: at the very time of being formed.

13. *Trunca numeris*: destitute of their parts.

The grassy clods now calved; now half appeared

The tawny lion, pawing to get free  
 His hinder parts; then springs, as broke from bonds.

And rampant shakes his brindled mane.  
 MILTON.

14. *Altera pars vivit*: one part is alive; is quickened.

By the movements of the atmosphere, the igneous parts rose, which gave to the sun and other heavenly bodies their rotatory movement; and a solid matter was precipitated to form the sea and earth, from which fish and animals were produced, nearly in the same manner as we still see in Egypt, where an infinity of insects and

7. Sic ubi septem-  
 fluus Nilus deseruit  
 madidos agros, et red-  
 didit sua flumina anti-  
 quo alveo, que recens  
 limus exarsit æthereo  
 sidere; cultores inv-  
 niunt plurima anima-  
 lia versis glebis: et  
 quædam in his modò  
 cœpta sub ipsum

15. Quippe ubi hu-  
 morque calorque  
 sumsère tempericm,  
 concipiunt: et cuncta  
 oriuntur ab his duo-  
 bus. Cumque ignis  
 sit pugnax aquæ,

19. Ergo ubi tellus,  
 lutulenta recenti dilu-  
 vio, recanduit æthe-  
 reis solibus altoque

other creatures come forth from the mud, after it has been inundated by the waters of the Nile.—DIODORUS SICULUS, Lib. ii. 7.

But the inundation of the Nile brings a credence to these things that surpasses all wonders, for when it retires, little mice are formed, the work of the genital water and earth having just commenced, being already quickened in a part of the body, the extreme part of their form being still earth.—PLINYUS, Lib. ix. 53.

14. *Rudis tellus*: rude earth; mere earth. This statement is utterly preposterous.

15. *Sumsère temperiem*: have assumed temperateness.

16. *Concipiunt*. The poet shows that the principle of generation depends on a due mixture of heat and moisture.

17. *Aquæ pugnax*: opposed, repugnant to water.

17. *Humidus vapor*: humid vapor; moist heat; a proper mixture of heat and moisture.

From hence we may conclude, that, as all parts of the world are sustained by heat, the world itself has so long subsisted from the same cause; and the rather, because it is observable that it communicates a generative virtue, to which all animals and vegetables must necessarily owe their birth and increase.—CICERO ON THE GODS.

18. *Discors concordia*: discordant concord; the union of the opposite principles, heat and moisture. These words constitute the figure called Oxymoron, which, in a seeming contradiction, unites contraries. Grammar, p. 210.

When the Logos composed the Universe, it made one concord out of many discords.—PLUTARCH ON ISIS AND OSIRIS.

18. *Fœtibus*: for birth; for reproduction.

20. *Recanduit*: became heated again.

21. *Figuras antiquas*: the ancient forms; viz. the animals that existed before the deluge.

21. *Partimque retulit*: partly restored. Many antediluvian animals are believed not to have been reproduced. There is a peculiarity in the words *figuras antiquas*

Rettulit antiquas, partim nova monstra creavit.  
 Illa quidem nollet, sed te quoque, maxime Python,  
 Tum genuit; populisque novis, incognite serpens,  
 Terror eras: tantum spatii de monte tenebas.  
 Hunc Deus arcitenens, et nunquam talibus armis  
 Antè, nisi in damis, capreisque fugacibus, usus,  
 Mille gravem telis, exhausta pene pharetrâ,

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that would indicate something of great bulk, huge and gigantic. Many of the extinct animals were of vast dimensions, as the mastodon, megatherium, palæotherium, cheropotamus, iguanodon, and the different gigantic sauria.

22. *Nova monstra*: new monsters. The production, in part, of new monsters, would antithetically indicate as monsters the *antiquas figuras* that had been partially restored.

23. *Illæ*: she; viz. the earth.

23. *Nollet*: might be unwilling; might shudder at the idea.

23. *Python*. A serpent sprung from the mud and stagnant waters of the deluge, and slain by Apollo. Some mythologists suppose it was produced from the earth, by Juno, and sent to persecute Latona, when about to give birth to Apollo and Diana; and that Apollo, as soon as born, destroyed it with his arrows.

This ineffectual effort of the Evil-being, in the form of a serpent or dragon, to destroy the Mediator at his birth, and the discomfiture of the dragon by the Mediator, has a beautiful connection with the Egyptian myth, and the passages in Isaiah, quoted in the explication of the fable; and reminds one forcibly of the efforts of the dragon in the Apocalypse. In this latter, there is an evident adumbration of the destruction at the flood, and of the birth of the Mediator, as well as the after-preservation of the Christian church.

And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars;

And she being with child, cried, travailing in birth, and pained to be delivered.

And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads.

And the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born.

And the serpent cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood.

And the earth helped the woman, and the earth opened her mouth, and swallowed up the flood which the dragon cast out of his mouth.

REVELATION, xii.

By Python in this fable, is meant the darkness of the deluge, and the poisonous exhalations that followed it. It is the Python of the Egyptians.

æstu; edidit innume-  
 ras species: partim-  
 que retulit antiquas  
 figuras, partim crea-  
 vit nova monstra.  
 25. Illa quidem nollet, sed  
 tum genuit te quoque,  
 26. Deus arcitenens,  
 et nunquam ante usum  
 talibus armis, nisi in  
 damis, fugacibusque

It (Typhon or Python) becomes, in the earth, the cause of concussions and shakings, and, in the air, of parching droughts and tempestuous winds, as also of hurricanes and thunders. It likewise infects both waters and winds with pestilential diseases, and runs up and insolently rages, and, as the Egyptians believe, once while smote Horus's eye.—PLUTARCH'S ISIS AND OSIRIS.

The furious Typhon, who 'gainst all the gods  
 Made war; his horrid jaws, with serpent hiss,  
 Breathed slaughter; from his eyes the gorgon  
 glare

Of baleful lightnings flashed, as his proud force  
 Would rend from Jove his empire of the sky.  
 ÆSCHYLUS.

Tum tellus gravis imbre et adhuc stagnantibus  
 undis  
 Humida, anhela, vagos tollebat ad æthera tortus,  
 Involvens cœlum nube, et caligine opaca;  
 Illic ille immanis Python.—PONT. MELA.

Ner (the Ocean) produced, out of the number  
 of vipers, one huge viper, with excess of wind-  
 ings.—CYNDDELW THE DRUID.

24. *Incognite serpens*: serpent unknown  
 before; of a kind with which they were  
 not acquainted.

Nor unknown  
 The serpent, subtlest beast of all the field,  
 Of huge extent, sometimes with brazen eyes  
 And hairy mane terrific.—MILTON.

25. *Tantum spatii*: so great a space of  
 the mountain you occupied.

26. *Deus arcitenens*: the bow-bearing  
 god; viz. Apollo. This epithet is bor-  
 rowed from Homer's *ροξόφιρος*, in the hymn  
 to Apollo.

In the Egyptian mythology, Horus, or Apollo, is the second person of the Triad, and corresponds to our second person in the Trinity. He is the same as the Persian Mithras, (Mediator,) who was regarded as the sun, and as *light*; the same as the Indian Vishnoo, who, in the avatar of Crishna, slays the serpent Caliya, who is biting his heel; and is also the same as the Gothic Thor, whom the Edda styles "a middle divinity, a mediator between God and man," and who bruises the head of the great serpent with his mace.

When the deluge had ceased, Vishnoo slew the demon and recovered the Vedas; instructed Satyavrata in divine knowledge, and appointed him the seventh Menu.—INDIAN BHAGAVAT.

26. *Talibus armis*: such arms; viz. ar-  
 rows.

27. *Nisi in damis*: unless in the case of  
 the deer; in the character of a hunter.

28. *Gravem*: loaded; weighed down.



Perdidit effuso per vulnera nigra veneno. Neve operis famam possit delere vetustas; Instituit sacros celebri certamine ludos, Pythia, de domiti serpentis nomine dictos.

30 capreis, perdidit hunc gravem mille telis, phœtra ejus pene exhausta, veneno effuso per nigra vulnera. 33. His quicunque

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29. Effuso veneno. The very blood of the serpent is spoken of as a poison.

31. Instituit. The Pythian games, according to Pausanias, were instituted by Diomedes; by Eurylochus, according to the Scholiast on Pindar; and by Apollo, according to Ovid and others.

31. Soeros ludos. The Pythian games were celebrated near Delphi, and were the first instituted of the four sacred games of Greece. The contests were in music, running, wrestling, boxing, and the chariot-race.

32. Pythia. Supply certamina.

32. Domiti serpentis. The serpent that watched the apples of the Hesperides, and which, after it was slain by Hercules, became a constellation, was evidently the serpent that tempted Eve. See note on Draconi, page 293. On account of its subtlety, and its prophecy to Eve, the serpent was first regarded as oracular—afterwards became a symbol—then a talisman—and eventually a god. Its worship pervaded the whole world, and was at length connected with the solar worship. We accordingly find the ophite hierogram on coins, medals, temples, and pillars, under various modifications, as the original worship of the serpent was blended with that of the sun and moon. Sometimes it is a rude representation of a serpent with a single coil, forming a globe, (Fig. 1). Selden says this figure in abbreviated writing signifies δαιμων, deity; and Kircher says its use among the Brahmins was the same. Sometimes the hierogram is a globe, with a serpent passing around it, (Fig. 2). Again, it is a winged globe, with a serpent passing through it, (Fig. 3). It is also represented as a globe, with two serpents emerging from it, (Fig. 4). The caduceus of Hermes is another form of the hierogram, and is a symbol of the serpent-worship connected with that of the sun and moon, wherein we have the sun's disk, and the crescent, (Fig. 5). The early representations of the head of Medusa (Fig. 6) are also modifications of the ophite hierogram. The serpents around and beneath the face are the undulations of the tides, and the two serpents above are the crescent of the moon by which they are produced. The form of the serpent of Eden, shown to be the constellation Draco, as it appears on the celestial globe, is the grand original of the whole, (Fig. 7). The learned Kircher has shown, that the Egyptians represented the different elements by serpents in various attitudes, and that a serpent moving in an undulating manner denoted water.

Hence, the waters of the Deluge decreasing by the sun's rays, would be represented as in Fig. 8; which is a serpent-temple connected with the solar worship, and typifies Python, the Spirit of Evil at the Flood, "the dragon that is in the sea," slain by Apollo. The large circle in this evidently represents the sun's disk, and the serpent's path through it the revolution of the sphere among the stars. Eusebius, Præp. Ev. Lib. i., tells us, "with the Egyptians the world was described by a circle, and a serpent passing diametrically through it."

In the note on ver erat, page 42, I have shown, that changes took place in the revolution of the earth, either at the time of the transgression in Eden, or at the Flood; hence, it is not a little remarkable, that on the celestial globe, the serpent (Fig. 7), which was the cause of the derangement of the sphere, is placed at the very poles of the ecliptic. It is not a little remarkable, too, that the name of this constellation, the "crooked serpent," see Job xxvi. 13, (נחש בריח, nachash bariach), refers to it as an emblem of the sun's path, for ברח, barach, signifies to pass through. It is very possible, that Noah's altar after the flood was simple pillars (באריות), like those Jacob set up at Bethel; and like the stones which Joshua set up as a memorial after the crossing of the Jordan. These would be imitated and multiplied as the traditions of the Flood spread among the heathens, until, as solar worship was connected with that of the serpent, regular serpent-temples would be formed like Fig. 8. For figures from 1 to 8 inclusive, see plate, page 289.

Homer, in the Hymn to Apollo, v. 294, describes him as building a temple where he slew Python of "stones broad and very long," in part of a circular form, ἄμυ δὲ πῶτον ἑτασαν. Again, the god considers what kind of priests he shall put in his "stony Pytho," ἱεῖται οὐκ ἀπέροιστον. Hence Python, "tot jugera ventre prementem," was, doubtless, a temple of upright stones, devoted to the worship of the solar-serpent, like that at Abury, or Anbury, (אב-אור, ab-aur, serpent of the sun), in England, which covered twenty-eight acres, and was a mile in length. We copy from a treatise by Rev. J. B. Deane:

From a circle of upright stones (without impost), erected at equal distances, proceeded two avenues, in a wavy course, in opposite directions. These were the fore and hinder parts of the serpent's body, passing from west to east. Within this great circle were four others, considerably smaller, two and two, described about two centres, but neither of them coincident with the centre of the great circle. They lay in the

Hic juvenum quicunque manu, pedibusve rotâve Vicerat; esculeæ capiebat frondis honorem. Nondum laurus erat; longoque decencia crine Tempora cingebat de quâlibet arbore Phæbus.

35 juvenum vicerat manu, pedibusve rotâve, capiebat honorem esculeæ frondis. Laurus nondum erat; Phæbusque cingebat tempora decencia longo

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line drawn from the north-west to the south-east points, passing through the centre of the great circle. The head of the serpent was formed of two concentric ovals, and rested on an eminence—which is the southern promontory of the Hakpen (Serpent's head) hills.—WORSHIP OF THE SERPENT, p. 330.

The etymology of Hakpen is Hak, a serpent, and Pen, the head. Dickinson, in Delph. Phœn., shows that L in Larnassus is not a radical. It is therefore Arnassus, or with the accent Harnassus. Har is a headland, or promontory of a hill; and nahas, a serpent. Parnassus is therefore identical with Hakpen, (serpent's head), of Abury. The serpentine temple Pytho, then, probably extended its length along the bottom of Parnassus, and laid its head on a promontory of it, like that at Abury does on Overton hill. The remains of a similar temple are evidently alluded to by Pausanias:

On proceeding in a straight line from Thebes to Glisaa, you will see a place surrounded with rough stones, which the Thebans call the Serpent's head.—DESCRIPTION OF GREECE, Lib. ix. Cap. xix.

And, again, to one at Phæræ, for Ham is the same as Apollo, the sun:

In Phæræ, likewise, there is a fountain sacred to Hermes. The name of the fountain is Hama (Ham), worshipped as the sun. Very near this, there are thirty quadrangular stones. These the Phœnenses venerate, calling each by the name of some particular god. Indeed, it was formerly the custom with all the Greeks to reverence rude stones in the place of statues of the gods.—DESCRIPTION OF GREECE, Lib. vii. Cap. xxii.

Another is referred to near Potniæ; for, the name Amphiarus signifies a circular temple of the sun:

QUESTIONES.

- How were animals produced after the flood?
Were all the former animals restored?
What animals were not reproduced after the flood?
What effect had the sun upon the moist earth?
How many channels did the Nile anciently have?
How many has it at present?
What annually occurs in the Nile, and what is the cause of it?
What figure does the words discors concordia constitute?
What monster did the earth produce?
From what is this fable of the Python derived?
What is the name of the Egyptian destroyer?

- Who was the Horus of the Egyptians?
How is he represented?
How are we to regard the Python of the present Fable?
How is Apollo said to destroy him?
To what kind of a temple may the story of Python relate?
What were the Pythian games, and where celebrated?
What early prizes in these games would seem to indicate a confused idea of the Fall?
Is the destruction of the power of the serpent by a mediator adumbrated in the mythology of all nations?
What is the name of this mediator in Egyptian mythology?
What is Persian mythology? In Gothic? In Indian mythology?

## FABULA XII.

### DAPHNE IN LAURUM MUTATA.

Cupid, in revenge for an insult, wounds Apollo with one of his golden arrows, and inflames him with the love of Daphne, the daughter of the river Peneus. He wounds Daphne, on the contrary, with a leaden arrow, which causes her to feel an aversion to the God. He addresses the virgin, but, failing in his suit, attempts to seize her; when, flying from him, and imploring the divine aid of her father, she is changed into a laurel.

#### EXPLICATIO.

In speaking of the early beechen crowns of the Pythian games, the poet finds occasion for a graceful transition to the story of Daphne, who was transformed into a laurel, from which the crowns were subsequently made. The fable is susceptible of a physical interpretation. The word Daphne is a Greek name for laurel, and we readily perceive, therefore, whence arose the transformation of this fabulous personage. She is represented to be the daughter of the river Peneus, because the banks of that beautiful stream were thickly set with laurels; since various singular coincidences exist between the sun and that tree, as explained in the notes, Apollo was fabled to be enamored of her. By thus investing this mythic personage with corporeity, fine opportunity was afforded for the introduction of fanciful and beautiful imagery, which the poet has employed in the embellishment of his subject. In the foot-race of Atalanta and her suitors, we feel that the contest is one of gladiatorial violence, on account of the miserable fate which awaits them, and have little sympathy for the cruel virgin herself; but our admiration and interest are all engaged for the gentle Daphne, so pure, so chaste, so full of filial affection. Our feelings are excited as the contest becomes doubtful, and are affected with pain at its melancholy close. Nor do we pity alone the fair martyr to the love of virginity, but the youthful god also, who is overwhelmed with her loss, and whose affection, true and constant, survives life itself. Against Cupid, the author of this calamity, who like the "madman, scatters darts and firebrands, and says it is in sport," we are not without feeling. All will find a ready interpretation of his torch and arrows, but the reason why some are pointed with gold, and some with lead, is not so apparent. The seven planets have metallic synonyms in the seven metals, and that which typifies the Sun is gold; hence arrows tipped with gold fill our hearts with the heat, vigor, and alacrity which the Sun imparts to the other planets. Lead typifies the planet Saturn, which is remote, cold, and damp; and arrows pointed with it extinguish, therefore, love and desire. Pliny says, that a plate of lead applied to the breast will suppress unchaste desire. We know that the acetate of lead is a powerful refrigerant in case of inflammation. Lastly, gold is a symbol of plenty, which nourishes love; lead, of poverty, which repels it. This fable contains a greater amount of mythical allusion than any other; the character and parentage of Daphne; the love of Apollo, and the reasons for it; the character of Apollo, as the inventor of prophecy, music, and medicine; and the offices of Cupid, with his allegorical torch, bow, and diverse darts.



RIMUS amor Phœbi Daphne Peneïa, quem non,  
Fors ignara dedit, sed sæva Cupidinis ira.  
Delius hunc nuper, victâ serpente superbus,  
Viderat adducto flectentem cornua nervo:  
Quidque tibi, lascive puer, cum fortibus armis? 5

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1. *Primus amor*: the first love. The abstract *amor* is here used for the concrete *amor*. In like manner, we often say in English, "my love;" "my flame."

These pretty pleasures might me move,  
To live with thee, and be thy love.—SHAKESPEARE.  
Open the temple gates unto my love.—SPENSER.

1. *Peneïa*: the daughter of Peneus, a river of Thessaly.

2. *Fors ignara*: blind chance.

3. *Ira Cupidinis*: the cruel anger of Cupid, who was irritated by the reproaches of Apollo. Cupid, the god of love, is represented as a youth bearing a torch, and armed with a bow and quiver full of arrows. Two Cupids are described, one the son of Jupiter and Venus, who presides over lawful love; the other the son of Erebus and Nox, who delights in impurity.

With revengeful fury stung,  
Straight his bow he bent; he strung;  
Snatched an arrow, winged for flight,  
And provoked me to the fight.—ANACREON.

3. *Delius*: the Delian; Apollo; so called because he was born in Delos, an island of the Ægean.

3. *Victâ serpente*: the serpent being slain; viz. Python.

3. *Superbus*: proud; haughty.  
Heard ye the arrow hurtle in the sky?  
Heard ye the dragon monster's deathful cry?

In settled majesty of calm disdain  
Proud of his might, yet scornful of the slain,  
The heavenly Archer stands—no human birth,  
No perishable deuzen of earth.—MILMAN.

4. *Flectentem cornua*: bending his bow, the extremities of which were called *cornua*, as being the remote parts, or on account of their resemblance to horns.

4. *Nervo adducto*: the string being drawn. When he was shooting, or idly twanging the string.

Dixerat : ista decent humeros gestamina nostros,  
 Qui dare certa feræ, dare vulnera possumus hosti ;  
 Qui modò, pestifero tot jugera ventre prementem,  
 Stravimus innumeris tumidum Pythona sagittis.  
 Tu face nescio quos esto contentus amores  
 Irritare tuâ ; nec laudes assere nostras.  
 Filius huic Veneris ; Figat tuus omnia, Phœbe ;  
 Te meus arcus, ait : quantoque animalia cedunt  
 Cuncta tibi, tanto minor est tua gloria nostrâ.  
 Dixit, et eliso percussis aëre pennis,  
 Impiger umbrosâ Parnassi constitit arce ;  
 Eque sagittiferâ promisit duo tela pharetrâ  
 Diversorum operum. Fugat hoc, facit illud amorem ;  
 Quod facit, auratum est, et cuspidè fulget acuta :  
 Quod fugat, obtusum est, et habet sub arundine plumbum ;  
 Hoc Deus in nymphâ Peneïde fixit ; at illo  
 Læsit Apollineas trajecta per ossa medullas.

6. Dixerat que lascivæ puer, quid tibi cum fortibus armis? ista gestamina decent nostros humeros; qui possumus dare certa vulnera feræ, qui  
 10. Qui modò stravimus Pythona prementem tot jugera pestifero ventre, tumidum innumeris sagittis. Esto tu contentus irritare nescio quos amores tuâ face; nec assere nostras laudes. Filius Veneris ait huic; Phœbe, tuus arcus figat omnia; meus arcus te:  
 18. Hoc fugat, illud facit amorem. Quod facit est auratum, et  
 21. Deus fixit hoc in Peneïde nymphâ. at illo læsit Apollineas

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5. *Quidque tibi?* what have you to do? Supply *est*.

5. *Fortibus armis*: with gallant arms; viz. with the bow and arrows.

Winged was the boy, and arms he wore, Behind him shafts, a bow before.—ANACREON.

6. *Ista gestamina*: these burdens; the bow and arrows.

6. *Decent humeros*: become our shoulders.

Vos Tempe totidem tollite landibus, Natalemque mares, Delon Apollinis, lusingnemque pharetra

Fraternaque bumerum lyra.—HORACE.

7. *Qui*. The relative *qui* agrees with the primitive *nos*, in the possessive *nostros*. Sec Grammar, Rule VI., n. 5.

7. *Certa*: unerring wounds. Supply *vulnera*.

9. *Stravimus*: prostrated; slew.

9. *Tumidum Pythona*: swelling Python. Poisonous serpents generally, when excited, increase greatly in size.

The snake on herds and flocks that poison spreads;

Now, while he threatens, and swells his hissing crest,

Crush with huge stones and clubs th'envenged pest.—VIRGIL, Georgic iii.

10. *Esto contentus*: be satisfied.

10. *Face irritare*: to excite; to kindle by thy torch. As fire is the most penetrating of all things, Cupid is represented with a torch, to inflame the human breast.

Through cottage-door, or palace-porch, Love enters free as spicy winds, With purple wings and lighted torch, With tripping feet and silvery tongue, And bow and darts behind him slung.

G. F. MORRIS.

10. *Nescio quos*: the love which I know not; the passion to which I am a stranger. This is haughtily spoken, as if love was a thing too effeminate for the conqueror of

the Python. He finds the passion something more serious than he had imagined it. He jests at scars that never felt a wound.

ROMEO AND JULIET

11. *Nec assere*: nor assert; nor arrogate to thyself.

12. *Huic*: to him; Apollo.

13. *Te meus arcus*. Supply *figat*.

13. *Cedunt tibi*: are inferior to you.

14. *Tanto minor*: by so much is your glory less than mine. In proportion as the animals subdued by Apollo are inferior to that god, so is Apollo, wounded by Cupid, inferior to Cupid.

15. *Eliso aëre*: the air being cut; being parted.

15. *Percussis pennis*: with his shaken wings; by his flapping wings.

16. *Umbrosa arce*: the shady peak.

17. *Eque*. This word is a compound of the preposition *e* and the enclitic *que*.

18. *Diversorum operum*: of different effects.

18. *Fugat hoc*: this repels love.

19. *Quod facit*: the arrow which causes love.

19. *Auratum est*: is gilded. In an age where the dowry is often an object of greater care than the bride, it might be wittily said, that love's arrows, when pointed with gold, are sure to wound.

20. *Obtusum*: blunt; without a point.

20. *Sub arundine*: at the point of the reed.

21. *Hoc*: with this; the latter; the blunt one.

21. *Illo*: with that; the former one; the arrow with the sharp point.

22. *Trajecta per ossa*: through the pierced bones.

Quick then his deadly bow he drew, And pierced my liver through and through.

ANACREON

Protinus alter amat; fugit altera nomen amantis,  
 Silvarum latebris, captivarumque ferarum  
 Exuviis gaudens, inuptæque amula Phœbes.  
 25 Vitta cœrebat positos sine lege capillos.  
 Multi illam petière: illa aversata petentes,  
 Impatiens, expersque viri, nemorum avia lustrat:  
 Nec quid Hymen, quid amor, quid sint connubia curat.  
 Sæpe pater dixit: Generum mihi filia debes:  
 Sæpe pater dixit: Debes mihi nata nepotes.  
 30 Illa velut crimen, tædas exosa jugales,  
 Pulchra verecundo suffunditur ora rubore,  
 Inque patris blandis hærens cervice lacertis,  
 Da mihi perpetuâ, genitor charissime, dixit,  
 Virginitate frui: dedit hoc pater antè Dianâ.  
 35 Ille quidem obsequitur: sed te decor iste, quod optas,  
 Esse vetat: votoque tuo tua forma repugnat.  
 Phœbus amat; visæque cupit connubia Daphnes:

medullas, trajecta per ossa. Protinus alter amat; altera fugit nomen amantis, que gaudens latebris  
 25. Vitta cœrebat capillos positos sine lege. Multi petière illam: illa aversata petentes, impatiens, expersque viri,  
 30. Pater dixit sæpe; Filia debes mihi generum. Pater dixit sæpe. Nata debes mihi nepotes. Illa exosa jugales tædas velut crimen, suffunditur pulchra ora verecundo rubore. que hærens blandis lacertis in cervice patris, dixit,  
 37. Ille quidem obsequitur; sed iste decor vetat te esse quod optas esse: tuæque forma repugnat tuo voto.

## NOTÆ.

22. *Medullas*. The marrow is sometimes described as the seat of love; though the liver is more generally said to be.

Est mollis flamma medullas Interea, et tacitum vivit sub pectore vulnus.

VIRGIL, Georgic iv.

Continuèque avidus ubi subdita flamma medullis, Vere magis, quia vere calor redit ossibus.

VIRGIL, Georgic iii.

24. *Ferarum exuviis*: the spoils of wild beasts. *Exuvia* is derived from *exuo*, to put off. It relates to whatever is put off: thus of men, clothes, arms, &c.; of beasts, the skins.

25. *Amula Phœbes*: the rival of Diana.

26. *Vitta*: a fillet; a headband.

A belt her waist, a fillet binds her hair.—POPE.

26. *Positos sine lege*: lying without order; carelessly.

27. *Multi petière*: many courted her.

27. *Aversata petentes*: hating those courting her; hating her suitors.

28. *Impatiens expersque*: unable to endure, and unacquainted with man.

28. *Avia lustrat*: rambles over the pathless parts.

29. *Hymen*. Hymen was the son of Bacchus and Venus, or of Apollo and one of the Muses. He was the god of marriage, wore a crown of roses on his head, and held a torch in one hand, and a purple vest in the other.

31. *Sæpe dixit*. This line and the preceding form the figure called *anaphora*, a graceful repetition.

32. *Tædas jugales*: marriage torches; here put, by metonymy, for marriage itself.

It was the custom, in ancient times, for the bridegroom to lead his bride home at night by torchlight. Sometimes lamps were used.

Mopse, novas incide faces; tibi ducitur uxor.

VIRGIL, Ælog. viii.

And at midnight there was a cry made, Behold the bridegroom cometh, go ye out to meet him. Then all those virgins arose, and trimmed their lamps.—MATTHEW xxv. 6, 7.

33. *Pulchra suffunditur ora*: is suffused as to her beautiful countenance.

I have marked A thousand blushing apparitions start Into her face; a thousand innocent shames

In angel whiteness, bear away those blushes.

SHAKESPEARE.

33. *Verecundo rubore*: with a modest blush. There is a blush of shame, as well as of modesty.

Her blush is guiltiness, not modesty.

SHAKESPEARE.

34. *Ille hærens*: she clinging to her father's neck. This attitude of entreaty is like that of Phæton, when making a request, in Fable I., Lib. II.

Quid mea colla tenes blandis, ignare, lacertis?

OVID.

35. *Da mihi perpetua*: grant me to enjoy perpetual chastity. She endeavours to influence him by the example of Diana, who implored and received this boon from Jupiter.

Αὐτὸς μὲν παρθεῖν αἰώνιον, ἄπειρα, φηλάσσειν.

CALLIMACHUS.

36. *Pater*: her father; Jupiter.

37. *Ille obsequitur*: he (Peneus) complies.

37. *Sed decor iste*: but that beauty of thine. The poet himself speaks here, and, by apostrophe, addresses the damsel in a very complimentary manner.

38. *Vetat esse*: forbids you to be what you wish; to remain a damsel.

38. *Repugnat voto*: resists thy desire.

Quæque cupit, sperat: suaque illum oracula fallunt, 40  
 Utque leves stipulæ demptis adolentur aristis;  
 Ut facibus sepes ardent, quas fortè viator  
 Vel nimis admovit, vel jam sub luce reliquit;  
 Sic deus in flammis abiit: sic pectore toto  
 Uritur, et sterilem sperando nutrit amorem.  
 Spectat inornatos collo pendere capillos.  
 Et, Quid si comantur? ait. Videt igne micantes  
 Sideribus similes oculos. Videt oscula; quæ non  
 Est vidisse satis. Laudat digitosque, manusque,  
 Brachiaque, et nudos mediâ plus parte lacertos.  
 Illa fugit, neque ad hæc revocantis verba resistit:  
 Nympha, precor, Peneia, mane; non insequor hostis.  
 Nympha mane. Sic agna lupum, sic cerva leonem,  
 Sic aquilam pennâ fugiunt trepidante columbæ;  
 Hostes quæque suos. Amor est mihi causa sequendi. 55  
 Me miserum! ne prona cadas, indignave lædi  
 Crura secent sentes, et sim tibi causa doloris.

## NOTÆ.

40. *Quæque cupit sperat*: and what he wishes, he hopes for.

Thy wish was father, Harry, to that thought.  
 SHAKESPEARE.

40. *Oracula fallunt*: his oracles deceive him. As the god of prophecy, he ought to have known that his love would not be returned.

41. *Leves stipulæ*: the light stubble. After the wheat was removed from the fields, it was customary to burn the stubble.

41. *Demptis*: being taken away; being removed to the granary.

43. *Vel nimis admovit*: has either placed too near; viz. which the traveller, as he passed along, has brought in contact with the hedge, and thus set it on fire.

43. *Sub luce reliquit*: has left at light; at daylight. At this time, he would have no further occasion for it.

Semustamque facem vigilata nocte viator  
 Ponit.—OVID. FAST.

44. *In flammis abiit*: went into flames; was inflamed with love.

45. *Sterilem amorem*: a barren, vain love.

46. *Inornatos capillos*: her unadorned hair.

Let the hair, in lapses bright,  
 Fall like streaming rays of light;  
 And there the raven's dye confuse  
 With the yellow sunbeam's hues.  
 Let not the braid with artful twine,  
 The flowing of the locks confine;  
 But loosen every golden ring  
 To float upon the breeze's wing.

ANACREON.

47. *Si comantur*: if they were combed, how much more beautiful would they be?

48. *Sideribus similes*: like stars. Poets, from Anacreon down, have often compared

the eyes of beauty to the stars: it remained for a modern poet to describe them as surpassing the stars:

Look out upon the stars, my love,  
 And shame them with thine eyes

MOORER'S MELODIES

48. *Videt oscula*: he sees her little mouth; her lips. Anacreon well describes the temptation of beautiful lips.

Then her lip, so rich in blisses!  
 Sweet petitioner for kisses!  
 Pouting nest of bland persuasion,  
 Ripely suing Love's invasion.—ODE XVI.

49. *Non est vidisse*: it is not sufficient to have seen; he desires to kiss them.

50. *Brachia*. The arm, from the shoulder to the elbow, is called *brachium*.

50. *Lacertos*. The forearm, from the elbow to the wrist, is called *lacertus*.

51. *Revocantis*: of him recalling her.

52. *Nympha Peneia*. O Peneian nymph! This is the address of Apollo to Daphne, who is flying from him.

52. *Non insequor hostis*: I do not follow as an enemy. Thus Horace:

Atqui non ego te, tigris ut aspera,  
 Gætulusve leo, frangere persequor.—LIB. I. 24.

55. *Hostes quæque*. Supply *fugit*. Every one, by a natural instinct, avoids his enemy, but the nymph fled from Apollo, who was a lover.

56. *Ne prona cadas*: lest you may fall on your face; headlong.

57. *Crura secent sentes*: lest the thorns may cut your feet. Gallus expresses the same solicitude for the welfare of Lycoris, who has deserted him.

Ah te ne frigora lædant  
 Ah tibi ne teneras glacies secent aspera plantas.  
 VIRGIL, ECLOG. X

Phebus amat, cupitque conubia Daphnæ vise.

42. Ut sepes ardent facibus, quas fortè viator vel admovit nimis, vel jam reliquit sub luce; sic deus abiit in flammis: sic uritur in toto pectore.

47. Videt oculos micantes igne similes sideribus, videt oscula, quæ non est satis vidisse. Laudat que digitos, manusque, brachiaque, et lacertos nudos plus mediâ parte.

53. Sic agna fugit lupum, sic cerva leonem, sic columbæ fugiunt aquilam trepidante pennâ; quæque suos hostes. Amor est mihi causa sequendi. Me miserum! ne cadas prona, ve

Aspera, quâ properas, loca sunt. Moderatiùs oro,  
 Curre, fugamque inhibe: moderatiùs insequar ipse.  
 Cui placeas, inquire tamen. Non incola montis,  
 Non ego sum pastor; non hic armenta, gregesve  
 Horridus observo. Nescis, temeraria, nescis  
 Quem fugias; ideoque fugis. Mihi Delphica tellus,  
 Et Claros, et Tenedos, Pataræaque regia servit.  
 Jupiter est genitor. Per me quod eritque, fuitque,  
 Estque, patet: per me concordant carmina nervis.  
 Certa quidem nostra est; nostrâ tamen una sagitta  
 Certior, in vacuo quæ vulnera pectore fecit.  
 Inventum medicina meum est, opiferque per orbem  
 Dicor, et herbarum subjecta potentia nobis.  
 Hei mihi, quòd nullis amor est medicabilis herbis;

## NOTÆ.

61. *Armenta gregesve*. We use *armentum*, when speaking of large animals, as horses, cows, &c., and *greges*, when speaking of small animals, as sheep or goats.

62. *Horridus*. He urges his comeliness as a reason why the maid should not despise him. Thus Corydon, in the ALEXIS of Virgil:

Nec sum adeo informis: nuper me in litore vidi,  
 Cum placidum ventis staret mare: non ego  
 Daphnini,  
 Judice te, metuum, si nunquam fallat imago.

ECLOG. II.

63. *Ideoque fugis*. With the same self-complacency with which he addressed Cupid, Apollo now addresses the nymph, and thinks it impossible that she should decline the suit of one possessed of so many accomplishments, if she only knew who he was.

63. *Delphica tellus*: the Delphic land; the country around Delphi, noted for the oracle of Apollo.

64. *Claros*. A town of Ionia, near the north bank of Caystros, built by Manto, the daughter of Tyresias. It had a grove and temple sacred to Apollo.

64. *Tenedos*. An island near Troy, which had a famous temple of Apollo.

64. *Pataræa regia*: the palace of Patara. The town of Patara was situated in Asia Minor, near the Lycian Sea, with a temple and oracle of Apollo, rivalling, at one time, Delphi, in riches and celebrity.

65. *Quod eritque*. Apollo here represents himself as acquainted with the present, past, and future. Probably because the sun enlightens all things.

I taught the various modes of prophecy,  
 What truth the dream portends, the omen what  
 Of nice distinction; what the casual sight  
 That meets us on the way: the flight of birds,  
 When to the right, when to the left they take  
 Their airy course.—ÆSCHYLUS.

All honored, prudent, whose sagacious mind  
 Knows all that was and is of every kind,  
 With all that shall be in succeeding time.

ORPHEUS.

58. Loca quâ properas sunt aspera. Oro, curre moderatiùs, que inhibe fugam: ipse insequar moderatiùs. Tamen

62. Nescis, temeraria, nescis quem fugias; ideoque fugis. Delphica tellus, et Claros, et Tenedos, Pataræaque regia servit mihi. Jupiter est genitor. Quod

67. Nostra sagitta quidem est certa: tamen una est certior nostrâ, que fecit vulnera in vacuo pectore. Medicina est meum inventum, que dicor opifer per or-

66. *Patet*: lies open; is made known.

66. *Concordant nervis*: are attuned to the strings; are set to music. As the Sun is the chief one of the seven planets, and gives life and activity to the whole system, which Pythagoras affirmed was constructed on a musical scale, and made celestial harmony, he is said to be the inventor of music.

With various-sounding golden lyre, 'tis thine  
 To fill the world with harmony divine.

ORPHEUS'S HYMN TO THE SUN.

Health far diffusing, and the extended world  
 With stream of harmony innoxious fills.

PROCLUS'S HYMN TO THE SUN

68. *Vulnera*. Ovid has fancifully described the arrows of Cupid as pointed with gold and lead to produce different effects; another ancient poet attributes the effects of love and hatred to two different fountains in which the arrows are dipped.

In Cyprus' isle two rippling fountains fall,  
 And one with honey flows, and one with gall;  
 In these, if we may take the tale from fame,  
 The son of Venus dips his darts of flame.

CLAUDIEN.

69. *Inventum medicina*: medicine is my invention. As the Sun nourishes herbs, which are the chief part of the Materia Medica, he is said to be the inventor of medicine.

When the fell disease  
 Preyed on the human frame, relief was none,  
 Nor healing drug, nor cool refreshing draught,  
 Nor pain-assuaging unguent; but they pined  
 Without redress, and wasted, till I taught them  
 To mix the balmy medicine, of power  
 To chase each pale disease, and soften pain.

ÆSCHYLUS.

69. *Opifer*: the bearer of aid.

Carminis ei medicæ Phæbe repertor opis.

OVID. TRIST.

71. *Medicabilis herbis*: to be cured by no herbs. There was no balm to yield him relief.

Nec prosunt domino, quæ prosunt omnibus, artes!  
 Plura locuturum timido Peneia cursu  
 Fugit; cumque ipso verba imperfecta reliquit:  
 Tum quoque visa decens. Nudabant corpora venti, 75  
 Obviaque adversas vibrabant flamina vestes;  
 Et levis impexos retro dabat aura capillos;  
 Auctaque forma fugâ est. Sed enim non sustinet ultra  
 Perdere blanditias juvenis deus: utque movebat  
 Ipse amor, admissis sequitur vestigia passu. 80  
 Ut canis in vacuo leporem cum Gallicus arvo  
 Vidit; et hic prædam pedibus petit, ille salutem:  
 Alter inhæsuro similis, jam jamque tenere  
 Sperat, et extento stringit vestigia rostro:  
 Alter in ambiguo est, an sit depræsus: et ipsius 85  
 Morsibus eripitur; tangentiæque ora relinquit.  
 Sic deus, et virgo est: hic spe celer, illa timore.  
 Qui tamen insequitur, pennis adjutus amoris  
 Ocyor est, requiemque negat: tergoque fugaci  
 Imminet: et crinem sparsum cervicibus afflat.  
 90 Viribus absumentis expalluit illa: citæque

## NOTÆ.

Not poppy nor mandragora,  
 Nor all the drowsy syrups of the world,  
 Shall ever medicine thee to that sweet sleep  
 Which thou owedst yesterday.—SHAKESPEARE.

72. *Nec prosunt domino*: nor do the arts avail the master, which are a remedy to all. He refers more especially to the art of medicine, but his remark may apply to all. He could foretell the future to others, but could not foresee that Daphne would reject him; he could soothe others by the power of music, but bring no sweet forgetfulness of pain to himself; he could heal others, but could not allay the pangs of unhappy love in his own case.

73. *Plura locuturum*: about to say more.  
 75. *Nudabant corpora*: disclosed her body.

76. *Vibrabant*: tossed about; caused to flutter.

78. *Aucta est*: was increased in beauty.  
 79. *Non sustinet*: cannot bear.

80. *Admissis passu*: at full speed.  
 81. *Canis Gallicus*: the greyhound. This animal does not run by scent, but by sight, and generally in a line so direct that if trees or other objects be in his way, he is apt to run against them.

82. *Hic*: this one; the greyhound.  
 83. *Ille solutem*: that one; the hare seeks safety. Supply *petit*.

84. *Extento rostro*: with extended nose.  
 How, in his mid career, the spaniel struck stiff, by the tainted gale, with open nose

85. *Morsibus eripitur*: as if about to seize.  
 86. *Tenere sperat*: hopes to take him.  
 87. *Extento rostro*: with extended nose.

88. *Requiemque negat*: hopes to take him.  
 89. *Tergetur*: with extended nose.

90. *Viribus absumentis*: her strength being spent. Sudden fear overcame her, when, feeling the breath of the god upon her neck, she gave way to despair.

bem, et potentia.

73. Peneia fugit illam locuturum plura timido cursu; reliquitque verba illius imperfecta cum ipso. Tum quoque visa est decens. Venti nudabant illius corpora, obviaque flamina vibrabant adversas vestes; et levis aura dabat retro impexos capillos.

81. Ut cum Galliens canis vidit leporem in vacuo arvo; et hic petit prædam pedibus, ille salutem: alter similis inhæsuro, jam jamque sperat tenere, et stringit vestigia rostro illius: alter est in ambiguo; an depræsus sit; et eripitur ipsis morsibus, relinquitque ora illius tangentiæ.

90. Viribus absumentis illa expalluit; victaque labore citæque

Outstretched, and finely sensible, draws full  
 Fearful and cautious on the latent prey.

THOMSON.

84. *Stringit vestigia*: grazes; presses upon his heels.

86. *Morsibus eripitur*: is rescued from his very jaws.

86. *Ora relinquit*: leaves his mouth as it touches him.

88. *Pennis adjutus*. This is a very beautiful metaphor. Love is drawn with wings, on account of the inconstancy of lovers, or the impatience of their desires, or their ready service.

89. *Requiemque negat*: and denies her rest; does not permit her to rest.

89. *Tergetur fugaci*: her back as she flies.

90. *Crinem offlat*: breathes upon the hair scattered over her neck. This is a very spirited description, and has been finely imitated by Pope.

Not half so swift the trembling doves can fly,  
 When the fierce eagle cleaves the liquid sky:  
 Not half so swiftly the fierce eagle moves,  
 When through the clouds he drives the trembling doves;

As from the god she flew with furious pace,  
 Or as the god more furious urged the chase;  
 Now fainting, sinking, pale, the nymph appears,  
 Now close behind his sounding steps she hears;  
 And now his shadow reached her as she ran,  
 His shadow lengthened by the setting sun:  
 And now his shorter breath, with sultry air,  
 Pants on her neck, and fans her parting hair.

WINDSOR FOREST.

91. *Viribus absumentis*: her strength being spent. Sudden fear overcame her, when, feeling the breath of the god upon her neck, she gave way to despair.

Victa labore fugæ, spectans Peneidas undas,  
 Fer, pater, inquit, opem; si flumina numen habetis.  
 Vix prece finitâ, torpor gravis alligat artus:  
 Mollia cinguntur tenui præcordia libro:  
 In frondem crines, in ramos brachia crescunt:  
 Pes modò tam velox pigris radicibus hæret:  
 Ora cacumen obit: remanet nitor unus in illa.  
 Hanc quoque Phœbus amat: positæque in stipite dextra,  
 Sentit adhuc trepidare novo sub cortice pectus, 100  
 Complexusque suis ramos, ut membra, lacertis,  
 Oscula dat ligno: refugit tamen oscula lignum.  
 Cui Deus, At conjux quoniam mea non potes esse,  
 Arbor eris certè, dixit, mea: semper habebunt  
 Te coma, te citharæ, te nostræ, Laure, pharetræ. 105  
 Tu ducibus Latiis aderis, cum læta triumphum  
 Vox canet, et longæ visent Capitolia pompæ.

## NOTÆ.

92. *Victa labore*: overcome by the fatigue of her rapid flight.

92. *Spectans Peneidas*: when she saw the waters of the Peneus.

93. *Si flumina*: if, O rivers, you have divine power.

94. *Torpor alligat*: a heavy torpor binds her limbs. The transformation to a tree has already commenced. The metaphor is very appropriate.

95. *Mollia præcordia*: her soft breast. *Præcordia* being used for breast, by metonymy.

95. *Tenui libro*: with a thin bark.

96. *In frondem crines*: her hair grows to leaves. The leaves of trees are often spoken of as the tresses of the forest.

Soft gleaming through the umbrage of the woods  
 Which tuft her summit, and, like raven tresses,  
 Wave their dark beauty round the tower of  
 David.—HULLHOUSE.

While the winds  
 Blow moist and keen, shattering the graceful  
 locks  
 Of those fair trees.—MILTON.

97. *Pigris radicibus*: the dull roots.

98. *Remanet nitor*: her beauty alone remains in it.

99. *Hanc*: this; the tree.

100. *Trepidare pectus*: feels the breast still tremble; still bent.

I sing the love which Daphne twined  
 Around the godhead's yielding mind;  
 I sing the blushing Daphne's flight  
 From this ethereal youth of light;  
 And how the tender, timid maid  
 Flew panting to the kindly shade,  
 Resigned a form, too tempting fair,  
 And grew a verdant laurel there;  
 Whose leaves, in sympathetic thrill,  
 In terror seemed to tremble still.

ANACREON.

102. *Refugit oscula*: refuses; declines the kisses. This is susceptible of a physi-

cal explanation, for the laurel flourishes most in shady places, removed from the direct rays of the sun.

104. *Arbor eris*: you will be my tree. The laurel was sacred to Apollo, because it resembled the sun in dryness and native heat. As an evergreen, it resembled him, whose hair was ever youthful. It was entered also for its many uses in medicine, and in divination. Placed under the pillow, it was said to cause true dreams, and when burnt, was efficacious in augury and incantation. Though altered, his love remained the same.

Believe me, if all those endearing young charms  
 Which I gaze on so fondly to-day,  
 Were to change by to-morrow, and fleet in my  
 arms,

Like fairy gifts fading away;  
 Thou wouldst still be adored, as this moment  
 thou art.

Let thy loveliness fade as it will;  
 And around the dear ruin, each wish of my heart  
 Would entwine itself verdantly still.—MOORE.

104. *Habebunt*. The heads of poets, musicians, and victorious generals, were encircled with laurel.

106. *Ducibus Latiis*: the Latian—Latin generals. In the triumphal procession, the general was dressed in purple, embroidered with gold, with a crown of laurel upon his head, and a branch of laurel in his right hand.

106. *Aderis*: will be present; will be a part of the pomp. In the triumphal processions, the lances of the soldiers, the letters announcing the victory, and the victorious generals, were all wreathed with laurel.

107. *Triumphum canet*. As the soldiers passed along to the Capitol, it was customary for them to sing *Io triumphe!*

107. *Longæ pompæ*: the lengthened processions. The processions started from the Campus Martius,



Postibus Augustis eadem fidissima custos  
 Ante fores stabis, mediamque tuebere quercum.  
 Utque meum intonsis caput est juvenile capillis;  
 Tu quoque perpetuos semper gere frondis honores.  
 Finierat Pæan. Factis modò laurea ramis  
 Annuit; utque caput, visa est agitasse cacumen.

108. Eadem fidissima custos Augustis postibus, stabis ante fores, que tuebere quercum mediam. Utque meum caput est juvenile intonsis capillis; tu quoque semper gere

## NOTE.

and passed through the most public parts of the city to the Capitol; the streets being strewed with flowers, and the altars smoking with incense. First went the musicians, with the oxen for sacrifice, with gilded horns, and heads adorned with garlands; then the spoils of the enemy, and the images of the captured cities; after which were the captives, followed by lictors. Then followed the triumphant general and his friends, after whom were the consuls and senators; and lastly came the victorious army, crowned with laurel, and singing the song of triumph.

107. *Capitola*. It was customary for those triumphing to ascend into the Capitol, and the temple of Jupiter Capitolinus, and depositing the spoils of the enemy, there to pay their vows.

108. *Postibus Augustis*: at the Augustan gates; the gates of Augustus.

108. *Fidissima custos*: a most faithful guardian. The laurel was said to repel lightning. Physically considered, the laurel would protect the oak, which was a tree susceptible of lightning, and probably planted before the door of Augustus as a symbol of his having saved his country. An oak-crown was given to those who had saved the citizens.

109. *Ante fores stabis*: shall stand before the doors. Suetonius relates, that, as Livia, after her marriage with Augustus, was travelling from Rome, an eagle let fall a white hen and a sprig of laurel in her lap, and that from the laurel, which she planted, grew a goodly row of trees, from which the Cæsars made their garlands when they rode in triumph. These they planted after the solemnity, and they always grew. At the death of any emperor, the tree he had planted died, and on the

death of Nero, the last of the Cæsars, all withered.

109. *Tuebere quercum*. Dion states that a crown of oak was suspended under a crown of laurel, before the door of Augustus; and ancient coins of the time of Augustus, represent the civic crown of oak, with the inscription "ob cives servatos," and the whole surrounded by two laurel boughs; but the word *stabis*, shalt stand, will apply rather to a tree which is growing than to a laurel crown suspended, and as we have the authority of Suetonius, that a laurel tree grew before the gate of Augustus, it is better to suppose that the oak and laurel were both planted there; and that both were symbolical—the former to express the saving of the citizens; the latter the subjugation of foreign enemies.

110. *Juvenile capillis*. Apollo is represented as always youthful, and adorned with long hair, because the vigor of the sun's rays never fails.

111. *Frondis honores*: the perpetual honors of leaves. The leaves of the laurel are always green. Female chastity and purity are unfading honors.

112. *Pæan*. Apollo is called Pæan, from *παίων*, striking, with reference to his killing Python either with arrows or with rays. There was a hymn or song called Pæan which was sung in honor of Apollo at the solemn festivals. It was always of a joyous nature; and the tune and sounds expressed hope and confidence. It became eventually a song of propitiation, as well as of thanksgiving; and was sung at going into battle, and after a victory.

112. *Factis modò*: just made.

113. *Annuit*: bowed, nodded.

113. *Agitasse*: by syncope for *agitavisse*.

## QUÆSTIONES.

What were the feelings of Apollo after killing the Python?  
 How did he discover them?  
 How did Cupid revenge himself?  
 Who was the first love of Apollo?  
 Who was Daphne?

What did she desire of her father?  
 What different kind of arrows had Cupid?  
 With what kind did he shoot Apollo?  
 With what kind did he shoot Daphne?  
 What is the interpretation of the golden arrows?

What of the arrows pointed with lead?  
 How does Claudian account for the different effects of Cupid's darts?  
 Why has Cupid a torch?  
 Into what was Daphne changed?  
 By whom was she changed?  
 What is the meaning of Daphne?  
 How do you understand her being a daughter of the river Peneus?  
 What were the coincidences between the laurel and the sun?

How may Daphne or the laurel be said to avoid Apollo or the sun?  
 Why is the sun the god of prophecy?  
 Why the god of music?  
 Why the god of medicine?  
 Why is the sun said to have a head always juvenile?  
 How was the laurel said to protect the oak before the palace of Augustus?  
 What was the nymn called Pæan?



## FABULA XIII.

### IO MUTATA IN VACCAM, ARGO TRADITUR.

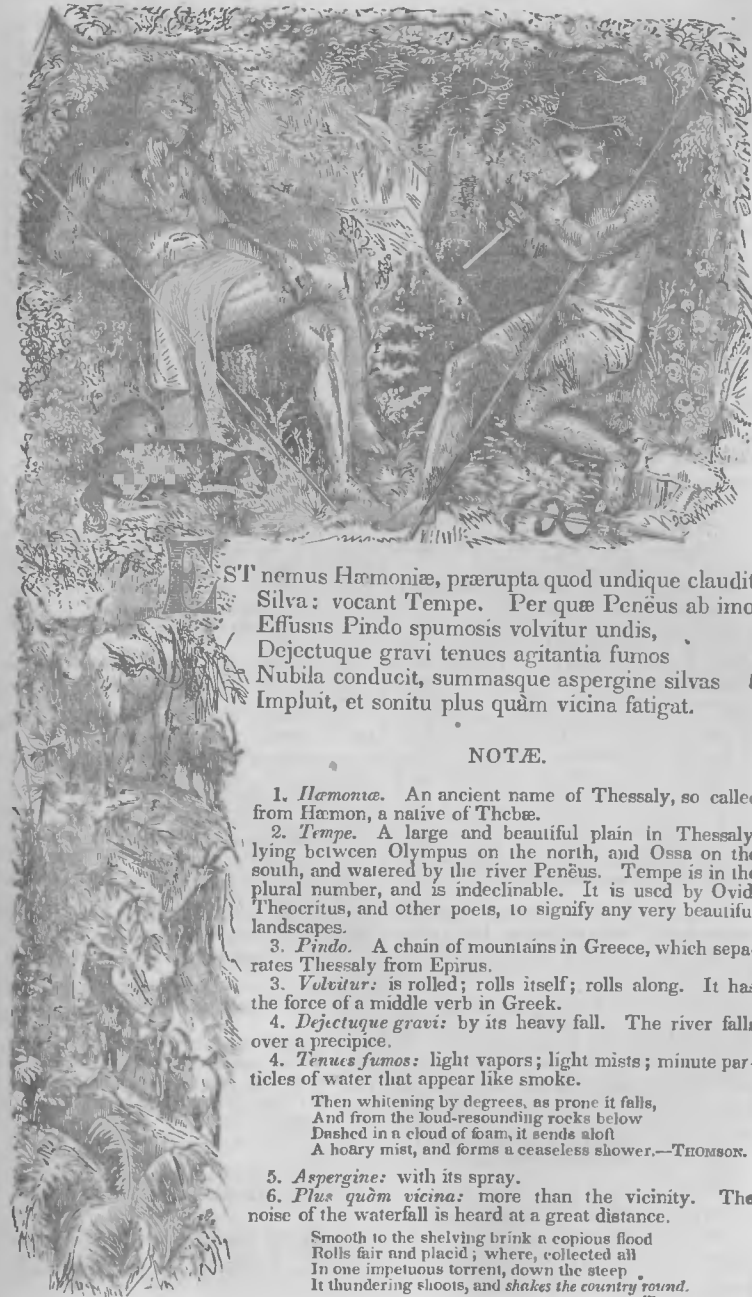
Jupiter in love with Io, the daughter of Inachus, and surprised by Juno, changes her into a heifer to escape the jealousy of the goddess. The heifer is presented to Juno at her earnest solicitation, and delivered to the care of Argus, who has a hundred eyes.

#### EXPLICATIO.

THE story of Io, as given by Ovid, presents so tangled a warp of diverse histories, traditions, and allegories, that it is almost impossible to weave from it a web of consistent narrative or explanation. Herodotus reports, that Io was carried off from Argos by Phœnician merchants, who carried her to Egypt; and Diodorus Siculus says, that on account of her beauty Osiris, the king of Egypt, fell in love with her and married her. They taught mankind agriculture, and for this benefaction were worshipped as gods by the Egyptians, her name being changed to Isis. Diodorus says, that Osiris was also called Jupiter. This professed historical account agrees in part with Ovid, but does not explain Io's metamorphosis, her wanderings, the death of Argus, and other circumstances of the story. The fabulous manner in which the Apis is produced, as given in the note on Epaphus, page 121, will account for the myth of Jupiter (the lightning) falling in love with a cow. If by Io we understand the moon, whose horned appearance would admit of her being designated by the hieroglyphic of a cow, as shown in note on page 111, the love of Osiris or Jupiter as the sun, who supplies the moon with light, may be thus accounted for. Or, if by Io, or Isis, we understand the earth, then the love entertained for her by Jupiter, Osiris, or the Sun, may be readily explained, for each of these has been considered the fecundating principle of nature.

By the worship of the bull in Egypt, some understand agriculture, and by the worship of the cow, the soil of Egypt; others suppose, that on account of the utility of agriculture, and for its promotion, the cow was made a sacred animal, to prevent its being eaten. But Diodorus states, that the Giants lived in the days of Isis; and Sophocles introduces Io (Isis) in her wanderings as coming to Prometheus, who was bound for stealing fire from heaven, thus carrying us back to the Fall, and the age subsequent. It is better, then, to consider Isis under the form of a cow, not so much a type of agriculture, as a corrupt tradition of the worship first instituted at Eden, when man was forced to live by agriculture, and the cow as a partial imitation of the cherubim which was set up, containing, as described by Ezekiel, the face of a man, of an eagle, a lion, and an ox, with the feet of a calf. The Hebrew word *cherubim*, Exodus xxv. 18, is rendered *ox* in Ezekiel i. 10. The wanderings of Io indicate the spread of agriculture; her resting in Egypt, the settling of men for the purpose of tillage in that fertile country.

The part of the story relating to Argus can only be explained astronomically, by regarding the upper hemisphere, or that above the horizon, as Isis (Io), Argus as heaven, the stars his eyes, and the sun and moon as the two that watch her, the rest being beneath the earth; and Mercury as the horizon, during an eclipse of the sun, killing Argus, and putting out the light of all his eyes.



U<sup>ST</sup> nemus Hæmonia, prærupta quod undique claudit  
Silva: vocant Tempe. Per quæ Penæus ab imo  
Effusus Pindo spumosis volvitur undis,  
Dejectuque gravi tenues agitantia fumos  
Nubila conducit, summasque aspergine silvas 5  
Impluit, et sonitu plus quàm vicina fatigat.

#### NOTÆ.

1. *Hæmonia*. An ancient name of Thessaly, so called from Hæmon, a native of Thebæ.

2. *Tempe*. A large and beautiful plain in Thessaly, lying between Olympus on the north, and Ossa on the south, and watered by the river Penæus. Tempe is in the plural number, and is indeclinable. It is used by Ovid, Theocritus, and other poets, to signify any very beautiful landscapes.

3. *Pindo*. A chain of mountains in Greece, which separates Thessaly from Epirus.

3. *Volvitur*: is rolled; rolls itself; rolls along. It has the force of a middle verb in Greek.

4. *Dejectuque gravi*: by its heavy fall. The river falls over a precipice.

4. *Tenues fumos*: light vapors; light mists; minute particles of water that appear like smoke.

Then whitening by degrees, as prone it falls,  
And from the loud-resounding rocks below  
Dashed in a cloud of foam, it sends aloft  
A hoary mist, and forms a ceaseless shower.—THOMSON.

5. *Aspergine*: with its spray.

6. *Plus quàm vicina*: more than the vicinity. The noise of the waterfall is heard at a great distance.

Smooth to the shelving brink a copious flood  
Rolls fair and placid; where, collected all  
In one impetuous torrent, down the steep  
It thundering shoots, and shakes the country round.

THOMSON.  
105

Hæc domus, hæc sedes, hæc sunt penetralia magni  
Amnis: in hõc residens factò de cautibus antro,  
Undis jura dabat, Nymphisque colentibus undas.  
Conveniunt illic popularia flumina primùm,  
Nescia gratentur, consolenturne parentem,  
Populifer Spercheos, et irrequietus Enipeus,  
Apidanusque senex, lenisque Amphrysos, et Aous.  
Moxque amnes alii: qui, quâ tulit impetus illos,  
In mare deducunt fessas erroribus undas.

Inachus unus abest, imoque reconditus antro  
Fletibus auget aquas, natamque miserrimus Io  
Luget, ut amissam. Nescit vitâne fruatur,  
An sit apud manes. Sed, quam non invenit usquam,  
Esse putat nusquam; atque animo pejora veretur. 20  
Viderat à patrio redeuntem Jupiter Io  
Flumine: et, O virgo Jove digna, tuoque beatum  
Nescio quem factura toro, pete, dixerat, umbras  
Altorum nemorum (et nemorum monstraverat umbras)

## NOTÆ.

7. *Penetralia*: the inmost recesses.

7. *Domus*: the habitation. The fountain of the river was thus called.

9. *Nymphis*: to the nymphs; the Naiads who inhabit the streams.

10. *Conveniunt illic*: assemble thither. The poet here employs a beautiful circumstance in the geography of Greece for a highly poetic fiction. At the foot of Zygo, an elevation of Mount Pindus, the largest rivers of Greece take their rise, and diverge thence to all the shores by which the country is bounded. Hence the rivers are said to have met for the purpose of consoling or congratulating Penëus.

Al me! what draws thee hither? art thou come Spectator of my toils? How hast thou ventured To leave the ocean waves, from thee so called. Thy rock-roofed grottoes arched by Nature's hand? Comest thou to visit and bewail my ills?

ÆSCHYLUS.

11. *Nescia gratentur*: not knowing whether to congratulate or console her parent. Though his daughter was lost to him, it was an honor and a happiness for her to be loved by a god.

12. *Spercheos*. A rapid river of Thessaly which empties into the Maliac gulf. Its banks were covered with poplars.

12. *Enipeus*. A river of Thessaly which rises near Mount Othrys, and joins the Apidanus before it empties into the Penëus.

13. *Apidanus*. A river of Thessaly which empties into the Penëus; it has the epithet of *old*, probably from the slowness of its flowing.

13. *Amphrysos*. A river of Thessaly which runs by Mount Othrys, through the Crocian plain, and empties into the Pelagic gulf. Apollo, when banished from heaven for killing the Cyclops, fed the flocks of Admetus upon its banks.

13. *Aous*. A river of Epirus which rises from the earth, and flows eastwardly into the Ionian sea. It has its name most probably from its course; *ãous* being the Doric form of *ãos*, the east.

15. *Fessas erroribus*: wearied by their wanderings.

16. *Inachus*. A river of Argolis in the Peloponnesus, which falls into the Argolic gulf.

17. *Fletibus auget*: augments the waters by his tears.

In a few months we find the beautiful and tender partner of his bosom, whom he lately "permitted not the winds of summer to visit too roughly," we find her shivering at midnight, on the winter banks of the Ohio, and mingling her tears with the torrents that froze as they fell.

WM. WIRT.

17. *Io*. This is a Greek noun of the third declension in the accusative case. By *Io* some understand the moon, and the fable as relating to her motions.

*Io*, in the language of the Argives is the moon.

EUSTATIUS.

The phonetic name *Aah*, or *Ioh*, signifying the moon, is often found on the monuments of Egypt.

WILKINSON.

19. *Apud manes*: with the ghosts; is dead. The *manes* were also considered as infernal deities, and were supposed to preside over burial places, and the monuments of the dead.

20. *Pejora veretur*: fears the worst in his mind.

OED. *Dubia pro veris solent timere reges.*  
CR. *Qui pavet vanos metus veros facitur.*

SENeca.

21. *Patrio flumine*: from her paternal river; from the Inachus. The river always bore the name of the god that presided over it.

7. Hæc domus, hæc sedes, hæc sunt penetralia magni amnis: residens in hõc antro factò de cautibus, dabat jura undis, Nymphisque colentibus undas. Popularia flumina conveniunt illic primùm.

14. Moxque alii amnes: qui deducunt undas fessas erroribus in mare, quâ impetus tulit illos. Inachus unus abest, que reconditus imo antro auget aquas fletibus, que miserrimus luget.

19. Sed illam quam non invenit usquam, putat esse nusquam; atque veretur pejora animo. Jupiter viderat Io redeuntem à patrio flumine: et dixerat, O virgo digna Jove, que factura nescio quem beatum tuo

Dum calet, et medio Sol est altissimus orbe. 25  
Quòd si sola times latebras intrare ferarum,  
Præsìde tuta Deo, nemorum secreta subibis:  
Nec de plebe Deo, sed qui cœlestia magnâ  
Sceptra manu teneo, sed qui vaga fulmina mitto.  
Ne fuge me. Fugiebat enim. Jam pascua Lernæ, 30  
Consitaque arboribus Lyrœa reliquerat arva:  
Cùm Deus inductâ latas caligine terras  
Occuluit, tenuitque fugam, rapuitque pudorem.

Interea medios Juno despexit in agros:  
Et noctis faciem nebulas fecisse volucres 35  
Sub nitido mirata die, non fluminis illas  
Esse, nec humenti sentit tellure remitti:  
Atque suus conjux, ubi sit, circumspicit: ut quæ  
Depræsi toties jam nôsset furta mariti.  
Quem postquam cœlo non reperit: Aut ego fallor 40  
Aut ego lædor, ait. Delapsaque ab æthere summo  
Constiit in terris; nebulasque recedere jussit.  
Conjugis adventum præsenferat, inque nitentem  
Inachidos vultus mutaverat ille juvencam.

## NOTÆ.

27. *Præsìde Deo*: a god your protector. Supply *existente* here.

28. *Sed qui*. The god expresses briefly, but forcibly, the majesty of Jupiter's character.

Jove, in counsel wise; Father of gods and men; whose thunder-peal Rocks the wide earth in elemental war.

ELTON'S HESIOD.

29. *Vaga fulmina*: the wandering, excursive thunderbolts. This is not to be referred to inability in Jupiter to strike any desired object, for with him the bolt is unerring, and falls wherever he listeth, but to the zigzag course which the lightning takes in its passage through the air.

30. *Lernæ*. A grove and lake of Argolis in Greece where the Hydra lived that was slain by Hercules.

31. *Lyrœa arva*: the Lyrœan fields; the fields around Lyrœus, which was a mountain in Argolis in which the river Inachus took its rise.

31. *Reliquerat*. *Io*, fleeing from Jupiter, had passed by.

33. *Tenuitque fugam*: repressed her flight.

35. *Noctis faciem*: the appearance of night; darkness.

35. *Nebulas volucres*: the floating clouds.

36. *Sub nitido die*: in the bright day; during bright daylight.

36. *Nec fluminis*. Clouds are caused by exhalations from rivers, or by vapors ascending from the earth.

39. *Qua nôsset*: who knew; was acquainted with. *Nôsset* is by syncope for *novisset*.

39. *Furta*: the adulteries.

25. *toro, pete umbras* - *altorum nemorum*

26. *Quod si times* - *sola intrare latebras ferarum, subibis secreta nemorum tuta Deo, præside: nec de plebe Deo, sed qui tenco cœlestia sceptra magnâ manu, sed qui mitto fulmina.*

34. *Interea Juno* - *despexit in medios agros; et mirata volucres nebulas fecisse faciem noctis sub nitido die, sentit illas non esse fluminis, nec remitti humenti tellure: atque circumspicit, ubi suus conjux sit.*

41. *Delapsaque ab summo æthere illa* - *constiit in terris; jussitque nebulas recedere. Ille præsenferat adventum conjugis mutaveratque*

40. *Ego fallor*: I am deceived; I err in my conjectures.

41. *Ego lædor*: I am injured. Her husband was guilty of violating his faith to her.

41. *Delapsaque*: gliding down; descending.

43. *Nitentem juvencam*: a beautiful heifer. Several reasons are assigned for the worship of the goddess Isis (Io) in Egypt under the form of a cow; some would understand by it agriculture, of which the cow was a type, and which in time came to be worshipped; while others think the animal was made sacred so that it could not be eaten; and thus agriculture would be promoted by the rearing of cattle for the plough.

The utility of cattle, and the smallness of their herds, led the Egyptians to prohibit the slaughter of cows; therefore, though they killed oxen for the altar and table; they abstained from the females with a view to their preservation; and the law deemed it a sacrilege to eat their meat.

PORPHYRY

The Egyptians offer clean bulls and calves, but they are not allowed to immolate heifers, because they are sacred to Isis, who is represented in her statues under the form of a woman with horns, as the Greeks figure Io.

HERODOTUS

44. *Inachidos*. Of Io, the daughter of Inachus.

Straight was my sense disordered, my fair form Changed, as you see, disfigured with these horns; And tortured with the bryze's horrid sting, Wild with my pain, with frantic speed I hurried To Cenchrea's vale with silver-winding streams Irrigous, and the fount whence Lerna spreads Its wide expanse of waters.

ÆSCHYLUS'S PROMETHEUS CHAINED



Bos quoque formosa est. Specimen Saturnia vaccae 45  
 Quanquam invita, probat: nec non et cujus, et unde  
 Quove sit armento, veri quasi nescia, quærit.  
 Jupiter è terrâ genitam mentitur, ut auctor  
 Desinat inquiri. Petit hanc Saturnia munus.  
 Quid faciat? crudele, suos addicere amores: 50  
 Non dare, suspectum. Pudor est, qui suadeat illinc;  
 Hinc dissuadet amor. Victus pudor esset amore:  
 Sed leve si munus sociæ generisque torique  
 Vacca negaretur, poterat non vacca videri.  
 Pellice donatâ, non protinus exiit omnem  
 Diva metum; timuitque Jovem, et fuit anxia furti;  
 Donec Aristoridæ servandam tradidit Argo.  
 Centum luminibus cinctum caput Argus habebat.  
 Indè suis vicibus capiebant bina quietem;  
 Cætera servabant, atque in statione manebant. 60  
 Constiterat quocunque modo, spectabat ad Io:  
 Ante oculos Io, quamvis aversus, habebat.  
 Luce sinit pasci: cum Sol tellure sub altâ est,

## NOTE.

45. *Saturnia*. Juno, the daughter of Saturn.

45. *Specimen*: the appearance; the form.

46. *Quanquam invita*: though unwilling. Juno hated her because of her adultery, yet affected to be pleased with her appearance, that she might get her into her power.

46. *Cujus*: whose she was?

46. *Unde*: from what place she came?

47. *Quasi nescia*. As if she did not know her real character.

48. *Genitam*: that she was sprung.

48. *Auctor*: the owner; the creator.

50. *Adlicere*: to deliver up.

50. *Suos amores*: his love; his mistress. The abstract *amor* is put for the concrete *amata*, viz. Io.

51. *Illinc*: from that; from refusing to give Io to Juno.

52. *Hinc*: from this; from giving her up to Juno.

53. *Sociæ*: to the participant of his race and couch.

54. *Non poterat*. She could not appear to be a heifer, if Jupiter would refuse to give her to his wife.

55. *Pellice donata*: when the harlot was given to her.

56. *Timuitque Jovem*: she was afraid of Jupiter. She was under apprehension that Jupiter would take some means to get the heifer out of her possession.

56. *Anxia furti*: was solicitous about the adultery. She was fearful that Jupiter might change her again into the human form, and again violate his marital obligations.

57. *Aristoridæ*: the son of Aristor.

58. *Argo*. The son of Aristor who married Ismene, the daughter of Asopus. He had an hundred eyes, only two of which

slept in succession. Some mythologists state that one-half of his eyes slept at the same time. By Argus is meant heaven, and his eyes are the stars. The two that were fabled to watch Io, or the upper hemisphere, were the sun and moon. By Mercury killing Argus, Macrobius and Pontanus understand Apollo; but I have shown that the horizon is meant by Mercury.

Macrobius considers Argeiphones to be the sun, at whose rising the hundred eyes of Argus are put out.—WILKINSON.

Argus is heaven: ethereal fires his eyes,  
 That wake by turns; and stars that set and rise  
 These sparkle on the brow of shady night;  
 But when Apollo rears his glorious light,  
 They, vanquished by so great a splendor, die.

PONTANUS.

Close behind,  
 In wrathful mood, walked Argus, earthborn  
 herdsman,  
 With all his eyes observant of my steps.

ASCUVLUS.

59. *Inde*: thence; of them.

59. *Suis vicibus*: in their turns.

59. *Bina*: two at a time.

60. *Servabant*: watched.

60. *In statione*: in station; upon guard

like soldiers. Hence Cicero:

Oculi tanquam speculatores in arce collocati.

DE NATURA DEORUM.

61. *Quocunque modo*: in whatever way

he stood.

62. *Quamvis aversus*: though turned

away from her; though she was behind his

back; for his head was encircled with eyes

63. *Luce*: during the light; by day.

63. *Cum sol tellure*: when the sun is be-

neath the deep earth.

Where the searching eye of heaven is hid

Behind the globe, and 'lights the lower world

SHAKESPEARE.

Clauduit, et indigno circumdat vincula collo.  
 Frondibus arbutis, et amarâ pascitur herbâ:  
 Proque toro, terræ non semper gramen habenti  
 Incubat infelix: limosaque flumina potat.  
 Illa etiam supplex, Argo cum brachia vellet  
 Tendere; non habuit quæ brachia tenderet Argo:  
 Conatoque queri, mugitus edidit ore:  
 Pertimuitque sonos: propriâque exterrita voce est.  
 Venit et ad ripas, ubi ludere sæpe solebat,  
 Inachida ripas, novaque ut conspexit in undâ  
 Cornua, pertimuit, seque externata refugit.  
 Naides ignorant, ignorat et Inachus ipse  
 Quæ sit. At illa patrem sequitur, sequiturque sorores;  
 Et patitur tangi, seque admirantibus offert.  
 Decorptas senior porrexerat Inachus herbas;  
 Illa manus lambit, patriusque dat oscula palmis;  
 Nec retinet lacrymas; et, si modò verba sequantur,  
 Oret opem, nomenque suum, casusque loquatur.  
 Littera pro verbis, quam pes in pulvere ducit,  
 Corporis indicium mutati triste peregit.  
 Me miserum! exclamat pater Inachus; inque gementis  
 Cornibus, et niveæ pendens cervice juvencæ,  
 Me miserum! ingeminat: tunc es quæsita per omnes,

## NOTE.

64. *Clauduit*: he shuts her up, viz. in a stable.

64. *Indigno collo*: her neck unworthy—undeserving—of chains. So line 56, Lib. I. Fab. XII.

66. *Pro toro*. Instead of the soft and downy couch which she was wont to press, she is forced to lie upon the ground, which was often without a covering of grass, hard and stony.

69. *Non habuit*. Supply *brachia*. Had not arms, which arms she could extend to Argus.

70. *Mugitus edidit*. When she attempted to complain, instead of being able to speak, she could only low after the manner of a heifer.

71. *Propria voce*. Was affrighted at the sounds which her own voice uttered.

72. *Ubi ludere*. Where she was often accustomed to play. This is a pathetic circumstance that appeals to the heart with all the freshness and feeling of early recollections.

73. *Ut conspexit*. When she saw her horns in the water she was frightened. Actæon, in like manner, when changed into a stag, is horrified at the sight of his horns.

Ut verb solitis sua cornua vidit in undis,  
 Me miserum! dicturus erat.

METAMORPH. Lib. iii.

75. *Naides*. The goddesses of fountains and rivers; here they were the attendants and daughters of Inachus.

65. cum Sol est sub altâ tellure, clauduit, et circumdat vincula indigno collo. Pascitur arbutis frondibus et amarâ herbâ: que infelix incubat terræ.

66. Illa etiam supplex, cum vellet tendere brachia Argo: non habuit quæ brachia tenderet Argo: quæ edidit mugitus ore, conato queri: pertimuitque sonos: que exterrita est propria voce. Ea venit ad ripas, ubi sæpe

75. Naides ignorant, et Inachus ipse ignorat quæ sit. At illa sequitur patrem, sequiturque sorores: et patitur tangi, que offert se admirantibus. Senior Inachus

80. Nec retinet lacrymas; et si modò verba sequantur, oret opem, nomenque suum, casusque loquatur. Littera pro verbis, quam pes ducit in pulvere, peregit

85. Tunc es nata, quæsita mihi per om-

75. *Ignorat et Inachus*. What a melancholy change! The sister Naiads,—her very father,—does not know her.

He hath put my brethren far from me, and mine acquaintance are verily estranged from me. My kinsfolk have failed, and my familiar friends have forgotten me.—JOB xix.

80. *Nec retinet lacrymas*: nor restrains her tears.

80. *Si modò*. If she only had the power of speech.

82. *Littera*. Retaining the use of her reason, although her body had suffered transformation, Io wrote her name in the sand, and the history of her misfortunes. The impression of the cow's foot is that of an I inside of the letter O; but this mere impression, of itself, could have detailed nothing to her father, unless it is fabled, that only since the days of IO, the feet of cows have had the peculiar impression to which we have referred.

82. *Pes ducit*: her foot traces in the dust.

83. *Indicium peregit*: gave the discovery.

85. *Pendens cervice*: hanging upon the neck. This recumbent attitude is the true one of overwhelming sorrow.

86. *Ingeminat*: he repeats again. The repetition of short, broken sentences is the very language of true grief. Thus David over Absalom:

O, my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!—2 SAMUEL xviii.

K

Nata, mihi terras? Tu, non inventa, repertâ  
Luctus eras levior. Retices; nec mutua nostris  
Dicta refers. Alto tantum suspiria prodis  
Pectore: quodque unum potes, ad mea verba remugis. 90  
At tibi ego ignarus thalamos tædasque parabam:  
Spesque fuit generi mihi prima, secunda nepotum.  
De grege nunc tibi vir, nunc de grege natus habendus.  
Nec finire licet tantos mihi morte dolores:  
Sed nocet esse Deum: præclusaque janua lethi 95  
Æternum nostros luctus extendit in ævum.  
Talia mœrenti stellatus submovet Argus,  
Ereptamque patri diversa in pascua natam  
Abstrahit. Ipse procul montis subline cacumen  
Occupat, unde sedens partes speculetur in omnes. 100  
Nec superum rector mala tanta Phoronidos ultra  
Ferre potest: natumque vocat; quem lucida partu  
Pleias enixa est: lethoque det, imperat, Argum.

## NOTÆ.

88. *Luctus eras levior*: you were a lighter sorrow. It was a less unhappiness for Inachus to consider her lost or dead than to find her changed into a beast.

90. *Remugis*. Unable to address him, the only reply which she can make to his words, is to low after the manner of a heifer.

91. *Ego ignarus*. There is something very pathetic in the relation, which the afflicted father gives, of the blasted prospects and ruined hopes which he had been cherishing for his child.

91. *Thalamos*: marriage-chambers; by metonymy for marriage.

91. *Tædas*. The bridal torches with which the husband led home his bride.

94. *Tantos dolores*: so great sorrows.

Bring me a father that so loved his child,  
Where joy of her is overwhelmed like mine,  
And bid him speak of patience;  
Measure his wo the length and breadth of mine,  
And let it answer every strain for siren.

Ah never, never  
Conceived I that a tale so strange should reach  
My ears; that miseries, woes, distresses, terrors,  
Dreadful to sight, intolerable to sense,  
Should shock me thus: wo, wo, unhappy fate!  
How my soul shudders at the fate of Io!

94. *Morte*. The unhappy father laments that he cannot escape from his sufferings by dying.

Oh! that this too solid flesh would melt,  
Thaw, and resolve itself into a dew!  
Or that the Everlasting had not fixed  
His canon 'gainst self-slaughter

95. *Nocet esse Deum*: it is a curse to be a god. In full, the sentence is, nocet mihi me esse.

95. *Præclusa janua lethi*: the gate of death shut against me. Poets often speak of the court and halls of death.

So live that when thy summons comes to join  
The innumerable caravan that moves  
To that mysterious realm, where each shall take  
His station in the silent halls of Death.

W. C. BRYANT.  
Fly fearless through death's iron gate,  
Nor dread the dangers as she passed.

WATTS.  
96. *Æternum in ævum*: to an eternal age.

Ill wouldst thou bear my miseries, by the Fates  
Exempt from death, the refuge of the afflicted;  
But my afflictions know no bounds, till Jove  
Falls from the imperial sovereignty of heaven.

ÆSCHYLUS.  
97. *Stellatus Argus*: the starry Argus—  
having eyes like stars.

97. *Submovet*: removes him; repels Inachus from his daughter.

99. *Abstrahit*: forces away.

101. *Superum rector*: the ruler of the gods, viz., Jupiter.

101. *Phoronidos*. Of Io, who was the grand-daughter of Phoroneus.

102. *Quem*. Mercury, the son of Jupiter, by Maia, one of the Pleiades.

Hermes, draw near, and to my prayer incline,  
Angel of Jove, and Maia's son divine.

ORPHEUS.  
Mercury is the source of invention; and hence he is said to be the son of Maia; because search, which is implied by *Maia*, leads invention into light. He bestows too *mathesis* on souls, by unfolding the will of his father Jupiter: and this he accomplishes as the angel or messenger of Jupiter.—PROCLUS.

103. *Pleias*. The Pleiades were seven of the daughters of Atlas by Pleione, one of the Oceanides. They were changed into the constellation commonly called the Seven Stars, in the neck of Taurus.

103. *Lethoque det*: to put to death. This is to be understood astronomically. To extinguish the light of Argus's eyes and put him to death, as related in the subse-

nes terras? Tu eras levior luctus non inventa repertâ. Retices; nec refers dicta mutua nostris. Tantum prodis suspiria alto pectore:

91. At ego ignarus parabam tibi thalamos tædasque: spesque generi fuit prima mihi, nepotum secunda. Nunc vir est habendus tibi de grege, nunc natus de grege. Nec licet mihi finire tantos dolores morie:

97. Stellatus Argus submovet natam patri mœrenti talis, abstrahitque illam in diversa pascua.

101. Nec rector superum potest ferre ultra tantu mala Phoronidos; vocatque natum, quem lucida Ple-

Parva mora est, alas pedibus, virgamque potenti  
Somniferam sumsisse manu, tegimenque capillis. 105  
Hæc ubi disposuit, patriâ Jove natus ab arce  
Desilit in terras. Illic tegimenque removit,  
Et posuit pennas: tantummodo virga retenta est.  
Hæc agit, ut pastor per devia rura capellas,  
Dum venit, abductas: et structis cantat avenis, 110  
Voce novæ captus custos Junonius artis,  
Quisquis es, hoc poteras mecum considerare saxo,

## NOTÆ.

quent fable, means the extinguishment of the light during an eclipse of the sun. Mercury or Anubis being the horizon according to the Egyptian myth; for these two are the same. Isis or Io is the upper or visible part of the earth.

The Egyptians esteem the sun to be the Demurgus, and hold the legends about Osiris and Isis (Io) and all their mythological fables to have reference to the stars, their appearance and occultations, and the periods of their risings, or to the increase and decrease of the moon, to the cycles of the sun, to the diurnal and nocturnal hemispheres, or to the river (Nile).—EUSEBIUS.

Anubis is the interpreter of the gods of Heaven and of Hades . . . holding in his left hand a caduceus, and in his right shaking a poplar branch.—APULEIUS METAMORPH.

Anubis (Mercury) was supposed in one of his characters to represent the horizontal circle which divides the invisible part of the world, called by the Egyptians Nephthys from the visible which they term Isis.—PLUTARCH DE ISIDE ET OSIRI.

104. *Parva mora est*: the delay is slight; immediately. Obedience to the commands of God, should be prompt and cheerful.

He spake. The God who mounts the winged winds

Fast to his feet the golden pinions binds,  
That high through fields of air his flight sustain  
O'er the wide earth, and o'er the boundless main:  
He grasps the wand that causes sleep to fly,  
Or in soft slumbers seals the wakeful eye;  
Then shoots from heaven to high Pierius' steep,  
And stoops incumbent on the rolling deep.

HOMER'S ODYSSEY.  
104. *Alas*. The *talaria* or winged shoes which he was accustomed to bind to his feet. The wings of Mercury may refer physically to the swiftness of the planet, which is the most rapid of the seven in its course; or, allegorically, to his volubility of speech, as the god of eloquence.

104. *Virgam*. The rod which Mercury was accustomed to carry in his hand, called also Caduceus. It was wreathed with two serpents, and had irresistible power. With it he could call the spirits of the dead from Orcus, seal the eyes of the living in sleep, and perform many other prodigies. By the virtue of this rod, we are to understand the power of eloquence in persuading or dissuading, which attracts and impels the minds of men.

105. *Tegimenque capillis*. His winged

cap, called also Petasus. By this we are to understand the disguised art of the orator, by which he conceals the fallacy of his arguments.

106. *Disposuit*: arranged these, viz. his talaria, rod, and cap. We have here a description of the messenger of Jupiter; we give one of a messenger of Jehovah by a Christian poet.

At once on the eastern cliff of Paradise  
He lights, and to his proper shape returns,  
A seraph winged: six wings he bore to shade  
His lineaments divine; the pair that clad  
Each shoulder broad, came mantling o'er his breast

With regal ornament; the middle pair  
Girt like a starry zone his waist, and round  
Skirted his loins and thighs with downy gold,  
And colors dipt in heaven; the third his feet  
Shadowed from either heel with feather'd mail  
Sky-tinctured grain. Like Maia's son he stood,  
And shook his plumes, that heavenly fragrance  
filled

The circuit wide.—MILTON.  
106. *Patriâ ab arce*. From heaven, where Jupiter his father reigns.

107. *Illic*: there; when he reached the earth.

108. *Posuit pennas*: laid aside his wings.

109. *Hæc*: with this; his caduceus, used now as a shepherd's crook.

110. *Abductas*: taken away; driven away, as he came along. He seizes upon some one's goats, as he passed through the country, and having put on the appearance of a shepherd, drove them near the place where Argus was watching Io.

110. *Structis avenis*: on the oat-straws; reeds joined together. The pastoral pipe was formed of reeds, oat-straws, or, like hollow cylinders of unequal length, joined together by wax.

Fistula cui semper decrevit arundinis ordo,  
Nani calamus cera jungitur usque minor.

TIBULLUS.  
Est mihi disparibus septem compacta cicutis  
Fistula.—VIRGIL.

111. *Voce*: with the voice; the sound.

111. *Novæ artis*: the new art; the new invention—viz. the pipe—the abstract being put for the concrete.

111. *Custos Junonius*. The keeper whom Juno had employed.

112. *Hoc saxo*: upon this rock. Upon the rock on which Argus was sitting.

Argus ait; neque enim pecori fecundior ullo  
Herba loco est; aptamque vides pastoribus umbram.  
Sedit Atlantides, et euntem multa loquendo  
Detinuit sermone diem; junctisque canendo  
Vincere arundinibus servantia lumina tentat.  
Ille tamen pugnat molles evincere somnos:  
Et, quamvis sopor est oculorum parte receptus;  
Parte tamen vigilat. Quærit quodque, namque reperta  
Fistula nupèr erat, quâ sit ratione reperta.

115

121

neque est herba fecundior pecori ullo loco.

115. *Atlantides sedit, et detinuit euntem diem sermone loquendo multa; tentatque vincere servantia lumina canendo junctis arundinibus.*

120. *Quærit quoque, qua ratione illa reperta sit, namque fistula reperta erat nupèr.*

## NOTE.

113. *Argus ait.* In giving him an invitation to stop, and take a seat with him upon the rock on which he was sitting, Argus tells Mercury there is good accommodation both for his goats and for himself; the grass is abundant, and there is an agreeable shade for shepherds.

114. *Pastoribus umbram.* Argus points to the shade which invites them to its cool retreat; thus in Virgil:

*Sive sub incertis Zephyris motantibus umbras,  
Sive amiro potius succedimus: aspice ut antrum  
Sylvestris raris sparsit labrusea racemis.*

ECLOGUE V.

115. *Atlantides.* Mercury, the grandson of Atlas.

115. *Euntem diem:* the passing day.

116. *Detinuit:* detained; arrested. Thus Adam, in the *Paradise Lost*, tells the angel that the sun will pause in his orb, to listen to his recital.

And the great light of day yet wants to run  
Much of his race, though steep, suspense in  
heaven

Held by thy voice: thy potent voice he hears,  
And longer will delay to bear thee tell  
His generation, and the rising birth  
Of nature from the unapparent deep.—Book VII.

117. *Vincere:* to overcome; to lull to sleep by the sweetness of the music.

117. *Arundinibus.* The reed has been a very important instrument in the progress of society. It was originally used in war for arrows, and thus contributed to fire and madden the angry passions of men. Made afterwards into flutes, it softened the affections, and promoted pastoral innocence and happiness. Lastly, it was employed in writing, and, formed into pens, was the means of enlightening the mind, and diffusing intelligence abroad.

117. *Servantia lumina:* his wakeful eyes.

118. *Molles somnos:* soft slumbers.

The timely dew of sleep  
Now falling with soft slumbrous weight, inclines  
Our eyelids.—MILTON.

## QUESTIONES.

Where is Tempe?  
Where did the rivers of Greece assemble?  
Of what geographical explanation is this capable?  
For what did they assemble?  
Which one of the rivers was absent, and why?  
Who had fallen in love with Io?  
When surprised by Juno, into what had he changed her?  
To whose care did Juno assign her?  
Who was Argus?  
To whom did Io come in her wanderings?  
Did they know her?  
How did she discover herself?  
How does Jupiter resolve to free her?

Who was Mercury?  
What form and appearance did he assume?  
What does he endeavour to do with his pipe?  
What story does he relate to Argus?  
Is the story of Io a consistent fable, or made up of detached parts?  
What does Herodorus say of her historically?  
What does Diodorus Siculus say?  
Were Osiris and Jupiter considered the same?  
How can the love of Jupiter and the birth of Epaphus be explained?  
If we consider Io the moon, how can we explain the love of Osiris or Jupiter?

If by Io we understand the earth, how may we explain the love of Jupiter or Osiris?

Why was the cow worshipped as a sacred animal, according to Eusebius and others?

As a hieroglyphic, what may the cow represent?

Do Diodorus Siculus and Sophocles speak of the wanderings of Io at a time that agrees with the Fall of man?

Of what, then, had we better consider the hieroglyphic and worship of the cow a tradition and corruption?

What do the wanderings of Io indicate?

How do we explain the part of the story relating to Argus?

How must we consider Io or Isis in this connection?

Were the Greek Mercury and Egyptian Anubis the same?

As what did they consider Anubis?

How is the horizon said to cut off the head of Argus, and to put out the light of his eyes?

## FABULA XIV.

### SYRINX MUTATUR IN ARUNDINEM.

Pan falls in love with the nymph Syrinx, the daughter of the river Ladon, and when she refuses to listen to his addresses, pursues her. She flies from him till she is stopped by the waters of the Ladon, when she implores the assistance of the Naiads who transform her into reeds. Out of these Pan makes a pipe which is called by her name.

#### EXPLICATIO.

MERCURY, at the request of Argus, who is captivated with the music of the pipe upon which he is playing, proceeds to tell the manner in which that instrument was invented, and relates the story of Pan and the nymph Syrinx. As Pan, the god of shepherds, was the inventor of the pipe, he is here said to have fallen in love with Syrinx, which is the Greek name for that pastoral instrument of music. Dionysius informs us, that on the banks of the Ladon, the kind of reeds of which pipes were made, grew in abundance; and hence Syrinx is fabled to be the daughter of the river Ladon. It is probable, that Pan (or the shepherds whom he represents) was attracted by the sound which the sighing of the wind among the reeds, effected; or, that by blowing into them, and hearing the noise which was made, he conceived the idea of multiplying and varying the sounds by joining several reeds together of different length, and thus perfected the instrument.

The poet has thrown an attractive interest around the fable, by making Syrinx one of the Naiads. Nor is she merely a fair nymph of the waters, but the most celebrated for beauty, of all the nymphs of that region. Another grace is added to her beauty, she is no less pure than fair; and in her character and exercises, was the constant worshipper of Diana. She had refused the converse of the Satyrs, Fauns, and Sylvans, and did not deign even to listen to the addresses of Pan, but fled from him with the utmost precipitancy, and preferred, at length, surrendering up her life, rather than sully the virgin innocence and modesty which had been the pride of her existence.

The story is in itself so pleasant, and so musical is the voice of Mercury in relating it, that the eyes of Argus become heavy with sleep; when the god confirms their drowsiness with his magic wand, and strikes off the head of Argus with his falchion. Juno collects the eyes, and places them in the tails of her peacocks.



UM Deus, Arcadiæ gelidis in montibus, inquit,  
Inter Hamadryadas celeberrima Nonacrinas  
Naias una fuit. Nymphæ Syringa vocabant.  
Nen semel et Satyros eluserat illa sequentes,  
Et quocumque Deos umbrosave sylva, feraxve  
Rus habet: Ortygiam studiis, ipsâque colebat

#### NOTÆ.

1. *Tum Deus.* Mercury commences the relation of the metamorphosis of Syrinx.
1. *Arcadia.* An inland country in Peloponnesus. From the multitude of oaks it was anciently called Drymodes, afterwards Pelasgia, and finally Arcadia, from Arcas, the son of Jupiter and Calisto. The inhabitants were generally shepherds, and were skilled in music and pastoral poetry.
2. *Hamadryadas.* The Hamadryads were nymphs of the woods, who presided over oaks, with which they were supposed to live and die. The etymology is *ἀμὰ, together,* and *ἵψις, an oak.*
2. *Nonacrinas.* Of Nonacris, a town and mountain in Arcadia.
3. *Syringa.* A pipe in Greek is called *σύνγυξ*, and hence in a great measure the origin of the fable.
4. *Non semel:* not once; oftentimes.
4. *Satyros:* the Satyrs. See note on page 62.
4. *Eluserat:* had eluded; had escaped from.
5. *Quocumque Deos.* The Fauns, Sylvans, &c. See note on these, page 62.
6. *Ortygiam Deam:* the Ortygian goddess; Diann, who was born in Delos, called Ortygia, from *ὄρτιξ*, a quail, because the island abounded in quails.
6. *Studiis:* in her exercises.

Virginitate Deam: ritu quoque cincta Dianæ  
 Falleret, et credi posset Latonia, si non  
 Corneus huic arcus, si non foret aureus illi.  
 Sic quoque fallebat. Redeuntem colle Lyceo  
 Pan videt hanc, pinuque caput præcinctus acutâ,  
 Talia verba refert. Restabat plura referre:  
 Et precibus spretis fugisse per avia Nympham;  
 Donec arenosi placitum Ladonis ad amnem  
 Venerit: hîc, illi cursum impediuntibus undis,  
 Ut se mutarent, liquidas orâsse sorores:  
 Panaque, cùm prensam sibi jam Syringa putaret,  
 Corpore pro Nymphæ calamos tenuisse palustres.  
 Dumque ibi suspirat, motos in arundine ventos  
 Effecisse sonum tenuem, similemque querenti:  
 Arte novâ vocisque Deum dulcedine captum,  
 Hoc mihi concilium tecum, dixisse, manebit:  
 Atque ita disparibus calamis compagine ceræ  
 Inter se junctis nomen tenuisse puellæ.

## NOTÆ.

8. *Falleret*: she would deceive you. You would take her to be Diana.  
 8. *Latonia*: Diana, who was the daughter of Latona.  
 9. *Huic*. To Syrinx.  
 11. *Pau*. The god of shepherds, and of the inhabitants of the country in general. His parentage is uncertain. Some make him son of Jupiter and Callisto; some of Jupiter and Thymbris; while others make him the son of Mercury and Dryope, or Penelope. He had on his head horns, his nose was flat, and his thighs, legs, feet and tail were those of a goat. The Egyptians worshipped Nature under the name of Pan.  
 11. *Pinu*. The pine was sacred to Pan.  
 12. *Verba refert*: he addresses her.  
 14. *Ladonis*. The Ladon is a gentle river of Arcadia, and a branch of the Alpheus.  
 15. *Hîc*: here, viz., at the river Ladon.  
 16. *Liquidas sorores*: the nymphs of the river Ladon.  
 18. *Corpore pro Nymphæ*: instead of the body of the nymph, who was now changed into the reeds. Moore, the lyric poet, speaks in like manner of the transformation of a syren into a harp.  
 'Tis believed that this harp which I now wake for thee  
 Was a syren, of old, who sung under the sea,  
 And who often at eve, through the bright billow roved,  
 To meet on the green shore a youth whom she loved.  
 But she loved him in vain, for he left her to weep,  
 And in tears, all the night her gold ringlets to sleep,  
 Till heav'n looked, with pity, on true-love so warrin,  
 And changed to this soft harp the sea-maiden's form!

6. *Colebat Ortygiam* Deam studas, ipsâque virginitate. Quoque cincta ritu Dianæ. Inlaret, et posset credi Latonia, si corneus arcus non foret huic,  
 10. Pan videt hanc redeuntem Lyceo colle, præcinctus caput acutâ pinu refert talia verba. Restabat referre plura: et Nympham fugisse per avia, spretis preelibus; donec venerit ad placitum amnem arenosi Ladonis: hîc, undis impediuntibus eursum illi, orâsse liquidas  
 20. Dumque suspirat ibi, ventos motos in arundine, effecisse tenuem sonum, similemque querenti. Que Deum, captum novâ arte que dulcedine vocis dixisse, Hoc concilium tecum  
 Still her bosom rose fair—still her cheeks smiled the same,  
 While her sea-beauties gracefully curled round the frame;  
 And her hair, shedding tear-drops from all its bright rings,  
 Fell over her white arms, to make the gold strings.  
 Hence it came that this soft harp so long hath been known,  
 To mingle lovè's language with sorrow's sad tone;  
 Till thou didst divide them, and teach the fond lay  
 To be love when I'm near thee, and grief when away.—MOORE'S MELODIES.  
 19. *In arundine ventos*. Lucretius says, that it was the sighing of the wind among the reeds which suggested the invention of the Pandæan pipes:  
 Thus birds instructed man  
 And taught them songs, before their art began:  
 And while soft evening gales blew o'er the plains,  
 And shook the sounding reeds, they taught the swains:  
 And thus the pipe was framed, and tuneful reed;  
 And whilst the tender flocks securely feed,  
 The harmless shepherds tuned their pipes to love.—CREECH'S LUCRETIVS.  
 20. *Effecisse sonum*: made a faint sound. Thus Anacreon:  
 The god pursued, with winged desire,  
 And when his hopes were nil on fire,  
 And when he thought to hear the sigh  
 With which enamored virgins die,  
 He only heard the pensive air  
 Whispering amid her leafy hair!—ODE LX.  
 22. *Concilium*: reconciliation.  
 Conciliis et dissidiis exercita crebris.  
 LUCRETIVS  
 23. *Disparibus calamis*: reeds of unequal length.  
 24. *Nomen puellæ*: the name of the girl. Syrinx signifies a pipe.

Talia dicturus vidit Cyllenius omnes  
 Succubuisse oculos, adopertaque lumina somno.  
 Supprimit extemplo vocem; firmatque soporem.  
 Languida permulcens medicatâ lumina virgâ.  
 Nec mora; falcato nutantem vulnerat ense,  
 Quâ collo confine caput: saxoque cruentum  
 Dejicit: et maculat præruptam sanguine caudem.  
 Arge, jaces: quodque in tot lumina lumen habebas,  
 Exstinctum est: centumque oculos nox occupat una.  
 Excipit hos, volucrisque suæ Saturnia pennis  
 Collocat, et gemmis caudam stellantibus implet.

## NOTÆ.

- Telling us how fair trembling Syrinx fled  
 Arcadian Pan, with such a fearful dread.  
 Poor nymph,—poor Pan,—how he did weep to find  
 Naught but a lovely sighing of the wind  
 Along the reedy stream; a half-heard strain,  
 Full of sweet desolation—balmy pain.—KEATS.  
 25. *Cyllenius*: the Cyllenian. Mercury is thus called, from Cylle, a mountain in Arcadia, where he was born.  
 26. *Succubuisse oculos*: that his eyes had yielded; were overcome with sleep.  
 28. *Medicatâ virgâ*: with his magic wand.  
 29. *Nutantem*: as he nods.  
 29. *Falcato ense*; with his crooked sword, shaped like a sickle.

25. Cyllenius dicturus talia, vidit omnes oculos succubuisse, luminaque adoperta esse somno. Extemplo supprimit vocem, firmatque soporem.  
 29. Vulnerat illum nutantem, falcato ense, ex ea parte quâ caput est confine collo; dejicitque illum cruentum saxo, et maculat præruptam caudem sanguine.  
 34. Saturnia excipit hos, que collocat pennis suæ volucris,

33. *Nox una*: a common night; the darkness of death.  
 34. *Volucris suæ*: of her bird; of the peacock which was sacred to Juno, and drew her chariot. As the lower air or atmosphere, mythologically called Juno, is the medium through which light is transmitted, the peacock covered over with eyes, in being sacred to Juno, is designed to emblemize the fact.  
 35. *Gemmis stellantibus*: with starry gems.

The crested cock whose clarion sounds  
 The silent hours, and the other whose gay train  
 Adorns him, colored with the florid hue  
 Of rainbows and starry eyes.—MILTON.

## QUESTIONES.

- Where is Arcadia, and for what celebrated?  
 Who was Syrinx?  
 Who were the Hamadryads?  
 Who were the Satyrs? Fauns? Sylvans?  
 Why was Diana called the Ortygian?  
 Why was she called Latonia?  
 Whom did Syrinx imitate in her actions?  
 Who was Pan?  
 With whom did he fall in love?  
 Did she favor his suit?  
 When about to be taken, what request did she make of her sister nymphs?  
 What transformation took place?  
 What did Pan do with the reeds?  
 What is the meaning of Syrinx?  
 Why was she said to be the daughter of the river Ladon?  
 How does Lucretius say the invention of the pipe was suggested?  
 When the relation of the story had lulled Argus to sleep, what did Mercury do to him?  
 What did Juno do with his eyes?  
 Mythologically, how do we account for the peacock being sacred to Juno?

## FABULA XV.

### IO IN PRISTINAM FORMAM REVERSA.

**Io**, persecuted by Juno with a horrid fury, wanders over the world until she comes to the Nile. By the intercession of Jupiter she is freed from further punishment, and resumes the human form. After this she gives birth to Epaphus. Quarrel of Epaphus and Phaëthon.

#### EXPLICATIO.

**THIS** fable is a continuation of the same story which is related in part in the two former fables. If, in explanation of the myth, we consider the Cow a type of agriculture, which became necessary when man was forced to subsist by labor, by the wanderings of Io we may understand the early emigration of mankind, and the spread of agriculture. In the explanation of Fable XIII., we showed, by reference to Diodorus Siculus, that in time and circumstances it agreed with the Fall of man, and the deterioration of morals. Io (or agriculture) is said in her wanderings to be urged on by furies; and as, at the time when agriculture was instituted, man was driven out from the presence of God, under the goadings of remorse, and a consciousness of guilt, these were the furies by which he was agitated in his wanderings over the world in search of a home where to settle. The great fertility of the Valley of the Nile would at length become the great centre of agricultural emprise, and thus the Nile is fabled to be the end of the long journeyings of Io. The story of Io's resumption of the human form is a mere conclusion of the personal character of the myth, and is not capable of any interpretation. The worship of Isis by the Egyptians, from whom the Greeks borrow the mutilated story of their Io, was no doubt a corruption of a symbolic commemoration of agriculture, and of the taurine part of the great quadri-form image or cherubim at the gates of Eden.

The story of the quarrel of Epaphus and Phaëthon is a continuation of the fable of Io, in a personal, instead of a mythological form, and is a beautiful introduction to the second Book of the *Metamorphoses*. If we consider Phaëthon a real personage, and the actual son of Clymene by a reputed union with Apollo, we must explain the amour of the celestial lover by the fact, that a lewd priesthood often imposed on the credulity of silly women whom they wished to corrupt, by giving out that the god upon whom they ministered was in love with them. Thus Herodotus, in describing the temple of Jupiter Belus, at Babylon, says: In the last tower is a large chapel, in which there lies a bed, very splendidly ornamented, and beside it a table of gold; but there is no statue in the place. No man is allowed to sleep here, but the apartment is appropriated to a female, whom, if we believe the Chaldean priests, the deity selects from the women of the country, as his favorite. Lib. i. Cap. 181 Other interpretations of the history of Phaëthon we will give in Lib. II Fab. II.



**P**ROVINUS exarsit, nec tempora distulit iræ;  
Horriferamque oculis animoque objecit Erinnyñ  
Pellicis Argolicæ, stimulosque in pectore cæcos  
Condidit, et profugam per totum terruit orbem.

#### NOTÆ.

1. *Provinus*. forthwith; immediately after the death of Argus.
1. *Exarsit*: Juno was inflamed with rage.
2. *Oculis animoque*: before the eyes and imagination.

Again that sting! Ah me, that form again!  
With all his hundred eyes the earth-born Argus—  
Cover it Earth! See, how it glares upon me,  
The horrid spectre! Wilt thou not, O Earth,  
Cover the dead, that from thy dark abyss  
He comes to haunt me, to pursue my steps  
And drive me foodless o'er the barren strand?

ÆSCHYLUS'S PROMETHEUS CHAINED.

2. *Erinnyñ*: a fury, madness.

By the Furies' fierce assaults  
To flight I was impelled.—EURIPIDES'S IPHIGENIA.

3. *Pellicis Argolicæ*: of the Argolic mistress; of Io, the mistress of Jupiter.

3. *Stimulosque*: stings, goads; a metaphor taken from spurs or goads with which cattle are urged forward.

That virgin, whom transformed  
The torturing sting drove wandering o'er the world.—ÆSCHYLUS'S SUPPLICANTS.

4. *Profugam*: a fugitive; a wanderer.  
I hear her griefs that whirl her soul to madness  
Daughter of Inachus, whose love inflames  
The heart of Love; hence Juno's jealous rage  
Drives the poor wanderer restless o'er the world.—ÆSCHYLUS.

Thy toils, which thou through Greece  
Driven by the Furies' maddening sings, hast borne.—EURIPIDES.

4. *Terruit*: affrighted her. Virgil and Æschylus say that Juno pursued her with the brize or gadfly.

The gadfly sounds; beneath her restless wing  
The breeze shrill whizzes, and the forests ring;  
First with this plague the jealous wife of Jove  
In direful rage th' Inachian heifer drove.  
GEORGIC III. v. 129.

Ultimus immenso restabas, Nile, labori;  
 Quem simul ac tetigit, positisque in margine ripæ  
 Procubuit genibus, resupinoque ardua collo,  
 Quos potuit, solos tollens ad sidera vultus,  
 Et gemitu, et lacrymis, et luctisono mugitu  
 Cum Jove visa queri est, finemque orare malorum.  
 Conjugis ille suæ complexus colla lacertis,  
 Finit ut pœnas tandem, rogat: Inque futurum  
 Pone metus, inquit, nunquam tibi causa doloris  
 Hæc erit; et Stygias jubet hoc audire paludes.  
 Ut lenita Dea est, vultus capit illa priores;  
 Fitque quod antè fuit. Fugiunt è corpore setæ:  
 Cornua decrescunt; fit luminis arctior orbis:  
 Contrahitur rictus: redeunt humerique manusque:  
 Ungulaque in quinos dilapsa absumitur ungues.  
 De bove nil superest, formæ nisi candor, in illâ:  
 Officioque pedum Nympha contenta duorum  
 Erigitur; metuitque loqui; ne more juvencæ

5 5. Nile, restabas  
 ultimus immenso la-  
 labori. Quem simul  
 ac tetigit, positique  
 genibus in resupino-  
 que ardua collo,  
 quos potuit, que  
 ardua resupino collo,  
 tollens vultus quos so-  
 los potuit ad sidera, et  
 visa est queri cum  
 10 11. Ille complexus  
 colla conjugis suæ la-  
 certis, rogat ut tan-  
 dem finiat pœnas; que  
 inquit, Pone metus in  
 futurum, hæc nun-  
 quam erit causa do-  
 loris tibi, et jubet  
 15 16. Setæ fugiunt è  
 corpore: cornua de-  
 crescunt: orbis lu-  
 minis fit arctior: ric-  
 tus contrahitur: hu-  
 merique manusque  
 redeunt: unguis  
 dilapsa in quinos  
 20 21. Nymphaque con-  
 tenta officio duorum  
 pedum, erigitur; me-

## NOTÆ.

PEL. What new device to vex the wretched heifer?

CHO. A winged pest, armed with a horrid sting: Those on the banks of Nile call it the brize. THE SUPPLICANTS, v. 326.

5. Nile. The Nile is here introduced by apostrophe. It is a large river in Africa, which rises in Abyssinia, and empties into the Mediterranean. See note on page 89. Æschylus notices the same.

On the land's extreme verge a city stands, Canopus, proudly elevate, high where the Nile Rolls to the sea his rich stream: there shall Jove Heal thy distraction, and, with gentle hand, Soothe thee to peace.—PROMETHEUS CHAINED.

7. Resupinoque alta: high with upturned neck.

8. Quos potuit solos: which alone she could. She had not arms to raise in supplication.

10. Querit: to expostulate. Her feelings are finely portrayed by Æschylus.

How, son of Saturn, how have I offended, That with these stings, these tortures thou pursuest me.

And drivest to madness my affrighted soul! Hear me, supreme of gods, oh hear thy suppliant, Blast me with lightnings, hurry me in the earth, Or cast me to the monsters of the sea; But spare these toils, spare these wide-wandering errors.—PROMETHEUS CHAINED.

12. Pœnas. Jupiter entreats that Juno will discontinue her persecution of Io, and permit her to resume the human form.

12. In futurum: for the future; henceforth. Supply tempus.

14. Stygias paludes. To swear by the Styx was considered an inviolable oath. See note on flumina, page 61.

Lo! then imperishable Styx the first, Swayed by the careful counsels of her sire, Stood on Olympus, and her sons beside.

Her Jove received with honor and endowed With goodly gifts: ordained her the great oath Of deities.—HESIOD'S THEOGONY.

15. Lenita est: was appeased.

15. Vultus priores: her former features. Lucian, who satirized the gods of the Greeks and Romans, gives a very humorous account of her resuming the human form.

NOTES. That heifer a goddess!

ZEPHYRUS. Certainly! and Mercury says she is to be a tutelur goddess of mariners, and our mistress, so that every one of us is to blow or not to blow, just as she pleases.

NOTES. Then we should pay our court to her betimes, Zephyr, since the thing is now as good as done.

ZEPHYRUS. By Jupiter! it is the way to render her more benign.—But, see! the voyage is over, she is already arrived, and has swum ashore. Look! already she has done walking on all fours, and what a fine, stately dame Mercury has made of her!

NOTES. These are wonderful events, dear Zephyr! Horns, tail, and cloven feet, all gone at once, and the heifer is a charming maid.

DIALOGUES OF MARINE DRITERS.

15. Illa: she, viz. Io.

17. Luminis: of her eye. As the eye is the organ by which light is perceived, lumen is figuratively used for oculus.

The light of the body is the eye.—MATT. vi. 22.

18. Redeunt humerique: her shoulders and hands return. There is a nice distinction in the use of redeunt; for the parts in men called humeri are called armi in beasts.

19. Dilapsa: having separated.

20. Formæ candor: fairness of form. The use of candor here is metaphorical.

21. Officio: with the service.

22. Erigitur: stands erect.

Mugiat: et timidè verba intermissa retentat.  
 Nunc Dea linigerâ colitur celeberrima turbâ.

Huic Epaphus magni genitus de semine tandem  
 Creditur esse Jovis: perque urbes juncta parenti  
 Templa tenet. Fuit huic animis æqualis et annis  
 Sole satus Phaëthon: quem quondam magna loquentem,  
 Nèc sibi cedentem, Phœboque parente superbum,  
 Non tulit Inachides: Matrique, ait, omnia demens  
 Credis, et es tumidus genitoris imagine falsi.  
 Erubuit Phaëthon, iramque pudore repressit:  
 Et tulit ad Clymenen Epaphi convicia matrem.  
 Quoque magis doleas, genitrix, ait, Ille ego liber,  
 Ille ferox tacui. Pudet hæc opprobria nobis,

tuitque loqui, ne mugiat more juvenicæ, e retentat intermissa verba timidè. Nunc celeberrima Dea  
 26. Huic Epaphus tandem creditur esse genitus de semine  
 28. Quem, quondam loquentem magna, nec cedentem sibi, que superbum Phæbo parente, Inachides non tulit: que ait, Demens credis matri omnia;  
 32. Phaëthon erubuit, que repressit iram pudore: et tulit ad matrem Clymenen convicia Epaphi. Que ait, genitrix, quo ma-

## NOTÆ.

23. Verba intermissa: words that had been discontinued; disused speech.

24. Dea colitur: is worshipped as a goddess; as Isis.

MERCURY. What is to be done?

JUPITER. Nothing, but that you fly down to Nemca, kill Argus, carry off Io into Egypt, and make Isis of her. There she shall henceforth be worshipped as a goddess, preside over the inundations of the Nile, and grant favorable winds to the mariners, and be their tutelur deity.

LUCIAN'S DIALOGUES.

Io versa caput primò mugiverat amos Nunc Dea, quæ Nilii flumina vacca bibit.

PROPERTIUS ELEG.

24. Linigerâ turbâ: linen-wearing throng. The priests of Isis wore garments of linen. The following reason is given by Plutarch in his Morals.

For the greater part of men are ignorant, even of this most common and ordinary thing, for what reason the priests (of Isis) lay aside their hair, and go in linen garments.

The true reason of them all, is one and the same. "For it is not lawful (as Plato saith) for a clean thing to be touched by an unclean." But now no superfluity of food or excrementitious substance can be pure or clean; but wool, down, hair, and nails, come up and grow from superfluous excrements. It would be an absurdity, therefore, for them to lay aside their own hair in purgations, by shaving themselves, and by making their bodies all over smooth, and yet in the meantime to wear and carry about them the hair of brutes. For we ought to think that the poet Hesiod, when he saith,

At the rich banquet of the gods forbear

The dry excrecence from the quick to pare; would teach us to keep the fœns already cleansed from such things as these, and not in the solemnities themselves to use purgation or removal of excrementitious superfluities. But, now, flax springs up from an immortal being, the Earth, and bears an eatable fruit, and affords a simple and cleanly clothing, and not burden some to him that's covered with it, and convenient for every season of the year, and which, besides, is the least likely to engender vermin.

DE ISIDE ET OSIRI.

25. Huic: to her; to Io.

25. Epaphus. He was the son of Jupi-

ter and Io. He was worshipped in Egypt under the name of Apis.

Apis, also called Epaphus, is a young bull, whose mother can have no other offspring, and who is reported by the Egyptians to conceive from lightning sent from heaven, and thus to produce the god Apis. He is known by certain marks; his hair is black, on his forehead is a white triangular spot, on his back an eagle, and a beetle under his tongue, and the hair of his tail double.—HERODOTUS, iii. 23.

Of his high race a son,

The dusky Epaphus shall rise, and rule The wide-extended land o'er which the Nile Pours his broad waves.

ÆSCHYLUS'S PROMETHEUS CHAINED

26. Juncta parenti: joined to his parent; jointly with his mother.

Before the enclosure where Apis is kept, is a vestibule, in which also the mother of the Sacred Bull is fed; and into this vestibule Apis is sometimes introduced, to be shown to strangers.

STRABO xvii.

I have seen an instance of a bull, with the globe and fethers between its horns, standing on a monument built at the side of a mountain. On the other side was a cow, also coming from a mountain with a similar head-dress, and the long horns usually given to Athor, over which was the name Isis.

WILKINSON'S ANCIENT EGYPTIANS.

27. Animis: in spirit; in pride.

28. Phaëthon. He was the son of Apollo and the nymph Clymene. The name is derived from the Egyptian phre, the sun, and aiθa, to burn.

28. Magna loquentem: speaking proudly.

30. Inachides: Epaphus, the grandsou of Inachus.

31. Imagine: with the idea.

31. Genitoris falsi: of a fictitious father. Epaphus insinuated that Clymene had concealed her unchaste actions by giving out that Apollo was the father of Phaëthon, who was born to her before she had married Merops.

33. Clymenen. Clymene was the daughter of Oceanus and Tethys, and the mother of Phaëthon by Apollo.

Et dici potuisse, et non potuisse refelli.  
At tu, si modò sum cœlesti stirpe creatus;  
Ede notam tanti generis: neque assere cœlo.  
Dixit; et implicuit materno brachia collo:  
Perque suum, Meropisque caput, tædasque sororum, 40  
Traderet, oravit, verì sibi signa parentis.

Ambiguum, Clymene precibus Phaëthontis, an irâ  
Mota magis dicti sibi criminis; utraque cœlo  
Brachia porrexit: spectansque ad lumina solis,  
Per jubar hoc, inquit, radiis insigne coruscis, 45  
Nate, tibi juro, quod nos auditque, videtque;  
Hoc te, quem spectas, hoc te, qui temperat orbem,  
Sole satum. Si ficta loquor, neget ipse videndum  
Se mihi; sitque oculis lux ista novissima nostris.  
Nec longus patrios labor est tibi nôsse penates: 50  
Unde oritur, terræ domus est contermina nostræ.  
Si modò fert animus; gradere; et scitabere ab ipso.

## NOTÆ.

38. *Assere cœlo*: assert me to heaven; prove my divine origin.

39. *Implicuit brachia*: entwined his arms.

40. *Meropisque caput*: and the head of Merops, viz. his life. An oath or adjuration by the head, was anciently considered of the most solemn character.

Neither shalt thou swear by thy head, because thou canst not make one hair white or black.—MATT. v. 36.

Sed Jove nondum  
Barbato, nondum Græcis jurare paratis  
Per caput alterius.—JUVENAL. SAT. VI.

40. *Tædasque sororum*: the marriage-torches of his sisters; by *metonymy* for marriage. As the slander of Epaphus would affect the character and prospects of his sisters, this appeal to their mother, Clymene, was of the strongest character. Sophocles depicts the feelings of a father in view of this:

Whither now  
Must my poor children fly? From every feast,  
Joyless, with grief and shame, shall you return;  
And when the time shall come, when riper years  
Should give you to the nuptial bed, who then,  
Careless of fame, will let his child partake  
The infamy of my abhorred race?  
You, my daughters! Such reproach  
Must still be yours, to virgin solitude  
Devoted ever and a barren bed.  
ŒDIPUS TYRANNUS.

41. *Oravit*: besought; adjured.  
41. *Signa*: tokens; proofs.  
43. *Dicti sibi*: imputed to her.  
43. *Criminis*. The crime of concealing the illegitimacy of her child by giving out he was the son of Apollo. A modern poet gives in his poems an animated description

gis doleas, ego ille liber, ille ferox, tæui. Pudet hæc opprobria et potuisse dici nobis, et non potuisse refelli.

42. *Ambiguum est*, an Clymene mota sit magis precibus Phaëthontis, an ira criminis dicti sibi: porrexit utraque brachia cœlo; spectansque ad lumina solis, inquit juro tibi nate, per hoc jubar, insigne coruscis radiis.

50. *Nec est labor longus tibi nôsse patrios penates: domus, unde oritur est con-*

of the credulity of a votress imposed upon by a priest of Apollo.

How often ere the destined time  
Which was to seal my bliss sublime;  
How often did I trembling run  
To meet, at morn, the mounting sun,  
And, while his fervid beam he threw  
Upon my lips! luxuriant dew,  
I thought—alas, the simple dream—  
There burned a kiss in every beam;  
With parted lips inhaled their heat,  
And sighed, "O god! thy kiss is sweet!"

Of, too, at day's meridian hour,  
When to the Naiad's gleamy bower  
Our virgins steal, and, blushing, hide  
Their beauties in the folding tide,  
If through the grove, whose modest arms  
Were spread around my robeless charms  
A wandering sunbeam wanton fell  
Where lover's looks alone should dwell,  
Not all a lover's looks of flame  
Could kindle such an umorous shame.  
It was the sun's admiring glance,  
And, as I felt its glow advance  
O'er my young beauties, widely flushed,  
I burned, and panted, thrilled, and blushed!  
No deity at midnight came,  
The lamps, that witnessed all my shame  
Revealed to these bewildered eyes  
No other shape than earth supplies;  
No solar light, no nectared air—  
All, all, alas! was human there:  
Woman's faint conflict, virtue's fall,  
And passion's victory—human all.—MOORE.

45. *Jubar*. As the streaming rays of the sun resemble flowing hair, it is possible the term *jubar* is derived from *juba*, the mane of a horse.

49. *Lux novissima*: may this light be the last; may I die this day.

50. *Patrios penates*: your paternal household gods; your father's residence.

50. *Nosse*: by syncope for *novisse*.

51. *Nostræ terræ*: our land, viz. Æthiopia.

52. *Si fert animus*: if your mind inclines you; if you have an inclination.

Emicat extemplo lætus post talia matris  
Dicta suæ Phaëthon, et concipit æthera mente:  
Æthiopusque suos, positosque sub ignibus Indos 55  
Sidereis, transit; patriosque adit impiger ortus.

termina nostræ terræ. Si modò animus fert &c. 54. Phaëthon, lætus post talia dicta suæ matris, emicat extemplo; et concipit æthera mente

## NOTÆ.

53. *Emicat*: leaped up; rejoiced.

54. *Concipit æthera*: conceives the air in mind; enters in imagination upon his airy journey.

55. *Æthiopus*. The Æthiopians, according to the Roman authors generally, inhabited the southern portions of Africa,

and the southern part of Asia, west of the Ganges. The name is derived from *aitra*, to burn, and *çh*, the countenance.

56. *Ignibus sidereis*: starry fires.

56. *Indos*: the Indians, a people of the East, so called from the river Indus.

## QUÆSTIONES.

Of what is this fable a continuation?  
What effect had the death of Argus on Juno?

What did she do to Io?  
What was the end of Io's wanderings?  
Of what country is the Nile a river?  
Where did Io resume the human form?

How was she honored afterwards?  
What was the name of her son?  
How was he honored?  
Who was Phaëthon?  
What reproach was cast upon him by Epaphus?

What means did Clymene suggest to Phaëthon to learn his true origin?

Did he take her advice?  
What people did he pass by?  
As what was the cow worshipped in Egypt?

Of what antediluvian image may the cow have been a part?

What do you understand by the wanderings of Io or the cow?

How can we interpret the Furies that urged her on?

How might the Nile be said to be the end of her wanderings?



P. OVIDII NASONIS  
METAMORPHOSEON.

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LIBER II.

ARGUMENTUM.

HAVING arrived at the palace of the Sun, Phaëthon is acknowledged by Apollo to be his son; but not content with this, demands, as a proof of his descent, the guidance of the solar chariot. Unequal to the task of curbing the fiery-footed horses, he sets the world upon fire, and is struck by Jupiter with a thunderbolt. His mother Clymene, and his sisters at length find his remains by the side of the river Po, where the latter, through grief, are changed into trees, from which distil tears. These are hardened by the sun, and change to amber. Cycnus, the cousin of Phaëthon, also laments his untimely end, and is changed to a swan. In travelling over the earth to restore what has been injured, Jupiter meets with Callisto, one of Diana's nymphs, and assuming the form of Diana, debauches her. Juno changes Callisto into a bear, which Arcas, her son, would have shot some years after, unless Jupiter had transferred both to the heavens, and made them neighboring constellations. Juno, after this, descended to the old Oceanus to complain of the indignity, after which she was carried to heaven by her peacocks, who had been lately variegated. The crow at this time was changed from white to black, because he did not obey the warning of Cornix, (who related also her own transformation into a raven, and that of Nyctimene into an owl,) but told to Apollo the adultery of Coronis, who was slain by the god. Ocyrrhoe predicts the future to Esculapius, the son of Apollo and Coronis, and by divine wrath is changed into a mare. Her father Chiron, in this calamity, invokes Apollo, but he was in Elis, tending herds, and, in consequence of love, was so careless, that Mercury stole a part of them. Battus, who alone was privy to the theft, for his treachery is changed by Mercury into a touchstone. Going thence into Attica, Mercury possesses Herse, the daughter of Cecrops. Agraulos, her sister, moved with envy is changed to stone. Mercury drives to the shore the herds of Agenor by order of Jupiter, who transforms himself to a bull, and carries Europa into Crete.

## FABULA I.

### REGIA SOLIS; SOLARIS CURRUS.

A description of the Palace of the Sun. Phaëthon arrives at the Palace, and while admiring every thing that he sees, is discovered by his father, and acknowledged as his son. As a public proof of his descent, he demands and obtains the guidance of the solar chariot. Description of the chariot.

#### EXPLICATIO.

THE description which the poet gives of the Palace of the Sun, is conceived with much ingenuity, and embellished with great art. The ideas he has introduced, like the gems and precious stones employed in the structure of the palace, are not merely splendid and magnificent in themselves, but are wrought up with skill so consummate, that it may be said of the production of the poet, as of the architect, "the workmanship surpassed the material." The temple which Augustus erected to Apollo, and the Palace of the Sun, described by Ovid, is a pictorial representation of the Universe, in which the sea, the earth, and the heavens are given with their appurtenances and inhabitants. The Sun himself, as the great ruler of the system, is appropriately placed upon a throne in the centre, and surrounded by allegorical personages, denoting the different portions of time, the hours, days, months, years, seasons, and ages, determined by his motions and revolutions. It is not a little remarkable, that Josephus considers the tabernacle of the Jews, in like manner, an "imitation and representation of the UNIVERSE." The two divisions of the tabernacle, accessible and common, he regarded as denoting the earth and the sea, which were common to all; the third division, or holy of holies, as representing heaven, which was inaccessible to men. The seven lamps he considered the seven planets, and the twelve loaves of bread, the twelve months of the year. The veils, of four different materials, denoted the four elements; the linen signified the earth, from which it grew; the purple, the sea, because from the blood of a marine shell-fish; the blue denoted the air, and the scarlet, fire. The linen of the high priest's vesture typified the earth; the blue, the sky; its pomegranates resembled lightning; its bells imitated thunder. The breast-plate in the middle of the ephod was the earth; the blue girdle of the priest was the ocean that surrounded the earth. The sardonyxes on the priest's shoulders denoted the sun and moon; the twelve stones were the twelve signs of the zodiac. The blue mitre, with the name of God upon it, was heaven; and the crown of gold denoted the light and splendor in which God dwelt.

The poet has sustained himself well in the description of the chariot of the Sun, and of the fiery-footed coursers that wheel it through the immense of heaven; nor has he succeeded less happily in portraying the fiery energy and daring of the adventurous youth, and the anxiety and grief that afflicts the sorrowing father, as he commits to the hands of his child the chariot which is to prove his destruction.



**R**EGIA Solis erat sublimibus alta columnis,  
 Clara micante auro, flammasque imitante pyropo:  
 Cujus ebur nitidum fastigia summa tegebat:  
 Argenti bifores radiabant lumine valvæ.  
 Materiem superabat opus: nam Mulciber illic  
 Æquora cælârat medias cingentia terras,  
 Terrarumque orbem, cælumque quod imminet orbi.

#### NOTÆ.

1. *Regia.* Some suppose that Ovid, in giving an account of the Palace of the Sun, described the temple which was dedicated to Apollo by Augustus, but it is more agreeable to truth, to suppose, that the poet, like Phaëthon, "concepit æthero mente," and drew upon his own imagination for the principal part of the description.

1. *Sublimibus columnis:* on lofty columns.
2. *Micante auro:* with burnished gold. To denote the splendor of the sun, all the materials of the palace are of the most glittering kind.
2. *Pyropo.* Pliny, in Lib. xxiv. Cap. 8, describes the pyrope as a mixed metal, composed of three parts of brass and one part of gold. Propertius, also, Lib. iv. Eleg. 11, describes it as a metal:

*Inducto fulgebat parma pyropo.*

By others it is considered a gem. The etymology is *πυρ*, fire, and *οψη*, the countenance. The pyrope is a species of garnet or ruby, red and fiery.

At thee the ruby lights its deepening glow,  
 And with a waving radiance inward flames.

THOMSON.

4. *Bifores valvæ:* the double-folding doors.

4. *Argenti lumine:* with the light of silver.

5. *Opus superabat:* the workmanship surpassed the material.

The hasty multitude  
 Admiring entered: and the work some praise,  
 And some the architect.—MILTON.

5. *Mulciber:* a name of Vulcan, derived from *mulceo*, to soften, because fire softens the metals.

Nor was his name unheard, or unadored,  
 In ancient Greece; and in Ausonian land  
 Men called him Mulciber.—MILTON.

Cæruleos habet unda deos; Tritona canorum,  
 Proteaque ambiguum, balænarumque prementem  
 Ægæona suis immania terga lacertis;  
 Doridaque et natas: quarum pars nare videntur,  
 Pars in mole sedens virides siccare capillos;  
 Pisce vehi quædam: facies non omnibus una,  
 Nec diversa tamen; qualem decet esse sororum.  
 Terra viros, urbesque gerit, sylvasque, ferasque  
 Fluminaque et nymphas, et cætera numina ruris.  
 Hæc super imposita est cæli fulgentis imago;  
 Signaque sex foribus dextris, totidemque sinistris.  
 Quo simul acclivo Clymeneia limite proles  
 Venit, et intravit dubitati tecta parentis;  
 Protinus ad patrios sua fert vestigia vultus;  
 Consistitque procul: neque enim propiora ferebat  
 Lumina. Purpureâ velatus veste sedebat

## NOTÆ.

6. *Cælârat*: had carved, by syncope for *cælaverat*.

6. *Medias cingentia*: the seas surrounding the mid earth.

Earth-shaker Neptune, earth-enclasping god. HESTOD.

8. *Unda habet*: the water, that is, the sea, as represented on the folding-doors.

8. *Tritona canorum*: the sounding Triton. See note on page 78.

9. *Protea*. Proteus was the son of Oceanus and Tethys, or of Neptune and Phœnice. He was a sea-god, and had the power of changing himself into any shape; hence the epithet *ambiguum*. He was the keeper of the sea-calves, and had from Neptune the gift of prophecy, but was difficult of access, and would not deliver his predictions unless compelled.

9. *Balænarum*: huge sea-monsters, supposed to be whales.

10. *Ægæona*. He was a giant, the son of Cælus and Terra, and was made a sea deity after he was conquered. Homer makes him the same as Briareus, with fifty heads and a hundred hands. He was probably a formidable pirate with fifty companions, whence the fable.

10. *Lacertis*: with his arms, of which he was fabled to have a hundred.

11. *Dorida*. Doris, the daughter of Oceanus and Tethys, was the mother of the sea-nymphs.

From Nereus and the long-haired Doris, nymph of ocean's perfect stream, there sprang to light A lovely band of children, goddesses Dwelling within th' uncuttable main.—HESTOD.

12. *Mole*: upon a mass; a rock.

13. *Pisce vehi*: some to be carried on fishes.

But, anon, the wave Was filled with wonders, wild and green-haired men, With conchs for trumpets, followed by fair nymphs,

8. *Unda habet Deos cæruleos, canorum Tritona, ambiguumque Protea, Ægæonaque prementem immania terga balænarum fuit lacertis, Doridaque, et natas:*

15. *Terra gerit viros, urbesque, sylvasque, ferasque, fluminaque, et nymphas, et cætera numina ruris.*

19. *Quo simul ac proles Clymeneia venit acclivo limite, et intravit tecta dubitati parentis;*

23. *Phæbus velatus*

That showed their ivory shoulders through the tide;  
 Some tossing spears of coral, some, pearl-crowned,  
 And scattering roses—or, with lifted hands,  
 Reining the purple lips of dolphins yoked,  
 And huge sea-horses.—CHOLIX.

15. *Terra gerit*: the earth bears. On the earth was represented men, cities, woods, and wild-beasts, rivers, nymphs and other rustic deities.

17. *Imago*: the representation.

18. *Signa*. Apollo was sitting in the Equator, and hence the six northern constellations were on his right, and the six southern on his left. They are called *signa*, signs, because they are the representations of animals. The sun enters the first, or Aries, in March, and remains a month in each sign. Ausonius comprises them in the following distich:

Sunt Aries, Taurus, Gemini, Cancer, Leo, Virgo;  
 Libraque, Scorpius, Arcitenens, Capre, Amphora, Pisces.—AUSONIUS.

The Ram, the Bull, the heavenly Twins,  
 The Crab, and next the Lion shines,  
 The Virgin and the Scales:  
 The Scorpion, Archer, and the Goat,  
 The man that holds the watering Pot,  
 And Fish with glittering tails.

19. *Quò*: whither,—to the palace of the Sun.

19. *Simul*: as soon as. Supply *ac*.

19. *Clymeneia proles*. Phæthon, the son of Clymene.

19. *Acclivo limite*: by an ascending path. The Palace of the Sun was on an elevated situation.

20. *Dubitati parentis*: his doubted parent. His paternity had been questioned by Epaphus.

21. *Protinus*: forthwith; immediately.

23. *Purpurea veste*: in a purple robe. Princes and magistrates alone were permitted to wear the purple. This probably

In solio Phæbus claris lucente smaragdis.  
 A dextra, lævâque, dies, et mensis, et annus,  
 Sæculaque, et positæ spatiis æqualibus horæ:  
 Verque novum stabat-cinctum florente coronâ:  
 Stabat nuda Æstas, et spicea sarta gerebat:  
 Stabat et Autumnus calcatis sordidus uvis:  
 Et glacialis Hyems canos hirsuta capillos:  
 Inde loco medius, rerum novitate paventem  
 Sol oculis juvenem quibus aspicit omnia, vidit:  
 Quæque viæ tibi causa? quid hac, ait, arce petisti  
 Progenies, Phæthon, haud inficianda parenti?  
 Ille refert, O lux immensi publica mundi  
 Phæbe pater, si das hujus mihi nominis usum,  
 Nec falsa Clymene culpam sub imagine celat;  
 Pignora da, genitor; per quæ tua vera propago  
 Credar; et hunc animis errorem detrahe nostris:  
 Dixerat. At genitor circum caput omne micantes  
 Deposuit radios; propriusque accedere jussit:  
 Amplexuque dato, nec tu meus esse negari  
 Dignus es; et Clymene veros, ait, edidit ortus.  
 Quòque minus dubites; quodvis pete munus; ut illud  
 Me tribuente feras: promissis testis adesto

## NOTÆ.

was to signify that they alone had the power of life and death, and the right of shedding blood.

24. *Smaragdis*: with emeralds. The emerald is a mineral of a beautiful green color, which occurs in prismatic crystals, and is much valued for ornamental jewelry.

Nor deeper verdure dyes the robe of spring,  
 When first she gives it to the southern gale,  
 Than the green emerald shows.—THOMSON.

25. *Dies et mensis*: hours, days, months, years, and ages are represented as the attendants of the sun, because they are all measured by his motions.

26. *Sæcula*. Sæculum is the space of an hundred years; hence the games celebrated at Rome, at the close of every hundred years, were called secular games.

26. *Horæ*: the hours. The word is from *ῥῆσις*, to define, because they denote the spaces of time.

While round thy heaving ear,  
 High seen, the seasons lead, in sprightly dance  
 Harmonious knit, the rosy-fingered hours.  
THOMSON.

27. *Florente corona*: girt with a flowery crown.

Come, gentle Spring, ethereal mildness, come,  
 And from the bosom of yon dropping cloud,  
 While music wakes around, veiled in a shower  
 Of shadowing roses, on our plains descend.  
THOMSON.

28. *Nuda Æstas*. Summer is represented naked, to denote the heat, in consequence of which little clothing is necessary.

25. *Purpureâ veste sede* but in solio lucente claris smaragdis. A dextra lævâque, dies, et mensis, et annus, sæculaque, et horæ positæ æqualibus spatiis. *stabant*;

30. *Autumnus et stabat sordidus calcatis uvis, et Hyems glacialis, hirsuta secundum canos capillos.*

33. *Aitque, Phæthon; progenies haud inficianda parenti, quæ est causa viæ tibi? Quid petisti hac arce?*

38. *Da genitor pignora, per quæ ego credar esse tua vera propago.*

40. *At genitor deposuit radios micantes circum omne caput; jussitque illum accedere proprius.*

44. *Quòque dubites minus, pete quodvis*

28. *Spicea sarta*: garlands of corn. Shaking his tangled locks, all dewy bright With spangled gossamer that fell by night, Pearling his coronet of golden corn.—ANON.

29. *Sordidus*: stained with trodden grapes. The vintage occurs in autumn.

Along the sunny wall  
 Where autumn baskets, with fruit empurpled deep.  
THOMSON

30. *Hirsuta*: rough; shaggy.

30. *Canos capillos*: as to his hoary hair.

31. *Rerum novitate*: with the novelty of the objects.

33. *Hac arce*: in this palace.

34. *Haud inficianda*: not to be denied.

35. *O lux publica*: O common light of the vast world.

Prime cheerer, Light!  
 Of all material beings first and best!  
 Efflux divine! Nature's resplendent robe!  
 Without whose vesting beauty all were wrapped  
 In unessential gloom! and thou, O sun!  
 Soul of surrounding worlds, in whom hast seen  
 Shines out thy Maker! may I sing of thee?  
THOMSON.

36. *Si das usum*: if you permit the use.

37. *Falsa sub imagine*: under a false pretence.

38. *Pignora*: pledges; proofs.

38. *Vera propago*: thy true offspring.

39. *Hunc errorem*: this uncertainty.

40. *Dixerat*. Phæthon spoke.

40. *Genitor*: his father; Apollo.

43. *Edidit*: hath uttered; hath told.

43. *Veros ortus*: your true origin.

Dīs juranda palus, oculis incognita nostris.

Vix bene desierat: currus rogat ille paternos  
Inque diem alipedum jus et moderamen equorum.  
Penituit jurasse patrem; qui terque quaterque  
Concutiens illustre caput, Temeraria, dixit,  
Vox mea facta tuā est: utinam promissa liceret  
Non dare! confiteor, solūm hoc tibi, nate, negarem,  
Dissuadere licet: non est tua tuta voluntas.

Magna petis, Phaëthon, et quæ nec viribus istis  
Munera convenient, nec tam puerilibus annis.  
Sors tua mortalis: non est mortale quod optas.  
Plus etiā quā quod superis contingere fas sit,  
Nescius affectas: placeat sibi quisque licebit;  
Non tamen ignifero quisquam consistere in axe  
Me valet excepto: vasti quoque rector Olympi,  
Qui fera terribili jaculatur fulmina dextrā,  
Non agat hos currus. Et quid Jove majus habemus?

Ardua prima via est; et quā vix mane recentes  
Enitantur equi; medio est altissima cælo;  
Unde mare, et terras ipsi mihi sæpe videre  
Fit timor, et pavidā trepidat formidine pectus.  
Ultima prona via est; et eget moderamine certo.  
Tunc etiā, quæ me subjectis excipit undis,  
Nè ferar in præceps, Tethys solet ipsa vereri.

## NOTÆ.

46. *Palus*. The Styx, which was ordained the oath of the gods. See note on page 26. To confirm any indefinite promise by an oath is sinful. To break the oath would be sinful, and the performance of the promise may be equally so. The rash promises of Herod and of Jephtha, recorded in the sacred volume, are illustrious examples.

47. *Vix bene desierat*: scarcely had he well ended.

47. *Rogat*: he asks. There is great beauty in the use of the present tense here. It denotes the eagerness of Phaëthon, as if he made the request simultaneously with the address of Apollo.

48. *In diem*: for a day.

48. *Alipedum equorum*: of the wing-footed horses.

48. *Jus et moderamen*: the rule and guidance.

50. *Concutiens*. Here, sorrow is indicated by the shaking of the head; in Fable VII. of the First Book, great indignation is expressed.

51. *Promissa*: the things I have promised.

52. *Negarem*: I would deny; I would wish to deny.

53. *Tua voluntas*: thy desire,—the wish of guiding the solar chariot.

54. *Viribus istis*: these powers of thine.

56. *Sors tua*: thy condition is mortal.  
57. *Plus etiā*. The madness of his wish was evident. A mortal, he coveted more than was lawful for the gods.

58. *Affectas*: you affect; presumptuously desire.

Cælum ipsum petimus stultitia.—HORACE.

59. *Ignifero in axe*: on the fire-bearing axle; the axle being put for the chariot by synecdoche.

60. *Me excepto*: myself excepted; the ablative absolute.

60. *Rector Olympi*: the ruler of Olympus; Jupiter. Olympus is put poetically for Heaven. See note on Olympus, page 56.

62. *Jove majus*: what have we greater than Jove?

Jure capax mundus nil Jove majus habet.

OVID. TRIST.

Unde nil majus generatur ipso.—HORATIUS.

63. *Ardua prima*: the first way is steep.

63. *Recentes equi*: the fresh horses,—renewed by rest and by food.

64. *Enitantur*: can ascend; can climb up.

67. *Moderamine certo*: sure guidance; careful driving.

69. *In præceps*: headlong.

69. *Tethys*. A goddess of the sea, the wife of Oceanus, and daughter of Cælus

manus, ut ferat illud,  
me tribuente.

50. Penituit patrem jurasse, qui concutiens caput illustre ter quaterque, dixit: mea vox est facta temeraria tuā voce.

55

57. Tu etiā nescius affectas plus, quam quod sit fas contingere superis. Licebit ut quisque placeat sibi, tamen non quisquam superum me excepto, vult consistere in ignifero axe.

65

67. Ultima via est prona, et eget certo moderamine.

Adde, quod assiduā rapitur vertigine cælum:  
Sideraque alta trahit, celerique volumine torquet.  
Nitor in adversum: nec me, qui cætera, vincit  
Impetus; et rapido contrarius evehor orbi.

Finge datos currus: quid agas? poterisne rotatis  
Obvius ire polis, nè te citus auferat axis?  
Forsitan et lucos illic, urbesque deorum  
Concipias animo, delubraque ditia donis  
Esse: per insidias iter est, formasque ferarum.

Utque viam teneas, nulloque errore traharis,  
Per tamen adversi gradieris cornua Tauri,  
Hæmoniosque arcus, violentique ora Leonis,  
Sævaque circuitu curvantem brachia longo  
Scorpion, atque aliter curvantem brachia Cancrum.  
Nec tibi quadrupedes animosos ignibus illis  
Quos in pectore habent, quos ore et naribus efflant,

70. Adde quod cælum rapitur assidua vertigine, trahitque alta sidera, torquetque celeri volumine.

74. Finge currus datos, quid agas? Poterisne ire obvius polis rotatis, ut citus axis ne auferat te?

79. Utque teneas viam, traharisque nullo errore, tamen gradieris per cornua adversi Tauri, arcusque Hæmonios, oraque violenti Leonis.

84. Nec est tibi in promptu regere quadrupedes animosos illis ignibus, quos habent in pectore,

## NOTÆ.

and Terra. The sun was fabled to descend into the sea, and pass the night.

70. *Cælum*: the heavens; the *primum mobile*, which, by its motion, was supposed to carry the fixed stars from west to east, while the sun proceeded from east to west.

70. *Assiduā vertigine*: with continual revolution.

71. *Celeri volumine*: with its swift whirl.

72. *Nitor in adversum*: I struggle against the revolution; I direct my course against it.

73. *Rapido orbi*: the rapid sphere; the sphere of the heavens.

73. *Contrarius*: in a direction contrary to the swift orb. The sun passes through the signs of the zodiac contrary to the sphere of the heavens.

74. *Finge datos currus*: suppose the chariot given to you.

74. *Rotatis polis*: the revolving poles, here put for heaven by synecdoche. This is often the case with the poets.

In freta dum fluvii current, dum montibus umbra,  
Lustrant convexa, polis dum sidera pascat;  
Semper honos, nomenque tuum, laudesque manebunt.—VIRGIL.

Both turned, and under open sky adored  
The God that made both sky, air, earth, and heaven

Which they beheld; the moon's resplendent globe,  
And starry pole.—MILTON.

77. *Concipias*: you may imagine.

78. *Formas ferarum*: the forms of wild beasts. The signs of the zodiac are all animals except four.

79. *Viam teneas*: that you may keep on your way. He proceeds to describe the course of the sun through the signs of the zodiac—the sun's annual course, instead of his diurnal one.

80. *Adversi Tauri*: of the Bull opposite to you. After leaving Aries, the sun enters Taurus, which is here called *adversus*, because the head of the Bull is drawn meeting the Sun. As the Egyptians began to plough when the sun entered Taurus, the Bull was chosen as the name of the sign. Its figure (♉) is a rude outline of the head and horns of a bull.

81. *Hæmoniosque arcus*: the Hæmonian bow. Sagittarius, with his drawn bow, would threaten him. He was the Centaur Chiron of Hæmonia or Thessaly, translated to heaven and made a constellation. As the sun enters Sagittarius in the hunting season, it is easy to see why the sign was adopted. The figure is a dart (♐).

81. *Violenti Leonis*: of the fierce Lion, so called from the intense heat of the sun while in that sign. The figure is a rude representation of a lion's tail (♌).

Under his chest the Crab, beneath his feet  
The mighty Lion darts a trembling flame.

ARATUS.

82. *Circuitu longo*: in a long circuit.

83. *Scorpion*. From the Greek Scorpius. The fevers and poisonous *malaria* that exist when the sun is in this sign (♏) caused the adoption of this poisonous animal.

83. *Aliter*: in a different manner. The Scorpion spreads its arms widely, generally; the Crab in a slight degree, and at the extremities; the Scorpion towards the east; the Crab towards the west; the Scorpion upwards; the Crab downwards.

83. *Cancrum*. This sign of the zodiac was adopted to show the retrograde motion of the sun after reaching the Tropic. Its figure is (♋).

84. *Animosos ignibus*: spirited with those fires which they breathe out of their mouths.

In promptu regere est: vix me patiuntur, ut acres  
Incaluere animi; cervixque repugnat habenis.

At tu, funesti ne sim tibi muneris auctor:

Nate, cave: dum resque sinit, tua corrige vota.

Scilicet, ut nostro genitum te sanguine credas,

Pignora certa petis: do pignora certa timendo;

Et patrio pater esse metu probor. Aspice vultus

Ecce meos: utinamque oculos in pectora posses

Inserere; et patrias intus deprêndere curas!

Denique quicquid habet dives, circumspice, mundus, 95

Eque tot ac tantis cœli, terraque, marisque,

Posce bonis aliquid: nullam patiêre repulsam.

Deprecor hoc unum; quod vero nomine pœna,

Non honor est: pœnam, Phaëthon, pro munere poscis.

Quid mea colla tenes blandis, ignare, lacertis?

Ne dubita; dabitur (Stygius juravimus undas)

Quodcunque optâris: sed tu sapientiùs opta.

Finierat monitus: dictis tamen ille repugnat:

Propositumque tenet: flagratque cupidine currus.

Ergo, quâ licuit genitor cunctatus, ad altos

Deducit juvenem, Vulcania munera, currus.

Aureus axis erat, temo aureus, aurea summæ

Curvatura rotæ; radiorum argenteus ordo.

Per juga chrysolithi, positæque ex ordine gemmæ,

Clara repercusso reddebant lumina Phæbo. 110

## NOTÆ.

86. *In promptu*: easy.

86. *Vix me*: scarcely do they suffer me, who am a god, and am known to them.

89. *Dum resque sinit*: whilst the thing permits; while you can.

91. *Pignora certa*: sure pledges; inflexible tokens.

92. *Aspice vultus*: behold my countenance troubled with all the anxiety of a father.

94. *Et deprêndere*: and discover.

98. *Deprecor*: I deprecate; I beg to be excused from.

99. *Pœnam poscis*: you ask punishment for a present.

We, ignorant of ourselves, Beg often our own harms, which the wise powers Deny us for our good.—SHAKESPEARE.

Quid tam dextro pede concipis, ut te Conatus non pœniteat, votique peracti? Evertere domos totas optantibus ipsis Dii faciles.—JUVENAL. SAT. X.

102. *Optâris*: for optaveris by syncope.

103. *Finierat monitus*. Phœbus had ended his admonitions.

103. *Ille repugnat*: he (Phaëthon) resists.

104. *Propositumque tenet*: and holds to his purpose.

105. *Quâ licuit*: as long as he could. This was done in hope that his son would

abandon his intention of attempting to guide the chariot.

106. *Deducit*: he leads him; an especial mark of honor.

106. *Vulcania munera*: the gift of Vulcan who had made it. For the sake of comparison, we give a description of Juno's chariot from Homer:

On the bright axle turns the bidden wheel  
Of sounding brass: the polished axle steel;  
Eight brazen spokes in radiant order flame,  
The circles gold of uncorrupted frame,  
Such as the Heavens produce; and round the gold

Two brazen rings of work divine were rolled.  
The bossy navies of solid silver shone;  
Braces of gold suspend the moving throne:  
The car behind an arching figure bore,  
The bending concave formed an arch before,  
Silver the beam, the extended yoke was gold,  
And golden reins the immortal coursers hold.

ILLAD V

107. *Temo aurcus*: the pole was of gold. The pole is the part to which the horses are harnessed, by some called the tongue.

108. *Curvatura*: the orb; the rim.

108. *Radiorum ordo*: the range of spokes.

109. *Chrysolithi*. Precious stones of a gold color, whence the name χρυσός, gold, and λίθος, a stone. The chrysolite is a ferriferous silicate of magnesia.

109. *Ex ordine*: placed in order.

110. *Reddebant lumina*: gave back the light.

90. At tu nate cave, ne sim tibi auctor funesti muneris. corrige vota tua vota, dum ros sinit.

92. Ecce, aspice meos vultus: utinamque posses inserere oculos in pectora, et deprêndere curas patrias intus.

100. Quid ignare tenes mea colla blandis lacertis? Ne dubita quodcunque optâris dabitur, (nam juravimus per Stygius undas) sed opta tu sapientiùs.

105. Ergo genitor cunctatus qua licuit deducit juvenem ad altos currus, munera Vulcania.

Dumque ea magnanimus Phaëthon miratur, opusque  
Perspicit; ecce vigil rutilo patefecit ab ortu  
Purpureas Aurora fores, et plena rosarum  
Atria: diffugiunt stellæ; quarum agmina cogit  
Lucifer, et cœli statione novissimus exit.

At pater, ut terras, mundumque rubescere vidit,

Cornuaque extremæ velut evanescere Lunæ;

Jungere equos Titan velocibus imperat Horis.

Jussa deæ celeres peragunt: ignemque vomentes

Ambrosiæ succo saturos præsepibus altis

Quadrupes ducunt; adduntque sonantia fræna.

Tum pater ora sui sacro medicamine nati

Contigit, et rapidæ fecit patientia flammæ:

Imposuitque comæ radices; præsagaque luctus

Pectore sollicito repetens suspiria, dixit:

Si potes hic saltem monitis parêre paternis,

Parce, puer, stimulis, et fortiùs utere loris.

Sponte suâ properant: labor est inhibere volentes.

Nec tibi directos placeat via quinque per arcus.

Sectus in obliquum est lato curvamine limes

115

120

125

130

111. Dumque magnanimus Phaëthon miratur ea, perspicitque opus; ecce vigil Aurora patefecit purpureas fores, et atria plena rosarum, ab rutilo ortu.

122. Tum pater contigit ora sui nati sacro medicamine; et fecit patientia rapidæ flammæ.

129. Nec via per quinque arcus directos placeat tibi. Est

## NOTÆ.

110. *Repercusso Phæbo*: from the reflected sun.

111. *Opusque perspicit*: and examines the work.

112. *Ecce vigil Aurora!* Lo, the watchful Aurora; the goddess of the morning.

But, look, the morn, in russet mantle clad,  
Walks o'er the dew of yon high eastern hill.  
SHAKESPEARE.

112. *Rutilo ab ortu*: from the reddening sun-rise.

113. *Plena rosarum*: full of roses. The heavens in the morning are lit up with rosy light, hence the above fiction.

114. *Agmina cogit*: collects the bands; this is a military expression.

115. *Lucifer*. The planet Venus, the second in the solar system, is called Lucifer when it precedes the sun in the morning, and Hesperus when it follows the sun in the evening.

Nuntius Noctis, modo lotus, undis  
Hesperus, pulsus iterum tenebris  
Lucifer idem.—SENEC. in HIPPOL.

115. *Statione cœli*: from his station in heaven. When the morning star, Lucifer is the last to disappear. It is spoken of as set for a watch in heaven. Modern poets have employed the same thought.

The sentinel stars set their watch in the sky.  
CAMPBELL.

117. *Cornua Lunæ*: the horns of the moon, the extremities of the crescent moon.

117. *Evanescere*: to grow dim. As the tips of the moon reflect the light less strangely, they begin to disappear first.

118. *Velocibus Horis*: the swift hours. These are said to be the servants of the sun, because they depend on his motions.

120. *Ambrosiæ succo*; with the juice of ambrosia. This is the fancied food of the gods.

Axe sub Hesperio sunt pascha solis equorum:  
Ambrosium pro gramine habent; sed lessa diurnis  
Membra ministeris nutrit, reparatque labori.  
METAM. LIB. IV.

121. *Adduntque sonantia*: and put on the jingling bridles.

122. *Sacro medicamine*: with a sacred ointment, that he may resist the heat of the sun.

123. *Patientia flammæ*: patient of the rapid flame; able to endure it.

124. *Imposuitque comæ*: and put the rays on his head; the crown which Apollo wore, emitting rays in every direction.

O diadem, thou centre of ambition,  
Where all its different lines are reconciled  
As if thou wert the burning-glass of glory!  
DRYDEN.

124. *Præsaga*: presages; forebodings.

127. *Parce stimulis*: spare the whip.

129. *Nec tibi*. He directs him not to go in a line parallel with the five circles that mark the zones; the Arctic, the Antarctic, the Tropic of Cancer, the Tropic of Capricorn, and the Equinoctial; but to go through the zodiac.

130. *Sectus in obliquum*. He speaks of the zodiac, which extends eight degrees on each side of the ecliptic.

130. *Lato curvamine*: of broad curvature.

Zonarumque trium contentus fine : polumque  
 Effugit Australem, junctamque Aquilonibus Arcton.  
 Hâc sit iter : manifesta rotæ vestigia cernes.  
 Utque ferant æquos et cælum et terra calores ;  
 Nec preme, nec summum molire per æthera currum. 135  
 Altius egressus cœlestia tecta cremabis ;  
 Inferius, terras : medio tutissimus ibis.  
 Neu te dexterioꝛ tortum declinet in Anguem ;  
 Neve sinisterioꝛ pressam rota ducat ad Aram ;  
 Inter utrumque tene : fortunæ cætera mando,  
 Quæ juvet, et melius, quàm tu tibi, consulat opto. 140  
 Dum loquor ; Hesperio positas in littore metas  
 Humida Nox tetigit : non est mora libera nobis.  
 Poscimur ; effulget tenebris Aurora fugatis.

limes sectus in obli-  
 quum lato curvamine.

136. Egressus altius,  
 cremabis tecta cœles-  
 tia, egressus, inferius,  
 cremabis terras : ibis  
 tutissimus medio.

140. Tene inter ut-  
 rumque. Mando cæ-  
 tera fortunæ, quæ op-  
 to ut juvet, et melius  
 consulat, quam tu con-  
 sulisti tibi.

## NOTÆ.

131. *Trium contentus*: content with the limit of three zones. The zodiac cuts the equinoctial in an oblique direction, and, passing through the torrid zone, touches the tropic of Cancer and the tropic of Capricorn, which are the extreme boundaries of the temperate zones.

132. *Arcton*: the Bear. Callisto, the daughter of Lycaon, being changed by Juno into a bear, was made a constellation near the North pole.

133. *Rotæ vestigia*: tracks of the wheel. The frequent passage of the chariot of the sun, had rendered the path plain.

134. *Æquos calores*: just proportions of heat.

135. *Nec preme*: neither depress the chariot.

APOLLO. On seating him, however, in the chariot, I gave him especial instructions for his government, how he should fix himself so as to keep a steady command, how far he might give the rein in ascending, and how he then should tend downwards, and how he was to manage so as always to keep master of the bridle, and to direct such fiery coursers; I told him likewise the danger of not driving constantly straight forwards.—DIALOGUES OF THE DEITIES.

135. *Nec molire*: nor urge it.

136. *Altius egressus*: having gone too high.

137. *Terras*. Supply *cremabis*.

137. *Medio tutissimus*: you will go safest in the middle way. This, adopted as a motto, is susceptible of a fine moral application. Moderation in all things is desirable. The sentiment is similar to the saying of Cleobulus, one of the Seven Wise men of Greece: *ἄριστον μέτρον*.

138. *Dexterioꝛ*: too much to the right; too far towards the north; for, to the sun starting from the east, the north is on the right hand.

138. *Ad tortum Anguem*: to the wreathed Snake, a constellation which winds around the north pole.

The Serpent grim betwixt them bends his way, As through the winding banks the currents stray, And up and down in sinuous bendings rolls.

ARATUS.  
 The Kid's bright beams, and Serpent's lucid fold.  
 VIRGIL, Georgic i.

139. *Sinisterioꝛ*. Too much to the left; too far towards the south.

139. *Ad Aram*: towards the Altar, a constellation not far from the South pole. The altar on which the gods are first supposed to have made a confederacy against the Titans, and on which they sacrificed after their subjection, was translated to heaven and became this constellation. As by the conflict of the gods and Titans, we are to understand the convulsions occasioned at the deluge by the great physical agents, fire and water, and, as from the remotest antiquity, the celestial hemisphere presents a pictorial representation of the deluge, aquatic animals, the ark, the dove, and the altar, there is little doubt that the constellation of the Altar is intended to represent the one on which Noah offered sacrifice after leaving the ark. See note on *rate*, page 77.

140. *Inter utrumque*: keep between the two; viz. the Serpent and the Altar.

141. *Quàm tu tibi*: than you consult for yourself.

142. *Hesperio in littore*: on the western shore; the Atlantic.

142. *Metas*. The goal was the bound that marked the end of the course. The term is used here since the Sun and Night were represented as drawn in a chariot.

143. *Humida Nox*: moist Night. When Nox reached the west, of necessity the sun must rise in the east.

144. *Poscimur*: we are called for; we must go.

144. *Tenebris fugatis*: the darkness being dispersed.

Now, flaming up the heavens, the potent sun Meets into limpid air the high-raised clouds,

Corripe lora manu : vel, si mutabile pectus  
 Est tibi, consiliis, non curribus utere nostris ;  
 Dum potes, et solidis etiamnum sedibus adstas ;  
 Dumque malè optatos nondum premis inscius axes ;  
 Quæ tutus spectes, sine me dare lumina terris.  
 Occupat ille levem juvenili corpore currum ; 150  
 Statque super ; manibusque datas contingere habenas  
 Gaudet ; et invito grates agit inde parenti.

## NOTÆ.

And morning fogs, that hovered round the hills In party-colored bands.—THOMSON.

147. *Dum potes*: whilst you can; whilst it is in your power.

148. *Axes*: the axle; the chariot.

149. *Sine me dare*: permit me to give light.

150. *Occupat*. Great eagerness and celerity are indicated by the use of this verb. The fragment of a play by Euripides, quoted by Longinus, presents the same idea.

Thus spoke the god. The impatient youth with haste

Snatches the reins, and vaults into the seat  
 EURIPIDES'S PHAËTHON.

152. *Invito parenti*: to his unwilling father. He was unwilling, as he foresaw his destruction.

APOLLO. Aware that I could not trust the chariot to his guidance, I resisted his importunity a long time; but at last, adding tears to his entreaties, and his mother Clymene leaguings with him so impetuously in the attack, they extorted my consent.—DIALOGUES OF THE DEITIES.

## QUESTIONES

What did the Palace of the Sun represent?

What coincidence between it and the Jewish tabernacle?

Who was the architect of the palace?

Why was he called Mulciber?

Why were the Hours, Days, Months, Years, &c., represented as surrounding the Sun?

Who was Proteus? Ægeon? Doris?

What was the office of Triton?

Did Apollo recognise Phaëthon as his son?

What did he offer him in proof of his paternity?

Did he confirm it by an oath?

Are indefinite promises lawful?

What did Phaëthon ask in proof of his descent?

Did his father seek to dissuade him?

Finding his directions unavailing, what directions did he give him?

What course does the poet describe as the path of the Sun?

Who was Chiron? for what celebrated?

Who was Tethys? Aurora?

What was the office of Lucifer?

What different names has this planet?

What ancient poet besides Ovid wrote on the fall of Phaëthon?

## FABULA II.

### TERRÆ INCENDIUM; PHAËTHONIS CASUS.

Having mounted the chariot of the Sun, Phaëthon is unable to curb the horses, or keep the path which his father had designated. They bear the chariot at times aloft to the stars, and again depress it towards the earth, which is at length set on fire. To prevent a conflagration, Jupiter strikes Phaëthon with a thunderbolt into the river Po.

#### EXPLICATIO.

THIS Fable may be interpreted historically or physically. Many ancient writers speak of a partial conflagration of the world. Aristotle states, that in the days of Phaëthon flames fell from heaven which consumed several countries. Eusebius supposes the event to have happened about the time of Deucalion's Flood. St. Chrysostom thinks in the chariot of the Sun, guided by Phaëthon, he recognises the fiery chariot of Elias, and is disposed to lay considerable stress on the resemblance of his name to *Ἡλιος*, the sun. If any part of Biblical history forms the subject of this Fable, it is more probably the destruction of the Cities of the Plain—the stoppage of the sun in the days of Joshua, or the retrogradation of the sun in his course, in the days of Hezekiah.

Plutarch considers Phaëthon a real character, and tells us that he was a king of the Molossians, who devoted much time to the study of Astronomy, and was at length drowned in the river Po, whence the origin of the fable. Lucian, who diverts himself with the fabulous story, and especially with the changing of the sisters of Phaëthon into trees that distilled amber, nevertheless tells us, in his treatise on Astronomy, that Phaëthon was a prince much addicted to that study, who endeavored to find out the course of the sun, whence he was said to be the son of Phœbus, and that dying before he had completed his investigations, he was fabled to have been slain while driving the chariot of the sun. Intense heat prevailing during his life may have caused the fiction of setting the world on fire.

Physically considered, Phaëthon, which signifies a *burning inflammation*, may mean the electric fluid. He is said to be the son of Phœbus and Clymene, (*water*), because the heat of the sun, acting upon water causes a rapid evaporation to take place, which carries up the electricity into the clouds. Thunder and lightning succeed, whence Phaëthon may be said to have been struck with lightning. He is said to fall like a shooting-star; and as these are but meteors, depending on electricity, the very simile may adumbrate the true character of Phaëthon.

**N**TEREA volucres Pyroeis, et Eöus, et Æthon,  
Solis equi, quartusque Phlegon, hinnitibus auras  
Flammiferis implent, pedibusque repagula pulsant.  
Quæ postquam Tethys, fatorum ignara nepotis,  
Reppulit; et facta est immensi copia mundi;  
Corripuere viam, pedibusque per aëra motis

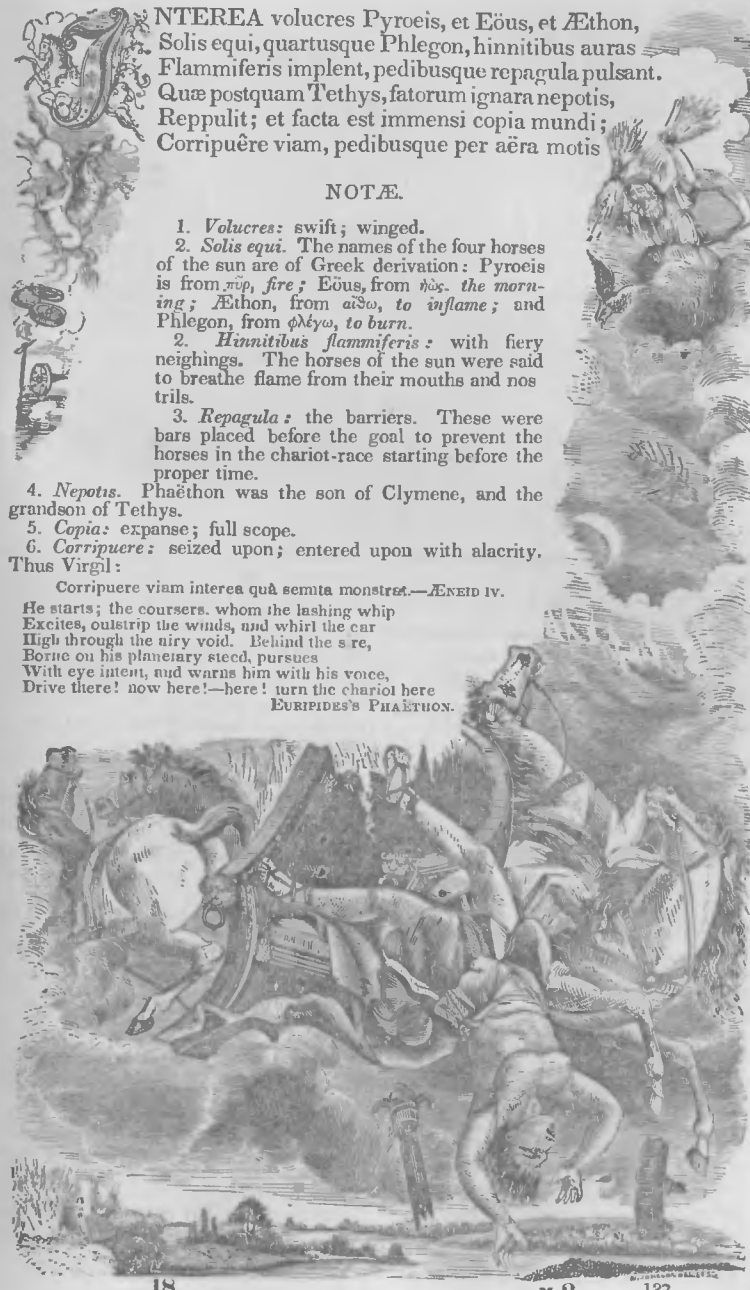
#### NOTÆ.

1. *Volucres*: swift; winged.
2. *Solis equi*. The names of the four horses of the sun are of Greek derivation: Pyroeis is from *πῦρ*, fire; Eöus, from *ἠώς*, the morning; Æthon, from *αἴθω*, to inflame; and Phlegon, from *φλέγω*, to burn.
2. *Hinnitibus flammiferis*: with fiery neighings. The horses of the sun were said to breathe flame from their mouths and nostrils.
3. *Repagula*: the barriers. These were bars placed before the goal to prevent the horses in the chariot-race starting before the proper time.
4. *Nepotis*. Phaëthon was the son of Clymene, and the grandson of Tethys.
5. *Copia*: expanse; full scope.
6. *Corripuere*: seized upon; entered upon with alacrity.

Thus Virgil:

Corripuere viam interea quâ semita monstret.—ÆNEID IV.

He starts; the coursers, whom the lashing whip  
Excites, outstrip the winds, and whirl the car  
High through the airy void. Behind the sire,  
Borne on his planetary steed, pursues  
With eye intent, and warns him with his voice,  
Drive there! now here!—here! turn the chariot here  
EURIPIDES'S PHAËTHON.



Obstantes findunt nebulas, pennisque levati  
Prætereunt ortos isdem de partibus Euros.  
Sed leve pondus erat; nec quod cognoscere possent  
Solis equi; solitæque jugum gravitate carebat.  
Utque labant curvæ justo sine pondere naves,  
Perque mare, instabiles nimîa levitate, feruntur:  
Sic onere assueto vacuum dat in aëre saltus,  
Succutiturque altè, similisque est currus inani.  
Quod simul ac sensere, ruunt, tritumque relinquunt  
Quadrijugi spatium; nec, quo prius ordine currunt.  
Ipse pavet; nec quâ commissas flectat habenas,  
Nec scit quâ sit iter; nec, si sciat, imperet illis.  
Tum primùm radiis gelidi caluere Triones,  
Et vetito frustrâ tentârunt æquore tingi.  
Quæque polo posita est glaciali proxima serpens,  
Frigore pigra prius, nec formidabilis ulli;  
Incaluit; sunsitque novas fervoribus iras.  
Te quoque turbatum memorant fugisse, Boôte;  
Quamvis tardus eras, et te tua plaustra tenebant.

6. Corripuere viam, pedibusque motis per aëra, findunt nebulas obstantes, levatiqua pennis, prætereunt Euros ortos de isdem partibus.

13. Sic currus dat saltus in aëre, vacuum assueto onere, succutiturque alte, estqua similis inani.

17. Ipse pavet, nec scit quâ flectat habenas commissas sibi, nec quâ sit iter, nec si sciat, imperet illis.

24. Memorant te quoque Boôte fugisse turbatum, quamvis

## NOTÆ.

7. *Pennis levati*: upborne by wings; mounted upon wings.

8. *Isdem de partibus*: from the same regions as the east wind.

9. *Nec quod cognoscere*: nor such as they could feel.

10. *Solitæque gravitate*: its accustomed gravity, viz. the weight of the god.

14. *Succutiturque altè*: and is tossed on high.

11. *Simili inanis*: like an empty chariot.

15. *Ruunt*: they rush forward.

15. *Tritumque spatium*: the beaten track.

16. *Quadrijugi*: the four horses abreast.

16. *Quo prius*: in which they ran before. Supply *currebant*.

17. *Ipse pavet*: he (Phaëthon) is affrighted.

17. *Commissas habenas*: the reins that had been committed to him.

19. *Tum primùm*: then for the first time. They were situated near the pole, and had never been heated by the sun before.

19. *Triones*. The Triones, or ploughing oxen, are seven stars near the north pole in the form of a plough. Some call them Charles's Wain, from a fancied resemblance to a wagon. They are part of the stars comprising the Bears; hence Cicero, speaking of the Bears, says—  
Which are by us Septentriones called.

20. *Vetito æquore*: in the forbidden sea. So Virgil:

Arcetos metuentes æquore tingi.—GEORGIC I.

Ovid is here guilty of an *anachronism*. After the conflagration which took place

from Phaëthon's inability to guide the chariot of the Sun, and while about to repair the injury done by the fire, Jupiter met with Callisto and fell in love with her. Callisto was changed into a bear by Juno, and afterwards transferred with her son to the heavens by Jupiter. Aggrieved by this insult, Juno went to Oceanus and Tethys, and obtained that the Bears should never descend into the sea; that is, should never set, for the sun and constellations, when they set, were said to descend into the sea.

22. *Frigore pigra*: sluggish with cold. Serpents in winter are benumbed with cold, and live in a torpid state.

23. *Fervoribus*: with the heat. Serpents are rendered more furious by the heat. Hence Virgil:

Postquam exhausta palus, terræque ardore deliscunt;  
Exiit in siccum, et flammantia lumina torquens

Sævit agris, asperque siti, atque exterritus æstu.  
GEORGIC III.

24. *Boôte*: Boötes is derived from *Boötes*, and signifies a *driver of oxen*. It follows the Ursa Major, by some called the Wagon, and hence is named Arctophylax, *keeper of the bear*, and Boötes, *the ox-driver*.

24. *Fugisse*: fled. The near approach of the sun makes the planets move more swiftly. The same effect was produced on the constellation Boötes.

25. *Tardus*. The stars near the pole move more slowly, because they have less space to pass over in a revolution.

25. *Plaustra*. The principal stars in

Ut verò summo despexit ab æthere terras  
Infelix Phaëthon penitens penitusque jacentes;  
Palluit, et subito genua intrinse timore;  
Suntque oculis tenebræ per tantum lumen obortæ:  
Et jam mallet equos nunquam tetigisse paternos:  
Jamque agnôsse genus piget, et valuisse rogando:  
Jam Meropis dici cupiens. Ita fertur, ut acta  
Præcipiti pinus Boreâ, cui victa remisit  
Fræna suos rector, quam Dîs, votisque reliquit.  
Quid faciat? multum cæli post terga relictum;  
Ante oculos plus est; animo metitur utrumque:  
Et modò, quos illi fato contingere non est,  
Prospicit occasus; interdum respicit ortus.  
Quidque agat ignarus, stupet: et nec fræna remittit,  
Nec retinere valet; nec nomina novit equorum.  
Sparsa quoque in vario passim miracula cælo,  
Vastarumque videt trepidus simulacra ferarum.  
Est locus, in geminos ubi brachia concavat arcus  
Scorpius, et caudâ, flexisque utrinque lacertis  
Porrigit in spatium signorum membra duorum.

eras tardus, et tua plaustra tenebant te. Ut vero infelix Phaëthon summo æthere despexit terras penitens, penitusque jacentes,

30. Et jam mallet nunquam tetigisse equos paternos, jamque piget agnôsse genus et valuisse rogando: jam cupiens dici filius Meropis;

35.

37. Et modò prospicit occasus, quos non est illi contingere fato: interdum respicit ortus, ignarusque quid agat, stupet.

40.

45.

## NOTÆ.

the two Bears are thought by some to represent a wagon.

Saw there the brilliant gems that nightly flare  
In the thin mist of Berenice's hair;  
And there Boötes roll his lucid wain  
On sparkling wheels along the ethereal plain.  
PIERPONT.

25. *Tenebant*: detained you; retarded you.

26. *Despexit*: looked down.

APOLLO. But indeed it is extremely natural that one so young as he, on seeing himself surrounded by so much fire, and looking down on the immense abyss, should lose his head; and that the steeds, as soon as they perceived that they had not their accustomed driver, should have despised the boy, and, running away with him, have created all this mischief.—DIALOGUES OF THE DEITIES.

27. *Penitens penitusque*: lying far and far away. The repetition adds force to the expression.

28. *Palluit*: he became pale with fear.

29. *Per tantum lumen*: by reason of so great light. He was blinded by the light.

31. *Valuisse rogando*: to have prevailed in his request.

32. *Meropis*: of Merops; the son of Merops. He preferred now to be considered the son of a man, and be safe, than to be the son of a god, and be destroyed.

32. *Fertur*: he is borne; he is carried.

33. *Præcipiti Boreâ*: by the impetuous north-wind.

33. *Pinus*: a pine, put by synecdoche for a ship.

34. *Fræna*: the reins, by metonymy for the helm. The vessel is spoken of under the metaphor of a horse.

34. *Suos rector*: her pilot; her steersman.

34. *Dîs*. Under the pressure of danger, the sailors readily apply to the gods for assistance. Thus Horace:

Dî, quos iterum pressa voces malo.  
LIB. I. ODA 14.

35. *Multum cæli*: much of heaven is left behind. He has passed over a great part of heaven.

36. *Animo metitur*: he measures each in his mind. He considers whether it would be easier for him to return to the east, or continue his course to the west.

37. *Fato*: which it is not in fate for him to reach; which it is not fated for him to reach. Some MSS. have *fas tum*, instead of *fato*; which it is not lawful for him then to reach.

38. *Prospicit occasus*: looks forward to the west.

38. *Respicit ortus*: looks back to the east.

39. *Stupet*: he is stupified; he is confounded.

41. *Miracula*: monsters.

41. *In vario cælo*: in the different parts of heaven.

42. *Vastarum ferarum*: of huge wild beasts; the different constellations in the form of animals.

42. *Simulacra*: the forms; the phantoms.

43. *Brachia concavat*: hollows his arms; bends his arms.

43. *Geminus arcus*: two circles; two arches.

45. *Porrigit membra*: stretches his



Hunc puer ut nigri madidum sudore veneni  
 Vulnera curvatâ minitantem cuspide vidit;  
 Mentis inops, gelidâ formidine lora remisit;  
 Quæ postquam summum tetigere jacentia tergum,  
 Expatiantur equi; nulloque inhibente, per auras  
 Ignotæ regionis eunt; quæque impetus egit,  
 Hac sine lege ruunt: altoque sub æthere fixis  
 Incursant stellis, rapiuntque per avia currum.  
 Et modò summa petunt, modò per decliva, viasque  
 Præcipites, spatio terræ propiore, feruntur;  
 Inferiùsque suis fraternos currere Luna  
 Admiratur equos: combustaque nubila fumant.  
 Corripitur flammis, ut quæque altissima, tellus;  
 Fissaque agit rimas, et succis arct ademptis.  
 Pabula canescunt; cum frondibus uritur arbor;  
 Materiamque suo præbet seges arida damno.  
 Parva queror: magnæ pereunt cum mœnibus urbes:  
 Cumque suis totas populis incendia gentes  
 In cinerem vertunt. Sylvæ cum montibus ardent:  
 Ardet Athos, Taurusque Cilix, et Tmolus et Cete;

46. Puer ut vidit hunc madidum sudore nigri veneni, minitantem vulnera curvatâ cuspide; inops mentis, remisit lora gelidâ formidine.

50

54. Et modò petunt summa, modò teruntur per decliva, viasque præcipites, spatio propiore terra: lumaque admiratur equos fraternos currere inferius suis.

55

62. Queror parva: magnæ urbes pereunt cum mœnibus. Incendiaque vertunt totas gentes cum suis populis in cinerem. Sylvæ ardent cum montibus.

60

65

## NOTÆ.

limbs. The Scorpion extends his claws until he encroaches upon the Lion, while with his tail he occupies a portion of the space allotted to Libra.

46. *Hunc*: him, viz. the Scorpion.

47. *Curvatâ cuspide*: with his tail bent, in the attitude of striking. Scorpions strike with the tail.

48. *Gelidâ formidine*: with cold dread. It is the nature of fear to cause a chilly sensation.

48. *Lora remisit*: let go the reins.

APOLLO. The poor youth, I suppose, for fear of falling, let go the reins, and clung fast to the chariot.—DIALOGUES OF THE DEITIES.

49. *Summum tergum*: the upper part of the back. See Syntax, R. i, n. 8.

50. *Expatiantur*: they leave the track; rush out of the path.

53. *Incursant stellis*: rush against the stars.

54. *Summa*: the highest places. Supply *loca*. Lucian gives a similar account:

JUPITER. You have seen a proof of it in this young hare-brain, with whom they ran away, now up, now down, now to the right, now to the left, now even in the most contrary directions, ne being quite at a loss to govern them.

DIALOGUES OF THE DEITIES.

56. *Inferiùsque*. The moon is much nearer to the earth than the sun. She might well be astonished that her brother's horses were below hers.

56. *Fraternos equos*: her brother's horses. Pilebus was the brother of Diana. The chariot of the sun is represented with four horses, that of the moon with two.

57. *Combusta nubila*: the burnt clouds. The scorched and blackened heavens together roll.—ANON.

59. *Succis ademptis*: the moisture being taken away—being dried up.

60. *Pabula canescunt*: the grass becomes white. This is in consequence of the drying up of the moisture.

62. *Parva queror*: I lament things of little consequence. The loss of grass, crops, and trees was of but little account, when compared with the destruction of great cities and nations.

63. *Cumque suis populis*: nations with their people. In a nation are generally several diverse tribes.

65. *Athos*. A mountain of Macedonia, between Sinus Singiticus and Sinus Strymonicus. Its height is about 4560 feet. The poet proceeds to enumerate all the high mountains of which he had knowledge.

65. *Taurusque Cilix*. A very large range of mountains in Asia, commencing in Lycia and Caria, near the Mediterranean, and stretching easterly under different names. The Cilicians call the range Taurus.

65. *Tmolus*. A mountain in Lydia, abounding in wine, saffron, and honey. It was here the palm was awarded to Apollo over Pan in a contest upon the flute.

Nonne vides croceos ut Tmolus odores, Lydia mittit ebur.—GEORGE I. 56.

65. *Cete*. One of the heights of the chain of mountains which commences near it

Et nunc sicca, priùs celeberrima fontibus, Ida;  
 Virgineusque Helicon, et nondum Cægrius Hæmos:  
 Ardet in immensum geminatis ignibus Ætna,  
 Parnassusque biceps, et Eryx, et Cynthus, et Othrys,  
 Et tandem Rhodope nivibus caritura, Mimasque,  
 Dindymaque, et Mycale, natusque ad sacra Cithæron.  
 Nec prosunt Scythiæ sua frigora: Caucasus ardet,  
 Ossaque cum Pindo, majorque ambobus Olympus,  
 Aëriæque Alpes, et nubifer Apenninus.  
 Tum verò Phaëthon cunctis è partibus orbem  
 Aspici accensum; nec tantos sustinet æstus:  
 Ferventesque auras, velut è fornace profundâ,

72. Nec sua frigora prosunt Scythiæ: Caucasus ardet.

75

75. Tum vero Phaëthon aspici orbem accensum è cunctis partibus; nec sustinet tantos æstus.

## NOTÆ.

Isthmus of Corinth, and extends about two hundred miles to the north-west. The poets fabled that the sun, moon, and stars rose by its side. Here Hercules erected his funeral pile, and submitted to the flames which consumed his mortal part to ashes.

66. *Ida*. A lofty mountain to the north of Troy, celebrated for its streams and fountains. It was here that Paris adjudged the prize of beauty to Venus over Juno and Minerva, and thus caused the Trojan war.

67. *Virgineus Helicon*. A mountain in Bœotia, sacred to Apollo and the muses, and hence called *virgineus*; for the muses were all virgins. At the foot of Helicon were the fountains Aganippe and Hippocrene.

67. *Hæmos*. A high mountain in Thrace, separating that country from Mœsia. In aftertime it was called Cægrius, because Orpheus, the son of Cæger, was here torn to pieces by the Bacchanals.

68. *Ætna*. A mountain of Sicily, and the most remarkable volcano in the world. The circumference at the base is about eighty-seven miles, its perpendicular height 11,000 feet, with an ascent varying from twelve to twenty-four miles. It is of the shape of a cone, and divided into three regions; the first consisting of a rich soil in high cultivation; the second, a woody region, affording pasturage to flocks and herds; and the third, or highest region, an arid waste of lava, scorïæ, and ashes, in some places covered with snow. As it is a volcano, it is here said during Phaëthon's conflagration to burn "with redoubled fires."

69. *Parnassus biceps*. A mountain of Phocis with two peaks. See note on page 76.

69. *Eryx*. A mountain of Sicily, sacred to Venus, who is thence called Erycina.

69. *Cynthus*. A mountain in the island of Delos where Lalona brought forth Apollo and Diana. Hence he is called Cynthus, and she Cynthia.

69. *Othrys*. A mountain which joins Pelion on the west, and Pindus on the east, and forms the southern boundary of Tempe. It was the seat of the Titans in their battle with the gods.

From Othrys' lofty summit warred the host Of glorious Titans: from Olympus they, The band of gift-dispensing deities Whom fair-haired Rhea bare to Saturn's love. HESIOD.

70. *Rhodope*. A mountain of Thrace covered with perpetual snow. Rhodope the wife of Hæmus, together with her husband, was said to have been changed into this mountain.

70. *Mimas*. A very high mountain in Ionia. The giant Mimas was said to have been transformed into it.

71. *Dindyma*. Mountains of Phrygia, sacred to the goddess Cybele. She is therefore called Dindymenc. Dindymus, n. Plur. Dindyma, orum, n.

71. *Mycale*. A mountain, city, and promontory of Caria.

71. *Cithæron*. A mountain in Bœotia, sacred to Bacchus, on which Actæon was torn to pieces by his own dogs.

72. *Caucasus*. A chain of mountains between the Pontus Euxinus and Mare Caspium. Prometheus was chained here for stealing fire from heaven.

73. *Ossa*. For Ossa, Pindus, and Olympus, mountains of Thessaly, see notes on page 56.

74. *Alpes*. A chain of mountains in the form of a crescent separating Italy from Germany, Switzerland, and France. They are called *aerie*, from their great height.

74. *Apenninus*. A chain of mountains traversing the middle of Italy.

74. *Nubifer*: cloud-bearing; cloud-capt.

76. *Nec sustinet*: cannot bear.

77. *Ferventes auras*: inhales the hot air. Breathed hot From all the boundless furnace of the sky, And the wide glittering waste of burning sand, A suffocating wind the pilgrim smites With instant death.—THOMSON

Ore trahit, currusque suos candescere sentit.  
 Et neque jam cineres, ejectatamque favillam  
 Ferre potest; calidoque involvitur undique fumo; 80  
 Quoque eat, aut ubi sit, piceâ caligine tectus  
 Nescit; et arbitrio volucrum raptatur equorum.  
 Sanguine tum credunt in corpora summa vocato,  
 Æthiopum populos nigrum traxisse colorem:  
 Tum facta est Libye, raptis humoribus æstu, 85  
 Arida; tum nymphæ passis fontesque lacusque,  
 Deslevère comis: queritur Bœotia Dircen;  
 Argos Amymonen, Ephyre Pyrenidas undas.  
 Nec sortita loco distantes flumina ripas  
 Tuta manent: mediis Tanaïs fumavit in undis, 90  
 Penëosque senex, Theutranteusque Cæicus,  
 Et celer Ismenos, cum Phocaïco Erymantho,  
 Arsurusque iterum Xanthus, flavusque Lycormas,  
 Quisque recurvatis ludit Meandros in undis.  
 Mygdoniusque Melas, et Tænarius Eurotas: 95  
 Arsit et Euphrates Babylonius, arsit Orontes,

## NOTÆ.

78. *Candescere*: to glow with a white heat.

79. *Favillam*: the embers thrown up.

82. *Arbitrio*: at the will of the swift horses.

83. *In summa corpora*: to the surface of their bodies; to the skin.

85. *Libye*. A very arid part of Africa occupying a part of Barca and of Tripoli.

86. *Nymphæ passis*: the nymphs with dishevelled hair.

87. *Deslevère*. They lamented their fountains now dried up.

87. *Dircen*. A fountain of Bœotia, into which Dirce the wife of Lycus, king of Thebes, was changed.

88. *Argos*. The principal city of Argolis, a district of Peloponnesus, the *Morea*.

88. *Amymonen*. A fountain of Argos into which Amymon, the daughter of Danaus, was changed.

88. *Ephyre*. An ancient name of Corinth.

88. *Pyrenidas undas*: the waters of Pirene, a fountain at Corinth, sacred to the muses.

89. *Nec sortita*: nor do rivers having obtained by lot distant banks; a periphrasis for wide rivers.

90. *Tanaïs*. A river of Scythia, now of *Russia*, separating Europe and Asia, and emptying into Palus Mæotis, or *Sea of Asoph*. Its present name is the *Don*.

91. *Poncus*. A river of Thessaly, which rises in Mount Pindus, and waters Tempe.

91. *Cæicus*. A river of Mysia emptying into Mare Ægeum, or *Archipelago*. It is called *Theutranteus*, from Theutras, king of Mysia.

92. *Ismenos*. A river of Bœotia which falls into the Euripus, or *Strait of Negropont*. It was sacred to the muses, according to Pliny.

92. *Erymantho*. A river, town, and mountain of Arcadia. Upon this mountain Hercules killed the noted wild boar.

93. *Xanthus*. A river of Troy, large and rapid, which rises in Mount Ida. It was called Xanthus by the gods, and Scamander by men. In the Trojan war Vulcan set it on fire; hence the poet says *arsurusque iterum*.

93. *Lycormas*. A river of Ætolia, with sands of a golden color; hence called *flavus Lycormas*.

94. *Mæandros*. A river of Asia Minor which rises in Phrygia, and running westerly, receives many streams on both banks, and empties into Mare Ægeum, the *Archipelago*. It has six hundred windings, and is said to have suggested to Dædalus the idea of the Cretan Labyrinth. The word to *mæander* is derived from this river.

95. *Melas*. A river of Mygdonia, which is reputed to render the wool of sheep that drank it black. Hence its name *μέλας*, *black*.

95. *Eurotas*. A river of Peloponnesus, the *Morea*, which empties into Sinus Læconicus. The town of Tænarus stands on its banks.

96. *Euphrates*. A celebrated river in Asia, which rises in the mountains of Armenia, and after a course of 1400 miles falls into Sinus Persicus, the *Persian Gulf*. Babylon stood upon its banks.

96. *Orontes*. A large and impetuous river of Syria, which rises in Mount Li-

83. Credunt populos Æthiopum tum traxisse nigrum colorem, sanguine vocato in summa corpora.

89. Nec flumina sortita ripas distantes loco, manent tuta: Tanaïs fumavit in mediis undis

Thermodonque citus, Gangesque, et Phasis, et Ister.  
 Æstuat Alphæos, ripæ Spercheïdes ardent:  
 Quodque suo Tagus amne vehit, fluit ignibus aurum:  
 Et, quæ Mæonias celebrant carmine ripas, 100  
 Flumineæ volucres medio caluère Cæystro.  
 Nilus in extremum fugit perterritus orbem,  
 Occulitque caput, quod adhuc latet: ostia septem  
 Pulverulenta vacant, septem sine flumine valles.  
 Fors eadem Ismarios Hebrum cum Strymone siccat, 105  
 Hesperiosque amnes, Rhenum, Rhodanumque, Padumque,

## NOTÆ.

banus, twelve miles north of Damascus, and empties into the Mediterranean.

97. *Thermodon*. A river of Pontus, which empties into Pontus Euxinus, the *Black Sea*. The Amazons are said to have lived near it.

97. *Ganges*. A large river of India, which rises in the mountains of Thibet, and after traversing a great extent of fertile country, empties into the Bay of Bengal by eight mouths.

97. *Phasis*. A river of Colchis, which rises in Armenia, and falls into Pontus Euxinus, the *Black Sea*.

98. *Ister*. That part of the Danube from the junction of the Save to the Black Sea. It is sometimes taken for the whole river Danube.

98. *Æstuat*: boils with heat.

98. *Alphæos*. A river of Elis in the Peloponnesus, which runs westwardly and falls into the Ionian sea. The god of this river is fabled to have conceived a passion for Arethusa, and having pursued her until she was changed into a fountain in Ortygia, passed under the sea without mingling his waters with the ocean, arose in Ortygia, and joined the fountain of Arethusa.

98. *Spercheïdes*: of Spercheus, a very swift river of Thessaly, which empties into the Malic Gulf. Its banks were covered with poplars.

99. *Tagus*. A river which rises in Spain, passes through Portugal, and after a course of 300 miles, empties into the Atlantic.

99. *Aurum fluit*: the gold is melted. The gold sands which it brought down from the mountains were melted. Three rivers were famous for sands of gold, Pactolus, Hermus, and Tagus.

There at distance hear  
 The roaring floods, and cataracts that sweep  
 From distantlowelled earth the virgin gold.  
 THOMSON

For all the gold  
 Down the bright Tagus and Pactolus rolled.  
 JUVENAL.

100. *Mæonias ripas*. Mæonia was a country of Asia Minor, afterwards called Lydia. The river Cæystro was in it, fa-

mous among the poets for the swans that frequented it.

101. *Flumineæ volucres*: the river birds; the swans.

102. *Nilus*. A large river of Africa, which rises in Abyssinia. See note on page 89.

103. *Quod latet*. The source of this river, which was so long a subject of inquiry both to the ancients and moderns, was discovered at length by the indefatigable Bruce, a Scottish traveller.

Nile pater, quam possum te dicere causam  
 Aut quibus in terris oculuisse caput.  
 TIBULLUS

103. *Ostia septem*: seven mouths. Of the seven ancient mouths of the Nile, but two remain.

104. *Vacant*: are empty; are dry.

105. *Fors eadem*: the same fate.

105. *Ismarios*: the Ismarian rivers; the rivers of Thrace, of which Ismarus was a mountain. A part being put for the whole, by synecdoche.

105. *Hebrum*. A large river of Thrace, which rises in Mount Hæmus, the *Balkan*, and after a course of 250 miles, empties into Mare Ægeum, the *Archipelago*.

105. *Strymone*. A river which separated Thrace from Macedonia, and after a course of ninety miles emptied into the Strymonic Gulf.

106. *Hesperiosque amnes*: the rivers of the west. The poet now mentions the principal river of Germany, of France, and of Italy.

106. *Rhenum*. The Rhine is a celebrated river of Europe, which rises in Mount St. Gothard, and after a course of about 600 miles, empties into the German ocean.

106. *Rhodanum*. The Rhone is a large river which rises near Mount St. Gothard, passes the Lake of Geneva, five leagues below which it disappears between two rocks, rises again, and flowing towards the south, empties into the Gulf of Lyons by three mouths.

106. *Padum*. The Po, called by the Greeks Eridanus, is the chief river of Italy.

100. Et flumineæ volucres, quæ celebrant ripas Mæonias carmine, caluere medio Cæystro.

Cuique fuit rerum promissa potentia, Tybrin.  
Dissilit omne solum; penetratque in Tartara rimis  
Lumen, et infernum terret cum conjuge regem:  
Et mare contrahitur; siccæque est campus arenæ, 110  
Quod modò pontus erat; quosque altum texerat æquor,  
Existunt montes, et sparsas Cycladas audent.  
Ima petunt pisces: nec se super æquora curvi  
Tollere consuetas audent delphines in auras.  
Corpora phocarum summo resupina profundo 115  
Exanimata natant: ipsum quoque Nerea fama est,  
Doridaque, et natas, tepidis latuisse sub antris.  
Ter Neptunus aquis cum torvo brachia vultu  
Exserere ausus erat; ter non tulit aëris æstus.  
Alma tamen Tellus, ut erat circumdata ponto, 120  
Inter aquas pelagi, contractosque undique fontes,  
Qui se condiderant in opacæ viscera matris;  
Sustulit omniferos collo tenus arida vultus:  
Opposuitque manum fronti; magnoque tremore  
Omnia concutiens paulum subsedit; et infrâ 125

109. Omne solum  
dissilit, lumenque pe-  
netrat in Tartara ri-  
mis, et terret regem  
infernum cum con-  
juge.

113. Pisces petunt  
ima, nec curvi Del-  
phines audent tollere  
se super æquora, in  
auras consuetas.

118. Neptunus ter  
ausus erat exserere  
brachia aquis cum  
torvo vultu; ter non  
tulit æstus aëris.

124. Opposuitque  
manum fronti: concu-  
tiensque omnia mag-

## NOTÆ.

It rises near the foot of Mount Vesulus, runs eastwardly about 300 miles, and falls into the Gulf of Venice.

107. *Tybrin*. The Tiber, here put by metonymy for Rome, which stands upon its banks. It rises in the Apennines, and running south-west, passes by Rome, and empties into the Mediterranean about fifteen miles from that city.

107. *Potentia rerum*: the government of the world.

108. *Dissilit*: leaps asunder; cracks open.

Deep to the root  
Of vegetation parcelled, the cleaving fields  
And slippery lawn an arid hue disclose.  
THOMSON.

108. *Tartara*. In the *sing.* Tartarus. The place of punishment in the infernal regions.

109. *Infernum regem*: the infernal king; viz. Pluto.

109. *Cum conjuge*: with his wife, *Proserpine*.

112. *Existunt*: rise up and stand out of the water.

112. *Augent*: increase in number.

112. *Cycladas*. The Cyclades are a cluster of islands in the Archipelago, lying in the form of a circle; hence their name from κύκλος, a circle.

113. *Ima*: the lowest places; the bottom. Supply *loca*.

114. *Tollere*: to raise; to toss themselves.

115. *Phocarum*. Sea-calves, which imitate the lowing of oxen.

116. *Natant*: float.

116. *Nerca*. The son of Oceanus and

Terra who married Doris, by whom he had fifty daughters called Nereides.

117. *Dorida*. See note on page 128.

119. *Exserere*: to put forth; to lift up.

120. *Alma Tellus*: the bountiful Earth; so called because she feeds and nourishes all animals.

121. *Contractos*. Contracted by the heat, and by their retiring into the recesses of the earth.

122. *Qui se condiderant*: who had hid themselves. They sought refuge from the intense heat.

Distressful Nature pants;  
The very streams look languid from afar;  
Or, through the unsheltered glade, impatient,  
seem  
To hurl into the covert of the grove.  
THOMSON.

122. *In opacæ viscera*: in the bowels of their dark mother.

123. *Sustulit*: lifted up.

123. *Omniferos*: all-sustaining. Hence the earth is called *παμμήνη* by the Greeks, and *omniparens* by the Latins.

Common mother,  
Whose womb immeasurable, and infinite breast  
Teems and feeds all.—MILTON.

All-parent, bounding, whose prolific powers  
Produce a store of beauteous fruits and flowers.  
OPRNEUS.

124. *Opposuitque manum*: and put her hand to her brow. The whole description of the Earth here is a beautiful allegory. The present attitude in which she is presented is at once pensive and melancholy.

124. *Magno tremore*: with a great trembling.

125. *Paulum subsedit*: settled a little; sunk down a little.

Quàm solet esse, fuit: siccâque itâ voce locuta est.  
Si placet hoc, meruique, quid ô tua fulmina cessant,  
Summè deûm? liceat perituræ viribus ignis,  
Igne perire tuo; clademque auctore levare.  
Vix equidem fauces hæc ipsa in verba resolvo: 130  
(Presserat ora vapor;) Tostos en aspice crines!  
Inque oculis tantum, tantum super ora favillæ.  
Hosne mihi fructus? hunc fertilitatis honorem,  
Officiique refers, quodd adunci vulnere aratri  
Rastrorumque fero, totoque exerceor anno? 135  
Quodd pecori frondes, alimenta que mitia fruges  
Humano generi, vobis quodd thura ministro?  
Sed tamen exitium fac me meruisse: quid undæ,  
Quid meruit frater? cur illi tradita sorte  
Æquora decrescunt, et ab æthere longius absunt; 140  
Quod si nec fratris, nec te mea gratia tangit;  
At cœli miserere tui; circumspice utrumque,  
Fumat uterque polus; quos si vitia verit ignis  
Atria vestra ruent. Atlas en ipse laborat!  
Vixque suis humeris candentem sustinet axem. 145  
Si freta, si terræ pereunt, si regia cœli;  
In chaos antiquum confundimur. Eripe flammis  
Si quid adhuc superest; et rerum consule summæ.  
Dixerat hæc Tellus: neque enim tolerare vaporem  
Ulterius potuit, nec dicere plura: suumque 150  
Rettulit os in se, propioraque manibus antra.

no tremore, subsedit  
paulum, et fuit infra  
quam solet esse.

130. Equidem vix  
resolvo fauces in hæc  
ipsa verba, (vapor  
presserat ora) en as-  
pice crines tostos, fa-  
villæque tantum sunt  
in oculis favillæ tan-  
tum sunt super ora.

138. Sed fac tamen  
me meruisse exitium:  
quid unde meruere,  
quid frater tuus me-  
ruit? Cur æquora tra-  
dita illi sorte, decres-  
cunt.

149. Tellus dixera  
hæc; neque enim po-  
tuit ulterius tolerare  
vaporem, nec dicere  
plura, rettulitque, su-

## NOTÆ.

126. *Siccâ voce*: with dry, husky voice.

128. *Summè Deûm*: sovereign of the gods; viz. Jupiter.

128. *Liceat peritura*: may I, who am about to perish by the strength of fire, perish by thy fire, viz. the thunderbolt: Supply *mihi* after *licet*.

129. *Clademque auctore*: and lighten my destruction by the author. It would be a mitigation of her destruction to perish by a god, and not by a boy.

130. *Vix resolvo*: scarcely do (can) I open my mouth. The indicative is used here with the force of the potential mood.

131. *Tostos crines*: my scorched hair. The earth refers to the foliage of the trees, which may be regarded as her hair. See note on page 100.

134. *Hosne fructus*: these fruits; these rewards.

134. *Aratri, rastrorumque*. The different implements of husbandry.

136. *Quodd pecori*. The Earth here makes a strong appeal, in that she supplied necessaries for animals, men, and gods.

137. *Thura*: frankincense, to be used in sacrifices to the gods.

138. *Fac me meruisse*: suppose me to have deserved.

139. *Quid meruit frater?* what has my brother (Neptune) merited?

139. *Tradita sorte*: given him by lot, when the world was divided.

140. *Longius absunt*: are farther removed.

141. *Te tangit*: moves you; affects you.

143. *Fumat uterque*: each pole is smoking.

143. *Quos si vitia verit*: which if the fire shall destroy.

If the foundations be destroyed what can the righteous do.—PSALM xi. 3.

144. *Atria vestra*: your palaces will fall.

144. *Atlas*. A high mountain of Mauritania, which is feigned to support the Heavens, because it is lost in the clouds. Atlas, the king of Mauritania, was said to be changed into that mountain. The introduction of Atlas here is an anachronism, for his transformation does not take place for a long time afterwards, as recorded in Lib. IV.

145. *Candentem axem*: the burning axle; the burning Heavens; a part for the whole, by synecdoche.

145. *Freta*: the straits; put for the sea, by synecdoche.

146. *Rerum summa*: for the whole of things; for the universe.

149. *Vaporem*: the heat.

151. *Rettulit os*: withdrew her head.

At pater omnipotens superos testatus, et ipsum,  
 Qui dederat curus, nisi opem ferat, omnia fato  
 Interitura gravi; summam petit arduus arcem;  
 Unde solet latis nubes inducere terris;  
 Unde movet tonitrus, vibrataque fulmina jactat.  
 Sed neque, quas posset terris inducere, nubes,  
 Tunc habuit: nec, quos cælo dimitteret, imbres.  
 Intonat, et dextrâ libratum fulmen ab aure  
 Misit in aurigam; pariterque, animâque rotisque  
 Expulit, et sævis compescuit ignibus ignes.  
 Consternantur equi: et saltu in contraria facto  
 Colla jugo excutiunt, abruptaque lora relinquunt.  
 Illic fræna jacent, illic temone revulsus  
 Axis; in hæc radii fractarum parte rotarum:  
 Sparsaque sunt latè laceri vestigia currûs.  
 At Phaëthon, rutilos flammâ populante capillos,  
 Volvitur in præceps, longoque per aëra tractu  
 Fertur; ut interdum de cælo stella sereno,  
 Etsi non cecidit, potuit cecidisse videri.  
 Quem procul à patriâ diverso maximus orbe  
 Excipit Eridanus, spumantiaque abluit ora.

um os in se, antraque  
 propiora manibus.

155

157. Sed neque tunc  
 habuit nubes, quas  
 posset inducere ter-  
 ris; nec imbres, quos  
 dimitteret cælo. In-  
 tonat et misit fulmen  
 libratum ab dextrâ  
 aure, in aurigam  
 Phaëthonta.

160

165

167. At Phaëthon,  
 flamma populante ru-  
 tilos capillos, volvi-  
 tur in præceps; fer-  
 turque per aëra longo  
 tractu, ut interdum  
 stella de cælo sereno,  
 quæ, etsi non cecidit,  
 potuit videri cecidisse.

170

## NOTÆ.

151. *Propioraque manibus*: nearer to the  
*manes*; nearer the infernal shades.

152. *Pater omnipotens*: Jupiter, who  
 possesses all power.

152. *Testatus*: having attested; having  
 called to witness. Thus Virgil:

Vos æterni ignes, et non violabile vestrum,  
 Testor nuncen.—ÆNEID II.

152. *Ipsam qui dederat*: Apollo. In  
 the dialogue between Jupiter and Apollo,  
 Lucian gives an account of this:

JUPITER. What have you done, you wickedest  
 of all the Titans? The whole earth is nearly de-  
 stroyed, by your trusting your chariot to a heed-  
 less boy; he has burnt one-half of it, by going too  
 near it, and the other is perishing with cold, be-  
 cause he kept at too great a distance from it. In  
 short, he has thrown all into confusion and ruin,  
 and had I not in time perceived what was going  
 forward, and dashed him down from the chariot  
 with my thunderbolt, there would not have been  
 a bone remaining of the whole human race;  
 such a sober coachman have you sent out with  
 your chariot!—DIALOGUES OF THE DEITIES.

154. *Summam*: the highest eminence.

154. *Petit arduus*: aloft he mounts to.

155. *Latis terris*: o'er the broad earth.

156. *Fulmina jactat*: he hurls the bran-  
 dished thunderbolts.

159. *Intonat*: he thunders; sends the  
 thunderbolt.

160. *Pariterque*: and at once; alike.

160. *Rotisque*: and the wheels; by syn-  
 ecdoche for the chariot.

161. *Compescuit*: restrained; extin-  
 guished.

162. *Consternantur equi*: the horses are  
 affrighted

162. *In contraria*: across; opposite.

163. *Colla excutiunt*: shake their necks  
 from the yoke. This expression indicates  
 the great ease with which they freed them-  
 selves.

164. *Temone revulsus*: torn away from  
 the tongue.

166. *Vestigia*: traces; fragments.

166. *Laceri currûs*: of the shattered cha-  
 riot.

167. *Populante*: spoiling; destroying.

168. *Volvitur in præceps*: falls head-  
 long.

His blood fell on the earth; his hands,  
 His feet, rolled whirling like Ixion's wheel,  
 And to the ground his flaming body fell.

EURIPIDES'S PHENISSÆ.

168. *Longoque tractu*: with a long  
 train.

169. *Stella*. Stars do not fall; what are  
 imagined to be shooting stars, are only  
 meteors traversing the heavens.

171. *Procul à patriâ*: afar from his coun-  
 try, *Æthiopia*. It was a melancholy ag-  
 gravation of Phaëthon's death, that even  
 his bones could not rest in his own  
 country.

Weep not for the dead, but for him that goeth  
 away from his country, for he shall return no  
 more.—ISAIAH.

O thou, to whom I owe my birth, and thou,  
 My sister, in my native earth entomb me,  
 And pacify the exasperated state:  
 Be this, at least, of my paternal soil  
 My portion, though the royal seat be lost.

EURIPIDES

172. *Eridanus*: The Po, called also the  
 Padus.

## QUÆSTIONES.

What were the names of the horses of  
 the sun?

Was Phaëthon able to curb them?

Did they preserve the track of the sun?

Whither did they run?

What affrighted Phaëthon and caused  
 him to let fall the reins?

At what is the moon surprised?

What is meant by the horses of the sun  
 running lower than hers?

What happens to the clouds?

What happens to the earth?

Were any cities destroyed?

What happened to the fountains?

What is said of the color of the Ethio-  
 pians?

How was the Nile affected?

Who presented a special appeal to Ju-  
 piter?

What did Jupiter resolve to do?

What did he afterwards do?

Where did Phaëthon fall?

How may this Fable be interpreted?

Do ancient writers record an early partial  
 conflagration of the world?

To what does St. Chrysostom refer it?

What other Biblical occurrences more  
 probably gave rise to the Fable?

What does Plutarch say of Phaëthon?

What account of him does Lucian give?

Interpreted physically, what does Phaë-  
 thon mean?

How is he the son of Phœbus and Cly-  
 mene?

Why is he said to be struck with light-  
 ning?

Does Ovid describe, in the Fable, the di-  
 urnal, or the annual course of the sun?

### FABULA III.

#### SORORES PHAËTHONIS IN ARBORES; CYCNUS IN OLOREM.

The mother and sisters of Phaëthon, after a diligent search for his body, at length find his tomb in Italy, erected by the Næiads. His sisters give themselves up to lamentation, and are changed into poplar trees, from which drop tears that become amber. Cycnus his cousin is changed into a swan.

#### EXPLICATIO.

As Phaëthon falls into the river Po, his sisters are fabled to be changed into poplars, because these trees grow better near the water. Because immoderate grief stupifies, they are reported to become fixed to the earth. Amber being an exudation of trees, and of the color of the sun, it is finely imagined to be the tears of the daughters of Apollo. Cycnus is represented as changed into a swan, because the name signifies swan. Lucian, who was fond of ridiculing the mythology of his times, in an account of a fictitious journey to the Po, makes himself merry over the incidents described in the fable: "I cherished the hope, that if ever in my life I should visit the Eridanus, I would convince myself by personal experience; by remaining with the skirts of my coat spread out under one of those poplars, till I could catch at least a few of those miraculous tears, and convey them home as an everlasting memorial. It happened not long since, that I travelled into those parts, and was obliged to proceed up the Eridanus. I looked carefully everywhere about me, but neither poplar trees nor amber were to be seen; neither did the inhabitants know even so much as the name of Phaëthon. At length, on asking the sailors how far we were from the amber-weeping poplars, they laughed in my face, and desired me to express in plain language what I meant, when I told them the old story. 'What crack-brained driveller,' said they, 'has imposed such silly stuff upon you? We have not seen a charioteer fall from the sky, nor are there any such trees as you speak of in our parts. Were it so, do you think we should be such fools as to row for two *oboli* a-day, when we need only gather poplar tears for becoming rich?' I was, however, cheered by the certain expectation of being compensated for the disappointment, by the singing of the swans which frequent the banks of that river. Accordingly, I again inquired of the sailors when the swans would come, and plant themselves on both sides of the river in two choirs, to delight us with their famous singing? Here the laughter broke out afresh. 'But, good friend,' said they, 'will, then, the lies you repeat about our country never have an end? We have passed our whole lives on the Eridanus, and it rarely happens that we see swans in the marshy grounds on the river; but their screams are so horribly unmusical, that the jack-daws and crows are sirens compared to them. It is really surprising where you could pick up such lies about our country.'"



AÏDES Hesperiae trifidâ fumantia flammâ  
 Corpora dant tumulo, signantque hoc carmine saxuin:  
 HIC SITUS EST PHAËTHON, CURRUS AURIGA PATERNI;  
 QUEM SI NON TENUIT, MAGNIS TAMEN EXCIDIT AUSIS. 5  
 Nunc pater obductos luctu miserabilis ægro  
 Condiderat vultus: et, si modò credimus, unum  
 Isse diem sine sole ferunt: incendia lumen  
 Præbebant; aliquisque malo fuit usus in illo.  
 At Clymene postquam dixit, quæcunque fuerunt  
 In tantis dicenda malis; lugubris et amens, 10

#### NOTÆ.

1. *Næides Hesperiae*: Hesperian or Italian Næiads. They are said to bury his blazing body, because water extinguishes fire.
1. *Trifida flammâ*: from the three-forked flame; viz. lightning.
2. *Dant tumulo*: commit to the tomb.
2. *Hoc carmine*: with this verse; with this inscription.
2. *Hic situs est*: here lies. This line and the following constitute the epitaph upon Phaëthon.
4. *Non tenuit*: he did not hold; was unable to manage.
4. *Excidit ausis*: he fell by a great undertaking. This epitaph is well suited to the character of the rash youth it commemorates, and should teach youth modesty and moderation. When Angel Politian attempted to render Homer into Latin verse, and was boasting everywhere of his labors and success, he wrote to many men of letters asking their advice. Cardinal Papiensis facetiously replied: "I think the commenced work should not be discontinued; if you do not accomplish what you desire, still you will merit equal praise with Phaëthon; for the same may be said of your attempt on Homer, that was said of his effort to drive the chariot of the sun: 'Quem si non tenuit, magnis tamen excidit ausis.'"
5. *Obductos luctu*: overspread with sorrow.
5. *Condiderat vultus*: had hid his countenance. Grief very naturally seeks retirement.
8. *Aliquis usus*: some advantage.
8. *In illo malo*: in that calamity; viz. the conflagration.

Et laniata sinus, totum percensuit orbem,  
 Exanimisque artus primò, mox ossa requirens,  
 Repperit ossa tamen peregrinà condita ripà.  
 Incubuitque loco: nomenque in marmore lectum  
 Perfudit lacrymis, et aperto pectore fovit.  
 Nec minùs Heliades fletus, et inania morti  
 Munera, dant lacrymas, et cæsæ pectora palmis  
 Non auditurum miseris Phaëthonta querelas  
 Nocte dieque vocant, adsternunturque sepulcro.  
 Luna quater junctis implêrat cornibus orbem;  
 Illæ more suo (nam morem fecerat usus)  
 Plangorem dederant, è queis Phaëthusa sororum  
 Maxima, cùm vellet terræ procumbere, quæsta est  
 Diriguisse pedes: ad quam conata venire  
 Candida Lampetie; subitâ radice relicta est.  
 Tertia cùm crinem manibus laniare pararet;  
 Avellit frondes: hæc stîpitem crura teneri,  
 Illa dolet fieri longos sua brachia ramos.  
 Dumque ea mirantur; complectitur inguina cortex;  
 Perque gradus uterum, pectusque, humerosque. ma-  
 nusque,  
 Ambit: et exstabant tantùm ora vocantia matrem.  
 Quid faciat mater? nisi, quò trahat impetus illam,  
 Huc eat, atque illuc? et, dum licet, oscula jungat?  
 Non satis est; truncis avellere corpora tentat,  
 Et teneros manibus ramos abrumpere: at inde  
 Sanguinæ manant, tanquam de vulnere, guttæ.

## NOTÆ.

11. *Percensuit orbem*: travelled over the world.

12. *Artus primò*. She first sought his body, and when time sufficient had passed for it to undergo decay, she looked for his bones.

13. *Peregrinà ripa*: on a foreign shore; the bank of the Eridanus.

14. *Incubuit loco*: fell upon the spot.

15. *Perfudit lacrymis*: she bedewed with her tears.

And from thy yearning heart  
 Whose inmost core was warm with love for him,  
 A gladness must depart,  
 And those kind eyes with many tears be dim.

W. G. CLARK.

15. *Aperto pectore*: with naked breast.

16. *Heliades*: the daughters of the sun, called also Phaëthontiades, from Phaëthon their brother. The word is derived from *hæos*, the sun. Their names were Phaëthusa, *ardor*; Lampetie, *brightening*; and Pasiphaë, *all-enlightening*. They represent the virtues of the sun in natural bodies.

16. *Inania morti*: unavailing to death—the to the dead.

18. *Phaëthonta vocant*: they call upon Phaëthon. The apostrophe is very common in passionate grief. The allusion to

this repetition of the name of the departed by Mrs. Hemans, in one of her poems, is very beautiful:

But tell us, thou bird of the solemn strain!  
 Can those who have loved forget?  
 We call—and they answer not again—  
 Do they love—do they love us yet?

THE MESSENGER BIRD.

20. *Luna quater*. Four months had now passed.

20. *Procumbere*: to prostrate herself on the earth.

24. *Diriguisse*. The transformation had already commenced.

25. *Subitâ radice*: by a sudden root. Her feet began to grow to the earth.

27. *Avellit frondes*: tore away leaves. Her hair was already changed into foliage.

30. *Perque gradus*: by degrees; gradually.

31. *Exstabant*: stood out; remained uncovered by the bark.

32. *Quò trahat impetus*: where impulse may lead her.

35. *Indè*: thence; from the boughs.

36. *Sanguinæ guttæ*: drops of blood. Blood in like manner flows from the shrubs that grow above the body of Polydore, as described by Virgil:

11. Et laniata sinus, percensuit totum orbem: requiensque primò exanimis artus, mox ossa.

15. Nec minus Heliades, dant morti ejus, fletus et lacrymas, munera inania: et cæsæ pectora palmis, vocant nocte dieque Phaëthonta non auditurum miseris querelas:

20. Luna quater junctis implêrat cornibus orbem;

25. Tertia cum pararet laniare crinem manibus, avellit frondes. Hæc dolet crura teneri stîpitem, illa dolet sua brachia fieri longos ramos.

30. Quid mater faciat? nisi eat huc atque illuc, quo impetus trahat illam? et jungat oscula dum licet?

Parce, precor, mater, quæcunque est saucia, clamat,  
 Parce, precor; nostrum laniatur in arbore corpus:  
 Jamque vale; cortex in verba novissima venit:  
 Inde fluunt lacrymæ; stillataque sole rigescunt  
 De ramis electra novis; quæ lucidus amnis  
 Excipit, et nurbus mittit gestanda Latinis.  
 Adfuit huic monstro, proles Stheneleia, Cycnus,  
 Qui tibi materno quamvis à sanguine junctus,  
 Mente tamen, Phaëthon, propior fuit. Ille relicto  
 (Nam Ligurum populos, et magnas rexerat urbes)  
 Imperio, ripas virides amnemque querelis  
 Eridanum implêrat, sylvamque sororibus auctam:  
 Cùm vox est tenuata viro: canaque capillos  
 Dissimulant plumæ; collumque à pectore longum  
 Porrigitur, digitosque ligat junctura rubentes:  
 Penna latus vestit, tenet os sine acumine rostrum:  
 Fit nova Cycnus avis; nec se cæloque Jovique  
 Credit, ut injustè missi memor ignis ab illo;

## NOTÆ.

Nam quæ prima solo raptis radicibus arbor  
 Vellitur, huic atro liquuntur sanguine guttæ,  
 Et terram tabo maculant.—ÆNEID. iii. 27.

37. *Parce*: forbear. Polydore in like manner wounded by the uprooting of the shrubs above his grave, exclaims:

Quid miserum, Aeneas, laceras? jam parce sepulto;  
 Parce pius scelèrare manus.—ÆNEID. iii. 41.

39. *In verba novissima*. The bark closed over the mouth as it uttered the last words, viz. farewell!

40. *Indè*. From the bark of the trees.  
 40. *Fluunt lacrymæ*: tears flow. The transformation of tears into amber is a beautiful imagination of the poet. Moore describes the tears of the seabird as forming amber.

Around thee shall glisten  
 The loveliest amber,  
 That e'er the sorrowing  
 Seabird hath wept.—LALLA ROOKE.

40. *Stillata*: distilled; flowing in drops. Shakspeare in a beautiful manner assimilates the falling of tears to the exudation of aromatic trees.

Of one, whose subdued eyes  
 Albeit unused to the melting mood,  
 Drop tears as fast as the Arabian trees,  
 Their medicinal gum.—OHELLO.

40. *Sole rigescunt*: is hardened by the sun.

41. *Electra*. Amber is a resin-like substance, found on the seacoast, and dug up in diluvial soils. It often contains leaves and insects, and is probably an antediluvian insect, of a species of pine. It is found in abundance on the Baltic. There is a piece weighing eighteen pounds in the

37. Quæcunque est saucia clamat, mater, precor parce, parce precor; nostrum corpus laniatur in arbore.

40. Ille relicto imperio (nam rexerat populos Ligurum, et magnas urbes) implêrat ripas virides, amnemque querelis. Eridanum, sylvamque auctam sororibus querelis.

royal cabinet at Berlin. Pliny describes it as an exudation of a species of pine or cedar. He and Theophrastus affirm it is found in Liguria. Amber is used for jewelry, and the oil of it is sometimes employed as a medicine.

41. *Lucidus amnis*: the bright river, viz. the Po.

42. *Nurbus Latinis*: by the Latin women.

42. *Gestanda*: to be borne; to be worn as jewelry by them.

43. *Huic monstro*. The prodigy in which the sisters of Phaëthon were changed into poplars, and their tears into amber.

43. *Proles Stheneleia*: the son of Stheneleus, king of Liguria.

43. *Cycnus*. As *cycnus* signifies a swan, the name may have suggested this metamorphosis. Pausanias, however, says:

The swan has the reputation of being a musical bird, because a certain king in Liguria named Cycnus, was a great musician, and after his death, was metamorphosed by Apollo into a swan.

45. *Mente*: in disposition; in heart.

46. *Ligurum*: of the Ligurians. Liguria was a part of upper Italy and lay between the rivers Varus and Macra. It was formerly Lombardy, and now Genoa, Piedmont, Parma, &c.

48. *Sororibus auctam*: increased by his sisters, who had been changed into trees.

49. *Vox viro*: the voice of the man; the dative being used for the genitive.

49. *Est tenuata*: is made shrill.

50. *Dissimulant*: represent.

51. *Junctura*: a web; a film.

52. *Sine acumine*: a beak without a point; a blunt beak.

54. *Ignis*: of the fire; the thunderbolt.

Stagna colit, patulosque lacus; ignemque perosus; 55  
 Quæ colat, elegit contraria flumina flammis.  
 Squalidus interea genitor Phaëthontis, et expers  
 Ipse sui decoris: qualis, cum deficit orbem  
 Esse solet; lucemque odit, seque ipse, diemque;  
 Datque animum in luctus; et luctibus adjicit iram; 60  
 Officiumque negat mundo. Satis, inquit, ab ævi  
 Sors mea principiis fuit irrequieta, pigetque  
 Actorum sine fine mihi, sine honore, laborum.  
 Quilibet alter agat portantes lumina currus:  
 Si nemo est, omnesque dei non posse fatentur;  
 Ipse agat; ut saltem, dum nostras tentat habenas,  
 Orbatura patres aliquando fulmina ponat.  
 Tum sciet, ignipedum vires expertus equorum,  
 Non meruisse necem, qui non bene rexit illos.  
 Talia dicentem circumstant omnia Solem  
 Numina; neve velit tenebras inducere rebus  
 Supplice voce rogant: missos quoque Jupiter ignes  
 Excusat, precibusque minas regaliter addit.  
 Colligit amentes, et adhuc terrore paventes,  
 Phæbus equos: stimuloque domans et verbere sævit:  
 Sævitur enim, natumque objectat, et imputat illis. 76

55. Colit stagna patulosque lacus: perosusque ignem, elegit flumina contraria flammis, quæ colat.

60. Inquit, mea sors fuit satis irrequieta ab principiis ævi: pigetque laborum actorum: mihi sine fine, sine honore.

68. Tum expertus vires ignipedum equorum, sciet illum non meruisse necem qui non rexit illos bene.

## NOTÆ.

56. *Flumina flammis*. The poet in expressing the dissimilarity of these elements, has artfully chosen two words which in sound are very similar, so as to give greater effect to the contrast by alliteration.

57. *Squalidus*: dismal; squalid.

58. *Deficit orbem*: is deficient in his orb; suffers an eclipse. Milton has a forcible description of the sun when obscured or eclipsed:

As when the sun, new ris'n,  
 Looks through the horizontal, misty air  
 Shorn of his beams; or, from behind the moon,  
 In thin eclipse, disastrous twilight sheds  
 On half the nations.—*PARADISE LOST*.

60. *Datque animum*: gives up his mind to grief.

61. *Officiumque negat*: refuses his service.

66. *Ipse agat*: let him drive, viz. Jupiter. In his indignation he will not even condescend to name him.

67. *Orbatura patres*: that is about to bereave fathers of their children.

67. *Ponat*: he may lay aside.

68. *Tunc sciet*. Having tried the fiery-footed horses, he will know that Phaëthon who failed to govern them, did not deserve so severe a fate.

72. *Missos ignes*: the thunderbolt that had been cast.

73. *Mimas addit*: adds threats to entreaty. Lucian, in one of his dialogues, gives an account of the matter:

JUPITER. However, for this once, I pardon you; but if ever hereafter you are guilty of the like again, by employing such a substitute, you shall presently see how much hotter the fire of my lightning is than yours! In the mean time, let his sisters bury him on the banks of the Eridanus, where he fell from the chariot, weeping tears of amber over him, and be transformed through grief into poplars. Do you immediately repair your chariot; for the pole is broke, and one of the wheels is shattered; then put the horses to and drive on! But remember what I have said to you.—*DIALOGUES OF THE DEITIES*.

73. *Regaliter*: like a king; like one who had a right to command him.

74. *Colligit amentes*: he collects the frantic horses.

74. *Terrore*. With fear of the thunderbolt and the conflagration.

76. *Natum objectat*: casts up his son—the death of his son. The last three lines of this fable are considered of doubtful authority. The last line, especially, has little of the usual grace of Ovid.

## QUÆSTIONES.

Who committed the body of Phaëthon to the tomb?

Who were the Naiads?

What moral does the inscription on the tomb convey?

What effect had the death of Phaëthon on his sisters?

What do the names of his sisters represent?

What transformation did they undergo? What attempt in the mean time did their mother make?

What was the result of this attempt?

Did the tears of the Heliades continue to flow after they were changed to trees?

What change did their tears undergo?

What is amber, and where is it principally found?

What use is made of amber?

Of what trees is it most probably an exudation?

Why were the Heliades said to be changed into poplars?

Who was a witness of the transformation of the sisters of Phaëthon?

Over what people did he reign?

Into what was he metamorphosed?

What probably suggested the idea of this metamorphosis?

What does Pausanias say of Cycnus?

Who gives a humorous account of a pretended visit to the Po?

Is amber to be found in that region?

What writers make this statement?

What effect had the loss of his son upon Apollo?

How was he induced to assume the direction of his chariot?

How did Apollo treat his horses after the death of his son?

What lines in this fable are of doubtful authority?

## FABULA IV.

### JUPITER IN FORMAM DIANÆ.

As Jupiter makes a survey of the world, for the purpose of restoring what ever had been destroyed by the conflagration of the world in consequence of Phaëthon's imprudence, he comes to Arcadia, and falls in love with Callisto, the daughter of Lycaon. To favor his intentions, he assumes the form of Diana, and thus imposes upon the nymph.

#### EXPLICATIO.

ALTHOUGH the ancients supposed that the godhead was divided into innumerable attributes, each of which was represented by a person, they still believed there was one principal god, the creator and ruler of all things. This subdivision of the power of the deity into personages, was the primary cause of much confusion in their mythology, which was greatly increased by the circumstance of different princes assuming the names of the deities, to give greater dignity to their pretensions. Thus many princes assumed the name of Jupiter, and in time their own individual names were forgotten, while that of the god remained. The most distinguished of these were the Lycæan Jupiter, and the Cretan, as related in the hymn to Jupiter by Callimachus. The Lycæan Jupiter was doubtless some prince, who had his residence upon Mount Olympus, from which circumstance, as well as its cloud-capt appearance, that mountain came to be synonymous with Heaven, and was so employed in the fictions of the poets.

Ovid has therefore artfully connected with the story of Phaëthon, an amour of the Lycæan prince with a young huntress of Arcadia, who on account of her fondness for the chase, is represented to have been an attendant of the goddess Diana. To practise an imposition upon her unprotected innocence, he may have assumed the disguise of female attire, or his transformation into the form of Diana may be altogether a gratuitous addition of the poet, for the embellishment of the story. Or, as I have stated in the story of the loves of Apollo and Clymene, the whole may be the imposition of some cunning priest of Jupiter upon the credulity of an innocent huntress.

The fable contains several moral lessons, as it tends to display the effects of crime upon the person who indulges in it. The grove once so pleasant to her, and the conscious woods are her aversion; so occupied is she with thoughts of her guilt, that she almost forgets her bow and quiver; the silent lip, the abstracted manner, the downcast eye, the fallen countenance, the timid look, the sudden flush, and the slow step, indicate the change and the degradation that have come upon her spirit. In this we but follow the poet, who includes the innocent maid in the guilt of the deity.



**A**T pater omnipotens ingentia mœnia cœli  
Circuit; et, ne quid labefactum viribus ignis  
Corruat, explorat: quæ postquam firma, sui que  
Roboris esse videt: terras, hominumque labores  
Perspicit. Arcadiæ tamen est impensior illi  
Cura suæ. Fontesque et nondum audentia labi  
Flumina restituit: dat terræ gramina, frondes  
Arboribus; læsasque jubet revirescere sylvas.  
Dum redit, itque frequens; in virgine Nonacrinâ  
Hæsît; et accepti caluère sub ossibus ignes. 10  
Non erat hujus opus lanam mollire trahendo;

#### NOTÆ.

3. *Explorat*: explores; searches diligently.  
3. *Sui roboris*: of their strength; of their proper strength.  
5. *Arcadiæ suæ*: of his Arcadia, because Jupiter himself is said to have been born in Lycia, a mountain of that place.  
But say, thou first and greatest power above!  
Shall I Dieuæu or Lycæan Jove  
Attempt to sing? Who knows thy mighty line?  
And who can tell, except by power divine,  
If Ida's hills thy sacred birth may claim,  
Or far Arcadiâ boast an equal fame?—CALLIMACHUS.
7. *Restituit*: restored.  
7. *Dat terræ gramina*: he gives grass to the earth.  
Heaven his wonted face renewed,  
And with fresh flowrets hill and valley smiles.  
MILTON.
9. *Virgine Nonacrinâ*: a virgin of Nonacris, a mountain of Arcadia; Callisto, the daughter of Lycaon.
10. *Hæsît*: he was fixed to the spot; he stopped and gazed steadfastly. Thus Virgil:  
Hæc oculis, hæc pectore toto  
Hæret.—ÆNEID I. 717.
10. *Igenes*: flames; love.  
11. *Hujus*: of her; of Callisto.  
11. *Trahendo*: by teasing; by carding.



Nec positu variare comas : sed fibula vestem,  
Vitta coërcuerat neglectos alba capillos,  
Et modò leve manu jaculum, modò sumpserat arcum.  
Miles erat Phœbes : nec Mœnalon attigit ulla  
Gratior hâc Triviæ. Sed nulla potentia longa est.

Ulterius medio spatium Sol altus habebat ;  
Cùm subit ille nemus, quod nulla ceciderat ætas.  
Exiit hîc humero pharetram, lentosque retendit  
Arcus ; inque solo, quod texerat herba, jacebat :  
Et pictam positâ pharetram cervice premebat.  
Jupiter ut vidit fessam, et custode vacantem :  
Hoc certè conjux furtum mea nesciet, inquit :  
Aut si rescierit, sunt, ô sunt jurgia tanti !

Protinus induitur faciem cultumque Dianæ :  
Atque ait, O comitum virgo pars una mearum,  
In quibus es venata jugis ? De cespite virgo  
Se levat ; et, salve numen, me judice, dixit,  
Audiant ipse licèt, majus Jove : ridet, et audit ;  
Et sibi præferri se gaudet : et oscula jungit :  
Nec moderata satis, nec sic à virgine danda.

Quâ venata foret sylvâ narrare parantem  
Impedit amplexu : nec se sine crimine prodit.  
Illa quidem pugnat ; superum petit æthera victor  
Jupiter : huic odio nemus est, et conscia sylvâ.

11. Opus hujus non erat mollire lanam trahendo; nec variare comas positu.

15. Erat miles Phœbes; nec ulla gratior Triviæ hâc, attigit Mœnalon: sed nulla potentia est longa.

22. Jupiter, ut vidit illam fessam et vacantem custode; inquit, certe mea conjux nesciet hoc furtum: aut si rescierit, sunt, ô sunt jurgia tanti.

27. Virgo levat se de cespite, et dixit, salve numen, me judice, majus Jove, licet ipse audiat.

32. Impedit amplexu illam parantem rar rare quâ sylvâ foret venata.

## NOTÆ.

12. *Positu*: by arrangement.

12. *Variare*: to adorn.

12. *Ubi*. When she had prepared herself by girding up her dress with a clasp, and her loose hair with a fillet, she was ready for the chase, and became an attendant of Diana.

13. *Neglectos capillos*: her unadorned hair.

15. *Miles*: a soldier; an attendant.

15. *Phœbes*. Diana, the sister of Apollo.

15. *Mœnalon*. Mœnalos was a mountain of Arcadia where Diana was accustomed to hunt.

15. *Triviæ*. Diana was called Trivia, either because of her threefold course under the zodiac, or because she was worshipped in the *trivia*, or highways, where three roads met, and where statues were set up with three heads, that of a horse, a boar, and a dog, representing her threefold character, as Luna, Diana, and Proserpine. The following lines most briefly and beautifully describe her triple nature and functions:

Terret, lustrat, agit. Proserpina. Luna, Diana; Ima, suprema, feras, sceptro, fulgore, sagitta.  
ENNIUS.

16. *Nulla potentia*: no power is lasting. The instability of all terrestrial things proclaims their vanity.

17. *Ulterius medio*. The sun had passed his meridian; it was the afternoon.

18. *Nulla ætas*: no age, by metonymy for the men of no age.

19. *Retendit arcus*: unstrung her bow. If they be not relaxed occasionally they become weak.

22. *Custode vacantem*: without a protector.

25. *Protinus*: immediately. It is worthy of remark, that the poet, in describing the transformation of mortals, always represents it as a gradual thing; but when speaking of the metamorphosis of the gods, describes it as instantaneous and invisible.

27. *De cespite*: from the turf. *Cespes* signifies earth covered with grass. This agrees with what is said above:

*Inque solo, quod texerat herba.*  
28. *Me judice*: in my judgment; I being judge.

31. *Moderata satis*: moderate enough.

Thy cheek, thine eyes, thy lips to kiss,  
Like this—and this—no more than this;  
For, Alla! sure thy lips are flame:

What fever in thy veins is flushing?  
My own have newly caught the same;

At least, I feel my cheek too blushing.  
BRIDE OF ABYDOS.

33. *Impedit amplexu*: He prevents by an embrace.

35. *Conscia sylvâ*: the conscious wood; conscious of the violence committed by Jupiter.

Unde, pedem referens, pænè est oblita pharetram  
Tollere cum telis, et quem suspenderat, arcum.

Ecce, suo comitata choro Dictynna per altum  
Mœnalon ingrediens, et cæde superba ferarum,  
Aspicit hanc, visamque vocat: clamata refugit;  
Et timuit primò, ne Jupiter esset in illâ.

Sed postquam pariter nymphas incedere vidit:  
Sensit abesse dolos: numerumque accessit ad harum.

Heu quàm difficile est, crimen non prodere vultu!  
Vix oculos attollit humo: nec, ut antè solebat,

Juncta Deæ lateri, nec toto est agmine prima:  
Sed silet, et læsi dat signa rubore pudoris,

Et (nisi quòd virgo est) poterat sentire Diana  
Mille notis culpam: Nymphæ sensisse feruntur.

38. Ecce Dictynna comitata suo choro, ingrediens per altum Mœnalon, et superba cæde ferarum, aspicit hunc, vocatque eam visam: illa clamata refugit: et timuit primò ne Jupiter esset in illa.

44. Heu quam est difficile non prodere crimen vultu!

## NOTÆ.

36. *Pedem referens*: withdrawing her footsteps; departing.

38. *Ecce*. As she fled from the grove, suddenly Diana passed along.

38. *Dictynna*. A name of Diana from *δίκτυον*, a net, because she employs nets in hunting wild beasts.

41. *Ne Jupiter*. She was afraid that it was Jupiter again under the form of Diana.

43. *Abesse dolos*: that there is no deceit.

44. *Crimen prodere*: to betray guilt.

45. *Vix oculos*. In the confusion consequent upon guilt, the eyes are cast upon the ground.

All silent and unheeding now  
With downcast eyes.—BYRON.

46. *Juncta deæ*. In the days of her purity, she was always by the side of the goddess; but it was different after her fall. She causes separation from God.

46. *Nec est prima*. The light foot and the light heart of innocence were her's no longer.

47. *Sed silet*: but she is silent. Her cheerfulness had departed from her.

49. *Mille notis*: by a thousand marks; a finite number put for an infinite. It is natural for the countenance and manners

to betray conscious guilt, except in the case of the most inveterate and hopeless depravity. This disposition of our nature, in the case of murder, has been portrayed by Webster in the most powerful manner:

Meantime the guilty soul cannot keep its own secret. It is false to itself; or rather it feels an irresistible impulse of conscience to be true to itself. It labours under its guilty possession, and knows not what to do with it. The human heart was not made for the residence of such an inhabitant. It finds itself preyed on by a torment, which it does not acknowledge to God nor man. A vulture is devouring it, and it can ask no sympathy or assistance, either from heaven or earth. The secret which the murderer possesses soon comes to possess him; and, like the evil spirits of which we read, it overcomes him, and leads him whithersoever it will. He feels it beating at his heart, rising to his throat, and demanding disclosure. He thinks the whole world sees it in his face, reads it in his eyes, and almost hears its workings in the very silence of his thoughts. It has become his master. It betrays his discretion, it breaks down his courage, it conquers his prudence. When suspicions from without begin to embarrass him, and the net of circumstances to entangle him, the fatal secret struggles with still greater violence to burst forth. It must be confessed, it will be confessed, there is no refuge from confession but suicide, and suicide is confession.—SPEECH ON THE TRIAL OF J. P. KNAPP.

## QUESTIONES.

What journey did Jupiter make?  
For what purpose?  
Why was Arcadia peculiarly dear to him?  
Where was Nonacris?  
With whom did he meet there?  
What was her name?  
What were the employments of this virgin?  
How did he find her?  
What form did Jupiter assume?  
What did the virgin say to him?

What explanation do you give of the story?  
Who passed along shortly after the injury done to Callisto?  
Was she afraid of Diana? Why?  
What confirmed her that it was Diana who appeared?  
Did she betray her guilt by her countenance and manner?  
Did Diana notice the change in her?  
Did the nymphs notice it?

## FABULA V.

### CALLISTO IN URSAM MUTATA.

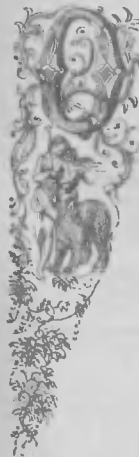
Diana and her nymphs bathe in a fountain, when the unchastity of Callisto is apparent. Diana drives her from her retinue, when shortly after she gives birth to Arcas. Juno, enraged at the injury of her bed, changes Callisto into a bear.

#### EXPLICATIO.

THE name of the Parrhasian maiden who is the subject of this fable, according to some, was Helice. It is most probable, then, that she was called Callisto, which signifies *most beautiful*, because she received the prize of beauty in the Callisteia, a festival observed among the Parrhasians, during which all the women presented themselves in the temple of Juno, and the prize was assigned to the fairest. The story of her being driven from the train of Diana, who is the goddess of chastity, is merely intended to express the loss of character which she sustained as soon as her immodesty became known. As she had received the prize of beauty in the temple of Juno, it is possible, that after the loss of her modesty, she was excluded from the religious ceremonies of the Callisteia in the temple of that goddess, and that, under a sense of shame and degradation, she may have given herself up exclusively to the solitary pursuits of hunting, and that hence, from her wild and savage life, and probably the circumstance of her being clothed in the skins of beasts, the story may have arisen of her being changed into a bear. As the Lycæan prince who bore the name of Jupiter was the one who seduced her from propriety, it was a poetic license to attribute her transformation into a bear, otherwise her exclusion from the ceremonies of the Callisteia, which took place in the temple of Juno, to the jealousy which that goddess is reported to have entertained in all cases of aberration from marital propriety, upon the part of her liege lord.

Again, as the bear lives solitary, it may be regarded as an emblem of that virginity which is best preserved when retired from the world. Hence the fable may have arisen from the corruption of a virgin by a priest of Jupiter. The following justifies this conclusion: Eustathius, a scholiast on Homer, says: "A young bear born under the altar of the temple of Diana, was taken by the Athenians and put to death, for which the goddess sent a famine upon the city. 'That bear,' says the scholiast, 'was certainly a young maid, who had consecrated her virginity to Diana, and who wished to live retired from the world, from under the shade of whose altars she was taken by force, to be given in marriage.'"

Others suppose that Callisto, entering a cavern, was eaten up by a bear, and that afterwards the bear emerging from the cave, was said to be the metamorphosed maiden. The metamorphosis of Callisto into a bear, after the loss of her virtue, contains a good moral, for it shows, that unchastity transforms even the *most beautiful* maid into a beast the most unsightly and destructive.



RBE resurgebant lunaria cornua nono;  
 Cum Dea venatrix fraternis languida flammis,  
 Nacta nemus gelidum, de quo cum murmure labens  
 Ibat, et attritas versabat rivus arenas. 5  
 Ut loca laudavit; summas pede contigit undas;  
 His quoque laudatis: Procul est, ait, arbiter omnis:  
 Nuda superfusus tingamus corpora lymphis.  
 Parrhasis erubuit: cunctæ velamina ponunt:  
 Una moras quærit: dubitanti vestis adempta est:  
 Quâ positâ nudo patuit cum corpore crimen. 10

#### NOTÆ.

1. *Orbe nono*: in her ninth orb; in the ninth month. The moon renews her orb every month.

Oh, swear not by the moon, the inconstant moon  
 That monthly changes in her circled orb.—SHAKESPEARE.

2. *Venatrix Dea*: the huntress goddess, viz. Diana.

2. *Fraternis flammis*: by the heat of her brother; by the rays of the sun, her brother.

3. *Cum murmure*: with a murmur.  
 The silvery gleaming rills  
 Lure with soft murmurs from the glassy lea.  
 W. J. PARODIE.  
 The streamlet, gurgling through its rocky glen.  
 PIERPONT.

5. *Ut loca laudavit*: after she praised the place.

5. *Summas undas*: the surface of the water.

5. *Pede contigit*: patted with her foot.

6. *Procul est*: is afar. There is no witness near us.

7. *Tingamus corpora*: let us lave our bodies.

8. *Parrhasis*: the Parrhasian, viz. Callisto, who was born in Parrhasia.

9. *Dubitanti adempta*: is taken from her as she delays. This was probably done in sportive playfulness.

I procul hinc, dixit, nec sacros pollue fontes,  
Cynthia: deque suo jussit secedere cœtu.

Senserat hoc olim magni matrona Tonantis;  
Distuleratque graves in idonea tempora pœnas:  
Causa mortæ nulla est: et jam puer Arcas (id ipsum 15  
Indoluit Juno) fuerat de pellice natus.

Quò simul obvertit sævam cum lumine mentem;  
Scilicet hoc unum restabat, adultera, dixit.

Haud impunè ferēs: adimam tibi nempe figuram;  
Quâ tibi, quâque places nostro, importuna, marito. 20

Dixit; et arreptis adversâ fronte capillis  
Stravit humi pronam. Tendebat brachia supplex:  
Brachia cœperunt nigris horrescere villis,

Curvarique manus, et aduncos crescere in unguēs,  
Officioque pedum fungi: laudatque quondam 25  
Ora Jovi, lato fieri deformia rictu.

Neve preces animos, et verba superflua flectant;  
Posse loqui eripitur: vox iracunda, minaxque,

Plenaque terroris rauco de gutture fertur. 30  
Mens antiqua tamen factâ quoque mansit in ursâ;

Assiduoque suos gemitu testata dolores,  
Qualescunque manus ad cœlum et sidera tollit;

Ingratumque Jovem, nequeat cùm dicere, sentit.  
Ah quoties, solâ non ausa quiescere sylvâ

## NOTE.

11. *Sacros fontes*: the sacred fountains. They were sacred, because used by the goddess and her nymphs; or probably because all running streams were supposed to have a divinity residing in them.

12. *Cynthia*. Diana, so called from Cynthus, a mountain of Delos, where Apollo and Diana were born.

13. *Senserat hoc*: had perceived this—the infidelity of Jupiter.

15. *Id ipsum*: that very thing, viz. the birth of a son, by which Jupiter's disgrace was rendered public.

17. *Quò*: whither; to whom, viz. Callisto.

18. *Scilicet*: forsooth. There is great anger implied in the use of this word.

19. *Haud impunè*: you shall not bear this with impunity.

20. *Importuna*: wanton.

21. *Adversâ a fronte*: from the forehead.

22. *Humi pronam*: prone on the ground; with her face to the earth.

*Prona to the dust*. afflicted Waldgrave hid his face on earth.—CAMPBELL.

23. *Brachia cœperunt*. The transformation of the maid into a bear began to take place.

23. *Horrescere*: to become rough and shaggy with hair.

The same hour was the thing fulfilled upon Nebuchadnezzar, and he was driven from men, and did eat grass as oxen, and his body was wet with the dew of heaven, till his hairs were grown like eagle's feathers, and his nails like bird's claws.—DANIEL, chap. iv.

25. *Laudata Jovi*. Praised by Jupiter on account of its delicate beauty.

26. *Lato rictu*: with wide jaws.

27. *Verba superflua*: superfluous words; many entreaties.

28. *Posse loqui*: to be able to speak; the faculty of speech.

29. *Fertur*: is brought: issues.

30. *Mens antiqua*: her former mind. Her reason remains unimpaired. On the contrary, when Nebuchadnezzar is driven from men, his body is not changed, but he has the spirit of a beast.

Let his heart be changed from man's, and let a beast's heart be given unto him; and let seven times pass over him.—DANIEL, chap. iv.

32. *Qualescunque manus*: her hands such as they were. They were hands formerly, but are now the fore-feet of a beast. The bear often walks on its hind-feet, and holds up its paws; and hence she is here said to lift up her hands in entreaty.

33. *Nequeat dicere*: she cannot call him ungrateful. The loss of her voice prevented.

11. I procul hinc, nec pollue sacros fontes, jussitque eam secedere de suo cœtu

17. Quò simul obvertit mentem sævam cum lumine, dixit.

21. Dixit: et capillis arreptis a fronte adversa, stravit illam pronam humi. Supplex tendebat brachia.

27. Neve preces et verba superflua flectant animos, eripitur posse loqui: vox iracunda, minaxque, plenaque terroris, fertur de rauco gutture.

34. Ah quoties non ausa est quiescere solâ

Ante domum, quondamque suis erravit in agris!  
Ah! quoties per saxa canum latratibus acta est;

Venatrixque metu venantum territa fugit!  
Sæpe feris latuit visis; oblita quid esset:

Ursaque conspectos in montibus horruit ursos:  
Pertimuitque lupos, quamvis pater esset in illis. 40

## NOTE.

35. *Quondam suis*. There is something mournful in this hovering of Callisto around the house which she formerly inhabited. Virgil, in like manner, represents Philomela, after her metamorphosis, flying over her former residence:

Quo cursu deserta petiverit, et quibus ante  
Infelix sua tecta supervolaverit alis?  
ELOGIA VI.

37. *Venatrix*: a huntress—who had been a huntress.

38. *Oblita*. Having forgotten that she is now a beast herself.

40. *Pater*. Her father Lycaon, who had been transformed into a wolf, as related in Fable VIII., of Book I. As all animals subsequent to that period were destroyed by the flood, it is an error in the poet to represent Lycaon as then among the wolves.

41. *Ignara*: ignorant; unacquainted with the fact that his mother had been changed into a bear.

## QUESTIONES.

Why was Callisto driven from the retinue of Diana?

What became of her afterwards?

Why was the name Callisto probably given to her?

What were the Callisteia?

Where were they celebrated?

In the temple of what goddess were the prizes given?

Why is the name Parrhasia applied to Callisto?

Where was Parrhasia?

Was any change made in the mind of Callisto?

Was she fearful of the bears?

Why was her father said to be among the wolves?

Who was her father?

Why was he changed to a wolf?

How will you interpret the metamorphosis of Callisto?

Was there a Lycaean prince named Jupiter?

Where did he hold his court?

## FABULA VI.

### ARCAS ET CALLISTO IN SIDERA MUTATI.

Arcas, while hunting in the Erymanthian woods, meets with his mother Callisto, who had been changed into a bear, and not knowing who she is, attempts to shoot her, when Jupiter interposes to prevent the matricide, and translates both Arcas and his mother to the heavens, where they form the constellation of the Two Bears.

#### EXPLICATIO.

ACCORDING to some, Callisto, after being changed to a bear, had entered the sacred enclosure of the Lycæan Jupiter, which it was unlawful to enter, and was about to be slaughtered by her son Arcas and others, when Jupiter interposed and transferred her to the skies. In this interpretation, we are given to understand, that after her departure from female propriety, and leading, in consequence of shame, a solitary and savage life, she entered the sacred *temenus* of the Lycæan Jove, which was punishable with death, but escaped in some manner, probably through the compassion of the priest of Jove, and was thus fabled to be changed into the constellation known as the Bear.

Others, again, regarding the Lycæan Jupiter as a temporal prince, who had assumed the name of a deity, to give dignity to his character, suppose, that in the wild state in which Arcas and his mother lived, the former attempted her life, and that the prince, by taking them to his palace upon Mount Olympus, was fabled to translate them to heaven. Others, again, suppose, that on account of her having been a noted huntress, she was said to have been changed into a constellation, and that her son, in like manner devoted to hunting, having died while he was young, was fabled to have undergone a like transformation.

The poet has succeeded in his delineation of the passions of Juno, in the most admirable manner; wounded pride, a sense of conjugal injury and insulted majesty—wrath, and a desire of revenge, appear in all that she utters. The Queen of the celestials, leaving her throne and sceptre to become a supplicant for justice against the injury of her bed and royal majesty, is a sight full of humiliation, and well calculated to interest Oceanus and Tethys for their foster-child. There is great poetical beauty in calling Juno their foster-child; for Juno is said by Cicero to be the lower air, which is formed by the evaporation of water.

The request that the Bears may not be permitted to wash in the ocean, is assumed by the poet, from the astronomical circumstance that the Bears move ever around the pole, without descending into the sea, or setting.



CCE Lycæoniæ proles ignara parenti

Arcas adest, ter quinque ferè natalibus actis:  
Dumque feras sequitur; dum saltus eligit aptos,  
Nexilibusque plagis sylvas Erymanthidas ambit;  
Incidit in matrem, quæ restitit Arcade viso;  
Et cognoscenti similis fuit. Ille refugit;  
Immosque oculos in se sine fine tenentem  
Nescius extimuit; propriùsque accedere aventi  
Vulnifico fuerat fixurus pectora telo.  
Arcuit omnipotens; pariterque ipsosque, nefasque  
Sustulit; et celeri raptos per inania vento

5

10

#### NOTÆ.

1. *Lycæonia*: Of Callisto, the daughter of Lycaon.
2. *Ter quinque*: fifteen birthdays being nearly past. He was now nearly fifteen years of age.
3. *Nexilibus plagis*: with plaited nets.
4. *Sylvas Erymanthidas*: the woods of Erymanthus, a mountain in Arcadia, where the celebrated wild-boar was taken by Hercules.
5. *Incidit in matrem*: fell upon his mother; met with his mother.
6. *Quæ restitit*: who stopped; who stood still.
7. *Cognoscenti similis*: like one knowing him; as if she knew him.
8. *Nescius*: ignorant that she was his mother.
9. *Aventi*: of her desiring—the dative for the genitive.
10. *Vulnifico telo*: with a wounding dart.
11. *Arcuit*: forbade; prevented him from shooting his mother.
11. *Sustulit*: took away; removed.
11. *Raptos vento*: rapt by a swift wind. In sublimity, how infinitely does this translation of a frail being fall beneath that of Enoch or Elijah, removed in a chariot of flame, on account of spotless purity of life. And it came to pass, as they still went on, and talked, that behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven. And Elisha saw it, and he cried, My father, my father, the chariot of Israel, and the horsemen thereof! And he saw him no more.

Imposuit cœlo, vicinaque sidera fecit.  
Intumuit Juno, postquam inter sidera pellex  
Fulsit; et ad canam descendit in æquora Tethyn,  
Oceanumque senem: quorum reverentia movit  
Sæpe Deos; causamque viæ scitantibus, infit:  
Quæritis æthereis quare regina Deorum  
Sedibus hîc adsim? Pro me tenet altera cœlum.  
Mentiar, obscurum nisi nox cùm fecerit orbem,  
Nuper honoratas summo mea vulnere cœlo  
Videntis stellas illic, ubi circulus axem  
Ultimus extremum, spatique brevissimus ambit.  
Est verò, cur quis Junonem lædere nolit,  
Offensamque tremat, quæ prosim sola nocendo?  
En ego quantum egi! quam vasta potentia nostra est!  
Esse hominem vetui; facta est Dea: sic ego pœnas  
Sontibus impono; sic est mea magna potestas.  
Vindicet antiquam faciem, vultusque ferinos  
Detrahat; Argolicâ quod in antè Phoronide fecit.  
Cur non et pulsâ ducat Junone, meoque

10. Omnipotens ar-  
cujt: sustulitque pari-  
ter ipsosque neiasque:  
et imposuit eos cœlo  
raptos per inania ce-  
leri vento, fecitque vi-  
cina sidera.

17. An quæritis qua-  
re ego regina deorum  
adsim huc æthereis  
sedibus? Altera te-  
net cœlum pro me.

23. Est vero cui  
quis nolit lædere Ju-  
nonem, trematque of-  
fensum; quæ sola pro-  
sim nocendo?

28. Vindicet anti-  
quam faciem, detra-  
hatque vultus ferinos,  
quod ante fecit in Ar-  
golica Phoronide.

## NOTÆ.

Yet where the captives stood, in holy awe,  
Rapt on the wings of cherubim, they saw  
Their sainted sire ascending through the night;  
He turned his face to bless them in his flight;  
Then vanished.—MONTGOMERY.

11. *Per inania*: through the void.  
12. *Vicina sidera*: neighboring con-  
stellations. Arctos and Arctophylax arc  
situated near each other, not far from the  
north pole.

13. *Intumuit*: swelled with rage.  
15. *Oceanum*. The god of Ocean, ear-  
lier than Neptune. He was the eldest of  
the Titans, the offspring of Cœlus and  
Terra. He married his sister Tethys, and  
their children were the rivers of the earth,  
and the three thousand Oceanides.

To Ocean Tethys brought the rivers forth  
In whirlpool waters rolled: Eridannus  
Deep-eddied, and Alpheus, and the Nile:  
And the divine Scamander. Bare she then  
A sacred race of daughters, who on earth  
With King Apollo and the rivers claim  
The first-shorn locks of youth: their dower from  
Jove

Three thousand slender-ankled ocean nymphs,  
Long-stepping, tread the earth; and, scattered  
far,  
Haunt everywhere alike the depth of lakes;  
A glorious sisterhood of goddesses.  
As many rivers, also, yet untold,  
Rushing with hollow-dashing sound, were sons  
Of Ocean, to majestic Tethys born.—HEROD.

17. *Regina Deorum*: the queen of the  
gods, viz. Juno.

18. *Hîc adsim*. The whole address of  
Juno is excellent. It is short, sententious,  
and violent. The frequent use of the in-  
terrogation, of antithesis, and of irony,  
shows a wrathful and tumultuous spirit.  
Do you ask why I, who am the queen of  
the gods, have left heaven, and am here a

poor suppliant? I am supplanted, *Pro me  
tenet altera cœlum!*

20. *Honoratas stellas*: as honored stars.  
20. *Mea vulnere*: my torments; my  
wounds, ever rankling in my breast. Thus  
Virgil:

Cum Jano, æternum servans sub pectore vulnus  
ÆNEID. I.

23. *Est verò cur*: is there wherefore? is  
there any reason why?

25. *Quantum egi!* What a great thing  
I have done! an expression full of bitter  
irony.

25. *Quam vasta*. Another exclamation  
of irony.

26. *Esse hominem*: to be a human  
being.

27. *Sontibus*: on the guilty.

28. *Vindicet*: let him vindicate; let him  
restore.

29. *In Phoronide*: in the case of Phoro-  
nis—Is the daughter of Phoroneus. Jupi-  
ter, after changing her to a heifer, restored  
her to the human form.

31. *Socerum Lycaona*. Lycaon as a  
father-in-law, who had once attempted to  
kill him, as related in a former Fable.

32. *Tangit*: touches you; affects you.

32. *Alumnæ*: of your foster-child. This  
may be explained physically. As Juno is  
the lower air, she is said to be the foster-  
child of Tethys, or water, because the  
lower air is water in a rarefied form.

33. *Gurgite cœruleo*: from the azure  
gulf, here put for the sea by synecdoche.

The other tribes forsake their midnight track,  
And rest their weary orbs beneath the wave;  
But thou dost never close thy burning eye,  
Nor stay thy steadfast step. But on, still on,

Collocet in thalamo, socerumque Lycaona sumat?  
At vos si læsæ contemptus tangit alumnæ,  
Gurgite cœruleo septem prohibete Triones;  
Sideraque in cœlo stupri mercede recepta  
Pellite: nè puro tingatur in æquore pollex.

35

## NOTÆ.

While systems change, and suns retire, and  
worlds  
Slumber and wake, thy ceaseless march pro-  
ceeds.

The near horizon tempts to rest in vain:  
Thou, faithful sentinel, dost never quit  
Thy long-appointed watch; but, sleepless still,  
Dost guard the fixed light of the universe,  
And bid the north forever know its place.

HENRY WARE.

33. *Septem Triones*. The Great Bear  
and Arctophylax. See note on page 30.

Seven stars  
Dwell in that brilliant cluster, and the sight

Embraces all at once; yet each from each  
Recedes as far as each of them from earth.  
HENRY WARE.

35. *Pellite*: expel; drive away.  
35. *Nè tingatur*: let not the harlot be  
washed in the pure sea. Diana had driven  
Callisto from the pure fountains, and Juno  
now prays that she may not be purified in  
the ocean. The Bear and the constella-  
tions adjacent, on account of the elevation  
of the pole, never go below the horizon,  
hence they are said not to descend into the  
sea.

## QUESTIONES.

How do you explain the translation of  
the Bears into heaven by Jupiter?

How do you account otherwise for Cal-  
listo being made a constellation?

How do you explain the circumstance  
of her son being made a constellation?

What moral lesson does the story teach?

Do you recollect any *anachronism* in this  
fable?

When the Bears were received into hea-  
ven, what visit did Juno make?

Who was Oceanus? Who was Tethys?

What request did she make of these two  
deities?

What astronomical circumstance gave  
rise to this fiction?

What were the Septem Triones?

In what part of the heavens are they?

## FABULA VII.

### CORONIS IN CORNICEM.

While the Raven is going to acquaint Apollo with the adultery of his mistress, he is met by the Crow, who, learning the object of his journey, endeavors to dissuade him; and relates the ungracious manner in which Minerva had requited her services as an informer in the case of Erichthonius; as also her former transformation from a royal virgin into a crow.

#### EXPLICATIO.

To restrain the Raven from tattling, the Crow relates her own history, both prior to her transformation and subsequent to it. She was Coronis, the daughter of Coroneus, king of Phocis, and when about to be violated by Neptune, was changed into a crow. It is probable, that when walking on the sea-shore, she was nearly carried away by the sudden rise of the tide; or that some priest of Neptune attempted to offer her violence. Corone, in Greek, signifies *crow*, and hence her name suggested the idea of the transformation. In digging the foundation for a city in Messenia, the body of a crow was found, whence the city was called Corona. The city was placed under the protection of Minerva, and a bronze statue of the goddess bore a crow upon the fist. Hence the crow was said to become the companion of Minerva. For an historical interpretation, see the note on *Pelagi Deus*, page 169.

The crow becomes hateful to the goddess, by relating to her the conduct of the daughters of Cecrops intrusted with Erichthonius. This we show in the notes to be a personification of the Athenian people in some civil commotion. As Attica abounded in quarries of stone, the basket of twigs in which Erichthonius is shut up by Minerva, the guardian goddess of the city, is probably some strong party enclosed in the Acropolis. Herse, the mountain party, including the city; and Pandrosos, the maritime party, keep the basket shut on Erichthonius; in other words, hem the mingled faction of artisans and countrymen in the citadel, till Agraulos, the countrymen generally, opens the basket; in other words, raises the siege. After relating the conduct of the daughters of Cecrops, the crow is driven from her society. The crow is the symbol of garrulity, and hence is displeasing to Wisdom, who is thoughtful and contemplative. Again, according to Pliny and Lucretius, no crow comes near Athens, which is called from Athena, a title of Minerva.

The Crow grieves that the Owl supersedes her in the affections of Minerva. The Egyptians expressed deadly enmity by the crow and the owl; for the crow destroys the eggs of the owl by day, and the owl the eggs of the crow by night. The crow is the hieroglyphic of long life; and the owl of death. The owl is sacred to Minerva, either because of her habit of watching and musing, for the powers of the mind are more collected and vigorous in the night; or, because the coin of Athens was stamped with an owl. Two good morals are contained in this fable. It shows the evil of talebearing; and the misfortune of not attending to the admonitions of experience.



**D** i maris annuerant: habili Saturnia curru  
 Ingreditur liquidum pavonibus aëra pictis:  
 Tam nuper pictis cæso pavonibus Argo;  
 Quàm tu nuper eras, cum candidus antè fuisses,  
 Corve loquax, subitò nigrantes versus in alas. 5  
 Nam fuit hæc quondam niveis argentea pennis  
 Ales, ut æquaret totas sine labe columbas:  
 Nec servaturis vigili Capitolia voce  
 Cederet anseribus, nec amanti flumina Cycno. 10  
 Lingua fuit damno: linguâ faciente loquaci,  
 Qui color albus erat, nunc est contrarius albo:

#### NOTÆ.

1. *Annuerant*: had consented; had agreed that the Triones should never descend into the sea.
2. *Pavonibus pictis*: with her painted peacocks. They were lately adorned with the eyes of Argus, who was slain by Mercury. As the air is the medium of sight, and is of various colors, hence peacocks, particolored birds, are said to draw the chariot of Juno.
3. *Tam nuper*. This repetition prepares the mind for the relation of the succeeding fable.
4. *Corve loquax*: Oh babbling raven. The poet here makes an apostrophe to the raven for the purpose of reprehending his prattling.
5. *Niveis pennis*: with snowy wings.
6. *Argentea*: silvery; of a silver color.
7. *Vigili voce*: with watchful voice. While besieging Rome, the Gauls, unnoticed by the sentinels, and without arousing the dogs, had nearly scaled the citadel, when the cackling of the geese awoke Manlius and his soldiers, who threw the assailants down the precipice.
8. *Vigili voce*: with watchful voice.
9. *Cederet*: yielded; was inferior; viz. in whiteness.
10. *Lingua fuit damno*: his tongue was his destruction. This unruly member has been the cause of the ruin of many. But the tongue can no man tame; it is an unruly evil, full of deadly poison.—ST. JAMES iii. 8. He that keepeth his mouth, keepeth his life, but he that openeth wide his lips shall have destruction.—PROVERBS xiii. 3.

Pulchrior in totâ quàm Larissæa Coronis,  
 Non fuit Hæmoniâ. Placuit tibi, Delphice, certè,  
 Dum vel casta fuit, vel inobservata: sed ales  
 Sensit adulterium Phœbæius; utque latentem  
 Detegeret culpam non exorabilis index,  
 Ad dominum tendebat iter; quem garula motis  
 Consequitur pennis, scitetur ut omnia, cornix:  
 Auditæque viæ causâ, Non utile carpis,  
 Inquit, iter; nè sperne meæ præsentia linguæ.  
 Quid fuerim, quid simque, vide, meritumque require:  
 Invenies nocuisse fidem. Nam tempore quodam  
 Pallas Erichthonium, prolem sine matre creatam,  
 Clauserat Actæo textâ de vimine cistâ;

12. Non fuit in totâ  
 Hæmonia puella pul-  
 chrior quam Coronis  
 Larissæa.

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21. Vide quid fite-  
 rim, quidque sim, re-  
 quireque meritum, in-  
 venies fidem nocuisse  
 militi.

## NOTÆ.

12. *Larissæa Coronis*: Coronis of Larissa, a city of Thessaly. This is to distinguish her from Coronis of Phocis, changed into a crow.

13. *Delphice*. He here apostrophizes Apollo, who was called Delphicus, because he had a celebrated oracle at Delphi.

14. *Ales Phœbæius*: the bird of Apollo. The raven is said to be sacred to Apollo, because in augury it is most relied on; for its voice is the most distinct and intelligible of all the birds.

15. *Adulterium*. The adultery of Coronis with Ischys.

16. *Ut detegeret*: that he might disclose.

17. *Non exorabilis index*: the inexorable informer. The raven could not be prevailed on by Coronis to conceal the fact of her adultery, nor by the crow to abandon the purpose of his journey.

18. *Ad dominum*: to his master, Apollo.

19. *Motis pennis*: with flapping wings.

20. *Scitetur ut omnia*: to pry into every thing.

21. *Præsentia*: the presages; the predictions.

22. *Quid fuerim*: what I was. She was the principal attendant of Minerva.

23. *Nam tempore*. Cornix, the crow, who was formerly Coronis, the daughter of Coroneus, now relates the reason of her being expelled from the society of Minerva.

24. *Pallas*. A name of Minerva, derived from πάλλο, to brandish, because she carries a spear in her hand.

25. *Erichthonium*. When Vulcan attempted to offer violence to Minerva, and defiled the ground, Erichthonius was produced as the offspring of his passion, and fabled to be half human and half serpent. Minerva enclosed him in a basket, and gave him in charge to the three daughters of Cecrops, with orders not to open. Erichthonius is of Greek derivation, and means a contention of the soil, and doubtless has reference to some civil dissension. We

may, therefore, as in the case of Cecrops, consider Erichthonius not a real personage, but a personification of the people. Vulcan attempts to violate Athena; that is, the artisan population of the city attempt to seize the government, but cannot effect the purpose.—the seed falls upon the earth, and Erichthonius is produced; that is, the artisans unite with some of the country people, and form a powerful party, who assume the government. As the chief leaders would probably belong to the city, and the countrymen be their followers; hence the head and upper parts of Erichthonius are said to be human, while his feet are serpents; that is, "children of the earth."

26. *De vimine*: of osiers. This may adumbrate the citadel of Athens, as stated in the *Explicatio*; or it may refer to a guard of soldiers, defended by shields made of twigs, like those in use among the Germans, as described by Cæsar. These might figuratively be called a basket, just as the wooden walls of Athens advised by the oracle, were understood to be ships.

27. *Gemino Cecrope*. Cecrops was said to be the founder of Athens. He is represented by some as a native of Attica, and by others as an Egyptian, who led a colony from Sais, and settled Attica. He was said to be half man and half serpent; either because he had two languages, the Egyptian and the Greek; or because being a native of Attica, he was fabled to have the feet of a serpent, on account of his autochthonous or indigenous nature; for in Herodotus i. 78, the explanation of the serpents devoured by the horses at Sardis is, "that the snake is a child of the earth." As the Athenians wore the golden cicada in their hair, as a symbol of their autochthonia, and as Cecrops is by metathesis κρέκοψ, a name of the cicada, it is most probable he was a native. Wordsworth in his "Greece Pictorial, Descriptive, and

Virginibusque tribus gemino de Cecrope natis  
 Hanc legem dederat, sua nè secreta viderent.  
 Abdita fronde levi densâ specular bar ulmo,  
 Quid facerent. Commissa, duæ sine fraude tuentur,  
 Pandrosos atque Herse; timidas vocat una sorores  
 Agraulos, nodosque manu diducit, at intus  
 Infantemque vident, apporrectumque draconem.  
 Acta deæ refero; pro quo mihi gratia talis  
 Redditur, ut dicar tutelâ pulsa Minervæ;  
 Et ponar post noctis avem. Mea pœna volucres  
 Admonuisse potest, nè voce pericula quærant:  
 At puto non ultro nec quicquam talè rogantem  
 Me petiit; ipsa licet hoc à Pallade quæras  
 Quamvis irata est: non hoc irata negabit.  
 Nam me Phocæica clarus tellure Coroneus  
 (Nota loquor) genuit: fueramque ego regia virgo;  
 Divitibusque prociis (nè me contemne) petebar.  
 Forma mihi nocuit; nam dùm per littora lentis  
 Passibus, ut soleo, summa spatiarer arenâ,  
 Vidit, et incaluit pelagi Deus; utque precando

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27. Ego abdita fronde  
 levi specular bar  
 quid facerent ab densâ  
 ulmo.

32. Refero acta Deæ;  
 pro quo talis gratia  
 redditur mihi, ut dicar  
 pulsa tutelâ Minervæ,  
 et ponar post avem  
 noctis.

39. Nam Coroneus  
 clarus tellure Phocæi-  
 cæ (loquor nota) genuit  
 me, egoque fuerim re-  
 gia virgo, petebar  
 (ne contemne me) di-  
 vitibus prociis.

## NOTÆ.

Historical," does not consider Cecrops as an individual, but as a personification of the Athenian people.

25. *Natis*: the daughters of Cecrops. Their names were Herse, which signifies dew; Pandrosos, all-dewy; and Agraulos, living-in-the-country. If we consider Cecrops (*cicada*) a personification of the Athenian people, since the *cicada* is said to feed upon dew in the country, we readily perceive why his daughters bore the names attributed to them; for as dew is abundant in mountainous places, Herse would represent the mountain party; Pandrosos, all-dewy, the maritime party, and Agraulos those living in the country. These three identical parties were known in the dissensions of the people in the days of Solon.

26. *Ne secreta*. Minerva had ordered them not to pry into its secret contents.

27. *Abdita fronde*: concealed by the leaves.

28. *Commissa*: what had been committed to them; their charge.

29. *Nodos deducit*: unties the knots.

30. *Apporrectum draconem*: a dragon laid beside him. As the extremities of Erichthonius were a dragon, they thought they saw an infant and a dragon lying together.

31. *Acta refero*: I report their deeds.

32. *Tutelâ pulsa*: expelled from the protection of Minerva. Perhaps some inhabitant of Coronea was the bearer of treasonable correspondence, and hence was expelled from Athens. Or it may be because crows are said not to come near Athens.

Est et Athenæis in montibus, arcis in ipso  
 Vertice, Palladis ad templum Tritonidos alma,  
 Quo nunquam pennis appellant corpora rauce  
 Coruicæ, non cum fumant altaria donis.

LUCRETIVS.

34. *Noctis avem*: the bird of night; the night-owl.

35. *Ne voce*. The punishment of Coronis ought to be a warning to the birds, not to incur danger by a tattling disposition.

36. *At puto*: but I suppose; but may be! This is a gentle irony, and is intended to obviate a tacit objection, that Minerva had repulsed her perhaps because Cornix had not at any time been very acceptable to her, or been selected as a companion without solicitation.

37. *Phocæica tellure*: in the land of Phocis.

38. *Coroneus*. A king of Phocis. As Coroneus founded the city of Coronea, and called it after his own name, he is said with poetical beauty to be the father of Coronis or Coronea.

39. *Petebat*: I was courted; I was sought in marriage. This may be said as a natural embellishment of the story; or, considering the maiden as a city, it may refer to alliances proposed by different cities or states.

40. *Dùm spatiarer*: while I was walking.

41. *Incaluit*: was inflamed with love of me. The interpretation by which we consider the virgin pursued by Neptune, as the city of Coronea threatened with inundation from the sea, or Copaic lake, is illustrated by an incident in the history of

Tempora cum blandis absumsit inania verbis; 45  
 Vim parat, et sequitur. Fugio, densumque relinquo  
 Littus, et in molli nequicquam lassor arenâ.  
 Inde Deos, hominesque voco: nec contigit ullum  
 Vox mea mortalem: mota est pro virgine virgo,  
 Auxiliumque tulit. Tendebam brachia cælo: 50  
 Brachia cæperunt levibus nigrescere pennis.  
 Rejicere ex humeris vestem molibar: at illa  
 Pluma erat; inque cutem radices egerat imas.  
 Plangere nuda meis conabar pectora palmis;  
 Sed neque jam palmas, nec pectora nuda gerebam. 55  
 Currebam; nec, ut antè, pedes repinebat arena:  
 Et summa tollebar humo. Mox acta per auras  
 Evehor, et data sum comes inculpata Minervæ.  
 Quid tamen hoc prodest, si diro facta volucris  
 Crimine, Nyctimene nostro successit honori? 60

## NOTÆ.

Lorenzo de' Medici. His villa, called Ambra, and situated on the banks of the Ombrone, was overflowed during an inundation, and the prince commemorated the circumstance by an agreeable fable, which formed the subject of one of his beautiful poems, and was also exquisitely carved on an amber Fiaschetto.

A nymph named Ambra, bathing in the Ombrone, the river god is enamored of her; he endeavors to seize upon her, and she flies away along the banks. The river overflows, but cannot overtake her. He calls for assistance to Arno, his elder brother, who swells up his stream, and prevents her further flight. Ombrone has nearly reached her, when she pours out her supplications to Diana; and, as Daphne was transformed into a laurel, she is changed into a rock. It appears to me, that it was the intention of Lorenzo to celebrate his villa of Ambra, which, at a time of inundation, is frequently surrounded by water, and to give a poetic origin to his favorite residence, and the lovely eminence on which it is placed.—ILLUSTRATIONS OF THE LIFE OF LORENZO DE' MEDICI.

44. *Pelagi Deus*. This whole story of Coronis is susceptible of a fine historical interpretation. Corone of Messenia was situated upon the Sinus Messeniæ, which was subject to sudden risings of the tide. Coronca in Bœotia was near the Copaic lake; which, like the Nile, often overflows the whole adjacent country. Hence Neptune may be said to fall in love with Coronis, and pursue her. As the name Corone signifies *crow*, hence the fabulous transformation into that bird. In the vicinity of the town of Coronea was the temple of Minerva Itonis, in which the general council of the Bœotian states assembled. Hence Coronea, the *crow*, is under the protection of Minerva. Callimachus, in his Hymn to the Bath of Pallas, speaks of Coronca and its adjacent

grove as dear to Minerva. The august ceremony of the Bath probably took place here. As the owl was a symbol of that goddess, it is said to supplant the crow in her affections.

46. *Vim parat*. Pan, in like manner, after employing words of blandishment, pursues Syrinx with all his speed, as related in a former Fable.

47. *Nequicquam lassor*: I am wearied in vain; I weary myself in vain.

48. *Inde Deos*. After making every exertion of her own, she implores the assistance of the gods, and of men. Heaven may be supplicated with confidence, after we have done all that is in our own power.

God is faithful, who will not suffer you to be tempted above that ye are able; but will with the temptation also make a way to escape.

1 CORINTHIANS X. 13.

49. *Mota est virgo*: a virgin was moved in behalf of a virgin. Minerva was moved for Coronis. Heaven interposes to save the virtuous, when every human means fails.

52. *Rejicere vestem*: to throw off the garment. The garment had already begun to change into feathers.

53. *Egerat imas*: had driven the lowest roots.

57. *Tollebar humo*: I was raised from the ground. Coronis was now upborne by wings, being changed into a crow.

57. *Acta per auras*: impelled through the air.

58. *Comes inculpata*: a blameless companion. She was inviolate from Neptune.

59. *Diro crimine*: a dreadful crime; the crime of incest.

59. *Volucris*: a bird. She was changed to a night-owl.

48. *Inde voco Deos hominesque*: nec vox mea contigit ullum mortalem: virgo est mota pro virgine, tu litique auxilium.

54. *Conabar plangere nuda pectora meis palmis*: sed neque jam gerebam palmas, nec vnda pectora.

## QUÆSTIONES.

Who was Coronis of Phocis?  
 Who fell in love with her?  
 When pursued by Neptune, into what was she changed?

Who effected the transformation?  
 How do you explain Neptune's pursuing her?

How do you explain her transformation to a crow?

How may this whole fable be explained historically?

What similar fable in the history of Lorenzo de' Medici?

How may the city of Coronea be fabled to be the daughter of Coroneus?

Who was Erichthonius, and how produced?

What is the meaning of the word Erichthonius?

How do you explain the attempt of Vulcan upon Minerva?

How do you explain the circumstance of Erichthonius being half man and half serpent?

What was the basket of Attic oziars?  
 What is the second interpretation of this?

Who was Cecrops said to be?  
 How do you explain the double nature of Cecrops?

What were the names of his daughters?

Explain the meaning of these different names?

How do the three Cecropidæ guard Erichthonius in the ozier basket?

How do you interpret the action of Agraulos?

Wherefore does the crow become disagreeable to Minerva?

Explain this! Of what is the crow the symbol?

Is there especial enmity between the crow and owl?

Why is the owl sacred to Minerva?

Why is the owl said to be preferred to the crow by Minerva?



## FABULA VIII.

### NYCTIMENE IN NOCTUAM MUTATA: MORS CORONIDIS.

Nyctimene having entertained a criminal passion for her father Nyctæus, the king of Lesbos, she is changed into an owl as a punishment for her crimes. Unaffected by the relation of the Crow, the Raven reports to Apollo the adultery of Coronis, his mistress. Apollo in a passion slays her, but afterwards, repenting of the deed, changes the color of the Raven from white to black.

#### EXPLICATIO.

ASHAMED of her hateful crime, the daughter of the Lesbian prince shuns society, and hides herself in secret; and, hence, is said to be transformed into an owl—a bird which does not make its appearance in daylight. Or, the idea of her transformation may have been suggested by the name of the maiden, for Nyctimene is from the Greek, and signifies a screech-owl. The story of Coronis in all probability arose from the misfortune that befel the young lady of Larissa, either by a priest of Apollo or some other. She probably perished during some pestilence, immediately after giving birth to a son, and, hence, was fabled to be slain by the arrows of Apollo. In the Iliad of Homer, in like manner we find, that those who fell by the plague that arose from the unburied corpses of the Greeks were said to be slain by the arrows of that god.

Her son Æsculapius is said to be the son of Apollo, the god of medicine, because he became in after-life a famous physician. He was taken, while young, and placed under the care of Chiron, a great physician, astronomer, and musician, who was the fabled preceptor of many of the heroes of antiquity. He was one of the principal Centaurs, and was the ideal instructor of the heroic age, and gives us a conception of what a Grecian education embraced. His form, half human, half ferine, shows that the instruction of that time embraced both the intellectual and the animal, in which the former, as the head, predominated. The name is derived from χεῖρ, the hand, and shows the estimation in which surgery was held in these times. His cave was on the summit of Mount Pelion, a natural observatory for the study of astronomy; the botanical fertility of the mountain was favorable to the study of plants; and the enlivening character of the mountain air disposed to the musical recreations of the lyre. Hence Chiron, an ideal personage, was fabled to be a great master of astronomy, medicine, and music. There was probably a school of pharmacy upon this mountain height. Even at the present day, Thessaly is said to furnish the principal portion of the medical practitioners of Greece.



N, quæ per totam res est notissima Lesbos,  
Non audita tibi est? Patrium temerâsse cubile  
Nyctimenen? Avis illa quidem; sed conscia culpæ,  
Conspectum lucemque fugit, tenebrisque pudorem  
Celat; et à cunctis expellitur æthere toto. 5

Talia dicenti, Tibi, ait, revocamina, corvus,  
Sint precor ista malo; nos vanum spernimus omen.  
Nec ceptum dimittit iter: dominoque jacentem  
Cùm juvene Hæmonio vidisse Coronida narrat. 10  
Laurea delapsa est, audito crimine amantis:  
Et pariter vultusque Deo, plectrumque, colorque  
Excidit. Utque animus tumidâ fervebat ab irâ,  
Arma assueta capit; flexumque à cornibus arcum

#### NOTÆ.

1. *Lesbos*. Lesbos, now Mitylene, a large and celebrated island in Mare Ægæum, the Archipelago, about sixty miles long and one hundred and seventy in circumference. Alcæus, Sappho, Terpander, and other celebrated Greek poets were born here.
2. *Temerâsse*: defiled; put for *temeravisse* by syncope.
3. *Cunctis*: by all the birds. All the birds pursue the owl when it comes out in daylight.
4. *Revocamina ista*: this recalling of me; this detention of me.
5. *Sint malo*: be a curse to thee.
6. *Domino narrat*: tells his master, Apollo.
7. *Juvene Hæmonio*. Ischys, a young man of Thessaly.
8. *Laurea*. The laurel crown which Apollo wore.
9. *Amantis*: of his lover; viz. Coronis.
10. *Vultus*: the countenance fell; the cheerfulness of countenance.
11. *Plectrum*. The bow with which the lyre was played. It is derived from *πλέκω*, to strike.
12. *Color*. The color of the god. His countenance became pale.
13. *Tumida ira*: swelling rage. The effect is here put for the cause.

Tendit; et illa suo toties cum pectore juncta  
Indevitato trajecit pectora telo.

Icta dedit gemitum, tractoque é vulnere ferro,  
Candida puniceo perfudit membra cruore:

Hactenus: et pariter vitam cum sanguine fudit:  
Corpus inane animæ frigus lethale secutum est.

Pœnitet heu serò pœnæ crudelis amantem:  
que, quòd audierit, quòd sic exarserit, odit;  
ut avem, per quam crimen, causamque dolendi

Scire coactus erat: nervumque, arcumque, manumque,  
Odit; cumque manu, temeraria tela, sagittas:

Collapsamque fovet; serâque ope vincere fata  
Nititur; et medicas exercet inaniter artes.

Quæ postquam frustrâ tentata, rogumque parari  
Sensit, et arsuros supremis ignibus artus,

Tum verò gemitus (neque enim cœlestia tingi  
Ora decet lacrymis) alto de corde petitos

Edidit: haud aliter, quàm cùm spectante juvencâ,  
Lactentis vituli, dextrâ libratus ab aure,  
Tempora discussit claro cava malleus ictu.

15 12. Utque animus  
fervebat ab tumida  
ira, capiti arma assue-  
ta; tendique arcum  
flexum à cornibus:  
et trajecit indevitato  
telo, illa pectora toties  
juncta cum suo pec-  
tore.

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27. Quæ postquam  
sensit tentata frustra,  
rogumque parari, et  
artus arsuros supre-  
mis ignibus; tum vero  
edidit gemitus petitos  
de alto pectore.

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## NOTÆ.

15. *Indevitato telo*: with unerring wea-  
pon.

16. *Icta*: being wounded; from the verb  
*ico*.

16. *Dedit gemitum*: she uttered a groan.

19. *Inane animæ*: void of life.

20. *Amantem*: the lover, viz. Apollo.

21. *Sic exarserit*: that he had been so  
enraged.

22. *Crimen*. The infidelity of Coronis.

25. *Collapsam fovet*: he presses her to  
his bosom, after she had fallen.

25. *Vincere fata*: to conquer fate; to  
recover her from death.

27. *Rogum*: the funeral pile. This was  
constructed of wood, in the form of an  
altar, with four equal sides. The sides of  
the pile were rough and unpolished, but  
were frequently covered with leaves. On  
the top of the pile the corpse was laid,  
with the couch on which it was carried.  
The nearest relative set fire to it with his  
face averted.

29. *Neque decet*. Ovid, in his *FASTI*,  
lib. iv., expresses the same sentiment:

Neque enim lacrymare deorum est.

Other writers have thought differently,  
and have presented us with instances in  
which tears have added to the comeliness  
and interest of the celestial countenance;  
as when Venus intercedes with Jupiter for  
Æneas, or laments the untimely fate of  
Bion. The height of the sublime of tears  
is reached in the Scriptures, where God-  
head sanctifies sorrow and friendship,  
when, at the tomb of Lazarus, "Jesus  
wept."

Atque illum tales jactantem pectore curas,  
Tristior, et lacrymis oculis suffusa nitentes,  
*Alloquitur Venus.*—*ÆNEID* i. 227.

Thus Cypris weiled; but, dead, Adonis lies;  
For every gout of blood that fell from him.  
She drops a tear; sweet flowers each dew sup-  
plies—

Roses his blood, her tears anemones.

BION'S LAMENT FOR ADONIS.

Apollo wept, I wail  
For thee, sweet Bion! and, in mourning weed,  
The brotherhood of Fauns, and all the Satyr  
breed.—*MOSCHUS'S LAMENT FOR BION.*

30. *Lacrymis*: with tears. Similar to  
this is the lamentation of Herod over Ma-  
riamme, after he had slain her. The ac-  
count is given in Josephus.

31. *Haud aliter*. It is not a very dig-  
nified account of Apollo, that, when he  
saw the dead form of his mistress before  
him, his immortal godship uttered a cry  
like the dam of a sucking calf when she  
sees it slaughtered before her eyes. By  
ron, in the following, is more happy:

What cleaves the silent air  
So madly shrill, so passing wild?  
That, as a mother's o'er her child  
Done to death by sudden blow,  
To the sky these accents go,  
Like a soul's in endless wo.

PARISINA xviii.

31. *Juvencâ*. A young cow that has  
had her first calf.

35. *Injusta justa*: the unjust funeral  
ceremonies. These obsequies are called  
*justa*, because they are the last offices due  
to the dead. They are here called *injusta*,  
as Coronis died before her time, and by a  
violent death. There is an *Ozymoron* in  
the use of these words.

Ut tamen ingratos in pectora fudit odores;  
Et dedit amplexus, injustaque justa peregit:  
Non tulit in cineres labi sua Phœbus eosdem  
Semina: sed natum flammis uteroque parentis  
Eripuit; geminique tulit Chironis in antrum.  
Sperantemque sibi non falsæ præmia linguæ,  
Inter aves albas vetuit considerare corvum.

35 34. Tamen Phœbus  
ut fudit ingratos odo-  
res in pectora; et de-  
dit amplexus, peregit-  
que justa injusta, non  
tulit sua semina labi  
in eosdem cineres.

40

## NOTÆ.

36. *Non tulit*: did not suffer; did not  
permit.

37. *Sua semina*: his offspring, viz. the  
unborn child of Coronis.

37. *Natum*. His son, Æsculapius.

38. *Chironis*. The most celebrated of  
the Centaurs, and the son of Saturn and  
Philyra. To escape discovery by Rhea,  
Saturn transformed himself into a steed,  
and Philyra into a mare; hence their off-  
spring, Chiron, was half man and half  
horse. He was skilled in surgery, the  
medical arts generally, and in music. Ho-  
mer praises his justice, and hence he is

said to be the son of Saturn, who reigned  
in the golden age. His mother's name,  
Philyra, a *lover-of-the-lyre*, explains his  
skill in music.

39. *Sperantem præmia*: expecting a re-  
ward. The crow looked for a reward in  
consequence of his fidelity to Apollo, in  
reporting the conduct of Coronis.

40. *Albas aves*: the white birds. He  
changed him to a different color—to black.  
This color figuratively expresses dislike  
and lateness. Things unlucky were  
said to be marked with coal.

## QUESTIONES.

Into what was Nyctimene changed?  
Why?

Why is vice assimilated to the owl?  
What suggested the idea of the trans-  
formation?

Did the warning of the Crow deter the  
Raven from going to Apollo?

What effect did the disclosure of the  
adultery of Coronis produce upon the god?

What did he do in his passion?  
Did he repent of his rashness immedi-  
ately after?

What did he do with his son?  
Who was Chiron? What arts did he  
practise?

What punishment did Apollo inflict on  
the Raven?

How do you explain the love of Apollo  
for Coronis?

How do you explain her destruction by  
the arrows of the god?

What similar instance is given?  
Was Chiron a real, or an ideal personage?

Where was his cave?  
What circumstances connected with the  
locality and character of his residence ex-  
plain his fabled accomplishments?

Is Thessaly still rich in botanical plants?  
Is it still celebrated for masters of the  
healing art?

## FABULA IX.

### OCYRRHOE IN EQUAM MUTATI.

Ocyrrhoe, the daughter of Chiron by the nymph Chariclo, besides learning her father's arts, covets the gift of prophecy, and under an oracular frenzy, predicts future events. She predicts the medical ability of Æsculapius, and his destruction by a thunderbolt. She also foretels the sufferings and death of her father, when her further prophecies are prevented by her own transformation into a mare.

#### EXPLICATIO.

THIS fable is somewhat complicated, as it relates to no less than three personages. Æsculapius, according to Sanchoniatho, was the same as the Phœnician Esmun, and the brother of the Seven Cabiri. He is the same as the Egyptian Ptha, and, like him, is the guide of the Cabiri, who are the seven planets. As a solar deity, the son of Apollo, he is like the Phrygian Atis, the fair Adonis, or the chained Hercules, and represents the sun without strength, in the Spring, and in Autumn, as the author of health. As the insalubrious seasons follow the period which is designated by this solar deity, hence, he who is the giver of health, is fabled to be slain by Jupiter, or the pestilent air which falls out in the unhealthy seasons of the Spring and Autumn. Purged from these infections, and assuming recovered vigor, he is fabled to be changed into a deity. Or, his fabled deification and immortality may represent the continued succession of the seasons.

In the story of the death of Chiron, by one of the poisoned arrows that were dipped in the blood of the serpent of Lerna, we have an astronomical and physical fact presented to us. The constellation Scorpio is intended to represent the pestiferous airs and *miasmata* that abound during the period when the sun is in that constellation; and as Sagittarius follows next in order, and is fabled to be the Centaur Chiron; hence, the latter is said to be slain by the poisoned arrows of a deadly serpent; in other words, by the malignant rays of the autumnal sun during the sickly season.

The account of Ocyrrhoe involves a good deal of difficulty. Considered as an actual personage, it is to be presumed she was instructed by her father in all his accomplishments, and that being expert at horsemanship, she was fabled to be changed into a mare; since the Centaurs were described as half man and half horse, because they were skilful horsemen. Or, as Chiron, the ideal physician, dwelt upon Mount Pelion, we may consider Ocyrrhoe a stream flowing from Pelion, as used for medical purposes, and, hence, said to be the daughter of Chiron, and changed into a mare; for several streams (among them one in Colchos flowing into the Phasis) have the name of *Hippus, a mare*.



EMIFER interea civinæ stirpis alumno  
Lætus erat; mistoque oneri gaudebat honore.  
Ecce venit rutilus humeros protecta capillis  
Filia Centauri: quam quondam nympha Chariclo,  
Fluminis in rapidi ripis enixa, vocavit  
Ocyrrhœn. Non hæc artes contenta paternas  
Edidicisse fuit: fatorum arcana canebat.

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#### NOTÆ.

1. *Semifer*. . Chiron, who was half man and half beast.
1. *Alumno*: his foster-child; viz. Æsculapius.
4. *Centauri*: of the Centaur; of Chiron. The Centaurs were a race of beings half man and half beast, said to be born of Ixion and a cloud. They were a rude race of mountaineers, who first taught the practice of riding on horseback, and who, descending from the cloud-capt heights of Thessaly, were fabled to be born of a cloud. Again, the fiction may have arisen from their coming from the city of *Nephelæ*, which signifies a cloud; or, as they probably were predatory in their habits, they may have been called in the old Greek language, which contained many Phœnician words, *Nephelim*, which means *grants*; and by mistaking *Nephelæ*, a cloud, for the root of *Nephelim*, the Centaurs may have been called the sons of the cloud.
4. *Chariclo*. Was a nymph beloved by Chiron, and the mother of Ocyrrhoe and Tiresias.
6. *Ocyrrhœn*. The daughter of Chiron and Chariclo; she was born on the banks of a rapid stream, and hence her name, which signifies *flowing swiftly*.
6. *Artes paternas*: the arts of her father, viz. Astronomy, Music, and Medicine.
7. *Arcana canebat*: she sang the secrets of the fates. *Cano* is employed, because oracles were given, for the most part, in verse.

Sola mihi tales casus Cassandra canebat  
Vix sp.

Ergo ubi fatidicos concepit mente furores,  
 Incaluitque deo, quem clausum pectore habebat;  
 Aspicit infantem, Totique salutifer orbi  
 Cresce, puer, dixit: tibi se mortalia sæpe  
 Corpora debebunt; animas tibi reddere ademptas  
 Fas erit; idque semel dis indignantibus ausus,  
 Posse dare hoc iterum flammâ prohibebere avitâ;  
 Eque deo corpus fies exsanguis; deusque,  
 Qui modo corpus eras; et bis tua fata novabis.  
 Tu quoque, care pater, non jam mortalis, et ævis  
 Omnibus ut maneat, nascendi lege creatus;  
 Posse mori cupies tum, cùm cruciaberis diræ  
 Sanguine serpentis per saucia membra recepto:  
 Teque ex æterno patientem Numina mortis  
 Efficient; triplicesque deæ tua fila solvent.  
 Restabat fatis aliquid; suspirat ab imis  
 Pectoribus, lacrymæque genis labuntur obortæ:  
 Atque ita, Prævertunt, inquit, me fata; vectorque  
 Plura loqui; vocisque meæ præcluditur usus.  
 Non fuerant artes tanti, quæ numinis iram  
 Contraxere mihi; mallem nescisse futura.

## NOTE.

8. *Fatidicos furores*: the oracular fury.  
 9. *Incaluit deo*. When she became heated by the divine impulse.  
 10. *Salutifer*: the bringer of health. This is a sublime spectacle where the prophetess Chariclo takes in her arms the child who is the giver of health to the world. It reminds us of one more sublime, when the prophetess Anna takes in her arms the infant Jesus, (*physician*), who is to heal alike the maladies of the souls and bodies of a sin-sick world; and, the spirit of prophecy resting upon her, beholds "the Sun of righteousness arise with healing in his wings."  
 Great Æsculapius, skilled to heal mankind, All-ruling Prent, and physician kind; Whose arts medicinal can alone assuage Diseases dire, and stop their dreadful rage. Strong, lenient god, regard my suppliant prayer, Bring gentle Health, adorned with lovely hair; Convey the means of mitigating pain, And raging deadly pestilence restrain. O, power all-flourishing, abundant, bright, Apollo's honored offspring, god of light; Husband of blameless Health, the constant foe Of dread disease, the minister of wo. Come, blessed Saviour, human health defend, And to this mortal life afford a prosperous end.  
 ORPHEUS'S HYMN TO ÆSCULAPIUS.  
 11. *Cresce puer*: grow up, boy.  
 12. *Semel*. When he shall restore Hippolytus to life.  
 13. *Flammâ avitâ*: by the thunder of his grandfather.  
 14. *Corpus exsanguis*: a pale body; a lifeless body.  
 15. *Bis novabis*: thou shalt twice renew thy fate; once having become mortal from

- a god; and again rendered immortal after death.  
 17. *Tu quoque*. Ocyrrhoe predicts also the death of her father, Chiron.  
 17. *Non mortalis*: immortal.  
 That Heaven to me the final seal  
 Of all earth's sorrow would deny,  
 And I eternally must feel  
 The death-pang, without power to die!  
 MOORE  
 18. *Ævis omnibus*: throughout all time.  
 18. *Nascendi lege*: by the condition of thy birth.  
 19. *Diræ serpentis*: of the dread serpent. Chiron was wounded by one of the poisoned arrows of Hercules, which had been dipped in the gall of the Lernean serpent.  
 22. *Triplices deæ*. The three fates, Clotho, Lachesis, and Atropos. They were said to be the daughters of Jupiter and Themis; or of Nox, or Erebus, according to others. They spun the thread of human life; the first holding the distaff, the second spinning the thread, and the third cutting it: Clotho colum reinet, Lachesis net, et Atropos occidit.  
 23. *Restabat aliquid*: something remained to the fates of her father. She was about to foretell his transformation to the constellation Sagittarius, but her own metamorphosis prevented.  
 25. *Fata prævertunt*: the fates prevent.  
 26. *Præcluditur*: is stopped; is precluded.  
 27. *Artes*. The art of prophecy.  
 28. *Contraxere mihi*: have drawn upon me.

8. Ergo ubi concepit fatidicos furores mente, incaluitque deo quem habebat clausum pectore.

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17. Tu quoque, care pater, jam non mortalis, et creatus lege nascendi ut maneat omnibus ævis.

23. Aliquid restabat fatis: illa suspirat ab imis pectoribus, lacrymæque obortæ labuntur genis.

27. Artes quæ contraxere iram numinis mihi non fuerant tan-

Jam mihi subduci facies humana videtur:  
 Jam cibus herba placet; jam latis currere campis  
 Impetus est; in equam, cognataque corpora vertor.  
 Tota tamen quare? Pater est mihi nempe biformis.  
 Talia dicenti pars est extrema querelæ  
 Intellecta parùm: confusaque verba fuere.  
 Mox, nec verba quidem, nec equæ sonus ille videtur;  
 Sed simulantis equam; parvoque in tempore certos  
 Edidit hinnitus; et brachia movit in herbas.  
 Tum digiti coëunt, et quinos alligat ungues  
 Perpetuo cornu levis ungula: crescit et oris  
 Et colli spatium; longæ pars maxima pallæ  
 Cauda fit; utque vagi crines per colla jacebant,  
 In dextras abiêre jubas; pariterque novata est  
 Et vox et facies: nomen quoque monstra dedêre.

ti; mallem nescisse futura.

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38. Tum digiti coëunt et levis ungula alligat quinos ungues perpetuo cornu: spatium et oris et colli crescit.

## NOTE.

29. *Mihi subduci*: to be taken from me.  
 31. *Cognata corpora*: into a kindred body. Her father was half horse.  
 32. *Tota quare*: wherefore entire? She wonders why she should be changed entirely into a mare, when her father was half man and half horse.  
 36. *Simulantis equam*: of one that imitates a mare.  
 37. *Certos hinnitus*: true neighings.  
 37. *Brachia movit*: she moved her arms.

She went upon all-fours, but her arms were not yet changed into fore-legs.  
 40. *Longæ pallæ*: of her long robe. The clothes of Lycaon, in like manner, were changed into hair.  
 41. *Vagi jacebant*: lay scattered.  
 43. *Nomen*. The metamorphosis also caused her to have a new name; she was called *Evippe*, which signifies one skilled in horsemanship, from εὖπιπτος, expert in horsemanship.

## QUESTIONES.

- Who was Chiron?  
 Who were the Centaurs?  
 How do you explain their double nature?  
 Who was Ocyrrhoe?  
 What arts did she possess?  
 What prophecy did she make in reference to Æsculapius?  
 By whom was Æsculapius slain?  
 After the prophecy relating to Æsculapius, what prediction did she utter?  
 How did Chiron die?  
 What became of him after death?

What happened to Ocyrrhoe?  
 Whom did Sanchoniatho consider Æsculapius to be?  
 Who are the Cabiri considered to be?  
 What character of the sun does Æsculapius represent?  
 Explain how he is slain by Jupiter.  
 How do you interpret his deification and immortality?  
 How do you explain the death of Chiron?  
 How do you explain the account of Ocyrrhoe as a real personage?  
 How can you explain it physically?

## FABULA X.

### BATTUS IN INDICEM MUTATUS.

Apollo, while tending the herds of Admetus, and singing on his pipe the love of his mistress, forgets his cattle, and a part of them are stolen by Mercury. Battus witnesses the theft, but on receiving from Mercury the present of a cow, he promises silence. Mercury assumes a different form, and returns to Battus, and inquires if he had seen any stray cattle; and promises him a greater reward if he would tell him where they are. Battus directs Mercury to the place where they are to be found, when the god makes himself known, and, for his perfidy, changes him into a touchstone.

#### EXPLICATIO.

APOLLO, according to Homer, is sometimes fabled to be a herdsman, because the solar influence is the chief cause of the nutriment and growth of all things upon earth. As the country of Pheræ was particularly noted for its fine pastures, he is therefore said to have fed flocks in that fine pastoral country. The theft which Mercury practised upon Apollo, is related by Homer in his Hymn to Mercury; and by Horace, in his Hymn to the same deity, in Lib. i. Ode x. The great point of difference between them is, that Homer describes the theft as committed by Mercury when an infant, not yet done with the cradle; Horace represents it as committed when the god was a boy; while Ovid places it at a more advanced period, when he had grown up and become the messenger of his father, Jupiter. The story, as related by Homer, extends through four or five hundred lines, and although related in polished language, is protracted and tedious.

The story of Battus contains a good moral, as it shows the baneful effects of avarice. When the love of gain comes to be an absorbing passion, it shakes the foundation of all the virtues, and involves the ruin of truth, fidelity, and integrity. The breast is hardened against all the finer feelings of humanity; pity, benevolence, generosity, and charity plead in vain for the unfortunate; while on the footsteps of unhallowed cupidity follow not unfrequently treachery, perjury, theft, robbery, and even murder itself. When Battus had consented to lie for a bribe, he was fitted for the treachery which he afterwards committed, when a larger bribe tempted his avarice.

The petrifying effect which it has upon the soul, may be adumbrated by the metamorphosis of Battus into stone; or as the Index, or touchstone, is used to test the qualities of gold, and is therefore a *discoverer*. Battus may be fabled to be changed into that stone, because he perfidiously discovered the place where Mercury had hidden the cattle, contrary to an express promise, extracted too by a reward.



LEBAT opemque tuam frustra Philyreus heros,  
Delphice, poscebat: sed nec rescindere magni  
Jussa Jovis poterat; nec, si rescindere posses,  
Tunc aderas; Elin Messeniaque arva colebas.  
Illud erat tempus, quo te pastoria pellis  
Texit; onusque fuit baculum sylvestre sinistrae;  
Alterius, dispar septenis fistula cannis.  
Dumque amor est curæ, dum te tua fistula mulcet;

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#### NOTÆ.

1. *Philyreus heros*. Chiron, the son of Saturn by Philyra.
2. *Rescindere*: to rescind; to make void.
3. *Elin*. A principal division of Peloponnesus, the *Morea*, lying west of Arcadia, bounded on the north by the Larissus, which separated it from Achaia; on the south by the Neda, and on the west by the Aegean sea. It was fertile, and used for agriculture and grazing. The city of Elis was in the north.
4. *Messenia arva*. Messenia, a district of Peloponnesus, the *Morea* bounded on the north by Elis and Arcadia, on the east by Laconia, and on the south and west by the Ionian sea. It is a mountainous country, with rich and well-watered plains, suitable for pasturage.
5. *Pastoria pellis*: the pastoral skin. The shepherd's coat, made of skins. When Apollo killed the Cyclops for making the thunderbolts with which his son Æsculapius was destroyed, he was driven from heaven, and compelled to tend the flocks of Admetus.
6. *Amor est curæ*: love is your care; while your thoughts are turned to love.
7. While in Messenia, Apollo fell in love with the daughter of Admetus.
8. *Fistula mulcet*: your pipe solaces you.

Ea sola voluptas,  
Solamenque mali: de collo fistula pendet.  
Virgil.  
Charming shell, Apollo's love,  
And pleasing to the priests of Jove?  
Hear thy poet's solemn prayer,  
Thou solace of each anxious care.—HORACE.

Incustoditæ Pylios memorantur in agros  
Processisse boves: videt has Atlantide Maiâ  
Natus; et arte suâ sylvis occultat abactas.  
Senserat hoc furtum nemo, nisi notus in illo  
Rure senex: Battum vicinia tota vocabant.  
Divitis hic saltus herbosaque pascua Nelei,  
Nobiliumque greges custos servabat equarum.  
Hunc timuit, blandâque manu seduxit; et, eja,  
Quisquis es, hospes, ait, si fortè armenta requiret  
Hæc aliquis, vidisse nega; neu gratia facto  
Nulla rependatur, nitidam cape præmia vaccam;  
Et dedit. Acceptâ, voces has reddidit hospes;  
Tutus eas; lapis iste prius tua furta loquatur;  
Et lapidem ostendit. Simulat Jove natus abire,  
Mox redit: et, versâ pariter cum voce figurâ,  
Rustice, vidisti si quas hoc limite dixit,  
Ire boves; fer opem: furtoque silentia deme;  
Juncta suo pretium dabitur tibi femina tauro.  
At senior, postquam merces geminata, sub illis  
Montibus, inquit, erunt; et erant sub montibus illis.  
Risit Atlantiades: et, Me mihi, perfide, prodis?  
Me mihi prodis? ait: perjuraque pectora vertit  
In durum silicem; qui nunc quoque dicitur Index:  
Inque nihil merito vetus est infamia saxo.

## NOTÆ.

9. *Pylios*. Pylos was a maritime city of Messenia, built by Pylos, king of Megara. It was captured and held by Neleus, the father of Nestor. It is now almost in ruins. There were two other towns of the same name in Elis.

10. *Processisse*: had advanced; had wandered away.

11. *Natus*. Mercury, who was the son of Jupiter by Maia, one of the daughters of Atlas.

12. *Arte sua*: by his art; by theft. Mercury was the god of thieves.

Great life-supporter, to rejoice is thine,  
In arts gymnastic, and in fraud divine.

## ORPHEUS'S HYMN TO MERCURY

Artful and cunning to conceal  
Whate'er in playful theft you steal;  
When from the god, who gilds the pole,  
Even yct a boy, his herds you stole,  
With ungrateful look, the threatening power  
Bade thee thy fraudulent prey restore,  
But of his quiver, too, beguiled,  
Pleased with the theft, Apollo smiled.

## HORACE.

14. *Nelei*. Nelcus was the father of Nestor, king of Pylos.

16. *Hunc timuit*: he feared him. Mercury was apprehensive that Battus would betray him.

18. *Vidisse nega*: deny that you have seen them. When Mercury required of Battus to lie on his account, it was hardly to be expected that one so lost to principle would keep faith with him.

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16. *Mercurius* timuit hunc, seduxitque blanda manu, et ait, eja hospes, quisquis es.

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20. *Vaccâ* acceptâ, hospes reddidit has voces: ens tutus; iste lapis prius loquatur tua furta, et ostendit lapidem.

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27. At senior postquam merces est geminata, inquit, erunt sub illis montibus, et erant sub illis montibus.

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## QUÆSTIONES.

Why did Apollo become a pastor?  
Whose herds did he attend?  
What happened while he was solacing himself with his pipe?  
Who witnessed the theft?  
What present did Mercury make him to insure his silence?  
Did Mercury suspect his fidelity?  
How did he test his honesty?  
Did Battus yield to the temptation?  
What did Mercury do to him?

What is the touchstone?  
How is gold tested at present?  
How does Homer explain the pastoral character of Apollo?  
Why was he said to feed flocks in Phœæ?  
Of what is Mercury the god?  
What moral does the story of Battus teach?  
How do you interpret the transformation of Battus?

## FABULA XI.

### AGRAULOS IN SAXUM MUTATA.

Mercury beholds a procession of virgins who are carrying presents into the temple of Minerva at Athens, and falls in love with one of them, Herse, the beautiful daughter of Cecrops, and asks the aid of Agraulos, her sister, to favor his suit. Minerva, displeased with Agraulos for former disobedience of her orders, engages Envy to infect her with her evil nature. Moved with envy and hatred of her sister Herse, she attempts to exclude Mercury from the house, when the god changes her to stone.

#### EXPLICATIO.

In the Explicatio and Notes of Fable VI. of this Book, we have shown, that, by the three daughters of Cecrops, we are to understand, not real personages, but personifications of the Athenian people. This mode of interpretation must be continued in the explanation of the present Fable; and in the jealousy of Agraulos, consequent on the love of Mercury for her sister Herse, we are to contemplate some civil dissension, owing to the manner in which trade or commerce was conducted, and possibly the collection and appropriation of imposts consequent thereon. Mercury, as the god of gain, presided over commerce, and hence in all cases his statue stood at the head of the *agora* or *forum*. His winged hat and *talaria* beautifully represent the white-winged ships that skim the surface of the deep. As by Herse we are to understand the people of Athens and those immediately adjacent, who would participate more particularly in the advantages of trade; it is easy to perceive why Mercury, or commerce, falls in love with this daughter of Cecrops. Pandrosos, or those engaged in maritime pursuits, like Herse, the emporium, would enjoy their advantages from trade, and be satisfied; while Agraulos, the inhabitants of the country, might envy the opportunities of wealth and fortune possessed by the city. If duties imposed upon the importation of merchandise were expended mainly upon the city, as was probably the case, still greater cause for disaffection would exist. Efforts were possibly made to obstruct trade in some way by the inhabitants of the country, and hence that part of the Fable in which Agraulos endeavors to prevent Mercury, or commerce, from passing to Herse, or the emporium. That something of the kind did take place is certain, from the fact that walls, five miles in length, and hence called the *long walls*, were constructed from the Piræus, and other ports of Athens, to protect merchandise as it passed up to the city; and thus Agraulos, or the countrymen, who attempted to prevent the ingress of Mercury, may be fabled to be changed into stone, while the god is at liberty to pass in. In relation to the palace of Cecrops containing three chambers, it is possible the Cecropium, dedicated to the majesty of the Athenian people, embraced in the personification Cecrops, had a sanctuary dedicated to Herse, one to Pandrosos, and one to Agraulos; for the Erechtheum had two chambers, one for Pandrosos, the other for Herse, under the form of Minerva Polias; while the sanctuary of Agraulos stood near.

INC se sustulerat paribus Caducifer alis:  
Munychiosque volans agros, gratamque Minervæ  
Despectabat humum, cultique arbusta Lycæi.  
Illâ fortè die castæ de more puellæ,  
Vertice supposito, festas in Palladis arces  
Pura coronatis portabant sacra canistris.  
Inde revertentes deus aspicit ales: iterque  
Non agit in rectum, sed in orbem curvat  
eundem.

#### NOTÆ.



1. *Hinc*. After the transformation of Batus.
1. *Caducifer*. The wand-bearer; Mercury, who bears the *caduceus*.
1. *Paribus alis*: with equal wings; with poised wings.
2. *Munychios agros*. The Athenian fields, so called from Munychium, a promontory near Athens.
2. *Gratam Minervæ*: dear to Minerva. Athens was under the particular protection of Minerva.
3. *Culti Lycæi*. The polished Lycæum—where Aristotle and other philosophers lectured.
5. *Festas arces*: the festal citadel. The feast of the Panathenæa was celebrated at that time.
5. *Vertice supposito*: with the head placed under.
6. *Coronatis*: crowned with flowers.
6. *Pura sacra*: the pure offerings; frankincense, &c.
8. *In rectum*: direct.
8. *Sed curvat*: but bends in a circle.

Throws his steep flight in many an airy whirl.—MILTON.



Ut volucris, visis rapidissima milius extis,  
Dum timet, et densi circumstant sacra ministri  
Flectitur in gyrum; nec longius audet abire:  
Spemque suam motis avidus circumvolat alis:  
Sic super Actæas agilis Cyllenius arces  
Inclinat cursus; et easdem circumat auras.  
Quantò splendidior, quàm cætera sidera, fulget  
Lucifer; et quantò te, Lucifer, aurea Phœbe;  
Tantò virginibus præstantior omnibus Herse  
Ibat; eratque decus pompæ, comitumque suarum.  
Obtupuit formâ Jove natus; et æthere pendens  
Non secûs exarsit, quàm cùm Balearica plumbum  
Funda jacit: volat illud, et incandescit eundo;  
Et, quos non habuit, sub nubibus invenit ignes.  
Vertit iter, cœloque petit diversa relicto:  
Nec se dissimulat: tanta est fiducia formæ.  
Quæ quanquam justa est; cura tamen adjuvat illam: 25  
Permulcetque comas; chlamydemque, ut pendeat aptè,  
Collocat: ut limbus, totumque appareat aurum:  
Ut teres in dextrâ, quâ somnos ducit et arcet,  
Virga sit: ut tersis niteant talaria plantis.  
Pars secreta domûs ebore, et testudine cultos, 30  
Tres habuit thalamos: quorum tu, Pandrose, dextrum,  
Agraulos lævum, mediûm possederat Herse.

## NOTÆ.

9. *Milîus*. This is a very beautiful similitude. The circular flight of the kite is well known.

But cawing rooks, and kites that swim sublime  
In still repeated circles, screaming loud.  
COWPER.

10. *Dum timet*. While the kite is afraid to make a swoop upon the entrails.

10. *Circumstant*: stand around, inspecting the entrails. We have just been told that the entrails were laid open to view; *extis visis*.

12. *Spem*: his hope; the thing hoped for, viz. the entrails.

12. *Motis alis*: with flapping wings.

13. *Actæas arces*: the Actæan towers; the Athenian towers. Attica is so called, from *ἀκρῆ*, *shore*, because much of its territory lies upon the sea.

13. *Lucifer*. The planet Venus is called *Lucifer* when it is the morning star, and *Hesperus* when it is the evening star.

18. *Pompæ*: of the pomp; of the procession.

19. *Obtupuit forma*: was struck with her form.

20. *Balearica funda*: the Balearic sling. The Balears were two islands in the Mediterranean sea, near Spain, now called Majorca and Minorca. The inhabitants were celebrated in the use of the sling, from which they threw stones and balls of lead.

21. *Incandescit eundo*: becomes heated

as it goes. Virgil, in his account of the games at the tomb of Anchises, represents the arrow of Acestes as shot with a force which caused it to ignite.

The feathered arrow gave a dire portent  
And later Augurs judge from this event.  
Chafed by the speed it fired; and as it flew,  
A trail of following flames, ascending drew.  
Kindling they mount; and mark the shining way,  
Across the skies as falling meteors play,  
And vanish into wind; or in a blaze decay.  
ÆNEID v.

24. *Nec se dissimulat*: nor does he disguise himself. He does not conceal who he is.

26. *Chlamyden collocat*: he adjusts his mantle. The *chlamys* was a Grecian outer garment, something like a scarf, being about twice as long as broad. It was woollen, of fine material, variegated in color, and susceptible of great ornament. It was generally worn by passing one of the shorter sides round the neck, and confining it by a *fibula*, or brooch.

27. *Limbus totumque*: the border, and all its gold embroidery.

29. *Virga*: his wand; the *caduceus*.

29. *Niteant talaria*: that his winged shoes may glisten.

30. *Testudine*: with tortoise-shell. It was customary to decorate bedposts with ivory and shell.

Nec varios inhiant pulchra testudine postes,  
Illusasque auro vestes.—VIRGIL, *Georgic* ii.

15. Quanto Lucifer fulget splendidior quam cætera sidera, et quanto aurea Phœbe fulget splendidior te O Lucifer; tanto Herse ibat præstantior omnibus virginibus.

25. Quæ forma, quanquam est justa, tamen adjuvat illam curâ: permulcetque comas, collocatque chlamyden ut pendeat aptè.

31. Quorum tu Pandrose possederas dextrum, Agraulos posse-

Quæ tenuit lævum, venientem prima notavit  
Mercurium; nomenque dei scitarier ausa est,  
Et causam adventûs. Cui sic respondit Atlantis  
Pleionesque nepos: Ego sum, qui jussa per auras  
Verba patris porto. Pater est mihi Jupiter ipse:  
Herse causa viæ, faveas oramus amanti.  
Adspicit hunc oculis isdem, quibus abdita nuper  
Viderat Agraulos flavæ secreta Minervæ:  
Proque ministerio magni sibi ponderis aurum  
Postulat: interea tectis excedere cogit.  
Vertit ad hanc torvi dea bellica luminis orbem,  
Et tanto penitus traxit suspiria motu,  
Ut pariter pectus, positamque in pectore forti  
Ægida concuteret. Subit, hanc arcana profanâ  
Detexisse manu tum, cùm sine matre creatam  
Lemnicolæ stirpem contra data fœdera vidit;  
Et gratamque deo fore jam, gratamque sorori;  
Et ditem sumpto, quod avara poposcerit, auro.  
Protinus Invidiæ nigro squallentia tabo  
Tecta petit. Domus est imis in vallibus antri  
Abdita, sole carens, non ulli pervia vento;  
Tristis, et ignavi plenissima frigoris; et quæ  
Igne vacet semper, caligine semper abundet.  
Huc ubi pervenit belli metuenda virago;  
Constitit antè domum, (neque enim succedere tectis  
Fas habet) et postes extremâ cuspide pulsat.

derat lævum, Herse medium.

36. Ego sum ille qui porto jussa verba patris per auras: Jupiter ipse est pater mihi.

46. Subit, hanc detexisse arcana ejus profanâ manu tum, cùm contra data fœdera, vidit stirpem Lemnicolæ, creatam sine matre

58. Ubi metuenda virago belli pervenit huc, constitit antè domum (neque enim ha-

## NOTÆ.

33. *Quæ tenuit*: who had the bed-chamber on the left, viz. Agraulos.

34. *Scitarier*. \*For *scitari* by paragege.

36. *Pleiones*. Pleione was one of the Oceanides, who married Atlas, king of Mauritania, by whom she had twelve daughters. Seven of them were changed into the constellation *Pleiades*.

36. *Jussa per auras*. The termination of this line is a good deal like one in Virgil:

Et celeres defer mea dicta per auras.  
ÆNEID iv. 226.

37. *Verba patris*. Mercury was not only the messenger of Jupiter, but of all the gods.

Te canam magni Jovis et Deorum  
Nunicium.—HOR. Lib. i. Od. x.

\*Αγγελον ἀθανάτων ἐπιόντων ὄν ἵκεν Μοῖα.  
HOM. Hymn. in Mercur.

39. *Oculis isdem*. She had beheld with profane eyes the secret contents of the basket committed to her by Minerva; with the same unholy eyes she looks haughtily at Mercury.

41. *Pro ministerio*. For her service in favoring the suit of Mercury.

42. *Interea*. Until he produces the gold she will not permit him to enter the house.

43. *Dea bellica*. Minerva, the goddess of war.

46. *Ægida*. The *ægis* was originally a goatskin, whence its name, used as a protection for the breast, and was peculiar to Jupiter and Minerva. It was afterwards made of brass, and had in the centre the terrible *gorgon's* head.

46. *Subit*: it occurs to her.

48. *Lemnicolæ stirpem*. Erichthonius, the son of Vulcan, who was called *Lemnicola*, because he lived in the island of Lemnos.

51. *Invidiæ*: Envy. This is a fine personification, and is sustained throughout with much ability.

52. *Imis in vallibus*: in the lowest recesses.

53. *Sole carens*: void of sunlight.

See'st thou yon dreary plain, forlorn and wild,  
The seat of desolation, void of light.—MILTON.

56. *Metuenda virago*: the dread heroine. Pallas was tremendous principally for the head of the Gorgon which she bore upon her shield.

Pallas  
Insedat, nimbo effulgens et Gorgone sacra.  
ÆNEID ii. 615

57. *Neque enim*. There is a good mora here; for it is the part of wisdom and purity to avoid all haunts of vice.

58. *Pulsat*. To express the abhorrence of Minerva for Envy, she does not knock



Concussæ patuère fores: videt intus edentem  
 Vipereas carnes, vitiortum alimenta suorum,  
 Invidiam; visâque oculos avertit. At illa  
 Surgit humo pigra; semesarumque relinquit  
 Corpora serpentum: passuque incedit inertî.  
 Utque deam vidit formâque armisque decoram,  
 Ingemuit; vultumque ima ad suspiria duxit.  
 Pallor in ore sedet: macies in corpore toto:  
 Nusquam recta acies: livent rubigine dentes:  
 Pectora felle virent. Lingua est suffusa veneno.  
 Risus abest; nisi quem visi movère dolores.  
 Nec fruitur somno, vigilacibus excita curis:  
 Sed videt ingratos, intabescitque videndo,  
 Successus hominum. Carpitque et carpitur unâ;  
 Suppliciumque suum est. Quamvis tamen oderat illam;  
 Talibus adfata est breviter Tritonia dictis:  
 Infice tabe tuâ natarum Cecropis unam,  
 Sic opus est: Agraulos ea est. Haud plura locuta  
 Fugit: et impressâ tellurem repulit hastâ.  
 Illa deam obliquo fugientem lumine, cernens;  
 • Murrura parva dedit: successurumque Minervæ

60 bet fas succedere tectis) et pulsat postes extrema cuspidè.

65 66. Pallor sedet in ore, macies in toto corpore: acies est nusquam recta, dentes livent rubigine, pectora virent felle, lingua est suffusa veneno.

75 74. Tritonia quam vis oderat, tamen adfata est illam breviter talibus dictis.

## NOTÆ.

at the door with her hand, but with the end of her spear. Horace, in like manner, makes Death knock at the palaces of kings with his foot:

Pallida mors æquo pulsat pede  
 Pauperum tabernis  
 Regumque turres.—LIS. I. Od. iv.

60. *Vipereas carnes*: the flesh of vipers. The poisonous food upon which she feeds is intended to represent the evil passions in which she indulges.

61. *Visa*. Minerva turns her eyes from the loathed view of Envy. The virtuous can never look upon vice with any complacency.

62. *Surgit humo*. Envy is seated on the ground, an attitude of gloom and despondency.

63. *Passu inertî*: with sluggish step. This also is an evidence of a disposition gloomy, morose, and sullen.

65. *Ingemuit*: she groaned. On seeing the comeliness and beauty of the goddess she was filled with sorrowful and malignant feelings.

65. *Ima suspiria*: deep sighs.

66. *Pallor sedet*: paleness is seated on her countenance. Her gloom is perpetual.

66. *Macies in corpore*: there is emaciation in all her body. Her evil passions have wasted her away.

67. *Nusquam recta*: her eye is never straight. She always looks askant. This is the manner of envious persons.

68. *Pectora felle*: her breast is green

with gall. Poisonous serpents are often green beneath the throat.

68. *Lingua est*: her tongue is suffused with poison.

With their tongues they have used deceit, the poison of asps is under their lips.  
 ROMANS III. 13.

69. *Quem movère dolores*: which sorrow has excited.

Hate, Ambition, Guile  
 Betray no further than the bitter smile.—BYRON.  
 There was a laughing Devil in his sneer  
 That raised emotions both of rage and fear.—ID.

71. *Videt ingratos*: beholds ungrateful the success of men.

71. *Intabescitque videndo*: and pines away at the sight.

For, like the soul, pale Envy braves the tomb,  
 Nor with the body shares an equal doom;  
 But one, who sickens at another's joy,  
 Prone to insult, and eager to destroy.

STATIUS'S THESAUR.

73. *Supplicium suum est*: is her own punishment. It is the righteous punishment of envious persons, that the fortune and condition of others always appear to them greater than they really are; while their own seem less than they are.

74. *Tritonia*. Minerva was called Tritonia, either from *triton*, which, in the language of the Cretans, signifies *heal*, in allusion to her origin; or from the lake Tritonis, near which she was born and worshipped.

75. *Tabè tuâ*: with thy poison; with envy.

78. *Obliquo lumine*: with eye askant.

Indoluit: baculumque capit, quod spinea totum  
 Vincula cingebant: adopertaque nubibus atris,  
 Quacunque ingreditur, florentia proterit arva,  
 Exuritque herbas, et summa cacumina carpit:  
 Afflatuque suo populos, urbesque, domosque  
 Polluit: et tandem Tritonida conspicit arcem,  
 Ingeniis opibusque, et festâ pace virentem:  
 Vixque tenet lacrymas; quia nil lacrymabile cernit.  
 Sed postquam thalamos intravit Cecrope natæ;  
 Jussa facit: pectusque manu ferrugine tinctâ  
 Tangit: et hamatis præcordia sentibus implet:  
 Inspiratque nocens virus: piceumque per ossa  
 Dissipat, et medio spargit pulmone, venenum.  
 Neve mali spatium causæ per latius errent:  
 Germanam ante oculos, fortunatumque sororis  
 Conjugium, pulchrâque Deum sub imagine ponit,  
 Cunctaque magna facit. Quibus irritata, dolore  
 Cecropis occulto mordetur: et anxia nocte,  
 Anxia luce gemit; lentâque miserrima tabe  
 Liquitur, ut glacies incerto saucia sole;  
 Felicisque bonis non seciûs uritur Hæreses;  
 Quàm cum spinosis ignis supponitur herbis;  
 Quæ neque dant flammæ; lenique tepore cremantur.  
 Sæpe mori voluit; ne quicquam tale videret:  
 Sæpe velut crimen rigido narrare parenti.

88. Sed postquam intravit Thalamos natæ Cecrope; facit jussa.

93. Neve causæ mali errent per latius spatium; ponit ante oculos germanam, conjugiumque fortunatum sororis, deumque sub pulchra imagine.

103. Sæpe voluit mori, ne videret quicquam tale; sæpe narrare velut crimen rigido parenti.

## NOTÆ.

81. *Adoperta nubibus*. What a gloomy investiture!

She with the dark of air her form arrays,  
 And walks in awful grief the city ways.  
 HESIOD.

82. *Proterit arva*: blights the flourishing fields.

The meagre fiend  
 Blows mildew from between her shriveled lips,  
 And taints the golden ear.—COWPER.

83. *Exurit herbas*: consumes the grass.

Her elfin blood in madness ran,  
 Her mouth foamed, and the grass, therewith besprent,  
 Withered at dew so sweet and virulent.—KEATS.

83. *Summa cacumina*. She is enviously affected towards the grass and shrubs, and cuts down the tallest heads.

84. *Afflatu suo*: by her breath.

85. *Polluit*: infects; blasts.

Lo, ill-rejoicing Envy, winged with lies,  
 Scattering calumnious rumors as she flies,  
 The steps of men with hatred doth pursue  
 With heggard aspect, blasting to the view.  
 HESIOD.

86. *Ingeniis*: in arts.

Thus Athens grew, the nurse of arts and arms,  
 The eye of Greece.—ÆRENSIDE.

86. *Festâ pace*: in festal peace. Shows, festivals, and amusements are common in times of peace.

87. *Quia nil*. There is keen epigrammatic point in this sentence.

88. *Cecrope natæ*. Agraulos, the daughter of Cecrops.

89. *Ferrugine*: with canker; the rust of envy.

90. *Præcordia*. The parts that encompass the heart.

90. *Hamatis sentibus*: with jagged thorns.

91. *Inspiratque*: inspires her with; breathes into her.

He breathes into it the fire of his own courage, a daring and desperate thirst for glory; an ardor panting for great enterprises, for all the storm, and bustle, and hurricane of life.—WIRT.

93. *Mali*: of unhappiness.

95. *Germanam ponit*. Envy ever sets before the eyes of Agraulos a lively picture of the happiness of her sister to excite her malevolent feelings.

97. *Mordetur*: is consumed; is corroded.

99. *Incerto sole*. By a slight degree of heat.

100. *Uritur*: she is consumed.

103. *Mori voluit*: she even wished to die, that she might not be the witness of her sister's good fortune.

104. *Rigido parenti*: her austere father. She threatens to accuse her sister as a harlot.

Denique in adverso venientem limine sedit  
 Exclusura Deum : cui blandimenta, precesque  
 Verbaque jactanti mitissima, Desine, dixit :  
 Hinc ego me non sum nisi te motura repulso.  
 Stemus, ait, pacto, velox Cyllenius, isto ;  
 Caelatasque fores virgâ patefecit. At illi  
 Surgere conanti partes, quascunque sedendo  
 Flectimur, ignavâ nequeunt gravitate moveri.  
 Illa quidem recto pugnat se attollere trunco ;  
 Sed genuum junctura riget, frigusque per artus  
 Labitur ; et pallent amisso sanguine venæ.  
 Utque malum latè solet immedicabile cancer  
 Serpere, et illæsas vitiatis addere partes ;  
 Sic lethalis hyems paulatim in pectora venit :  
 Vitalesque vias, et respiramina clausit.  
 Nec conata loqui est ; nec, si conata fuisset,  
 Vocis haberet iter : saxum jam colla tenebat ;  
 Oraque duruerant : signumque exsanguie sedebat.  
 Nec lapis albus erat : sua mens infecerat illam.

105

110. At partes, quascunque flectimur, sedendo, nequeunt moveri ignavâ gravitate illi conanti surgere.

115

120. Nec conata est loqui ; nec si conata fuisset, haberet iter vocis.

## NOTÆ.

105. *Denique*. Uncharitable and malevolent feelings towards man, cannot fail in the end to produce malignity against God.

He that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?—1 JOHN iv. 20.

109. *Isto pacto* : to that agreement. Having told Mercury that she will not move until she has driven him away, he tells her, that it shall be so ; for she will be changed to stone, and will not have the power of moving.

109. *Cyllenius* : the Cyllenian. Mercury, who was so called from Mount Cyllene, where he was born.

110. *Illî* : of her ; the dative being used for the genitive case.

113. *Recto trunco* : with erect body ; with erect trunk,—that part of the body between the hips and neck.

114. *Genuum junctura* : the joint of her knees.

115. *Labitur* : glides ; diffuses itself ; creeps.

116. *Cancer*. A diseased tumor, which has its name from its supposed resemblance to a crab. It becomes enlarged, ulcerates, and continues to spread, destroying the parts in succession, till the whole texture becomes diseased.

118. *Lethalis hyems* : the deadly winter ; the deadly cold. Thomson uses the term *winter for cold* :

On every nerve  
 The deadly winter seizes ; shuts up sense ;  
 And, o'er his inmost vitals, creeping cold  
 Lays him along the snows a stiffened corpse.  
 THOMSON.

And, again :

As thus the snows arise, and foul and fierce  
 All winter drives along the darkened air.  
 THOMSON.

122. *Signum exsanguie* : a bloodless statue.

123. *Sua mens*. The dark and gloomy nature of the envious woman affected even her statue.

## QUÆSTIONES.

What festival was celebrated at Athens as Mercury was passing along ?  
 With whose beauty was he affected ?  
 Who was she ?  
 What were the names of the daughters of Cecrops ?

What is the meaning of these several names ?  
 Were they real or ideal personages ?  
 Which one of the sisters attempted to prevent the ingress of Mercury ?  
 Why did Minerva dislike Agraules ?

For what purpose did Minerva visit the house of Envy ?  
 Did Envy affect Agraules with her poison ?  
 Moved with envious feelings towards her sister, what did Agraules attempt ?  
 What did the god do to her ?  
 What color was the stone ?  
 How is this fable to be interpreted ?  
 By Mercury what are we to understand ?  
 How must we interpret his love for *Herse* ?

How must we regard the envy of Agraules ?  
 What renders it probable there were contests with the country people about the foreign trade of Athens ?  
 For what were the *long walls* constructed that reached from the Piræus and other harbors to Athens ?  
 How are we to regard the three chambers in the palace of Cecrops ?

## FABULA XII.

### JUPITER IN TAURUM MUTATUR; RAPTUS EUROPÆ.

Jupiter, smitten with the love of Europa, the daughter of Agenor, orders Mercury to drive the herds of that prince to the sea-shore, where Europa with other virgins was accustomed to take the air. Jupiter changes himself to a beautiful bull, and joins the herd. Europa, struck with his beauty, and encouraged by his gentleness, takes a seat on his back, when he immediately takes to the sea, and swims across into Crete.

#### EXPLICATIO.

THIS Fable, no doubt, rests upon an historical foundation—the forcible abduction of the Tyrian princess. Events of this kind were common in the early ages; and by no means rare in later times. The conquest of Ireland, by the English, was in consequence of an act of this kind. Herodotus, in his History, book i. *Clio*, says: Certain Greeks, concerning whose country writers disagree, but who really were of Crete, are reported to have touched at Tyre, and to have carried away Europa, the daughter of that prince. Diodorus Siculus, lib. iv. 70, says: Asterius reigning in Crete, Jupiter carried Europa from Phenicia to Crete on a bull, and, united with her, begot three sons, Minos, Rhadamanthus, and Sarpedon. Afterwards, Asterius, the prince of the island, married Europa. Again, in lib. vi. 5, he says: Picus, the brother of Ninus, who had also the name of Jupiter, was king of Italy for one hundred and twenty years. He had many sons and daughters of the most beautiful women; for, using certain mystic prestiges he corrupted them, while they believed they were possessed by a god. About to die, Jupiter ordered his body to be buried in Crete. His sons raised a temple there, in which they laid their father; which monument even now remains, and its inscription is read, “Here lies Picus, or Jupiter, whom they also call Zeus.”

Callimachus, in his Hymn to Jupiter, speaks of this tomb existing in the isle of Crete. As we never have mention of more than one Cretan Jupiter, it is plain, from what has been quoted above, that Asterius, Picus, and the fabled Jupiter, were all one and the same person. It is to be noted, that Diodorus does not mention that Jupiter was changed into a bull, but that he carried her away “on a bull,” or “in a bull,” (for *ἐν ταύρῳ* may be so rendered.) Europa, then, was evidently carried away by the Cretan prince, who had assumed the name of Jupiter, in a ship called Taurus, or whose figure-head was a *bull*; and hence arose the fable. Some would regard Europa as the Sidonian Astarte, and refer the fable to the cycle of the lunar worship. They consider the mythus to have arisen from some statue of Diana drawn by bulls. The Sidonian money was stamped with the representation of Jupiter, in the form of a bull carrying away Europa. It is possible, that the rape of Europa is a myth, founded upon the going out of some colony from Asia, in a ship called the Bull, or bearing the figure of that animal.



**M**AS ubi verborum pœnas mentisque profanæ  
 Cepit Atlantiades; dictas à Pallade terras  
 Linqvit, et ingreditur jactatis athera pennis.  
 Sevocat hunc genitor; nec causam fassus amoris.  
 Fide ininister, ait, jussorum, nate, meorum, 5  
 Pelle moram, solitoque celer delabere cursu:  
 Quæque tuam matrem tellus à parte sinistrâ  
 Suspicit, (indigenæ Sidonida nonine dicunt,)  
 Hanc pete; quodque procul montano gramine pasci  
 Armentum regale vides, ad littora verte. 10  
 Dixit: et expulsi jamdudum monte juvenci  
 Littora jussa petunt: ubi magni filia regis  
 Ludere, virginibus Tyriis comitata, solebat.  
 Non bene conveniunt, nec in unâ sede morantur,

#### NOTÆ.

- |  |   |
|--|---|
| <p>1. <i>Verborum</i>: of the speech of Agraulos.</p> <p>2. <i>Dictas à Pallade</i>: named from Pallas.</p> <p>7. <i>Tuam matrem</i>. Maia, the mother of Mercury, and one of the Pleiades.</p> <p>7. <i>Tellus</i>. Phenicia, which lies on the left to those who look towards the Pleiades.</p> <p>8. <i>Sidonida</i>. Sidonis, the name of the country of Phenicia, taken from Sidon, its capital.</p> <p>11. <i>Jamdudum petunt</i>: are already seeking. No sooner does Jupiter command than Mercury executes.</p> <p>12. <i>Filia regis</i>. Europa, the daughter of Agenor.</p> | <p>13. <i>Ludere</i>: to sport</p> <p>So said, and bounded up, and sought her train<br/>     Of dear companions, all of noble strain.<br/>     Of equal years and stature: gentle, kind,<br/>     Sweet to the sight, and pleasant to the mind;<br/>     With whom she sported, when she led the choir<br/>     Or in the river's urn-like reservoir<br/>     She hathed her limbs, or in the meadow slept,<br/>     And from its bosom odorous lilies cropt.<br/>     Moschus.</p> <p>13. <i>Tyriis virginibus</i>: with the Tyrian virgins. Tyre was a city of Phenicia, near Sidon.</p> <p>14. <i>Non bene conveniunt</i>: do not well agree. He expresses the same idea in his Epistles.</p> <p>Nunc male res junctæ calor et reverentia pugnant.—EMSTOLA xvii.</p> |
|--|---|

Majestas et amor. Sceptra gravitate relictâ,  
 Ille pater rectorque deum; cui dextra trisulcis  
 Igribus armata est, qui nutu concutit orbem;  
 Induitur tauri faciem; mistusque juvenis  
 Mugit, et in teneris formosus obambulat herbis.  
 Quippe color nivis est; quam nec vestigia duri  
 Calcavere pedis, nec solvit aquaticus Auster:  
 Colla toris extant: armis palearia pendent:  
 Cornua parva quidem; sed quæ contendere possis  
 Facta manu, purâque magis perlucida gemmâ.  
 Nullæ in fronte unguæ; nec formidabile lumen;  
 Pacem vultus habet. Miratur Agenore nata,  
 Quod tam formosus, quod prælia nulla minetur.  
 Sed, quamvis mitem, metuit contingere primò.  
 Mox adit; et flores ad candida porrigit ora:  
 Gaudet amans nunc oscula dat manibusque puellæ. 30  
 Et nunc alludit, viridique exsultat in herbâ:  
 Nunc latus in fulvis niveum deponit arenis:

## NOTÆ.

16. *Trisulcis ignibus*. This epithet, *trisulcis*, is applied to thunderbolts, because they blast, cleave, and burn.  
 Consider the threefold effect of Jupiter's *trisulcis* to burn, disperse, and terrate.—BROWN.

Within the grasp  
 Of thy unconquerable hand is held  
 Thy minister, the ever-living bolt.

HYMN OF CLEANTHES.

17. *Concutit orbem*: shakes the world.  
 Thy sacred thunders shake the blest abodes,  
 The shining regions of the immortal gods;  
 Thy power divine the flaming lightning shrouds  
 With dark investiture in fluid clouds.  
 'Tis thine to brandish thunders strong and dire,  
 To scatter storms and dreadful darts of fire:  
 With waving flames involving all around,  
 And bolts of thunder of tremendous sound.  
 Rapid, ethereal bolt, descending fire  
 The earth, all-parent, trembles at thy ire;  
 The sea, all-shining, and each beast, that hears  
 The sound terrific, with dread horror fears.  
 HYMN OF ORPHIUS TO JUPITER.

18. *Tauri faciem*: the form of a bull.  
 To show the rage  
 Of Hera, and the virgin's mind engage,  
 To draw her eyes, and her attention claim,  
 He hid his godhead, and a bull became.  
 MOSCHUS.

19. *Mugit*: he lows.  
 Softly he lowed: no lowing of a brute  
 It seemed, but murmur of Mygdonian flute.  
 MOSCHUS.

20. *Color nivis*: the color of snow.  
 Moschus, on the contrary, describes his  
 color as yellow:

His body all a yellow hue did own,  
 But a white circle in his forehead shone.  
 IDYL II.

21. *Nec solvit*. When snow begins to  
 melt it takes a leaden color.  
 But beautiful and fair as unsmelt snow.  
 ANON.

22. *Toris extant*: stands out with brawn.  
 The necks of bulls have great ridges of  
 heavy muscle, which indicate remarkable  
 strength. So Virgil, in speaking of a  
 horse:

Luxuriantque toris animosum pectus.  
 GEORGIC III. 81.

22. *Palearia pendent*: his dewlap hangs  
 down. The flesh that hangs from the  
 throat and neck of oxen, like a ruffle.

Et crurum tenuis a mento palearia pendent.  
 VIRGIL.

25. *Nulla minæ*. The corrugations in  
 the forehead of the bull are well known,  
 and give him a terrible aspect. In the  
 brow of this bull were no wrinkles.

25. *Nec formidabile lumen*: nor was his  
 eye frightful. So Moschus:  
 His sparkling eyes with love's soft lustre  
 gleamed:  
 His arched horns like Dian's crescent seemed.  
 IDYL II.

28. *Contingere*: to touch him.

He came into the meadow, nor the sight  
 Flattered the virgin into sudden flight:  
 But they desired to touch and see him near.  
 MOSCHUS.

29. *Flores porrigit*: offers flowers. Eu-  
 ropa was gathering flowers when she was  
 carried off by Jupiter; and Proserpine was  
 employed in like manner when seized by  
 Pluto.

Nuper in pratis studiosa florum, et  
 Debite Nymphis opitex coromæ.—HORACE.

30. *Oscula dat*: kisses her hands.

Before Europa's feet he balled meek,  
 Licked her fair neck, and eke her rosy cheek.  
 MOSCHUS.

32. *Latus deponit*: lays his side in the  
 grass.

15

20. Quippe color ejus  
 est color nivis, quam  
 nec vestigia duri pedis  
 calcavere, nec aqua-  
 ticus Auster solvit.

25. Nullæ minæ sunt  
 in fronte: nec lumen  
 est formidabile, vultus  
 habet pacem.

Paulatimque metu demto, modò pectora præbet  
 Virginea plaudenda manu; modò cornua sertis  
 Impedienda novis. Ausa est quoque regia virgo, 35  
 Nescia quem premeret, tergo considerare tauri.  
 Cum Deus à terra, siccoque à littore, sensim  
 Falsa pedum primis vestigia ponit in undis.  
 Inde abit ulterius, mediique per æquora ponti

35. Regia virgo nes-  
 cia quem premeret,  
 ausa est quoque con-  
 siderare tergo tauri

## NOTÆ.

Down on his knees he slunk; and first her eyed,  
 And then his back, as asking her to ride.

MOSCHUS.

34. *Plaudenda*: to be patted.

Et plause sonitum cervicis amare.

VIRGIL, GEORGIC III.

36. *Nescia quem premeret*: ignorant whom  
 she pressed. Dido, in like manner, when  
 pressing Cupid to her bosom, is ignorant  
 of the deity that is plotting her ruin:

Inscia Dido,

Insident quantum inserere dens.

VIRGIL, ÆNEID I.

36. *Tergo considere*. She dared to sit  
 on his back. This scene is beautifully de-  
 scribed by Moschus:

The long-haired maidens she began to call:  
 "Come, let us ride, his back will hold us all,  
 Even as a ship; a bull, unlike the rest,  
 As if a human heart was in his breast,  
 He gentle is, and tractable and meek,  
 And wants but voice his gentleness to speak.

IDYL II.

38. *Falsa vestigia*: the false footsteps.  
 They are called *false*, because he was not  
 a real bull; also, because they are em-  
 ployed in practising an imposition upon  
 the maiden.

She said, and mounted smiling, but before  
 Another did, he bounded for the shore.  
 The royal virgin struck with infant fear,  
 Stretched out her hands, and called her play-  
 mates dear;  
 But how could they the ravished princess reach?  
 He, like a dolphin, pushed out from the beach.  
 MOSCHUS.

40. *Pavet hæc*: she is afraid. So Ho-  
 race:

Sic et Europe niveum dolose  
 Credit tauri latus, et scatenent  
 Bellis pontum mediusque frondes  
 Palluit audax.—LÆT. III. OD. 27.

40. *Latus respicit*: she looks back to  
 the shore.

She turned her eyes to the fading strand  
 That she ne'er would gaze on more.—ANON.

41. *Dextrâ cornu*: with her right hand  
 she holds his horn. It is very evident,  
 that Ovid has closely imitated the Europa  
 of Moschus, and especially at the close of  
 the Fable. Horace, also, has followed the  
 Greek poet very closely.

From their sea-hollows swift the Nereids rose,  
 Seated on seals, and did his train compose;  
 Poseidon went before, and smooth did make  
 The path of waters for his brother's sake;

Around their king, in close array, did keep  
 The loud-voiced Tritons, minstrels of the deep,  
 And with their conchs proclaimed the nuptial  
 song.

But on Jove's bull-back, as she rode along,  
 The maid with one hand grasped his branching  
 horn.

The flowing robe, that did her form adorn,  
 Raised with the other hand, and tried to save  
 From the salt moisture of the saucy wave;  
 Her robe, inflated by the wanton breeze,  
 Seemed like a ship's sail hovering o'er the seas  
 MOSCHUS, IDYL II.

Lucian, in his Dialogues of Marine Dei-  
 ties, has also copied Moschus very closely,  
 though, according to his custom, he has  
 thrown an air of the burlesque over the  
 whole. His description would afford a  
 painter a subject for rich and splendid de-  
 lineation.

ZEPHYRUS. No; never have I beheld such a  
 brilliant scene upon the ocean since I first be-  
 gan to blow! Did not you see it, Southwind?

NOTUS. What scene are you speaking of,  
 Zephyr? Who were the performers?

ZEPHYRUS. You have missed a sight, the like  
 of which may never be seen again.

NOTUS. I had business to do on the Red sea,  
 and then to blow through the whole coast of  
 India; I therefore understand nothing about  
 what you are talking of.

ZEPHYRUS. You know Agenor, at Sidon?

NOTUS. The father of Europa? Certainly;  
 why do you ask?

ZEPHYRUS. What I have to relate concerns  
 that same Europa.

NOTUS. May be, that Jupiter is in love with  
 her? That I knew long ago.

ZEPHYRUS. That he is her lover, you know;  
 hear now what were the consequences. Europa,  
 with a number of girls of her own age, had come  
 down to the shore to divert themselves in juve-  
 nile sports. Unexpectedly, Jupiter presented  
 himself in the shape of an amazingly fine bull,  
 and mingled in their pastime; he was all over  
 white, had horns gracefully turned back, and a  
 lovely leering eye, leaped and capered about  
 the shore as if maddened with joy, and loved  
 so amiably, that it was a pleasure to hear it.

Emboldened by this, the young Europa took the  
 fancy to get on his back. But no sooner was  
 Jupiter aware that she was firmly seated, than  
 he ran off full stretch to the sea, and swam  
 away with her. The good girl, dreadfully  
 frightened at her situation, as well she might,  
 grasped hold with her left hand of one of his  
 horns, to prevent herself from falling off, while  
 with the other she drew her veil about her,  
 which was fluttering in the air.

NOTUS. To see Jupiter, in the shape of an  
 ox, swimming away with his charmer on his  
 back. Then you had, indeed, a curious and  
 pleasant spectacle, Zephyr!

Fert prædam. Pavet hæc; littusque ablata relictum 40  
 Respicit: et dextrâ cornu tenet; altera dorso  
 Imposita est: tremulæ sinuantur flamine vestes.

NOTÆ.

ZEPHYRUS. Oh! what now ensued was still pleasanter! In an instant, the sea drew, as it were, a carpet o'er its waves, and became as smooth and unruffled as a meadow. We all held our breaths, and followed as silent spectators at a distance. Before them, flew myriads of euids, so near to the surface, that sometimes their toes feathered the waters, having torches in their hands, and chanting hymeneals. The Nereids, rising from the water, mostly half naked, rode upon the backs of dolphins on either side, and clapped their hands for joy. The Tritons, also, and the other inhabitants of the sea, that were not of frightful aspect, danced around the lovely maid. Aye, Neptune himself had ascended his ear, with Amphitrite by his side,

and exultingly went before, as if to smooth the way for his swimming brother. And, that nothing might be wanting, a couple of vigorous Tritons bore the goddess of love, recumbent in her shell, strewing flowers of every kind upon the bride. It was one continued procession from the coast of Phenicia quite to Crete. They had scarcely landed on that island, when away went the bull, and Jupiter, in his own form, taking Europa by the hand, led her, glowing with a delicious blush, and hardly daring to open her eyes, to the Dictæan cave. This done, we all retired, some this way, and some that upon the sea, and set about blowing and blustering as usual.—DIALOGUES OF MARINE DEITIES.

QUESTIONES.

Whither did Mercury go after the punishment of Agraulos?  
 For what purpose?  
 With whom was Jupiter in love?  
 Into what did he transform himself?  
 Was Europa at first fearful of him?  
 Did his gentleness overcome her timidity?  
 Did she venture to sit upon him?  
 What did he do then?  
 Was she affrighted?  
 How is the fable to be explained?  
 Were virgins often carried off in ancient times?

What writers speak of the rape of Europa?  
 Did princes often assume the names of the gods to give dignity to their pretensions?  
 Who was Asterius?  
 Who was Picus?  
 Were Asterius, Picus, and the Cretan Jupiter probably all the same individual?  
 How, then, is the transformation into a bull to be regarded?  
 How would some others explain the fable?

P. OVIDII NASONIS  
 METAMORPHOSEON.

LIBER III.

ARGUMENTUM.

JUPITER carries Europa to Crete, and resumes his true form, and makes himself known to her. Agenor sends his son, Cadmus, in quest of Europa, and orders him not to return home, unless he recover her. Finding the search fruitless, Cadmus consults Apollo where he shall fix his residence, and is directed by a heifer to the spot where he is to found a city. About to return thanks to the gods by a sacrifice, he sends his companions to a fountain for water, when they are all devoured by the dragon that guards it. Cadmus arrives and slays the dragon, and at the command of Minerva sows the teeth of the serpent in the earth, from which rise armed men, a part of whom assist him in building Thebes.

Cadmus now becomes happy, though in exile, until his grandson, Actæon, is changed into a stag by Diana, (because surprised by him while bathing,) and is afterwards devoured by his own dogs. Juno rejoices in this calamity of the house of Agenor, and now contemplates the destruction of Semele, the daughter of Cadmus, who had become a favorite of Jupiter. Assuming the form of Beroë, the nurse of Semele, she persuades her to ask Jupiter to visit her, attended by all the insignia of his majesty. He consents, and Semele is consumed to ashes; but her son, Bacchus, is rescued from destruction.

Tiresias, afterwards a famous prophet, delivers his first oracle in the case of Narcissus, a beautiful youth, who, slighting Echo and other nymphs that loved him, pines away with love of himself. Pentheus treats the prophet with indignity, when the old man declares the horrible fate that awaits him when Bacchus shall visit Thebes. Bacchus comes to Thebes with his attendants, when Pentheus seizes Acætes, one of them, who gives an account of his own attachment to the new god, and of the transformation of the Tyrian sailors to dolphins. After this, Pentheus goes to Cithæron to behold the rites of Bacchus with sacrilegious eyes, when he is torn to pieces by the Bacchanals.

## FABULA I.

### CADMUS DRACONEM INTERFICIT.

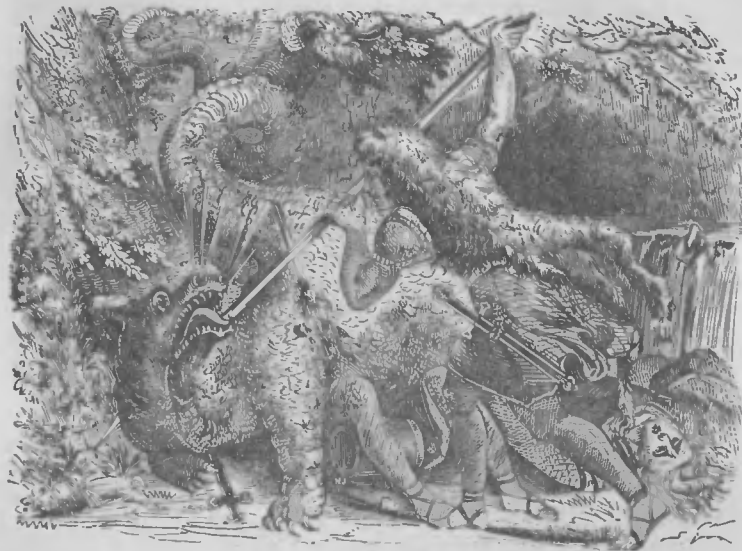
Guided to the spot where he is to found a city, Cadmus is actuated by gratitude to offer sacrifice to the gods, and sends his companions to bring water for that purpose. These are devoured by the Dragon that guards the fountain. Cadmus goes to look after them, and finding their dead bodies, encounters the Dragon, and slays him after a desperate conflict.

#### EXPLICATIO.

THE Dragon is an animal remarkable for its keenness of sight, and its deadly nature. Hence it has been the fabled guardian of all important places, and precious treasures, such as the Gardens of the Hesperides, the Golden Fleece, and the Fountain of Mars. It is therefore to be considered a careful and powerful leader, who has vigilance to watch over, and prowess to defend whatever is committed to his guardianship. In this Fable, we must regard the Dragon as a powerful chieftain, perhaps the prince who held Bœotia at the time that Cadmus came to the country. As he was sacred to Mars, it is evident that he was devoted to military pursuits. Some have imagined that his name was Dercyllus; and, hence, the fiction of his being a dragon.

When Cadmus left Phœnicia to look after his sister, as is fabled, which probably means some emigration from Asia, there is no doubt that he led a considerable colony with him, for the purpose of settling in some foreign country. After overrunning Greece, and coming to Bœotia, it is likely that he met with considerable opposition from the prince of that country, and lost many of his followers in different engagements. If the forces of the chieftain lay concealed in an extensive forest, and near a fountain of water, and a part of the followers of Cadmus fell into the ambush, and were cut off; or, if they were attacked and discomfited while going for water, ample historical grounds would exist for the foundation of the fable. By the arrival of Cadmus, his contest with the dragon, and his triumph over him, we are to understand that the Phœnician leader brought up a second party, to support the first, and avenge the death of those who had fallen in battle; and, that he succeeded in destroying the forces of the Bœotians, and probably killed their leader.

The imagination of the poet has thus increased the interest of the subject, by describing the conflict of the two chieftains and their adherents, not as an ordinary contest; but, by representing one as a dragon, has invested the deeds of heroism with a higher and miraculous interest. Spenser, in his Faerie Queene, has drawn largely upon this Fable for the description of the contest of his Red-cross Knight with the Dragon, as will appear in the different extracts which we have made from that poem.



AMQUE Deus positâ fallacis imagine tauri,  
Se confessus erat: Dictæaque rura teuebat.  
Cùm pater ignarus, Cadmo perquirere raptam  
Imperat: et pœnam, si non invenerit, addit,  
Exilium, facto pius, et sceleratus eodem. 5  
Orbe pererrato (quis enim deprêndere possit  
Furta Jovis?) profugus patriamque iramque parentis  
Vitat Agenorides; Phœbique oracula supplex

#### NOTÆ.

2. *Confessus erat*: had made himself known. So Virgil:

Alma Venus confessa Deam, qualisque videri  
Cœlicolis, et quanta solet.—ÆNEID II.

To her the horned bull with accents clear:—  
“Take courage virgin! nor the billow fear;  
The seeming bull is Zeus; for I, with ease,  
Can take, at will, whatever form I please:  
My fond desire for thy sweet beauty gave  
To me this shape—my footstep to the wave.”—MOSCHUS'S EUROPA

2. *Dictæaque rura*: the Cretan fields, by metonymy; for Dictæ is a mountain of Crete.

And instantly they were in Crete: his own  
Form Zeus put on—and off her virgin zone.  
Strewed the glad bed the Hours, of joy profuse;  
The widow virgin was the bride of Zeus.

MOSCHUS.

3. *Cadmo*. The son of Agenor, and brother of Europa. He was not the only one sent out, for, according to Hyginus, fable 178, Phœnix, another brother, was sent out, who settled Phœnicia; and Cœnix, who settled Cilicia.

5. *Facto eodem*: by the same deed. He was pious towards his daughter, but unnatural to his son.

6. *Orbe pererrato*: having wandered over the world. Thus Virgil:

Magna pererrato statuas que denique pœno.  
ÆNEID II.

8. *Agenorides*. Cadmus, the son of Agenor.

8. *Phœbi oracula*. The oracle of Apollo.

Consulit; et, quæ sit tellus habitanda, requirit.  
Bos tibi, Phœbus ait, solis occurret in arvis,  
Nullum passa jugum, curvique immunis aratri.  
Hâc duce carpe vias; et, quâ requieverit herbâ,  
Mœnia fac condas; Bœotiaque illa vocato.

Vix bene Castalio Cadmus descenderat antro:  
Incustoditam lentè videt ire juvencam,  
Nullum servitii signum cervice gerentem.  
Subsequitur, pressoque legit vestigia gressu;  
Auctoremque viæ Phœbum taciturnus adorat.

Jam vada Cephisi, Panopesque evaserat arva:  
Bos stetit; et, tollens spatiosam cornibus altis  
Ad cœlum frontem, mugitibus inpulit auras.  
Atque ita, respiciens comites sua terga sequentes,  
Procubuit; tenerâque latus submitit in herbâ.

Cadmus agit grates; peregrinæque oscula terræ  
Figit; et ignotos montes agrosque salutat.  
Sacra Jovi facturus erat: jubet ire ministros,  
Et petere è vivis libandas fontibus undas.

Sylvæ vetus stabat, nullâ violata securi.  
Est specus in medic, virgis ac vimine densus,  
Efficiens humilem lapidum compagibus arcum,  
Uberibus fecundus aquis: hoc conditus antro

10. Phœbus ait. Bos  
passa nullum jugum,  
immunis curvi  
aratri. occurret tibi  
solis arvis.

14. Cadmus vix be-  
ne descenderat Cas-  
tallo antro, cum videt  
juvencam incustodi-  
tam, gerentem nullum  
signum servitii cer-  
vice, ire lentè.

20

24. Cadmus agit  
grates, figitque oscula  
peregrine terræ: et  
salutat montes agros-  
que ignotos.

29. Specus est in  
medic, densus virgis  
ac vimine, efficiens  
humilem arcum com-

## NOTÆ.

which was at Delphi. It is always proper  
in any great undertaking to ask counsel of  
Heaven.

10. *Bos occurret*: a heifer shall meet  
thee.

When Cadmus from the Tyrian strand  
Arriving, trod this destined land.  
Heaven-taught, the heifer led his way,  
Till down to willing rest she lay  
Marking his future seat.—EURIPIDES

11. *Immunis aratri*: free from the  
plough; that had never drawn the plough.

13. *Bœotia*. Bœotian. These walls were  
to be so called from *Bœos*, of the heifer.  
Thebes, the city which Cadmus built,  
had its name from *Thebe*, which, in the  
Syriac tongue, signifies a heifer.

14. *Castalio antro*: the Castalian cave.  
It is here used by metonymy for the Del-  
phic cave; for Castalinus was a mountain,  
and a fount between Delphi and Par-  
nassus.

17. *Presso gressu*: with slackened  
speed.

19. *Cephisi*. Cephissus, a river that rises  
at Lilibæa, in Phœcis, and, after passing at  
the north of Delphi, enters Bœotia, where  
it flows into the lake Copais.

19. *Panopes*. A city of Phocis.

22. *Comites*. Cadmus and his friends,  
who were following her.

24. *Agit grates*. He gives thanks to  
Apollo, who had been the author of his  
oumey.

25. *Agros salutat*. It was customary for  
strangers on first coming to any new place,  
to adore the *genius* that presided over it.  
Thus Virgil:

Multa movens animo Nymphas venerabar  
ingrestes,  
Gratumque patrem. Geticis qui præsidet  
arvis.—ÆNEID III.

Satan, in like manner, when he enters  
Pandemonium, salutes his future gloomy  
abode:

Hail, horrors! hail,

Infernal world! and thou, profoundest Hell,  
Receive thy new possessor!—one who brings  
A mind not to be changed by place or time.

MILTON.

27. *E vivis fontibus*. Water was neces-  
sary as a sign of purification in all sacri-  
fices, and was taken in all cases from run-  
ning streams.

27. *Libandas*: to be offered in libation.

28. *Sylvæ vetus*: an ancient forest.

Gave the tall, ancient forest to the axe.

THOMPSON.

28. *Nullâ violata*: violated by no axe.

A venerable wood

That long exempted from the axe had stood.

STATIUS'S THEBAID.

31. *Hoc conditus*: hid in this cavern.

A speckled serpent, terrible, and vast,  
Gorged with blood-banquets, trailing her huge  
hoids

Deep in the hollows of the blessed earth.  
There in the uttermost depth her cavern is  
Beneath a vaulted rock.—HÆSIOD.

Martius anguis erat, cristis præsignis et auro;  
Igne micant oculi; corpus tumet omne veneno;  
Tresque vibrant linguæ; triplici stant ordine dentes.

Quem postquam Tyriâ lucum de gente profecti  
Infausto tetigere gradu; demissaque in undas  
Urna dedit sonitum; longo caput extulit antro  
Cœruleus serpens; horrendaque sibila misit  
Effluxere urnæ manibus: sanguisque reliquit

Corpus, et attonitos subitus tremor occupat artus.  
Ille volubilibus squamosos nexibus orbes

Torquet, et immensos saltu sinuatur in arcus:  
Ac, mediâ plus parte levés erectus in auras,  
Despicit omne nemus; tantoque est corpore, quanto  
Si totum spectes, geminas qui separat Arctos.

Nec mora: Phœnicas, (sive illi tela parabant,  
Sive fugam; sive ipse timor prohibebat utrumque)  
Occupat; hos morsu, longis complexibus illos,  
Hos necat afflatus funesti tabe veneni.

Fecerat exiguas jam Sol altissimus umbras:  
Quæ mora sit sociis miratur Agenore natus,  
Vestigatque viros. Tegimen direpta leoni

pagibus lapidum, et  
fecundus uberibus  
aquis.

35. Quem lucum  
postquam illi profecti  
de gente Tyria teti-  
gère infausto gradu;  
urna demissa in  
undis dedit sonitum.

40. Urnæ effluxere  
manibus, sanguisque  
reliquit corpus, et su-  
bitus tremor occupat  
attonitos artus.

46. Nec est mora  
occupat Phœnicas;  
(sive illi parabant te-  
la, sive fugam, sive  
ipse timor prohibebat  
utrumque) necatque  
hos morsu, illos longis  
complexibus; hos af-  
flatus tabe funesti ve-  
neni.

## NOTÆ.

32. *Martius anguis*: a serpent sacred to  
Mars.

32. *Cristis præsignis*: remarkable for  
his crest.

Three rows of teeth his mouth expanded shows,  
And from his crest terrific glories rose.

STATIUS'S THEBAID.

33. *Tumet veneno*: is swollen with poi-  
son. So Spenser, in describing the dragon:  
Approaching high, he reared high afore  
His body monstrous, horrible, and vaste;  
Which, to increase his wondrous greatness  
more.

Was swollen with wrath and poyson, and with  
bloody gore.—FAËRIE QUEENE.

A dragon there in scales of gold  
Around his fiery eyeballs rolled,  
By Mars assigned that humid shade,  
To guard the green extended glade,  
And silver-streaming tide.—MILTON.

34. *Tres linguæ*. The serpent had not  
three tongues; but the vibrations of its  
tongue were so quick, that it appeared to  
be three tongues.

And while, with threatening tongue,  
And dreadful jaws erect, the monster curls  
His flaming crest, all other thirst appalled,  
Or shivering flies, or check'd, at distance stands.

THOMPSON.

34. *Triplici in ordine*: in a triple row.

And, thence more wondrous was, in either jaw  
Three ranks of iron teeth, enringed were,  
In which yet trickling blood, and goblets raw,  
Of late devoured bodies did appear.

SPENSER'S FAËRIE QUEENE.

35. *Tyria*. The companions of Cad-  
mus from Tyre, a city of Phœnicia.

39. *Effluxere urnæ*. The urns which

they had taken to bring water in, fell from  
their hands with fear.

39. *Sanguis reliquit*. In cases of great  
fright, it is usual for the blood to forsake  
the extremities of the body and rush to  
the heart.

40. *Attonitos artus*: their affrighted  
limbs.

41. *Squamosos orbes*: scaly orbs. Ser-  
pents wreath their tail into spires. Thus  
in Virgil:

Immensis orbibus angues  
Incumbunt pelago, pariterque ad litora tendunt.

ÆNEID II. 204.

Lo! the green serpent, from his dark abode,  
Which even Imagination fears to tread,  
At noon forth issuing, gathers up his train  
In orbs immense.—THOMPSON.

42. *Sinuatur*: is bent.

44. *Despicit nemus*: overlooks the grove.

45. *Qui separat*. He is as large as the  
serpent which lies between the constella-  
tions of the Greater Bear and Lesser Bear.  
Vast as the starry Serpent, that on high  
Tracks the clear ether, and divides the sky;  
And southward winding from the Northern  
Wain.

Shoots to remoter spheres its glittering train.

STATIUS.

Here the vast Dragon twines  
Between the Bears, and like a river winds.

Virgil, Georgic I.

46. *Prohibebat utrumque*: prevented  
both; viz. flight, and the use of weapons.

50. *Exiguas umbras*. As the sun is  
nearly vertical at noon, the shades are, in  
consequence very small.

52. *Tegimen*. The different heroes of

Pellis erat; telum splendenti lancea ferro;  
 Et jaculum; teloque animus præstantior omni.  
 Ut ræmus intravit, lethataque corpora vidit, 55  
 Victoremque supra spatiosi corporis hostem  
 Tristia sanguineâ lambentem vulnera linguâ:  
 Aut ulcor vestræ, fidissima corpora, mortis,  
 Aut comes, inquit, ero. Dixit: dextrâque molarem  
 Sustulit, et magnum inagno conanimè misit. 60  
 Illius impulsu cum turribus ardua celsis  
 Mœnia mota forent; serpens sine vulnere mansit.  
 Loricæque modo squamis defensus, et atræ  
 Duritiâ pellis, validos cute reppulit ictus.  
 At non duritiâ jaculum quoque vincit eâdem; 65  
 Quod medio lentæ fixum curvamine spinæ  
 Constitit; et toto descendit in ilia ferro.  
 Ille, dolore ferox, caput in sua terga retorsit,  
 Vulneraque adspexit: fixumque hostile momordit.  
 Idque, ubi vi multâ partem labefecit in omnem, 70  
 Vix tergo eripuit; ferrum tamen ossibus hæret.  
 Tum verò, postquam solitas accessit ad iras

## NOTÆ.

antiquity wore skins of lions and bears for a protection in hunting and in battle.

Dat Niso Mnestheus pellem, horrentisque leonis  
 Exuvias; galeam fidus permutat Aethes.  
 STATIUS'S THEBAID.

54. *Animus*. A courageous spirit is the most certain defence.

56. *Spatiosi corporis*: of huge body.

59. *Molarem*: a millstone; a stone large enough for a millstone. This is a strong hyperbole. Different heroes, on the loss of their weapons, have used this means of offensive war. Thus Diomed, in Homer:

Tydidès raised a stone,  
 With his one hand, of wondrous weight, and  
 poured it mainly on  
 The hip of Anchisiades, wherein the joint doth  
 move.—ILLAD V.

In like manner, Statius represents his hero, Tydeus, in the fifth book of the Thebaid, as throwing a stone of immense weight. So Turnus, in the twelfth book of the Æneid of Virgil.

Hinc, as with pious haste he came  
 To draw the purifying stream,  
 Dauntless the Tyrian chief repress'd;  
 Dashed with a rock his sanguine crest,  
 And crushed his sealy pride.

EURIPIDES.

60. *Magno conanimè*: with mighty effort.

62. *Sine vulnere*: without a wound.

But the idle stroke yet back recoiled in vaine,  
 And found no place his deadly point to rest.

SPENSER.

First stoops Hippomedon, and from the fields  
 Heaved with vast force, a rocky fragment  
 wields.

As when by vast machines a ponderous stone  
 Descending on some hostile gate is thrown,  
 Thus fell the craggy rock, but fell in vain.

STATIUS'S THEBAID.

63. *Loricæ modo*: like a coat of mail  
 So Spenser, in describing the conflict of  
 the Knight with the Dragon:

And over all with brazen scales was armed,  
 Like plated coat of Steele, so couched neare  
 That nought mote pierce; ne might his corse be  
 harmed

With dint of sword, nor push of pointed speare.  
 FAERIE QUEENE.

65. *Non vincit*: does not overcome;  
 does not repel.

Though late in vain assailed my keener dart,  
 Shall through thy scales a fatal wound impart.  
 STATIUS'S THEBAID.

66. *Medio curvamine*: in the mid cur-  
 vature.

67. *Toto ferro*: with the entire iron;  
 with the whole iron point. So Spenser:

The steely head stuck fast still in his flesh,  
 Till with his cruel claws he snatched the wood,  
 And quite asunder broke: forth flowed fresh  
 A gushing river of blucke gory blood,  
 That drowned all the land, whereon he stood.

FAERIE QUEENE.

68. *Retorsit*: shot back. There is great  
 rapidity of motion expressed by the use of  
 this word.

69. *Hostile momordit*: champed the  
 spear. This shows the rage into which  
 the wound had excited him.

70. *Labefecit*: loosened the weapon.

71. *Tergo eripuit*: tore it from his back.

The furious monster, unappalled with pain,  
 In rapid mazes bounds along the plain,  
 Then, wrenched the javelin from his bleeding  
 head.—STATIUS'S THEBAID.

72. *Sollitas ad iras*. His accustomed  
 anger; his usual fierceness. In like man-  
 ner, the Dragon, described by Spenser,  
 rages more fiercely after he is wounded:

Plaga recens, plenis tumuerunt guttura venis;  
 Spumaque pestiferos circumfluit albida rictus;  
 Terraque rasa sonat squamis; quique halitus exit 75  
 Ore nigræ Stygio, vitiatas inficit auras.  
 Ipse modò immensum spiris facientibus orbem  
 Cingitur: interdum longâ trabe rector exit:  
 Impete nunc vasto, ceu concitus imbribus amnis,  
 Fertur; et obstantes proturbat pectore sylvas. 80  
 Cedit Agenorides paullùm; spolioque leonis  
 Sustinet incursum; instantiaque ora retardat  
 Cuspide prætentâ. Furit ille; et inania duro  
 Vulnera dat ferro; figitque in acumine dentes.  
 Jamque venenifero sanguis manare palato 85  
 Cœperat; et virides aspergine tinxerat herbas:  
 Sed leve vulnus erat; quia se retrahebat ab ictu;  
 Læsaque colla dabat retrò; plagamque sedere  
 Cedendo arcebat, nec longiùs ire sinebat.  
 Donec Agenorides conjectum in gutture ferrum 90  
 Usque sequens pressit; dum retrò quercus eunti  
 Obstitit; et fixa est pariter cum robore cervix.  
 Pondere serpentis curvata est arbor, et imæ

77. Ipse modo cingitur spiris facientibus immensum orbem: interdum exit rector longâ trabe.

80

87. Sed vulnus erat leve, quia retrahebat se ab ictu, dabatque læsa colla retrò, cedendoque arcebat plagam sedere, nec sinebat ire longius

90

## NOTÆ.

Treble augmented was his furious mood  
 With bitter sense of his deepe rooted ill,  
 That flames of fire he threw forth from his large  
 nostril.—FAERIE QUEENE.

73. *Tumuerunt guttura*. The heads, and  
 even the bodies of many serpents, swell  
 when they are enraged.

75. *Terra rása*: the earth scraped by his  
 scales sounds. So Spenser:

Which, as an eagle, seeing prey appeare,  
 His acry plumes doth rowze full rudely dight;  
 So shaked he, that horror was to heare:  
 For, as the clashing of an armor bright,  
 Such noyse his rowzed scales did scud into the  
 knight.—FAERIE QUEENE.

76. *Stygio ore*: from his Stygian mouth;  
 from his infernal mouth.

But his most hideous head my tongue to tell  
 Does tremble; for his deepe devouring jaws  
 Wyde gaped, like the grisly mouth of hell,  
 Through which into his darke abysee all ravin  
 fell.—SPENSER.

76. *Inficit auras*: infects the air.

Which to increase, and all at once to kill,  
 A cloud of smothering smoke, and sulphure  
 sent;  
 Out of his stinking gorge forth steemed still,  
 That all the ayre about with smoke and stench  
 did fill.—SPENSER.

78. *Exit*: goes ont; unfolds himself.

81. *Cedit Agenorides*. The son of Age-  
 nor fell back a litle, to avoid the terrible  
 onset of the serpent. So in Spenser, the  
 Red-cross Knight is dismayed at the ad-  
 vance of the Dragon:

So dreadfully he towards him did pass,  
 Forchilling up aloft his speckled breast,

And often bounding on the bruised grass,  
 As for great joyance of his new-come guest.  
 Eftsoones he gan advance his haughty crest;  
 As chauffed hore his bristles doth upreare;  
 And shoke his scales to battaile ready drest,  
 That made the Red-erose Knight nigh quake  
 for feare.—FAERIE QUEENE.

81. *Spolio leonis*. The lion skin was  
 used in conflict as a defence to the body,  
 after the manner of the Grecian *chlamys*.

82. *Ora retardat*: stops his mouth.  
 Spenser represents his hero as thrusting  
 his spear into the mouth of the Dragon,  
 and thus killing him:

And in his first encounter, gaping wyde,  
 He thought at once him to have swallowed  
 quight,  
 And rusht upon him with outrageous pryde;  
 Who him reconunting fierce as lunke in flight,  
 Perforce rebutted back; the weapon bright  
 Taking advantage of his open jaw  
 Ran through his mouth with so importune might,  
 That deepe emperst his darksome hollow maw,  
 And, back retr'd, his life-blood forth withall  
 did draw.—FAERIE QUEENE.

86. *Aspergine*. With the sprinkling of  
 blood.

Swift through his gaping jaw the javelin glides,  
 And the rough texture of his tongue divides;  
 The point was seen above his crested head,  
 Then stains the ground with gory fith dispread.  
 STATIUS'S THEBAID.

87. *Leve vulnus*. The wound was a  
 slight one, because the serpent drew back  
 his head from the spear.

91. *Usque sequens*: still following him  
 up.

92. *Eunti obstitit*. Opposed the serpent  
 as he fell back.



Parte flagellari gemuit sua robora caudæ.

Dum spatium victor victi considerat hostis; 95

Vox subito audita est: (neque erat cognoscere promptum

Unde; sed audita est) Quid, Agenore nate, peremptum

Serpentem spectas? et tu spectabere serpens.

Ille diu pavidus, pariter cum mente colorem 100

Perdiderat; gelidoque comæ terrore rigebant.

96. Neque erat promptum eognoscere unde, sed audita est Quid, nate Agenore, spectas serpentem peremptum? Et tu spectabere serpens.

## NOTÆ.

94. *Flagellari*. The tree was lashed by the tail of the serpent. In Spenser's *Færie Queene*, the Dragon beats the air, and overturns the forest and rocks that are around:

Then gan he tosse aloft his stretched traine,  
And therewith scourge the buxom aire so sore,  
That to his force to yelden it was faine;  
Ne ought his sturdy strokes might stand afore,  
That high trees overthrow, and rocks in peeces  
tore.—Book I. Canto xi.

94. *Sua robora*: its wood; its trunk.

94. *Gemuit*. The oak groaned beneath the weight of his huge body.

So downe he fell, and forth his life did breathe  
That vanish into smoke and cloudes swift;  
So downe he fell, that th' earth him underneath  
Did grone, as feeble so grent load to lift.

SPENSER.

95. *Spatium victi hostis*: the magnitude of his vanquished enemy.

98. *Tu spectaberis*. Thou shalt be seen in the form of a serpent. This prediction was fulfilled, as related in *Lib. IV.*, Fab. V. Cadmus and his wife, Hermione, by some called Harmonia, were both changed into serpents. According to Euripides, they were metamorphosed into serpents because of their impiety.

BACCHUS. O father, for my state now changed thou seest,  
Thou and thy loved Harmonia, who from Murs Descended, graced thy bed, though mortal, thou Shall wear a dragon's savage form. With her, For so the oracle of Jove declares,  
Toils after toils revolving shall thou bear,  
Leading barbarians; and with forces vast  
Level grent towas and many to the ground:  
But when the shrine of Phœbus their rude hands

Shall plunder, intercepting their return,  
Misfortune shall await them: thee shall Mars  
Deliver and Harmonia from the ruin,  
And place you in the regions of the blessed.  
This, from no mortal father, but from Jove  
Descended, Bacchus tells thee; had you known  
What prudence is, but you would none of her,  
You might have flourished in a prosperous state,  
Blessed with the alliance of the son of Jove.

CAD. We have offended; we entreat forgiveness.

BAC. Too late you learn: you would not when you ought.

CAD. We own it; yet thy vengeance is severe.

BAC. Though born a god, I was insulted by you.

CAD. Ill suits the gods frail man's relentless wrath.

BAC. Long since my father Jove thus graced his son.

AGAV. Ah me! it is decreed, unhappy exile.

CAD. Alas, my daughter, in what dreadful ills  
Are we all plunged, thy sisters, and thyself.

Unhappy! I shall bear my wretched age  
To sojourn with barbarians, fated yet

To lead a mixed barbarian host to Greece.  
Hermionia too, my wife, the child of Mars,  
Changed to a dragon's savage form, myself

A dragon, to the altars, to the tombs  
Of Greece, a chief with many a ported spear.

Shall I lend back; and never shall my toils  
Know respite; never shall I pass the stream  
Of Acheron below, and there find rest.

BACCHUS.

100. *Comæ rigebant*: his hair became stiff with terror.

Thy knotted and combined locks to part,  
And each particular hair to stand on end,  
Like quills upon the fretful porcupine.

SHAKESPEARE.

Obstupui steteruntque comæ et vox faucibus  
hasit.—VIRGIL.

## QUÆSTIONES.

Was Cadmus able to find his sister Europa?

What punishment had his father denounced against him in consequence?

What oracle did Cadmus consult relative to a future residence?

What was to direct him to the place where he was to found a city?

What was he to call the place?

What is the meaning of this?

What is the word *Thebæ* derived from, and what is its meaning?

Did the heifer direct Cadmus, as foretold by the oracle?

How did Cadmus show his gratitude to the gods?

Whither did he send his men, and for what purpose?

What serpent guarded the fountain?

Did the men succeed in getting water?

What was their fate?

Did Cadmus avenge their death?

Give the account of his conflict with the serpent.

What voice was heard after the serpent was slain?

Was the prophecy ever fulfilled?

What is the character of the dragon?

Why is it fabled to guard the most precious things, and important places?

When we are told that a dragon guards a place, how are we to interpret it?

How are we to regard the serpent, or dragon, of the present fable?

What are we to understand by his being sacred to Mars?

How must we regard the serpent's station in the wood and beside the fountain?

How his devouring the Phœnicians sent by Cadmus?

How are we to regard the contest of Cadmus himself with the dragon?

What modern poet has borrowed from the incidents of this Fable?

Who was Spenser?

## FABULA II.

### DRACONIS DENTES IN MILITES MUTATI.

By the direction of Minerva, Cadmus sows the teeth of the Dragon in the earth, whence spring armed men. These turn their arms against each other, and fall by mutual slaughter, till one of them throws down his arms, and addresses his brethren, when the battle ceases. The survivors, five in number, assist Cadmus to build Thebes.

#### EXPLICATIO.

FOLLOWING the interpretation of the preceding Fable, we are to consider the Dragon as the ruler or chieftain that held sway in Bœotia. As the power of the dragon consists in his teeth, and that of a chief in his soldiery, we must understand by the dragon's teeth the troops of the country. Pallas, the goddess of Wisdom, then, that is, prudence, directs Cadmus to repair the loss of his men, which he had sustained, by sowing the dragon's teeth, and thus raising from the *soil* a crop of men; in other words, to recruit his army by soldiers of the country drawn over to his service. The destruction of their chieftain and many of his soldiers by Cadmus, would show the Bœotians that they had to contend with a superior enemy, and this consideration would induce many of them to accept the advances, and follow the fortunes of Cadmus; whence the soldiers may be said to spring from the buried teeth of the slain Dragon. Another view: the Bœotian states held their deliberations in the temple of Minerva Itonis, and may have determined to raise an army, which afterwards fell into dissensions; hence Minerva may be said to advise the sowing of the Dragon's teeth.

Again, the *myth* may be founded on the burial of the slain Bœotians by Cadmus, and the raising of a new army to avenge their death. If these new troops were first seen by the Phœnician leader while they were ascending an eminence, they would justify the highly poetical fiction of their gradual emerging from the earth; while dissensions among them afterwards would verify the concluding part of the Fable. Some mythologists say Cadmus threw a stone among these earthborn brothers, and thus caused them to slay one another. As the same word, *λαός*, signifies both a *stone* and *people*, the explanation is, he sent his *people* among the Bœotian troops, and excited them to a civil battle, in which many were slain. By the five soldiers that remained, we are to understand either five leaders, or five divisions of the people.

There is another interpretation of this Fable, which turns upon its verbal peculiarities. In the Phœnician language, the same word signifies either *serpent's-teeth*, or *brass-pointed javelins*; and the word which signifies *five*, signifies also *an army*. Hence, the Greeks, in following the Phœnician annals, represent the Bœotian troops mustered into service by Cadmus, and armed with brass-pointed javelins, as sprung from the teeth of a serpent: and the army drawn to his interest, as five men assisting him to build Thebes.



CCE viri fautrix, superas delapsa per auras,  
Pallas adest: motæque jubet supponere terræ  
Vipereos dentes, populi incrementa futuri.  
Paret; et, ut presso sulcum patefecit aratro,  
Spargit humi jussos, mortalia semina, dentes: 5  
Inde, fide majus, glebæ cæpère moveri;  
Primaque de sulcis acies apparuit hastæ.  
Tegmina mox capitem picto nutantia cono;  
Mox humeri pectusque, onerataque brachia telis

#### NOTE.

1. *Viri fautrix*. As Minerva was not only the goddess of wisdom, but of valor too, she is properly styled the favorer of man. These virtues enable men to overcome all difficulties.

2. *Mota terra*: the ploughed earth.

Then, at the martial maid's command,  
With his deep ploughshare turns the land,  
The dragon's teeth wide scattering round;  
When sidden, from the furrowed ground  
Emblanted hosts arise.—EURYPIDES.

3. *Incrementa*: the seed of a future people. Cadmus now needed men to repair his loss of troops.

5. *Mortalia semina*: human seed. Seed to produce men, not corn. A modern writer, in a spirited poem entitled *Seventy-Six*, in like manner describes the blood of patriots as producing warriors:

For though a patriot be o'erthrown,  
The blood that falleth then,

Springs up—like teeth by Cadmus sown—  
A host of armed men.—W. IL CARPENTER.

6. *Fide majus*: greater than belief; beyond belief.

8. *Tegmina capitem*: the coverings of their heads, viz. their helmets.

8. *Picto cono*: with painted crest. The crest was the upper part of the helmet, where the plume was set.

Existunt, crescitque seges clypeata virorum.  
 Sic, ubi tolluntur festis aulaea theatris,  
 Surgere, signa solent; primumque ostendere vultum;  
 Cætera paulatim: placidoqueeducta tenore  
 Tota patent; imoque pedes in margine ponunt.  
 Territus hoste novo Cadmus capere arma parabat: 15  
 Ne cape, de populo, quem terra creaverat, unus  
 Exclamat; nec te civilibus insere bellis.  
 Atque ita terrigenis rigido de fratribus unum  
 Cominus ense ferit: jaculo cadit eminus ipse.  
 Hic quoque, qui leto dederat, non longius illo 20  
 Vivit, et exspirat, modò quas acceperat, auras:  
 Exemploque pari furit omnis turba; suoque  
 Marte cadunt subiti per mutua vulnera fratres.  
 Jamque brevis spatium vitæ sortita juvenus  
 Sanguineam trepido plangebant pectore matrem; 25  
 Quinque superstitibus: quorum fuit unus Echion:  
 Is sua jecit humi, monitu Tritonidis, arma;  
 Fraternalæque fidem pacis petiitque deditque.  
 Hos operis comites habuit Sidonius hospes,  
 Cùm posuit jussam Phæbeis sortibus urbem. 30

## NOTÆ.

10. *Seges clypeata*: a shielded crop of men; a crop of shielded men.  
 Earth, which from the seed produced a crop  
 Waving with golden helms.—EURIPIDES.

11. *Tolluntur aulaea*: the curtain is raised.  
 On the Roman stage it was customary to let the curtain fall upon the floor (*premere aulaea*) at the beginning of a play, and to raise it up (*tollere aulaea*) at the close of the different acts. In lifting up the curtain from the floor, the figures painted on it would appear as they are here described.

11. *Festis theatris*: in the festal theatres; the theatres on festal days.

12. *Signa*: the figures. The representations of men woven in the curtain.

13. *Placido tenore*: by a gentle tenor.  
 15. *Hoste novo*. With the men just produced from the soil.

17. *Nec te inserc*: nor meddle yourself.  
 17. *Civilibus bellis*. Of all calamities, civil wars are the most distressing, in which the bonds of a common nationality, and even of friendship and brotherhood, are rent asunder.

18. *Terrigenis fratribus*: earthborn brothers. The people just sprung from the earth.

21. *Auras*: the breath of life.  
 22. *Suoque marte*: by their own slaughter. *Mars* is here put for *bellum* by metonymy.

24. *Jamque juvenus sortita spatium brevis vitæ*, plangebant sanguineam matrem trepido pectore.

But Slaughter's iron arm again  
 Consigns them to their native plain;  
 And their loved earth, that to the day  
 Show'd them in heaven's ethereal ray,  
 With streaming crimson dies  
 EURIPIDES.

25. *Plangebant matrem*: beat their mother. They lay palpitating on the earth.

26. *Quinque superstitibus*. In the Phœnician language, the same word that means *five* also means *army*. In this latter sense we must regard it.

26. *Echion*. Apollodorus gives the names of the five persons. They must either be regarded as leaders of the Bœotian army, or as divisions of it. Their names were Echion, *viper*: Udæus, *watery*; Hyporenor, *mighty*; and Pelorus, *vast*. Taking the latter view, we might consider Echion as representing that part of the army which had belonged to the chieftain; Udæus as that part bordering upon the sea, or Copaic lake; Hyperenor as a division noted for its bravery; and Pelorus one distinguished for stature, or for numbers.

28. *Fraternalæ pacis*: of fraternal peace.  
 Oh sheathe your swords, my friends, contend no more,  
 Nor stain your impious arms with kindred gore.  
 STATIUS.

29. *Sidonius hospes*: the Sidonian stranger, viz. Cadmus.

30. *Phæbeis sortibus*. By the oracle of Apollo, which was given by lots

## QUÆSTIONES.

Why was Minerva said to advise Cadmus to sow the serpent's teeth?

What do we understand by the serpent?

How are we to consider his teeth?

What is the meaning of raising a crop of armed men from the earth?

How might the burial of the Bœotian soldiers by Cadmus be considered?

How might he be said to raise armed men from them?

What might give rise to the account of their gradual emergence from the earth?

How are we to interpret the battle of the earthborn brothers?

How must we interpret the stone thrown among them by Cadmus, as related by some mythologists?

Of what verbal interpretation is the Fable susceptible?

Did the Greeks probably adopt the figurative account of the Phœnician annals?

How many men, of the soldiers sprung from the serpent's teeth, are said to survive the battle?

Are we to consider this literally?

How are we to interpret it?

What assistance did they render Cadmus?

### FABULA III.

#### ACTÆON IN CERVUM MUTATUS.

Actæon, the son of Aristæus and Autonœ, overcome with heat, comes to the valley of Sargaphie, where he surprises Diana and her nymphs bathing. Covered with confusion, and resolved to prevent his relation of the accident, she changes him into a stag, when he is torn in pieces by his own dogs.

#### EXPLICATIO.

THIS Fable most probably rests upon an historical basis, and records the destruction of Actæon for some interruption of the worship of the goddess Diana. Diodorus Siculus, lib. iv. 81, says, that he attempted to offer violence to the goddess, and was, in consequence, changed into a stag, and devoured by his own dogs; but Euripides says, he was punished because he boasted himself superior to Diana in hunting. Stesichorus relates that he was not changed into a stag, but that the goddess sewed him up in the skin of that beast, and caused his dogs to tear him to pieces. It is possible, that anciently with the worship of Diana, as with that of Minerva, the ceremony of the Bath may have existed, which Actæon with profane eyes may have witnessed; and, in consequence, been driven from the society of men. As the stag is a fearful and timorous animal, Actæon's flight from his pursuers may have given rise to the fabulous transformation. While a wanderer from men, he may have died in solitude, and his dogs may have preyed upon his corse, and hence the fabulous dilaceration while he was alive.

Again, if, after his impiety towards the goddess, he became affected with lunacy, and wandered from the society of men, it might be said he was transformed by Diana, or the Moon, into a stag, which is noted for its timidity. His dogs may have preyed upon him after death, as in the supposition above; or, what is by no means unusual, his dogs may have gone mad during the intense heat of the canicular days, and may have torn their master to pieces. Scaliger says, that various hunters in Corsica have been destroyed thus by their own dogs. Again, he may have been pursued by bloodhounds after his impiety towards Diana.

Some would interpret this Fable morally, by supposing that Actæon, neglecting the pursuit of virtue and heroic deeds, while daily frequenting the woods, and contending with wild beasts, is fabled to put off the nature of man, and to degenerate into a beast; when, impoverished at last by his dogs, he is said to be devoured by them. Palæphatus takes this latter view of the Fable. Others, again, are disposed to regard the destruction of Actæon by his own dogs, as an allegory, in which is set forth the fact, that his substance was eaten up by the parasites that had caressed and fawned upon him.



AM stabant Thebæ: poteras jam, Cadme, videri  
Exilio felix. Soceri tibi Marsque Venusque  
Contigerant: huc adde genus de conjuge tantâ,  
Tot natos, natasque, et pignora cara nepotes;  
Hos quoque jam juvenes. Sed scilicet ultima semper  
Expectanda dies homini: dicitque beatus  
Ante obitum nemo, supremaque funera debet.

#### NOTÆ.

1. *Stabant Thebæ*: Thebes stood. The city was now built.
1. *Cadme*. The poet now addresses Cadmus, by way of apostrophe.
2. *Mars Venusque*. Cadmus married Harmonia, or Hermione, the daughter of Venus and Mars. To grace the nuptials, all the gods of Olympus attended, and presented the bride with gifts.

Yet to his arms  
The queen of love consigned her beauteous daughter  
Harmonia; and from her, to crown his joys,  
Sprung Polydorus.—EURIPIDES.

4. *Tot natos*. The different mythologists mention but one son, Polydore.

4. *Natasque*. Four daughters are mentioned. Agave, Autonœ, Semele, and Ino.  
4. *Nepotes*. The grand-children of Cadmus were, Actæon, the son of Autonœ and Aristæus; Bacchus, the son of Semele and Jupiter; Pentheus, the son of Agave and Echion; and Melicerta and Learchus, by Ino and Athamas.

5. *Jam juvenes*: now adult.
5. *Ultima semper*. This sentiment was first uttered by Solon to Cræsus, king of Lydia, when the latter was vaingloriously displaying his riches and power, and considering himself the happiest of men. When conquered afterwards by Cyrus, captured, and tied to a pyre, about to be slain, he recalled to mind the words of Solon, which, in his case, had been oracular:

Call no man happy till you know the nature of his death: he is, at best but fortunate. . . . He who possesses the most advantages, and

Prima nepos inter tot res tibi, Cadme, secundas  
Causa fuit, luctus, alienaque cornua fronti  
Addita, vosque canes satiata sanguine herili. 10  
At bene si quæras: Fortunæ crimen in illo,  
Non scelus invenies: quod enim scelus error habebat?

Mons erat, infectus variarum cæde ferarum:  
Jamque dies rerum medias contraxerat umbras;  
Et sol ex æquo metâ distabat utrâque; 15  
Cum juvenis placido per devia lustra vagantes  
Participes operum compellat Hyantius ore:  
Lina madent, comites, ferrumque cruore ferarum:  
Fortunæque dies habuit satis. Altera lucem  
Cum croceis invecta rotis Aurora reducet, 20  
Propositum repetamus opus: nunc Phœbus utraque  
Distat idem terrâ; finditque vaporibus arva:  
Sistite opus præsens; nodosaque tollite lina.  
Jussa viri faciunt; intermittuntque laborem.

Vallis erat, piceis et acutâ densa cupressu,  
Nomine Gargaphie, succinctæ sacra Dianæ:  
Cujus in extremo est antrum nemorale recessu,  
Arte laboratum nullâ; simulaverat artem  
Ingenio Natura suo. Nam pumice vivo 30  
Et levibus topiis nativum duxerat arcum.  
Fons sonat à dextrâ, tenui perlucidus undâ,  
Margine gramineo patulos incinctus hiatus.  
Hic dea sylvarum, venatu fessa, solebat  
Virgineos artus liquido perfundere rore.  
Quo postquam subiit; Nympharum tradidit uni 35

## NOTÆ.

afterwards leaves the world with composure, he alone, O Cræsus, is entitled to our admiration. It is the part of wisdom to look to the event of things; for the Deity often overwhelms with misery those who have formerly been placed at the summit of felicity.—HERODOTUS, *Chio*.

8. *Nepos*. Actæon, for the story of whose fate the following is preparatory.

9. *Aliena*: foreign; not his own, but those of a stag. The poet here glances at the principal heads of the story.

11. *Fortunæ crimen*: the crime of fortune; the crime of accident.

13. *Mons*. It occurred on Mount Cithæron, as related by Apollodorus and others.

15. *Meta utraque*: from each goal, viz. from the east and the west.

16. *Juvenis Hyantius*: the young Hyantian, viz. Actæon. The Hyantes were a people of Bœotia.

18. *Lina*: the nets. Flax, of which nets are made, is here put for the nets themselves, by metonymy.

19. *Fortunæ satis*: sufficient luck.

20. *Croceis rotis*: in her saffron chariot. *Rota* is put for *currus* by synecdoche. Aurora is said to be drawn in a saffron

chariot, because that color is common at sunrise.

21. *Propositum opus*: our purposed labor, viz. hunting.

22. *Idem*. Supply *spatium*. It is evident that *idem* cannot agree in the nominative case with Phœbus, for the first syllable is short.

22. *Findit arva*: cleaves the fields; causes the fields to crack open.

25. *Vallis*. The poet gives a description of the vale and grotto in which Diana and her nymphs were accustomed to refresh themselves at noon. A spot so beautiful was meet for their presence.

26. *Succinctæ Dianæ*. The goddess wore her dress thus, that she might follow in the chase with more convenience.

28. *Simulaverat artem*: had imitated art.

29. *Pumice vivo*: with living pumice; with natural pumice-stone.

30. *Nativum duxerat arcum*: had formed a natural arch.

32. *Margine gramineo*: with a grassy border.

34. *Liquido rore*: with the liquid dew with the clear water.

8. *Nepos fuit Cadme, prima causa luctus tibi inter tot res secundas*

14. *Jamque dies contraxerat medias umbras rerum, et sol distabat ex æquo utrâque metâ.*

25. *Erat vallis deusa piceis, et acutâ cupressu, nomine Gargaphie, sacra succinctæ Dianæ.*

31. *Fons perlucidus sonat à dextra tenui undâ, iunctus quod patulos hiatus gramineo margine*

Armigeræ jaculum, pharetramque, arcusque retentos.  
Altera depositæ subjecit brachia pallæ:  
Vincla duæ pedibus demunt. Nam doctior illis  
Ismenis Crocale, sparsos per colla capillos  
Colligit in nodum; quamvis erat ipsa solutis. 40  
Excipiunt laticem Nipheleque, Hyaleque, Rhanisque,  
Et Psecas, et Phiale; funduntque capacibus urnis.

Dumque ibi perluitur solitâ Titania lymphâ;  
Ecce nepos Cadmi dilatâ parte laborum,  
Per nemus ignotum non certis passibus errans, 45  
Pervenit in lucum: sic illum fata ferebant  
Qui simul intravit rorantia fontibus antra.  
Sicut erant, viso, nudæ sua pectora Nymphæ  
Percussère, viro; subitisque ululatibus omne  
Implevère nemus: circumfusæque Dianam  
Corporibus texere suis. Tamen altior illis  
Ipsa dea est, colloque tenus supereminet omnes. 50

## NOTÆ.

37. *Subjecit brachia*: laid her arms under her cloak; received her cloak in her arms.

38. *Vincla*: her sandals.

39. *Ismenis Crocale*: the Ismeniau Crocale. She was the daughter of Ismenus, a river of Bœotia. The name is derived from κρόκη, a pebble.

41. *Excipiunt laticem*: take the cup, viz. the water in cups.

41. *Niphele*. The name of this nymph is derived from νίπρω, to wash.

41. *Hyale*. The name of this nymph is from ἕδω, transparent.

41. *Rhanis*. This name is derived from ρῆαν, to sprinkle.

42. *Psecas*. The nymph has her name from ψεκᾶς, drops of dew.

42. *Phiale*. The name of this nymph is derived from φιάλη, a cup.

45. *Nemus ignotum*: the unknown grove. He did not know that a part of it was sacred to Diana.

45. *Non certis passibus*: with uncertain steps; with random steps.

46. *Lucum*. The grove, or forest, that is set apart for the worship of some deity, is designated by the term *lucus*, as distinguished from *nemus*.

46. *Fata ferebant*: the Fates lead him. They led him hither to his destruction. Thomson very beautifully describes the Loves as leading Damon to a similar scene with a happy termination. The description is so beautiful that we copy it:

Thrice happy swain!  
A lucky chance, that oft decides the fate  
Of mighty monarchs, thou decided thine.  
For lo! conducted by the laughing Loves,  
This cool retreat his Musidora sought:  
Warm in her cheek the sultry season glowed;  
And, robed in loose array, she came to bathe  
Her fervent limbs in the refreshing stream.

38. *Nam Ismenus Crocale doctior illis, colligit in nodum capillos sparsos per colla; quamvis ipsa erat capillis solutis.*

44. *Ecce nepos Cadmi, parte laborum dilatâ, (terraus non certis passibus per ignotum nemus,) pervenit in lucum.*

50. *Circumfusæque, texere Dianam suis corporibus.*

What shall he do? In sweet confusion lost,  
And dubious flutterings, he awhile remained:  
A pure ingenuous elegance of soul,  
A delicate refinement, known to few,  
Perplexed his breast, and urged him to retire:  
But love forbade. Ye prudes in virtue, say,  
Say, ye severest, what would you have done?  
Meantime, this fairer nymph than ever blessed  
Arcadian stream, with timid eye around  
The banks surveying, stripped her beauteous  
limbs,  
To taste the lucid coolness of the flood.  
Ah! heu! not Paris on the piny top  
Of Ida panted stronger, when aside  
The rival-goddesses the veil divine  
Cast unconfined, and gave him all their charms,  
Than, Damon, thou; as from the snowy leg,  
And slender foot, th' inverted silk she drew;  
As the soft touch dissolved the virgin zône;  
And, through the parting robe th' alternate  
breast,  
With youth wild-throbbing, on thy lawless gaze  
In full luxuriance rose. But, desperate youth,  
How durst thou risk the soul-distracting view;  
As from her naked limbs of glowing white,  
Harmonious swelled by Nature's finest hand,  
In folds loose-floating fell the fainter lawn;  
And fair-exposed she stood, shruken from her-  
self,  
With fancy blushing, at the doubtful breeze  
Alarmed, and starting like the fearful fawn?  
Then to the flood she rushed; the parted flood  
His lovely guest with closing waves received;  
And every beauty softening, every grace  
Flushing anew, a mellow lustre shed:  
As shines the lily through the crystal mild;  
Or as the rose amid the morning dew,  
Fresh from Aurora's hand, more sweetly glows  
While thus she wautoued, now beneath the wave  
But ill concealed; and now with streaming  
locks,  
That half embraced her in a humid veil,  
Rising again, the latent Damon drew  
Such maddening draughts of beauty to the soul  
As for awhile o'erwhelmed his raptured thought.

THOMSON'S SEASONS.

50. *Circumfusæ Dianam*. Having encompassed Diana, that she might not be seen naked by Actæon.

Qui color infectis adversi Solis ab ictu  
 Nubibus esse solet, aut purpureæ Auroræ,  
 Is fuit in vultu visæ sine veste Dianæ. 55  
 Quæ quanquam comitum turbâ stipata suarum,  
 In latus obliquum tamen adstitit; oraque retro  
 Flexit; et, ut vellet promptas habuisse sagittas;  
 Quas habuit, sic hausit aquas; vultumque virilem  
 Perfudit: spargensque comas ultricibus undis, 60  
 Addidit hæc cladis prænuntia verba futuræ:  
 Nunc tibi me posito visam velamine narres,  
 Si poteris narrare, licet. Nec plura minata,  
 Dat sparso capiti vivacis cornua cervi;  
 Dat spatium collo: summasque cacuminat aures; 65  
 Cum pedibusque manus, cum longis brachia mutat  
 Cruribus; et velat maculoso vellere corpus.  
 Additus et pavor est. Fugit Autonæus heros,  
 Et se tam celerem cursu miratur in ipso. 70  
 Ut verò solitis sua cornua vidit in undis,  
 Me miserum! dicturus erat; vox nulla secuta est.  
 Ingemuit; vox illa fuit; lacrymæque per ora

62. Nunc si poteris narrare, licet narres me visam tibi, posito velamine.

68. Autonæus heros fugit, et miratur in ipso cursu se esse tam celerem.

NOTÆ.

53. *Solis ab ictu*: by the ray of the sun.  
 56. *Turbâ stipata*: surrounded by troops of her attendants.  
 61. *Cladis futuræ*: of his approaching destruction.  
 62. *Me visam*. That I have been seen by you. The ancients believed that there was great danger in seeing any of the deities. They probably obtained this idea from traditions of the Old Testament, for Callimachus says the laws of Saturn establish this. We have shown that by Saturn is to be understood Jehovah.  
 And he said, Thou canst not see my face: for there shall no man see me and live.  
 EXODUS xxiii. 20.  
 Κρόνιοι δ' ἔδεδε λέγοντι γένοι,  
 "Ὅστι τιν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἔληται,  
 Ἀδρήσῃ μισθῷ τοῦτον ἰδεῖν μεγάλη.  
 CALLIMACHUS.  
 Even the passage which speaks of the disclosure of a part of the glory of the Deity, has its parallel in Homer, and a resemblance in a passage of Pausanias.  
 And I will take away mine hand, and thou shalt see my back parts; but my face shall not be seen.—EXODUS xxiii. 23.  
 Ἴχνη γὰρ μετόπισθε ποδῶν ἦδὲ κνημῶν  
 Θεῶν ἔργων ἀπίκνυτο.—HOMERUS ILIADOS Γ.  
 It appears that the words of Homer are true, that the gods cannot be distinctly seen by men, with any good.—PAUSANIAS IN PHOCIDE.  
 64. *Vivacis cervi*: of a vivacious stag. Pliny says stags will sometimes live four hundred years. This is altogether fabulous.  
 Ter linos deciesque novem super exit in annos  
 Justa senescutum quos implet vita virorum:

Hos novies superat vivendo garrula cornuix,  
 Et quater egreditur cornicis sæcula cervus.  
 AUSONIUS.  
 65. *Summas auras*: the tips of his ears.  
 66. *Cum pedibus*. See Grammar, Rule xxviii. n. 9.  
 68. *Additus et pavor*. Stags are the most fearful of animals.  
 68. *Autonæus heros*. Actæon, the son of Autonoe.  
 69. *Miratur*. He wonders at the speed of his flight, not conscious that he has been changed into a stag.  
 As when unconscious of the form imposed. The shouting youths and eager hounds enclosed Actæon, who by fatal stealth survived. The naked beauties of the bathing maid.  
 STASTUS.  
 70. *Ut cornua videt*: when he saw his horns.  
 The stag, in limpid currents, with surprise  
 Sees crystal branches on his forehead rise.  
 PHILLIPS.  
 72. *Ingemuit*. The stag utters very piteous cries when in pain.  
 72. *Vox illa*. He could not speak now; groans were the only language he could employ.  
 72. *Lacrymæ*. The tears which the stags shed have been witnessed by different hunters. See the close of the note on *gemit ille*, line 107.  
 To the which place, a poor sequestered stag,  
 That from the hunter's aim had taken hurt,  
 Did come to languish: and, indeed, my lord,  
 The wretched animal heaved forth such groans  
 That their discharge did stretch his leathern coat  
 Almost to bursting; and the big round tears  
 Coursed one another down his innocent nose

Non sua fluxerunt: mens tantum pristina mansit.  
 Quid faciat? Repetatne domum et regalia tecta?  
 An lateat sylvis? Timor hoc, pudor impedit illud. 75  
 Dum dubitat, videre canes: primusque Melampus,  
 Ichnobatesque sagax latratu signa dedere;  
 Gnossius Ichnobates, Spartanâ gente Melampus,  
 Inde ruunt alii rapidâ velocius aurâ,  
 Pamphagus, et Dorceus, et Oribasus; Arcades omnes: 80  
 Nebrophonosque valens, et trux cum Lælapè Theron,  
 Et pedibus Pterelas, et naribus utilis Agre,  
 Hylæusque fero nuper percussus ab apro,  
 Deque lupo concepta Nape, pecudesque secuta  
 Pœmenis, et natis comitata Harpyia duobus, 85  
 Et substricta gerens Sicyonius ilia Ladon:  
 Et Dromas, et Canace, Sticteque, et Tigris, et Alce,  
 Et niveis Leucon, et villis Asbolus atris,  
 Prævalidusque Lacon, et cursu fortis Aëllo,  
 Et Thous, et Cyprio velox cum fratre Lycisce; 90  
 Et nigram medio frontem distinctus ab albo  
 Harpalos, et Melaneus, hirsutaque corpore Lachne;

76. Dum dubitat, canes videre cum; primusque Melampus, Ichnobatesque sagax dedere signa latratu.

91. Et Harpalos distinctus quoad nigram frontem ab albo medio,

NOTÆ.

In piteous chase; and thus the hairy fool,  
 Much marked of the melancholy Jaques,  
 Stood on the extremest verge of the swift brook,  
 Augmenting it with tears.—SHAKESPEARE.  
 73. *Ora non sua*: a face not his own, viz. a stag's face.  
 73. *Mens pristina*. It was a melancholy aggravation of his fate that he retained his reason, and was conscious of the full weight of his affliction.  
 74. *Quid faciat?* Actæon considers with himself what is the best to be done.  
 76. *Dum dubitat*. Before he has come to a conclusion, his dogs see him, and give chase.  
 76. *Melampus*. Black-foot, from μέλας, black, and ποῖς, a foot. The poet has taken up an undue space in giving the names, and enumerating the qualities of the different dogs. The reader naturally desires to hasten on to the catastrophe, and while a human being is about to be torn to pieces, has his humanity shocked by a cold detail of the stripes and spots of the dogs that are doing it.  
 78. *Ichnobates*. Tracer, from ἴχνη, a track, and βαῖνω, to go.  
 78. *Gnossius*. Guossian. Gnosos was a celebrated city of Crete.  
 79. *Pamphagus*. Glutton, from πᾶν, all, and φάγω, to eat.  
 80. *Dorceus*. Quick-sight, from δέρω, to see clearly.  
 80. *Oribasus*. Ranger, or Mountain-climber, from ὄρος, a mountain, and βαῖνω, to go.  
 81. *Nebrophonos*. Kill-buck, from νεβρός, a fawn, and φονέω, to kill.  
 81. *Lælapè*. Tempest, from λαίλαψ, a whirlwind.

81. *Theron*. Hunter, from θέρω, to hunt.  
 82. *Pterelas*. Wing, from πτερόν, a wing.  
 82. *Agre*. Huntress, from ἄγρα, hunting.  
 83. *Hylæus*. Ringwood, from ἕλυ, a wood.  
 84. *Nape*. Forester, from νάπη, a lawn, or forest.  
 85. *Pœmenis*. Shepherdess, from ποιμήν, a shepherd.  
 85. *Natis duobus*: her two whelps.  
 85. *Harpyia*. Raven, like the harpies which were ravenous birds.  
 86. *Ladon*. Watch, from the serpent that guarded the apples of the Hesperides.  
 86. *Sicyonius*. Of Sicyon, a city of the Peloponnesus.  
 87. *Dromas*. Runner, from δρόμος, a race.  
 87. *Canace*. Yelper, from κανακή, a noise.  
 87. *Sticte*. Spot, from στικτός, to diversify with spots.  
 87. *Tigris*. Tiger, so called because of his fierce nature.  
 87. *Alce*. Strong, from ἀλκή, strength; also Elk.  
 88. *Leucon*. White, from λευκός, white.  
 88. *Asbolus*. Soot, from ἄσβολος, soot.  
 89. *Lacon*. Spartan, so called from the country from which he came.  
 89. *Aëllo*. Storm, from ἄελλα, a whirlwind.  
 90. *Thous*. Swift, from θέω, to run.  
 90. *Cyprio*. Of Cyprus, an island in the Mediterranean.  
 90. *Lycisce*. Wolf, a diminutive of λύκος, a wolf.  
 92. *Harpalos*. Snap, from ἄρπαξω, to snatch.

Et patre Dictæo, sed matre Laconide nati,  
 Labros et Agriodos, et acutæ vocis Hylactor;  
 Quosque referre mora est. Ea turba cupidine prædæ 95  
 Per rupes, scopulosque, adituque carentia saxa,  
 Quâ via difficilis, quâque est via nulla, feruntur.  
 Ille fugit, per quæ fuerat loca sæpe secutus.  
 Heu famulos fugit ipse suos! clamare libebat,  
 Actæon ego sum: dominum cognoscite vestrum. 100  
 Verba animo desunt: resonat latratibus æther.  
 Prima Melanchætēs in tergo vulnera fecit,  
 Proxima Theridamas; Oresitrophus hæsit in armo:  
 Tardiùs exierant; sed per compendia montis  
 Anticipata via est. Dominum retinentibus illis 105  
 Cætera turba coit, confertque in corpore dentes.  
 Jam loca vulneribus desunt. Gemit ille, sonumque,  
 Etsi non hominis, quem non tamen edere possit  
 Cervus, habet: mæstisque replet juga nota querelis,  
 Et genibus supplex pronis, similisque roganti 110  
 Circumfert tacitos, tanquam sua brachia, vultus.

## NOTÆ.

92. *Melaneus*. Black, from μέλας, black.  
 92. *Lachne*. Shag, from λάχνη, thickness of hair.  
 93. *Dictæo*. Of Dicte, a mountain in Crete.  
 93. *Laconide*. Of Laconia, a region of Peloponnesus, the *Morea*.  
 94. *Labros*. Savage, from λάβρος.  
 94. *Agriodos*. Fierce tooth, from ἄγριος, fierce, and ὀδούς, a tooth.  
 94. *Hylactor*. Barker, from ἠλάκτω, to bark.  
 95. *Mora est*: it is tedious.  
 95. *Ea turba*: the pack.  
 97. *Feruntur*: are borne; precipitate themselves.  
 98. *Fuerat secutus*. He flies where he had been accustomed to follow in the chase.  
 101. *Resonat latratibus*: re-echoes with their barking.  
 102. *Melanchætēs*. Black-hair, from μέλας, black, and χαιρῶν, flowing hair.  
 103. *Theridamas*. Tamer, from θήρ, a beast, and δαμάω, to tame.  
 103. *Oresitrophus*. Rover, or Mountain-bred, from ὄρος, a mountain, and τρέφω, to raise.  
 103. *Hæsit in armo*: fixed his teeth in his shoulder.  
 104. *Tardiùs exierant*: they had followed slower than the others.  
 104. *Per compendia montis*: by a short cut across the mountain.  
 106. *Cætera turba*: the rest of the pack.  
 106. *Coit*: come up; join their companions.  
 107. *Gemit ille*. He groans. Thomson

et Melaneus, Lachneque hirsuta corpore.

98. Ille fugit per loca per quæ sæpe secutus fuerat. Heu ipse fugit suos famulos.

107. Ille gemit, et habet sonum etsi non hominis, tamen quem cervus non possit edere.

has given a very graphic description of the flight of the stag, and his death; the concluding portions of which resemble the account of Actæon in several respects:  
 The stag, too, singled from the herd, where long  
 He ranged the branching monarch of the shades,  
 Before the tempest drives. At first, in speed  
 He, sprightly, puts his faith; and, roused by fear,  
 Gives all his swift aerial soul to flight:  
 Against the breeze he darts, that way the more  
 To leave the lessening murderous cry behind:  
 Deception short! though fleetest than the winds  
 Blown o'er the keen-aided mountain by the north,  
 He bursts the thickets, glances through the glades,  
 And plunges deep into the wildest wood;  
 If slow, yet sure, adhesive to the track  
 Hot-streaming, up behind him come again  
 The inhuman rout, and from the shady depth  
 Expel him, circling through his every shift,  
 He sweeps the forest oft; and sobbing sees  
 The glades mild opening to the golden day;  
 Where, in kind contest, with his butting friends  
 He wou to struggle, or his loves enjoy.  
 Oft in the full-descending flood he tries  
 To lose the scent, and lave his burning sides:  
 Oft seeks the herd; the watchful herd, alarmed,  
 With selfish care avoid a brother's woe.  
 What shall he do? His once so vivid nerves,  
 So full of buoyant spirit, now no more  
 Inspire the course; but fainting breathless toil,  
 Sick, seizes on his heart: he stands at bay;  
 And puts his last weak refuge in despair.  
 The big round tears run down his dappled face;  
 He groans in anguish: while the growling pack,  
 Blood-happy, hang at his fair jutting chest,  
 And mark his beauteous chequered sides with gore.—THOMSON'S SEASONS.

110. *Similis roganti*: like one entreating; like a suppliant.  
 111. *Sua brachia*. Since he has not hands to lift up in supplication, he turns his dying face towards them.

At comites rapidum solitis latratibus agmen  
 Ignari instigant, oculisque Actæona quærunt;  
 Et velut absentem certatim Actæona clamant:  
 Ad nomen caput ille refert. Ut abesse queruntur, 115  
 Nec capere oblatæ segnem spectacula prædæ,  
 Vellet abesse quidem; sed adest: velletque videre,  
 Non etiam sentire, canum fera facta sucrum.  
 Undique circumstant: mersisque in corpore rostris  
 Dilacerant falsi dominum sub imagine cervi. 120  
 Nec, nisi finitâ per plurima vulnera vitâ,  
 Ira pharetratæ fertur satiata Dianæ.

119. Circumstant undique: rostrisque mersis in corpore, dilacerant dominum sub imagine falsi cervi.

## NOTÆ.

112. *Comites*: his companions, viz. those who had been accustomed to hunt with him.  
 113. *Instigat*: urge on.  
 115. *Caput refert*. He turns his head when he hears his name called.  
 119. *Rostris*: their snouts; their noses. It is more generally applied to the beak of birds.  
 121. *Nec*. The last two lines are thought to be spurious.

122. *Ira pharetratæ*: the wrath of the quivered Diana. This wrath, according to Euripides, was excited by the pride and boasting of Actæon:  
 Seest thou Actæon's miserable fate,  
 Rent piecemeal by the ravenous dogs his hand  
 Had cherished? For his skill he proudly  
 vaunted  
 More than Diana's in the woodland chase.  
 BACCHÆ.

## QUESTIONES.

What sources of happiness had Cadmus in his exile?  
 What was the first interruption of that happiness?  
 Why was Actæon changed into a stag, according to Ovid?  
 Where was the goddess when discovered by Actæon?  
 Who attended her?  
 What do the names of the different nymphs signify?  
 At what time did this take place?  
 What happened to Actæon after his transformation?  
 Upon what does this Fable probably rest?  
 What was the real offence of Actæon?  
 What does Stesichorus say of his destruction?

How may the surprisal of Diana when bathing be interpreted?  
 How can we explain his being changed to a stag?  
 How account for his being eaten up by his own dogs?  
 What second interpretation may be given of his being changed to a stag by Diana, or the Moon?  
 Have there been instances in which dogs have destroyed their masters?  
 How may the Fable be interpreted morally?  
 Of what allegorical interpretation is it susceptible?  
 Are any lines in this Fable of questionable authority?

## FABULA IV.

### JUNO IN ANUM MUTATUR: MORS SEMELES.

Juno, incensed at Semele as a favorite of Jupiter, resolves upon her destruction. Assuming the form of Beroë, she visits her, and excites suspicion of the fidelity of her lover. Semele desires Jupiter, as a proof of his affection, to come to her attended with all his majesty; and perishes amid the celestial glories of the obsequious deity.

#### EXPLICATIO.

THERE are three deities of the name of Bacchus, the Indian, the Egyptian, and the Theban. Many things in relation to them are in common, which favor the opinion that there existed some one grand original from which the fabulous histories of these deities were framed.

OSIRIS and Bacchus are each fabled to have taught men agriculture and the use of the grape. In the notes upon Fab. ix. Lib. i., I have shown that they are the same as Noah, who "began to be a husbandman, and planted a vineyard;" and this will further appear in the notes on the subsequent fables relative to Bacchus. But Adam was a tiller of the ground, before Noah; and as each was the father of a world, tradition would very naturally confound them. Hence we find Bacchus described both as Adam, and Noah. Here he is plainly spoken of as Adam: <sup>1</sup> *He came first into light, and was called Dionysus.* This title of Bacchus signifies the *divine husbandman*. Again, both as Adam and Noah: <sup>2</sup> *First-born, two-fold, thrice-begotten, King Bacchus, rustic, mysterious, hidden.* Allusion is here made to his three lives—antediluvian, arkite, and postdiluvian; to his concealment in the ark, and to his being a husbandman. Again, as Adam and Noah, with evident reference to the wandering of the former over the earth, or of the latter on the deep: <sup>3</sup> *I invoke the great First-born, two-fold, wandering under the whole heaven.* See also note on *Liber*, page 248. The Dionysiacs of Nonnus, a lengthy Greek poem, abound with references to the Flood. The rites of Osiris commemorate Noah; and are said by Diodorus to be the same as those of Bacchus; but these latter refer more to the Fall of man.

PROBABLY in a later era, the symbolizing spirit of the Egyptians changed what had been a real history into an allegory, and regarded Osiris, the pristine Noah, as the Sun. A verse of Eumolpus, and one of Orpheus would intimate this. The solar orb would thus be the father of the vine, as his heat brought it into existence. The Greeks, whom Ovid has followed, enveloped the whole in a physical *myth*. Jupiter, as the ethereal heat, is the father of Bacchus, or the grape, by Semele, or the earth. She nourishes her infant till the sap begins to return to the earth, and the vine is blasted, when Jupiter, or the ethereal heat, brings the young deity to perfection; that is, ripens the grape.

THERE may, however, be an historical reference to Noah enveloped in the darkness of the flood, when Bacchus is hid in the thigh of Jupiter, or he air; and again to Noah as the *son of the rainbow*, when Bacchus is called the son of Semele, which is Sema-el, the *token of God*.

<sup>1</sup> Πρώτος δ' ἐς φάος ἦλθε, Διονύσος ἐπέκληση. ORPH. HYMN.

<sup>2</sup> Πρωτογένου, διφυῆ, τρίγονου, Βακχέϊον ἄνακτα,

Ἄγριον, ἀίρητον, κρύβιον. ORPH. HYM. XXIX

<sup>3</sup> Πρωτογένου καλέω διφύη, μέ: αν, αἰθερόπλακτον. ORPH. HYM. V.



RUMOR in ambiguo est: aliis violentior æquo  
Visa dea est: alii laudant, dignamque severâ  
Virginitate vocant: pars invenit utraque causas.  
Sola Jovis conjux non tam culpetne probetne  
Eloquitur, quam clade domûs ab Agenore ductæ  
Gaudet: et à Tyriâ collectum pellice transfert

5

#### NOTÆ.

1. *Rumor.* The opinion of the public was divided in relation to the act of Diana in the transformation and death of Actæon.

1. *Æquo:* than was just; than was proper.

2. *Severâ virginitate:* of austere virginity. The cold chastity of Diana, and the amorous character of Apollo, as given by Lucian, are susceptible of a beautiful physical explanation; for the Sun is a great globe of flame, while the rays of the Moon do not impart heat.

VERUS. But what is the reason that you do not wound Dinna?

CUPID. Oh! her I can never come at. She is perpetually hunting in the mountains, and then is entirely taken up with a passion of her own.

VERUS. What is that, my sweet boy?

CUPID. The passion for the chase, for the stag and fawns, which she pursues the whole day long with such vehemence, that she is not susceptible of any other passion. For, as to her brother, though he, too, is an expert archer—

VERUS. I understand what you mean, child; him you have shot pretty often.

DIALOGUES OF THE DEITIES.

A beautiful moral is contained in this, that exercise and industry keep the mind pure and chaste, so that it is not susceptible of evil passions.

3. *Invenit causas:* finds reasons. They find considerations to justify their opinions.

4. *Non tam culpet.* Juno states that she does not so much blame or approve the act

of Diana, in itself considered, as she rejoices in the ruin of the family descended from Agenor.

5. *Domus:* the house, by metonymy for family.

6. *Tyriâ pellice:* the Tyrian harlot, viz. Europa the daughter of Agenor of Tyre.



In generis socios odium. Subit ecce priori  
 Causa recens; gravidamque dolet de semine magni  
 Esse Jovis Semelen. Tum linguam ad jurgia solvit:  
 Profeci quid enim toties per jurgia? dixit. 10  
 Ipsa petenda mihi est: ipsam, si maxima Juno  
 Ritè vocor, perdam; si me gemmantia dextrâ  
 Sceptra tenere decet; si sum regina, Jovisque  
 Et soror, et conjux; certe soror. At puto furto  
 Contentam; et thalami brevis est injuria nostri. 15  
 Concipit; et mater, quod vix mihi contigit uni,  
 De Jove vult fieri: tanta est fiducia formæ.  
 Fallat eam faxo: nec sim Saturnia, si non  
 Ab Jove mersa suo Stygias penetrârît in undas.  
 Surgit ab his solio, fulvâque recondita nube 20

14. At puto Semelen esse contentam furto: et injuria nostri thalami est brevis.

NOTÆ.

9. *Semelen*. Semele, the daughter of Cadmus and Hermione.

9. *Ad jurgia*: for quarrels. As Juno is the lower air, her querulousness may be fabled of its turbulent agitation.

11. *Ipsa petenda est*. Juno determines to lay violent hands upon her.

12. *Gemmantia sceptra*: the jewelled sceptre.

13. *Regina*. The Queen of Heaven here proudly asserts her dignity. A part of the language which she employs is identical with a speech which she makes in Virgil:

Asi ego quæ incedo regina Jovisque  
 Et soror et conjux.—ÆNEID i. 46.

O royal Juno, of majestic mien,  
 Ærial-formed, divine, Jove's blessed queen,  
 Throned in the bosom of celestial air.

HYMN OF ORPHEUS TO JUNO.

14. *Soror et conjux*. Juno was fabled to be the sister and wife of Jupiter from the following considerations as given by different ancient authors:

Natural philosophers intend Jupiter to be considered as the ether (æther), that is, the celestial heat (ignis), but Juno, as the air (aër); and because these elements are similar in rarity, they have said that they are brother and sister; and since Juno, that is the air, lies beneath the ether (æther), the name of husband is properly given to the superincumbent element.—SERVIUS.

In like manner Macrobius says:

Juno is said to be both sister and wife of Jupiter. But Juno is the air (aër), and is called his sister, because the air is produced from the same first principles as the sky (cælum), and is called his wife, because the air is subject to the sky.—SOMNIUM SCIPIONIS, Lib. i. cap. 7.

Cicero gives the same mythological account:

The air, as the Stoics affirm, which lies between the sea and heaven, is consecrated under the name of Juno, which is called the sister and wife of Jupiter, because it resembles the ether (æther), and is in close conjunction with it. They have made it feminine, and attributed it to Juno, because nothing could be softer.

DE NATURA DEORUM, Lib. ii.

Look up to the resplendent heaven above,  
 Which all men call unanimously Jove.

ENNIUS

So the Greek poet:

Ὀρῆς τὸν ἠὲρ, τὸ δὲ ἄπειρον αἰθέρα,  
 Καὶ γῆν περὶ ἔχουσαν ἑγυρτὶς ἐν ἀγκάλαις  
 Ὑψίτρον νεβύλα Ζηνᾶ, τὸ δὲ ἠγὼδ θεοῦ.

EURIPIDES.

The earth is surrounded on all sides by the air which we breathe, (the word is originally Greek, but by frequent use is now Latinized.) The air is encompassed by the boundless ether (æther), which consists of the fires above. This word we borrow also; for we use *æther* in Latin as well as *aër*; though Pacuvius thus expresses it:

Hoc quod memoro, nostri cælum. Graii perhibent aethera.—CIC. DE NATURA DEORUM.

It will be seen here, that Jupiter is designated by different ancient authors, as the upper air, the ether, the sky, or heaven, the celestial heat, the fires above, &c., of which we shall make especial use in interpreting this Fable.

14. *Certe soror*. On account of the adulteries of Jupiter, she thinks that she can hardly lay claim to the title of wife, but is certainly his sister. So Seneca:

Soror Tonantis? hoc enim solum  
 Mihi relictum nomen est.—HERCULES FURENS

16. *Quod vix*. Juno had but four children, Mars, Vulcan, Lucina, and Hebe.

18. *Fallat faxo*: I will cause that he deceive her.

18. *Nec sim Saturnia*: nor may I be the daughter of Saturn. This form of expression is often used by the poets.

Non Hercule is sim, qui sum, nisi hanc injuriam,  
 Neque ultus pulchre fuero.—PLAUTUS.

Nec sum mulier, nec omnino spiro, nisi eam pessum de tantis opibus ejecero.—APULEIUS'S METAMORPHOSIS.

19. *Si non penetrârît*: if she shall not descend.

20. *Recondita nube*: concealed by a cloud; enveloped by a cloud. The gods generally clothed themselves and others in a cloud, when they wished them to be invi-

Limen adit Semeles; nec nubes antè removit,  
 Quàm simulavit anum: posuitque ad tempora canos:  
 Sulcavitque cutem rugis: et curva trementi  
 Membra tulit passu; vocem quoque fecit anilem.  
 Ipsaque fit Beroë, Semeles Epidauria nutrix. 25  
 Ergò ubi, captato sermone, diuque loquendo,  
 Ad nomen venère Jovis; suspirat; et Opto,  
 Jupiter ut sit, ait; metuo tamen omnia. Multi  
 Nomine divorum thalamos inière pudicos.  
 Nec tamen esse Jovem satis est: det pignus amoris; 30  
 Si modò verus is est: quantusque et qualis ab altâ  
 Junone excipitur; tantus, talisque rogato  
 Det tibi complexus; suaque antè insignia sumat.  
 Talibus ignaram Juno Cadmeïda dictis  
 Formârat. Rogat illa Jovem sine nomine munus: 35

22. Posuitque canos capillos ad tempora; sulcavitque cutem rugis; et tulit curva membra trementi passu.

30. Tamen nec est satis eum esse Jovem. Is, si modo est verus, det pignus amoris.

NOTÆ.

sible. Thus Venus withdraws the cloud which envelopes the warring gods at Troy, and shows them to Æneas:

Namque omnem, quæ nunc obducta tuenti  
 Mornices hebetat visus tibi, et humida circum  
 Caligat, nubem eripiam.—ÆNEID ii. 604.

And, again, where she enwraps in a cloud Æneas and Achates on their way to Carthage:

At Venus obscuro gradientes aëre sepsit,  
 Et multo nebula circum Dea fudit amictu.  
 ÆNEID i. 411.

21. *Limen*: the threshold, by synecdoche for house.

22. *Simulavit anum*: assumed the disguise of an old woman.

23. *Sulcavit cutem*: furrowed her skin. This is a strong yet beautiful metaphor to express the wrinkling of the face. Byron represents the same in a powerful manner.

And o'er his clear, broad brow were wrought  
 The intersected lines of thought—  
 Those furrows which the burning share  
 Of sorrow ploughs untimely there—  
 Scars of the lacerating mind,  
 Which the soul's war has left behind.

PARISINA.

25. *Ipsa Beroë*. The resemblance is so strong, that hyperbolically she is said to be *Beroë herself*. Juno here assumes the appearance of Beroë; in the Æneid, Juno sends Iris under the assumed form of a different Beroë to incite the Trojan women to burn the ships of Æneas:

Fit Beroë, Ismarii conjux longæva Dorycli.  
 ÆNEID v. 620.

25. *Epidauria nutrix*. Her nurse, of Epidaurus, a city of Argolis in Peloponnesus, noted for a temple in honor of Æsculapius. Her age, and her relation to Semele, would necessarily give her great influence over her mind. Under the disguise of friendship, it was easy to effect her ruin. Hence Ovid:

Tata frequensque via per amici fallere nomen:  
 Tata frequensque, licet, sit via, crimen habet.

ART. AMAT.

Byron, with bitter sarcasm, used to exclaim: "Save me from my friends! and I will take care of my enemies."

27. *Ad nomen venère*. They came to the name of Jupiter. Lovers are wont to mention those who are supreme in their thoughts.

29. *Nomine divorum*: under the names of gods. Many were the impositions practised anciently by the heathen priesthood, under the assumed characters of their deities. Paulina, a Roman lady of rank, was contaminated by a gentleman of Rome through the contrivance of the priest of Serapis, in the temple of that god, at which the people were so incensed that they demolished the temple, put the priest to death, and banished the earthly lover who had assumed the character of an immortal.

29. *Thalamos pudicos*: chaste bed-chambers. It was not considered unchaste to admit the embraces of a god.

30. *Det pignus amoris*: let him give a pledge of his love. Let him evince his love by coming to you in godlike majesty.

31. *Si modò*: if he be very Jupiter.

Εἰ δὲ καὶ ὡς ἐνεπίος σέω νημφίδος ἐστὶ Κρονίου  
 Ἐλθέτω ἐς σέω λέκτρα σὺν ἡμετέροισι κερσάνω.  
 NONN. DIONYS

31. *Quantus et qualis*: as powerful and such as. Virgil, in describing the celestial beauty of Venus on her appearing to Æneas, employs similar language:

Fit pura per noctem in luce refulsit  
 Alina pareus confessa Deam; qualisque videri  
 Cœlicolis et quanta solet.—ÆNEID ii. 590.

33. *Insignia*: his ensigns of royalty—the clouds, tempests, lightning, and thunder.

34. *Ignaram Cadmeïda*. The unsuspecting Semele, daughter of Cadmus.

35. *Sine nomine*: without a name. She

Cui deus, Elige, ait: nullam patiere repulsam.  
 Quoque magis credas; Stygii quoque conscia sunt  
 Numina torrentis; timor, et deus ille deorum.  
 Læta malo, nimumque potens, perituraque amantis  
 Obsequio Semele, Qualem Saturnia, dixit, 40  
 Te solet amplecti, Veneris cum fœdus initis,  
 Da mihi te talem. Voluit deus ora loquentis  
 Opprimere: exierat jam vox properata sub auras.  
 Ingemuit: neque enim non hæc optasse, neque ille 45  
 Non jurasse potest. Ergo mœstissimus altum  
 Æthera conscendit; nutuque sequentia traxit  
 Nubila; quibus nimbos, immistaque fulgura ventis  
 Addidit, et tonitrus, et inevitabile fulmen.  
 Quam tamen usque potest, vires sibi demere tentat.  
 Nec, quo centimanum dejecerat igne Typhœa, 50

## NOTÆ.

asks a favor of Jupiter without designating it.

38. *Timor et deus*: that dread, and god of gods. Men generally swore by the gods; the gods themselves swore by the Styx; hence it is called the god of gods.

39. *Læta malo*: rejoicing in her own calamity, viz. in the promise of what was about to be her ruin.

41. *Cum fœdus initis*. The union of Jupiter and Juno was a physical allegory of singular beauty. The ancients regarded Jupiter as the ethereal fire, or upper air; and Juno as the lower air. They believed that the union of these caused thunder and lightning, and hence fabled that Jupiter, when he embraced Juno, was attended by the lightning and thunder. Modern philosophy has proved that the higher the region of the air is, the colder it is, and that thunder and lightning are electric phenomena, produced by the passage of electricity between two different clouds, or between a cloud and the earth.

42. *Te talem*. She asks that he would come to her attended with all the glories with which he approached Juno. Moore, in the Loves of the Angels, appears to have copied after the story of Semele:

Then come, O Spirit, from behind  
 The curtains of thy radiant home,  
 Whether thou wouldst as god be shrined,  
 Or loved and clasped as mortal, come!  
 Bring all thy dazzling wonders here,  
 That I may waking know and see—  
 Or waft me hence to thy own sphere.  
 Thy heaven, or—ay, even that with thee?

Demon or god, who holdest the book  
 Of knowledge spread beneath thine eye,  
 Give me, with thee, but one bright look  
 Into its leaves, and let me die!

SECOND ANGEL'S STORY.

42. *Ora loquentis*: her mouth as she spoke.

43. *Vox properata*: the rash word; the word hastily pronounced.

Nescit vox missa reverti—HORACE.

45. *Ingemuit*: neque enim illa potest non optasse hæc, neque ille non jurasse.

49. *Quam usque potest*. Wherever he can, he tries to diminish the force of his power. Moore, in like manner, describes the endeavors of his celestial lover:

Sudden her brow again she raised,  
 And there, just lighted on the shrine,  
 Beheld me,—not as I had blazed  
 Around her, full of light divine,  
 In her late dreams, but softened down  
 Into more mortal grace—my crown  
 Of flowers, too radiant for this world,  
 Left hanging on yon starry steep;  
 My wings shut up, like banners furled,  
 When Peace hath put their pomp to sleep,  
 Or like autumnal clouds, that keep  
 Their lightnings sheathed, rather than mar  
 The dawning hour of some young star—  
 And nothing left but what beseech'd  
 The accessible, though conscious mate  
 Of mortal woman—whose eyes beamed  
 Back upon her's as passionate:  
 Whose ready heart brought flame for flame,  
 Whose sin, whose madness was the same.

LOVES OF THE ANGELS

50. *Ignem co*: with that fire; with that kind of thunderbolt. Virgil describes the more powerful thunder:

Three layers of hail, three of a wintery cloud.  
 Three of red fire, and stormy Auster's wings,  
 Terrible flashes, fragors, menacings,  
 Mixt with the same: and wrath pursued by flame.—ÆNEID viii.

50. *Typhœa*. Typhœus, a terrible giant that made war upon the gods, and was destroyed by Jupiter. It is the same as the Egyptian giant, *Baby*; and as its derivation is Toph-on, *altar of the sun*, but little doubt can exist that the Tower of Babel is meant. This idea is strengthened by the fact, that the demon coveted universal empire. The Tower of Babel was intended to be a landmark to the Cushites dispersed over the plains of Shinar, and, hence, watchfires were kept burning for this purpose, as well as in honor of the solar orb. The curling smoke and wreathing flames would give rise to the fiction of

Nunc armatur eo: nimum feritatis in illo:  
 Est aliud levius fulmen; cui dextra Cyclopium  
 Sævitiæ, flammæque minus, minus addidit iræ;  
 Tela secunda vocant superi: capit illa; domumque  
 Intrat Agenoream. Corpus mortale tumultus 55

cerat centimanum Typhœa: erat nimum feritatis in illo.

## NOTÆ.

the "snaky heads" that quivered with "blackening tongues;" or serpent worship may have been connected with this solar temple. A passage in the Argonautics of Apollonius Rhodius, would justify the conclusion that human sacrifice was offered there. By "the voices of all sounds, miraculous," we may readily perceive a tradition of the confusion of tongues that took place at Babel. The demolition of the Tower, by lightning, though not stated in the Scriptures, is attested by different profane writers. If by Arameans we understand Arameans, or Mesopotamians, a passage in Homer designates the very site of the ruins:

ἀμφὶ Τυφώϊ γαίαν ἵμασση  
 εἰς Ἄριμους, ἔδρι φασὶ Τυφώϊς ἐμμεναι εὐνάς.  
 ILLAD B.

Hesiod thus describes Typhœus:

Typhœus: he whose hands  
 Of strength are fitted to stupendous deeds,  
 And indefatigable are the feet  
 Of the strong god: and from his shoulders rise  
 A hundred snaky heads of dragon growth,  
 Horrible, quivering with their blackening  
 tongues:  
 In each amazing head, from eyes that rolled  
 Within their sockets, fire shone sparkling; fire  
 Blazed from each head, the whilst he rolled his  
 glance  
 Glaring round him. In those fearful heads  
 Were voices of all sounds, miraculous:  
 Now uttered their distinguishable tones  
 Most for the ear of gods: now the deep cry  
 Of a wild, howling bull, unmated in strength;  
 And now the roaring of a lion, fierce  
 In spirit; and anon the yell of whelps  
 Strange to the ear; and now the monster hissed,  
 That the huge mountains echoed back the  
 sound.

Then had a dread event that fatal day  
 Inevitable fallen, and he had ruled  
 O'er mortals and immortals, but the sire  
 Of gods and men the peril instant knew  
 Intuitive: and vehement and strong  
 He thundered: instantaneous all around  
 Earth reeled with horrible crash; the firmament  
 Roared of high heaven, the stream of Nile, and  
 sens,  
 And uttermost caverns. While the king, in  
 wrath  
 Uprose, beneath his everlasting feet  
 The great Olympus trembled, and Earth  
 groaned.

From either side a burning radiance caught  
 The darkly-azured ocean, from the flash  
 Of lightnings, and that monster's darted flame,  
 And blazing bolts and blasts of fiery winds:  
 All earth and heaven steamed hot, and the sea  
 heaved  
 Around the shores, and waves dashed wide and  
 high  
 Beneath the rush of gods. Concussion wild  
 And unappeasable arose: agitant

The gloomy monarch of the infernal dead  
 Recoiled: the sub-tartarean Titans heard  
 Even where they stood, and Saturn in the midst:  
 They heard appalled the unextinguished rage  
 Of tumult, and the din of dreadful war.  
 But after Jove had roused his strength, and  
 grasped  
 The thunder, and the flash, and bickering bolt,  
 His weapons, he from Mount Olympus' top  
 Leaped at a bound, and smote him: hissed at  
 once,  
 The grisly monster's heads enormous, scorched  
 In one conflagrant blaze. When thus the god  
 Had quelled him, thunder-smitten, mangled,  
 prone  
 He fell: the vast earth groan'd beneath the  
 shock;  
 And from the lightning-stricken prodigy  
 Flames flushed amidst the mountain-hollows  
 dark  
 Where he fell smitten.—HESIOD'S THEOGONY.

Typhœus was said to be the son of Tartarus and Terra, which may be interpreted, that Hell incited the building of the Tower of Babel, and that it was constructed of earth, that is, of clay made into brick. It attempted heaven also, according to the ancients. The following, relative to Typhœus, and the Tower of Babel, are directly parallel:

Go to, let us make brick, and burn them thoroughly. And they had brick for stone, and slime had they for mortar.  
 And they said, Go to, let us build us a city, and a tower, whose top may reach unto heaven.  
 GENESIS xi. 3, 4.

Huc quoque terrigenam venisse Typhœa narrat.  
 OVID. METAM. v. 325.

Et magnis subjectum molibus urget  
 Æthereas ansum sperare Typhœi sedes.  
 OVID. METAM. v. 347.

From similarity of name (*Bab-y* and *Babel*), from identity of origin, and a like destruction, but little doubt can exist that *Baby*, *Babel*, and Typhœus are one and the same thing.

52. *Cyclopium*: of the Cyclops. See notes on *tela* and *Cyclopium*, page 71.

54. *Tela secunda*: weapons of the second class. Although this may be a mere embellishment of the poet, yet it is a physical truth; for about the time of the fall of the leaf, and the ripening of the grape, which the advent of Jupiter is intended to represent, though storms are frequent, the thunder and lightning are less terrible than in midsummer.

54. *Domum intrat*. Enters the house of Semele, the daughter of Agenor.

55. *Tumultus æthereos*: the ethereal tumults.

Non tulit æthereos; donisque jugalibus arsit. Imperfectus adhuc infans genitricis ab alvo Eripitur, patrioque tener (si credere dignum est), Insuitur femori; maternaque tempora complet.

NOTÆ.

56. Arsut: she was consumed. Moore gives a graphic account of a maid blasted, in like manner, by the glory of her angelic lover:

Scarce had I touched her shrinking frame, When—oh, most horrible!—I felt That every spark of that pure flame— Pure, while among the stars I dwelt— Was now by my transgression turned Into gross, earthly fire, which burned, Burned all it touched, as fast as eye Could follow the fierce ravening flashes, Till there—O God! I still ask why Such doom was hers? I saw her lie Blackening within my arms to ashes! LOVES OF THE ANGELS.

57. Imperfectus adhuc: as yet imperfect.

Cadmean goddess, universal queen. Thee, Semele, I call, of beauteous mien; Deep-bosomed lovely flowing locks are thine, Mother of Bacchus, joyful and divine, The mighty offspring, whom Jove's thunder bright Forc'd immature, and frightened into light. HYMN OF ORPHEUS TO SEMELE.

57. Genitricis ab alvo: from the womb of his mother. Orpheus makes Proserpine, or the Earth, the mother of Bacchus:

Mother of Bacchus, sonorous, divine, And many-formed the parent of the vine.

O vernal queen, whom grassy plains delight, Sweet to the smell, and pleasing to the sight: Whose holy form in budding fruits we view, Earth's vigorous offspring of a various hue: Espoused in autumn, life and death alone To wretched mortals from thy power is known. HYMN TO PROSERPINE.

The above extract from Orpheus, who introduced into Greece most of its religious rites, and, consequently, is the best fitted to expound them, shows that Semele, Proserpine, and the Earth were identical. The birth of Bacchus, then, is a myth of a physical character. Jupiter, as the ethereal heat, or electric power, is the impregnating force of nature, and is, therefore, the father of Bacchus, or the grape, by Semele, the earth. The mother nourishes her offspring until blasted by the fires of Jupiter, who then assumes the part of a mother, and completes the maternal period; that is, the sap and juices go up from the earth, nourishing the young Bacchus, or grape, until the dry ethereal heats of autumn come on, when the sap begins to return to the earth, the leaves fall, the vine dies, as it were; while the same heats that withered and destroyed the mother, nourish and bring the child to perfection—in other words, ripen the grape, and produce the wine.

58. Eripitur: is snatched; is rescued.

Him, as the pangs of child-birth came, While all around her flashed the lightning's flame, Untimely did his mother bear, Then in the thunder's volleyed blaze expire. But favoring Jove, with all a father's care, Snatched his loved infant from the blasting fire, And, hid from Juno's jealous eye, Closed the young Bacchus in his thigh.

BACCHUS OF EURIPIDES.

59. Femori. Pliny speaks of a mountain in India named Nysa, the same that Strabo and Ælian call Meros, which signifies a thigh. The mountain was sacred to Jupiter; and as Bacchus was brought up there, fabulous antiquity has asserted that Bacchus was produced from the thigh of Jupiter. At Nysa in Bœotia, Deucalion's ark rested. See note on Parnassus, p. 76.

Hear me, illustrious father, daemon famed, Great Saturn's offspring, and Sabazius named; Inserting Bacchus, bearer of the vine, And sounding god, within thy thigh divine, That when mature, the Dionysian god Night burst the bands of his concealed abode.

HYMN OF ORPHEUS TO JUPITER SABAZIUS

Euripides gives a physical interpretation of this part of the Fable, which is the true explanation of the myth.

Ὀϊνός θεοῖσι σπένδεται θεός γεγώς, Ὅς τε διὰ τῦθρον γάγαθ' ἀνδροπότος ἔχειν. Καὶ καταγέλας νῦν, ὡς ἐξεβάρη Διὸς Μηρῶ, δεικνύω σ' ὡς καλῶς ἔχει τόδε. Ἐπεὶ νῦν ἦρασ' ἐκ πυρῶς κεραυνίου Ζεὺς εἰς τ' ὀλοῦπον βρέφος ἀνήγαγεν νέον, Ἴηρα νῦν ἦδε' ἐκβαλλεῖν ἀπ' ὑπρανῶ Ζεὺς δ' ἀντρεμυχανήσαθ', οἷα δὴ θεός. Πῆκας μέρος τι τοῦ χθον' ἐγκυκλιωμένου Αἰδέρου, ἔθηκε, τῶνδ' ἄμνηρον ἐκδιδοῦς Διδύμων. Ἴηρας νεκτῶν χθονὶ δὲ νῦν βροτοὶ τραφῆναι φασιν ἐν μηρῶ Διός, Ὀνομα μεταστήσαντες, ὅτι θεῶν θεός. Ἴηρα ποθ' ὠμήρευσσε, συνδένεις λόγον.

BAKXIAL

Hæ to the gods, though born himself a god, Is offered in libation, that through him Men may enjoy the blessings of this life: And thou deridest him as sowed within The thigh of Jove; I'll teach thee what this means.

When Jove had snatched him from the lightning's flame, He bore the newborn infant up to heaven; But Juno wished again to cast him down, Then Jove, a god, against this thus contrived: Part of the ether which enrings the earth He burst, and lodged him as a hostage there, Delivering Bacchus up from Juno's rage. In time, men fabled that within Jove's thigh The god was nourished; changing thus the name.

They formed this myth, because the god was made A hostage to the goddess Juno.

In this translation, which I have made as literal as possible, it will be seen that Bacchus is the grape, or wine, since

Furtim illum primis Ino matertera cunis Educat. Inde datum Nymphæ Nyseides antris Occuluere suis; lactisque alimenta dedere.

NOTÆ.

"He to the gods, though born himself a god, Is offered in libation."

Euripides, who was fond of indulging in conceits that depended on the use of terms of similar sound, though of different import, has played upon the words μηρός, a thigh, and μέρος, a part; and as we know that Jupiter, and the ether, are one and the same, he tells us, that by the thigh of Jupiter is to be understood a part of the ether, expressly stating that the myth depends upon the change of name, or term, "ὄνομα μεταστήσαντες; thus μέρος (μηρός) αἰθέρος, part of the ether; thigh of Jupiter. And, again, as heaven is often used for the sky, or open air, Jupiter may be said to take Bacchus up to heaven, after the lightning's flame had destroyed the mother; that is, after the falling of all the leaves of the vine, consequent upon the autumnal heat, has left the grape hanging in the open air. It is a well-known fact, that the higher grapes are in the air, the better they are; and for this purpose the ancients reared them as high as possible. The grape being thus suspended between the upper air, or Jupiter, and the air near the earth, or Juno, may be said to be a hostage between them. It would thus be a division between the upper and lower air; and, hence, ὄμηρον, a hostage, and ὠμήρευσσε, employed by Euripides, as given

above, may not only contain a double meaning with reference to μηρός, a thigh, but may further have a shadowy signification that turns upon μέρος, to divide.

60. Ino. Though we interpret this fable physically, it has many mythological references to Noah. Bacchus is the son of Semele, or the rainbow; Ino, a goddess of the sea, rears him in his cradle (cunis) which is the same as boat; he is hid in the air or darkness of the flood; he dwells at Nysa.

61. Nyseides nymphæ. The nymphs of Nysa. It is a beautiful allegory, that after Bacchus, or wine, has become perfected, he is given over to the nymphs, daughters of Ocean, who give him a portion of their own native element, and moreover the nutriment of milk. The custom of diluting wine with water, and of making milk punch, is no doubt as old as the deity of the wine-cup himself.

Nymphs, who from Ocean famed derive your birth, Who dwell in liquid caverns of the earth; Nurses of Bacchus, secret-causing powers, Fructiferous goddesses, who nourish flowers.

O Nysian nymphs, insane, whom oaks delight, Lovers of spring, Paonian virgins bright: With Bacchus and with Ceres, hear my prayer! HYMN OF ORPHEUS.

For a burlesque of this fable, see Lucian.

QUESTIONES.

- Why did Juno rejoice in the destruction of Actæon? What fresh cause of dislike had she against the house of Agenor? Who was Semele? What does Juno resolve to do? Why is Juno said to be both the wife and sister of Jupiter? What form does the goddess assume? What does the fictitious Beroë advise? Does Semele make the request of her lover? What were the insignia of Jupiter? Does he grant her request? Why is the Styx designated the god of gods? What effort does Jupiter make to lessen his terrible majesty? Who was Typhæus? How are we to consider this fabulous demon? With what kind of thunderbolts does Jupiter come? What is the effect of his awful majesty on Semele? What modern poet presents us with a similar catastrophe?

- Was the infant of Semele destroyed by the lightning? What disposition did Jupiter make of it? What geographical and historical facts will explain this fiction? How many Bacchuses were there? Were the accounts of them somewhat similar? What opinion would this favor? Who may be regarded as the original Bacchus? Were Osiris and Bacchus the same? In the processions of Osiris was there an evident reference to Noah? How did the Egyptians change the history of Bacchus to the allegorical Osiris? How would they consider the paternity of the vine, after this? Explain the fable of Bacchus, as related by Ovid? Were Proserpine, Semele, and the Earth the same? How do you explain Semele's death? How do you explain the placing of Bacchus in the thigh of Jove? What references to Noah are to be found in this fable?

## FABULA V.

### ECHO, PRÆ IMPATIENTIA AMORIS, IN VOCEM MUTATUR.

Echo, whose loquacity was objectionable to Juno, because she detained that goddess while the nymphs, familiar with Jupiter, might escape, has the power of speech restricted to the repetition of the last words that are uttered by others. After this, she falls in love with Narcissus, and being spurned by him, pines away to a skeleton, which is changed into stone. Her voice alone remains.

#### EXPLICATIO.

THE ancient mythologists were fond of investing not merely the incidents of history, but subjects of natural philosophy and of morality, with a livelier and redoubled interest, by means of their fictions. Thus they have given to Echo, which is the mere reflection of sound, corporeity with all the attendant attributes and passions of human existence. They have rendered the attraction still greater, by representing her as a maid pining away under the workings of a hopeless passion. There was, perhaps, the greater verisimilitude, considering the sarcastic judgment of the world, in making Echo a female, as she is distinguished for loquacity, which is said to be a characteristic of the female sex. As echo is always more faint than the sound which gives rise to it, there is singular propriety in representing the vocal maid as the victim of a passion, which, when unfortunate, tends to make the voice low and feeble. She is said to conceal herself in woods, winding valleys, and caverns, because these are most favourable to the reflection of sound. Such is the physical interpretation. Considering the Fable allegorically, we may regard Echo as Vain-glory, and Narcissus as Self-love, which the former affects. Vain-glory, rejected and contemned, becomes mere emptiness—a sound, and nothing more.

To take a philosophical view of the subject, Echo is a sound reflected from a distant surface, depending on certain conditions. It is necessary that the ear be in the line of reflection; and when the person that emits the sound wishes to hear the echo, the line of reflection must be perpendicular to the body that reflects; unless there be several reflecting surfaces, so as to bring the sound to him by repeated reflections. Besides, it is necessary that the reflecting surface be at a proper distance from the ear, to give sufficient time to distinguish between the original sound and the echo. The least distance to produce an echo is about fifty feet. Any body that will reflect sonorous pulses, will cause an echo, but concave bodies are especially well fitted for their production. Some echoes are remarkable for frequency of repetition. One in Woodstock park repeats seventeen times by day, and twenty times by night. At Pavia, there is one which repeats thirty times. An echo in the Simonetta palace, near Milan, repeats the report of a pistol sixty times.



UMQUE ea per terras fatali lege geruntur;  
Tutaque bis geniti sunt incunabula Bacchi:  
*Tiresias vates tum per celeberrimus urbes*  
Irreprehensa dabat populo responsa petenti. 5  
Prima fidei, vocisque ratæ tentamina sumsit  
Cæcula Liriope: quam quondam flumine curvo  
Implicuit; clausæque suis Cephisos in undis,  
Vix tulit. Enixa est utero pulcherrima pleno  
Infantem, Nymphis jam tunc qui posset amari;  
Narcissumque vocat. De quo consultus, an esset 10

#### NOTÆ.

1. *Fatali lege*: by the law of the Fates.
2. *Bis geniti*: twice born; first from his mother, secondly from the thigh of Jupiter.

Hear me, Jove's son, blest Bacchus, god of wine,  
Born of two mothers, honored and divine.—HYMN OF ORPHEUS.

3. *Tiresias*. He was the son of Evrus and the nymph Chariclo. He was said to have been changed into a girl in early life, in consequence of striking two serpents that were lying together. Seven years after, he again struck two serpents similarly situated, and recovered his virile form. Made the arbiter of a dispute between Jupiter and Juno, and having decided against the goddess, she deprived him of eyesight. Callimachus, in his Hymn on the Bath of Pallas, says, that having seen Minerva while bathing, the goddess deprived him of sight; but in consequence, gave him the gift of prophecy.

3. *Urbes*: the cities of *Aonia*. The mountainous region of *Bœotia* was called *Aonia*.

4. *Irreprehensa responsa*: blameless oracles; so called because always verified by fact.

6. *Liriope*. One of the *Oceaniades*, and the mother of *Narcissus* by the river *Cephisos*.

7. *Cephisos*. A river of Greece, which rises in *Phocis*, and passing to the north of *Delphi*, enters *Bœotia*, and falls into the *Copaic lake*.

10. *Narcissus*. The son of *Liriope* by *Cephisos*. He was a beautiful youth, be-

Tempora maturæ visurus longa senectæ;  
 Fatidicus vates, Si se non noverit, inquit.  
 Vana diu visa est vox auguris. Exitus illam,  
 Resque probat, letique genus, novitasque furoris

Jamque ter ad quinos unum Cephisius annum  
 Addiderat: poteratque puer, juvenisque videri.

Aspicit hunc, trepidos agitantem in retia cervos,  
 Vocalis Nymphe; quæ nec reticere loquenti,  
 Nec prior ipsa loqui didicit, resonabilis Echo.

Corpus adhuc Echo, non vox erat: et tamen usum 20  
 Garrula non alium, quàm nunc habet, oris habebat;  
 Reddere de multis ut verba novissima posset.

Fecerat hoc Juno; quia, cum deprendere posset  
 Sub Jove sæpe suo Nymphas in monte jacentes,  
 Illa deam longo prudens sermone tenebat,

Dum fugerent Nymphæ. Postquam Saturnia sensit;  
 Hujus, ait, linguæ, quâ sum delusa, potestas  
 Parva tibi dabitur, vocisque brevissimus usus:

Requo minas firmat. Tamen hæc in fine loquendi  
 Ingeminat voces; auditaque verba reportat. 30

Ergo, ubi Narcissum per devia lustra vagantem  
 Vidit, et incaluit; sequitur vestigia furtim.

Quòque magis sequitur; flammâ propiore calescit.  
 Non aliter, quàm cum summis circumlita tædis  
 Admotam rapiunt vivacia sulphura flammam.

O quoties voluit blandis accedere dictis,  
 Et molles adhibere preces! natura repugnat,

## NOTE.

loved by Echo and many other maidens, whom he slighted. He saw his face in a fountain, and falling in love with his own image, pined away, and, after death, was changed into a flower of the same name. As the Narcissus flourishes near the water, hence, he is fabled to be the son of the river Cephisos.

14. *Novitas furoris*: the strangeness of his mad passion.

16. *Puer juvenis*. Such was his age and his appearance, that he might be regarded either as a boy or a youth. Or, to consider it differently, he was a boy in beauty, but a youth in size.

19. *Resonabilis Echo*: the resounding Echo. She was the daughter of Tellus and Aër, and was remarkable for her loquacity. Ausonius makes her the daughter of Air and the Tongue:

Aëris et linguæ sum filia, mater inanis  
 Judicii, vocemque sine mente gero.  
 Extremos percunte modos a fine redeens,  
 Ludificata sequor verba aliena meis.  
 Auribus in vestris habito penetrabilis Echo:  
 Et si vis similem pingere, piuge sonum.

EPGRAM. XI.

Pliny gives the real cause of the Echo: *Montium flexus, crebrique vertices, et conflexa cubito, aut anfracta in humeros juga,*

*vallium sinus eoneavi, scindunt inæqualiter inde resultantem aëra; quæ causa etiam voces multis in locis reciprocæ facit.*

NATURAL. HISTOR. lib. ii. cap. 44

20. *Corpus adhuc*: she was yet a body. She had not been changed to a voice.

22. *Verba novissima*: the last words. The confusion of sounds consequent upon the words following in continuation, prevents their being heard distinctly; but the last words not being thus interrupted, return to us with distinctness. Some echoes repeat completely. There is an echo at Rosneath, near Glasgow, that repeats a tune played with a trumpet, three times, perfectly and distinctly.

23. *Cum deprendere posset*: when she might have caught.

29. *Requo minas firmat*: she confirms her threats by deed.

31. *Devia lustra*: the pathless forests.

33. *Quòque magis sequitur*: and the more she follows him.

34. *Summis tædis*: on the ends of torches.

35. *Vivacia sulphura*. It will be seen that brimstone matches were an early invention.

36. *Blandis dictis*: with seductive words; with soft accents.

37. *Natura repugnat*. Her nature re-

15. Jamque Cephisius addiderat unum annum ad ter quivos poteratque videri puer, juvenisque.

26. Saturnia postquam sensit hoc, ait; potestas parvæ hujus linguæ qua sum delusa dabitur tibi, ususque brevissimus vocis.

37. At natura eius repugnat, nec sinit ut incipiat.

Nec sinit incipiat; sed, quod sinit, illa parata est  
 Expectare sonos, ad quos sua verba remittat.

Fortè puer, comitum seductus ab agmine fido, 40  
 Dixerat, Ecquis adest? Et, Adest, responderat Echo.

Hic stupet: utque aciem partes divisit in omnes;  
 Voce, Veni, clamat magnâ: vocat illa vocantem.

Respicit, et nullo rursus veniente, Quid, inquit,  
 Me fugis? Et totidem, quot dixit verba, recepit. 45

Perstat; et alternæ deceptus imagine vocis;  
 Huc coëamus, ait: nullique libentiùs unquam

Responsura sono, Coëamus rettulit Echo.  
 Et verbis favet ipsa suis; egressaque sylvis

Ibat, ut injiceret sperato brachia collo. 50  
 Ille fugit; fugiensque, Manus complexibus aufer:

Antè, ait, emoriar, quàm sit tibi copia nostri:  
 Rettulit illa nihil, nisi, Sit tibi copia nostri.

Spreta latet sylvis; pudibundaque frondibus ora  
 Protegit; et solis ex illo vivit in antris. 55

Sed tamen hæret amor; crescitque dolore repulsæ.  
 Attenuant vigiles corpus miserabile curæ:

Adducitque cutem macies; et in aëra succus  
 Corporis omnis abit. Vox tantùm, atque ossa supersunt,

Vox manet: ossa ferunt lapidis traxisse figuram. 60

## NOTE.

sists her inclination. Nature formed woman to be wooed, not to woo; and this causes her to be retiring in her manners. Besides this innate modesty and reserve, there was a personal inability in the case of Echo to court her lover. She could not speak any thing of herself, but merely repeat the last words that she heard.

40. *Puer*. Narcissus.

42. *Aciem divisit*: directed his sight; cast his eye.

43. *Vocat vocantem*. Echo cries, *Veni!*

45. *Recepit*: received; heard again.

46. *Imagine*: with the echo. This reflection of sound may be figuratively called its *image*, for it corresponds in sound to the reflection in sight, of an object from a mirror; both reflections being more weak and faint than the original which produced them.

Simul et jocosa

Redderet laudes vatiani

Montis imago.—HORAT. lib. i. ode 20.

Recinet jocosa nomen imago.

HORAT. lib. i. ode 12.

Saxa sonant, vocisque offensa resultat imago.

VIRGIL, Georgic iv. 50.

49. *Verbis favet*: she favors her words. She goes to join Narcissus.

54. *Spreta*: despised. Such is the constitution of man's nature, that he is generally pleased with the coyness of a maiden, rather than her forwardness.

55. *Solis in antris*: in lonely caverns. The cavities of these are particularly calculated to produce the echo.

56. *Dolore repulsæ*: with the pain of repulse; with the pain of rejection by Narcissus.

58. *Adducit cutem*: shrivels up the skin.

60. *Vox manet*: her voice only remains.

60. *Ossa ferunt*. Her bones were changed into stone. This is said, because the repercussion of sound from rocks is the most forcible and clear.

## QUESTIONES.

Who was Echo?  
 What did Juno do to her? Why?  
 Who was Tiresias? Who Narcissus?  
 Why was he fabled to be the son of the river Cephisos?  
 With whom did Echo fall in love?  
 Was her passion reciprocated?  
 What effect had the repulse of Narcissus?

Where did she hide afterwards?  
 What became of her eventually?  
 How must we interpret this Fable?  
 Why is Echo fabled to pine away?  
 Why does she repeat only the last words?  
 Why are her bones said to be changed into stone?

## FABULA VI.

### NARCISSUS SE DEPERIT: MUTATUR IN FLOREM.

Narcissus had slighted many of the nymphs, until one of them, suffering from his cruelty, entreated the goddess Nemesis to punish his pride by permitting him to indulge, in like manner, a hopeless passion. The goddess answered her prayer, and Narcissus, violently inflamed with the love of his own person, which he beheld in a fountain, pined away, and was at length changed into a flower of the same name.

#### EXPLICATIO.

THE following account, from Pausanias, would seem to give an air of historical probability to the story of Narcissus: "There is a place near Thespiæ which is called Danacus. In this is the fountain of Narcissus, in which, they say, he beheld his own likeness, and not conceiving that it was his shadow, or how he was beloved by himself, pined away and died by the brink of the fountain. But how absurd it is to believe that any should be so distracted or besotted with affection, as not to distinguish a shadow from a substance? Yet something like this is recorded, not vulgarly known. Narcissus had a sister born at the same birth, so exceedingly like as to be hardly distinguishable; alike also their hair in color and trim, and alike their habits; who, accustomed to hunt and exercise together, loved each other ardently; and when she died, he repaired oft to this fountain, much satisfying his affection in gazing therein, as not beholding his own shadow, but the image of his dead sister."

But Pausanias misconceived the story, which was merely an allegory, and in attempting to explain it by a seeming historical account, which he had received, actually employs a second allegory, without being conscious of the fact.

The flower called Narcissus is wont to grow by the side of streams, and hence was said to be the son of the river Cephissus. This flower was abundant in Thespiæ, as related by modern travellers, and hence the fabulous transformation. Being one of the first flowers that decorate the earth, he would thus be fabled to be an especial favorite of the nymphs. The ancients had sufficient acquaintance with botany, to notice the sexual characteristics of flowers, and as the Narcissus belongs to CLASS VI., Hexandria, ORDER I, Monogynia, thus having the characteristics of both sexes, he might be fabled to be loved by both males and females. Furthermore, having thus stamens and a pistil on each individual flower, he may be said, in the language of Pausanias, to be in love with his sister, or in the language of Ovid, to fall in love with himself: "He alike excites and bears the flame of love."

Now, the Narcissus does not stand straight, but is inclined to one side, and generally towards the water, whence the fiction of its gazing in the fountain. As Spring is a season of the year corresponding to youth in the life of man, and as this flower blooms in the early spring, hence Narcissus is said to pine away in youth.



SIC hanc, sic abas, undis aut montibus ortas,  
Luserat hic nymphas; sic cœtus antè viriles.  
Inde manus aliquis despectus ad æthera tollens,  
Sic amet iste licet, sic non potiatur amato.  
Dixerat. Assensit precibus Rhamnusia justis.  
Fons erat illimis, nitidis argenteus undis,

5

#### NOTÆ.

1. *Sic luserat hanc*: thus he had deceived her. So Pomona:

Even now when silent scorn is all they gain,  
A thousand court you, though they court in vain:  
A thousand sylvans, demigods, and gods,  
That haunt our mountains, and our Alban woods.—METAMORPH. xiv.

4. *Sic amet*: thus may he love. May he cherish an unfortunate passion for one that does not return his love.

4. *Sic non potiatur*. The pangs of unrequited love are most difficult to bear. Hence Anacreon:

Καλεπὸν τὸ μὴ φιλεῖσαι,  
Καλεπὸν δὲ καὶ φιλεῖσαι,  
Καλεπώτατον δὲ πάντων,  
Ἀποτυγχάνειν φιλεῖντα.

Of all pains, the greatest pain  
Is to love, but love in vain.—COWLEY.

Miserable most to be unloved.—SHAKESPEARE.

5. *Rhamnusia*. Nemesis, the avenger of pride and wickedness. She was the daughter of Jupiter and Necessity, and was called Rhamnusia, because she had a temple at Rhamnus, in Attica. Her statue at Rhamnus, so celebrated by Varro, was made by Phidias, of the very marble

which the Persians had brought with which to erect a trophy for the victory which they confidently expected over the Athenians. Hence Ausonius:

Me lapidem quondam Persæ advexere tro-  
phæum  
Ut fierem bello: nunc ego sum Nemesis.

6. *Fons erat*. The poet now introduces the story of the infatuation of Narcissus, by describing the fountain in which he saw

Quem neque pastores, neque pastæ monte capellæ  
 Contigerant, aliudve pecus; quem nulla volucris,  
 Nec fera turbârat, nec lapsus ab arbore ramus.  
 Gramen erat circa, quod proximus humor alebat; 10  
 Sylvaque, sole lacum passura tepescere nullo.  
 Hic puer, et studio venandi lassus et æstu,  
 Procubuit; faciemque loci, fontemque secutus.  
 Dumque sitim sedare cupit; sitis altera crevit.  
 Dumque bibit, visæ correptus imagine formæ, 15  
 Rem sine corpore amat; corpus putat esse, quod umbra est.  
 Adstupet ipse sibi; vultuque immotus eodem  
 Hæret, ut è Pario formatum marmore signum.  
 Spectat humi positus geminum, sua lumina, sidus,  
 Et dignos Baccho, dignos et Apolline crines; 20  
 Impubesque genas, et eburnea colla, decusque  
 Oris, et in niveo mistum candore ruborem;  
 Cunctaque miratur, quibus est mirabilis ipse.  
 Se cupit imprudens: et, qui probat, ipse probatur:  
 Dumque petit, petitur; pariterque incendit, et ardet. 25  
 Irrita fallaci quoties dedit oscula fonti!  
 In mediis, quoties visum captantia collum,  
 Brachia mersit aquis; nec se deprêndit in illis!  
 Quid videat, nescit; sed, quod videt, uritur illo:

## NOTÆ

his image. It was in a quiet and sequestered spot, and had never been troubled before.

Through the wild and devious solitude  
 He threaded the maze alone.  
 To a lake, that fringed with underwood,  
 Like the eye of the forest shone.  
 He parted the branches waving o'er  
 The glassy water's brink,  
 Ne'er parted, save by the fawn, before,  
 As it glided through, to drink.

## ANTIQUÉ CAMEOS.

6. *Argenteus*: silvery; bright as silver. Ovid, in his Epistles, has another beautiful description of a fountain:

A fount there is, whose silver waters show,  
 Clear as a glass, the shining sands below;  
 A flowery lotus spreads its arms above,  
 Shades all the banks, and seems itself a grove:  
 Eternal greens the mossy margin grace.  
 Watched by the sylvan genius of the place.

## SAPPHO TO PHAON.

12. *Studio venandi*: with the engagements of hunting.

13. *Faciem loci scutus*: having followed with his eyes the appearance of the place; being charmed with the appearance of the place.

11. *Sitim sedare*: to slake his thirst. So Lucretius:

Et sedare sitim prius est, quam pocula natam.

14. *Sitis altera*: a different thirst, viz. the love of himself.

16. *Rem sine corpore*: a thing without a

body; a thing without substance, viz. the shadow of himself.

18. *Pario marmore*. The best and whitest marble was obtained from Paros, an island in the Ægean.

18. *Hæret*: he remains fixed.

And leaves the semblance of a lover, fixed in melancholy site, with head declined, And love-dejected eyes.—THOMSON.

18. *Signum*: a figure; a statue.

19. *Humi positus*: thrown upon the ground.

Strays in heart-thrilling meditation lost, Indulging all to love: or on the bank Thrown, amid drooping lilies, swells the breeze With sighs musing, and the brook with tears. THOMSON.

20. *Dignos Baccho*. His hair would have graced Bacchus or Apollo. The poets delight to dwell upon the beauty of the hair of these deities.

Solis æternæ est Phæbo Bacchoque juventa;  
 Et decet imonus crinis utrumque deum.

## TIBULLUS.

21. *Impubes genas*: beardless cheeks.

24. *Probat*. As the lover and the beloved are one and the same person, the poet has, with address, represented the circumstance, by employing the same verb in different voices; the active voice being beautifully expressive of the male character, while the passive voice corresponds in its nature to the female.

25. *Accendit et ardet*: inflames, and is inflamed.

12. Puer lassus et studio venandi et æstu, procubuit hic, secutus faciemque loci, fontemque.

19. Positus humi, spectat sua lumina, geminum sidus, et crines dignos Baccho, dignos et Apolline.

Atque oculos idem, qui decipit, incitat, error. 30  
 Credule, quid frustrâ simulacra fugacia captas?  
 Quod petis, est nusquam: quod amas, avertere, perdes.  
 Ista repercussæ, quam cernis, imaginis umbra est.  
 Nil hæbet ista sui. Tecum venitque, manetque;  
 Tecum discedet; si tu discedere possis. 35  
 Non illum Cereris, non illum cura quietis,  
 Abstrahere inde potest. Sed, opacâ fusus in herbâ,  
 Spectat inxpleto mendacem lumine formam:  
 Perque oculos perit ipse suos. Paulumque levatus,  
 Ad circumstantes tendens sua brachia sylvas: 40  
 Ecquis, iò sylvæ, crudelius, inquit, amavit?  
 Scitis enim, et multis latebra opportuna fuistis.  
 Ecquem, cùm vestræ tot agantur sæcula vitæ,  
 Qui sic tabuerit, longo meministis in ævo?  
 Et placet, et video; sed quod videoque, placetque, 45  
 Non tamen invenio: tantus tenet error amantem.  
 Quoque magis doleam; nec nos mare separat ingens,  
 Nec via, nec montes, nec clausis mœnia portis;

## NOTÆ.

31. *Simulacra fugacia*: fleeting images.  
 32. *Avertere*: be turned away. The verb is in the imperative mood, passive voice.

33. *Repercussæ imaginis*: of your reflected image.

34. *Nil habet sui*: has nothing of itself; has no reality. Milton, in describing Eve at the fountain, has imitated this passage of our poet:

That day I oft remember, when from sleep I first awaked, and found myself reposed Under a shade on flowers; much wondering where.  
 And what I was—whence thither brought, and how.

Not distant far from thence a murmuring sound Of waters issued from a cave, and spread Into a liquid plain, then stood unmoved. Pure as the expanse of heaven: I thither went With unexperienced thought, and laid me down On the green bank, to look into the clear Smooth lake, that to me seemed another sky. As I bent down to look, just opposite A shape within the watery gleam appeared, Bending to look on me: I started back, It started back; but pleased I soon returned. Pleased it returned as soon, with answering looks

Of sympathy and love: there I had fixed Mine eyes till now, and pined with vain desire, Had not a voice thus warned me: "What thou seest,

What there thou seest, fair creature, is thyself; With thee it came and goes; but follow me, And I will bring thee where no shadow stays Thy coming, and thy soft embraces, he Whose image thou art; him thou shalt enjoy Inseparably thine, to him shalt bear Multitudes like thyself, and thence be called Mother of human race. What could I do, But follow straight, invisibly thus led. Till I espied thee, fair indeed, and tall, Under a plantain? yet, methought, less fair, Less winning soft, less amiably mild, Than that smooth watery image: back I turned; Thou following, criest aloud; Return, fair Eve!

30. Atque idem error qui decipit oculos, incitat eos.

36. Non cura Cereris illum, non cura quietis potest abstrahere illum inde.

43. Cum tot sæcula vestræ vitæ agantur, meministis equa in longo ævo qui tabuerit sic?

Whom fliest thou? whom thou fliest, of him thou art, His flesh, his bone; to give thee being I lent Out of my side to thee, nearest my heart, Substantial life, to have thee by my side Henceforth an individual solace dear.

## PARADISE LOST.

36. *Cura Cereris*: a regard for food. Ceres, the goddess of corn, is here put, by metonymy, for food made of corn. Ceres was the daughter of Saturn and Vesta. She had a beautiful daughter by Jupiter, named Proserpine, who was carried away by Pluto, as she was gathering flowers at Enna, in Sicily. Disconsolate at her loss, she lit two torches, and travelled over the whole world in search of her daughter. Having learned the fate of Proserpine, she went up to heaven in a chariot drawn by two dragons, and besought Jupiter to cause her restoration; with which request he complied, on condition that she had not eaten any thing in the infernal regions. She had, however, tasted some pomegranates, which rendered her constant stay on earth contrary to the fates. Jupiter then ordered Proserpine to remain six months of the year with Pluto, and the rest of the year with her mother, upon earth. She was the same as the Egyptian Isis.

37. *Fusus*: thrown carelessly. This word expresses a perfect abandonment of person.

38. *In expleto lumine*: with unsatisfied eye.  
 42. *Latebra opportuna*: a convenient retreat. Many had come thither to nourish, amid its shades, an unfortunate passion.

Sudden he starts, Shook from his tender trance, and restless runs To glimmering shades and sympathetic glooms

THOMSON

Exiguâ prohibemur aquâ. Cupit ipse teneri:  
 Nam quoties liquidis porreximus oscula lymphis; 50  
 Hic toties ad me resupino nititur ore.  
 Posse putes tangi: minimum est quod amantibus obstat  
 Quisquis es, huc exi. Quid me, puer unice, fallis;  
 Quodre petitus abis? Certè nec forma, nec ætas  
 Est mea, quam fugias: et amârunt me quoque nymphæ. 55  
 Spem mihi, nescio quam, vultu promittis amico:  
 Cùmque ego porrexi tibi brachia, porrigis ultro;  
 Cùm risi, arrides. Lacrymas quoque sæpe notavi,  
 Me lacrymante, tuas. Nutu quoque signa remittis:  
 Et, quantum motu formosi suspicor oris, 60  
 Verba refers aures non pervenientia nostras.  
 In te ego sum, sensi: nec me mea fallit imago.  
 Uror amore mei: flammæ moveoque feroque.  
 Quid faciam? Roges, anne rogem? quid deinde rogabo?  
 Quod cupio, mecum est; inopem me copia fecit. 65  
 O utinam nostro secedere corpore possem!  
 Votum in amante novum; vellem, quod amamus, abesset.  
 Jamque dolor vires adimit; nec tempora vitæ  
 Longa meæ superant; primoque extinguo in ævo.  
 Nec mihi mors gravis est posituro morte dolores. 70  
 Hic, qui diligitur, vellem diuturnior esset.  
 Nunc duo concordēs animâ moriemur in unâ.  
 Dixit, et ad faciem rediit malè sanus eandem;  
 Et lacrymis turbavit aquas: obscuraque moto

60. Et quantum sus-  
 picor motu formosi  
 oris, refers verba non  
 pervenientia ad nos-  
 tras aures.

72 Nunc duo con-  
 cordes moriemur in  
 una unimo.

## NOTÆ.

49. *Prohibemur*: we are kept asunder; we are separated.

49. *Teneri*: to be taken; to be embraced.

51. *Resupino ore*: with mouth turned upward.

53. *Puer unice*: O matchless boy.

54. *Certe nec forma*. Corydon, in like manner, is described by Virgil as praising his form to Alexis, after contemplating his image in the water:

Nec sum adeo informis: nuper me in hore vidi,  
 Cùm placidula venis staret mare; non ego  
 Daphnim.

Judice te, metuum, si nunquam fallat imago.  
 ECLOG. II.

55. *Nymphæ*. Echo and other nymphs of the mountains and streams.

60. *Motu oris*. He suspects, by the motion of his lips, that the youth in the fountain is talking to him.

61. *Aures non pervenientia*. Supply *ad*.

62. *Nec me mea*. He discovers that it is his shadow which interests him.

63. *Flammæ moveo et fero*: I excite and bear the flame.

64. *Roges, anne rogem?* The use of the verb here is like that of *probat* and *probatur*, *petit* and *petitur*, lines 25 and 26.

65. *Copia*. Too much plenty had made him poor.

Si cuperes alium, posses, Narcisse, potiri.  
 Nunc tibi amoris adest copia: fructus abest.  
 ASONIUS.

67. *Votum novum*. Lovers like to be near those whom they love; Narcissus would be absent.

69. *Primoque extinguo*: I am carried off in my early age; I am extinguished in the bloom of youth.

He cometh forth like a flower, and is cut down: he fleeth also as a shadow, and continueth not.—JON. XIV. 2.

71. *Vellem diuturnior*. Horace, in like manner, expresses for Chloe a love so ardent that he would even die for her:

Me Chloe now possesses whole.  
 Her voice and lyre commands my soul;  
 For whom I'll gladly die, to save  
 Her dearer heavens from the grave.  
 OD. IX. LIB. I.

72. *Concordes in anima una*: united in one life. The two, in this case, had but one life or soul. Affection unites lovers and friends so intimately, that it is said they have but one soul.

Nam ego sensi animam meam et animam  
 illius unam fuisse animam in duobus corporibus  
 S. AUGUSTIN. CONFESS. LIB. IV.

Et serves animæ divitium unæ.—HORACE.

73. *Malè sanus*: hardly sane. Conscious of his own infatuation, he yet could not break the spell. So Terence:

Et illam scelestam esse, et me miserum sentio  
 Et tædè: et amore ardeo; et prudens, sciens,  
 Vivus, vidensque pereo: nec quid agam, scio.  
 EUNUCH. ACT. I. SC. 1.

Reddita forma lacu est; quam cùm vidisset abire; 75  
 Quò fugis? Oro mane: nec me, crudelis, anantem  
 Desere, clamavit. Liceat, quod tangere non est,  
 Aspicerè, et misero præbere alimenta furori.  
 Dumque dolet, summâ vestem deduxit ab orâ,  
 Nudaque marmoreis percussit pectora palmis. 80  
 Pectora traxerunt tenuem percussa ruborem;  
 Non aliter, quàm poma solent; quæ candida parte,  
 Parte rubent: aut ut variis solet uva racemis  
 Ducere purpureum, nondum matura, colorem.  
 Quæ simul aspexit liquefactâ rursus in unda; 85  
 Non tulit ulterius: sed, ut intabescere flavæ  
 Igne levi ceræ, matutinæve pruinæ  
 Sole tepente solent, sic attenuatus amore  
 Liquitur; et cæco paulatim carpitur igni.  
 Et neque jam color est misto candore rubori; 90  
 Nec vigor, et vires, et quæ modò visa placebant,  
 Nec corpus remanet, quondam quod amaverat Echo.  
 Quæ tamen, ut vidit, quamvis irata memorque  
 Indoluit: quotiesque puer miserabilis, Eheu!  
 Dixerat; hæc resonis iterabat vocibus, Eheu! 95  
 Cùmque suos manibus percusserat ille lacertos,  
 Hæc quoque reddebat sonitum plangoris eundem.  
 Ultima vox solitam fuit hæc spectantis in undam,  
 Heu frustrâ dilecte puer! Totidemque remisit  
 Verba locus: dictoque Vale, Vale inquit et Echo. 100

## NOTÆ.

78. *Alimenta furori*: fuel to my unhappy passion.

80. *Marmoreis palmis*: with his marble palms; with his hands white as marble.

87. *Igne levi ceræ*: like wax by a slow fire. So Virgil:

Hæc ut cera liquescit  
 Uno eodemque igni: sic nostro Daphnis amore.  
 ECLOGUE VIII.

89. *Carpitur*: is consumed. So Virgil:  
 Vuans ulia venis, et cæco carpitur igni.  
 ÆNEID. IV.

90. *Candore*. The white and rosy color for which he was remarkable, is lost.

Candida candorem roseo suffusa rubore  
 Antè fuit.—OVID. AMOR. III. ECLOG. 3.

92. *Nec corpus*. The comeliness, vigor, and grace which had charmed Echo, are all fled. So Terence:

Quid hoc morbi est? adeone, homines immu-  
 tariet  
 Ex amore, ut non cognoscas eundem esse?  
 EUNUCH. ACT. II. SC. 1.

93. *Quamvis irata*. It is a beautiful picture of the unchangeableness of love, that even the spirit of the slighted Echo, after death, mourns for him. A modern poet expresses this in much vigor of language:

Planets may whirl through Chaos uncontrolled,  
 Stars from their courses sullenly retire;  
 Systems may play the rebel, as of old  
 A single star did, and assail their sire.  
 When the great death-bell of the Sun hath  
 Tolted,  
 Consumed upon his own funereal pyre,  
 The heavens may shrink and shrivel as a  
 scroll.  
 But love, triumphant love, shall overlive the  
 whole.—T. C. ATKINSON.

True love never dies; where it does not exist, it never has existed.—E. L. BULWER.

98. *Ultima vox*: the last speech; the last words.

100. *Locus*: the place; viz. the echo of the place.

100. *Dicto vale*. The verb *vale*, which is in the imperative mood, is used here as a noun substantive. The English verb *farewell*, is often used in the same manner.

100. *Vale inquit Echo*. Echo repeats the last word of the dying Narcissus. There is a truthfulness to nature in this description, for love treasures up in memory, and loves to repeat the last words of the departed.

Commonitur, Narcisse, tibi resonabilis Echo,  
 Vocis ad extremos exanimata modos  
 Et pereuntis adhuc genitum resecula querelis,  
 Ultima nunc cùm verba loquentis amat.  
 ATSONIUS, Epigram. XVII.

Commonitur, Narcisse, tibi resonabilis Echo,  
 Vocis ad extremos exanimata modos  
 Et pereuntis adhuc genitum resecula querelis,  
 Ultima nunc cùm verba loquentis amat.  
 ATSONIUS, Epigram. XVII.



Ille caput viridi fessum submissit in herbâ:  
Lumina nox claudit domini mirantia formam.  
Tum quoque se, postquam est infernâ sede receptus,  
In Stygiâ spectabat aquâ. Planxere sorores  
Naïdes; et sectos fratri posuere capillos.  
Planxere et Dryades, plangentibus assonat Echo.  
Jamque rogam, quassasque faces, feretrumque parabant:  
Nusquam corpus erat: croceum pro corpore florem  
Inveniunt, foliis medium cingentibus albis.

103. Tum quoque,  
postquam receptus  
est, infernâ sede,  
spectabat se in Stygia  
aqua.

105

## NOTÆ.

102. *Nox claudit*: darkness closes his eyes. Figuratively, *nox* is often used for death, as *lux* is for life.

Nobis, cum semel occidit brevis lux  
Nox est perpetua una dormienda.

CATULLUS, v. 5.

Swift roll the years, and rise the expected morn,  
O spring to *light*, auspicious babe be born!

POPE.

Sed omnes una manet nox.

HORACE, Lib. i. Od. xxviii.

She closed her eyes in everlasting night.

DRYDEN.

104. *In Stygia*. We hear of the ruling passion being strong in death, but in this instance it is continued after death. This was in accordance with the philosophy of the ancients. Hence Virgil:

Curæ non ipsa in morte relinquunt.—ÆNEID, vi.

105. *Naïdes*. The daughters of the river Cephissus, and sisters of Narcissus.

105. *Posuere capillos*. The cutting of the hair was a sign of great grief among the ancients. Thus Homer describes the custom at the funeral of Patroclus:

There lay the hero's corse with curls o'erspread  
Late shorn from every mourning prince's head.

ILIAD, xxiii.

Their curls are shorn: one breaks his bow;  
another

His arrows and the quiver.

BION'S LAMENT FOR ADONIS.

106. *Dryades*. The Dryads were nymphs that presided over woods. Their name is derived from *δρῦς*, an oak.

107. *Quassas faces*: split torches. Torches were carried before the dead at funerals, and were used to set fire to the funeral pyre. They were pointed, and sometimes shattered at the point, to make them ignite more readily.

108. *Croceum florem*: a saffron flower. This flower grows, for the most part, near the water, which has contributed much to the fiction. Hence an ancient poet says:

Hic est ille suis nimium qui credidit undis  
Narcissus, vero dignus amore puer.  
Cernis ab irriguo repetentem gramine ripam  
Ut per quas periet crescere possit aquas.

SABÆUS.

And again, Thomson:

Narcissus fair.

As o'er the fabled fountain hanging still.

SEASONS.

109. *Cingentibus albis*: with white leaves enfolding the centre. The blood of Adonis was changed into the anemone, in a similar manner.

By this the boy that by her side lay killed  
Was melted like a vapor from her sight;  
And in his blood, that on the ground lay spilled,  
A purple flower sprung up, chequered with  
white.—SHAKESPEARE.

## QUESTIONES.

Who was Narcissus?  
How did he treat the nymphs?  
Who was Nemesis?  
What prayer did she grant?  
What infatuation possessed Narcissus in consequence?  
Had he power to control this strange passion?

What became of him finally?  
What metamorphosis did his body undergo?  
What does Pausanias say in relation to the story of Narcissus?  
How does Pausanias explain the story?  
Is this explanation a veritable account, or merely an allegory?

What is the true explanation?  
How may the Narcissus be said to be the son of the river Cephissus?  
Did these flowers actually abound in Thespiæ?  
How might Narcissus be fabled to be greatly loved by the nymphs?  
To what botanical class does the Narcissus belong?  
How then may he be said to fall in love

with his sister, or according to others, with himself?  
Why is he said to gaze in the fountain?  
Why is he said to die in youth?  
Who mourned his death?  
What modern writer has imitated the description of Narcissus at the fountain?  
What useful moral does the story of Narcissus teach?

## FABULA VII.

### ADVENTUS BACCHI: IMPIETAS PENTHEI.

Pentheus, the son of Echion and Agave, endeavors to prevent the Thebans from paying respect to Bacchus. He orders his servants to seize the pretended deity, and bring him before him. They cannot find Bacchus, but return with Acetes, his chief priest, whom they have captured.

#### EXPLICATIO.

THE orgies of Bacchus were the same as the mysterious rites of Osiris, with such alterations and additions as suited the corrupt tastes of those among whom they were introduced; for we are expressly told by Diodorus Siculus, that "Osiris is the same person that the Greeks call Dionysus;" and again, "the rites of Osiris and Bacchus are the same." Now in the processions of Osiris, found sculptured on the monuments of Egypt, evident reference is made to Noah. First, a boat is carried by priests, superintended by the pontiff clad in a leopard skin, after which are two *hieraphori* with a staff, then a man with a tambourine, behind whom is a pomegranate, with the stalk bound with ivy, followed by two *hieraphori* bearing a staff with a jackall, then others with ivy-bound flowers. The processions of Bacchus are similar to the above, with some additions; for we find in them the tambourine, the ivy-bound thyrsus, the leopard skin, the sacred basket, and sometimes the ark, containing fruit with serpents enclosed in the same. Besides these, were carried the mysterious *phalli*, in honor of the deity.

Having before shown, that in their Bacchus, the Greeks had a confused blending of the history of Adam and Noah, and that their ceremonies were designed to commemorate early history, it is plain that the rites of Bacchus were a representation of the Fall of Man. The Bacchanals rushing wildly along, half-clothed and covered with skins, were no inappropriate representation of our first parents, as they left Eden, clothed with the skins which God had provided them, and forced now to till the soil for a sustenance. They uttered wild and piercing cries as they ran, and in the most sacred part of the ceremony, as they lifted the fruit from the mystic basket, or a serpent discovered itself from among the fruit, they shout *Evæ! Evæ!* in commemoration of the Tempter who had thus rendered agriculture and the tillage of the vine necessary. The mystic pomegranate, too, was probably said to be the fruit of temptation, as it was fair to the sight, and its name, *ρῶία* (*Rhea*), became the name of the productive earth, the goddess Rhea, because by eating of it the earth came to be cultivated. The fig-leaves, and the serpents in Hippa's hair, also have their antetypes in Eden. The *phallus*, too, which was borne in the orgies of Bacchus, was not only a sign of the fructifying principle of the earth, but had especial reference to the Fall of Man; for it was not till after the Fall, that "Adam knew his wife."

Such was the intention of the rites of Bacchus, but corruptions had probably been introduced, and licentiousness, which induced Pentheus to resist their introduction into Thebes.



IGNITA res meritam vati per Achaidas urbes  
Attulerat famam; nomenque erat auguris ingens.  
Spem tamen Echionides tamen hunc, ex omnibus unus  
Contemptor Superum Pentheus: praesagaque ridet  
Verba senis; tenebrasque et cladem lucis ademptae  
Objicit. Ille movens albertia tempora canis,  
Quam felix esses. si tu quoque luminis hujus  
Orbus, ait, fieres; ne Bacchia sacra videres!

5

#### NOTE.

2. *Auguris*: of the prophet. This word properly belongs to a soothsayer who makes his predictions from the flight of birds.

No more the augur stands in snowy shroud,  
To watch each fitting wing and rolling cloud.—HISTORY OF THE CHURCH.

3. *Echionides*. Pentheus, the son of Echion and Agave.

What rage, what rage doth Pentheus' bosom fire?  
He from the dragon-brood,  
That started from the ground, derives his blood.  
Earth-born Echion was of old his sire.—BACCHAE OF EURIPIDES.

4. *Contemptor superum*: a contemner of the gods. The poet inculcates a good moral, by making impiety to the gods the cause of his punishment. A distinction should be made, however, between true religion and superstition.

He with profane contempt against me wars,  
Drives me from the libations, in his vows  
Deems me not worthy mention: for which  
To him and all the Thebans, will I show  
Myself a god.—EURIPIDES.

5. *Tenebras*: his darkness; his blindness.

6. *Movens albertia*: shaking his temples, white with hoary hair.

Jam mea cyeneus imitantur tempora plumas.  
Ovid, Trist. iv. Eleg. 15.

8. *Ne Bacchia sacra*. The mysteries of the heathen world were commemorations of the early history of man, preserved by tradition, but corrupted in many cases by the lapse of time. Thus the ceremonies

Jamque dies aderit, jamque haud procul auguror esse;  
 Quâ novus huc veniat, proles Semeleia, Liber; 10  
 Quem nisi templorum fueris dignatus honore;  
 Mille lacer spargere locis: et sanguine sylvas  
 Fœdabis, matremque tuam, matrisque sorores.  
 Evenient: neque enim dignabere numen honore;  
 Meque sub his tenebris nimium vidisse quereris. 15  
 Talia dicentem proturbat Echione nafus:  
 Dicta fides sequitur; responsaque vatis aguntur.  
 Liber adest: festisque fremunt ululatus agri:  
 Turba ruunt; mistæque viris matresque, nurusque,  
 Vulgusque, proceresque, ignota ad sacra feruntur. 20  
 Quis furor, anguigenæ, proles Mavortia, vestras  
 Attonuit mentes? Pentheus ait; ærane tantum  
 Ære repulsa valent? et adunco tibia cornu?  
 Et magicæ fraudes? ut quos non belliger ensis, 25  
 Non tuba terruerint, non strictis agmina telis;  
 Fœmineæ voces, et mota insania vino,

## NOTÆ.

connected with the Syrian goddess, and the appointments of her temple, are intended to preserve the history of the Flood, and are thought by Lucian to be the work of Bacchus, whom we have shown to be Noah. The mysterious phalli, there, bore the inscription of Bacchus.

This ceremony, they say, Deucalion himself ordained to be observed in the temple, as an everlasting commemoration, no less of the universal calamity (the Flood), than of the wonderful means by which the earth again became dry.—LUCIAN DE SYRIA DEÆ.

They exhibited the first orgies (of Bacchus) around a mystic ark, and with these, the Aonian women secretly began the mysteries.—CYNEGETICS OF OPIAN.

After the oath to the *mystæ*, we commemorated the sad necessity that reduced the earth to its chaotic state; also Saturn (Jehovah), who, after the darkness, restored earth to a serene sky.

ARGONAUTICS OF ORPHEUS.

The orgies of the just man (Noah), and of the Arkite Minerva, by night.—IDEM.

Minerva, or the divine prudence, is said to have built the Argo or Ark. This is perfectly correspondent with God's warning Noah to build the ark. The following have direct reference to the serpent Tempter, and to the depositing of the Ark of the Covenant in the Tabernacle which was covered with skins:

Hippa, placing a testaceous vessel on her head, and encircling the *fig-leaves* that bind her temples with a serpent, receives Bacchus.

PROCLUS IN TIMÆUM, Lib. ii.

They placed the divine offspring (Bacchus) in an ark of fir, and covered it with skins.

CYNEGETICS OF OPIAN.

The following, from the Greek of Philostratus, relates to the serpent of Paradise, which was erect before the curse, "On thy belly thou shalt crawl."

The ivy creeps, and the serpents that were weat, and the thyrsi, and the trees dropping ho-

ney: you would say as to those uttering wild lamentation, there was, in like manner, to them the Bacchic (of Eve) painting.—ICON. LIB. i. c. 18.

10. *Novus Liber*: the new Bacchus. The epithet *Liber* is an imitation of the name of Noah (*rest*). See note on Liber, p. 248.

10. *Proles Semeleia*: Noah, after his egress from the Ark, may be figuratively styled the son of the Rainbow. Hence Bacchus, who is Noah, can with great beauty be called the son of Semele, which is Sema-el, the *token of God*. The Chinese say the mother of Fohi (Noah), conceived on the bank of a lake, surrounded with a rainbow. Homer, in his hymn to Selene, in speaking of the iris, uses the very term, *token*:

Τέκνον δὲ βρώτοις καὶ σῆμα τέτυκται.

I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.—GENESIS ix. 13.

See note on Iris, page 72.

16. *Dicentem proturbat*: spurns him as he utters such things.

17. *Fides sequitur*: confirmation follows.

17. *Aguntur*: are accomplished; come to pass.

22. *Pentheus ait*. The speech of Pentheus is full of generous aidor and patriotism.

22. *Ærane are repulsa*: brass resounding with brass, viz. brazen vessels beaten with brazen sticks.

Pulsabant æribus æra.—LUCRETIVS.

23. *Adunco cornu*: the winding horn.

Sæva tene cum Berecynthio

Cornu tympana.—HORAT. Lib. i. Od. 18.

25. *Strictis agmina telis*: squadrons with brandished weapons.

26. *Fœmineæ voces*: shrieks of women.

Ye female troop,

Whom from barbaric coasts I led with me

Obscœnique greges, et inania tympana vincant?  
 Vosne, senes, mirer; qui longa per æquora vecti  
 Hâc Tyron, hâc profugos posuistis sede Penates;  
 Nunc sinitis sine Marte capi? Vosne, acrior ætas, 30  
 O juvenes, propiorque meâ; quos arma tenere,  
 Non thyrsos; galeâque tegi, non fronde decebat?  
 Este, precor, memores. quâ sitis stirpe creati:  
 Illiusque animos, qui multos perdidit unus,  
 Sumite serpentis. Pro fontibus ille lacuque 35  
 Interiit: at vos pro fama vincite vestrâ.  
 Ille dedit leto fortes: vos pellite molles,  
 Et patrium revocate decus. Si fata vetabant  
 Stare diu Thebas; utinam tormenta virique  
 Mœnia diruerent: ferrumque, ignisque sonarent! 40  
 Essemus miseri sine crimine; sorsque querenda,  
 Non celanda foret: lacrymæque pudore carerent.  
 At nunc à puero Thebæ capientur inermi;  
 Quam neque bella juvant, nec tela, nec usus equorum;  
 Sed madidus myrrhâ crinis, mollesque coronæ, 45  
 Purpuraque, et pictis intextum vestibus aurum.

tuba, non agmina  
 strictis telis terrue-  
 rint?

35. Ille interiit pro  
 fontibus lacuque: at  
 vos vincite pro vestra  
 fama.

## NOTÆ.

Assoc.ates, and attendants on my march. Resume your Phrygian timbrels framed by me And mother Rhea; round the royal house Of Thebes let their hoarse notes roar, that Thebes May see you.—BACCHÆ OF EURIPIDES.

27. *Inania tympana*: hollow drums. Tympana tenta sonant palmis et cymbala circum Concava.—LUCRETIVS, ii. 636.

28. *Vosne senes*. Pentheus makes a strong appeal to the aged men who had come from Tyre, and had helped to found the city of Thebes. He is described by Euripides as making a similar harangue to his grandfather Cadmus:

And Cadmus, too,

My mother's father, shake his Bacchic wand, Sight ludicrous; nor, sire, can I approve To see your age of reason so devoid. Wilt thou not shake the ivy from thy head? Wilt thou not throw the thyrsus from thy hand? BACCHÆ.

29. *Tyron*. Pentheus calls Thebes their second Tyre. So Teucer, when about to leave Salamis, his native city, for a foreign country:

Certus enim promisit Apollo, Ambignam tellure nova Salamina futuram. HORAT. Lib. i. Od. vii.

So Æneas is described by Virgil: Ilum in Italiam portans victosque Penates. ÆNEID, i. 68.

30. *Sine Marte*: without battle, by metonymy.

32. *Thyrsos*. The thyrsus was a pole or spear, enveloped with vine or ivy leaves, and was carried by Bacchus, the Satyrs, Mœnades, and others who were engaged in the Bacchic rites. It was often terminated by the apple of the pine or pomegranate, as that tree was dedicated to Bacchus, or

Noah, probably, because it was considered the forbidden fruit.

Pampineis agitat velatam frondibus hastam. METAMORPH. Lib. iii. Fab. 8.

His light spear wreathed with ivy-twine. EURIPIDES.

32. *Fronde*. The *mystæ* wore myrtle, except in times of procession, when they wore ivy or vine leaves.

Ipsæ racemiferis frontem circumdatus nvis. METAMORPH. Lib. iii. Fab. 8.

35. *Pro fontibus*. The serpent from which they were sprung, died in defence of his fountain, as related in the first Fable of Book III.

37. *Leto fortes*. There is a hearty appeal to the manly courage of the Thebans, which is heightened by the antithesis here employed.

38. *Si fata*. If it be fated that Thebes must fall.

39. *Tormenta*: engines, such as battering-rams, for demolition; and baliste, and catapults, for throwing stones and beams of wood.

41. *Miseri sine crimine*: wretched without a crime. Having made an honorable resistance, they would not fall ingloriously. Thus Lucius, in the Roman senate:

What men could do, Is done already: heaven and earth will witness, If Rome must fall, that we are innocent. ADDISON'S CATO.

45. *Coronæ, purpuraque*: garlands, and purple. The garlands with which persons were crowned, when drinking, were formed of the leaves and flowers of ivy, the rose, violet, lily, myrtle, and narcissus, to all of which peculiar properties were assigned. Hence Plutarch:

Quem quidem ego actutum, modò vos absistite, cogam  
Assumptumque patrem, commentaque sacra fateri.  
An satis Acrisio est animi, contemnere vanum  
Numen, et Argolicas venienti claudere portas; 50  
Pentheia terrebit cum totis advena Thebis?  
Ite citi, famulis hoc imperat, ite, ducemque  
Attrahite huc vinctum: jussis mora segnibus abesto.

Hunc avus, hunc Athamas, hunc cætera turba suorum  
Corripiunt dictis; frustraque inhibere laborant. 55  
Acrior admonitu est; irritaturque retenta  
Et crescit rabies; remoraminaque ipsa nocebant.  
Sic ego torrentem, quâ nil obstabat eunti,  
Lenius, et modico strepitu decurrere vidi:  
At, quâcunque trabes obstructaque saxa tenebant, 60  
Spumeus, et fervens, et ab objice sævior ibat.  
Ecce! cruentati redeunt: et, Bacchus ubi esset,

## NOTÆ.

Hederâ crapulam restingui . . . amethysto  
herbâ sicut et gemmâ violentiam retuudi . . .  
vinum si quando caput tentaverit. florum auram  
auxiliari, et muniere adversus crapulam; et  
quod flores calidi leniter spiramenta laxantes  
spiraculum vino præstant: frigidum verbò modice  
stringendo repellunt inhibentque evaporationes:  
cui violâ et coronâ ex rosâ, &c.—SYMPLOS. Lib. iii.

Te decet vernis comam floribus cingi,  
Te caput Tyria cohibere mitra;  
Hederam mollem baccifera  
Religare frontem.—SENÆC. CEDIPEUS.

47. *Assumptumque patrem*: his father  
assumed; his father feigned.

48. *Commenta*: false; counterfeit.

49. *Acrisio*. Acrisius was the son of  
Abas, and king of Argos.

52. *Ducem*. He orders his servants to  
seize the leader in these new rites, the  
pretended Bacchus. So Pentheus, in Eu-  
ripides:

Go you, retrace the haunts  
Of this lascivious female-figured stranger.  
That 'mong our women spreads a new disease,  
And with pollution stains the nuptial bed.  
If you can take him, bring him lither bound,  
That he may die, crushed with o'erwhelming  
stones.—BACCHILÆ.

54. *Avus*. Cadmus, the grandfather of  
Pentheus, and father of Agave. Euripides  
represents him as counselling Pentheus:

CAD. Well hath Tiresias counselled thee, my son:  
Abide with us, no outrage to the laws,  
For now thou fliest from us, 'mid thy boast  
Of wisdom most unwise.—BACCHILÆ.

54. *Athamas*. He was the son-in-law  
of Cadmus, and uncle of Pentheus.

57. *Remoramina ipsa*: their very re-  
straints did harm. They only served to  
excite him more.

58. *Sic ego torrentem*: thus I have seen  
a torrent. The comparison instituted here  
is very beautiful, and has been happily  
imitated by Shakspeare.

The more thou dam'st it up, the more it burns;  
The current, that with gentle murmur glides,  
Thou know'st, being stopped, impatiently doth  
rage;

But, when his fair course is not hindered,  
He makes sweet music with the enamelled  
stones,  
Giving a gentle kiss to every sedge  
He overtaketh in his pilgrimage.

## TWO GENTLEMEN OF VERONA.

64. *Dixere*. The servants reported that  
they had not seen Bacchus, but had taken  
one of the Bacchanals, viz. the Tyrian  
Acætes. The captive taken in the play  
of Euripides, is Bacchus himself, in dis-  
guise:

Thy presence, Pentheus, we approach, returned  
Not unsuccessful from the chase by thee  
Enjoined: no savage we pursued, but tame  
He fled not, nor unwilling gave his hands;  
Nor from his warm cheek changed the roseate  
bloom.

Through fear, but smiling, yielded to be bound,  
And hither led, obedient to thy will.—BACCHILÆ.

66. *Secutum*: that had followed. Keats,  
who was deeply imbued with the ancient  
classic spirit, gives an animated account  
of the march of Bacchus, as related by one  
of the Bacchanals. The whole description,  
however, is characterized rather by the  
gentleness and innocence of the amiable  
poet, than the actual fierceness of the Bac-  
chic rites.

And as I sat, over the light-blue hills  
There came a noise of revellers: the rills  
Into the wide stream came of purple hue—  
'Twas Bacchus and his crew!  
The earnest trumpet spake, and silver thrills  
From kissing cymbals made a merry din—  
'Twas Bacchus and his kin!

Like to a moving vintage down they came,  
Crowned with green leaves, and faces all on  
flame;

All madly dancing through the pleasant valley,  
To scare thee, Melancholy!  
O then, O then, thou wast a simple name!  
And I forgot thee, as the herried holly  
By shepherds is forgotten, when in June,  
Tall chestnuts keep away the sun and moon:—  
I rushed into the folly!

Within his cur, aloft, young Bacchus stood,  
Trifling his ivy-dart, in dancing mood,  
With sidelong laughing;

Quærenti domino, Bacchum vidisse negârunt.  
Hunc, dixere, tamen comitem, famulumque sacrorum  
Cepimus: et tradunt manibus post terga ligatis, 65  
Sacra dei quondam Tyrrhenâ gente secutum.

64. Dixere tamen,  
cepimus hunc comi-  
tem famulumque sa-  
crorum, quondam se-  
cutum sacra dei gente  
Tyrrhenâ: et tradunt  
eum manibus ligatis.

## NOTÆ.

And little rills of crimson wine imbrued  
His plump white arms, and shoulders, enough  
white

For Venus' pearly bite;  
And near him rode Sileus on his ass,  
Pelted with flowers as he on did pass  
Tipsily quaffing.

Whence came ye, merry Damsels! whence  
came ye,

So many, and so many, and such glee?  
Why have ye left your bowers desolate,  
Your lutes, and gentler fute?

"We follow Bacchus! Bacchus on the wing,  
A conquering!

Bacchus, young Bacchus! good or ill betide.  
We dance before him thorough kingdoms wide:  
Come hither, lady fair, and joined be  
To our wild minstrelsy!"

Whence came ye, jolly Satyrs! whence  
came ye,

So many, and so many, and such glee?  
Why have ye left your forest haunts, why left  
Your nuts in oak-tree cleft?—

"For wine, for wine, we left our kernel-tree to  
For wine we left our heath, and yellow brooms,  
And cold mushrooms;

For wine we follow Bacchus through the earth;  
Great god of breathless cups and chirping  
mirth!—

Come hither, lady fair, and joined be  
To our mad minstrelsy!"

Over wide streams and mountains great we  
went,  
And, save when Bacchus kept his ivy tent,

Onward the tiger and the leopard pants,  
With Asian elephants:  
Onward these myriads—with song and dance,  
With zebras striped, and sleek Arabians'  
prance,

Web-footed alligators, crocodiles,  
Bearing upon their scaly backs, in files,  
Plump infant laughers mimicking the coil  
Of seamen, and stout galley-rowers' toil:  
With toying oars and silken sails they glide,  
Nor care for wind and tide.

Mounted on panthers' furs and lions' manes,  
From rear to van they scour about the plains;  
A three days' journey in a moment done;  
And always, at the rising of the sun,  
About the wilds they hunt with spear and horn,  
On spleenful unicorn.

I saw Osirian Egypt kneel adown  
Before the vine-wreath crown.

I saw parched Abyssinia rouse and sing  
To the silver cymbals' ring!

I saw the whelming vintage hotly pierce  
Old Tartary the fierce!

The kings of Ind their jewel-sceptres veil,  
And from their treasures scatter bearded hail;  
Great Brahma from his mystic heaven groans,  
And all his priesthood moans,

Before young Bacchus' eye-wink turning pale.  
Into these regions came I, following him,  
Sick-hearted, weary—so I took a whim  
To stray away into these forests drear,

Alone, without a peer:  
And I have told thee all thou mayest hear.

ENDYMION

## QUÆSTIONES.

Did the verification of the predictions of  
Tiresias lead Pentheus to respect him?

What did Tiresias denounce against him  
when reviled for his blindness?

Did Bacchus and his train come to  
Thebes?

Did Pentheus endeavor to prevent the  
Thebans from honoring him?

What address did he make?  
Why did he address the old men?

Did he reproach the young men also?  
What was the thyrsus?

With what were the Bacchanals crowned  
in procession?

Whom did he exhort them to imitate?  
Who was Acrisius?

What opposition did he make to the  
rites of Bacchus?

What order did he issue to the servants?  
Who endeavoured to restrain him?

Whom did the servants of Pentheus  
capture?

What were the mysteries of the hea-  
then?

Of what were the rites of Bacchus com-  
memorative?

State the different things in them that  
have reference to the Fall.

## FABULA VIII.

### TYRRHENI NAUTÆ IN DELPHINOS MUTATI.

Eaconus while asleep on the isle of Naxos, is found by some sailors, and carried on board a ship. Awaking from sleep, the god desires to be carried to Naxos; but, after promising to take him thither, the treacherous sailors steer in a contrary direction. Perceiving this, the god causes a sudden prodigy to happen; the vine and ivy overspread the sails, and impede the oars, and terrible forms of wild beasts appear in different parts of the ship, which affright the sailors. They throw themselves into the sea, and become dolphins.

#### EXPLICATIO.

MIRACLES were necessary to give some character to the claims of the new deity, and hence arose the accounts of the Tyrrhene sailors, of the transformation of the daughters of Minyas into bats, and other deeds of power by Bacchus. The story of the transformation of the Tyrrhenian sailors was copied by Ovid from Homer, who gives a very spirited description of it. Homer assigns as a reason for their carrying off the youthful god, that they mistook him for the son of some king, and expected to obtain a large amount of money for him, by way of ransom. The story, as told by Ovid, is quite interesting. The youth, the beauty, and feminine tenderness of the child; his surprise on awaking; his yearning for home, and his tears at the discovery of the treachery of the sailors, are in striking contrast with the bold, reckless and murderous character of the wild and savage crew around him, leagued against one whose helpless age and innocence appealed to every generous sentiment.

The fable rests most probably on some historical basis which the poets have woven into an agreeable fiction. Some Tyrrhene pirates may have made a descent upon the island of Naxos, which was famous for the celebration of the orgies of Bacchus, and having offered some insult to the ceremonies, or made an attack upon the Bacchanals, may have been pursued to their ship, and been destroyed or thrown overboard by the Bacchantes, before they could get their vessel under weigh. And as the dolphins are accustomed to play around ships when at sea, and seem not to be afraid of mankind, hence it may have been fabled that they were at one time human beings. These dolphins were properly porpoises.

The fable is also susceptible of another interpretation. The Tyrrhene sailors, while unacquainted with the properties of wine, may have seized some casks of it, and carried it away with them, and on discovering the pleasantness of its taste, may have indulged in drinking until they have lost the control of the ship, and running upon a rock, may have been wrecked and drowned, with the exception of Acetes, whose reverence for the deity, in other words, his continence and consequent sobriety, may have enabled him to reach land. It is a beautiful moral sentiment, that the pure in heart, and honest in intention, though poor in fortune, are the especial objects of the regards of the deity. Thus the poor fisherman Acetes is made the high-priest of Bacchus; and thus the simple-hearted fishermen of Galilee were made the companions of a manifested God and the apostles and priests of a more sublime faith, and a purer practice



SPICIT hunc oculis Pentheus, quos ira tremendos  
Fecerat; et, quanquam pœnæ vix tempora differt,  
O periture; tuâque aliis documenta dature  
Morte, ait; ede tuum nomen, nomenque parentum,  
Et patriam; morisque novi cur sacra frequentes.

5

#### NOTÆ.

1. *Aspicit Pentheus.* The king is only enraged the more when he sees the leader of the sacrifices before him. Some have imagined, because, in Euripides, the priest that is taken, is Bacchus in disguise, that we are to consider Acetes in the same light; but on a due examination of the story, as told by the two poets, it is evident that Ovid intends to represent Acetes as the priest of Bacchus, and nothing more.

3. *Documenta:* an example; a warning.

4. *Ede tuum nomen.* In Euripides, where Bacchus in disguise is taken by the attendants of Pentheus, the dialogue is well calculated to exasperate the furious prince.

PEN. But speak, inform me first whence is thy race.

BAC. Without proud prelude plainly will I tell thee.

PEN. Of flowery Timolus thou perchance hast heard.

BAC. Its heights, I know, wind round the walls of Sardis.

PEN. From thence I come, and Lydia is my country.

PEN. Whence hast thou brought these mystic rites to Greece?

BAC. Bacchus instructed us, the son of Jove.

PEN. Have you a Jove there who begets new gods?

BAC. No: but the Jove that here loved Semele.

PEN. Taught he his mystic lore by night or day?

BAC. Seeing and seen, and gave his sacred orgies.

PEN. What ceremonious rites have these among you?

BAC. These to the unhalloved may not be revealed.

PEN. What profit to their votaries do they bring?

BAC. Thou mayst not hear, though worthy to be known.

PEN. Well hast thou waived what is my wish to hear.

BAC. The orgies of the god abhor the impious.

PEN. The god was seen by thee: what was his form?

BAC. Even such as pleased him: this I ordered not.

Ille metu vacuus, Nomen mihi, dixit, Acetes;  
 Patria Mæonia est; humili de plebe parentes.  
 Non mihi, quæ duri colerent pater arva juvenci,  
 Lanigerosve greges, non ulla armenta reliquit.  
 Pauper et ipse fuit; linoque solebat et hamis 10  
 Decipere, et calamo salientes ducere pisces.  
 Ars illi sua census erat. Cùm traderet artem;  
 Accipe, quas habeo, studii successor et hæres,  
 Dixit, opes; moriensque mihi nihil ille reliquit,  
 Præter aquas: unum hoc possum appellare paternum. 15  
 Mox ego, nè scopulis hærerem semper in isdem,  
 Addidici regimen, dextrâ moderante, carinæ  
 Flectere: et Oleniæ sidus pluviale capellæ,  
 Taygetenque, Hyadasque oculis Arctonque notavi,  
 Ventorumque domos, et portus puppibus aptos. 20

## NOTÆ.

PEN. This too thy art hath waived, and told me nought.  
 BAC. To instruct the wise in wisdom arguæ weakness.  
 PEN. Camest thou here first to introduce the god?  
 BAC. These orgies each barbaric region holds.  
 PEN. Less wise than the enlightened sons of Greece?  
 BAC. In this more wise, though differing in their laws.  
 PEN. Hold you these rites by night, or in the day?  
 BAC. Chiefly by night; darkness creates an awe.  
 PEN. This tempts and poisons female chastity.  
 BAC. Even in the day foul deeds are often found.  
 PEN. Thou must be punished for thy sophistry.  
 BAC. Thou for thy folly, impious 'gainst the god. ΒΑΣΙΛΕΥΣ.

5. *Cur frequentes*: why thou celebratest.  
 6. *Acetes*. Homer, in describing the same story of Bacchus and the pirates, gives Mededes as the name of the pilot.  
 7. *Mæonia*. A part of Lydia was formerly called Mæonia. Tyrrhenus, the son of Atys, led a colony into Tuscany; hence Acetes was a Mæonian by birth, and a Tyrrhenian or Tuscan by habitation.  
 10. *Lino*: with the line, or the net. *Linum*, *flax*, the material, is put for the thing made, by metonymy.  
 11. *Calamo*: with the reed; with the fishing-rod.  
 11. *Ducere*: to draw out; to draw to land.  
 11. *Salientes pisces*: the leaping fishes.  
 12. *Ars illi census*: his art was his income; his art was his estate.  
 Privatus illis census erat brevis,  
 HORAT. Lib. ii. Od. 15.  
 13. *Studii successor*: the successor of my employment; my profession.  
 15. *Unum hoc paternum*: this alone paternal. The waters were his only patrimony.

16. *Scopulis isdem*: upon the same rocks, viz. the rocks where his father had fished, before him.

18. *Oleniæ capellæ*: of the Olenian kid. The goat Amalthea, which nourished Jupiter, was called Olenia, because it was kept in the town of that name, or because, when translated to heaven, it was placed in the shoulder (*ὠλένας*) of Auriga. Storms of rain are common at its rising, and hence it is called *sidus pluviale*, by Pliny and others. Virgil mentions the importance of the observation of this sign by husbandmen and mariners:

Prætereâ tam sunt Arcturi sidera nobis,  
 Hædorumque dies servandi, et lucidus anguis;  
 Quàm quibus in patriam ventosa per æquora  
 vectis GEORGIC I. 304

Pontus et ostriferi fances tentantur Abydi.  
 GEORGIC I. 304  
 Post iusania Capræ sidera.  
 HORAT. Lib. iii. Od. 7.

19. *Taygeten*. One of the Pleiades, a constellation situated in the neck of the sign Taurus.

19. *Hyadas*. The daughters of Atlas and Æthra, who lamented their brother Hyas with great violence, and were changed by Jupiter into a constellation, situated in the forehead of Taurus.

19. *Arcton*. He particularly mentions Arctos, or the Bear, because of their importance to mariners. The poet here uses Arctos in the singular number. This is done either by virtue of synecdoche, or because the ancient Greek poets, Homer and others, appear to have known only the Greater Bear. The Greeks steered by Helice, in that constellation, while the Sidonians steered by the Cynosura, or Little Bear. Hence Ovid:

Esse duas Arctos, quorum Cynosura petatur  
 Sidoniis, Helicæ Graia carina notat.  
 FAST. III. 107

Fortè petens Delon, Diæ telluris ad oras  
 Applicor, et dextris adducor littora remis:  
 Doque leves saltus; udæque immittor arenæ.  
 Nox ubi consumpta est; Aurora rubescere primum  
 Cæperat; exsurgo, laticesque inferre recentes 25  
 Admoneo; monstroque viam quæ ducat ad undas.  
 Ipse, quid aura mihi tumulo promittat ab alto,  
 Prospicio; comitesque voco, repetoque carinam.  
 Adsumus, en! inquit sociorum primus Opheltis:  
 Utque putat, prædam deserto nactus in agro, 30  
 Virgineâ puerum ducit per littora formâ.  
 Ille, mero somnoque gravis, titubare videtur;  
 Vixque sequi: specto cultum, faciemque gradumque:  
 Nil ibi, quod posset credi mortale, videbam.  
 Et sensi, et dixi sociis, Quod numen in isto 35  
 Corpore sit, dubito; sed corpore numen in isto est.  
 Quisquis es, O! faveas, nostrisque laboribus adsis,  
 His quæque des veniam. Pro nobis mitte precari,  
 Dictys ait; quo non alius conscendere summas  
 Ocyr antennas, prænsoque rudente relabi: 40  
 Hoc Libys, hoc flavus prætor tutela Melanthus,  
 Hoc probat Alcimedon; et, qui requiemque modumque  
 Voce dabat remis, animorum hortator Epopeus:  
 Hoc omnes alii: prædæ tam cæca cupido est. 45  
 Non tamen hanc sacro violari pondere pinum  
 Perpetiar, dixi; pars hinc mihi maxima juris.

27. Ipse prospicio ab alto tumulo quid aura promittat mihi

41. Libys hoc, flavus Melanthus tutela prætor hoc, Alcimedon probat hoc.

## NOTÆ.

20. *Ventorum domos*. The different quarters of the winds are spoken of as their regions or habitations. In Fable I., Book I., Ovid gives an account of the different regions of the winds. So Virgil:

Enrique Zephyrique tonat domus.  
 GEORGIC I. 371.

21. *Dilon*. Delos was an island in Mare Egæum, or *Archipelago*, one of the Cyclades, where Apollo and Diana were born.

21. *Diæ*. Dia was an ancient name of the island of Naxos.

25. *Latices inferre*. To take in fresh water for the use of the voyage.

27. *Quid aura promittat*: what the wind may promise. Virgil, in like manner, describes Palinurus, the pilot of Æneas, as anxious to forecast the weather:

Haud segnīs strato surgit Palliurns, et omnes  
 Explorat ventos, atque auribus ætra captat.  
 ÆNEID. III. 513.

31. *Virgineâ forma*: of virgin-like form. This is the appearance always attributed to the Theban Bacchus:

Pæn. Yet not ungraceful, stranger, is thy form,  
 Charming the women, and for this thou comest  
 To Thebes: thy length of hair, pastoral toils  
 Denoting not, flows loosely round thy cheek,  
 Awakening soft desires; and that fair skin  
 Of cherish'd whiteness never felt the touch

Of the sun's beams; but, nursed in sheltering shades,  
 Aims with its beauty to enkindle love.—BACCHUS.

Qualis iratam metuens novercam  
 Creveras falsos, imitatus artus,  
 Crine flaventi simulata virgo  
 Luteam vestem reinente zona.—SENEC. CEDI

33. *Gradum*. As Bacchus comes stumbling along, *videtur titubare*, Acetes recognises in his gait a deity. With our modern views of the virtue of temperance, on seeing him reeling, we would have been more likely to have recognised a beast. But from subsequent statements of the poet, we are led to infer that Bacchus assumed this appearance of intoxication, that the sailors might carry out their own wicked intentions, and thus draw down upon their heads merited punishment.

35. *Quod numen*. Homer, in his Hymn to Bacchus, relates the same story. The captain of the vessel takes the deity to be Jupiter, Apollo, or Neptune.

40. *Rudente relabi*: to glide down a rope.  
 41. *Prætor tutela*: the guard of the prow. He stood there on the lookout, or for the purpose of sounding the depths.

42. *Qui requiem*. There was an officer, who, by his voice, or by the stroke of a

Inque aditu obsisto. Furit audacissimus omni  
De numero Lycabas; qui Thuscâ pulsus ab urbe,  
Exilium, dirâ pœnam pro cæde, luebat.  
Is mihi, dum resto, juvenili guttura pugno 50  
Rupit: et excussum misisset in æquora; si non  
Hæsissem, quamvis amens, in fune retentus.

Impia turba probat factum. Tum denique Bacchus,  
Bacchus enim fuerat, veluti clamore solutus  
Sit sopor; èque mero redeant in pectora sensus; 55  
Quid facitis? quis clamor, ait? quâ, dicite, nautæ,  
Huc ope perveni? quò me deferre paratis?

Pone metum, Prœus, et quos contingere portus  
Ede velis, dixit: terra sistere petita.

Naxon, ait Liber, cursus advertite vestros; 60  
Illa mihi domus est: vobis erit hospita tellus.  
Per mare, fallaces, perque omnia numina, jurant,  
Sic fore: meque jubent pictæ dare vela carinæ.

Dextrâ Naxos erat: dextrâ mihi lintea danti  
Quid facis, o demens: quis te furor, inquit, Acœte, 65  
Pro se quisque, tenet? lævam pete. Maxima nutu  
Pars mihi significat; pars, quid velit, aure susurrat.

Obstupui; capiatque alius moderamina, dixi:  
Meque ministerio scelerisque artisque removi.  
Incepor à cunctis; totumque immurmurat agmen. 70  
E quibus Æthalion, Te scilicet omnis in uno

59. Prœus dixit  
pone metum, et ede  
quos portus velis con-  
tingere, sistere terra  
petita.

71. E quibus Ætha  
non ait: scilicet nos

## NOTÆ.

mace, kept time for the rowers, who struck with the precision of music.

45. *Pinum*. The ship, by metonymy.

46. *Pars maxima juris*: the principal right; the chief command.

51. *Si non hæsissem*: if I had not held on.

52. *Quamvis amens*: though senseless; though stunned by the blow.

52. *Retentus in fune*: holding on by a rope.

54. *Veluti*. Here again we are led to believe that the sleep of Bacchus was mercy feigned.

59. *Sistere*: you shall be set; you shall be landed.

60. *Naxon*. Naxos is the largest of the Cyclades, a number of small islands lying in a circle, whence their name, in the Mare Ægeum, the *Archipelago*. It was celebrated for its fertility, its wines, its marble, and for the agreeable diversity of scenery. It was celebrated also for the prevalence of the worship of Bacchus. Hence Virgil:

Bacchataque jugis Naxos, viridemque Dony-  
siam.—ÆNEID, Lib. iii. 125.

60. *Liber*. Bacchus, according to Seneca, was called Liber, not on account of freedom of speech, but because he frees the mind from cares, and renders it more confident and daring. But as Bacchus was

the same as Noah, which signifies "rest" or "comfort," it is better to consider the epithet of *Liber*, (in Greek, *Λύσιος*), applied to Bacchus, as intending the same thing. The propriety of this will appear from the following extracts:

And he called his name Noah, saying, This same shall comfort us concerning our work, and toil of our hands.—GENESIS v. 29.

Πανοσίπνοος Σνητοῖσι φανεῖς, ἄκως, ἱερὸν ἄνθος,  
Χάρμα βροτοῖς φιλάλυπον.

ORPH. HYMN TO BACCHUS, xlix. 5.

A rest from toil to mortals you appear,  
Blest flower, relief, pain-freeing charm to men.

Λύσιε, Σνησομανη, βρόμι', εὖτε, πᾶσιν εὐφρων.

IDEM.

O Lysian, thyrsus-raging, comforting to all.

Γαῖα φυτηκομέειν ὑπὸ λυσίπνοω Διονύσιω.

ORPH. CYNCRET.

Earth to rear vines for toil-releasing Bacchus.

Λύσιε, ἐκ τε πόνων χαλεπῶν, καὶ ἀπείρονος οἴστρου.—ORPH. HYMN. APUD OLYMPIODOR.

You free from grievous toils and endless care.

Ταυρογενῆς Διόνυσος εὐφροσύνην πᾶσι Σνητοῖς.

ORPHIC FRAG.

The ox-born Bacchus comfort brought to men.

65. *Quis te*. Supply *tenet, vxat*, or some such word.

68. *Alius moderamina*: let another take the helm.

69. *Ministerio sceleris artisque*: from the execution of their wickedness, and of my office.

Nostra salus posita est? ait. Et subit ipse: meumque  
Explet opus; Naxoque petit diversa relictâ.

Tum deus illudens, tanquam modò denique fraudem  
Senserit, è puppi pontum prospectat aduncâ. 75

Et flenti similis, Non hæc mihi littora, nautæ,  
Promisistis, ait: non hæc mihi terra rogata est.

Quo merui pœnam facto? quæ gloria vestra est;  
Si puerum juvenes, si multi fallitis unum?

Jamdudum flebam. Lacrymas manus impia nostras 80  
Ridet; et impellit properantibus æquora remis.

Per tibi nunc ipsum, nec enim præsentior illo  
Est deus, adjuro, tam me tibi vera referre,

Quàm veri majora fide. Stetit æquore puppis  
Haud aliter, quàm si siccum navale teneret. 85

Illi admirantes remorum in verbere perstant;  
Velaque deducunt; geminâque ope currere tentant.

Impediunt hederæ remos, nexuque recurvo  
Serpunt; et gravidis dstringunt vela corymbis.

Ipse, racemiferis frontem circumdatus uvis, 90  
Pampineis agitat velatam frondibus hastam.

Quem circa tigres, simulacraque inania lyncum,

82. Adjuro nunc ti-  
bi per ipsum (nec  
enim deus *illus* est  
præsentior illo) me  
tam referre vera tibi;  
quam majore fide  
veri.

90. Ipse circumda-  
tus *quoad* frontem ra-  
cemiferis uvis, agitet  
hastam velatam pamp-  
pineis frondibus.

## NOTÆ.

79. *Si puerum juvenes*. The double an-  
tithesis, in this sentence, the more keenly  
points the rebuke of the cowardice of their  
conduct, in which men circumvent a boy,  
a multitude an individual. It recalls to  
mind a similar sentence in Virgil, in which  
Juno upbraids Venus, because she and her  
son, two deities, had plotted the ruin of *one*  
woman:

Talibus aggreditur Venerem Saturnia dictis:  
Egregium verò laudem, et spolia ampla referis  
Tuque puerque tuus, magnum et memorbite  
nomen.

Una dolo Divùm si femina victa dnorum est.  
ÆNEID, iv. 92.

80. *Jamdudum flebam*. Though inno-  
cent, Acœtes wept for the guilt of his com-  
panions. The pious are often more con-  
cerned for the ungodly than they are for  
themselves.

82. *Præsentior*: more present; more prop-  
itious; of more immediate power, either  
to reward virtue or punish crime. So  
Virgil:

Nec tam præsertes tibi cognoscere divos.  
ÆCLOG. i. 42.

85. *Siccum navale*: a dry dock. The  
ships of the ancients, when not in use,  
were drawn up on the land. Hence Homer:  
Νῆν δ' ἄγε, νῆα μέλαιναν ἐπίσσομεν εἰς ἄλα δῖαν.  
ILIAD, A. 141.

Trahuntque siccas machine carybus.  
HORAT. Lib. i. Od. 4.

86. *Remorum in verbere*: in the stroke of  
the oars; in rowing.

87. *Gemina ope*. They endeavor to run  
by means of the sails and oars.

88. *Hederæ*. Bacchus and his followers  
were crowned with ivy. Seneca describes  
the same, but extends the description far  
beyond proper limits.

Te, Tyrrhæna puer rapuit manus,  
Et tumidum Nereus posuit mare,  
Gerula cum pruitis nuat prata.  
Hinc venio pinnatus folio vieti.  
Et Phæbo laurus charum nemus;  
Garrula per ramos avis obstrepi:  
Vivaces hederæ ramus tenet,  
Samma ligat vitis carchesia.—CÆDIPUS.

89. *Gravidis eorymbis*: with heavy clus-  
ters of ivy-berries. Homer describes the  
same occurrence:

Now wandering o'er the bellying sail o'erhead,  
With pendent clusters, the lush vines were  
spread;

The verdant ivy up the tall mast rolled  
With fruits and flowers of purple and of gold;  
And living garlands o'er the benches wound  
In winding mazes, and the oar-locks crowned.

HYMN TO BACCHUS.

92. *Tigres*. Tigers, lynxes, and pan-  
thers were sacred to Bacchus, because  
wine, if used without restraint, fosters a  
cruel and savage disposition.

Idæus prora fremuit leo  
Tigris puppe sedet Gægetica  
Tum pirata freto pavidus natat;  
Et sequitur curvus fugientia carbasa delphin.  
SENEC. CÆDIP.

92. *Simulacra inania*: empty images;  
vain apparitions. So Homer:

Grim o'er the prow his crest a lion reared,  
Guarding the centre, a huge bear appeared.  
With threatening aspect and appalling sound.  
HYMN TO BACCHUS

Pictarumque jacent fera corpora pantherarum.  
 Exilûere viri: sive hoc insania fecit,  
 Sive timor: primusque Medon nigrescere pinnis, 95  
 Corpore depresso, et spinæ curvamine flecti  
 Incipit. Huic Lycabas: In quæ miracula, dixit,  
 Verteris? et lati rictus, et panda loquenti  
 Naris erat, squamamque cutis durata trahebat.  
 At Libys, obstantes dum vult obvertere remos, 100  
 In spatium resilire manus breve vit it; et illas  
 Jam non esse manus; jam pinnas posse vocari.  
 Alter ad intortos cupiens dare brachia funes,  
 Brachia non habuit; truncoque repandus in undas  
 Corpore desiluit. Falcata novissima cauda est, 105  
 Qualia dividuæ sinuantur cornua Lunæ.  
 Undique dant saltus; multâque aspergine rorant;  
 Emerguntque iterum; redeuntque sub æquora rursus;  
 Inque chori ludunt speciem; lascivaque jactant  
 Corpora; et acceptum patulis mare naribus efflant. 110  
 De modò viginti, tot enim ratis illa ferebat,  
 Restabam solus. Pavidum gelidumque trementi  
 Corpore, vixque meum firmat deus, Excute, dicens,  
 Corde metum, Diamque tene. Delatus in illam  
 Accensis aris Baccheia sacra frequento. 115  
 Præbuius longis, Pentheus, ambagibus aures,  
 Inquit; ut ira morâ vires absumere posset.  
 Præcipitem famuli rapite hunc; cruciataque diris  
 Corpora tormentis Stygiæ dimittite nocti.

## NOTE.

94. *Viri exilûere*: the men leaped overboard. Affrighted at the terrible apparitions, they jumped into the sea. Homer, in his Hymn to Bacchus, says that a lion seized the commander of the ship, whereupon the sailors threw themselves into the sea.

The awe-struck crew the pilot gathered round,  
 Until the lion, with terrific roar  
 Sprung forward, and their faithless leader tore;  
 Then urged by fear, they sought the sea divine,  
 And changed to dolphins, tossed the foaming brine.—HYMN TO BACCHUS.

96. *Corpore depresso*: with flattened body.

97. *In quæ miracula*: into what a prodigy; into what a monster.

101. *Resilire*: to start back; to shrink.  
 104. *Trunco corpore*: with mutilated body; with body deprived of arms and legs.

105. *Novissima cauda*: the extreme part of the tail.

106. *Dividua lunæ*: of the half-moon.

109. *In speciem chori*: after the manner of a chorus of dancers. This sportive motion of the dolphin is noticed by Virgil:

Hand aliter Teucrum nati vestigia cursu  
 Impediunt, texuntque fugas, et prælia ludo,

Delphinum similes, qui per maria humida  
 nando,  
 Carpathium Libyeumque secant, luduntque per  
 undas.—ÆSCHYL., v. 592.

110. *Naribus efflant*: spout from their nostrils.

111. *De viginti*. Ovid describes the crew as consisting of twenty persons; Hyginus says there were but twelve. Acetes was the only one that was saved. The innocent are often punished with the guilty. Hence Æschylus:

\*Ἴ γὰρ ἔνευσθῆς πλοῖον ἐνοσθῆς ἀνὴρ,  
 Ναιῶσι θέρμας ἐν κακοῦργίᾳ τινι,  
 \*Ὀλοῶν ἀνδρῶν σὺν θεοπέστω γένει.  
 SEPTEM AD THEBAS.

113. *Excute metum*: banish fear.  
 117. *Ut ira posset*. Pentheus tells Acetes that he had been relating a long story, in order that his anger might be mitigated by delay.

121. *Clauditur*: is shut up. So Euripides:

In iron chains  
 The leader of our choir his pride detains.  
 Hid in some dreary place  
 Where night, with all its horrors darkens  
 round.—BACCHÆ.

Protinus abstractus solidis Tyrrhenus Acetes 120  
 Clauditur in tectis; et, dum crudelia jussæ  
 Instrumenta necis, ferrunquæ ignisque parantur;  
 Sponte suâ patuisse fores, lapsasque lacertis  
 Sponte suâ fama est, nullo solvente, catenas.

123. Fama est fores  
 patuisse sua sponte:  
 catenasque fuisse lapsas  
 lacertis sua  
 sponte, nullo solvente  
 eas.

## NOTÆ.

124. *Sponte sua*: of their own accord; spontaneously. This appears to have been imitated from Euripides, who describes a like occurrence with the Thyades:

The dames, O king,  
 Seized by thee, and confined, with chains of iron  
 Bound in the common prison, are escaped  
 Far from thy sight, and to the hallowed groves  
 Win their free way: spontaneous from their feet  
 The chains fell off, and of their own accord  
 Back rolled the opening gates, by mortal hands  
 Untouched.—BACCHÆ.

In sublimity, how infinitely is this fictitious release of the high-priest of a fabulous deity, beneath a similar, but veritable divine interposition in favor of the apostles of the true God:

And at midnight, Paul and Silas prayed, and sang praises unto God; and the prisoners heard them. And suddenly there was a great earthquake, so that the foundations of the prison were shaken; and immediately all the doors were opened, and every one's bonds were loosed.—ACTS xvi. 25, 26.

## QUESTIONES.

What account does the leader of the rites of Bacchus give of himself?

If Acetes was of Mæonia, how is he said to be of the Tyrrhene nation?

What was the former occupation of Acetes?

For what did he exchange it?

What is Taygete? The Hyades?

Arctos?

By what star did the Greeks steer?

By what star the Sidonians?

Upon what island did Acetes and his companions land?

Whom did Opheltis, the pilot, capture?

Whom did he suppose him to be?

Whom did Acetes recognise him to be?

Did he try to prevent the carrying off the god?

Where is the island of Naxos?

For what was Naxos famous?

Did the sailors promise to carry Bacchus thither?

Did they steer for Naxos or not?

What prodigy happened?

What impeded the oars, and overspread the sails?

What forms of animals appeared?

Into what were the sailors changed?

How many were in the ship?

How many were spared from transformation?

After relating the foregoing story, what was done to Acetes by Pentheus?

What miraculous interposition was made in his favor?

Of what interpretation is this fable susceptible?

What incident at Naxos may have given rise to it?

What other explanation can be given?



## FABULA IX.

### PENTHEUS A BACCHIS DISCERPTUS.

Pentheus, unmoved by the miraculous release of Acœtes, priest of Bacchus, and burning with increased rage, goes to Mount Cithæron for the purpose of restraining the celebration of the orgies: while thus looking on the mysteries with profane eyes, he is seen by his mother, Agave, who, under Bacchic furor, mistakes him for a wild boar. She wounds him with her thyrsus; the other Bacchantes join in the pursuit, and tear the unfortunate prince to pieces.

#### EXPLICATIO.

IN this Fable, the poet intends to exhibit the justice of Heaven in the punishment of a cruel and implacable tyrant, who had no reverence for piety and age, nor any veneration for the gods. Pentheus had dishonored Tiresias, a hoary-headed prophet of approved oracular power, and refused to admit the claims of Bacchus, a deity manifested by miracles. Unaffected by the admonitions of the aged seer, and the power of the youthful god, he is hurried on by reckless impiety, and madly rushes upon his own destruction. Under a blind impulse, he attempts to witness the Bacchic rites, but is discovered and attacked by the Bacchantes. He discovers his error when too late, acknowledges his fault, and implores in vain the forgiveness of his impiety. According to the predictions of Tiresias, he defiles with his blood his mother and sisters, and in his miserable end affords an example to others:

Discite justitiam moniti et non contemnere divos.—VIRGIL.

The real character of Pentheus was that of a prince zealous for the public interest, but carried by violence beyond a prudent opposition to the rites of Bacchus, which, in their origin religious, and commemorative of the Flood and Fall of Man, became afterwards scenes of corruption and debauchery, as will appear from the following extract from Livy:

“These mysterious rites were at first imparted to a few, but afterward communicated to great numbers, both men and women. To their religious performances were added the pleasures of wine and feasting, to allure the greater number of proselytes. When wine, friendly discourse, night, and the mingling of sexes, had extinguished every sentiment of modesty, then debaucheries of every kind began to be practised, as every person found at hand that sort of enjoyment to which he was disposed by the passion most prevalent in his nature. Nor were they confined to one species of vice, the promiscuous meetings of freeborn men and women; but from this storehouse of villany proceeded false witnesses, counterfeit seals, false evidences, and pretended discoveries. In the same place, too, were perpetrated secret murders; so that, in some cases, even the bodies could not be found for burial. Many of their audacious deeds were brought about by treachery, but most of them by force; and this force was concealed by loud shouting, and the noise of drums and cymbals, so that none of the cries uttered by the persons suffering outrage or murder could be heard abroad.”—Book xxxix.



ERSTAT Echionides; nec jam jubet ire, sed ipse  
Vadit, ubi electus facienda ad sacra Cithæron,  
Cantibus et clarâ Bacchantum voce sonabat.  
Ut fremit acer equus, cum bellicus ære canoro  
Signa dedit tubicen, pugnaeque assumit amorem: 5  
Pentheas sic ictus longis ululatibus æther  
Movit; et audito clangore recanduit ira.  
Monte ferè medio est, cingentibus ultima sylvis.

#### NOTE.

1. *Perstat.* Pentheus persists in his impiety, in rejecting the new deity, though he had witnessed his miraculous interposition in favor of his leader Acœtes.

2. *Cithæron.* A mountain of Bœotia, where Actæon and Pentheus were torn in pieces. It was sacred to Bacchus, and from its wild and precipitous character, was well suited for the rites of Bacchus, and the fearful scenes connected with them.

4. *Ut fremit equus.* The excitement of the spirited charger, when he hears the trumpet, has been described by many writers, but by none more forcibly than by Job:

Hast thou given the horse strength; hast thou clothed his neck with blunder?—Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength—he goeth out to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him; the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets. Ha! ha! and he smelleth the battle afar off, the thun-

der of the captains and the shouting.—CHAP xxxix. 19—25.

No fear alarms him, nor vain shouts molest; But at the clash of arms, his ear afar Drinks the deep sound, and vibrates to the war: Flames from each nostril roll in gathered stream, His quivering limbs with restless motion gleam, And o'er his shoulder, floating full and fair, Sweeps his thick mane, and spreads its pomp of hair.—GEORGIC iii.

6. *Pentheas sic ictus.* A modern poet has

Purus ab arboribus, spectabilis undique campus.  
 Hic oculis illum cernentem sacra profanis 10  
 Prima videt, prima est insano concita motu,  
 Prima suum misso violavit Penthea thyrso  
 Mater: Iô geminæ, clamavit, adeste sorores.  
 Ille aper, in nostris errat qui maximus agris,  
 Ille mihi ferendus aper. Ruit omnis in unum 15  
 Turba furens: cunctæ coëunt, cunctæque sequuntur,  
 Jam trepidum, jam verba minus violenta loquentem,

14. Ille aper qui errat maximus in nostris agris; ille aper est ferendus mihi.

## NOTÆ.

also compared the roused energies of man to an excited war-steed:

Over the mountains, and far down the valleys,  
 Their voices cheer me like a bugle, now,  
 And my worn spirit, like a war-horse, rallies,  
 And my first day-dreams flash upon my brow.  
 F. W. THOMAS.

7. *Recanduit ira*: his anger glowed again. This is a strong and beautiful metaphor.

9. *Purus ab arboribus*: free from trees.  
 10. *Oculis profanis*: with unhallowed eyes.

BAC. Thou who wouldst see what to thy curious eye  
 Is not permitted; thou who wouldst attempt  
 Things not to be attempted, Pentheus, ho!  
 To thee I call; come forth; appear in sight,  
 In female vestments, like the Mænades:  
 Accoutred, on thy mother and her train  
 To be a spy, thy graceful figure show:  
 A daughter sure of Cadmus meets our eye.  
 BACCHÆ.

11. *Prima videt*. The mother of Pentheus was the first one that beheld Pentheus profaning the rites of the deity. So Euripides:

Him from Cithæron's rocky head,  
 Or some enclosure's rising mound,  
 His mother first shall view in ambush laid.  
 Then shouting call the Mænades around:—  
 "These heights, these heights, ye Bacchæ,  
 who  
 Ascends, our mountain-ranging train to view?  
 Whence is his lineage traced?  
 His birth he to no woman owes;  
 But from some tigress in the howling waste,  
 Or Libyan Gorgon rose."  
 Vengeance, in all thy terrors clad, appear;  
 High thy thundering falchion rear;  
 Stain it in his unrighteous, impious gore,  
 And ruin on this earth-born tyrant pour.  
 BACCHÆ.

12. *Prima violavit*. Agave was also the first to wound her son, Pentheus. Thus Euripides:

Agave, as the priestess of the rites,  
 Began the murderous work, and rushes on him:  
 The mitre from his hair he rent, that, known,  
 His mother might not kill him; on her cheek  
 He placed his soothing hand, and suppliant said,  
 "'Tis Pentheus, O my mother! 'tis thy son,  
 Thine and Echion's son, who sues to thee:  
 Have pity on me, mother; do not kill  
 Thy son for his offence.' She foamed with rage,  
 Rolling her eyes askance, nor harbored thoughts  
 She ought to harbor, frantic with the god,

Nor listened to his prayers; but his left hand  
 She seized, and pressing on his side, tore off  
 His shoulder, with a force not hers, the deed  
 Made easy by the god. On the other side  
 Ino assisted in the dreadful work,  
 Renting his flesh: Autonoe hung upon him,  
 And all the Bacchæ: every voice was raised  
 At once; his dying breath was sent in groans.  
 BACCHÆ.

13. *Adeste sorores*. Agave calls on her sisters Ino and Autonoe to come and assist her.

14. *Aper*. Inspired by fury, Agave mistakes Pentheus for a wild boar, and pursues him. Euripides says she mistook him for a lion; Valerius Flaccus, a bull; Martial and others, a calf. Thus Euripides:

AGAV. I caught him without toils, with a troop  
 Of hunters, this young lion: thou mayest see him.  
 CHO. In what lone wild?  
 AGAV. Cithæron.  
 CHO. Of Cithæron  
 What?

AGAV. Killed him.  
 CHO. But whose hand first wounded him?  
 AGAV. 'Tis mine, it is my prize.  
 CHO. Happy Agave!  
 AGAV. My name amid the Bacchic train is famed:

What other dame from Cadmus—  
 CHO. What of Cadmus!  
 AGAV. Who sprung from Cadmus, save myself, myself,  
 Once touched this savage?  
 CHO. Happy in thy prize!  
 AGAV. Share then the feast.  
 CHO. Alas! what should I share?  
 AGAV. 'Tis but a whelp: beneath his shaggy head

The hair yet soft begins to clothe his cheeks:  
 This brindled mane is the rough grace that marks  
 The mountain savage. Bacchus to this chase,  
 The hunter Bacchus, roused the Mænades,  
 Showing his skill.—BACCHÆ.

Et raptum vitulo caput ablatura superbo  
 Bessarîs.—PERSIUS, Sat. i. 100.

17. *Jam trepidum*. There is a regular gradation in the change of sentiment here, concisely and beautifully expressed. What is here affirmed of one who was infidel in the case of the Bacchic rites, may be well predicated of modern infidels. When trouble comes upon them, but especially when death is approaching, they generally evince cowardice, abate their impiety, condemn their course of wickedness, and recant their infidelity. Altamont, Spira, and

Jam se damnantem, jam se peccâsse fatentem.  
 Saucius ille tamen, Fer opem, matertera, dixit,  
 Autonoe: moveant animos Actæonis umbræ. 20  
 Illa quid Actæon nescit; dextramque precanti  
 Abstulit; Ino lacerata est altera raptu.  
 Non habet infelix quæ matri brachia tendat:  
 Trunca sed ostendens disjectis corpora membris;  
 Adspice, mater, ait. Visus ululavit Agave; 25  
 Collaque jactavit, movitque per aëra crinem.  
 Avulsumque caput digitis complexa cruentis  
 Clamat, Iô comites, opus hæc victoria nostrum est.  
 Non citius frondes autumnno frigore tactas,  
 Jamque malè hærentes altâ rapit arbore ventus; 30  
 Quàm sunt membra viri manibus direpta nefandis.

20. Non ventus rapit citius ab alta arbore, frondes tactas autumnno frigore, jamque hærentes malè, quam

## NOTÆ.

Voltaire are illustrious examples of the kind.

20. *Actæonis umbræ*. He conjures his aunt, Autonoe, by the remembrance of the awful death of her son, Actæon, to rescue him from the fury of the Mænades.

21. *Dextram*. While he extends his hands to her in entreaty, she tears his right hand from his body.

22. *Alterâ*: the other, viz. the left hand. This arm, according to Euripides, was torn off by the mother of Actæon. See note on *prima violavit*, line 12.

27. *Caput*. His mother, Agave, tore off his head, and held it up in her bloody hands. Euripides enhances the horror of the scene by the circumstances:

The miserable head  
 His mother, as she caught it in her hands,  
 Fixed on her thyrsus; o'er Cithæron bears  
 High lifted, as some mountain lion's spoils.  
 Leaving her sisters with the Mænades,  
 And proud of her ill-fated prize, her steps  
 She thus way bends, on Bacchus calling loud,  
 The partner of the chase and of the prize,  
 The glorious conqueror, who this conquest  
 Gained  
 Of tears to her.—BACCHÆ.

28. *Victoria*. It is an aggravation of this horrid catastrophe, that the mother, as she clutches the head of her murdered son in her blood-stained hands, is all unconscious of her crime, and rejoices in it as a victory:

Do Heaven's rich stores, does Wisdom know  
 A need more glorious, than with conquering  
 hand  
 To grasp the proud head of a foe?  
 Raptures still rise where Glory takes her stand.  
 BACCHÆ.

30. *Malè hærentes*: ill adhering.

31. *Direpta sunt*: were torn in pieces.  
 They shouted wild: one snatched an arm, and one

A sandalled foot: dismembered by their force  
 Lay the bare trunk; in their ensanguined hands  
 Each hurled the flesh of Pentheus to and fro;  
 His limbs were scattered: on the craggy rocks  
 Some, on the close-entwined thickets some.  
 No easy search.—BACCHÆ.

32. *Sacra*. To commemorate the history of the Flood, rites were established, in which reference is made to Noah, the abyss, the ark, the dove, the rainbow, &c., traces of which were to be found among all ancient people, even the most rude. Some of these rites, according to Lucian, in his treatise *De Syria Dea*, were established by Deucalion (Noah) himself. Now, the ark which God ordered Noah to make, was called תיבה *Theba*; and as Thebes, in Egypt, was a prominent seat of the Arkite worship, there is no doubt that it took its name from *Theba*, the ark in which Noah and his family were preserved. In fact, Nomus, in his *Dionysiacs*, expressly says, that Thebes, on the southern part of the Nile, was named after the original *Theba*, or ark:

νοτίῃ παρὰ Νείλῳ

ΘΙΒΙΕΣ Ἀρχηγονοῦ φερώνυμος ἔπειρο Θίβη.

The Arkite worship was introduced into Bœotia and the adjacent regions, and names were given to the places around, corresponding to the things commemorated. Arcadia signifies the *land of the ark*. Deucalion's (Noah's) ark was said to have rested on Parnassus, anciently Larnassus, so called from λάρναξ, an ark. Pelion, is named of πέλεια, a dove. Nysa, at the foot of Parnassus, is the city of Nus (Nus), the *husbandman* (Noah). Thebes is called of *Theba*, the ark; and Bœotia itself signifies, alike, the *land of the ark*, and the *land of the ox*, or heifer; for we are expressly told by the Scholiast on Lycophron, that with the Syrians (from whom the Arkite worship came), the ark is the same as heifer or bull: Θίβα γὰρ ἢ βοῖς κατὰ Σύρους. Now, as Θίβα, an ark, and Βοῖς, or Ταῦρος, a bull, are synonymous, the epithet Ταυρογενῆς, ox-born, applied to Bacchus, is the same as Θηβαγενῆς, ark-born; but this latter may be rendered also *horn at Thebes*, and from this may have arisen the mistake that Bacchus (Noah, who was born of the

Talibus exemplis monitæ nova sacra frequentant,  
Thuraque dant, sanctasque colunt Ismenides aras.

membra viri sunt di-  
repta manibus nefan-  
dis.

NOTÆ.

ark) was born at Thebes. The following Orphic fragment of a Hymn to Bacchus, according to the above interpretations, refers to Noah, as born of the ark:

Ταυρογενῆς Διόνυσος εὐφροσύνην παρέδνητοῖς.  
The ox-born Bacchus comfort brought to men.

In Syriae, as we have remarked before, *Βουρῶν* signifies both a bull, and an ark or ship.

But again, since the heathens had an indistinct tradition of the Cherubim which was set up at the garden of Eden, and introduced it in many of their emblems, as I have shown in the note upon *Delubra dea*, p. 83, the above line from Orpheus may adumbrate Adam, as well as Noah, by considering Bacchus as born of the mysterious Cherubim, of which the form of the ox made a conspicuous part. In one place in the Scriptures, *cherubim* is used for ox. See Explicatio of Fab. XIII. Lib. I.

Under circumstances plainly referring to the Flood, Bacchus is also described as born of an egg, which is an apt figure of the Ark, fraught as it was with animal life:

Προτογονον καλέω διφνῆ, μέγαν αἰθερόπλαγκτον,  
Διογενῆ, χρυσόπτερον ἀγαλλόμενον περὶ γέσσωιν.  
Ταυροβόαν, γενεσὶν μακάρον δνητῶν ἢ ἀνδρώ-  
πων.—ORPHEUS, Hymn v.

I invoke Protopogon, two-fold, the great wanderer-under-heaven, born-of-an-egg, gloriously-represented with golden wings, bull-roarer, source of the gods and mortal men.

The adornment of golden wings refers to the Dove, encircled, probably, by the rays of the rainbow. How he is born of an egg, and is the source of gods and men, will appear from what follows. We have before said, that Noah, Bacchus, and Osiris are the same:

Ὁς Νῶε, καὶ Διόνυσος, καὶ Ὀσίρις καλεῖται.  
TZETZES.

Now, the Baris or ark of the Egyptians,

was represented by an egg, and the egg-like buildings in the Grecian Hippodrome are called by the name of Baris, in Vitruvius. The sacred Baris is often seen containing the eight gods of the Egyptians, who, no doubt, were the eight persons comprising Noah and his family, and who were probably regarded by their posterity as divine personages. The nocturnal consecration of the egg was, therefore, of great account in the mysteries of Bacchus, remarking upon which, Porphyry says, it represented the world.

Ἐρμηνεύειν δὲ τὸ ὅλον τὸν κόσμον.  
APUD EUSEB. PRÆP. EV.

That world was Noah and his family, comprising all of human and of bestial life. In like manner, too, Arnobius describes the Syrian gods as sprung from eggs:

Titanes, et Bocores Mauri, et eorum progenies, Dii Syri.—LIB. I.

Atargatis (Dercetis), which signifies a sea-monster, and was an emblem of the Ark, represented half man and half fish, is described by Simplicius, in his comment upon Aristotle, as a receptacle of the gods:

Τὴν Συρίαν Ἀτάργαριν γέγονε θεῶν καλίστου.  
SIMPLICIUS IN ARISTOT.

Macrobius also makes Atargatis the mother of the gods, giving her the same character as is given to Rhea or Cybele; and the Gemus of the Ark, under the character of Rhea and Cybele, is styled by Lucretius:

Magna deum mater, materque ferarum.  
LIB. II. 593.

The pomegranate itself, *Ροιά* (Rhea), from which the goddess Rhea is named, is a fit representation of the Ark, for its shape is egg-like, and it contains abundant seeds disposed within it.

33. *Ismenides*. The Theban women, so called from Ismenus, a river of Bœotia.

QUÆSTIONES.

What does Pemheus resolve to do?  
Whither does he go?  
Where was Cithæron?  
What was the character of its scenery?  
Does Pentheus attempt to discover what was done in the mysteries?  
Who first sees him?  
What does she do to him?  
What animal did Agave take him to be?

Whom did she call to her aid?  
What moving appeal did Pentheus make to his aunt, Autonoe?  
What did Autonoe do to him?  
What was the fate of Actæon?  
Who tore off the head of Pentheus?  
What did she do with it?  
What effect had this destruction of Pentheus upon the Thebans?

P. OVIDII NASONIS  
METAMORPHOSEON.

LIBER IV.

ARGUMENTUM.

NOTWITHSTANDING the example afforded by the fate of Pentheus, Alcithoë and her sisters will not admit the divinity of Bacchus. When all the other Theban women lay aside their engagements, to join in the festival of the god, they continue their spinning and weaving, while they lighten their labors by the recital of various stories. The principal of these was the story of Pyramus and Thisbe, upon whose tragical death, the fruit of the mulberry tree, under which they lay, was changed from white to black. At the conclusion of their stories, strange noises are heard, apparitions and lights are seen in the house, and the sisters are changed into bats. Still cherishing implacable hatred against the house of Cadmus, Juno visits the Infernal regions, and employs Tisiphone, one of the Furies, to affect with madness, Ino, the daughter of Cadmus, and Athamas, her husband. Under this influence, Athamas slays Learchus, while Ino, with Melicerta in her arms, leaps into the sea, of which they become deities. The attendants who had followed Ino are changed into rocks and birds. Overcome with the accumulated miseries of their descendants, Cadmus and Hermione abandon Thebes, and going into Illyria, are changed into serpents. Their principal solace is the thought that the powerful deity, Bacchus, is descended from them. Acrisius of Argos is now the only one that denies the divine character of the god. He refuses to believe that Bacchus is the son of Jupiter, and in like manner does not credit that his own grandson, Perseus, is born of Jupiter, by Danaë. The valorous deeds of the latter are a proof of his descent. After the slaughter of the Gorgon, he now stopped to claim the hospitality of Atlas, and on being repulsed by him, changes him into a mountain. Afterwards, in his passage through the air, Perseus beholds Andromeda chained to a rock, and slays the monster who is advancing from the sea to devour her. Perseus marries Andromeda, and at the bridal feast relates the manner in which he had slain the Gorgon, and cut off her head. Many serpents spring up from the drops of blood that fell; the winged horse, Pegasus, also, and his brother Chrysaor.

## FABULA I.

IMPIETAS MINYEÏDUM: DERCETIS: SEMIRAMIS: NAIAS.

The Theban dames receive Bacchus at his festival, except Alcithoë and her sisters, the daughters of Minyas, who remain at home, carding and spinning. To divert the time, one of them proposes to tell each a story in her turn. She hesitates whether she will tell the story of Dercetis changed into a fish, or the story of Semiramis changed into a dove, or that of Naias, or of the Tree whose fruit, formerly white, was changed into the color of blood. This last was preferred, as the story was not common.

### EXPLICATIO.

In the account of the daughters of Minyas, some reference appears to be had to the Flood, for Minyas is described as a son of Neptune; and Nicolaus Damascenus says, that Baris (Ararat), where the Ark rested, is above the country of the Minyæ. Two of their names, as given by Antoninus, were compounded in part of *hippa*, which is regarded as a priestess of the *hippos*, or Ark. They probably adhered to the former rites of Bacchus, and resisted the corruptions that were introduced. In the first part of this Fable, the names and titles of Bacchus are given, and a brief, but lively description of the pageant of the procession. There is also a lengthy apostrophe to Bacchus, which may be regarded in the light of a hymn to that deity. Dercetis, to whose story reference is briefly made by one of the sisters, is doubtless an hieroglyphic or emblem intended to represent the Ark. It will be shown by the notes, that it was the receptacle of the gods, in other words, Noah and his family, who were regarded by their remote descendants with a reverence that afterwards became worship; just as the Baris of Osiris contained the Ogdoad, or eight gods of the Egyptians. Semiramis too, it will be seen, was a mythological, and not an historical personage, and was no other than an emblem of the Dove which signified to Noah the end of the Deluge. The Ark, the Dove, and the Rainbow, were commemorated in many of the rites of the heathens, and traces of the Arkite story are to be found among every people of the earth, showing the universality of the tradition. The Naiad referred to in the Fable, according to Arrian, lived in Nosala, an island of the Erythrean sea, and after corrupting all the men that came to the island, changed them into fishes. The Ichthyophagi descended from them, after they were restored to the human form.

The story of Pyramus and Thisbe, of Babylon, which forms the second Fable, is a continuation of the account of the Minyëides, who are changed into bats, after the relation of the sad fate of the Babylonian lovers.



T non Alcithoë Minyëias Orgia censet  
Accipienda dei : sed adhuc temeraria, Bacchum  
Progeniem negat esse Jovis : sociasque sorores  
Impietatis habet. Festum celebrare sacerdos,  
Immunesque operum dominas famulasque suorum, E  
Pectora pelle tegi, crinales solvere vittas,  
Serta comis, manibus frondentes sumere thyrsos,  
Jusserat : et sævam læsi fore numinis iram,

### NOTÆ.

1. *At.* By the use of this particle, the poet artfully connects this fable with the last one of the preceding book. Although Pentheus had been punished for his impiety, Alcithoë is unwilling to own the deity.

1. *Orgia.* Regarding Bacchus as a blending of the Scriptural Noah and Adam, and the rites of Bacchus as a commemoration of the Fall of Man, and of the Flood, it is possible that *orgia* is derived from *ὄργη*, *wrath*, inasmuch as the anger of God was manifested at the expulsion from Paradise, when man was forced to till the earth, and at the Flood, when a guilty world was submerged for its impiety.

3. *Sorores.* Antoninus names the sisters Aleithoë, Arsippa, and Leusippa.

4. *Sacerdos.* The priest was most probably Tiresias, or Arctes.

6. *Pelle tegi.* To be clothed with skins. This was in commemoration of God's clothing our first parents, when man was ordered to till the ground. The skins of fawns and foxes were employed. The latter was probably an addition of later

times. Foxes were slain because they hurt the vines.

6. *Crinales solvere.* In these sacrifices, women were accustomed to let the hair flow dishevelled, in token of the distress of our general mother when rushing wildly forth from Eden, a wanderer over the earth.

8. *Læsi numinis:* of the insulted deity. If they should refuse to attend his rites.

10. *Calathos.* Baskets in which they

Vaticinatus erat. Parent matresque, nurusque;  
 Telasque calathosque, infectaque pensa reponunt: 10  
 Thuraque dant; Bacchumque vocant, Bromiumque, Lyæumque,  
 Ignigenamque, satumque iterum, solumque bimaterem.  
 Additur his Nyseus, indetonsusque Thyoneus,  
 Et cum Lenæo genialis consitor uvæ,  
 Nycteliusque Eleleusque parens, et Iacchus, et Evan: 15  
 Et quæ præterea per Graias plurima gentes

13. Nyseus additur  
 his, Thyoneusque in-  
 detonsus, et consitor  
 genialis uvæ cum  
 LENÆO.

## NOTÆ.

were accustomed to put the distaff, wool,  
 and balls of thread.

10. *Infecta pensa*. They received Bac-  
 chus with readiness, not even taking time  
 to finish their tasks.

11. *Thuraque dant*: give frankincense,  
 viz. offer incense to him, in sacrifice.  
 Frankincense is a gum resin which distils  
 from the *Boswellia thurifera*, a tree inha-  
 biting Arabia and India. When burnt it  
 exhales a strong aromatic odor, on which  
 account it was much used by the heathens  
 in the worship of their gods.

11. *Bromiumque*. A surname of Bac-  
 chus, from βρῖον, to groan, in allusion to the  
 frantic cries of the Bacchanals.  
 Fair-haired Euion, Bromian, joyful god  
 Lysian, insanely raging with the leafy rod.  
 To these our rites, benignant power, incline,  
 When favoring men, or when on gods you shine.

ORPHEUS, Hymn I.

11. *Lyæum*. This name is from λῆος, to  
 free; it is the same as the Latin *Liber*,  
 and is given to Bacchus in imitation of the  
 name of Noah (*rest*). See note on *Liber*,  
 page 248. Bacchus was also called *Lysius*,  
 which is also derived from λῆος, and has the  
 same signification as *Lyæus* and *Liber*.

Hear me, Jove's son, blest Bacchus, god of wine,  
 Born of two mothers, honored and divine;  
 Lysian Euion Bacchus, various-named,  
 Of gods the offspring, secret, holy, fanned;  
 Fertile and nourishing, whose liberal care  
 Augments the fruit that banishes despair.

ORPHEUS, Hymn I.

12. *Ignigenam*. The epithet *fire-born* is  
 applied to Bacchus, from the circumstance  
 of his being taken from Semele when  
 stricken with thunder. Hence Orpheus:

Thee, Semele, I call, of beauteous mien;  
 Deep-bosomed, lovely, flowing locks aro thine,  
 Mother of Bacchus, joyful and divine,  
 The mighty offspring, whom Jove's thunder  
 bright

Forced immature, and frightened into light.

HYMN XLIV.

12. *Satum iterum*. Bacchus, according  
 to a physical interpretation, was born first  
 of Semele, and again of Jupiter, that is,  
 of the earth and of the ether; or, histori-  
 cally, considered as Noah, once of his mo-  
 ther, and again of the Ark. Nonnus, in  
 his Dionysiacs, calls him Ἀρχεγονῆς, *ark-*  
*born*.

13. *Nyseus*. This surname was in conse-  
 quence of his residence at Nysa.

Bacchus, phrenetic, much named, blest divine,  
 Bull-horned, Lenæan, bearer of the vine;  
 From fire-deseended, raging, Nysian king,  
 From whom initial ceremonies spring.

ORPHEUS, Hymn III.

13. *Thyoneus*. Bacchus, considered as  
 Adam, may have been called Thyoneus,  
 from θῆω, to sacrifice, because sacrifice was  
 first instituted by God himself, when he  
 offered the beasts, with the skins of which  
 he afterwards clothed Adam and Eve. It  
 may be derived from Thyone, a title of  
 Semele. But considering Bacchus as Noah,  
 and the son of Semele, (which is Sema-el,  
 the token of God, i. e., the Rainbow), the  
 title of Thyone, as applied to Semele, may  
 allude to the sacrifice offered to Deity at  
 the close of the Deluge, when the Rainbow  
 of peace spanned the earth. Similar to the  
 above mythological birth of Bacchus is the  
 Chinese account of the birth of Fohi  
 (Noah): his mother, while walking on the  
 bank of a lake, conceived, being sur-  
 rounded with a rainbow.

14. *Lenæo*. A surname of Bacchus  
 from ληνός, a wine-press.

Sounding, magnanimous, Lenæan power,  
 O various formed, medicinal, holy flower;  
 Mostats in thee repose from labor find,  
 Delightful charms, desired by all mankind.

ORPHEUS, Hymn I.

15. *Nycteleus*. The name of Nycteleus  
 (νυκτός), is applied to Bacchus, in conse-  
 quence of his orgies being celebrated by  
 night.

Come, rouse to sacred joy thy pupil king,  
 And Brumal nymphs with rites Lenæan bring;  
 Our orgies shining through the night inspire,  
 And bless, triumphant power, the sacred choir.

ORPHEUS, Hymn IIV.

15. *Eleleus*. The Bacchanals often re-  
 peated ἐλελεῖ, as a cry of animation. It was  
 used in war in like manner, and also in  
 singing Pæans.

15. *Iacchus*. A name derived from ἰακχός,  
 a brawling.

15. *Evan*. Evan (ἔβαν), was a title applic-  
 ed to Bacchus, the meaning of which is not  
 known. Considering the Bacchic rites as in  
 part a scenic representation of the Fall,  
*Evan*, like *eva*, would seem to have reference  
 to Eve, by whose temptation, agriculture,  
 the rearing of the vine, and human society  
 were established.

16. *Plurima nomina*. The ancients itu-

Nomina, Liber, habes. Tibi enim inconsumpta juventas;  
 Tu puer æternus, tu formosissimus alto  
 Conspeceris cælo: tibi, cum sine cornibus adstas,  
 Virgineum caput est: Oriens tibi victus, ad usque 20  
 Decolor extremo qua cingitur, India Gange.  
 Penthea tu, venerande, bipenniferumque Lycurgum  
 Sacrilegos mactas: Tyrrenaque mittis in æquor  
 Corpora. Tu bijugum pictis insignia frænis  
 Colla premis lyncum: Bacchæ, Satyrique sequuntur, 25

22. Tu, venerande,  
 mactas Penthea, bi-  
 penniferumque Ly-  
 curgum sacrilegos.

## NOTÆ.

aged that it was agreeable to the deities  
 to invoke them under a multitude of names.

17. *Tibi enim*. The poet appears to in-  
 troduce here a hymn to Bacchus, in which  
 he records his exploits.

17. *Inconsumpta juventas*: unfading  
 youth.

18. *Tu formosissimus*. Osiris, Bacchus,  
 and Noah were the same. When in Egypt  
 the allegorical spirit began to displace his-  
 torical tradition, it is probable that Osiris  
 was considered as the Sun. Hence, in an  
 inscription on a pillar erected to him at  
 Memphis, are the words, "I am related to  
 the god of day." In Egypt, Osiris was  
 considered as the Sun, and Isis as the  
 Moon; and in Greece, the correspondent  
 deities, Bacchus and Ceres, were also con-  
 sidered as the Sun and Moon. Hence  
 Virgil:

Vos o clarissima mundi  
 Lumina, labentem cælo quæ ducitis annum,  
 Liber et alma Ceres.—GEORGIC I. 5.

19. *Cornibus*. As horns are weapons  
 both of offence and defence, they are used  
 to signify strength, confidence, daring, and  
 violence. Thus:

But my horn shalt thou exalt as the horn of an  
 unicorn.—PSALM xcii. 10.

Horns may be attributed to Bacchus,  
 then, since wine gives confidence, and be-  
 cause immoderate drinkers are accustomed  
 to strike whomsoever they meet.

Viresque; et addis cornua panperi.  
 HOR. Lib. III. Od. 21.

Tunc pauper cornua sumit.—OVID. ART. AM.

Plutarch says horns were given to Bac-  
 chus, because he first taught ploughing and  
 sowing. But properly, Bacchus is repre-  
 sented as wearing horns, because, in Syriac,  
 אַרְכָּה signifies both a bull, and an ark or  
 ship. And hence Bacchus is alike called  
 Ἐπιβατηῖος, born of the Ark, or born at  
 Thebes, and Βουβατηῖος, born of a bull. He is  
 therefore described by Orpheus as having  
 the face of a bull:

Εἰσὲ, μάκαρ Διόνυσε, πυρίσπορε, Ταυροκέρατε.  
 HYMN XLIV.

A bull thou seem'st to lead us, on thy head  
 Thou bearest horns.—BACCHUS OF EURIPIDES.

Some have imagined that horns were as-  
 signed to Bacchus because they were an-

ciently used as drinking cups. The modern  
 phrase of "taking a horn," it will be per-  
 ceived, is purely classical, however it may  
 savor of slang.

By the words, *sine cornibus*, in this  
 place, we are to understand Bacchus in a  
 pleasant, mirthful mood, before excited to  
 madness and fury by wine.

20. *Virgineum caput*. A head gentle  
 and virgin-like.

Hæc avertit favens virgineum caput,  
 Vultu sidereo discute nubila  
 Et tristes Erebi minas.  
 Avidumque fatum.—SENEC. CÆDIP.

20. *Oriens*. Bacchus is said first to have  
 subdued India, and to have erected pillars  
 in commemoration of the achievement.

Hæc et Thebani Dionysi terra columnas  
 Monstrat ad Oceanum, atque extremi littora  
 ponti  
 Montibus Indorum, qua vasto gurgite Ganges  
 In mare se volvit, Nyssæamque impulit undam.  
 DIONYSIUS.

20. *Adusque*. An anastrophe for *usque*  
*ad*. Supply *eam partem*.

21. *India*. India was an extensive and  
 rich country of Asia, the boundaries of  
 which differed at different times. It took  
 its name from Indus, its principal river.

21. *Gange*. The Ganges is a large river  
 of India, the sources of which are un-  
 known. It is generally believed to rise in  
 the mountains of Thibet. After receiving  
 many tributaries, it forms a delta twice as  
 large as that of the Nile, and empties into  
 the Bay of Bengal.

22. *Lycurgum*. A king of Thrace, and  
 a violent opposer of Bacchus. He took  
 an axe, and commenced cutting down the  
 vineyards, when, inspired by madness, he  
 cut off his own legs.

Tecumque Penthei  
 Disiecta non levi ruina,  
 Thracis et exitium Lycurgi.  
 HOR. Lib. II. Od. 18.

25. *Satyri*. Rural deities of a licentious  
 nature, having the horns, ears, legs, and  
 feet of goats, and the rest of their body  
 human. As licentiousness is the effect of  
 drinking, the Satyrs are suitable compa-  
 nions of Bacchus. See note on page 62  
 Lucian gives a most ludicrous account of  
 the advance of Bacchus and his train, and  
 of the conquest of India:

Quique senex ferulâ titubantes ebrius artus  
Sustinet; et pando non fortiter hæret asello.  
Quacunq; ingrederis, clamor juvenilis, et unâ  
Fœminæ voces, impulsaque tympana palmis,

## NOTÆ.

When Bacchus, with his strange army, invaded India, the natives at the first formed such a contemptuous idea of him, that they turned both himself and his enterprise into ridicule, or rather pitied him for his presumption, whom they, if he in good earnest meant to attack them, saw by anticipation already with his whole troop trod under foot by their elephants. In truth, according to the intelligence they received from their spies, they could entertain no great opinion of a conqueror who was marching against them with so ridiculous an army.

The flower of his troops, it is said, consisted of a few regiments of half-naked mad women, and these women had, instead of armor and weapons, ivy-wreaths about their brows, aprons of doe-skin round their waist, short spears twined with ivy, unarmed with iron, in their hands, and light round shields on their arms, which, on being struck, gave a dull sound; for they held, as you see, the thyrsus of the Mænades for javelins, and their tabrets for a sort of shield. They had likewise with them, they say, a parcel of stark-naked rustics, with tails to their backs, and budding horns, as they sprout from kids, on their foreheads, making the most ludicrous caperings and gesticulations. The general of this spruce band (Bacchus) had so little beard, that not the slightest trace of down was discoverable on his cheeks; but to make amends for it, he had ram's horns, a circlet of vine leaves and grapes around his temples, and the hair platted in tresses like a woman's coiffure; wore a loose purple robe and gilt buskins, and rode in a car, drawn by leopards. Under him were two other commanders, (Silenus and Pan), one a short, thick, old, shrivelled fellow, with a pendulous nunch, a flat, upish nose, and long, pointed ears, wore a yellow, womanish gown, supported himself, when walking, on a staff, but when riding, as he could not keep long together on his legs, mounted generally on an ass; the other a most grotesque figure, his lower half resembling a goat, with shaggy-haired thighs, a long goat's beard, just the same horns, and of a very warm temperament. In one hand he held a pipe of reeds, in the other a crooked stick; and so he hopped, and frisked, and skipped about in great leaps among the whole troop, and frightened the women, who, at the sight of him, ran up and down with dishevelled hair, crying *Hyæ, Hyæ*, which I suppose was the name of their commander-in-chief. Moreover, these frantic wenchs had committed great ravages among the flocks; they without ceremony tore a live sheep to pieces, and devoured the flesh, I believe, quite raw.

How could the Indians and their king do any thing but laugh at such intelligence? They naturally thought it not worth while to march a regular army against such a rabble; should they come up, said they, our women will soon despatch them: for that they should go in person to deliver battle to such mad trulls, with a general in a woman's cap at their head, and encounter the little drunken old mongrel, and the middle being between man and goat, and his naked dancers, was quite out of the question: even victory itself over such a ridiculous adversary, would be disgraceful. But hearing

afterwards what devastation the god had already committed in the country; how he had laid whole cities in ashes, with all their inhabitants; had set on fire one forest after another, and that in a short time, if he was suffered to proceed, all India would be in flames: they now saw that the affair was of a more serious nature than they had imagined. All immediately ran to arms, the elephants were caparisoned, and were drawn up, with castles upon their backs, against the enemy, whom they still despised, yet, fired with indignation at the mischiefs they had wrought, could not run fast enough to charge the beardless general with his frantic troops.

The two armies stood facing each other. The Indians formed themselves in close ranks behind the elephants, which were led on in the van. Bacchus was likewise busied in ranging his troops in battle array: he himself commanded in the centre, Silenus brought up the right wing, Pan the left; the satyrs were posted as the officers: *Evæ* was the word.

Now the tabrets were beat, the cymbals sounded, one of the satyrs performed the office of trumpeter, blowing with lull cheeks his horn, and even the ass of Silenus brayed as martially as he could, to bear his part in scaring the foe. The Mænades, in the mean time, girt with snakes which bared the iron points of their thyrsus from under the ivy, and with tremendous yells, rushed among the enemy. The poor Indians had not the courage to endure the shock; they and their elephants fell immediately into disorder, fled about, and sought their safety in a disgraceful flight; in short, they were vanquished and taken prisoners, by the very adversaries whom they had before derided: and thus, from their own experience, learned that uncommon warriors should not be scorned upon hearsay.—*BACCHUS*.

26. *Quique senex*. Silenus, who was the nurse, preceptor, and attendant of Bacchus. He was represented as old, bald, and flat-nosed, riding on an ass, and carrying his can.

*Te senior turpi sequitur Silenus asello.*  
*Turgida pampineis redimitus tempora vertis.*  
SENEC. *ŒDIP.*

Great muse of Bacchus, to my prayer incline,  
Silenus, honored by the powers divine;  
And by mankind, at the triennial feast,  
Illustrious dæmon, revered as the best:  
Holy, august, the source of lawful rites,  
Phrenetic power, whom vigilance delights,  
Surrounded by thy muses young and fair,  
Naiads and Bacchic nymphs who ivy bear,  
With all thy satyrs on our incense shine,  
Dæmons wild-formed, and bless the rites divine  
ŒNEAS, *Hymn liv.*

26. *Ferula*. Silenus is represented as bearing the *ferula*, the stalk of a certain weed, that as drunkards are apt to strike, it may be in mir'h, and with no dangerous consequences.

27. *Non fortiter*: not firmly; insecurely

Concavaque æra sonant, longoque foramine buxus. 30  
Pacatus mitisque, rogant Ismenides, adsis:  
Jussaque sacra colunt. Solæ Minyeides intus,  
Intempestivâ turbantes festa Minerva,  
Aut ducunt lanas, aut stamina pollice versant,  
Aut hærent telæ, famulasque laboribus urgent. 35  
E quibus una, levi deducens pollice filum:  
Dum cessant aliæ, commentaque sacra frequentant,  
Nos quoque, quas Pallas melior Dea detinet, inquit,  
Utile opus manuum vario sermone levemus:  
Perque vices aliquid, quod tempora longa videri 40  
Non sinat, in medium vacuas referamus ad aures.  
Dicta probant, primamque jubent narrare sorores.  
Illa, quid è multis referat (nam plurima nôrat),  
Cogitat: et dubia est, de te, Babylonia, narret,  
Derceti, quam versâ squamis velantibus artus 45

## NOTÆ.

30. *Buxus*. The box is here put, by metonymy, for the flute made of box.

31. *Pacatus mitisque*. The Theban women entreat that he may be gentle and merciful to them.

32. *Intus*: within their house.

Is there who comes along the way?  
Are there who in their houses stay?  
Hence, begone, whoe'er you are!  
To hallowed sounds let each his voice prepare,  
The song to Bacchus will I raise.  
Hymnus, in order meet, his praise.

*BACCHUS OF EURIPIDES.*

33. *Intempestiva Minerva*: by their untimely Minerva; by their unseasonable labors. Minerva is here put, by metonymy, for the arts which she taught, viz. carding, spinning, and weaving.

33. *Turbantes festa*: interrupting the festival.

38. *Melior dea*: a goddess better than Bacchus.

45. *Derceti*. A goddess of the Assyrians, said to be a daughter of Venus, who having suffered violation, slew her lover, and threw herself into the lake near Ascalon, where she became a fish. There is no doubt that Dercetis was a hieroglyphical personage, to designate the Ark. This will appear more readily, on reading Lucian's treatise on the Syrian goddess, and noting the ceremonies which he says were instituted by Deucalion (Noah), in commemoration of the Flood, which we have quoted in notes on pages 84 and 256.

A fish is held sacred at Hierapolis, and is never eaten; but they eat all sorts of edible fowl, the dove alone excepted, which with them is sacred. These usages seem now, to the followers of that opinion to have been introduced in honor of Dercetis and Semiramis, the former because one-half of her bears the form of a fish, the latter because Semiramis was at last metamorphosed into a dove. I, for my part, am willing to believe that Semiramis was the foundress

31. Ismenides rogant ut adsis mitis pacatusque; coluntque iussa sacra.

40. Perque vices referamus in medium ad vacuas aures aliquid, quod non sinat tempora videri longa.

of this temple, but not that it is dedicated to Dercetis, at least not from the reasons adduced. LUCIAN. DE SYRIA DEA.

Hyginus speaks of the Ark under the figure of an egg, from which Venus (representing, probably, the renovated earth and the race of mankind), was born:

There fell from heaven an egg of extraordinary magnitude, into the Euphrates; the fishes rolled it ashore; the doves hatched it; and thus came Venus out of the shell, who in the sequel was named the Syrian goddess. At the prayer of this goddess, Jupiter, in honor of their virtues, transplanted the fishes among the stars. On this account the Syrians reckon the fishes and the doves among the gods, and do not eat them. FABUL. cxcviii.

Now Strabo calls this goddess Atargatis:

*Τιμῶσι τὴν Συρίαν Σεδν, τὴν Ἀτάργατιν.*

But Eratosthenes says she was Dercetis. Athenagoras makes Semiramis the Syrian goddess, and the daughter of Dercetis or Derceto:

*Ἡ Συγάρην τῆς Δερκετῶς Σεμίραμις ἔδοξε Συρία Σεός.*

Hence it appears that Dercetis and Atargatis were the same, and that the Syrian goddess was an imaginary deity, in whose honor there was a blended worship of two emblems of the Flood, the Ark and the Dove. Atargatis is the same as Atargatus, which is compounded of *Atar* or *Athar*, and *gatus* or *catus* (*κῆτος*), which signifies a sea-monster, like a whale, no inappropriate representation of the Ark. We may then consider the name *Atargatis* as equivalent to the god *Cetus*. Or, as Osiris (Noah) entered the Ark on the seventeenth of the month *Athor*, we may refer the former part of the compound to that. By dropping the first letter of *Atargatis*, and changing the letters *t* and *g* into their cognates *d* and *k*, we would have the name Dercetis; or, by the Chaldaic particle *da*

Stagna Palæstini credunt celebrâsse figurâ :  
 An magis, ut sumptis illius filia penmis,  
 Extremos altis in turribus egerit annos :  
 Nais an ut cantu, nimumque potentibus herbis  
 Verterit in tacitos juvenilia corpora pisces :  
 Donec idem passa est. An, quæ poma alba ferebat,  
 Ut nunc nigra ferat contactu sanguinis arbor.  
 Hæc placet : hanc, quoniam vulgaris fabula non est,  
 Talibus orsa modis, lanâ sua fila sequente.

50

51. An ut arbor quæ  
 ferebat alba poma,  
 nunc ferat nigra con-  
 tactu sanguinis.

NOTÆ.

(de), which signifies the, and the word cetus (cetus), with the assumption of r for euphony, we will have the word Dercetis, signifying the sea-monster. Hesiod, in his Theogony, speaking of what the Sea gave rise to, evidently alludes to Noah, under the character of Nereus—to the central waters of the earth, or "fountains of the great deep" that were broken up, under the character of Thaumâs (Θαυμάς, Thaum, the abyss), and to the Ark, under the personification of Ceto :

The Sea gave Nereus life, unerring seer.  
 And true; most ancient of his race, whom all  
 Hail as the sage, for mild and blameless he :  
 Remembering still the right; still merciful  
 As just in counsels. Then embracing Earth,  
 He fashioned the great Thaumâs, Phorcys  
 strong,  
 And blooming Ceto.—THEOGONY, 233.

See note on *Sacra*, page 255, in which Dercetis is plainly shown to be the Ark.

46. *Palæstini*. The inhabitants of Palestine, a province of Syria, and now a part of Asiatic Turkey.

47. *Filia*. Semiramis, the wife of Ninus, who built Nineveh. After her husband's death, she enlarged the empire by conquest, and is said by some to have built Babylon. There is much diversity of opinion relative to her character and era. Many consider her altogether fabulous. She was doubtless an emblem of the Flood, and worshipped as such, at Hierapolis; hence the sanctity with which doves were regarded. On Mount Eryx, in Sicily, was a temple to the Marine Venus, where sacred doves were kept, with which two festivals were connected, the one called *Ἀναγωγία*, when they were let out, and flew over sea: and the *Καραγωγία*, when they returned to the shrine of the goddess. On the occasion of the latter, were great rejoicings. This no doubt commemorated the joy on the return of the Noachic dove. The doves of Eryx were carrier doves, it is to be presumed. Nonnus, in his Dionysiaca, plainly refers to the return of the Dove to the Ark :

She first unbarred  
 Her friendly window to the auspicious Dove,  
 Returning from the sea

Clemens Alexandrinus says that the Syro Phœnicians reverence doves and fish as the people of Elis do Jupiter :

Οἱ μὲν τὰς περιστέρους δι δὲ τοῦς ἰχθύς, οὕτω αἰβουσι περιττῶς, ὡς Πάριοι τὸν Δία.—CORNUT.

Xenophon speaks of the same worship :

Ἰχθύων οὗς οἱ Σύροι Θεοὺς ἐνδριζον, καὶ ἀδικεῖν οὐκ εἶον, οὐδὲ τὰς περιστέρους.—ANABASIS.

Hygius mentions the same worship :

Syri pisees et columbus ex Deorum numero habent; non edunt.—FAB. CXCVII.

Diodorus mentions the worship of the Dove :

Διδὸ καὶ τοῦς Δαστέρους τὴν περιστέρων τιμὴν ὡς θεῶν.

We will now show that Semiramis was not a real personage, but an emblem of the Dove of Noah. Hesychius says that Semiramis, when rendered in Greek, signifies the mountain dove :

Σεμίραμις, περιστέρη ὄρεως Ἑλληνιστί.

It is evident this refers to the Dove which brought the olive leaf from a high mountain, while the rest of the world was still submerged. But in the Syriac original, it more plainly points to the Noachic Dove, which was the token of God's reconciliation, when it brought the olive branch; for it is compounded of Sama or Sema, a token, and Ramas or Ramis, the most High. Hesychius says :

\*Ράμας ἢ Ὑψίστος Θεός.

48. *Altis in turribus*: in hoary towers. Semiramis, it is said by some, had usurped the government, on the death of her husband, and when her son grew up, she was confined in a casellated building, and as the doves make their cotes in ancient houses, she was said to have been changed into a dove.

49. *Nais*. The Naiads were nymphs who presided over springs and fountains.

49. *Cantu*: by incantation.

52. *Arbor*. The mulberry tree, which bore white berries, that were changed to black, when sprinkled with the blood of Pyramus and Thisbe.

54. *Lanâ sequente*: as the wool followed the thread, viz. as she was spinning.

QUÆSTIONES.

Was the punishment of Pentheus a warning to all the Thebans?  
 Who were still unwilling to receive the god?  
 What is the meaning of Bromius?  
 Why is Bacchus called Lyæus?  
 Why Ignigena? Why Nyseus?  
 Why Thyoneus? Why Lenæus?  
 Why is he called Nycteleus? Why Eleleus?  
 Why Iacchus? Why Evan?  
 Wherefore is Bacchus said to be the most beautiful in heaven?  
 Why is he represented with horns?  
 What did Bacchus do after conquering the East?  
 What happened to Lycurgus?  
 Why are the Satyrs said to follow Bacchus?  
 Who was Silenus?  
 Who gives a humorous account of the procession of Bacchus?

Did the Minyæides join in the festivals of Bacchus?  
 How did they employ their time?  
 By what figure is Minerva put for the arts which that goddess taught?  
 While engaged in their employments, what does one of the sisters propose?  
 What is the mythological story of Dercetis?  
 How is this to be interpreted?  
 Are Atargatis and Dercetis the same?  
 Are there abundant evidences of Arkite traditions through the nations?  
 What is the mythological account of Semiramis?  
 Was she a real or a fabulous character?  
 What is the meaning of the word when rendered in Greek?  
 Why would she be known as the mountain dove?  
 What is the meaning in Syriac?  
 How is Semiramis the token of God?

## FABULA II.

### MORS PYRAMI ET THISBES: MINYEÏDES IN VESPERTILIONES.

Pyramus and Thisbe, two Babylonian lovers, whose parents are hostile, slay themselves under a mulberry-tree; upon which the mulberries, formerly white, become of the color of blood. After the relation of their stories, the Minyeides are changed to bats.

#### EXPLICATIO.

Love stories, in the olden time, as at present, were subjects of attraction to gentle dames, and therefore the sisters preferred the fable of Pyramus and Thisbe, and especially as it was not a common one. The tragical story of these unhappy lovers was founded, possibly, on some historical occurrence that anciently took place at Babylon.

The story of their woes is told in simple, yet affecting language, and appeals the more strongly to the heart, that the poet lets unaffected nature speak in her own simplicity, rather than clothe his thoughts in the pomp of expression. Debarred all intercourse, their only language, for a time, is eloquent looks, and signs and tokens of love, until fortune discloses a cleft in the wall that divided their dwellings. Here they could sit and converse, and feel upon each other's cheek the warm breath as it came, and inhale it with a transport of love. How simple, and yet how natural, the momentary chiding of the envious wall, for parting them, and again the grateful recognition of what they owed to it! Here sitting, they passed the time, and after they had said farewell, with the simplicity of love, which is always childlike, each gave a kiss to the wall, intended for the other.

They arrange a meeting, and the timid Thisbe dares the darkness and the forest, to meet her lover; "Love made her bold." Escaping from the lioness, she enters a cave with the loss of her veil, and returns to her appointment, to find her lover, through affection for her, slain by his own hand—unconscious—with the shades of death settling o'er his eyes, that open at the name of Thisbe, look upon her face, and then close for ever. Love, that had led her to dare the chances of death, now nerves her arm for death itself, and the same sword that had drunk his vital blood, is now driven to the heart of his unhappy mistress. She desires that the tree beneath which they are weltering, may record the story of their woes, and that the parents who opposed their union in life, may yet permit their dust to mingle after death.

Of the mulberry there are three kinds, originally from three countries to which their colors are appropriate; the *white* mulberry of Asia; the *red* of America, and the *black* of Africa. Each variety of color is also distinguished by a different kind of bark and leaf. At Annapolis, in Maryland, there is a mulberry tree which has black fruit, although its leaves and bark evidently show it is of the *white* kind. A circumstance like this may have given rise to the Babylonian fiction. This Fable contains a good moral, as it shows the evil consequences of clandestine attachments on the part of children, as well as the impropriety of arbitrary control on the part of parents.

PYRAMUS et Thisbe, juvenum pulcherrimus alter,  
Altera, quas Oriens habuit, prælata puellis,  
Contiguas tenuere domos, ubi dicitur altam  
Coctilibus muris cinxisse Semiramis urbem.  
Notitiam primosque gradus vicinia fecit: 5  
Tempore crevit amor: tædæ quoque jure cõssent:  
Sed vetuere patres. Quod non potuere vetare;

#### NOTÆ.

4. *Coctilibus muris*: with walls of brick. The walls of Babylon were considered one of the Seven Wonders of the world. According to Pliny, they were 60,000 paces in circumference, 200 feet high, and 50 feet thick. They formed a square, each side of which was about 15 miles long, and contained 25 gates, all of solid brass.

4. *Altam urbem*. Babylon. This city is believed to have been planned by Belus. He built a portion of it, which was continued by Nebuchadnezzar. It was never finished. It was celebrated for its hanging gardens, palaces, canals, and immense walls.

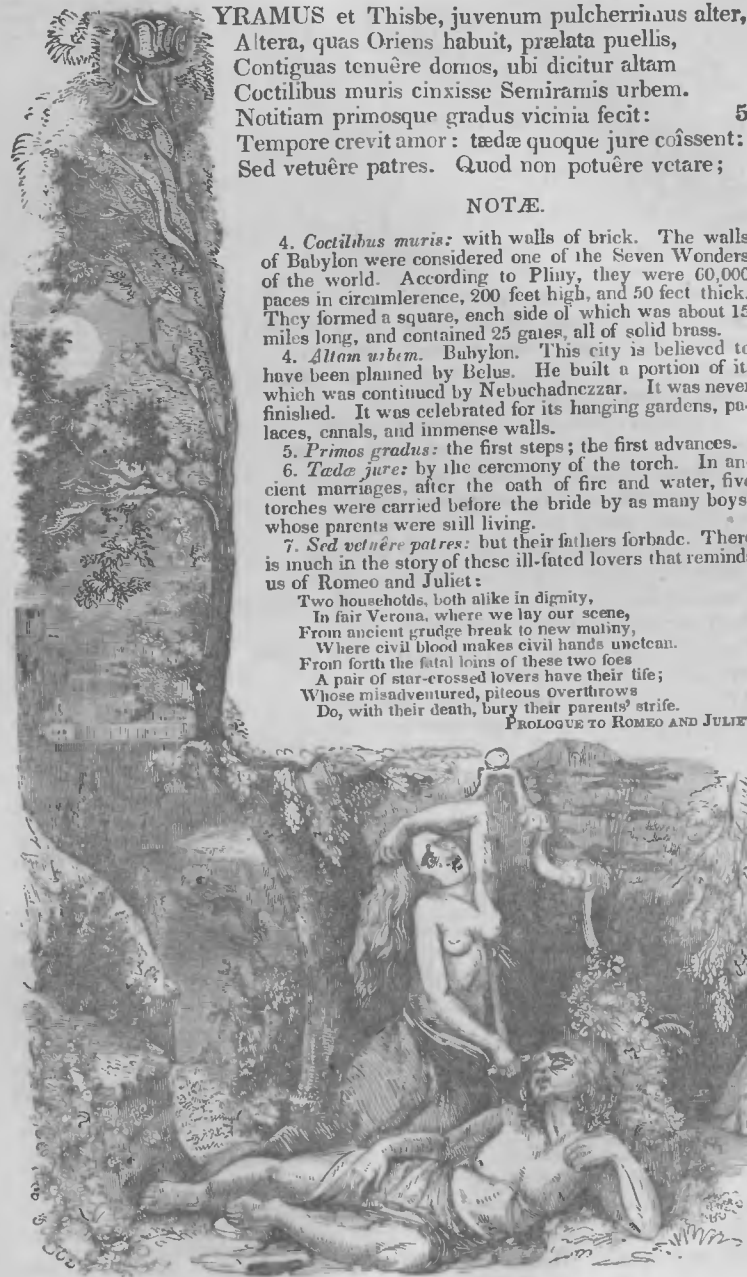
5. *Primos gradus*: the first steps; the first advances.

6. *Tædæ jure*: by the ceremony of the torch. In ancient marriages, after the oath of fire and water, five torches were carried before the bride by as many boys, whose parents were still living.

7. *Sed vetuere patres*: but their fathers forbade. There is much in the story of these ill-fated lovers that reminds us of Romeo and Juliet:

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-crossed lovers have their life;  
Whose misadventured, piteous overthrows  
Do, with their death, bury their parents' strife.

PROLOGUE TO ROMEO AND JULIET





Ex æquo captis ardebant mentibus ambo.  
Conscius omnis abest: nutu signisque loquuntur.  
Quòdque magis tegitur, tantò magis æstuat ignis.

Fissus erat tenui rimâ, quam duxerat olim,  
Cùm fieret, paries domui communis utrique.  
Id vitium, nulli per secula longa notatum,  
Quid non sentit amor? primi sensistis amantes,  
Et voci fecistis iter; tutæque per illud  
Murmure blanditiæ minimo transire solebant.  
Sæpe ut constiterant, hinc Thisbe, Pyramus illinc;  
Inque vicem fuerat captatus anhelitus oris;  
Invide, dicebant, paries, quid amantibus obstas?  
Quantùm erat, ut sineres nos toto corpore jungi!  
Aut, hoc si nimium, vel ad oscula danda pateres!  
Nec simus ingrati: tibi nos debere fatemur,  
Quòd datus est verbis ad amicas transitus aures.  
Talia diversâ nequicquam sede locuti,  
Sub noctem dixere Vale: partique dedere

Oscula quisque suæ, non pervenientia contrâ.  
Postera nocturnos Aurora removerat ignes,  
Solque pruinosas radiis siccaverat herbas:  
Ad solum coiere locum. Tum murmure parvo  
Multa prius questi, statuunt, ut nocte silenti  
Fallere custodes, foribusque excedere tentent:  
Cumque domo exierint, urbis quoque claustra relinquunt:  
Neve sit errandum lato spatiantibus arvo;  
Convenient ad busta Nini; lateantque sub umbrâ  
Arboris. Arbor ibi, niveis uberrima pomis,  
Ardna morus, erat, gelido contermina fonti.  
Pacta placent: et lux, tardè discedere visa,

## NOTE.

8. *Captis mentibus*: with captivated minds.

20. *Quantum*. This is spoken ironically—in the sense of *minimum*.

21. *Ad oscula pateres*: you might open so that we could kiss one another!

24. *Diversa sede*. Pyramus sitting on one side of the wall, and Thisbe on the other.

27. *Nocturnos ignes*. The stars which grew dim, and disappeared before the light of the sun. The following description of morning by a modern poet far transcends the ancient:

The dawn was stealing up into the sky,  
On its gray feet the stars grew dim apace,  
And faded, till the Morning Star alone,  
Soft as a molten diamond's liquid fire,  
Burned in the heavens. The morn grew freshtier;  
The upper clouds were faintly touched with gold;  
The fan-palms rustled in the early air;  
Daylight spread cool and broadly to the hills;  
And still the star was visible, and still  
The young Bedouin with a straining eye  
Drank its departing light into his soul.  
It faded—melted—and the fiery rim  
Of the clear sun came up.—N. P. WILLIS.

30. *Multa questi*. Having complained

7. Quod non potuere  
vetare, ambo arde-  
bant mentibus ex  
æquo captis.

10

15

20

25

30

35

21. Aut si hoc esset  
nimium, pateres vel  
ad danda oscula nos  
simus ingrati.

33. Neve sit erran-  
dum illis spatiantibus  
lato arvo, ut coive-  
niant ad busta Nini.

of many things, viz. their unkind parents, their unhappy fate, &c.

34. *Convenient*. Unable to meet elsewhere, they make an appointment at the tomb of Ninus.

Being held a foe, he may not have access  
To breathe such vows as lovers use to swear,  
And she so much in love, her means much less  
To meet her new-beloved any where:

But passion lends them power, time means to meet,  
Tempering extremities with extreme sweet.

ROMEO AND JULIET.

34. *Busta Nini*. Ninus was the son of Belus. He was the builder of Nineveh, and the founder of the Assyrian monarchy. After his death, he had a magnificent tomb erected to his memory.

36. *Morus*. The trysting-place was under a mulberry, near the tomb of Ninus.

37. *Tardè discedere*. Time always appears slow to the expectant lover. So Juliet:  
Gallop apace, you fiery-footed steeds,  
Towards Phoebus' mansion: such a wagoner  
As Phaëthon would whip you to the west,  
And bring in cloudy night immediately.

ROMEO AND JULIET

Præcipitatur aquis; et aquis nox surgit ab isdem.  
Callida per tenebras, versato cardine, Thisbe  
Egreditur, fallitque suos: adopertaque vultum  
Pervenit ad tumulum; dictæque sub arbore sedit.  
Audacem faciebat amor. Venit ecce recenti  
Cæde læna boum spumantes oblita rictus,  
Depositura sitim vicini fontis in undâ.  
Quam procul ad Lunæ radios Babylonia Thisbe  
Vidit; et obscurum timido pede fugit in antrum:  
Dumque fugit, tergo velamina lapsa relinquit.  
Ut lea sæva sitim multâ compescuit undâ,  
Dum redit in sylvas, inventos forte sine ipsâ  
Ore cruentato tenues laniavit anictus.

Seriùs egressus vestigia vidit in alto  
Pulvere certa feræ, totoque expalluit ore  
Pyramus: ut verò vestem quoque sanguine tinctam  
Repperit; Una duos nox, inquit, perdet amantes,  
E quibus illa fuit longâ dignissima vitâ:  
Nostra nocens anima est. Ego te, miseranda, peremi,  
In loca plena metus qui jussi nocte venires:  
Nec prior huc veni. Nostrum divellite corpus,  
Et scelerata fero consumite viscera morsu,  
O quicumque sub hâc habitatis rupe, leones!  
Sed timidi est optare necem. Velamina Thisbes  
Tollit, et ad pactæ secum fert arboris umbram.  
Utque dedit notæ lacrymas, dedit oscula, vesti:  
Accipe nunc, inquit, nostri quoque sanguinis haustus,

## NOTÆ.

38. *Præcipitatur aquis*. The poets feigned that the Sun descended at night into the sea.

38. *Nox exit*. The poet describes the Day as precipitated into the Ocean, as the Night rises from the same. Hesiod beautifully describes them as alternately gliding across the threshold of darkness:

There Night  
And Day, near passing, mutual greeting still  
Exchange, alternate as they glide athwart  
The brazen threshold vast. This enters, that  
Forth issues; nor the two can one ahode  
At once contain. This passes forth, and roams  
The round of earth; that in the mansion waits  
Till the due season of her travel come.

THEOGONY.

39. *Versato cardine*: the hinge being turned; the door being opened.

45. *Ad lunæ radios*: by the light of the moon.

50. *Amictus*. The thin veil which Thisbe had dropped.

53. *Vestem sanguine tinctam*: her garment stained with blood, viz. her veil.

54. *Una nox*: one night; one death.  
Sed omnes una manet nox.—HOR.

55. *Longa dignissima*: most worthy of a long life. So Pliny to Marcellianus, on the death of an amiable lady:

Never was there a young person more worthy of a long—I had almost said—an immortal life.—PLINY'S EPISTLES.

60. *Leones*. He calls upon the lions which he supposes to have destroyed Thisbe, to tear him also to pieces.

61. *Est timidi*. He exclaims, it is the part of a coward to wish for death, since there is little difficulty in finding it by one's own hand. Stoicism taught the ancients to seek relief from the sorrows of life by self-destruction. Christianity, on the contrary, teaches that it is ignoble to abandon the post which Heaven has assigned us, and directs us to fortify our breasts by the consolations of religion, and the hopes of another and a better world. Thus a Christian poet:

Hope, with uplifted foot set free from earth,  
Faints for the place of her ethereal birth,  
On steady wings sails through th' immense  
abyss,  
Plucks amaranthine joys from bowers of bliss,  
And crowns the soul, while yet a mourner here,  
With wreaths like those triumphant spirits wear.  
Hope, as an anchor firm and sure, holds fast  
The Christian vessel, and defies the blast.

COWPER.

64. *Accipe haustus*: receive the draughts of my blood. Virgil, in like manner, describes Dido as calling on the clothes of

Quoque erat accinctus, dimittit in ilia ferrum : 65  
 Nec mora ; ferventi moriens è vulnere traxit.  
 Ut jacuit resupinus humi ; cruor emicat altè,  
 Non aliter, quàm cùm vitatio fistula plumbo,  
 Scinditur, et tenues stridente foramine longè  
 Ejaculatur aquas ; atque ictibus aëra rumpit. 70  
 Arborei fœtus aspergine cædis in atram  
 Vertuntur faciem : madefactaque sanguine radix  
 Puniceo tingit pendentia mora colore.  
 Ecce metu nondum posito, ne fallat amantem,  
 Illa redit : juvenemque oculis, animoque requirit : 75  
 Quantaque vitârît narrare pericula gestit.  
 Utque locum et versam cognovit in arbore formam ;  
 (Sic facit incertam pomi color) hæret, an hæc sit.  
 Dum dubitat, tremebunda videt pulsare cruentum  
 Membra solum ; retroque pedem tulit : oraque buxo 80  
 Pallidiora gerens, exhorruit æquoris instar,  
 Quod fræmit, exiguâ cùm summum stringitur aurâ.  
 Sed postquam remorata suos cognovit amores,  
 Percutit indignos claro plangore lacertos ;  
 Et laniata comas, amplexaque corpus amatum, 85  
 Vulnere supplevit lacrymis ; fletumque cruori  
 Miscuit : et gelidis in vultibus oscula figens,  
 Pyrame, clamavit, quis te mihi casus ademit ?  
 Pyrame, responde : tua te, charissime, Thisbe  
 Nominat : exaudi ; vultusque attolle jacentes. 90  
 Ad nomen Thisbes oculos jam morte gravatos  
 Pyramus erexit, visâque recondidit illâ.  
 Quæ postquam vestemque suam cognovit, et ense  
 Vidit ebur vacuum ; Tua te manus, inquit, amorque

## NOTÆ.

Eneas, her late lover, to receive the offering of her life :

Dulces exuvie, dum fata deusque sinebant,  
 Accipite hanc animam.—ÆNEID, LIB. IV. 651.

68. *Vitatio plumbo*: the lead being defective. Conduit pipes, made of pottery, and of lead, were in use at a very early period.

71. *Cædis*: of the blood. The cause is here put for the effect.

83. *Suos amores*: her loves; her lover. The concrete is here used for the abstract *amator*.

89. *Tua te*. Thy own Thisbe calls thee, dearest. How short, but yet how affectionate and affecting the address!

91. *Nomen Thisbes*. Those only who have loved, can tell the full power which the name of one beloved exercises over the heart. Campbell beautifully expresses this:

Who hath not owned, with rapture-smitten frame,  
 The power of grace, the magic of a name.  
 PLEASURES OF HOPE.

91. *Morte gravatos*: now weighed down with death. Dido, in like manner, roused by the voice and affectionate address of her sister, raises her dying eyes:

Nulla, graves oculos conata attollere, rursus  
 Deficit: infixum stridet sub pectore vulnus.  
 ÆNEID, IV. 688.

92. *Recondidit*: closed them again. The poet does not make the dying lover speak; he has left all to the imagination of the reader. When the failing energies of nature were for a moment roused at the name of Thisbe, what must have been the eloquence of those dying eyes, as he lifted them, weighed down with the dews of death, and gazed for an instant upon the face of his mistress!

94. *Ebur vacuum*: the empty scabbard. *Ebur*, ivory, is here put for the scabbard, which was made of that material. The empty scabbard and the sword tell the tale of his self-destruction. Juliet, in like manner, judges of the manner of Romeo's death by the fatal cup in his hand, and stabs herself with his dagger:

74. Ecce illa, metu  
 nondum posito, redit,  
 ne fallat amantem;  
 requiritque juvenem  
 oculis animoque.

94. Tua manus,

Perdidit, infelix. Est et mihi fortis in unum 95  
 Hoc manus: est et amor: dabit hic in vulnera vires.  
 Persequar extinctum: letique miserrima dicar  
 Causa comesque tui. Quique à me morte revelli  
 Heu solâ poteras, poteris nec morte revelli.  
 Hoc tamen amborum verbis estote rogati, 100  
 O multum miseri mei illiusque parentes,  
 Ut, quos certus amor, quos hora novissima junxit,  
 Componi tumulto non invidetis eodem.  
 At tu, quæ ramis arbor miserabile corpus  
 Nunc legis unius, mox es tectura duorum; 105  
 Signa tene cædis: pullosque, et luctibus aptos,  
 Semper habe fœtus, gemini monumenta cruoris.  
 Dixit: et aptato pectus mucrone sub inum  
 Incubuit ferro; quod adhuc à cæde tepebat.  
 Vota tamen tetigère deos, tetigère parentes: 110  
 Nam color in pomo est, ubi permaturunt, ater;  
 Quodque rogis superest, unâ requiescit in urnâ.  
 Finis erat dictis; et adhuc Minyëia proles  
 Urget opus, spernitque deum, festamque profanat : 115  
 Tympana cùm subito non apparentia raucis  
 Obstrepere sonis; et adunco tibia cornu,  
 Tinnulaque æra sonant; redolent myrrhæque, croci que:  
 Resque fide major, cœpere virescere telæ,  
 Inque hederæ faciem pendens frondescere vestis.  
 Pars abit in vites: et quæ modò fila fuerunt, 120

## NOTÆ.

JUL. Go, get thee hence, for I will not away.  
 What's here? a cup, closed in my true-love's  
 hand?

Poison, I see, hath been his timeless end;—  
 O churl! drink all? and leave no friendly drop  
 To help me after?—I will kiss thy lips;  
 Haply, some poison yet doth hang on them,  
 To make me die with a restorative.  
 Thy lips are warm.

WATCH. Lead, boy. Which way?  
 JUL. Yea, noise? then I'll be brief. O happy  
 dagger!

This is thy sheath: there rust, and let me die.  
 SHAKESPEARE

95. *In unum hoc*: for this one thing; for death.

96. *Dabit hic*: this will give, viz. love will give.

98. *Morte revelli*: be separated by death alone.

100. *Estote rogati*: be entreated.

103. *Componi tumulto*: to be laid together in the tomb.

112. *Quod superest*: what remains; their remains, viz. the ashes and bones which would remain after they were burnt upon the funeral pile.

112. *Urua*. The vessel in which the ashes of the dead were deposited.

113. *Finis*. There is an end here to the story of Pyramus and Thisbe. The poet

now returns to the account of the Minyædes.

114. *Urget opus*. They continue their labors of carding, spinning, and weaving, disregarding the rites of Bacchus.

114. *Festumque profanat*: profanes the festival. The profanation of the holy day of the Lord was visited with the most severe punishment, both divine and human, under the old Jewish law; and in all the Christian codes, the violation of the Sabbath is forbidden.

What evil thing is this that ye do, and profane the Sabbath day? Did not your fathers thus, and did not our God bring all this evil upon us, and upon this city? yet ye bring more wrath upon Israel by profaning the Sabbath.  
 NEHEMIAH XIII. 17, 18.

115. *Tympana non apparentia*. Invisible drums were heard through the house.

Plangchant alii proceris tympana palmis,  
 Aut iterum tenues timulus ære ciebant.  
 Multi raucisonis efflabant cornua bombis.  
 Barbaraque horribili stridebat tibia cantu.  
 CATULL. CIT. II. 61.

117. *Virescere*. Their webs began to grow green with ivy.

119. *In hederæ faciem*. The sails of the ship in which the Tyrrhene pirates were carried, put forth ivy in the same manner.

102. Ut non invade-  
 atis eos quos certus  
 amor, quos hora no-  
 vissima junxit, com-  
 poni eodem tumulto

Palmitē mutantur: de stamine pampinus exit:  
 Purpura fulgorem pictis accommodat uvis:  
 Jamque dies exactus erat, tempusque subibat,  
 Quod tu nec tenebras, nec posses dicere lucem;  
 Sed cum luce tamen dubiæ confinia noctis. 125  
 Tecta repentē quati, pinguesque ardere videntur  
 Lampades, et rutilis collucere ignibus ædes;  
 Falsaque sævarum simulacra ululare ferarum.  
 Fumida janidudum latitant per tecta sorores;  
 Diversæque locis ignes ac lumina vitant. 130  
 Dumque petunt latebras; parvos membrana per artus  
 Porrigitur, tenuique inducit brachia pennâ.  
 Nec, quâ perdiderint veterem ratione figuram,  
 Scire sinunt tenebræ. Non illas pluma levavit:  
 Sustinucere tamen se perlucetibus alis. 135  
 Conatæque loqui, minimam pro corpore vocem  
 Emittunt; peraguntque leves stridore querelas;  
 Tectaque, non sylvas, celebrant; lucemque perosæ  
 Nocte volant: seroque trahunt à vespere nomen.

129. Sorores jamdudum latitant per fumida tecta, diversæque locis, vitant ignes et lumina.

## NOTE.

122. *Purpura*. The purple of the cloth gives its brightness to the red grapes that make their appearance in the webs.

128. *Falsa simulacra*: false forms. Bacchus caused vain apparitions of wild beasts to move through the house.

128. *Ferarum*. Tigers, lynxes, panthers, &c. Oppian, in his *Cynegetics*, says that the panthers were formerly Bacchæ, and retaining their ancient fondness for wine, are the most readily taken by placing it where they can drink until they are intoxicated.

129. *Latitant sorores*. The sisters conceal themselves through terror.

131. *Membrana*. A thin skin which entirely covers the body of the bat.

134. *Non pluma levavit*. Feathers did not bear them up into the air, but cartilaginous wings.

136. *Pro corpore*: when compared with the body.

138. *Tecta celebrant*. Bats frequent barns and houses.

138. *Lucemque perosæ*: hating the light. The moral application of the metamorphosis of the *Minyæides* is excellent. The profane and irreligious who fly from the light of truth, and love the darkness of error, are appropriately represented as changed into bats, animals that come out at night. So the Evangelist:

Light is come into the world, and men loved darkness rather than light, because their deeds were evil. For every one that doeth evil, hateth the light, neither cometh to the light, lest his deeds should be reproved.—*St. JOHN* iii. 19, 20.

139. *Vespere*. Bats are called *vespertilionæ*, from *vesper*, evening, because they fly in the twilight and night. From the similarity to *tela*, a web, which the latter part of *vespertilio* exhibits, may have arisen the idea of their being *weavers* who were changed to bats.

## QUÆSTIONES.

Who were Pyramus and Thisbe?  
 Where did they live? Was Babylon a remarkable city?  
 By whom was Babylon built?  
 What impediment was there to the union of Pyramus and Thisbe?  
 How were they accustomed to converse?  
 What appointment did they make?  
 Who came first to the place of meeting?

What happened to her as she came?  
 What induced Pyramus to suppose Thisbe was killed?  
 What did he do in consequence?  
 Did Thisbe arrive before he expired?  
 When she perceived the cause of his death, what did she do?  
 What petition did she make before her death?

Did her parents grant her request?  
 What change took place in the tree beneath which they lay?  
 How many kinds of mulberry-trees are there?  
 Do white mulberry-trees ever bear black fruit?  
 Might this have given rise to the fiction?  
 After the *Minyæides* had ended their relation, what took place?

What sounds were heard?  
 What took place in the webs that they were engaged upon?  
 What apparitions were seen?  
 What change took place in the *Minyæides*?  
 Why were they said to be changed into bats?  
 What is the derivation of *Vespertilio*?  
 At what time do bats come out?

### FABULA III.

#### VIA AD INFEROS: JUNO TISIPHONEM EDUCIT.

Juno, still incensed against the house of Cadmus on account of Semele, resolves upon the ruin of Ino, one of the daughters of Cadmus. For this purpose she descends to the infernal regions, and employs one of the Furies to avenge her on Ino and her husband Athamas, who were enemies of her deity.

#### EXPLICATIO.

SOME erroneously say the account of Athamas and Ino is historical. They tell us that Athamas was the son of Æolus, the god of the winds, and the grandson of Deucalion; and that on the death of Themisto, his first wife, he married Ino, the daughter of Cadmus. He divorced Ino for Nephele, by whom he had Phryxus and Helle. Divorcing Nephele in her turn, he took back again Ino, and had by her Learchus and Melicerta. Ino, wishing to destroy the children of Nephele, in order to make room for her own children, bribed the oracle of Apollo to declare, that the children of Nephele must be sacrificed to appease the anger of the gods; whereupon Athamas in a rage killed Learchus, and would have slain Ino also, had she not taken up Melicerta in her arms, and jumped with him into the sea.

Now it is evident, from the etymology of the names employed here, that a *confused* account of the diluvial history is given. Ino, by metathesis, Ion, is Iona (*the dove*), and as she was the nurse of Bacchus (*Noah*), is the Dove of the Deluge. She was the sister of Semele (*sema-el, the token of God*), viz. the Rainbow. Athamas (*a themis, without justice*), was the race of ungodly antediluvians. He is said to be King of Thebes (*theba, the ark*), and was the son of Æolus, the god of winds, which we may suppose prevailed at the Deluge. His first wife was Themisto (*Themis, justice*), referring to the godliness of the early race of men. His next wife was Nephele (*nephele, giants*), referring to the daughters of Cain, from intermarriages with whom the "giants in those days" arose. The oracle that declares the children of Nephele (*the Nephelim*) must be sacrificed to the anger of the gods, is the prophetic voice proclaiming, through Noah, the destruction of the wicked by the flood. This explanation will be pursued in the next Fable, with which this is connected. By Juno's descent into the infernal regions, which the ancients believed to be in the centre of the earth, for the purpose of procuring a Fury to work the destruction of Ino (*Iona, the dove*), we may understand the evoking of the vengeance of God for the destruction of man, when the bursting forth of the waters of the central abyss engulfed the world, at the breaking up of the "fountains of the great deep." The purification of Juno by Iris, refers to the Rainbow that succeeded.



TUM verò totis Bacchi memorabile Thebis  
 Numen erat: magnasque novi matertera vires  
 Narrat ubique Dei: de totque sororibus expers  
 Una doloris erat, nisi quem fecere sorores.  
 Aspicit hanc natis, thalamoque Athamantis habentem 5  
 Sublimis animos, et alumno numine, Juno.  
 Nec tulit: et secum, Potuit de pellice natus  
 Vertere Mæonios, pelagoque immergere, nautas,  
 Et laceranda suæ nati dare viscera matri,  
 Et triplices operire novis Minyeïdas alis? 10  
 Nil poterit Juno, nisi inultos flere dolores?  
 Idque mihi satis est? Hæc una potentia nostra est?  
 Ipse docet quid agam? Fas est et ab hoste doceri.  
 Quidque furor valeat, Pentheâ cæde satisque

#### NOTÆ.

1. *Tum verò.* After the punishment of the Minyæides.
2. *Matertera.* Ino, the sister of Semele.
4. *Expers doloris:* free from sorrow. Ino was the only one of the sisters that had not met with some signal calamity. Autonoe had seen her son Actæon torn in pieces by dogs, after his transformation; Semele was destroyed by lightning; and Agave had torn her son Pentheus in pieces.
5. *Natis.* Her sons Learchus and Melicerta.
6. *Alumno numine.* Bacchus had been the foster-child of Ino.
7. *Pellice natus.* Bacchus, the son of Semele.
9. *Laceranda matri.* She alludes to Pentheus, who was torn in pieces by his mother.
13. *Ipse.* Bacchus himself had given Juno an example of what she ought to do. He had inspired Agave and others with madness, that had caused them unspeakable sorrow.

Ac super ostendit. Cur non stimuletur, catque 15  
 Per cognata suis exempla furoribus Ino?  
 Est via declivis funesta nubila taxo:  
 Ducit ad infernas per muta silentia sedes.  
 Styx nebulas exhalat iners: umbræque recentes  
 Descendunt illac, simulacraque functa sepulcris. 20  
 Pallor, Hyemsque tenent latè loca senta: novique  
 Quà fit iter, manes, Stygiam quod ducit ad urbem,  
 Ignorant: ubi sit nigri fera regia Ditis.  
 Mille capax aditus, et apertas undique portas  
 Urbs habet: utque fretum de totâ flumina terrâ, 25  
 Sic omnes animas locus accipit ille; nec ulli  
 Exiguus populo est, turbamve accedere sentit.  
 Errant exsanguis sine corpore et ossibus umbræ:  
 Parsque forum celebrant, pars una tecta tyranni;  
 Pars alias artes, antiquæ imitamina vitæ 30  
 Exercent: aliam partem sua pœna coercent.  
 Sustinet ire illuc cœlesti sede relictâ,  
 (Tantum odiis iræque dabat), Saturnia Juno.  
 Quòsimul intravit, sacroque à corpore pressum

33. Saturnia Juno  
 sede cœlesti relictâ,  
 sustinet ire illuc.

## NOTÆ.

17. *Est via.* The construction of this line is very similar to that of Lib. I., Fab. VII., line 6.

Est via sublimis, cœlo manifesta sereno.

17. *Taxo.* The ancients believed that the juice of the yew-tree was poisonous, and that it would cause death to slumber under it. Hence it is represented as shading the path to the infernal regions. Virgil describes the descent to the Shades as steep, and shaded with gloomy trees:

These rites performed, the prince, without delay,  
 Hastes, to the nether world, his destined way.  
 Deep was the cave; and, downward as it went  
 From the wide mouth, a rocky rough descent;  
 And here th' access a gloomy grove defends.  
 ÆNEID vi. 236.

20. *Functa sepulcris:* having enjoyed sepulchral rites; having been buried. The unhappy souls that had not received the rites of burial, were forced to wander a hundred years on the banks of the Styx. Hence, Virgil:

The ghosts rejected are th' unhappy crew  
 Deprived of sepulchres and funeral due:  
 The boatman, Charon: those, the buried host,  
 He ferries over to the farther coast;  
 Nor dares his transport vessel cross the waves  
 With such whose bones are not composed in  
 graves.

A hundred years they wander on the shore;  
 At length, their penance done, are wasted o'er.  
 ÆNEID vi. 325.

21. *Pallor, Hyems.* Paleness, coldness, silence, torpidity, and the like symptoms of death, are happily represented as dwelling here. Virgil gives a more extended description of the inhabitants, which are

personifications of human passions, affections, and vices:

Just in the gate, and in the jaws of hell,  
 Revengful Cares and sullen Sorrows dwell,  
 And pale Diseases, and repining Age,  
 Want, Fear, and Famine's unresisted rage;  
 Here Toils, and Death, and Death's half-brother,  
 Sleep,  
 Forms terrible to view, their sentry keep;  
 With anxious pleasures of a guilty mind,  
 Deep Frauds before, and open Force behind;  
 The Furies' iron beds; and Strife, that shakes  
 Her hissing tresses, and unfolds her snakes.  
 ÆNEID vi. 273.

23. *Ignorant.* The ghosts are described as wandering about, unacquainted with the way. So Virgil:

Obscure they went through dreary shades that  
 led  
 Along the waste dominions of the dead:  
 Thus wander travellers in woods by night,  
 By the moon's doubtful and malignant light.  
 ÆNEID vi. 266.

25. *Utque fretum.* This is a beautiful resemblance.

26. *Ulli populo:* to any people, viz. to any multitude of people.

29. *Forum celebrant:* frequent the forum. The ghosts are represented as still delighting in what had interested them in life.

31. *Sua pœna:* their proper punishment.

34. *Ingemuit limen.* The threshold groaned with the weight of the goddess. It had been accustomed to feel the weight of ghosts only. So Virgil, in describing the effect of the body of Æneas on the boat of Charon:

He clears the deck, receives the mighty freight,  
 The leaky vessel groans beneath the weight.  
 ÆNEID vi. 413

Ingemuit limen; tria Cerberus extulit ora; 35  
 Et tres latratus simul edidit. Illa sorores  
 Nocte vocat genitas, grave et implacabile numen,  
 Carceris ante fores clausas adamante sedebant;  
 Deque suis atros pectebant crinibus angues.  
 Quàm simul agnôrunt inter caliginis umbras, 40  
 Surrexere Deæ. Sedes Scelerata vocatur.  
 Viscera præbebat Tityus lanianda; novemque  
 Jugeribus distentus erat. Tibi, Tantale, nullæ  
 Deprênduntur aquæ; quæque imminet, effugit arbor:  
 Aut petis, aut urges ruiturum, Sisyphæ, saxum. 45

43. Belidesque ausæ  
 moliri letum suis pa-  
 truelibus assidue re-  
 petunt undas quas per-  
 dunt.

## NOTÆ.

35. *Cerberus.* Cerberus was the guardian of Hell, a dog with three heads, one of a lion, another of a wolf, and the third of a dog. Horace describes him as having a hundred heads:

Demittit aras bellum centiceps  
 Aures.—LIB. ii. Ob. xiii. 34.

Hesiod describes Cerberus as having fifty heads:

And next a monstrous birth, the dog of Hell:  
 Blood-fed and brazen-voiced, and bold, and  
 strong,  
 The fifty-headed Cerberus.—THEOGONY.

36. *Tres latratus.* Cerberus uttered three different barkings from as many different heads. So Virgil:

Cerberus hæc ingens latratu regna trifauci  
 Personat.—ÆNEID vi. 417.

37. *Nocte genitas.* The Furies Alecto, Megera, and Tisiphone, were said to be the daughters of Acheron and Nox.

38. *Fores adamante.* The doors are said to be of adamant, as that is of the most solid character. Milton, in his description of Hell, far exceeds our poet:

At last appear  
 Hell-bound, high reaching to the horrid roof;  
 And thrice threefold the gates: three folds were  
 brass,  
 Three iron, three of adamantine rock,  
 Impenetrable, impaled with circling fire,  
 Yet unconsumed.—PARADISE LOST.

38. *Sedebant:* were sitting. Virgil, in like manner describes the Fury, Tisiphone, as keeping guard at the gates of Hell:

Wide is the fronting gate, and, raised on high  
 With adamantine columns, threat the sky.  
 Vain is the force of man, and heaven's as vain,  
 To crush the pillars which the pile sustain.  
 Sublime on these a tower of steel is reared;  
 And dire Tisiphone there keeps the ward.  
 ÆNEID vi. 552.

41. *Surrexere Deæ.* The Furies arose.  
 41. *Sedes Scelerata:* the habitation of the wicked. So Virgil:

'Tis here in different paths, the way divides:  
 The right to Pluto's golden palæe guides,  
 The left to that unhappy region tends  
 Whence to the depth of Tartarus extends—  
 The seat of night profound, and punished fiends.  
 ÆNEID vi. 540.

42. *Tityos.* Tityus was the son of Terra, a giant of prodigious size, whose body covered nine acres of land. He offered insult to Latona, for which he was confined in the Infernal Regions, with a vulture preying upon his bowels as they grew. The fiction probably has reference to some volcano. Homer gives a description of this monster, which is again imitated by Virgil:

There Tityus, large and long, in fetters bound,  
 O'erspread nine acres of infernal ground;  
 Two ravenous vultures, furious for their food,  
 Scream o'er the field, and riot in his blood,  
 Incessant gore the liver in his breast,  
 The immortal liver grows and gives the immortal feast.—ODYSSEY xi.

There Tityus was to see, who took his birth  
 From heaven, his nursing from the foodful earth  
 Here his gigantic limbs, with large embrace,  
 Infold nine acres of infernal space.  
 A ravenous vulture in his opened side,  
 Her crooked beak and cruel talons tried;  
 Sate for the growing liver, digged his breast:  
 The growing liver still supplied the feast.  
 ÆNEID vi. 595.

43. *Tantale.* Tantalus was the son of Jupiter, and a king of Phrygia. Admitted to the table of the gods, he betrayed their secrets. For this crime, or, according to some, for killing his son, and serving him up to the gods, he was condemned in the Infernal Regions to suffer perpetual thirst, though immersed in water up to the chin. He was doomed to perpetual hunger also, though food was temptingly spread before him, which always fled his touch. Homer gives a vigorous description of this:

There Tantalus along the Stygian bounds  
 Pours out deep groans: with groans all Hell  
 resounds;  
 Even in the circling floods refreshment craves,  
 And pines with thirst amidst a sea of waves:  
 When to the water he his lip applies,  
 Back from his lip the treacherous water flies.  
 Above, beneath, around his helpless head,  
 Trees of all kinds delicious fruitage spread;  
 There figs, sky-dyed, a purple hue disclose,  
 Green looks the olive, the pomegranate glows,  
 There dangling pears exalted scents unfold,  
 And yellow apples ripen into gold;  
 The fruit he strives to seize, but blasts arise,  
 Toss it on high, and whirl it to the skies.  
 ODYSSEY xi.

Volvitur Ixion; et se sequiturque, fugitque,  
 Molirique suis letum patruclibus ausæ,  
 Assiduæ repetunt, quas perdant, Belides, undas.  
 Quos omnes acie postquam Saturnia torvâ  
 Vidit, et ante omnes Ixiona: rursus ab illo  
 Sisyphon aspiciens; cur hic è fratribus, inquit,  
 Perpetuas patitur pœnas; Athamanta superbum  
 Regia dives habet; qui me cum conjugè semper  
 Sprevit? et exponit caussas odiique viæque;  
 Quidque velit. Quod vellet, erat, ne regia Cadmi  
 Staret; et in facinus traherent Athamanta sorores.  
 Imperium, promissa, preces, confundit in unum,  
 Sollicitatque deas. Sic hæc Junone locutâ,  
 Tisiphone canos, ut erat turbata, capillos  
 Movit; et obstantes rejectit ab ore colubras.  
 Atque ita, Non longis opus est ambagibus, inquit,  
 Facta puta, quæcunque jubes: inamabile regnum  
 Defere; teque refer cœli melioris ad auras.

50

55

60

NOTÆ.

Mento summam aquam attingens siti enectus Tantalus.—CICERO, Tusc.

45. Sisyphæ. Sisyphus was a son of Æolus and Ennretta. He was a noted robber, and for his crimes was condemned in the Infernal Regions to roll a huge stone to the top of a mountain, which no sooner came near the summit, than it rolled back with accelerated rapidity. Hence, his punishment was eternal. His labors are well described by Homer:

I turned my eye, and as I turned surveyed  
 A mournful vision, the Sisyphian shade!  
 With many a weary step, and many a groan,  
 Up the high hill he heaves a huge round stone;  
 The huge round stone, resulting with a bound,  
 Thunders impetuous down, and smokes along  
 the ground.—ODYSSEY xi.

Nixantem trudere monte  
 Saxum, quod tamen a summo jam vertice  
 rursus  
 Volvitur.—LUCRET. Lib. iii. 1013.

46. Ixion. He was the son of Phlegyas, and a king of Thessaly. Abhorred by all for the treacherous murder of his father-in-law, Jupiter took him up to heaven, where he sought to dishonor Juno. For this, Jupiter struck him to Tartarus with lightning, and had him bound to a wheel, which revolved continually.

Illic Junonem tentare Ixionis ausi  
 Versantur celeri noxia membra rota.  
 TIBULL. Lib. i. Eleg. iii. 73.

48. Belides. The fifty daughters of Danaus, son of Belus, who all, with the exception of Hypermnestra, on their wedding night killed their husbands, who were the sons of their uncle Ægyptus. For this crime they were condemned in the Infernal Regions to fill with water a cask which was perforated in the bottom. Hence, their labor was endless.

—laticem pertusum congerere in vas,  
 Quod tamen expleri nulla ratione potest.  
 LUCRET. Lib. iii. 1021.

Et Dania proles, Veneris quæ numina læsit,  
 In cava Lethæas dolia portat aquas.  
 TIBULL. Lib. i. Eleg. iii. 79

50. Ante omnes. Juno is described as looking with aversion on Ixion, because of the insult which he had offered to her.

51. Cur hic. Juno maliciously inquires, Why is Sisyphus punished in the Infernal Regions, while his brother Athamas reigns in a palace?

57. Imperium, promissa, preces. There is a gradation here that forcibly expresses the violence of the hatred of Juno, and of the degradation which it involves. First, with royal dignity, she commands; she then attempts to bribe a compliance; and, lastly, like a suppliant, has recourse to humble entreaty.

62. Facta puta: consider done. It is the duty of a servant to obey a ruler promptly. A French courtier, in expressing his zeal in the service of his prince, once said, "It the thing is possible, consider it already done; if impossible, still expect that it will be done."

64. Roratis aquis: with sprinkled water. As the Iris is produced from vapors, or small drops of rain, the term roratis (like dew) is used.

65. Lustravit. Iris purified Juno from the pollution which she had contracted by visiting the Shades below. The Romans were accustomed to purify themselves with water after they returned from a house in which a dead body lay, or from a funeral.

65. Thaumantias. There is evident reference here to the Rainbow of the Flood. That the ancients had preserved the tradition of the Bow being made a sign of the

Læta redit Juno: quam cœlum intrare parantem  
 Roratis lustravit aquis Thaumantias Iris.

65

NOTÆ.

covenant between God and man, is evident from frequent passages in the poets. Iris, or the Rainbow, is mythologically said to be the daughter of Thaumās. Now Thaumās is a compound word (Θαυμάσιος), and signifies the abyss and fire. It is well known, that the rainbow is formed by the rays of the sun falling on minute drops of rain: the Rainbow seen by Noah was probably produced by the sun's rays falling on the drops of rain which were exhaled from the waters of the retiring abyss; and, hence, the propriety of the allegory. An allegory, by Proteus Hephæstion, in which Arke (the ark) is spoken of as the daughter of Thaumās, and sister of Iris, refers to the same Noachic history:

Ἡ δὲ Ἀρκὴ Θαύμαντος ἦν θυγάτηρ, ἧς ἡ ἀδελφὴ Ἴρις.—Nov. Hist. Lib. iii.

65. Iris. The tradition of the Rainbow appears to have been widely diffused among the nations. It is designated by God himself as a sign, or token, of his Covenant, or Oath. Hesiod calls it the Great Oath of the gods; and various other authors call it a sign, or token.

And God said, This is the token of the covenant which I make between me and you, and

every living creature that is with you, for perpetual generations. I do set my bow in the cloud—and I will remember my covenant, which is between me and you, and every living creature of all flesh: and the waters shall no more become a flood to destroy all flesh.—GENESIS ix. 12, 15.

Swift-footed Iris, nymph of Thaumās born,  
 Takes with no frequent embassy her way  
 O'er the broad main's expanse, when haply  
 strife

Has risen, and controversy 'midst the gods,  
 If there be one 'midst those who dwell in heaven  
 That utters falsehood, Jove sends Iris down  
 To bring from far, in golden ewer, the wave  
 Of multitudinous name, the mighty oath,  
 That from a high rock inaccessible  
 Glides cold.—THEOGONY.

Ἴρισιν ἰσχυρῶς, ὅς τε Κρονίαν  
 Ἐν νέφει στήριξ, ΤΕΡΑΣ μέρπων ἀνθρώπων.  
 ILLIAD xi. 27.

Like to the bow, which Jove amid the clouds  
 Set as a token to desponding man.

Ἦντε παρφύρεγγ' Ἴρις θυγατρὶς ταύσεσσι  
 Ζεὺς ἐξ οὐρανὸν ἔειπε, τερας ἔμμεναι.  
 ILLIAD xvii. 547.

Just as when Jove amid the heavens displays  
 His bow mysterious, for a lasting sign.

Τέκνον δὲ βροτοῖς καὶ σῆμα τέτυκται.  
 HOMER'S HYMN TO SELENE.

An intimation and a sign to me.

QUESTIONES.

What effect had the punishment of the Minyæides?

Which one of the daughters of Cadmus had not met with some signal calamity?

What does Juno resolve to do to her?

For this purpose whither does Juno go?

What guards the entrance of Tartarus?

Who sit before the gates of Tartarus?

Who was Tityus? What his punishment?

Who was Tantalus? What was his punishment?

Who was Sisyphus? How was he punished?

Who was Ixion? To what punishment was he condemned?

Who were the Belides? What was their punishment?

Whom does Juno address?

Who were the Furies?

What request does she make of them?

Which one of the Furies promises her assistance to Juno?

Who was Iris? Was she a real or allegorical personage?

To what Biblical occurrence does the story of Iris evidently refer?

Why was Iris called Thaumantias?

What is the derivation of Thaumās?

Was the Ark of Noah also made an allegorical personage?

What allegorical personage was Iao, by metathesis Ion?

Who was Athamas? Give the etymology of the name, and state its mythological connection?

How may we interpret the descent of Juno into the Infernal Regions?

Where did the ancients locate Tartarus?

## FABULA IV.

### INO ET MELICERTA IN DEOS MARINOS.

O obeying the commands of Juno, Tisiphone left the court of Pluto, and came to the house of Athamas, where she affected him and his wife Ino with madness. Athamas now seizes Learchus, his son, and kills him; whereupon Ino, to avoid his fury, throws herself into the sea together with her son Melicerta. By the entreaty of Venus, they are changed into sea-gods. The companions of Ino, about to cast themselves into the sea through despair, are changed into rocks and birds.

#### EXPLICATIO.

**TISIPHONE**, whose name signifies *desire of revenge*, clothed with her bloody robe, girt with a serpent girdle, her head bristling with snakes, bearing her flaming torch, and a fearful poison, and accompanied by Sorrow, Terror, Fear, and Frenzy, comes forth to execute the vengeance of the offended Juno. The door-posts tremble beneath her tread, the doors grow pale, and the very sun shrinks back from her presence. No wonder that Athamas is affrighted, and feels the awful power of the dread deity before him.

Having abundantly proved before, that Bacchus was the Noah of Scripture, it is easy to recognise in the nurse of Bacchus, Ino, by metathesis, Ion, the *Iona*, or *Dove*, which is connected with the story of Noah, and which, on ancient coins—especially those of Apamea—is sometimes found brooding over an ark; and is an allegorical representation of the Spirit of God watching over the human family when enclosed in that receptacle which divine wisdom had provided. As Venus and the Dove are always found associated, and as Venus is fabled to arise from the sea, denoting, probably, the new creation as coming forth from the sea, after the Deluge, we may regard Ino as the same as Venus; for, in her name *Leucothoe*, or *Leucothea*, as it is more commonly written, we have the *white-goddess*, corresponding exactly to Venus Aphrodite, the goddess of the *foam*.

*Palæmon* on ancient coins and medals is often found upon the back of a Cetus, which is a huge fish that is evidently a type of the Ark. Sometimes the Ark itself is represented, and above it a Cetus with *Palæmon* on its back. It is most proper to regard *Palæmon* as a type of the Ark of Noah. Mythologically the Ark may be said to be the son of the Dove. Its etymology will show it a type of the Ark, for *Palæmon* is *Palæ—Man*, or *Maon*, the *ancient moon*. Now the moon has always been a type of the *Baris* of Osiris, which is represented in the shape of a *lunette*. Hence, Osiris is said to have “entered the moon;” and, hence, in allusion to the Ark as the mother of the renovated world, the moon was worshipped anciently as “the mother of the whole world.” It has been shown before that Osiris and Noah were the same, and that the *Baris* of the former was the Ark of the latter



EC mora; Tisiphone madefactam sanguine sumit  
 Importuna facem: fluidoque cruore rubentem  
 Induitur pallam; tortoque incingitur angue:  
 Egrediturque domo. Luctus comitantur euntem,  
 Et Pavor, et Terror, trepidoque Insania vultu. 5  
 Limine constiterat; postes tremuisse feruntur  
 Æolii; pallorque fores infecit acernas;  
 Solque locum fugit. Monstris exterrita conjux,  
 Territus est Athamas; tectoque exire parabant.  
 Obstitit infelix, aditumque obsedit Erinnyes: 10

#### NOTE.

2. *Cruore rubentem*: red with blood. Virgil describes Tisiphone as clad in the same habiliments:

Sublime on these a tower of steel is reared,  
 And dire Tisiphone there keeps the ward,  
 Girt in her sanguine gown, by night and day.—ÆNEID vi. 554.

And o'er her shoulders was a garment thrown  
 Dabbled in human blood; and in her look  
 Was horror! and a deep funereal cry  
 Broke from her lips.—HESIOD'S SHIELD OF HERCULES.

3. *Torto angue*. A snake bound around her waist formed a girdle.

Two grisly snakes  
 Hung from their girdles, and with forked tongues  
 Licked their infected jaws, and violent gnashed  
 Their fangs fell glaring.

HESIOD'S SHIELD OF HERCULES.

4. *Luctus comitantur*. What a fearful

troop forms the train of the Fury. Seneca describes Mars as accompanied by a train of similar terror:

Letum, Lucisque, Mors, Labor, Tabes, Dolor,  
 Comitatus illo, dignus.—ŒDIPUS, Act. iii.

8. *Conjux*. Ino, the wife of Athamas.

10. *Infelix*: unhappy; that causes un-  
 happiness; pernicious.

Nexaque vipereis distendens brachia nodis,  
 Cæsariem excussit. Motæ sonuere colubræ;  
 Parsque jacens humeris; pars circum tempora lapsæ  
 Sibila dant, sanieque vomunt, linguasque coruscant.  
 Inde duos mediis abrumpit crinibus angues; 15  
 Pestiferâque manu raptos iunxit. At illi  
 Inôosque sinus, Athamanteosque pererrant;  
 Inspirantque graves animas; nec vulnera membris  
 Ulla ferunt: mens est, quæ diros sentiat ictus.  
 Attulerat secum liquidi quoque monstra veneni, 20  
 Oris Cerberei spumas, et virus Echidnæ;  
 Erroresque vagos, cæcæque obliviam mentis,  
 Et scelus, et lacrymas, rabiemque, et cædis amorem;  
 Omnia trita simul: quæ sanguine mista recenti 25  
 Coxerat ære cavo, viridi versata cicutâ.

## NOTÆ.

11. *Vipercis nodis*: with knots of vipers; with knotted vipers.

*Cæruleos implexæ crinibus angues Lumenides*—VIRGIL. *Georgic.* iv. 482.

14. *Linguas coruscant*: make their tongues quiver; brandish their tongues.

15. *Abrumpit crinibus*: tears from her hair. Virgil describes the Fury Alecto in like manner taking a serpent from her hair to wound Amata:

From her black bloody locks the Fury shakes  
 Her darling plague, the favorite of her snakes:  
 With her full force she threw the poisonous  
 dart,

And fixed it deep within Amata's heart,  
 That, thus envenomed, she might kindle rage,  
 And sacrifice to strife her house and husband's  
 age.—ÆNEID vii.

18. *Inspirant graves animas*: inspire their baneful breath. So Virgil:

Unseen, unseen, the fiery serpent skims  
 Between her linen and her naked limbs,  
 His baneful breath inspiring as he glides,  
 Now like a chain around her neck he rides;  
 Now like a fillet to her head repairs,  
 And with his circling volumes folds her hairs.  
 At first the silent venom slid with ease,  
 And seized her cooler senses by degrees;  
 Then, ere the infected mass was fired too far,  
 In plaintive accents she began the war.  
 ÆNEID vii.

19. *Mens*. Just in proportion as mind is superior to matter, so is the spirit capable of more intense suffering than the body.

The spirit of a man will bear his infirmity,  
 but a wounded spirit who can bear?—PROVERBS xviii. 14.

20. *Attulerat*. Tisiphone had brought.  
 20. *Monstra veneni*: a monster of poison; a monstrous poison.

21. *Echidna*. Echidna was a monster fabled to be sprung from Chrysaor and Callirhoë, and represented as a beautiful woman above the waist, and a serpent below it. The word is also used to signify the Hydra, or other huge venomous serpent. Hesiod thus describes her:

Another monster dread she here anon  
 In the deep-hollowed cavern of a rock;  
 Stupendous, nor in shape resembling aught  
 Of human, or of heavenly: monstrous, fierce,  
 Echidna: half a nymph, with eyes of jet  
 And beauty-blooming cheeks: and half, again,  
 A speckled serpent, terrible and vast,  
 Gorged with blood-banquets, trailing her huge  
 folds  
 Deep in the hollows of the blessed earth.

THEOGONY.

22. *Errores*. As restlessness and wandering about are often characteristics of madness, they are here said to be a part of the compound.

24. *Omnia trita simul*: all bruised together.

25. *Ære cavo*: in a brazen cauldron. The cauldron is said to be brazen, because brass is poisonous. Shakspeare gives a vivid account of rites practised by witches while making their terrible compounds in a pot.

1 WITCH. Thrice the brinded cat hath mewed.  
 2 WITCH. Thrice; and once the hedge-pig  
 whined.

3 WITCH. Harper cries, 'tis time! 'tis time!  
 1 WITCH. Round about the cauldron go;  
 In the poisoned entrails throw.—  
 Toad, that under coldest stone,  
 Days and nights hath thirty one  
 Sweltered venom sleeping got,  
 Boil them first in the charmed pot!

ALL. Double, double toil and trouble;  
 Fire burn, and cauldron, bubble!

2 WITCH. Fillet of a feunty snake  
 In the cauldron boil and bake:  
 Eye of newt, and toe of frog,  
 Wool of bat, and tongue of dog,  
 Adder's fork, and blind-worm's sting,  
 Lizard's leg, and owl's wing,  
 For a charn of powerful trouble  
 Like a hell-broth boil and bubble!

ALL. Double, double toil and trouble;  
 Fire burn, and cauldron, bubble!  
 3 WITCH. Scale of dragon, tooth of wolf;  
 Witches' mummy, maw, and gulf,  
 Of the ravened salt-sea shark;  
 Root of hemlock digged i' the dark;  
 Liver of blaspheming Jew,  
 Gall of goat, and slips of yew,  
 Slivered in the moon's eclipse;

24. Quæ mista recenti sanguine coxerat cavo ære versata viridi cicutâ.

Dumque pavent illi, vertit furiale venenum  
 Pectus in amborum; præcordiaque intima movit.  
 Tum face jactatâ per eundem sæpius orbem,  
 Consequitur motos velociter ignibus ignes.  
 Sic victrix, jussique potens, ad inania magni 30  
 Regna redit Ditis: sumptumque recingitur anguem.  
 Protinus Æolides mediâ furibundus in aulâ  
 Clamat, Iô comites, his retia pandite sylvis:  
 Hic mædâ cum geminâ visa est mihi prole læna.  
 Utque feræ, sequitur vestigia conjugis, amens: 35  
 Deque sinu matris ridentem et parva Learchum  
 Brachia tendentem rapit, et bis terque per auras  
 More rotat fundæ: rigidoque infantia saxo  
 Discutit ossa ferox. Tum denique concita mater,  
 (Seu dolor fecit, seu sparsi causa veneni); 40  
 Exululat; passisque fugit malè sana capillis.  
 Teque ferens parvum nudis, Melicerta, lacertis,  
 Evohe, Bacche, sonat. Bacchi sub nomine Juno  
 Risit: et, Hos usus præstet tibi, dixit, alumnus.  
 Imminet æquoribus scopulus; pars ima cavatur 45  
 Fluctibus, et tectas defendit ab imbris undas:  
 Summa riget, frontemque in apertum porrigit æquor.  
 Occupat hunc (vires insania fecerat), Ino:  
 Seque super pontum, nullo tardata timore,  
 Mittit, onusque suum: percussa recanduit unda. 50  
 At Venus immeritæ neptis miserata labores,

26. Dumque illi pavent; vertit furiale venenum in pectus amborum.

30

35

40

45

50

48. Ino occupat hunc, (vires insania fecerat vires,) tardataque nullo timore mittit se.

## NOTÆ.

Nose of Turk, and Tartar's lips;  
 Finger of a birth-strangled babe,  
 Ditch-delivered by a drab,  
 Make the gruel thick and slab,  
 Add thereto a tiger's chadron  
 For the ingredients of our cauldron.  
 ALL. Double, double toil and trouble;  
 Fire, burn; and, cauldron, bubble!

MACBETH, Act iv. Sc. 1.

25. *Versata cicutâ*: stirred with hemlock. The hemlock was a deadly poison, and, hence, employed in this place. It is said to be *viridis*, because the poison is in the juice, and, consequently, more abundant when it is green.

26. *Furiale venenum*: the poison that excites to madness.

29. *Consequitur ignibus*. The Fury whirls her torch so as to form a circle of flame, and thus confuse the eyes of the beholder.

30. *Inania regna*: the empty realms; the shadowy realms.

32. *Æolides*. Athamas, the son of Æolus.

34. *Gemina prole*: with her twin offspring.

34. *Læna*. It was a common error for persons under the Bacchic influence to mistake others for wild-beasts. Thus Agave and Autonoe took Pentheus to be

a wild-boar. In modern times, on the contrary, we are accustomed to regard as the beast the person who is under the Bacchic impulse.

36. *Ridentem Learchum*. Learchus, the son of Athamas and Ino, slain by his father. It increases the horror of the circumstances, that the innocent child, all unconscious of its fate, smiles upon its inhuman murderer.

42. *Melicerta*. Another son of Athamas and Ino.

43. *Juno risit*. Juno laughed to hear Ino call on the name of Bacchus, her foster-child, who had been the cause of her calamities.

44. *Hos usus*: these advantages; these fruits. This is spoken in irony.

45. *Imminet æquoribus*: o'erhangs the sea.

The dreadful summit of the cliff  
 That beetles o'er his base into the sea.  
 SHAKESPEARE.

50. *Onus suum*: her burden, viz. Melicerta, whom she was carrying.

50. *Recanduit*: became white again; was white with foam.

51. *Neptis*: her grand-daughter. Ino was the daughter of Harmonia, who was born of Venus by Mars.



Sic patruo blandita suo est: O numen aquarum,  
 Proxima cui cælo cessit, Neptune, potestas;  
 Magna quidem posco: sed tu miserere meorum,  
 Jactari quos cernis in Iōnio immenso: 55  
 Et dīs adde tuis. Aliqua et mihi gratia ponto est;  
 Si tamen in dio quondam concreta profundo  
 Spuma fui, Graiūque manet mihi nomen ab illā.  
 Annuit oranti Neptunus; et abstulit illis  
 Quod mortale fuit; majestatemque verendam 60  
 Imposuit; nomenque simul, faciemque novavit:  
 Leucothoëque, deum, cum matre Palæmona dixit.  
 Sidoniæ comites, quantum valuere, secutæ  
 Signa pedum, primo vidēre novissima saxo:  
 Nec dubium de morte ratæ, Cadmeida palmis 65  
 Deplanxere domum, scissæ cum veste capillos.  
 Utque parum justæ, nimiūmque in pellice sævæ,  
 Invidiam fecere deæ. Convicia Juno  
 Non tulit: et, Faciam vos ipsas maxima, dixit,  
 Sævitiæ monumenta meæ. Res dicta secuta est. 70  
 Nam quæ præcipuè fuerat pia, Persequar, inquit,  
 In freta reginam; saltumque datura, moveri  
 Haud usquam potuit; scopuloque affixa cohæsit.  
 Altera, dum solito tentat plangore ferire

## NOTÆ.

52. *Patruo*: her uncle. Venus was the daughter of Jupiter, who was the brother of Neptune.

55. *Ionio*. The Ionian Sea was that part of the Mediterranean Sea which washed the western coast of Greece, and extended to the Mare Adriaticum.

57. *Concreta spuma*. Venus was said to have sprung from the foam of the sea, and, hence, was called Aphrodite, from ἀφρός, foam. Thus Hesiod:

Till now, swift-circling, a white foam arose  
 From that immortal substance, and a maid  
 Was nourished in the midst. The wuſting waves  
 First bore her to Cythera's heaven-blessed  
 coast;

Then reached she Cyprus, girt with flowing  
 seas,

And forth emerged a goddess, beautiful  
 In modesty. Green herbage sprung around  
 Beneath her slender feet. Her gods and men  
 Name Aphrodite, goddess of the foam,  
 Since in the sea-foam nourished, and again  
 Wreathed Cytherea, for that first she touched  
 Cythera's coast; and Cypris, for she rose  
 On Cyprus, 'midst the multitude of waves.

## THEOGONY.

61. *Nomen novavit*: changed the name. Ino was called Leucothoë, or Leucothea, by the Greeks, and Matuta by the Romans. Thus Cicero:

Ino, the daughter of Cadmus, is she not called  
 Leucothea by the Greeks, and Matuta by us?

## TUSCUL. DISP. LIB. I.

I call Leucothea, of great Cadmus born,  
 d Bacchus' nurse, whom ivy leaves adorn.

Hear, powerful goddess, in the mighty deep  
 Vast-bosomed, destined thy domain to keep:  
 In waves rejoicing, guardian of mankind;  
 For ships from thee alone deliverance find,  
 Amidst the fury of th' unstable main,  
 When art no more avails, and strength is vain  
 When rushing billows with tempestuous ire  
 O'erwhelm the mariner in ruin dire:  
 'Thou hear'st, with pity touched, his suppliant  
 prayer,  
 Resolved his life to succor and to spare.

## ORPHEUS'S HYMN TO LEUCOTHEA.

Her name and attributes are the same as  
 those of Venus Aphrodite.

62. *Palæmona*. Melicerta was called  
 Palæmon.

Ponti regna tenet nitidi matertera Bacchi,  
 Nereidumque choris Cadmeia cingitur Ino.  
 Jus habet in fluctus magni puer advena ponti  
 Cognatus Bacchi, numer non vile Palæmon.  
 SENECAŒDIP.

Oh nursed with Dionysius, doomed to keep  
 Thy dwelling in the widely-swelling deep;  
 With joyful aspect to my prayer incline,  
 Propitious come, and bless the rites divine;  
 Thy mystics through the earth and sea attend,  
 And from old Ocean's stormy waves defend:  
 For ships their safety ever owe to thee,  
 Who wanderest with them through the raging  
 sea.

Come, guardian power, whom mortal tribes de-  
 sire,  
 And far avert the deep's destructive ire.

## ORPHEUS'S HYMN TO PALÆMON.

63. *Sidonie*. The Theban women are  
 here called Sidonian, because they were  
 originally from Sidon.

Pectora, tentatos sentit riguisse lacertos. 75  
 Illa, manus ut fortè tetenderat in maris undas,  
 Saxea facta, manus in eadem porrigit undas.  
 Hujus, ut arreptum laniabat vertice crinem,  
 Duratos subito digitos in crine videres.  
 Quo quæque in gestu deprënditur, hæsit in illo. 80  
 Pars volucres factæ, quæ nunc quoque gurgite in illo  
 Æquora dstringunt sumptis Ismenides alis.

## NOTÆ.

65. *Cadmeida*. Ino, the daughter of Cadmus. 67. *In pellice*: in the case of the harlot, viz. Semele, for whom Juno had cherished implacable hatred against the house of Cadmus. 82. *Ismenides*. Thebans, so called from the river Ismenus.

## QUÆSTIONES.

Whither does Tisiphone go?  
 Who are her companions?  
 What was the effect of the appearance  
 of Tisiphone upon Athamas?  
 What does the Fury do to him and Ino?  
 Do the serpents wound their bodies?  
 What injury do the serpents do to them?  
 What poison had Tisiphone brought with  
 her?  
 Who was Echidna?  
 Where does the Fury throw the poison?  
 How is Athamas effected?  
 What does he take Ino and her two sons  
 to be?  
 What does he do to Learchus?  
 How is Ino affected?  
 What does he do with Melicerta?

Who intercedes with Neptune for Ino  
 and Melicerta?  
 Why was Venus called Aphrodite?  
 What did Ino become? Under what  
 name?  
 What did Melicerta become? What  
 was his name?  
 What part of Noachic history does Ino,  
 by metalhesis Ion, appear to adumbrate?  
 How could the Dove be said to be the  
 nurse of Bacchus?  
 Whom does Ino in her new name and  
 character of Leucothoë, or Leucothea, ap-  
 pear to be?  
 Of whom is Palæmon a type?  
 What is the etymology of Palæmon?  
 How does the Moon typify the Ark?

## FABULA V.

### CADMUS ET HERMIONE IN DRACONES.

Cadmus and Hermone, affected by the calamities that had happened to their family, abandon Thebes and go into Illyricum. Here he suspects that his afflictions have been in consequence of the dragon which he slew being sacred to some god; after which he and his wife are changed to serpents.

#### EXPLICATIO.

As some learned men contend that Cadmus was a real personage, in accordance with that view, and for the sake of heroic interest, we regarded him as an historical character, in our explanations of Fables I. and II. Book III. But the achievements of Cadmus could not have been the work of an individual, for he is said to have led colonies into Phenicia, Cyprus, Rhodes, Thera, Thasus, Anape, and Samothracia; to have discovered and have wrought mines of gold and copper in Cyprus and elsewhere; to have founded settlements, and one hundred cities in Africa; to have established colonies in Attica, Eubœa, Bœotia, and Illyria; to have reigned in Armenia, and, after reigning at Thebes for sixty-two years, to have reigned in Illyria. Besides this, he is said to have been the inventor of letters.

Now, all these things may be referred to a tribe, but could not have been the work of an individual. We will, therefore, regard Cadmus, (anciently written *Κάδμωσ*), not as a real character, but a personification of the Cadmonites, a race spoken of in the Bible, who lived near Baal Hermon, in Syria. On this account, and probably because a body of Hermonians accompanied the Cadmonites to Bœotia, Hermione is allegorically the wife of Cadmus. The people around Baal Hermon were given to serpent-worship, and in consequence were called Hivites, from Hivia, *a serpent*. Ancient authors say, that in Hermon and Mount Libanus were many *Βαϊτίλια* (Beth-el, *house of God*); these were the upright stones that formed the serpent-temples. Hence, Cadmus, who is described as identical with the Taut\* of the Phenicians, the Thouth of the Egyptians, and the Hermes of the Greeks, is said to have taught the worship of the serpent, and at last to have been changed into a serpent. As the temples used by the worshippers of the serpent were built of upright stones, disposed in the form of that reptile, it is a myth of easy application to say that Cadmus was changed into a serpent. As Semele (Sema-el, *the token of God*, i. e. the Rainbow), and Ino (Ione, *the dove*), are daughters of Cadmus; and Bacchus (Noah) his grandson, it is readily perceived, that Cadmus (the Cadmonites) brought the traditions of the Deluge into Greece; as also the tradition of the serpent of Paradise, which, at first regarded as oracular, became a symbol—a talisman—and at length a god through the nations.

\* Taut is the first that invented letters—whom the Egyptians called Thouth, the Alexandrians Thoth, but the Greeks rendered Hermes.—PHILO APUD EUSEBIUM.  
Cadmus, not only a royal epithet, but an epithet of Hermes.—VETUS AUCTOR APUD PHAVORINUM  
Cadmus, who is the same as Hermes.—SCHOLIAST ON LYCOURON.  
† Taut consecrated the form of the dragon and of serpents; and the Phenicians and Egyptians after him did the same.—EUSEBIUS, PRÆP. EVANG., Lib. I. Cap. 10.  
The Greeks received the worship of the serpent from Cadmus.—VOSIUS.



ESCIT Agenorides natam parvumque nepotem  
Æquoris esse deos. Luctu serneque malorum  
Victus, et ostentis, quæ plurima viderat, exit  
Conditor urbe suâ; tanquam fortuna locorum  
Non sua se premeret: longisque erratibus actus  
Contigit Illyricos profugâ cum conjuge fines.  
Janque malis annisque graves, dum prima retractant  
Fata domûs, releguntque suos sermone labores;  
Num sacer ille mcâ trajectus cuspide serpens,  
Cadmus ait, fuerit: tum, cum Sidone profectus  
Vipereos sparsi per humum, nova semina, dentes?  
Quem si cura defim tam certâ vindicat irâ,  
Ipse precor serpens in longam porrigar alvum.  
Dixit; et, ut serpens, in longam tenditur alvum:  
Duratæque cuti squamas increscere sentit,

#### NOTÆ.

1. *Agenorides*. Cadmus, the son of Agenor.
2. *Urbe sua*. From Thebes, which he had founded.
3. *Illyricos*. Illyricum, now *Upper Albania*, was a country of Greece, the precise limits of which are not known. It was bounded on the east by a range of mountains that separates it from Thessaly; on the south by Epirus, now *Lower Albania*; and on the west by Mare Hadriaticum.
4. *Malis annisque graves*: weighed down with misfortunes and with years. When age and want, O ill-matched pair, Show man w is made to mourit.—BURNS.
5. *Ille serpens*. The serpent which he had slain, as related in Lib. III., Fab. I.
6. *Vindicat*. Cadmus is led to suppose that the misfortunes which he has suffered, have been inflicted by some deity, to whom the serpent which he slew was sacred.
7. *Ipse serpens porrigar*: may I myself be extended, a serpent. The ophite hieroglyph is found wherever the serpent-worship prevailed. It appears on coins, medals, temples, and pillars, under various modifications, as shown in Figures 1 to 7. The serpent of Paradise was the original of the whole. See note on *Serpentis*, page 92.

Nigraque cæruleis variari corpora guttis:  
In pectusque cadit pronus: commissaque in unum  
Paulatim tereti sinuantur acumine crura.  
Brachia jam restant: quæ restant brachia tendit  
Et lacrymis per adhuc humana fluentibus ora, 20  
Accede, ô conjux, accede, miserrima, dixit;  
Dumque aliquid superest de me, me tange; manumque  
Accipe, dum manus est; dum non totum occupat anguis.  
Ille quidem vult plura loqui: sed lingua repenti  
In partes est fissa duas. Nec verba volenti 25  
Sufficiunt: quotiesque aliquos parat edere questus,  
Sibilat: hanc illi vocem natura relinquit.  
Nuda manu feriens exclamat pectora conjux,  
Cadme, mane: teque his, infelix, exue monstros.  
Cadme, quid hoc? ubi pes? ubi sunt humerique, manusque? 30  
Et color, et facies, et, dum loquor omnia? Cur non  
Me quoque, cælestes, in eundem vertitis anguem?  
Dixerat: ille suæ lambebat conjugis ora;  
Inque sinus caros, veluti cognosceret, ibat:  
Et dabat amplexus; assuetaque colla petebat. 35  
Quisquis adest (aderant comites), terretur: at illa  
Lubrica permulcet cristati colla draconis,  
Et subitò duo sunt; junctoque volumine serpunt;  
Donec in oppositi nemoris subiére latebras.

## NOTÆ.

16. *Variari*: to be marked; to be streaked.

And those fearful snakes were streaked  
O'er their cerulean backs with streaks of jet,  
And their jaws blackened with a jetty dye.  
HERIOD'S SHIELD OF HERCULES.

16. *Cæruleis guttis*: with green spots.

17. *In pectus cadit pronus*: falls prone upon his breast.

On thy belly shalt thou crawl, and dust shalt thou eat all the days of thy life.—GENESIS, iii. 14.

23. *Non totum occupat*: does not possess me entire.

25. *In partes duas*. On account of its great volubility, the tongue of the serpent appears to be divided.

27. *Sibilat*. When he attempts to speak, he hisses. Thus Milton, in speaking of the fallen angels:

He would have spoke,  
But hiss for hiss returned with forked tongue  
To forked tongue.—PARADISE LOST.

29. *Teque exue*: free yourself.

36. *Ille permulcet*: she strokes; she caresses.

38. *Duo sunt*. Hermione is now also changed into a serpent.

38. *Junctio volumine*: with joined spires. In the phrase *junctio volumine*, we have the identical original ophite hierogram presented to us, under the mistaken figure, however, of two serpents. As Sabæism, or worship of the heavenly host, was con-

13. *Precor ut ipse porrigar serpens in longam alvum*.

31. *Cur cælestes, non vertitis me quoque in eundem anguem?*

nected with serpent-worship, the globe, with the serpent passing through it, was intended to represent the sun's disk, and the serpent's way, the sun's path among the stars. As the Cadmonites and Hermionians built serpent-temples of this kind in Illyria, Cadmus and Hermione were fabled to be changed into serpents in that country; Hence Scylax Caryandensis, speaking of Enchelia in Illyria, says:

The stones and the temple sacred to Cadmus and Hermione are there.—GEOG. VET.

The correctness of this will appear from the plate (Fig. 8) and description of an ancient serpent-temple in England.

From a circle of upright stones (without impost), erected at equal distances, proceeded two avenues, in a wavy course, in opposite directions. These were the *fore* and *hinder* parts of the serpent's body, passing from west to east. Within this great circle were four others, considerably smaller, two and two, described about two centres, but neither of them coincident with the centre of the great circle. They lay in the line drawn from the north-west to the south-east points, passing through the centre of the great circle. The head of the serpent was formed of two concentric ovals, and rested on an eminence—which is the southern promontory of the Hakpen (Serpent's head) hills.—WORSHIP OF THE SERPENT, p. 330.

The etymology of Hakpen is Hak, a serpent, and Pen, the head. The remains of a similar temple are evidently alluded to by Pausanias:

Nunc quoque nec fugiunt hominem, nec vulnere lædunt:  
Quidque prius fuerint, placidi meminere dracones. 41

## NOTÆ.

On proceeding in a straight line from Thebes to Glisas, you will see a place surrounded with rough stones, which the Thebans call the Serpent's head.—DESCRIPTION OF GREECE, Lib. ix. Cap. xix.

The following refers to a serpent-temple of Cadmus; for, as shown in the *interpretatio*, Cadmus and Hermes are the same:

In Phæzæ, likewise, there is a fountain sacred to Hermes. The name of the fountain is *Hama* (Ham), worshipped as the sun. Very near this,

there are thirty quadrangular stones. These the Phæzænses venerate, calling each by the name of some particular god. Indeed, it was formerly the custom with all the Greeks to reverence rude stones in the place of statues of the gods.—DESCRIPTION OF GREECE, Lib. vii. Cap. xxii.

As the *Βασιλία* severally represented a god, from this may have arisen the myth, that all the gods attended the marriage of Cadmus and Hermione.

## QUÆSTIONES.

How was Cadmus affected by the misfortunes that pursued his family?

Whither did he go? Where is Illyria?

What does he imagine was the cause of the misfortunes that befell his house?

What request does he make?

Was he immediately changed into a serpent?

Is the tongue of the serpent forked?

Has he the vicious nature of the serpent?

Who accompanied him in his exile from Thebes?

Does she witness his transformation?

What change takes place in her?

Was Cadmus a real character, or the personification of a tribe?

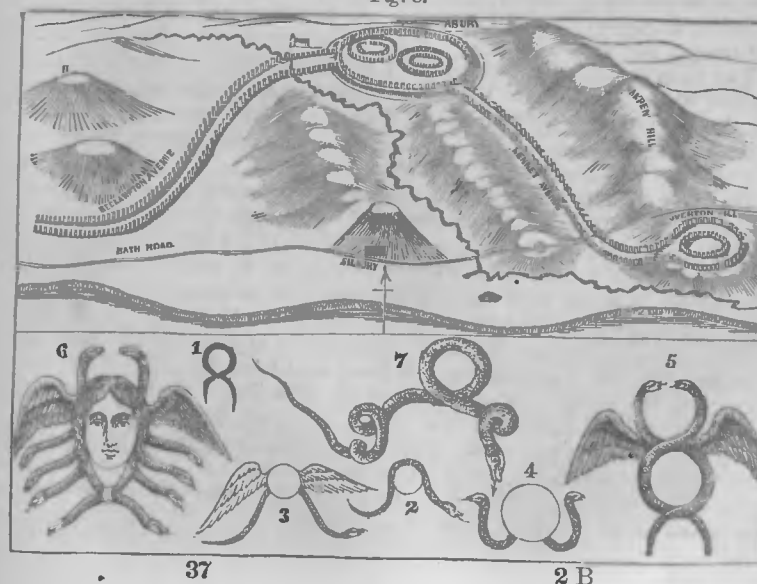
To what worship were the Cadmonites addicted?

How, then, are we to interpret the transformation of Cadmus and his wife?

In what form were the serpent-temples built?

In what country has one been found in good preservation?

Fig. 8.



37

2 B

## FABULA VI.

### ATLAS IN MONTEM MUTATUR.

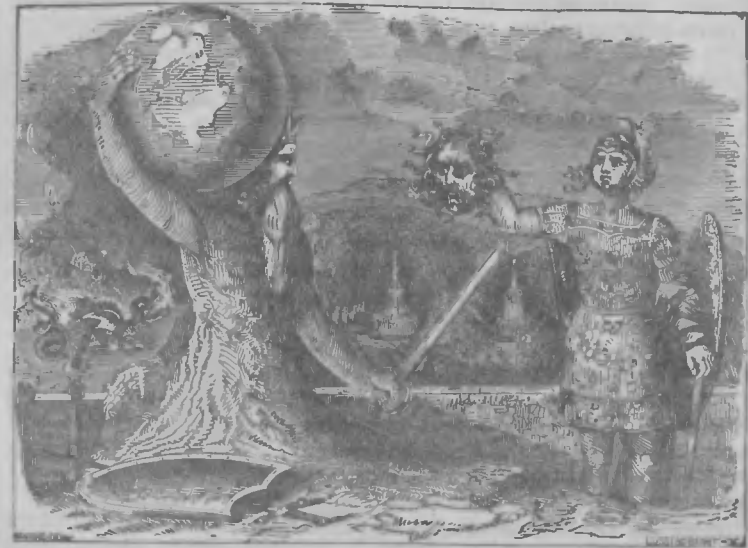
Perseus having cut off the head of Medusa, on his return to the court of Polydectes, begs the hospitality of Atlas. Being refused by Atlas, and treated with indignity, Perseus turns upon him the head of Medusa, and transforms him to a mountain.

#### EXPLICATIO.

THE explanation of this Fable will necessarily differ, according to the view taken of Perseus. Some consider him as a real personage, some as the personification of a tribe, and others again, as an emblem of the Mithriac worship. Those regarding his birth historically, suppose that Prætus, by corrupting the fidelity of the guards of Danaë with money, gained access to her; and, that by making Jupiter the fictitious father of Perseus, the usual scandal was avoided. Mythically considered, others regard Jupiter descending in a shower of gold, as Mithras, or the golden Sun, fertilizing Danaë, the dry and arid earth, from whom Perseus is produced. Considering Perseus as the personification of a tribe, we may regard him as a maritime expedition going out, which is said, therefore, to be the son of Danaë, from *ναῦς*, a ship. This appears the more probable, as, again, he and his mother are said to be enclosed in an ark and thrown into the sea.

The Gorgons, whom Perseus visits for the purpose of obtaining the head of Medusa, appear to be forces of the sea, or savage nations infesting the sea, who, on account of the fear which they excited, were said to transform beholders to stone. We will devote more particular attention to them hereafter, in another Fable.

Diodorus Siculus tells us, that Atlas was an ancient astronomer, and the inventor of the sphere. Tzetzes also states, that he was an astronomer of Libya, devoted ardently to investigations of the heavens, and, that having ascended a lofty mountain for the purpose of observation, he fell into the sea, whence both the sea and the mountain were named after him. This would appear the more reasonable, as he is said to be the father of the Pleiades and Hyades. The golden apples, and the serpent by which they were guarded, it will be evident from the notes, were traditions of the events that took place in Paradise. Some, however, regard the golden apples as rich flocks of sheep, since *μῆρα* signifies sheep as well as apples; while some regard them as gold mines in the vicinity of the mountain. If Atlas used the summits of Atlas as an observatory, it would be sufficient to connect his name with the range after death, and cause the myth of his transformation.



ED tamen ambobus versæ solatia formæ  
 Magna nepos fuerat, quem debellata colebat  
 India, quem positis celebrabat Achaïa templis.  
 Solus, Abantiades, ab origine cretus eâdem,  
 Acrisius superest, qui mœnibus arceat urbis  
 Argolicæ; contraque deum ferat arma; genusque  
 Non putet esse Jovis. Neque enim Jovis esse putabat  
 Persea, quem pluvio Danaë conceperat auro.

#### NOTE.

2. *Nepos.* Bacchus, the son of Semele.

3. *Achaïa.* Achaïa, a part of Greece, is here used to signify the whole of Greece.

4. *Abantiades.* Acrisius, the son of Abas.

4. *Ab origine eodem:* of the same origin. Jupiter, the father of Bacchus, was also the father of Belus, who was the father of Atlas, and grandfather of Acrisius.

8. *Persea.* Perseus was the son of Jupiter by Danaë, the daughter of Acrisius. An oracle had told Acrisius that he would perish by the hands of his grandson, wherefore he enclosed Danaë in a brazen tower. But Jupiter is said to have entered the chamber of Danaë, in a shower of gold, and Perseus was the result of their union. After his birth, he and his mother were exposed in an ark which was carried by the winds to the island of Seriphos. The ark was found by fishermen, who carried Danaë and Perseus to Polydectes, king of the island. Conceiving at length a passion for Danaë, and contemplating her dishonor, Polydectes sought to engage Perseus in an enterprise which would ensure his destruction. Perseus promised to bring him the head of Medusa, the only one of the Gorgons which was mortal, and by the aid of Pluto's helmet, which rendered him invisible, Minerva's buckler, and Mercury's wings and *talaria*, and a short dagger of

Mox tamen Acrisium, tanta est præsentia veri,  
 Tam violâsse deum, quàm non agnôsse nepotem 10  
 Pœnitet: impositus jam cœlo est alter; at alter,  
 Viperei referens spoliū memorabile monstri,  
 Aëra carpebat tenerum stridentibus alis.  
 Cùmque super Libycas victor penderet arenas;  
 Gorgonei capitis guttæ cecidère cruentæ: 15  
 Quas humus exceptas varios animavit in angues;  
 Undè frequens illa est infestaque terra colubris.  
 Indè per immensum ventis discordibus actus,  
 Nunc huc, nunc illuc, exemplo nubis aquosæ 20  
 Fertur: et ex alto seductas æthere longè  
 Despectat terras; totumque supervolat orbem.  
 Ter gelidas Arctos, ter Cancri brachia vidit:  
 Sæpe sub occasus, sæpe est ablati in ortus.  
 Jamque cadente die, veritus se credere nocti, 25  
 Constitit Hesperio regnis Atlantis in orbe;  
 Exiguamque petit requiem, dum Lucifer ignes  
 Evocet Auroræ: currus Aurora, diurnos.  
 Hic hominum cunctos ingenti corpore præstans  
 Iapetionides Atlas fuit. Ultima tellus  
 Rege sub hoc, et pontus erat, qui Solis anhelis 30  
 Æquora subdit equis, et fessos excipit axes.  
 Mille greges illi, totidemque armenta per herbas

## NOTÆ.

diamonds, he killed Medusa, and cut off her head. After this he slew a sea-monster, which was about to devour Andromeda, and married that beautiful princess. After several other exploits, he engaged in the public games at Larissa, and unwittingly slew his grandfather with a quoit.  
 8. *Danaë*. The daughter of Acrisius, and mother of Perseus.  
 8. *Pluvio auro*: in showery gold; in a shower of gold.  
 9. *Acrisium*. Acrisius was the son of Abas, king of Argos. He was the twin brother of Prætus, with whom he disputed the right of succession to the throne of Argos. After a pitched battle, in which neither had the advantage, they made a treaty, which secured the crown of Argos to Acrisius, and that of Tirynthus to Prætus. Having learned from an oracle, that his grandson would cause his death, he confined his daughter Danaë in a tower, to prevent her having offspring. Perseus, however, was born of Danaë, and after many wonderful exploits, accidentally killed an old man with a quoit, at Larissa, who proved to be his grandfather Acrisius.  
 11. *Alter*: the one, viz. Bacchus.  
 11. *Alter*: the other, viz. Perseus.  
 12. *Spolium monstri*. The head of Medusa, one of the Gorgons, whose hair consisted of serpents.

13. *Alis*: with wings, viz. the *talaria*, which he had borrowed from Mercury.  
 16. *Animavit*. This fiction arises from the abundance of serpents in these regions, and is copied from Apollonius Rhodius:  
 For when brave Perseus, (this her godlike son  
 His mother oftener named Eurymedon.)  
 O'er Libya flew, the Gorgon's head to bring,  
 Fresh-slain and dripping, to th' expecting king,  
 From every drop, that dyed the soil with blood,  
 A serpent sprung, and thus increased the brood.  
 ARGONAUTICS, Lib. iv.  
 22. *Arctos*. The Bears, a northern constellation. See note on page 134.  
 22. *Cancri*. Cancer, the Crab is the fourth sign of the zodiac. The Tropic of Cancer, the boundary of the sun's declination towards the north, is 23°, 28', or 1630 miles, from the Equator. See note on page 131.  
 24. *Calente die*: day declining; at the close of day.  
 27. *Ignes evocet Auroræ*: calls forth the fires of Aurora.  
 29. *Iapetionides*. Atlas, the son of Iapetus, and the king of Mauritania.  
 Iapetus the ocean damsel led  
 Light-footed Clymene, and shared her couch.  
 She bare to him a son, maganimous  
 Atlas.—HESTOD'S THEOGONY.  
 29. *Atlas*. Atlas was a king of Mauritania, who had a great many flocks of sheep, and also the beautiful gardens which

Errabant; et humum vicinia nulla premebant.  
 Arboreæ frondes, auro radiante nitentes,  
 Ex auro ramos, ex auro poma tegebant. 35  
 Hospes, ait Perseus illi, seu gloria tangit  
 Te generis magni; generis mihi Jupiter auctor:  
 Sive es mirator rerum; mirabere nostras.  
 Hospitium requiemque peto. Memor ille vetustæ  
 Sortis erat: Themis hanc dederat Parnassia sortem, 40  
 Tempus, Atla, veniet, tua quo spoliabitur auro  
 Arbor: et hunc prædæ titulum Jove natus habebit.  
 Id metuens, solidis pomaria clauserat Atlas  
 Mœnibus, et vasto dederat servanda draconi;

43. Atlas metuens  
 id, clauserat pomaria  
 solidis mœnibus, et

## NOTÆ.

contained the golden apples. These gardens were guarded by a watchful dragon that never slept. Informed by an oracle that he would be dethroned by a son of Jupiter, he refused hospitality to Perseus, and was changed into a mountain.  
 35. *Ex auro poma*: apples of gold.  
 Ambrosial trees their buds and fruits unfold  
 In silver flowers and vegetable gold.  
 HISTORY OF THE CHURCH.  
 38. *Rerum*: of exploits. Perseus sets forth his claims to consideration, and boasts not only royal and celestial descent, but royal deeds.

40. *Themis Parnassia*. The Scholiast on Lycophron, v. 129, describes Themis as the daughter of the sun. She is the same as Themis, or Thaumias, the rainbow of the Deluge, and is called Parnassia, because the ark is fabled to have rested on Parnassus, which, according to a very ancient writer, was at first called *Larnassus*, from *Larnax*, the ark of Deucalion (Noah):  
 Πάρνασος: ἐκαλεῖτο δὲ πρότερον Λάρνασος διὰ τὸ τὴν Δευκαλίωνα λάρνακα αὐτῷ προσεχθῆναι.  
 STEPH. BYZANT. As Thaumias, or Themis, the rainbow, was a sign of the end of the Deluge, it became oracular under the name of the goddess Themis. The dove, in like manner, became oracular. At Dodona, doves, which Euripides says came from Thebai (*the ark*), were fabled to give oracles. The Argo (*Ark*) is also described as giving oracles:

The Argo was the first ship that ever was built: it was moreover built in the most early times, or at the very beginning; and was an oracular vessel.—ERATOSTHENES, CATAST. C. XXXV.  
 Prima ætæm magnis canibus freta pervia  
 navitis.  
 Fatidicamque ratem.—VALERIUS FLACCUS, Lib. i.

42. *Jove natus*: a son of Jupiter. He refers to Hercules, who slew the serpent, as related by Apollonius Rhodius:

With some lawless plunderer came of late,  
 Who will reverse the color of your fate.  
 You beast he slew, for whom we sorrow now,  
 And tore the golden apples from his bough.  
 But yesterday the desperate giant came:  
 From his black eyebrows flashed the livid flame:

A lion's shaggy skin, besmeared with gore,  
 Wide o'er his shoulders spread the monster wore.

On his stout staff his fearless step relied,  
 And by his deadly dart the serpent died.  
 ARGONAUTICS, Lib. iv.

44. *Vasto draconi*: by a great dragon. This fiction, doubtless, owes its origin to the history of the serpent that tempted Eve.

Nor wandered they in vain; but soon explored  
 The sacred spot with golden apples stored,  
 In Atlas' realm: the serpent's wakeful eyes  
 Watched nil but yesterday, the golden prize;  
 The fair Hesperides with kind survey  
 Teuded the serpent, as they tuned their lay.

ARGONAUTICS OF APOLL. RHOD.  
 The dreadful snake, that, couched  
 In the dark earth's abyss, his wide domain,  
 Holds o'er the golden apples wakeful guard.  
 HESIOD'S THEOGONY.

Eratosthenes, in speaking of the constellation of the Serpent, evidently refers to the Garden of Eden, to Eve, the temptation by the serpent, and the crushing of the serpent's head by the Saviour, for Hercules is expressly said by Philostratus (Vita Apoll. Tyan. Lib. viii. c. 9) to be *σωτήριος τοῖς ἀνθρώποις, the Saviour of men*:

According to Pherecydes, when all the gods offered presents to Juno upon her nuptials with Jupiter, the Earth also brought golden apples. Juno, admiring their beauty, commanded them to be planted in the garden of the gods; and finding that they were continually plucked by the daughters of Atlas, she appointed a vast serpent to guard them. Hercules overcame and slew the monster. Accordingly, in this constellation the serpent is depicted rearing aloft its head, while Hercules, placed above it with one knee bent, tramples with his foot upon its head, and brandishes his club in his right hand.  
 CATAST. Cap. iii. and iv.

But none of the ancients so evidently describes the Serpent of Paradise as Lucretius, as if God would establish his truth out of the mouth of atheism itself. The very attitude of the serpent, as usually depicted, is given with minuteness:

Aureaque Hesperidum servans fulgentia mala  
 Asper, acerha tuens, inmani corpore serpens,  
 Arboris amplexus stirpem.

DE NATURA RER. Lib. v. 33.  
 2 B 2

Arcebatque suis externos finibus omnes.  
 Huic quoque, Vade procul, ne longè gloria rerum,  
 Quas mentiris, ait, longè tibi Jupiter absit.  
 Vimque minis addit; foribusque expellere tentat  
 Cunctantem, et placidis miscentem fortia dictis.  
 Viribus inferior, Quis enim par esset Atlanti 50  
 Viribus? At quoniam parvi tibi gratia nostra est;  
 Accipe munus, ait: lævâque à parte Medusæ  
 Ipse retrorsus squallentia prodidit ora.  
 Quantus erat, mons factus Atlas: jam barba, comæque  
 In silvas abeunt; juga sunt humerique manusque; 55  
 Quod caput antè fuit, summo est in monte cacumen.  
 Ossa lapis fiunt: tum partes auctus in omnes  
 Crevit in immensum, sic dî statuistis; et omne  
 Cum tot sideribus cælum requievit in illo.

45 dederat ea servanda  
 vasto draconi: arce  
 batque omnes exter  
 nos suis finibus

## NOTÆ.

On the huge dragon, terror of the world,  
 That round the Hesperian tree enormous curled;  
 With eye electric, watching man and brute,  
 Guarded with jealous care the golden fruit.

47. *Longe Jupiter absit*: lest Jupiter be  
 far from protecting you.

53. *Ipse retrorsus*. Perseus turned his  
 face away that he might not himself be  
 turned to stone.

57. *Lapis fiunt*: become stone. A  
 Christian poet has described with much  
 vigor the transformation of a giant to stone,  
 by a power superior to the Gorgon's,—that  
 of Omnipotence:

"For he is God"—at that most awful name,  
 A spasm of horror withered up his frame,  
 Even as he stood and looked,—he looks, he  
 stands

With heaven-defying front, and clenched hands,  
 And lips half-opened, eager from his breast  
 To hold the blasphemy, by force repress;  
 For not in feigned abstraction, as before,  
 He practised foul deceit by damned lore;  
 A frost was on his nerves, and in his veins  
 A fire, consuming with infernal pains;

Conscious, though motionless, his limbs were  
 grown,  
 Alive to suffering, but alive in stone.  
 MONTGOMERY'S WORLD BEFORE THE FLOOD

59. *Cum tot sideribus*: with so many  
 stars.

59. *Cælum*: heaven; the celestial sphere  
 —Thy brother's fate, the unhappy Atlas,  
 Afflicts me: on thy western shore he stands  
 Supporting on his shoulders the vast pillar  
 Of Heaven and Earth.—ÆSCHYLUS'S PROMETHEUS CHAINED.

59. *Requievit in illo*: rested upon him  
 Atlas, enforced by stern necessity,  
 Props the broad heaven; on earth's far borders,  
 where  
 Full opposite th' Hesperian virgins sing  
 With shrill sweet voice, he rears his head and  
 hands  
 Aye unflagging.—HEROD'S THEOGONY.

Titanian Atlas I beheld;  
 His giant strength condemned to bear  
 The solid, vast, and ponderous sphere.  
 ÆSCHYLUS'S PROMETHEUS CHAINED

## QUÆSTIONES.

Who now alone rejects Bacchus?  
 Who was Acrisius?  
 Who was Perseus?  
 Who was Danaë? Why was she con-  
 fined by Acrisius?  
 In what form did Jupiter obtain access  
 to her?  
 Who was Polydectes?  
 Why did he wish to engage Perseus in

an enterprise that would endanger his  
 life?  
 What did Perseus promise to obtain  
 for him?  
 How was he equipped by the gods for  
 the enterprise?  
 Did he succeed in his attempt?  
 On his return, whose kingdom did he  
 pass by?

What gardens had Atlas? How were  
 they guarded?

What probably gave rise to the story of  
 the garden with the golden apples?

Of what is the dragon a tradition?

To what circumstances of the Tempta-  
 tion, Fall of Man, and promise of a Sa-  
 viour, does Eratosthenes evidently allude?

What does Lucretius describe?

What request does Perseus make of  
 Atlas?

Does Atlas grant his request?

Why did Atlas refuse him?

Who was Themis?

What does Perseus do to him?

How are we to regard Perseus?

What is the explanation of Atlas?

Why is he said to support the heavens?

## FABULA VII.

### ANDROMEDA A PERSEO LIBERATA: VIRGÆ IN CORALIA.

Perseus, passing through Ethiopia, sees Andromeda bound to a rock, and exposed to a sea-monster, on account of her mother's pride. Captivated with her beauty, and stipulating that she shall be the reward of the victory, he slays the monster. While he washes his hands, he lays the head of Medusa on twigs, which become coral.

#### EXPLICATIO.

THERE was probably some historical basis for this Fable. The beauty and richness of the kingdom of Cepheus the Ethiopian prince, may have presented strong temptations for piratical emprise, and possibly the carrying off some maidens of the country. Hence, it would be easy, in the language of metaphor to say, that the pride of Cassiope, in preferring herself to the Nereïdes, had caused a monster to be sent by Neptune to ravage the coast. The piratical expedition itself, its leader, or the ship which bore the buccaneers, may, then, be appropriately regarded as a sea-monster. A piratical ship may be adumbrated in the very comparison of the form and advance of the monster to the size and force of a ship:

Ecce velut navis præfixo concita rostro  
Sulcat aquas, juvenum sudantibus acta lacertis;  
Sic fera dimotis impulsu pectoris undis.

Andromeda may be considered as a personification of the virgins of the country, or may have been the daughter of the prince of the country, and have been promised in marriage to appease the cupidity of the pirate leader. Others have regarded the account of the exposure and of the monster in a sense purely literal, and we are accordingly told by Pliny and Mela, that the occurrence took place at Joppa, in Palestine. Pliny (Lib. ix. Cap. v.) gravely tells us, that M. Scaurus, in his edileship, brought the identical bones of this monster to Rome, which were more than forty feet long, the ribs larger than an elephant's, and the backbone a foot and a half thick.

In the sea-weeds turned into coral, allusion is made to the nature of that zoophyte which becomes hardened by exposure to the air. Coral abounds in the sea near the place where the Gorgons were said to reside. There are several good morals contained in this Fable. In the exposure of Andromeda, we see that the errors of princes fall upon their subjects. In the ready compliance of Cepheus with the demands of the oracle, we see that a cheerful obedience to the will of heaven, as in the case of Abraham, has its reward from heaven, and exemption from punishment. In the rescue of Andromeda by Perseus, we learn that heaven will provide a way of escape to the innocent.



CLAUSERAT Hippotades æterno carcere ventos:  
Admonitorque operum cælo clarissimus alto  
Lucifer ortus erat. Pennis ligat ille resumptis  
Parte ab utraque pedes; teloque accingitur unco;  
Et liquidum motis talaribus aëra findit.  
Gentibus innumeris circumque infræque relictis,  
Æthiopum populos, Cepheia conspicit arva.

5

#### NOTÆ.

1. *Clauserat*. He had shut up the winds; it was calm and still.  
1. *Hippotades*. Æolus, the god of the winds. He was the son of Jupiter by Arcesta, and the grandson of Hippotas.

And sage Hippotades their answer brings,  
That not a blast was from his dungeon strayed;  
The air was calm, and on the level brine  
Sleek Panope with all her sisters played.—MILTON'S LYCIDAS.

1. *Æterno carcere*: in their eternal prison. It was firm and strong and could not decay with time, nor be broken by force. The prison of the winds is described by Virgil as formed of huge rocks:

—tenet ille immania saxa.  
Vestras, Eurc, domos: illa se jactet in aula  
Æolus, et clauso ventorum carcere regnet.  
ÆNEID. Lib. i. 139.

3. *Pennis ligat pedes*: he binds his feet with wings. So Hesiod:

There was the horseman, fair-haired Danaë's son  
Perseus: nor yet the buckler with his feet  
Touched, nor yet distant hovered: strange to think!

Bound to his feet were sandals winged; a sword  
Of brass, with hilt of sable ebony,  
Hung round him from the shoulders by a thong:

Swift e'en as thought he flew; the visage grim  
Of monstrous Gorgon all his back o'erspread,  
And wrought in silver, wondrous to behold,  
A veil was drawn around it, whence in gold  
Hung glittering fringes; and the dreadful helm  
Of Pluto clasped the temples of the prince,  
Shedding a night of darkness.

SHIELD OF HERCULES.

4. *Telo unco*: with his crooked weapon, v. z. the faulchion, called Harpe, which was formed of diamonds, and given to him by Mercury.

7. *Cepheia*: of Cepheus, the son of Phoenix, and father of Andromeda.

Illic immeritam maternæ pendere linguæ  
 Andromedam pœnas injustus jusserat Ammon.  
 Quam simul ad duras religatam brach' a cautes 10  
 Vidit Abantiades; nisi quod levis aura capillos  
 Moverat, et trepido manabant lumina fletu;  
 Marmoreum ratus esset opus. Trahit inscius ignes;  
 Et stupet; et, visæ correptus imagine formæ,  
 Penè suas quaterè est oblitus in aère pennas. 15  
 Ut stetit, O, dixit, non istis digna catenis,  
 Sed quibus inter se cupidi junguntur amantes:  
 Pande requirenti nomen terræque tuumque;  
 Et cur vincla geras. Primò silet illa, nec audet  
 Adspectare virum virgo; manibusque modestos 20  
 Celâsset vultus, si non religata fuisset.  
 Lumina, quod potuit, lacrymis implevit obortis.  
 Sæpius instanti, sua nè delicta fateri  
 Nolle videretur, nomen terræque suumque,  
 Quantaque maternæ fuerit fiducia formæ, 25  
 Indicat; et, nondum memoratis omnibus, unda

## NOTÆ.

8. *Maternæ linguæ.* Cassiope, the mother of Andromeda, had boasted that she was fairer than the Nereids; wherefore, they sent a sea-monster to ravage the coast of Ethiopia.

9. *Ammon.* A name of Jupiter, who was worshipped in Libya under this appellation, which signifies *sandy*. While traversing these sandy deserts, Bacchus and his army suffered much from thirst, when Jupiter appeared in the form of a ram, and showed them a fountain of water. Hence, Bacchus built a temple in the place to his father, whom he designated Jupiter Ammon, and placed in the temple the image of that god with the head of a ram. The ruins of the temple are still seen in the Oasis of Siwah.

No more the Augur stands in snowy shroud,  
 To watch each flitting wing and rolling cloud;  
 Nor superstition in dim twilight weaves  
 Her wizard song among Dodona's leaves;  
 Phœbus is dumb, and votaries crowd no  
 more

The Delphian mountain and the Delian shore;  
 And lone, and still, the Libyan Ammon stands,  
 His utterance stifled by the desert sands.

N. C. BROOKS.

10. *Quam vidit.* Perseus saw Andromeda bound to a rock.

He saw upon the golden sand  
 Of the sea-shore, a maiden stand,  
 Before whose feet the expiring waves  
 Plung their last tribute with a sigh—  
 As, in the East, exhausted slaves  
 Lay down the far-brought gift, and die.—

MOORE.

With agonizing sigh,  
 In all the desolation of despair,  
 She stood; her hands to heaven uplift and claspt.  
 MONTGOMERY.

13. *Marmoreum opus:* a work of marble; a statue.

18. *Nomen terræ:* the name of your country.

20. *Adspectare.* I have substituted this word for *appellare*, which is properly the reading; for *appellare* signifies to accost; whereas, if the virgin spoke, it would have been in reply. Besides, we are just told she is silent, *silet*. What an interest is given by the poet. She is not only silent, but through modesty cannot even look upon Perseus. Lucian specially refers to the modesty of Andromeda, as represented in a picture which he saw:

On the right hand, as you enter the hall, a transaction is represented, to which the Grecian and Ethiopian histories lay equal claims.—Perseus, when returning from his flight against the Gorgons, kills the sea-monster by the way, sets Andromeda free, and soon after marries and takes her along with him to Argos. Remark how much the artist has here exhibited in small space. Shame and fear are beautifully expressed in the attitude of the virgin, as she looks down from the rock to observe the youthful hero engaged in fight for love of her, and how difficult it proves to him to subdue the monster, making up to him with his impenetrable scales, prickly points, and wide gaping jaws. Perseus with his left hand holds before him the head of Medusa, while he makes a powerful stroke at him with the sword in his right; already the monster is turned into stone on the side that he had turned towards the Gorgon, whilst the other yet shows signs of life by the blood that gushes from the wound it had received from the cimeter of the hero.—ENCOMIUM ON A MAGNIFICENT HALL.

23. *Sua ne delicta.* Lest Perseus may think she is confined there on account of her own crimes, she gives him the relation of her mother's presumption, and the penalty which was inflicted.

18. Pande mihi requirenti nomenque tuum, terræque, et cur geras vincla

Insonuit; veniensque immenso bellua ponto  
 Eminet; et latum sub pectore possidet æquor.  
 Conclamat virgo: genitor lugubris, et amens  
 Mater adest; ambo miseri, sed justius illa; 30  
 Nec secum auxilium, sed dignos tempore fletus,  
 Plangoremque ferunt; vinctoque in corpore adhærent.  
 Cùm sic hospes ait: Lacrymarum longa manere  
 Tempora vos poterunt; ad opem brevis hora ferendam est.  
 Hanc ego si peterem, Perseus Jove natus et illâ, 35  
 Quam clausam implevit fecundo Jupiter auro,  
 Gorgonis anguicomæ Perseus superator, et alis  
 Æthereas ausus jactatis ire per auras:  
 Præferrer cunctis certè gener. Addere tantis  
 Dotibus et meritum, faveant modò numina, tento: 40  
 Ut mea sit, servata meâ virtute, paciscor.  
 Accipiunt legem, quis enim dubitaret? et orant,  
 Promittuntque super regnum dotale, parentes.  
 Ecce! velut navis, præfixo concita rostro,  
 Sulcat aquas, juvenum sudantibus acta lacertis: 45  
 Sic fera, dimotis impulsu pectoris undis,  
 Tantùm aberat scopulis, quantum Balearica torto  
 Funda potest plumbo mediû transmittere cæli:  
 Cùm subitò, juvenis, pedibus tellure repulsâ,  
 Arduus in nubes abiit: ut in æquore summo 50  
 Umbra viri visa est, visam fera sævit in umbram.

## NOTÆ.

30. *Justius illa.* The mother is said to be more deservedly miserable, because she had been the occasion of the exposure of her daughter to the monster.

34. *Brevis hora:* the time is short. As the monster is fast advancing, on account of the shortness of the time and the urgency of the occasion, Perseus briefly recounts his origin and exploits.

35. *Hanc si peterem:* if I ask her in marriage.

35. *Illâ. Danaë,* the daughter of Acrisius.

36. *Quam clausam:* whom shut up. Hence Horace:

Inclusam Danaën turris athenæ;  
 Robustæque fores, et vigilum cœcum  
 Tristes exequiæ, numerant satis  
 Nocturnis ab adulteris.—LIB. III. OD. XVI.

36. *Fecundo auro:* with fecundating gold. So Horace:

Custodem pavidum Jupiter et Venus  
 Risissent: fore enim tutum iter et patens  
 Converso in pretium deo.—LIB. III. OD. XVI.

41. *Paciscor:* I stipulate.

44. *Velut navis.* This simile is lively and expressive. It presents a clear idea of the size and force of the monster.

47. *Torto plumbo:* with leaden ball whirled round.

50. *Arduus in nubes abiit:* mounts up into the air. This appears to have been

copied by Spenser, in the fight with the dragon:

Then with his waving wings displayed wide,  
 Himself upright he lifted from the ground,  
 And with strong flight did forcibly divide  
 The yielding air, which nigh too feeble found  
 Her flitting parts and elements unsound,  
 To bear so great a weight.—FAIRIE QUEENE.

51. *Viri.* Of Perseus. We give a description of the destruction of the monster by Perseus, which we wrote as a school exercise. As it was inspired by the text, it may not be altogether inappropriate, though a juvenile production:

Entranced in wo, fair Cassiope's child,  
 The victim of a mother's wanton boast,  
 Beheld the rugged crags that reared their wild  
 And threatening heads above the stormy coast  
 And as she gazed upon the sea before,  
 In mockery through her bosom stole a host  
 Of pleasant memories, while with angry roar  
 The death-denouncing waves broke on the rocky  
 shore.

The ample treasure of her raven locks  
 In darksome beauty streaming on the wind,  
 Upon a pedestal of blackened rocks  
 Like Parian statue stood the maid, confined  
 By chains which marred the tender wrists they  
 bound:

The thoughts of home came thronging on her  
 mind,—  
 Her bosom heaved, her eyes in tears were  
 drowned,  
 And grief burst from her lips in sorrow's plain-  
 tive sound.

31. Nec ferunt auxilium secum, sed plangorem, fletusque dignos tempore; adhærentque in vincto corpore.

44. Ecce velut navis concita, acta sudantibus lacertis juvenum, sulcat aquas præfixo rostro



Utque Jovis præpes, vacuo cùm vidit in arvo  
Præbentem Phæbo liventia terga draconem,  
Occupat aversum: neu sava retorqueat ora,  
Squamigeris avidos figit cervicibus ungues: 55  
Sic celeri fissum præpes per inane volatu  
Terga feræ pressit; dextroque frementis in armo  
Inachides ferrum curvo tenus abdidit hamo.  
Vulnere læsa gravi, modò se sublimis in auras  
Attollit: modò subdit aquis: modò more ferocis 60  
Versat apri, quem turba canum circumsona terret.  
Ille avidos morsus velocibus effugit alis:  
Quaque patent, nunc terga cavis super obsita conchis,  
Nunc laterum costas, nunc quâ tenuissima cauda  
Desinit in piscem, falcato vulnerat ense. 65  
Bellua puniceo mistos cum sanguine fluctus  
Ore vomit: maduère graves aspergine pennæ.  
Nec bibulis ultrâ Perseus talaribus ausus  
Credere; conspexit scopulum, qui vertice summo  
Stantibus exstat aquis; operitur ab æquore moto. 70  
Nixus eo, rupisque tenens juga prima sinistrâ,  
Ter quater exegit repetita per ilia ferrum.  
Littora cum plausu clamor superasque deorum  
Implevere domos. Gaudent, generumque salutant,  
Auxiliumque domûs servatoremque fatentur 75  
Cassiope, Cepheusque pater. Resoluta catenis  
Incedit virgo, pretiumque et caussa laboris.

## NOTÆ.

She thought of early childhood's summer hours,  
Of sportive glee beneath the myrtle shade,  
Of garlands wreathed for youthful friends in  
bowers  
Of myrrhine sweets, through which her feet  
had strayed—  
Thought of her father's halls—the dance—the lay  
Of minstrel, and the mellow lute of maid—  
Then of her doom; and saw with dread dismay  
The monster of the deep roll on, prepared to slay.  
One piercing shriek of anguish wildly rose  
Above the moaning ocean—fear repress  
The hapless cry of agony, and froze  
The fount of life within her virgin breast;  
While from each starting orb, the tear-drops,  
o'er  
Her snowy bosom showering pearls, con-  
fessed  
Her torn despair, as rushing towards the shore  
The ravenous monster seemed her beauty to  
explore.  
She trembled like an aspen; and the blood  
Was curdling in her veins, as mute she gazed  
Upon his hulk, now stretched upon the flood,  
Now rolled in spires, as o'er the waves he  
raised  
His towering crest, high gleaming in the air;  
And marked his eyes, which like two meteors  
blazed  
Upon his burnished front, with their red glare,  
Portending darksome death, destruction and  
despair.  
Still onward rolled the portent, till his breath  
Came warm upon her, and his nostrils shed  
The dewy brine: and armed with pointed death  
Appared the jagged teeth within his dread  
And terrible jaws, expanded to devour;  
When from the upper air flashed on her head  
A sudden light, and in that fearful hour,  
An unseen arm was raised that broke the mon-  
ster's power.  
Even as his giant body smote the sand,  
Swift rushing from the foam-engirdled tide,  
With nostrils spread but breathless on the sand  
He lay immense,—with jaws expanded wide—  
And sinews bent—but rigid us the pile  
Of endless crags, that, reared on either side  
With everlasting adamant did tile  
The rocky rumparts of the sea-defying isle.  
And as the maiden slowly raised her eyes,  
A form of matchless beauty and of light,  
With waving pinions of a thousand dyes,  
And looks of love, burst on her raptured sight.  
Again life's fear-chilled current freely gushed,  
Her eyes that tears had dimmed, again grew  
bright;  
And like the rosy morning, sweetly blushed  
The blanched and pallid cheek by love's deep  
hectic flushed.—N. C. Brooks.

52. *Præpes Jovis*: the bird of Jove, viz.,  
the eagle.

58. *Tenus hamo*: up to the hilt.

61. *Turba canum*: the pack of dogs.

67. *Aspergine*: with the sprinkling;

with the spray.

67. *Plumæ*. The wings of Perseus.

70. *Stantibus aquis*: the waters during

a calm.

77. *Pretium et caussa*: the reward, and  
the cause.

63. *Nec Perseus ausus credere ultra bi-  
bulis talaribus, conspexit scopulum, qui  
exit stantibus aquis summo vertice.*

Ipse manus haustâ victrices abluit undâ:  
Anguiferumque caput nudâ nê lædat arenâ,  
Mollit humum foliis: natasque sub æquore virgas 80  
Sternit, et imponit Phorcynidos ora Medusæ.  
Virga recens, bibulâque etiamnum viva medullâ,  
Vim rapuit monstri, tactoque induruit hujus,  
Percepitque novum ramis et fronde rigorem.  
At pelagi Nymphæ factum mirabile tentant 85  
Pluribus in virgis, et idem contingere gaudent;  
Seminaque ex illis iterant jactata per undas.  
Nunc quoque coraliis eadem natura remansit,  
Duritiam tacto capiant ut ab aëre; quodque  
Vimen in æquore erat, fiat super æquora saxum. 90

82. *Virga recens, etiamnumque viva, rapuit vim monstri bibula medulla, induitque taeta hujus.*

## NOTE.

79. *Anguiferum caput*: the snaky head, viz. the head of Medusa.

80. *Natas sub æquore virgas*: the twigs formed in the sea, viz. the coral. Where the waters murmur tranquilly through the beading twigs of the coral grove. J. G. PERCIVAL.

81. *Phorcynidos*. Of Medusa, the daughter of Phorcys.

83. *Vim rapuit monstri*: contracted the power of the monster, viz. Medusa.

87. *Semina ex illis*: slips from them, viz. the branches of corals.

88. *Coralis*. A marine zoophyte that often grows in branches like a tree. On removal from the water, it becomes as hard as a stone. It is used for ornaments.

## QUÆSTIONES.

Who was Cepheus?  
Who was Andromeda?  
To what was she exposed? Why?  
Who discovered her thus exposed?  
What proposal did he make to her parents?  
Did they accede to his proposal?  
Did he slay the monster?  
What happened to the twigs that he placed under the head of Medusa?  
What probably gave rise to this Fable?

How will you interpret the crime of Cassiope?  
How will you explain the monster?  
In what two ways can we explain the exposure of Andromeda?  
What description in the Fable would induce the belief that a piratical ship was the monster?  
How do Pliny and Mela regard the monster?  
Whom does Pliny say brought the bones to Rome?

## FABULA VIII.

### CRINES MEDUSÆ IN SERPENTES MUTANTUR.

Perseus, having killed the sea-monster, marries Andromeda. At the feast he is desired to relate the manner in which he slew the Gorgon. After this relation, he describes to them the prior transformation of Medusa's hair into serpents.

#### EXPLICATIO.

GREAT diversity of opinion exists in relation to the Gorgons. Diodorus says they were female warriors that inhabited Libya, who inspired their enemies with great terror, but were at last conquered by Perseus, and their queen, Medusa, slain. Pausanias says, that after the death of Phorcys, his daughter Medusa reigned over the people that inhabited near lake Tritonis, and caused great terror by her incursions, that her flying camp was destroyed by Perseus, and the queen herself killed among the throng. Others have regarded them as princesses possessing great wealth and a golden statue of Minerva called Gorgon. The one eye of the Graiæ, their guard, they consider a minister of theirs, whom Perseus forced to disclose the secret of their wealth. Two of the sisters consented to surrender this, but Medusa, refusing, was slain, when he obtained the Gorgon or golden statue. Pegasus and Chrysaor may then be considered ships which they had, for Artemidorus tells us, that by "the horses of Neptune are meant ships, for the analogy is strict between a horse on land, and a ship in the sea."

The Graiæ and the Gorgons are personifications of the terrors of the sea; which are thus said to transform beholders to stone: the former are the *white* crested waves that dash against the coast; the latter the *strong* billows of the *wide* ocean. The Graiæ were the half-sisters of the Gorgons, and are themselves called Gorgons by some. Their one eye is the disk of the moon, which influences the tides, for the moon was anciently called γοργόνιον. By the stealing of this eye, we are to understand that Perseus learned the nature of the tides. The Gorgons were Stheno, the *powerful*, meaning the force of the waves; Euryale, *wide-rolling*, their fluctuation; and the Medusa, *directness*, their course as altered or affected by winds, or the seasons of the year. The force and fluctuation of the waves remain the same, hence then Stheno and Euryale are said to be immortal; while Medusa, denoting change in the course of the billows, is said to be mortal. Since a serpent moving in a wary manner denoted *water*, the serpents of Medusa's head, disposed as they are, represent the undulations of the ocean. See note on *Serpentis*, p. 92, and the plate which accompanies it. By learning to command wind and tide, and thus direct his vessel at will in the ocean, Perseus is said to have cut off the head of Medusa. Probably he is regarded, or the expedition which he represents, as making the first voyage in the open ocean. Pegasus and Chrysaor are ships, which were built in consequence of having overcome the terrors of navigation.



IS tribus ille focus totidem de cespite pont;  
Lævum Mercurio; dextrum tibi, bellica virgo;  
Ara Jovis media est: mactatur vacca Minervæ;  
Alipedi vitulus; taurus tibi, summe deorum.  
Protinus Andromedan et tanti pæmia facti  
Indotata rapit: tædas Hymenæus Amorque

5

#### NOTÆ.

1. *Dis tribus.* Three gods had assisted him, and he erects in consequence an altar to each. Help from heaven should always be gratefully recognised. Thus Samuel acknowledged the assistance of God in conquering the Philistines, by setting up a pillar for sacrifice:

Then Samuel took a stone, and set it between Mizpeh and Shen, and called the name of it Eben-ezer, saying, Hitherto hath the Lord helped us.

1 SAMUEL, vii. 12

2. *Bellica virgo.* Minerva, the goddess of war. Minerva had given him a shield, which, like a polished mirror, reflected every thing. He looked on the head of Medusa as reflected in this shield. Minerva also guided his hand as he struck the Gorgon. By this shield we are to understand that prudent circumspection and counsel which are so necessary in war.

4. *Alipedi.* Mercury, so called because he has wings to his feet. Mercury furnished him with his winged shoes, and the falchion (*harpe*). By the winged shoes we are to understand swiftness of execution in general. Here, most probably, it means a ship.

6. *Indotata:* dowress. Her only dowress was her beauty and her innocence.

Though Cepheus had offered his kingdom, the brave deliverer loved her for herself alone.

Dos est magna parentum  
Virtus—HORAT. Lib. iii. Od. 24.

6. *Tædas præcutiunt:* shake their torches. The torches of Hymen were those that were anciently carried before the bride, as she was led to the house of

Præcutiunt: largis satiantur odoribus ignes:  
 Sertaque dependent tectis: lotique lyræque  
 Tibiaque, et cantus, animi felicia læti  
 Argumenta, sonant. Reseratis aurea valvis 10  
 Atria tota patent, pulchroque instructa paratu;  
 Cepheni proceres ineunt convivia regis.  
 Postquam epulis functi, generosi munere Bacchi  
 Diffudère animos: cultusque habitusque locorum  
 Quærit Abantiades. Quærenti protinus unus 15  
 Narrat Lyncides, moresque, habitusque virorum  
 Quæ simul edocuit, Nunc, ô fortissime, dixit,  
 Fare precor, Perseu, quantâ virtute, quibusque  
 Artibus abstuleris crinita draconibus ora.  
 Narrat Abantiades gelido sub Atlante jacentem 20  
 Esse locum, solidæ tutum munimine molis;  
 Cujus in introitu geminas habitasse sorores  
 Phorcydas, unius partitas luminis usum:  
 Id se solerti, furtim dum traditur astu,  
 Suppositâ cepisse manu: perque abdita longè, 25  
 Deviaque, et sylvis horrentia saxa fragosis  
 Gorgoneas tetigisse domos: passimque per agros,  
 Perque vias vidisse hominum simulacra ferarumque  
 In silicem ex ipsis visâ conversa Medusâ:  
 Se tamen horrendæ clypei quod læva gerebat, 30  
 Ære repercusso, formam aspexisse Medusæ:  
 Dumque gravis somnus colubrasque ipsamque tenebat,  
 Eripuisse caput collo: pennisque fugacem  
 Pegason et fratrem matris de sanguine natos;

## NOTÆ.

her husband. The torch of Love is the allegorical one that inflames the heart. Here Love his golden shafts employs, here lights His constant lamp, and waves his purple wings. MILTON.  
 Concutit tædas geminus capido.—SENEC. CÆD.  
 7. *Largis odoribus*: with copious perfumes.  
 8. *Loti*. By metonymy for instruments made of the lote tree.  
 11. *Patent*: are thrown open.  
 19. *Crinita draconibus*: having dragons for hair: haired with dragons.  
 23. *Phorcydas*. The Phorcydes, called also Graiæ, were the daughters of Phorcys and Ceto. They were hoary-haired from their birth, whence they were called Graiæ. They had but one eye, which was in common. This was stolen by Perseus. They were the guardians of the Gorgons. Their names were Pephredo (*Horrifier*), Enyo (*Shaker*), and Deino (*Terrifier*).  
 23. *Unius luminis*. The Graiæ had but a single eye among them.  
 Till thou shalt come to the Gorgonian plains Of Cisthene, where dwell the swan-like forms Of Phorcys' daughters, bent and white with age; One common eye have these, one common tooth,

And never does the sun with cheerful ray Visit them darkling, nor the moon's pale orb That silvers o'er the night. ÆSCHYLUS'S PROMETHEUS CHAINED  
 27. *Gorgoneas domos*: the habitations of the Gorgons; where the three Gorgons, Medusa, Euryale, and Stheno lived. Medusa alone was mortal.  
 The Gorgons nigh, Their sisters there, spread their broad wings and wreath Their horrid hair with serpents, fiends abhorred, Whom never mortal could behold, and live. ÆSCHYLUS'S PROMETHEUS CHAINED  
 And Gorgous dwelling on the brink of night Beyond the sounding main; where, silver-voiced, Th' Hesperian maidens in their watches sing; Euryale, and Stheno, and Medusa. Sad is her lot, since mortal; but the two Immortal and of undecaying youth. Yet her alone the blue-haired god of waves Enfolded, on the tender meadow-grass, And bedded flowers of spring. HESIOD'S THEOGONY.  
 34. *Pegason*. A winged horse, which, like his brother Chrysaor, sprang from the blood of Medusa, at the time Perseus scvered her head from her body when asleep. On seeing the light, he immedi-

Addit et longi non falsa pericula cursûs: 35  
 Quæ freta, quas terras sub se vidisset ab alto;  
 Et quæ jactatis tetigisset sidera pennis.  
 Ante expectatum tacuit tamen, excipit unus  
 Ex numero procerum, quærens, cur sola sororum  
 Gesserit alternis imministos crinibus angues. 40  
 Hospes ait, quoniam scitaris digna relatu,  
 Accipe quæsitâ causam. Clarissima formâ,  
 Multorumque fuit spes invidiosa procorum  
 Illa, nec in totâ conspectior ulla capillis 45  
 Pars fuit; inveni, qui se vidisse referrent.  
 Hanc pelagi rector templo vitiâsse Minervæ  
 Dicitur: aversa est, et castos ægide vultus  
 Nata Jovis texit. Neve hoc impunè fuisset;  
 Gorgoneum turpes crinem mutavit in hydros.  
 Nunc quoque ut attonitos formidine terreat hostes, 50  
 Pectore in adverso, quos fecit, sustinet angues.

## NOTÆ.

ately fled to Mount Helicon, on which, by a stroke of his foot, he produced the fountain Hippocrene, which was sacred to the Muses.

When Perseus smote Her neck, and snatched the severed bleeding head, The great Chrysaor then leaped into life, And Pegasus the steed, who, born beside Old Nilus' fountains, thence derived a name.

For a thrilling description of a spectral horse, I would refer the reader to "The Buccaneer," a powerful poem, by Richard H. Dana, Esq., of Cambridge, Mass.

35. *Non falsa pericula*: the real dangers. Stheno and Euryale pursued him after he had cut off the head of Medusa.

38. *Ante expectatum*: before he was expected to stop. This is the charm of all relating of stories, to stop before the audience is weary.

39. *Sola sororum*. Why Medusa alone of the sisters?

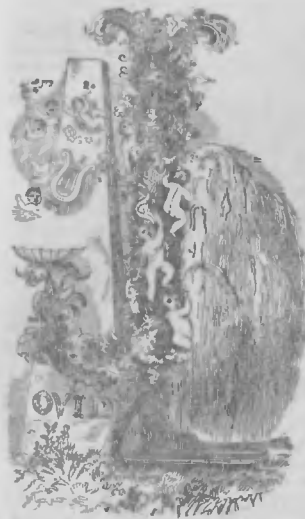
51. *Sustinet angues*. Minerva bears the Gorgon's head on her shield. It is some times found in the *lorica* that encases her breast.

## QUESTIONES.

What did Perseus do after his conquest of the monster?  
 To which of the gods did he assign the principal altar?  
 What took place after this?  
 At the feast, what request was made of Perseus?  
 Where did he say the Graiæ resided?  
 What was there peculiar about them?  
 Who were the guards of the Gorgons?  
 Where did the Gorgons reside, according to Ovid?  
 Where does Hesiod say they resided?  
 How did Perseus look on Medusa without being changed to stone?

What sprung from the blood of Medusa?  
 Why was the hair of Medusa turned into serpents?  
 By the Graiæ, whom are we to understand?  
 How are they said to have one eye?  
 How did Perseus steal it?  
 By the Gorgons, what are we to understand?  
 Give the names of the three, and their explanation?  
 How may Perseus be said to cut off the head of Medusa?  
 How will we interpret the springing of Pegasus and Chrysaor from her blood?

PERORATIO.



AMQUE opus exegi, quod nec Jovis ira,  
nec ignis,  
Nec poterit ferrum, nec edax abolere ve-  
tustas.  
Cùm volet illa dies, quæ nil nisi corporis  
hujus  
Jus habet, incerti spatium mihi finiat ævi ;  
Parte tamen meliore mei super alta pe-  
rennis 5  
Astra ferar; nomenque erit indelebile nos-  
trum.  
Quæque patet domitis Romana potentia  
terris,  
Ore legar populi; perque omnia sæcula  
famâ,  
Si quid habent veri vatum præsentia, vi-  
vam.

NOTE.

1. *Jamque opus exegi.* It was custo-  
mary, especially with the ancient poets, to  
make some reference to themselves at the  
close of their poems, and this was done, in  
many cases, in no measured tones of self-  
laudation. This Peroratio of Ovid is un-  
worthy of the poet, and the reason is, that  
in writing it, he abandoned his own origi-  
nal genius, to be the copyist of another.  
The above is an imitation of a poem by  
Horace on a similar occasion. With a few  
remarks on the first lines, I will permit  
the reader to institute the comparison be-  
tween them, and make his own conclu-  
sions. Horace says, "I have finished a  
monument more enduring than brass, and  
more lofty than the royal site of the pyra-  
mids." Here is a beautiful metaphor;  
like the Pharaohs of old, the poet, during  
his lifetime, had been building his own  
monument. It was not only more lofty  
than the pyramids, but more enduring,—  
though lofty, neither the rain, nor the  
storm, nor the flight of time, could destroy  
it by force, nor waste it by decay. Ovid  
says, "I have finished a *work*, which nei-  
ther the anger of Jove, nor fire, nor steel,  
nor consuming time can destroy." How  
spiritless and prosaic is the word *opus*,  
when compared with *monumentum*; and  
now little of forceful and poetic application

have the "storm," and the "lightning,  
and "corroding time," when applied to a  
*work*, in comparison with what they have,  
when connected with a monument, lofty  
and cloud-capt, exposed to the rushing  
hurricane, the driving rain, and the riving  
bolt. Thus Horace:

Exegi monumentum ære perennius,  
Regaliq; situ pyramidum altius;  
Quod non imber edax, non Aquilo impotens  
Possit diruere, aut innumerabilis  
Annorum series, et fuga temporum.  
Non omnis moriar; multaque pars mei  
Vitat Libitinum. Usque ego postera  
Crescam laude recens, dum Capitolium  
Scandet cum tacita virgine pontifex.  
Dicar, qui violens obstrepit Aufidus,  
Et quæ pauper aquæ Daunus agrorum  
Regnavit populorum, ex humili potens  
Princeps Aulium carmen ad Italos  
Deduxisse modos. Sume superbiam  
Quæsitam meritis, et mihi Delphicâ  
Lauro cingere volens, Melpomene, comam.

The Peroratio of Virgil, at the close of  
the Georgics, is more modest:

While thus I sing of trees, and flocks, and fields,  
Great Cæsar, thundering, war o'er Euphrat  
wields,  
Victor, o'er willing realms his law extends,  
And from the world to opening heaven ascends  
I, Virgil, then, 'mid Naples' syren bowers,  
In ease inglorious nursed my studious hours,  
I, whose bold youth the pastoral strain essayed  
And sung thee, Thyrsus, in the beechen shade.

We will give three concluding addresses  
by modern poets. The first is by Herrick,  
an English poet, born in 1591. It was  
evidently suggested by the poem of Ho-  
race, and is ingeniously constructed, so as  
to resemble a real column, with entablature  
and pedestal:

THE PILLAR OF FAME.

Fame's pillar here at last we set,  
Our-during marble, brass, or jet;  
Charmed and enchanted so,  
As to withstand the blow  
Of overthrow:  
Nor shall the seas,  
Or outrages  
Of storms, o'erbear  
What we uprear:  
Tho' kingdoms fall:  
This pillar never shall  
Decline, or waste at all;  
But stand forever by his own  
Firm and well-fixed foundation.

The second is by Sir Walter Scott:

Yet, once again, farewell, thou Minstrel harp!  
Yet, once again, forgive my feeble sway,  
And little reck I of the censure sharp  
May idly cavil at an idle lay.  
Much have I owed thy strains on life's long way,  
Through secret woes the world has never  
known,  
When on the weary night dawned wearier day,  
And bitterer was the grief devoured alone.  
That I o'erlive such woes, Enchantress, is thine  
own.

Hark! as my lingering footsteps slow retire,  
Some Spirit of the Air has waked thy string?  
'Tis now a seraph bold, with touch of fire,  
'Tis now the brush of Folly's frolic wing.  
Receding now, the dying numbers ring  
Fainter and fainter down the rugged dell,  
And now the mountain breezes scarcely bring  
A wandering witch-note of the distant spell—  
And now, tis silent all! Enchantress, fare thee  
well!

The following, by the late E. C. Pink-  
ney, of Baltimore, is distinguished for its  
poetic merit, and the tender melancholy  
that pervades it.

The firstlings of my simple song  
Were offered to thy name;  
Again the altar, idle long,  
In worship rears its flame.  
My sacrifice of sullen years,  
My many hecatombs of tears,  
No happier hours recall—  
Yet may thy wandering thoughts restore  
To one who ever loved thee more  
That fickle Fortune's all.

How I have lived imports not now;  
I am about to die,  
Else I might chide thee that my life  
Has been a stifled sigh;  
Yes life; for time, beyond the line  
Our parting traced, appears not mine,  
Or of a world gone by;  
And often almost would evince,  
My soul had transmigrated since.

Pass, wasted flowers! alike the grave,  
To which I fast go down,  
Will give the joy of nothingness  
To me, and to renown:  
Unto its careless tenants, fame  
Is idle as that gilded name,  
Of vanity the crown,  
Helvetian hands inscribe upon  
The forehead of a skeleton.

List the last cadence of a lay,  
That closing as begun,  
Is governed by a note of pain,  
Oh, lost and worshipped one!  
None shall attend a sadder strain,  
Till Memory's statue stand again  
To mourn the setting sun,  
Nor sweeter, if my numbers seem  
To share the nature of their theme.

CLAVIS OVIDIANA.

ABBREVIATIONS.

a.....active.	f.....feminine.	obs.....obsolete.
abl.....ablative.	fig.....figuratively.	part.....participle.
acc.....accusative.	freq.....frequentative.	pass.....passive.
adj.....adjective.	gen.....genitive.	pl.....plural.
adv.....adverb.	Gr.....Greek.	prep.....preposition.
c.....common gender.	imp.....impersonal.	pr.....pronoun.
conj.....conjunction.	ind.....indicative.	pr. n.....proper noun.
comp.....comparative.	inf.....infinitive.	scil.....scilicet.
d.....doubtful gender.	int.....interjection.	sing.....singular.
dat.....dative.	intr.....intransitive.	subj.....subjunctive.
def.....defective.	irr.....irregular.	subs.....substantive.
dem.....demonstrative.	m.....masculine.	sup.....superlative.
dep.....deponent.	n.....neuter.	tr.....transitive.
dim.....diminutive.	num.....numeral.	

CLAVIS OVIDIANA.

A.

\*A. used before a consonant—Ab, mostly before vowels—Abs, before t and q, prep. with abl. *from; after, at; in respect of; on account of; by; ou, at, in, among.* In composition, signifying generally privation; sometimes separation.

\*Abactus, a, um, part. of Abigo, ēre, ēgi, which sec; *driven off.*

\*Abantiades, æ, m. patronymic, *son, grandson, or descendant of Abas, an Argive king.*

Abditus, a, um, part. of Abdo, hūden, *re-note, private.*

Abdo, ēre, didi, ditum, a. (ab and do, i. e. to put or place away), *to hide, conceal; remove, put away.*

Abduco, ēre, xi, ctum, a. (ab and duco), *to take away, remove, take off, lead off, carry away.*

\*Abeo, ēre, ivi and ii, itum, n. (ab and eo), *to go away, depart, go, pass away, stray away, banish; to be changed into, turn to.*

Abies, ētis, f. a fir-tree: by metonymy, a vessel; or any thing made of the tree.

Abigo, ēre, ēgi, actum, a. (ab and ago), *to drive away, drive, drive off.*

Ablatus, a, um, part. of Aufero, erre, abstuli, ablatum, *taken away, removed, borne away, carried off.*

Abluo, ēre, ui, uitum, and itum, a. (ab and luo, to wash), *to wash off, wash, make clean, purify; wash away; to expiate.*

Abrumpo, ēre, ūpi, uptum, a. (ab and rumpo), *to break off, break away, break asunder, sever, burst, tear off.*

Abruptus, a, um, part. from Abrumpo, *broken asunder, broken to pieces.*

Abscōdo, ēre, essi, essum, n. (abs and cedo) *to depart, withdraw, retire, go away from.*

Abscindo, ēre, idi, issum, a. (ab and scindo), *to cut off, cut away, tear off, rend, sever, divide.*

Absens, tis, (abs and ens, unused particip. of Sum), *absent, away, not in sight, gone away; remote.*

Absisto, ēre, stiti, stitum, n. (ab and sisto, fr. sto), *to stand, stand aloof, go from: to retire from, relinquish, desist.*

Abstractus, a, um, part. of Abstraho, *hurried off, dragged away.*

Abstraho, ēre, avi, actura, a. (abs and traho, to draw), *to draw off, pull away, tear off, drag away, take by force, separate.*

Abstuli, perf. used in conjugating Aufero, erre. *to carry away, bear off, remove, tear away; properly perfect of an old verb tul.*

Absum, esse, fui, irreg. n. (ab and sum), *to be absent, to be away, be distant, be removed from, be wanting; to stand aloof; to fail. Fig. to be far from, be disinclined to.*

Absūmo, ēre, mpsi, mptum, a. (ab and sumo), *to take away, to consume, use up, destroy, waste, spend.*

Abundo, āre, ūvi, ātum, n. (ab and undo, to be full), *to abound, overflow; to be wealthy; to be full with.*

\*Ac, copul. conj. *and; after adverbs aequē, conra, iuxta and those of a similar kind, as, than.*

Accēdo, ēre, essi, essum, n. (ad and cedo), *to draw nigh, come near, approach, come to, reach; to accost; to adjoin; he added to, be annexed.*

Accendo, ēre, ndi, nsum, a. (ad and cando, obsol. vb. to make shine), *to set on fire, kindle, light up, set fire to; to burn, make bright; excite, inflame.*

Accensus, a, um, part. of Accendo.

Acceptus, a, um, part. of Accipio, as adj. *received, accepted; grateful, pleasing, acceptable, beloved, welcome.*

Aeciuctus, a, um, part. fr. Accingo, girt begirt, equipped, accoutred.

Accingo, ēre, nxi, nctum, n. (ad and cingo), *to gird up, gird on, begird, to equip, accoutre.*

Accipio, ēre, ēpi, eptum, a. (ad and capio), *to take, to accept, to receive; to entertain; to hear, comprehend; to obtain, acquire; to admit; to undertake; accept of.*

Acclivus, a, um, and Acclivis, is, e, adj. (ad and elivus, a hill), *steep, sloping up, ascending, up-hill.*

\*Acer and Acris, is, e, adj. (acr, a point) *sharp, sour, pungent, acrid; fig. brisk, active, quick, vehement, vigorous, cruel, furious, impetuous, spirited, brave, bold, strenuous, &c.*

\*Acerbus, a, um, adj. (acer), *unripe, sour, tart, harsh; premature, imperfect; inimical, unfriendly, bitter; troublesome; morose, austere.*

\*Aceruus, a, um, adj. (acer, a maple-tree), *of maple-wood, maple.*

\*Acervus, i, m. a heap, hoard, pile, mass; *crowd, multitude.*

Achaia, a, f. *Achaia*, properly the northern province of the Peloponnesus along the Corinthian gulf: under the Romans, the province of Achaia comprehended the Peloponnesus and the rest of Greece as far north as Thessaly and Epirus.

\*Achaïs, idis, f. adj. *Achaian*, belonging to Achaia.

## ACIES.

- \*Acies, ēi, f. (ἀκίς, a point), sharp edge, sharp point. the organ of sight, the ken, the eye: a line of soldiers, squadron, battalion; an army, line of battle; a battle; prowess, influence.
- \*Acōnīum, ī, n. (ἀκόνιον), a poisonous plant, supposed to be akonite, monkshood, wolfsbane.
- \*Acrisius, ii, m. Acrisius, king of the Argives, son of Abas, and father of Danae.
- Actæus, a, um, (Ἀκτῆ, a beach, hence pr. n. Attica), of Attica, Attic, Athenian.
- Actæon, ōnis, m. Actæon, son of Aristæus and Autonoe, the daughter of Cadmus, changed by Diana into a stag, and torn asunder by his own dogs.
- Actōrides, æ, m. patronym. descendant of Actor.
- Actus, a, um, part. fr. Ago, conducted, led, driven; pursued; directed, moved; done, performed; spent, &c.
- Actūtum, adv. (ago), forthwith, instantly, anon, presently, immediately.
- \*Acumen, īnis, n. (acuō, to sharpen), the sharp point, extremity of any thing: sharpness, pungency of taste: acuteness, sagacity, acumen.
- Acūtus, a, um, adj. (acuō, to sharpen), sharp-edged, sharp-pointed, sharp; pungent; shrill, penetrating; ingenious, acute, quick, subtle.
- Ad, prep. with acc, to, unto; at, near, among, by, even to, as far as, towards; for, on account of, according to; after, with; against. With numerals, it signifies to the number of, about.
- Addico, ōre, īxi, ctum, a. (ad and dico), to give up, make over, assign, surrender, adjudge; to alienate; to resign; to devote, doom, condemn; to impute, ascribe.
- Addisco, ōre, -didici, a. (ad and disco), to learn; to find out, be apprised of, hear.
- Addo, ōre, didi, ditum, a. (ad and do), to add; to throw in, mingle; appoint, assign; to place upon, put on.
- Addūco, ōre, xi, ctum, a. (ad and duco), to conduct to, bring, fetch: to draw, pull; draw together, contract; to reduce; to induce, persuade.
- \*Ademptus, a, um, part. of Adimo.
- Adeo, (ad and eo), adv. so, so much, so far.
- \*Adeo, ire, īvi, and ii, itum, n. (ad and eo), to go to; come to, approach, come near; arrive at; to approach hostilely, attack.
- Adfatus. See Affatus.
- Adfero. See Affero.
- \*Adhæreo, ēre, æsum, n. (ad and hæreo), to stick to, adhere, grow to, grow near; to be near, adjacent; to cling to, hang upon, hang about.
- \*Adhibeo, ēre, ui, itum, a. (ad and habeo), to adopt, use, employ; to take, receive, admit; to apply, to lay on; to bring, offer, pay; to add, join; to treat, use.
- \*Adhuc, adv. (ad and huc), hitherto, thus far, as yet: even yet, still.
- Adjicio, ēre, ēci, ectum, a. (ad and jacio),

## ADSUM.

- to throw towards, cast against, apply to; to place near, annex, add; to apply, devote.
- \*Adimo, ēre, emi, emptum, a. (ad and emo), to take away, remove, deprive of, carry off.
- \*Aditus, ūs, m. (adeo), a going to, approach, access, entry; a passage for entrance, a pass; liberty of access, opportunity.
- Adjuro, āre, āvi, ātum, a. (ad and juro), to swear, to swear, solemnly swear; swear by; to conjure, adjure.
- Adjutus, a, um, part. fr. Adjuvo, assisted, aided, befriended.
- Adjuvo, āre, jūvi, jūtum, a. (ad and juvo), to help, assist, aid, succour, befriend.
- Admirābilis, is, e, adj. (admiror), admirable, worthy of admiration, wonderful, unusual.
- Admirans, antis, part. pres. of Admiror.
- Admiror, āri, ātus, dep. (ad and miror), to wonder at greatly, to marvel; to admire, regard with admiration, esteem, or love.
- Admissus, a, um, part. (admitto), admitted; let loose, hurried on, swift, i. 532, committed. Admissum, ī, n. (from part.), crime, fault.
- Admitto, ēre, mīsi, missum, act. (ad and mitto), to send forward, send to; to give a loose to, push forward; to admit, let in; hurry on, gallop.
- Admonēo, ēre, ui, itum, act. to put in mind, admonish, warn.
- Admonitus, ūs, m. putting in mind; counsel; admonition, reproof.
- Admonitor, ōris, m. (admoneo), a monitor, he who reminds, or admonishes; one who incites, or instigates.
- Admōtus, a, um, part. (admoveo), applied to, laid or put on.
- Admōvō, ēre, mōvi, mōtum, act. to move to, convey to, carry near, hold to, lodge nigh.
- \*Adolēo, ēre, ui, and ēvi, ultum, neut. and act. (ad and oleo), n. to smell; a. to burn, consume by fire.
- \*Adolesco, ēre, ēvi, ultum, neut. (ad and olesco), to grow up, to grow, increase; fig. to grow greater.
- \*Adopertus, a, um, part. (adoperio), covered, covered over, veiled, closed.
- \*Adoro, āre, āvi, ātum, (ad and oro), to adore, worship, revere; to pray to.
- \*Adspicio and Aspicio, ēre, ēxi, ectum, act. (ad and specio), to behold, look upon, or at, see; to look favorably upon; to look up to, esteem.
- \*Adsterno and Asternō, ēre, strāvi, act. to strew at, or about; pass. to be cast or lie prostrate.
- \*Adstō and Astō, āre, īti, itum, neut. (ad and sto), to stand, stand at, stand near; to be at hand; stare in latūs obliquum, to stand on one side, to stand sideways.
- \*Adstrictus and Astrictus, (adstringo), bound up, fastly bound.
- \*Adsum, adesse, adfui, fūturus, neut. to be present, to be here; to be at hand, be near; to come to, near, or among; to assist, aid, attend, stand by.

## ADULTER.

- \*Adultor, ī, (ad and alter, or adolor), m. an adulterer, paramour, seducer.
- \*Adultora, æ, f. an adultress, paramour.
- \*Adultorium, ī, n. adultery, intrigue.
- \*Aduncus, a, um, adj. (ad and uncus), curved, hooked, crooked.
- \*Adusque (usque ad), prep. even to, unto, as far as, unto where. A poetical word, Æneid xi. 262.
- \*Advēnā, æ, com. gen. (ad and venio), a stranger, a foreigner, a new-comer.
- \*Advētus, ūs, m. (verb), a coming, an arrival, approach.
- \*Adversus, a, um, part. and adj. (ad verto), in the way, over against, opposite; adverse, hostile; a. limine, the front of it, opposite to you as you advance; in adversum, against; pectore in adverso, in front.
- \*Advrtō, ēre, ti, sum, act. (ad and verto), to turn to, or towards, to aim, or steer for.
- Ædis, antis, m. pr. n., also Adis, ī, m. name of a river emptying into the Ionian sea.
- Ædēs and Ædis, is, f. a house, habitation, dwelling; a temple; properly, any building, but in this sense usually in pl.
- Ægeon, ōnis, m. pr. n. (Ἀιγίων). In Homer, a giant, same as Briareus, having a hundred hands; but, in Ovid, a sea-god, son of Neptune.
- Ægēr, gra, grum, adj. weak, infirm, faint, sick; sorrowful, sad, unhappy, desponding; sickening, disheartening, dismal.
- Ægis, idis, f. (αἰγίς), a goat's skin; the shield of Jupiter (Virg. Æ. viii. 354) and of Minerva: in the latter case bearing on it the head of Medusa; generally, breast-plate, coat of mail; but, particularly, the agis, or shield of Minerva.
- Ællo, us, f. (αἰλλῶ), Storm; Whirlwind, the name of a dog.
- Æmula, æ, f. (prop. fem. of adj. æmulus), an emulatrix, imitatrix, female rival.
- Ænēus, a, um, also ænēus and æhēnēus, with the poets, adj. (æs), made of copper, brass, or bronze; of the color of copper, brass, or bronze: fig. firm, lasting, &c.
- Æclides, æ, m. the son of Æolus, viz. Athamas, Ovid iv.
- Æolus, a, um, adj. Pertaining to Æolus, god of the winds. Ovid iv. 487, belonging to Athamas, son of Æolus: Æolian, belonging to the Æolian islands; Æolian.
- Æquālis, is, e, adj. (æquus), equal, like to, similar; equitable, consistent, uniform; even, smooth, level, plain.
- Æquo, āre, āvi, ātum, a. (æquus), to level, make smooth; to equal; to make equal.
- Æquor, ōris, n. (æquus), any level or smooth surface, a plain, a flat, as æquore campi, Virg., æquor speculorum, Lucret.; more usually, the level surface of the sea, the sea; also, waters, generally, especially when flowing gently; æquora ponti, the unbroken water beyond the surf, the deep, the open sea.
- Æquus, a, um, adj. level, smooth, plain;

## AFFIXUS.

- equal, like; just, equitable; also, in this sense as a subs., justice, equity; reasonable, right, fair, moderate; honest, upright, favorable, friendly, propitious; calm, composed, unruffled; ex æquo, equally.
- \*Ær, æris, m. (ἀἶρ) the air, atmosphere; blast, gaseous exhalation, (ii. 397), sky, heavens, weather.
- \*Ærius and cus, a, um, a. j. aerial, belonging to the air, lifted high in air; airy, lofty: fig. vain, empty, airy.
- Æs, æris, n. ore, copper-ore, bronze. Articles made of ore, copper, and bronze, as tables for the inscription of laws, cymbals, trumpets, helmets, &c.
- Æstās, ātis, f. (æstus), the hot part of the year—summer—commencing, according to Varro and Columella, on the 9th of May; according to Ovid, on the 14th of May; ending, according to Varro, on the 7th August; according to Pliny and Columella, August 12.
- Æstio, are, avi, atum, v. n. (æstus), to be very hot, boil with heat; to flash up, stream up, roar, as fire; to burn, to glow, as with love or desire; to boil, as the sea, estuate, fret.
- Æstus, ūs, m. (αἶσος), violent, boiling; heat, fierce and glowing heat; summer, or hot weather; also, ebbing and flowing of the tide, the tide.
- Ætās, ātis, f. (contr. fr. ævitas), the time of a man's life, age, or period of life; generation of men, era, age.
- Æternus, a, um, (contr. fr. æviterius), eternal, endless, perpetual, immortal; durable, permanent.
- Æthalion, ōnis, m. Æthalion, one of the Tuscan sailors that attempted to carry off Bacchus.
- Æthēr, ēris, or ēros, m. (αἰθήρ), the upper, finer air, ether; the sky, heaven, firmament; the air.
- Æthēus (and ius), a, um, (αἰθέρος), belonging to ether, ethereal, heavenly.
- Æthiops, ōpis, m. an Ethiopian, adj. Ethiopian, (αἰθῶ and ὄψις).
- Æthon, ōnis, m. (αἰθῶ), Burning; Æthon, the name of one of the four horses of the sun.
- Ætuē, es, (poet. for Ætna), f. pr. n. Ætna. A mountain in Sicily, the workshop of Vulcan and of Cyclops.
- Ævium, ī, n. (αἰών), length of time, duration, eternity; mostly poetical, for ætas, the time of a man's life, lifetime, age; a generation or age; time.
- Affatus, a, um, part. from affor.
- Affecto, (adf), āre, āvi, ātum, v. frequ. (afficio), to strive after, to long after, seek to attain, affect.
- Affero, erre, attuli, allatum, and adfero, act. (ad and fero), to bring to; to take, bring, carry; to impart, assign; to produce, cause.
- Affixus, a, um, firmly fixed, fastened, clinging to, adhering.

Afflātūs, a, um, part. from afflo.  
 Afflātūs, ūs, (adf.), m. a blowing on, breath-  
 ing on, breath, blast, panting.  
 Afflo, (adf.), āre, āvi, āum, v. a. and n. to  
 breathe on, blow on, to inhale, to blast.  
 Affior, (adf.), āri, ātus, v. dep. a. to speak to,  
 address, accost; commune with.  
 Affiore, from Adsum, affui, (adf.), adesso,  
 v. n. f. inf. of Adsum, which see.  
 Agāve, ēs, f. pr. n. Agave, daughter of  
 Cadmus and Harmonia, mother of Pen-  
 theus. Hor. s. 2, 3, 303.  
 Agēnor, ōris, m. pr. n. Agenor, king in  
 Phœnicia, father of Cadmus and Europa.  
 Agēnorēus, or ūs, a, um, belonging to  
 Agenor, Agenorian.  
 Agēnorīdes, a, m. patronym. male de-  
 scendant of Agenor, Agenoride. Cad-  
 mus iii. 8, Perseus.  
 Agē, āgri, m. a portion of land, acre; a  
 field, a farm; ground, land; a country,  
 tract, territory.  
 Agīlis, e, movable, light, swift, agile.  
 Agītābilis, e, light, movable, easily moved,  
 volatile.  
 Agīto, are, avi, atum, v. int. a. and n.  
 (ago), strongly, violently to set in motion,  
 move; to hunt, chase, to conduct, drive;  
 shake, agitate, drive to and fro; to de-  
 bate, discuss.  
 Agmēn, īnis, n. (ago), an army; detach-  
 ment on march; company, troop, crew,  
 body; pack of dogs or other animals;  
 also, march, motion, course.  
 Agnā, a, f. female lamb; ewe lamb.  
 Agnosco, ūre, ōvi, itum, act. (ad and nosco),  
 to acknowledge, recognise, to know.  
 Ago, ēre, ēgi, actum, act. (āgō), to con-  
 duct, to lead, to drive; to pursue; to  
 force, direct, move; to do, perform, exe-  
 cute; require; live; spend time; to be;  
 often translated by giving the noun it  
 qualifies a verbal form, as agere gratias,  
 to thank; a rimas, to gape, (as chasmas.)  
 Agraulōs, i, f. pr. n. Agraulos, daughter  
 of Cecrops, changed by Mercury to a  
 stone.  
 Agrē, es, f. name of a dog (ἀγρῆς), Catcher,  
 Hunter.  
 Agriodos, ou, m. (ἀγρῆς and δός; or ἄγριος  
 and δός), Field-path; Fierce-tooth, the  
 name of a dog.  
 Ah, interj. (αἶ), ah! alas!  
 Ahēneus, a, um, for Æneus, which see.  
 Aio, nis, nit, aiuni, def. v. (αἶω), to affirm,  
 say, respond.  
 Ala, a, f. (axilla), the wing, pinion, fea-  
 thers; also, the armpit: the wings of  
 the Roman army—ala.  
 Albens, emis, part. (albeo), whitish,  
 hoary.  
 Albidus, a, um, adj. (albeo), whitish, ra-  
 ther white.  
 Albus, a, um, adj. white; properly, a pole  
 white, as candidus, a shining white.  
 Alcē, es, f. pr. n. (strength), Strong, Elk (?)  
 the name of a dog. Cf. Plin. 8, 15, 16,  
 taken from Gen. de Venat.

Alcīmēdon, ontis, m. Alcimedon, one of the  
 Tuscan sailors that attempted to carry  
 off Bacchus.  
 Alcithēe, es, f. pr. n. daughter of Minyas,  
 in Thebes. IV. 1, sq.  
 Ales, itis, adj. (ala), winged, flying;  
 Deus ales, Mercury; swift, fleet, light;  
 subst. com. gen., a bird; gener. a large  
 bird, a fowl.  
 Aliēnus, a, um, adj. (alius), belonging to  
 another, from another source, of another,  
 foreign, alien; unmet, strange, foreign  
 to the nature of the object; unseasonable,  
 inconsistent, incoherent; unfavorable,  
 disadvantageous.  
 Alimentum, i, n. verb. (alo), nourishment,  
 food, aliment; fig. fuel, rain (?) any thing  
 which nourishes.  
 Alipēs, ēdis, c. g. (ala and pes), wing-  
 footed, swift; the wing-footed, epithet  
 of Mercury.  
 Aliquando, adv. of time, past and future;  
 at some time; sometimes, occasionally;  
 at length; hereafter, henceforth.  
 Aliquis, aliqua, aliquod, or quid, (alius  
 and quis), some, some one, something, one.  
 Alitēr, adv. (alis for alius), otherwise, in  
 different directions, in another manner.  
 Alius, a, ud, gen. alius, dat. alii, (ἄλλος),  
 another, one of many, some other; the  
 other; the rest, else.  
 Alligo, āre, act. (ad and ligo), to bind to,  
 tie to; bind, or wrap up, entangle, seize.  
 Allūdo, ēre, si, sum, neut. (ad and ludo),  
 to play and sport with one, to play around,  
 frisk.  
 Almūs, a, um, adj. (alo for alimus), cherish-  
 ing, nourishing; genial, gracious; sa-  
 cred, beautiful; kindly, mild.  
 Alo, ēre, ui, itum, and altum, act. to in-  
 crease or support by feeding; to nourish,  
 feed, cause to grow, strengthen.  
 Alpēs, ium, (sometime in sing. Alps, is),  
 f. (Albus, because of its snows), the Alps,  
 mountains between Italy and France  
 and in Switzerland.  
 Alphēos, or Alphēus, i, m. pr. n. Alpheus,  
 a river in Arcadia and Elis.  
 Altē, adv. ius, comp. issime, sup. (altus),  
 on high, aloft.  
 Altēr, ēra, ērum, adj. gen. altērius, dat.  
 alteri, one of two, the other, the second;  
 another, different; the one, the other,  
 when alter is repeated.  
 Alternūs, a, um, adj. (alter), one after an-  
 other, alternate, interchangeable, mutu-  
 al.  
 Altūs, a, um, adj. ior, issimus, (alo), high,  
 lofty, on high, stately, tall; deep, pro-  
 found, deep rooted; noble, exalted, grand.  
 Alumnā, a, f. (alo), a foster-child, nurs-  
 ling.  
 Alumnūs, i, m. (alo), a foster-child, nurs-  
 ling, pupil.  
 Alvūs, ei, m. cavity, the channel of a  
 river.  
 Alvūs, i, m. and f. (alluo), the belly, the  
 womb.

Amans, tis, part. (amo), loving, used subst.  
 in poet., a lover, a mistress, and adj.  
 loving, fond, ior, issimus.  
 Amārius, a, um, adj. or comp. (from Chal-  
 dee), bitter, biting, pungent; disagreea-  
 ble; harsh, sad, grievous.  
 Ambāges, pl. f. (am and ago), windings,  
 "yarns," tedious stories, long-winded  
 discourses, subtrefuges; of the sing. only  
 the abl. ambage is found.  
 Ambigūus, a, um, adj. (ambigo), ambigu-  
 ous, doubtful, equivocal; assuming var-  
 ious forms, uncertain in shape or sex,  
 changeable; in ambiguo, in doubt.  
 Ambio, ire, ivi, and ii, itum, act. (am and  
 eo), to go about; encompass, surround;  
 to canvass.  
 Ambitus, a, um, part. (ambio), surrounded,  
 encompassed, girdled, enclosed.  
 Ambo, bae, bo, adj. pl. (ἄμφω), both; ambo,  
 both taken together; uterque, bo'h taken  
 singly.  
 Ambrosiā, a, f. (Gr.), Ambrosia, the food  
 of the gods, and of the horses of the sun,  
 IV. 215, the consecrated oil of the gods.  
 Ambustūs, a, um, part. (amburo), half-  
 burnt, scorched; burnt, blasted.  
 Amens, tis, adj. (a priv. and mens), out of  
 one's mind; silly, foolish; confounded;  
 distracted; senseless, devoid of sensa-  
 tion, mad, furious, raving.  
 Amictūs, ūs, m. clothing, vestment, appa-  
 rel, a veil, (from amicio, to cover, and so,  
 properly, an outer garment.)  
 Amicus, a, um, adj. ior comp. issimus,  
 (amo), friendly, kind, cordial, benevolent.  
 Subs. a friend, a companion.  
 Amissūs, a, um, part. (amitto), sent away,  
 dismissed, let go; lost, thrown away.  
 Ammon, ōnis, m. Ammon, title of Jupiter,  
 worshipped in Africa under the form of  
 a ram.  
 Amnis, is, m. and f. (am and nare, or from  
 ambio), a river; strongly flowing, stream-  
 ing water; stream; fulling, or wild  
 stream, torrent.  
 Amo, āre, āvi, ātum, act. to love, as dis-  
 tinguished from liking, to be in love, to be  
 fond of.  
 Amor, ōris, m. (amo), love, fondness, great  
 desire; by euph. for sexual desire; Cup-  
 id, the god of love: Love, i. e. the person  
 beloved.  
 Amphūrīte, es, f. pr. n. Amphitrite, a sea-  
 goddess, consort of Neptune; appella-  
 tive for the sea, I. 14. by metonymy.  
 Amphrysos and us, i. m. pr. n. a river in  
 Phthiotis.  
 Amplectōr, i, xus, (am and plecto), dep. to  
 cling about, embrace, lay hold of, seize,  
 surround, encircle.  
 Amplexūs, a, um, part. (amplector), cling-  
 ing about, embracing, &c.  
 Amplexūs, ūs, m. (amplector), an embrace,  
 fold, circuit, engirdling, hugging, clasp-  
 ing.  
 Ampliūs, adv. comp. more, longer, farther.  
 Amymōnē, es, f. pr. n. daughter of Dana-

us, king of the Argives, changed to a  
 fountain at Argos. M. II. 240.  
 An, adv. and conj. is not usually trans-  
 lated in direct questions; in indirect  
 questions, whether: is used in the sec-  
 ond part of a question, or expression of  
 doubt, whether? if, or, or else.  
 Anchōrā, (and ancora), a, f. (ἄγκυρα), an  
 anchor.  
 Andrōmēdā, a, and -ē, es, f. pr. n. wife of  
 Perseus.  
 Anguicōmūs, a, um, (four syll.), adj. poet.  
 epithet of Medusa, snake-haired, having  
 snaky locks, (anguis and comā).  
 Anguifēr, ēra, ērum, (three syll.) (anguis,  
 fero), snake-bearing, having snakes or  
 serpents.  
 Anguigēna, a, (anguis and gigno), snake-  
 born, cugendered of a serpent or snake.  
 Epithet given to the Thebans, iii. 531.  
 Anguipēs, ēdis, (anguis, pes), snake-footed.  
 Swift-moving, poet. epithet of the Giants.  
 M. i. 184.  
 Anguis, is, (abl. comm. angue; angui,  
 Hor.), m. and f. a snake, serpent; used  
 as an image of terror (IV. 803) and rage,  
 (IV. 483).  
 Anhelūs, ūs, m. (anhelo), panting, gasp-  
 ing; breath, respiration; vapour, exha-  
 lation.  
 Anhelūs, a, um, adj. panting, gasping,  
 breathing hard.  
 Anilis, e, adj. (anus), pertaining to an old  
 woman; old-womanish, old, anile; doat-  
 ing, silly.  
 Animā, a, f. (ἄν, ἄνι), breath, air, a breeze  
 of wind; life-breath, life; soul, spirit,  
 mind; principle of animal life; graves  
 animae, dreadful sentiments, or feelings.  
 Animāl, ālis, n. (animā), a living being,  
 an animal, whether man or beast.  
 Animans, antis, Hebr. n. (animo), living  
 being, animal.  
 Animo, āre, āvi, ātum, act. (animus), to  
 fill with air or breath; to infuse life into,  
 animate.  
 Animōsus, a, um, (animus), full of wind,  
 violently blowing; full of courage, courage-  
 ous, bold, hot, proud, violent, passionate.  
 Animūs, i, m. (ἄν, ἄνι, or ἄνεμος), and so,  
 properly, wind, breath; sometimes for  
 anima, life, but, usually, the thoughts,  
 intentions, inclination, disposition; the  
 spiritual principle of life, the spirit, the  
 soul, the mind; courage, instinct.  
 Annuo ēre, ui, act. and n. to nod, intimate by  
 a nod; affirm, assent; designate, promise.  
 Annūs, i, m. a year, (either from Am, con-  
 traction of ἀμφί, around, or from ἔννος, a  
 year.)  
 Ansēr, ēris, m. a goose.  
 Antē, (ōra, before), adv. before, formerly,  
 heretofore, previously: prep. with acc.  
 before, prior to, in preference to.  
 Antennā, a, f. sail-yard.  
 Anticipātūs, a, um, (anticipo), pre-occupied,  
 anticipated.  
 Antiquus, a, um, adj. (ante), old, ancient,



ANTRUM.

*of former times, antique; past, goneby, former; honest, loyal, old-fashioned, venerable.*  
 Antrum, i, n. (άντρον), a hollow, a grot, or cave, used only in poetry.  
 Anūs, ūs, (and uis, Ter.), f. an old woman, or wife, (of the Sibyl, Hor.), adj. old, in years.  
 Anxiūs, a, um, (ango), careful, anxious, disturbed, restless; apprehensive, solicitous; causing anxiety, disquieting.  
 Aōnis, ūdis, f. Aonian, poet. for Beotian, (female), in pl. des, the Muses, as dwellers on Helicon.  
 Aōniūs, a, um, poet. Beotian: A. vir, Hercules, born at Thebes; A. juvenis, Hippomenes; A. dcus, Bacchus: also, pertaining to the Muses.  
 Apennīnūs, (Apennin), the mountain chain which traverses the length of Italy, the Apennines.  
 Apēr, pri, m. (κάρπος), boar, a wild hog; brawn.  
 Apērio, ĩre, ūi, tum, act. (ab, pario), to open; uncover, lay bare; make visible, display, show, make accessible, unveil, reveal, explain.  
 Apertus, a, um, part. (aperio), adj. open; free from trees or woods; wide, unbounded; uncovered, bare; unclauded; clear, plain; honest.  
 Apidanus, i, m. Apidanus, a river of Achaia, that joins the Enipeus near Pbarsalus, and flows with it into the Penēus.  
 Apollīnēus, a, um, Apollinean, belonging to Apollo; A. urbs, Delos; A. vates, Orpheus; A. ars, prophetic art and medicine.  
 Apollo, ĩnis, m. Apollo, son of Jupiter and Latona, god of the Sun, of prophecy, medicine, poetry, and music.  
 Appārēo, (adp.), ĩre, ūi, tum, neut. to come to light, appear, show one's self, or itself; be evident, clear.  
 Appello, āre, āvi, ātum, act. to call, name, term, designate; to address, speak to; call on, invoke; to appeal.  
 Applicō, (adp.), āre, ui and āvi, ĩtum and ātum, act. to lay on, apply, bring, or put near, approach; drive, direct, steer.  
 Apporrectūs, a, um, (ad, porrigo), stretched along, near by, stretched out, extended near.  
 Appōsītūs, a, um, part. (appono), lying on, or near, contiguous, adjacent; well adapted; bent upon.  
 Apriciūs, a, um, adj. (apericus), set out in the sun, exposed to the sun; sunny, loving the sunshine; warm.  
 Aptātūs, a, um, part. (apto), fitted to, adapted, adjusted to; prepared.  
 Aptē, adv. ĩus, comp. issime, sup. (aptus), tightly, closely, compactly; but, more usually, fitly, aptly, properly, becomingly.  
 Aptus, a, um, part. and adj. (apo or apio), fastened, dependent, connected; fitted,

ARCTOS.

adapted; apt, apposite, suitable, convenient.  
 Apūd, prep. with accus. at, close by, next to, near, with, by, in, among; before, in presence of.  
 Aquā, æ, f. (from Celtic, ach), water; A. perennis, running water; waters, the sea, &c., rain.  
 Aquaticūs, a, um, adj. (aqua), of the water, aquatic, water, watery, moist, rainy.  
 Aquilā, æ, (gen. āi, Cic), f. an Eagle, a name given to one of the constellations; also the Roman standard.  
 Aquilo, ōnis, m. (aquila), north wind; same as Greek Boreas; and, properly, a wind from N. N. East. In mythol., husband of Orithyia, and father of Calais and Zetes.  
 Aquosūs, a, um, or comp. ssimus, sup. watery; rainy, bringing rain: mater a. Thetis.  
 Arā, æ, (āpa), f. orig. any elevation of earth, stone, &c., an altar; the Altar, a constellation.  
 Arānēā, æ, (ἀράχνη), a spider; spider's web, cobweb; weblike down of the willow. Pliny.  
 Arātrūm, i, n. (aro), a plough.  
 Arbiter, tri, m. (ar or ad and bēto), to walk, to go; a witness, an eye, or ear witness; arbitrator, judge, overseer, master, lord, arbiter.  
 Arbitrūm, ūi, n. (arbitr), the being present at; judgment or sentence of an arbitrator; a determination, decision; will, choice, disposition, privilege.  
 Arbōr or Arbōs, ōris, f. a tree; Pelias a. the ship Argos; generally, any thing made of wood, as a mast, an oar, &c.  
 Arboreūs, a, um, (arbor), of, or belonging to a tree, tree; treelike.  
 Arbustūm, i, n. (arbos), a tree-planting; plantation, thicket, orchard of trees for vines to trail on, vineyard; shrubbery.  
 Arbūtūs, a, um, adj. (arbūtus), of the arbut, or strawberry tree.  
 Arcādīā, æ, f. pr. n. Arcadia, a mountainous country in the centre of Peloponnesus, whose inhabitants were noted for simplicity and innocence of life and manners.  
 Arcanūs, a, um, adj. (arceo), secret, hidden, mysterious, mystic, arcane; actively, concealing.  
 Arcās, ādis, m. a descendant of Arcas, an Arcadian; also, as an adj. A. tyrannus, Lycaon; A. bipennisifer, Ancaus.  
 Arcās, ādis, m. pr. n. Arcas, son of Jupiter and Callisto, and ancestor of the Arcadians.  
 Arceo, cēre, cui, ctum, or tum, act. (ἀρκέω), to keep, or ward off, keep at a distance, drive off, prevent; restrain, hold, contain; save, protect.  
 Arcitēnens, (also arquitebens), entis (arcus, teneo), the bow-holding: epith. of Apollo.  
 Arctos, or Arctus, (ἀρκτικός), i, f. the double constellation of the greater and less Bear; the north-pole, north.

ARCTUS.

Arctus, ior, adj. (arceo), narrow, small, confined; difficult, afflictive.  
 Arcus, and, anciently, Arquus, ūs, and i, m. and f. a bow; the rainbow; an arch, vault, semicircle, arc of a circle; any thing curved or arched; arcus Hæmōniūs, the sign of the zodiac, Sagittarius.  
 Ardens, tis, part. and adj. (ardeo), burning, glowing, hot, fiery, bright, ardent, violent, strongly desirous.  
 Ardeo, ĩre, si, sum, neut. and act. to be in flames, blaze, take fire, to burn; glow, glitter, flash, sparkle, shine; inflame; love, desire, burn with love, be enamored, be eager.  
 Ardesco, ĩre, neut. incept. to begin to burn, to begin to glow.  
 Ardūs, a, um, adj. high, steep, deep; hard, difficult, arduous; erect, stately, tall; often used in the sense of raising one's self, rising.  
 Arēna, æ, f. (area), sand, grit, gravel; sandy place; soil, earth; sea-coast, shore; the place of contest in the amphitheatre; place of contest, arena.  
 Arēnosus, a, um, adj. full of sand, sandy.  
 Arēo, ĩre, ui, neut. to be dry, withered, dried up, parched; to be dry with thirst, to be thirsty, to thirst.  
 Argentūs, a, um, adj. silvery, of silver; adorned with silver; silver-colored, bright as silver.  
 Argentūm, i, n. (ἀργύριον), silver; articles of silver, plate, silver-money, money.  
 Argolicūs, a, um, belonging to Argolis, Argolic; Grecian.  
 Argos, pl. Argi, ōrum, m. pr. n. Argos, principal city of Argolis, in Peloponnesus, sacred to Juno.  
 Argumentum, i, n. (ἀργυριον), argument, reason, proof; sign, token, evidence.  
 Argus, i, m. pr. n. the hundred-eyed watcher of Io, Argus.  
 Aridus, a, um, adj. (areo), dry, dried up, withered, parched, arid, thirsty, shrivelled, meagre. Aridum, i, dry land.  
 Arista, æ, f. the beard of grain; an ear of grain, grain; summer. Nardi a., spikenard-ears.  
 Aristōridēs, æ, m. patronym. descendant of Aristor, applied to Argus, his son.  
 Arma, ōrum, pl. n. (from armi, the shoulders, or from ἀρα, to fit), any thing that encloses or fits another; defensive armor; then offensive and defensive armor, arms; war, warfare; battle, action; deeds of arms; all means of offence and defence; equipments, implements.  
 Armatus, a, um, part. (armo), and adj. armed, equipped, accoutred; furnished, fitted, provided, fortified.  
 Armentum, i, n. (armentum aro), plough-cattle, large cattle, oxen; horses, deer; head; head of cattle; herd.  
 Armiger, ĩra, ĩrum, (arma gero), adj. bearing armor, armed; subst. armor-bearer.  
 Armus, i, m. (ἄρμος, fr. ἀρα, fitting together),

ASTRÆA.

the shoulder, mostly of brutes; shoulder-blade, fore-quarter, shoulder, arm, side.  
 Aro, āre, āvi, ātum, a. and n. (ἀρόω), to plough; to till, cultivate: arare littus, to labor in vain.  
 Arreptus, a, um, (adr.) part. (arripio), seized, &c.  
 Arrideo, ĩre, si, sum, a. and n. (ad, rideo), to smile, to smile upon; to approve.  
 Arripio, (adr.) ĩpui, eptum, to snatch, seize upon, take away, pluck, catch; to attack, invade, take forcible possession of; to drag to court, arrest.  
 Ars, tis, (ἀρα, ἀρῆω, or ἀρῆρι), f. an art, faculty, quality; means, method, way; contrivance, skill, ability, dexterity; science, profession, occupation; stragem.  
 Arsūrus, a, um, part. (ardeo), about to burn, &c.  
 Artus, us, m. and pl. uum, (ἀρσπον), the joints; limbs, members; the body.  
 Arundo, (har.), ĩmis, f. a reed, cane; shaft, arrow, pipe.  
 Arvum, i, n. a field, ploughed but not sown; a fallow field; arable land, glebe; a field, a plain; a region, country; the world.  
 Arx, arcis, p. (arceo), any high place, height; a citadel, temple, palace; Heaven. Arx may also be derived from ἄρα, the summit, such being always fixed on for the citadel of a place.  
 Asbōlus, i, m. (ἀσβόλην, soot), Soot; Soot-black, the name of a dog of Actæon.  
 Asellus, i, m. a little ass.  
 Aspēr, a, um, adj. rough, rugged, harsh, sour, tart; savage, cruel; troublesome; dangerous, formidable; arduous, hard to travel.  
 Aspergo, ĩnis, f. a besprinkling; spray.  
 Aspicio, ĩre, exi, ctum, act. (ad, specio), look to or upon, behold; look favorably upon; look up to, esteem, admire; view, examine.  
 Aspiro and Adspiro, āre, āvi, ātum, a and n. (adspiro), to breathe upon; favor, promote; inspire, infuse; aspire to.  
 Assensus, ūs, m. (assentio), assent, approval, mark of agreement.  
 Assentio, ĩre, si, sum, act. (ad, sentio), to assent, approve, agree, yield assent, subscribe.  
 Assero, ĩre, ui, tum, act. (ad, sero), to claim, assert, lay claim to; vindicate, maintain, defend.  
 Assiduus, a, um, adj. (assideo), settled; constantly present, or in attendance; diligent, assiduous; constant, incessant, frequent.  
 Assōno, āre, ui, neut. (ad, sono), to return sound for sound; reverberate, re-echo; respond.  
 Assuētus, a, um, part. and adj. accus tomēd, habituated, inured.  
 Assumo, ĩre, psi, tum, act. (ad, sumo), to take to, take, assume, choose, adopt; claim.  
 Assumptus, a, um, part. taken, assumed.  
 Astræā, æ, f. pr. n. Astræa, the goddess

ASTRUM.

of Justice, daughter of Jupiter and Themis, (Gr. Ἀστία, wh. f. ἀστία, starry, bright.)  
 Astrum, i, n. (ἀστρον), a constellation; a star, equivalent to ἀστρον.  
 Astus, ſis, m. rarely used except in ablative, guile, craft, subtlety, knavery.  
 At, conj. adv. (ἀτά), but, yet; at least, but yet; clad in black; foul, loathsome; sad, mournful.  
 Atque, (at, que), conj. and, as, than, but; after contra, aliter, secus, magis, alius, &c., than: after æque, juxta, similis, par, &c., as.  
 Ater, tra, trum, adj. black, sable, dusky.  
 Athamantis, idis, f. the daughter of Athamas, Helle.  
 Athamas, antis, m. Athamas, king of Thessaly, son of Æolus, husband of Ino.  
 Athos, or o, gen., dat. and abl. o, see. o or on, m. a mountain of Macedonia, now Monte Santo.  
 Atlantides, æ, m. a male descendant of Atlas; Mercury.  
 Atlantes, um, f. pl. the daughter of Atlas, sing. Atlantis.  
 Atlas, antis, m. a mountain of Africa, fabled to bear up the heavens; name of a king of Mauritania, father of the Pleiades and Hyades; name of a giant.  
 Atrium, i, n. (atrum, en fumo), a court, the inner hall of a Roman house, surrounded by covered galleries, and being the common sitting and eating room of the family.  
 Attenuatus, a, um, part. thinned, lessened; thin, slender.  
 Attenuo, are, avi, atum, act. (ad, tenuo), to thin, diminish, attenuate; to enfeeble.  
 Attingo, ere, tigi, tactum, act. (ad, tango), to touch, touch on, approach, reach; to border on.  
 Attollo, ere, attuli, act. (ad, tollo), to lift or raise up; elevate.  
 Attollitus, a, um, part. (attono), thunder-struck, amazed, ostounded; rapt, divinely inspired; offrighted.  
 Attollo, are, ui, itum, act. (ad, tonno), to thunder-strike; to amaze, stupify; hurry away, astound.  
 Attraho, ere, xi, etum, act. (ad, traho), to draw, draw towards, attract; to drag.  
 Attritus, a, um, part. (attero), worn; wasted away; abraded.  
 Auctor, oris, (augeo), on increaser; author, creator, maker; founder, head; informant, instructor; adviser, instigator; owner.  
 Aucus, a, um, (augeo), part. and adj. increased, enlarged; advanced, promoted.  
 Audacia, æ, f. (audax), bravery, courage, boldness; audacity, presumption.  
 Audax, acis, adj. bold, confident, resolute; audacious, desperate, presumptuous.  
 Audens, tis, part. and adj. bold, daring, adventurous, intrepid.  
 Audco, ere, sus sum, act. though often used absolutely, to dare.  
 Audio, ire, ivi, itum, act. (audō), to hear, to

AVENS.

listen to; to perceive, heed, understand; to obey.  
 Audiens, a, um, part. (audior), heard.  
 Aufero, erre, abstuli, ablatum, act. (ab, fero) to carry or take away, to bear off, remove, draw away, tear off.  
 Augeo, ere, xi, etum, act. (aũeo), to increase, enlarge, exalt; to provide, adorn, dignify; to enrich, promote; to extol; neut. to grow.  
 Augur, uris, m. and f. a doomer, soothsayer, augur: a Roman priest who foretold events by observation of birds.  
 Augurium, i, n. (augur), a divining, foretelling, augury; surmise; presentiment; the art of augury; the interpretation of an omen.  
 Auguro, ari, dep. to foretell; conjecture, forebode.  
 Augustus, i, m. the imperial title of Octavius Cæsar and his successors; adj. Augustan.  
 Aula, æ, f. (αὐλή), a court, hall; palace.  
 Aulæum, i, n. embroidered hangings, tapestry, a curtain: frequently in plur. aulæa.  
 Aura, æ, f. (αἶα, αἶρα), a breath of air; a gentle breeze, gale, wind, the air; a vapor.  
 Auratus, a, um, (auro), part. golden, of gold; gilded; decked with gold; gold-colored.  
 Aureus, a, um, adj. golden, of gold; golden-colored; beautiful, resplendent; excellent.  
 Auriga, æ, m. and f. choriolæer, director: fig. a pilot of a ship, (fr. obsolete auren, a bridle, and ago.)  
 Auris, is, f. an ear.  
 Aurora, æ, f. the morning, the dawn; the east: (aurea hora? or αὐρος ὥρα). In fable, Aurora, the daughter of Hyperion, wife of Tithonus, and mother of Memnon.  
 Aurum, i, n. gold; any thing made of gold; lustre, splendor; gold-color.  
 Auster, tri, m. the south wind; the south.  
 Australis, e, adj. southern.  
 Ausum, i, n. a daring, or adventuring, enterprise.  
 Ausus, a, um, part. (audeo), having dared; undertaken, attempted.  
 Aut, conj. or; or else; either.  
 Autem, conj. but, yet, however; also, moreover.  
 Autonoëus, a, um, belonging to Autonoe.  
 A. heros, i, c. Actæon.  
 Autonoë, es, f. pr. n. daughter of Cadmus, mother of Actæon.  
 Autumnus, a, um, adj. autumnal: subs. us, i, m. autumn.  
 Auxiliaris, e, adj. contributing aid; auxiliary.  
 Auxilium, i, n. (augeo), aid, assistance; a remedy, resource.  
 Avarus, a, um, adj. avaricious, covetous, greedy; sordid.  
 Avello, ere, li and vulsi, act. to pull away, tear off.  
 Avēna, æ, f. a straw; a species of bear grass, oats; a reed used for a pipe.  
 Avens, entis, part. (aveo), desiring, earnestly wishing.

AVERSATUS.

\*Aversatus, a, um, part. (aversor) having shunned, refused, abhorred.  
 \*Aversus, a, um, part. (averto), and adj. turned away; averse.  
 \*Averto, ere, i, sum, act. to turn away, avert, withdraw; to remove; change, turn; to alienate, estrange; to put to flight.  
 \*Avidus, a, um, (aveo), adj. eager, desirous; greedy, hungry, voracious; covetous, avaricious.  
 \*Avis, is, f. a bird: a. Junonia, a peacock: a. devia, the owl: a. fluminea, the swan.  
 \*Avitus, a, um, adj. (avus), ancestral.  
 \*Avius, a, um, adj. (a, via), far from the road; remote; lonely.  
 \*Avulsus, a, um, part. (avellor), torn away.  
 \*Avus, i, m. a grandfather; an ancestor.  
 Axis, is, m. (ἄξω), an axle-tree; a car or chariot; the axis of the globe; pole of the earth; cline; the whole heaven.

B.

Babyloniensis, a, um, adj. Babylonian, of Babylon.  
 Baccha, æ, f. (Bacchus), a priestess of Bacchus, a woman engaged in his rites.  
 Bacchans, tis, part. raving: pl. votaries of Bacchus, a Bacchant.  
 Baccheus, a, um, of Bacchus; of the Bacchants.  
 Bacchius, a, um, of Bacchus.  
 Bacchus, i, m. Bacchus, son of Jupiter and Semele, god of wine; fig. the vine; wine.  
 Baculus, i, m. (βάκτρον), a staff, stick, baton; a sceptre.  
 Balaena, æ, f. (βάλαινα), a whale; according to some, the grampus.  
 Balaëricus, a, um, belonging to the Balearic islands, Balearian.  
 Barba, æ, f. a beard.  
 Beatus, a, um, part. (beo), blessed, happy; opulent; precious; making happy, charming; consummate, perfect; dead, departed.  
 Belides, es, m. male descendants of Belus, Belides.  
 Belis, idos, f. a female descendant of Belus.  
 Bellicus, a, um, adj. of or belonging to war; fierce in war.  
 Belliger, a, um, adj. (bellum, gero), war-bearing, warlike, martial.  
 Bellua, æ, f. a great beast or fish; a monster; a brute.  
 Bellum, i, n. war; battle, fight.  
 Bene, adv. (bonus for bonus), melius, optime, well; successfully, happily, honorably, &c.  
 Bercæ, es, f. pr. n. nurse of Semele.  
 Bibo, ere, ibi, ibitum, act. to drink; absorb, imbibe, soak up.  
 Bibulus, a, um, adj. (bibō), drinking in, absorbing moisture; bibulous.  
 Biformis, e, adj. (bis, forma), double-formed, double shaped.  
 Biforus, e, adj. (bis, foris), having two folds or leaves; double-folding.  
 Bijugus, a, um, adj. (bis, jugum), double-yoked or coupled, drawn by two horses.

CÆLESTIS.

Bimater, atris, adj. (bis, mater), having two mothers.  
 Bini, æ, plur. (binus, a, um, sing.) two by two; two or double.  
 Bipennifer, a, um, adj. (bipennis, double-edged axe, and fero), axe-bearing.  
 Bis, adv. twice; on two occasions.  
 Blandimentum, i, n. (blandior), a flattering, soothing, blandishment, allurements.  
 Blandior, iri, ius, dep. to flatter, sooth fawn upon, caress, wheedle.  
 Blanditia, æ, f. flattering, fawning, caressing; a compliment, flattery.  
 Blandus, a, um, adj. courteous, bland; fawning, bewitching, caressing; gentle, soft, fair, mild.  
 Bœotia, æ, f. pr. n. Bœotia, a country in Greece Proper, whose principal city is Thebes.  
 Bœotius, a, um, adj. Bœotian, of Bœotia.  
 Bonum, i, n. a good, a blessing: Bona, orum, goods, effects, property.  
 Bonus, a, um, adj. good: equivalent to Gr. αγαθός, good of its kind.  
 Boreas, æ, m. the north wind, Aquilo: properly, the north-north-east wind.  
 Bos, bovis, m. and f. an ox, a bull, a cow.  
 Brachium, i, n. (βραχίον), the forearm from hand to elbow; the arm; the foreleg of an animal: fig. arm or branch of a tree, of the sea, &c. &c.  
 Brevis, e, adj. short, small, narrow; brief, of short duration, transitory.  
 Brumius, i, m. a surname of Bacchus.  
 Buccina, æ, f. (bucca), a horn; a trumpet; the shell of the Triton.  
 Bustum, i, n. (buro, from uro, to burn), place of corpse-burning; the act of burning; the corpse; a tomb.  
 Buxus, i, f. (βύξος), the boxtree, box, the wood of the boxtree; a flute.

C.

Cacumen, (acumen?) inis, n. peak, top, summit; extremity.  
 Cacus, or Cæcus, a, um, adj. blind; dark, obscure; secret, unseen; rash, headstrong.  
 Cædes, (cædo), is, f. a cutting down; blow; slaughter, murder; poet. blood, gore.  
 Cædo, ere, cecidi, cæsum, n. to fall; to die; to set, (of the sun); fail; to full, fall out.  
 Cædificer, (caduceus, fero), eri, m. bearing the caduceus of Mercury.  
 Cæcus, or Cæcus, a, um, adj. blind; dark, obscure; secret, unseen; rash, headstrong.  
 Cædes, (cædo), is, f. a cutting down; blow; slaughter, murder; poet. blood, gore.  
 Cædo, ere, cecidi, cæsum, a. to cut down, strike; slay, destroy.  
 Cælatus, a, um, (cælo), part. carved in relief, embossed; embroidered.  
 Cælestis, (cælum), e, adj. of heaven, celestial; excellent, surpassing, godlike.

## CÆLICOLÆ.

Cælicolæ, ārum. (cælum, colo), m. *inhabitants of heaven, celestials, deities.*  
 Cælo, āre, āvi, ātum, a. *to carve, grave in relief, emboss; embroider.*  
 Cælum, or Cælum, (καὶλον), i, n. *the sky, the heavens; the ether; climate, region.*  
 Cærilus, a, um, adj.; Cærulëus, a, um, adj. (cælum?) *cærulean, blue; water-green, aquatic; black, dark.*  
 Cæsariëus, a, um, adj. *of Cæsar, Cæsarean; imperial.*  
 Cæsariëa, ei, (cædo), f. *the hair (of the head or beard).*  
 Cæsus, a, um, part. (cædo), *cut, struck; slain.*  
 Cæter, and Cæterus, a, um, (ἕτερος), adj. *never used in nom. sing., the other, the rest.*  
 Cæmus, i, m. *a river of Mysia.*  
 Calamüs, i, m. *a stalk; reed; pipe, (κάλamos).*  
 Caläthüs, (καλάθος), i, m. *a lily-shaped basket, a basket; the calix of a flower.*  
 Calcätiüs, a, um, part. (calco), *trodden, trampled, pressed by the feet.*  
 Calco, āre, āvi, ātum, (calx), a. *to tread, trample on or under foot; walk.*  
 Calco, ēre, ui, n. *to be warm or hot, to be inflamed; to be eager.*  
 Calëscö, (caleo), ēre, ui, n. *to grow hot or warm, to be kindled, inflamed.*  
 Calidiüs, (caleo), a, um, adj. *warm, hot; fig. rash, spirited, bold; quick, prompt.*  
 Cäligo, inis, f. *a mist; gloom, darkness.*  
 Cällidus, a, um, adj. *skillful, shrewd; cunning, sly, deceitful.*  
 Calor, (caleo), oris, m. *warmth, heat; ardor, impetuosity.*  
 Campüs, i, m. *level surface; plain, field; land, territory.*  
 Cänacë, es, f. pr. n. *Canace, the daughter of Æolus; the name of a dog.*  
 Cänëcr, cri and is, m. *the crab; the crab, (a constellation); the cancer.*  
 Cändëo, (candö, käw for käw), ēre, ui, n. *to glow, burn; shine, be bright; to be shining white.*  
 Cändëscö, (candëo), ēre, ui, n. *to glow, be white hot, become incandescent.*  
 Cändidüs, (candëo), a, um, adj. *shining white, clear, serene; snow-white; clad in white; beautiful; candid; prosperous.*  
 Cändör, oris, m. *glow; brightness; whiteness; fairness; frankness, candor; innocence.*  
 Cänëo, ēre, ui, n. (cānus, white), *to be or become white; to be hoary.*  
 Cänis, is, m. and f. *a dog; also the constellations C. major and C. minor.*  
 Cänitiës, ei, *whiteness; grayness, old age.*  
 Cännä, æ, f. *a cane or reed; pipe, flute.*  
 Cänö, ēre, cæcimi, cantum, u. and a. N. *to sing; to sound, to play, to blow. A. to celebrate in song or verse; to chant; rehearse a charm; prophesy.*  
 Cänörus, a, um, (canor, melody), *singing; sounding well, melodious, sonorous.*  
 Cantu, āre, āvi, ātum, v. n. *to sing, to play.*  
 Cantus, us, m. (cano), *the act of singing;*

## CAUSA.

*song; tone, melody; verse, poetry; magic song, spell, incantation.*  
 Cānus, a, um, adj. *white, hoar; gray, ash-gray, whitish gray; pl. gray (hairs).*  
 Capax, acis, (capio), adj. *capable of receiving or holding much, roomy, wide, capacious; comprehensive.*  
 Cāpella, æ, f. dimin. *a young goat, a kid; also the name of a star in Auriga.*  
 Cāpillus, i, m. *a hair; the hair of the head; the hair, (including the beard).*  
 Cāpio, ēre, cæpi, captum, a. *to contain, hold; to take, seize, catch, lay hold of; to receive, obtain; to capture; to captivate; to enjoy, feel; to choose.*  
 Cāpitölüm, ii, n. (caput), *the Capitol, on the Tarpeian Mount, in Rome: in pl. ia.*  
 Cāpræ, æ, f. (capra), *a roe, deer, gazelle.*  
 Captātus, a, um, part. (captor), *caught at, caught, aimed at, sought; taken.*  
 Captivus, a, um, (capio), *taken, captured, captive, caught; captivated.*  
 Captus, a, um, (capio), part. *taken, &c. See Capio.*  
 Cāpüt, itis, n. *the head (of men or animals); a man, a person; highest part; principal thing or person; mouth of a river; source, origin: often for vita, life.*  
 Cārcër, oris, m. *a prison; a barrier or starting-place in a race.*  
 Cārdo, inis, m. *a hinge: c. vertere, to open the door.*  
 Cārëo, ēre, iii, itum, n. *to be without, free from, to want; to be absent from; to miss.*  
 Carina, æ, f. *the bottom of a ship, keel; a ship, (probably from καρά, fut. of κείρω, to cut).*  
 Cärmën, inis, n. *a song; a sound; a poem, composition in verse; inscription; prophecy; incantation, magic form.*  
 Cāro, carnis, f. *flesh, meat: (applied to animals and vegetables, but primarily the former).*  
 Cārpo, ēre, psi, ptum, a. *to gather, to pluck off, pluck, tear off, snatch, cut off; to cull, select; to carp, blame; to calumniate.*  
 Cārus, a, um, adj. *dear, precious, costly; beloved.*  
 Cassiöpe, es, f. pr. n. *Cassiope, mother of Andromeda, placed among the stars.*  
 Castäliüs, a, um, *belonging to the fount Castalia, Castalian.*  
 Cästus, a, um, adj. *pure, spotless, chaste, innocent; faithful, constant, honest; inviolate.*  
 Cäsus, us, m. (cado), *a falling, fall; fortuitous occurrence, fortune, misfortune; opportunity, event; hazard, risk.*  
 Cätöna, æ, f. *a chain, bonds.*  
 Cäuäsüus, a, um, adj. *belonging to Caucasus, Caucasian.*  
 Cäuçsus, i, m. *mount Caucasus, in Asia, between the Euxine and Caspian seas.*  
 Cauda, æ, f. *a tail.*  
 Causa, æ, f. *cause, reason, ground; a cause, suit or process at law; pretext, ex-*

## CAUTES.

*use, motive, opportunity; matter, concern, object; party principle or measure.*  
 Cautes, is, f. *a rugged, sharp rock, crag, cliff.*  
 Cautus, a, um, part. (caveo), *legally secured; secure, safe; cautious, wary, prudent; sly, cunning.*  
 Caveo, ēre, cavi, cautum, n. and a. *to be on one's guard, be cautious, beware, shun.*  
 Cävo, are, ävi, ätum, a. *to hollow out; penetrate, pierce.*  
 Cävus, a, um, adj. *hollow, hollowed; arched, vaulted.*  
 Cäyster, and Cäystrus, i, m. *a river in Ionia and Lydia.*  
 Cecrops, öpis, m. *Cecrops, the founder and most ancient king of Athens.*  
 Cëdo, ēre, cessi, cessum, n. and a. *to give way, withdraw, retire, yield the palm to; submit one's self.*  
 Cëlebër, bris, bre, adj. (κεδω), *frequented; renowned, famous.*  
 Celebro, are, ävi, ätum, a. *to frequent, to crowd; to be overgrown with; to celebrate, solemnize; to take in hand, perform; to establish; to extol, render famous.*  
 Cëler, eris, e, adj. *swift, quick, fleet.*  
 Celö, are, ävi, ätum, a. *to hide, conceal.*  
 Celsus, a, um, adj. (cello), *lofty, high, erect, stately; haughty, proud; noble, exalted.*  
 Censëo, ēre, ni, ut, m. *to think, presume, be of opinion; to advise, recommend; to ordain.*  
 Census, us, m. (censeo), *estate, property.*  
 Centaurus, i, m. (κενταύρος and τάπος), *a Centaur, a fabulous being, half horse and half man, living in Thessaly.*  
 Centimānus, a, um, adj. (centum, manus), *poet. word, hundred-handed.*  
 Centum, adj. indec. pl. (ἐκατόν), *a hundred.*  
 Cephëus, a, um, adj. *of Cepheus.*  
 Cephëus, a, um, of *Cepheus, frequenting his court.*  
 Cëpheus, ei or eos, m. pr. n. (dissyllable), *Cepheus, son of Agenor, husband of Cassiope, and king of Æthiopia.*  
 Cëphisiüs, and os, i, m. pr. n. *Cephisus, a river of Bœotia, now Mauro Noro.*  
 Cëphisiis, idiæ, adj. fem. *of the Cephisus.*  
 Cëphisiüs, a, um, *of the Cephisus: appl. to Narcissus.*  
 Cëra, æ, f. (κερός), *wax; waxen busts; tablets; any waxy, clammy substance.*  
 Cërbëriüs, a, um, adj. *of Cerberus.*  
 Cërbëriüs, i, m. pr. n. *the three-headed dog of hell, Cerberus.*  
 Cërealis, e, adj. f. *Ceres; of grain; relating to corn.*  
 Cëres, eris, f. pr. n. *Ceres, daughter of Saturn, inventress of agriculture, goddess of corn: fig. corn or grain bread.*  
 Cërno, ēre, crevi, cretum, (fr. κρῆνω), n. *to sift; to distinguish, judge, decide, decree; to contend, fight; to see, discern; to comprehend.*  
 Cërtämën, inis, (certo), n. *a contest, strife, debate; a game, exercise; an engagement, battle.*

## CIRCUMFERO.

Cërtäm, (certo), adv. *emulously; earnestly, eagerly.*  
 Cërte, (certus), adv. *surely, certainly; at least, at all events.*  
 Cërtüs, (for cretus from cerno), a, um, adj. *determined; established; certain, trustworthy; having certain knowledge, sure; tried, faithful; open, evident.*  
 Cërvü, (cervus), æ, f. *a hind, doe; a deer in general.*  
 Cërvix, icis, f. *the hinder part of the neck; the neck.*  
 Cërvüs, i, m. *a stag: cervi meant also forked stakes, chevaux de frise.*  
 Cëspëa or Cëspes, (cæsus), itis, m. *a turf or sod; ground covered with grass; a country.*  
 Cëssö, are, ävi, ätum, n. *to cease, to leave off, to pause, to be tardy; to rest.*  
 Ceu, adv. *as, as it were, like as; as if.*  
 Chäüs, i, n. (Gr. χῆος), *a vast void, chaos: as a god, Chaos, son of Erebus and Nox.*  
 Chäriclö, us, f. pr. n. *Chariclo, a nymph who bore Ocyroe to the centaur Chiron.*  
 Chiron, önis, m. pr. n. *Chiron, a centaur, son of Saturn and Philyra, celebrated for medical skill.*  
 Chlämys, ydis, f. (Gr. χλαμῖς), *a Grecian military cloak, a wide woollen cloak for men, of purple embroidered, war-mantle, or mantle of state.*  
 Chörus, i, m. (Gr. χορός), *circle-dance, chorus, choir.*  
 Chrysölithus, i, m. and f. (χρῆος, λίθος), *chrysolite; topaz of a golden color.*  
 Cibus, i, m. *food; nutriment, aliment.*  
 Cicuta, æ, f. *hemlock, a poisonous plant; also a pipe made of its stalk.*  
 Cëlix, icis, *Cilician; belonging to Cilicia, in Asia Minor, now Karamania.*  
 Cinctus, a, um, part. (cingo), *girdled, girt.*  
 Cingens, entis, part. (cingo), *girdling.*  
 Cingo, ēre, nxi, nctum, act. *to make a ring about, girdle, gird; to crown; surround, encompass, embrace, confine; envelop.*  
 Cinis, eris, m. (Gr. κινῖς), *ashes, embers, cinders.*  
 Circa, adv. and prep. with acc. *for circum, about, round about, around; concerning, [both of time and place].*  
 Circe, es and a, æ, f. pr. n. *Circe, a sea-nymph, daughter of Phæbus and Perse.*  
 Circiño, are, ävi, ätum, (circinus), act. *to make or put in a circular form: eadem c. auras, flies in a circle.*  
 Circuö and Circümö, ire, ivi and ii, itum, irreg. n. and a. *to go round or about; to surround, encompass.*  
 Circüitus, us, m. (circumeo), *a going round; circuit, revolution; circumference; a circuitous route.*  
 Circum, adv. and prep. with acc. *round about, around, about; near, [of number and place].*  
 Circumdo, ire, dëdi, dätum, a. *to lay or put round; surround, encompass, invest.*  
 Circümferö, re, tülü, litum, a. *to carry round or about; to roll round.*

## CIRCUMFLUO.

Circūflūo, (circum and fluo), ēre, uxi, n. and a. to flow round or about; to flock together; to abound.  
 Circūflūūs, a, um, adj. flowing round, circumfluent; washed round.  
 Circūfundo, ēre, ūdi, fūsum, a. to pour around, sprinkle about, circumfuse; to surround, encompass: passive, to flock or meet together, to collect.  
 Circūflūtus, a, um, part. fr. circumflino, smeared, anointed, surrounded.  
 Circūsonus, a, um, adj. sounding round about; barking around.  
 Circūspīcio, ēre, spēxi, spectum, n. and a. to look around; to take heed, consider, weigh one's self.  
 Circūsto, āre, stēti, n. and a. to stand or place round; to beset, surround.  
 Circūtōno, āre, ūi, a. to thunder round, cause to reverberate.  
 Cista, æ, f. (Gr. κιστή), a chest, box, coffer: especially, a box containing certain sacred things used in the rites of Ceres and Bacchus.  
 Citharon, ōnis, m. pr. n. Citharon, a mount in Bœotia, sacred to Bacchus and the Muses.  
 Cithārā, æ, f. (κίθαρα), a lute, guitar.  
 Cito, (citus), adv. comp. citius, super. citissime, quickly, rapidly, shortly.  
 Citrā, adv. and prep. with acc. on this side, that is, the side nearest the speaker or writer; in Roman authors, to be understood, unless otherwise limited, of the side nearest to Rome.  
 Citus, a, um, (cieo), adj. swift, speedy, rapid, quick, ready.  
 Civilis, is, e, adj. (civis), civil, belonging to a citizen.  
 Clades, is, f. loss, injury; slaughter, overthrow, destruction; death.  
 Clāmo, āre, āvi, ātum, n. and a. to cry, halloo, shout aloud: fig. declare openly, proclaim; to call loudly upon.  
 Clāmor, ōris, m. (clamo), a loud cry, shout; clamor; loud applause, any loud noise.  
 Clangor, ōris, m. (clango), loud sound, especially of a trumpet; blast, shrill noise; the cry of beasts and birds, as the barking of dogs; screaming of eagles, cackling of geese, &c.  
 Claros, i, f. Claros, a city in Ionia, near Colophon, where Apollo had a celebrated temple.  
 Clarus, a, um, adj. clear, bright; loud, distinct; manifest; famous.  
 Claudio, ēre, si, sum, a. (clavis, clavis), to shut, to close; enclose; hem in, cut off; conclude; prevent.  
 Claustrum, i, n. (claudio), a bar, a bolt.  
 Clansus, a, um, part. (claudio), shut, closed, &c.  
 Clymēne, es, f. pr. n. Clymēne, wife of the Æthiopian king Merops, and mother of Phæthon, by Phœbus.  
 Clymēnēus, a, um, (Clymēne), relating to, of Clymēne: C. proles Phæthon.  
 Clypeatus, a, um, part. (clypeo), shielded, armed with a shield.

## COLO.

Clypeus, i, (or Clip), m. a round shield that which is round like a shield, a disk. The clypeus was properly round, and made of brass: the scutum, an oblong square, and of wood covered with hide.  
 Cœctus, a, um, part. (cogo).  
 Cœctilis, e, (coquo), adj. baked; made of bricks or tiles.  
 Cœlestis, is, e, adj. (cœlum), celestial, heavenly.  
 Cœlestes, ōrum, m. (cœlum, colo), the inhabitants of heaven, celestials, gods.  
 Cœlum, or Cælum, i, n. (κῆλος, or from Syr. Co-el, house of God), the sky, heaven.  
 Cœo, ire, ūvi, itum, n. and a. to come together, assemble, meet, collect, resort; to engage.  
 Cœnum, i, n. (cunio), filth, dirt, mire.  
 Cœpio, cœpēre, cœpi, cœptum, a. and n. to begin: [an old verb, found in Plautus, and the elder Cato, to which properly belongs the def. v. cœpi, which has the preterit tenses, and the participles in rus and tus].  
 Cœptum, i, n. (cœpi), a beginning, an undertaking, an attempt.  
 Cœptus, a, um, part. (cœpio), or, as usually given by lexicographers, from def. v. cœpi.  
 Cœrcēo, ēre, ūi, itum, a. (con, arceo), to encompass, embrace; keep in; restrain, repress, coerce, curb.  
 Cœtus, ūs, m. (for coitus, from cœo), a connection, conjunction, assemblage; union, uniting; an assembly.  
 Cœgito, āre, āvi, ātum, a. and n. (con, agito), to revolve, think on; ponder; purpose, design.  
 Cognatus, a, um, part. (con, nascor), generated along with, connate; related by blood, akin, closely allied.  
 Cognitus, a, um, part. (cognosco), ascertained, known, proved, investigated.  
 Cognosco, ēre, gnōvi, gnitum, a. to examine; investigate; know, take cognisance of; to recognise.  
 Cōgo, cogēre, cōēgi, cōactum, a. to drive or bring together, collect; to force, compel, use coercion.  
 Cōhærēo, ēre, hæsī, hæsūm, n. to stick to; to be close to, adhere to.  
 Collapsus, a, um, part. fr. collabor, falling together, falling down, fainting.  
 Collectus, a, um, part. (colligo).  
 Colligo, ēre, ēgi, ectum, a. to gather to; to collect; to obtain, procure.  
 Collis, is, m. a height, a hill, rising ground, easy ascent.  
 Collūco, āre, āvi, ātum, a. to place, set, lay a thing in its place; to set up, erect; to arrange: also, to give in marriage.  
 Collūceo, ēre, ūxi, n. to shine together, glow, shine with a strong light.  
 Collum, i, n. the neck.  
 Colo, ēre, ūi, ultum, a. to bestow care on, attend to, cultivate; to till; to dress adorn; to respect, venerate, worship.

## COLONUS.

Cōlonus, i, m. (colo), a cultivator, tiller, farmer; inhabitant; colonist.  
 Cōlor, ōris, m. color, hue, tint, complexion; fig. appearance, manner; pretext.  
 Cōlubra, æ, f. a female snake, a serpent.  
 Cōlumba, æ, f. a female dove: the dove was sacred to Venus.  
 Cōlunna, æ, f. (cello), a pillar, a column.  
 Cōlus, i, and ūs, f. a distaff.  
 Cōma, æ, f. (κόμη), the hair of the head, particularly when long and flowing; tuft; herbage, foliage; rays of light.  
 Cōmes, ūis, e. (con and inco), a companion, associate, attendant.  
 Cōminūs, or Cōminus, (con and manus), nigh at hand, hand to hand, closely.  
 Cōmitātus, ūs, m. (comes), company of attendants; train, retinue, host.  
 Cōmītor, āri, ātus, sum, dep. to accompany, attend, go along with, follow.  
 Cōmmentus, a, um, part. fr. cōmminiscor, devised, feigned, imagined.  
 Cōmissūm, i, n. (committo), a thing entrusted, a secret; a transgression, offence.  
 Cōmissūs, a, um, part. fr. cōmittō, set together, joined, united; committed.  
 Cōmūnis, is, e, adj. common to two, to several, or to all; general, universal, joint, belonging to the public.  
 Cōmo, ēre, psi, ptum, a. to arrange, adorn, put (the hair especially) in order.  
 Cōmpāges, is, and Cōmpāgo, ūis, f. a joining together, conjunction; a joint, commissure.  
 Cōmpello, āre, āvi, ātum, to accost, address; to chide, blame, rebuke; to arraign.  
 Cōmpello, ēre, ūli, ūsum, a. to drive together somewhere, to assemble, collect; to drive, compel, constrain.  
 Cōmpendium, ūi, n. (compendo), saving, gain by saving; a shortening, an abridgment.  
 Cōmpesco, ēre, ūi, a. (compes), to hold in a narrow space, confine, curb, contract; lop off; repress.  
 Cōmplector, ti, xus, dep. (con and plecto, twine), to comprise, grasp, hold, encircle, comprehend, contain; to clasp, embrace; to favor, cherish, love, fondle; to take hold of, seize.  
 Cōmpleō, ēre, ēvi, ētum, to fill, fill up, make full; to complete, fulfil, perfect, finish.  
 Cōmplexus, a, um, part. fr. complector.  
 Cōmplexūs, ūis, m. (complector), an encircling, compassing; compass, circumference; an embrace, embracing.  
 Cōmpōno, ēre, posūi, pōsitum, a. to lay, place, set, or bring together; to arrange; to erect, adorn; to compare; to compose.  
 Cōmprīmo, ēre, essi, essum, a. (premo), to press, crowd together, compress; check, restrain, repress; to silence, to still, to hush.  
 Cōnāmen, ūis, n. (conor), effort, attempt.  
 Cōnātus, a, um, part. fr. conor.  
 Cōnātus, ūs, m. (conor), effort, attempt, exertion.

## CONFINIS.

Cōncāvo, āre, āvi, a. (concavus), to hollow out; to bend, bow.  
 Cōncāvus, a, um, completely hollow, hollowed, concave; arched, bent: poet. gushing out.  
 Cōncedo, ēre, cessi, cessum, n. and a. (con and cedo), to go from one's place; to yield, retire, withdraw, give place; to go, repair, depart; to assent to; to give up; to concede, grant.  
 Cōncha, æ, f. (κόχχι), a shell-fish, muscle, cockle; the pearl oyster; a shell, convoluted shell, horn of Tritons; any hollow vessel of similar shape.  
 Cōncilium, ūi, n. (cogicio, or according to Festus, from con, calo, to call together), a coming together, union, congress, a council; a place of meeting.  
 Cōncipio, pēre, cēpi, ceptum, a. (capio), to take together, bring together; to seize upon, grasp; to conceive, to imagine; to receive, contract, catch; to conceive in the womb; to meditate on, aspire to.  
 Cōncitus, a, um, part. fr. concieo, quick, swift.  
 Cōnciāmo, āre, āvi, ātum, n. and a. to cry together; to cry aloud, cry out; call together, summon with a loud voice; to loudly and repeatedly invoke; exclaim, proclaim.  
 Cōncordo, (concoro), āre, āvi, ātum, n. and a. to agree, to concord, be in unison, to harmonize.  
 Cōncors, dis, (con and cor), with one mind, unanimous, agreeing, harmonious.  
 Cōncrētus, a, um, part. fr. concreresco, grown together, condensed, thick, curdled: c. dolor, tearless.  
 Cōncūbitus, ūs, m. (concuho), a being to gether, copulation; embrace.  
 Cōncussus, a, um, part. fr. concutio, shaken, agitated, &c.  
 Cōncutio, ēre, ussi, ussum, a. (quatio), to shake, agitate, move violently, trouble: fig. to terrify; to disquiet, distract; to injure, weaken, break down, ruin.  
 Cōnditus, a, um, part. fr. condo, stored, laid up; hidden; composed, &c. See Condo.  
 Cōnditor, ōris, m. (condo), a putter together, founder, author, maker, inventor, composer, builder.  
 Cōndo, ēre, dīdi, itum, act. (con, do), to bring together; to lay up; hide, bury; to complete, bring to an end; to construct, found, establish.  
 Cōndūco, ēre, xi, ctum, a. (con, dūco), to conduct, bring together; to assemble, collect.  
 Cōnductus, a, um, part. fr. conduco, brought together, drawn together; collected; hired.  
 Cōnfēro, ēre, tūli, collatum, (con and fero), a. irreg. to bring, carry, place or lay together; to collect, gather; to contribute, pay; to unite, join; to compare; to bring on, cause, promote; to confer, give, bestow; to confer, consult; to apply, convert to; to transform.  
 Cōnfessus, a, um, part. fr. confiteor.  
 Cōnfinis, is, e, adj. (con and finis), bordering on another, adjoining, contiguous.

## CONFITEOR.

- Confiteor, eri, fessus, v. a. (fateor), to confess, avow, acknowledge, admit, own; to show, manifest, indicate.
- Confremo, ere, ui, itum, v. r. (con and fremo), to make a noise together; to roar, murmur, resound strongly or loudly.
- Confundo, ere, idi, usum, v. a. to pour together, mingle, mix; to confuse: fig. to unite, mingle, mix, in good or bad sense; to disturb, confound, terrify, perplex.
- Confusus, a, um, part. fr. confundo.
- Congeries, ei, f. (congero), a heap, pile, mass, hoard.
- Congestus, a, um, part. fr. congero, brought together, accumulated, heaped, gathered together, piled on one another.
- Conjectus, a, um, part. fr. conicio, thrown together, thrown, cast, flung, thrust, driven, placed, lodged.
- Coniugium, ii, n. (coniuugo), a joining together, union, marriage.
- Coniux, ugis, c. a spouse; a mate: (coniunx fr. con, iungo).
- Connubium, ii, n. (nubo), espousal, marriage.
- Conor, ari, atus sum, v. a. to attempt, undertake, make effort, strive.
- Conscendo, ere, di, sum, v. a. and n. (scando), to climb or go up, mount, ascend: c. navem, to embark: c. æquor, to embark upon, Virg.
- Conscious, a, um, (scio), adj. conscious, privy to, witness of: subst. accessory.
- Consequor, qui, secutus, v. a. and n. to follow after, succeed, ensue; to result; to strive to attain; to pursue.
- Conside, ere, edi, essum, (con and sido, to light), v. n. to seat ourselves, to sit together; to meet, hold a meeting; to light, settle, take up one's abode, pitch a camp, encamp; to stop, delay; to fall, fall in, sink.
- Consilium, ii, n. (consulo), common counsel, consultation, deliberation; counsel, advice; design, plan; determination, resolve; a council, council of war.
- Consisto, ere, stiti, stitum, v. n. and a. to place one's self with; to stand, stand still, stop, make a stand, stand fast; to take a post; to withstand; to consist, exist.
- Consitor, oris, ni. (consero), a sower, a planter.
- Consitus, a, um, part. f. consero, sown, planted: Consero, ere, sev, situm.
- Consolator, ari, atus, to console, comfort, solace; to alleviate, lighten, compensate; to encourage, inspire.
- Consors, sortis, adj. sharing, partaking of: as subs. partner.
- Conspicior, comp. of conspectus, visible; striking, remarkable, conspicuous.
- Conspectus, a, um, part. fr. conspicio, as adj. visible; conspicuous, remarkable. See Conspectio.
- Conspicius, us, m. (conspicio), a seeing, looking, sight, view.
- Conspicio, ere, exi, etum, a. (con, specio),

## CONVENIO.

- to see, behold, look at, observe, discern.
- Consterno, are, avi, atum, a. (con, sterno), to affright, alarm, terrify, amaze, throw into confusion.
- Consuetus, a, um, part. and adj. (consuesco), accustomed, wont; usual, ordinary.
- Consultus, a, um, (part. of consueco, to accustom one's self), as adj. accustomed, wont, habituated: also, wonted, usual.
- Consulo, ere, ui, tum, n. and a. to consult, deliberate, take counsel, reflect, consider.
- Consultus, a, um, part. of consulo, as adj. practised, experienced, skilful.
- Consumo, ere, psi, ptum, a. (con, sumo), to take together, take at once; devour, consume; to wear away; to use up, spend.
- Contactus, us, m. (contingo), a touching, touch, contact; contagion.
- Contemno, ere, empsi, emptum, a. (con, temno), to hold of no account, slight, despise, hold of no worth or consequence; to think meanly of.
- Contemptor, oris, m. (contemno), one who contemns, a despiser, scorner, scoffer at.
- Contemprix, icis, f. (fr. contemptor), one that despises, a contemner.
- Contemptus, us, m. (contemno), contempt, scorn, disdain, derision.
- Contemptus, a, um, part. o. contemno, and adj. despised, scorned, contemptible, despicable.
- Contendo, ere, di, tum, a. and n. (con, tendo), to stretch, strain; exert, employ; struggle, endeavor, to strive earnestly for, solicit; to compare, contrast; to draw together, to tighten; to hasten, speed; to contend, fight, dispute.
- Contentus, a, um, part. fr. contineo, adj. content, satisfied.
- Conterminus, a, um, adj. (con and terminus, a limit), bordering on, adjoining, near.
- Contiguus, a, um, adj. near, adjoining.
- Contingo, ere, igi, tactum, a. and n. (con, tango), to touch, arrive at, reach; to affect, infect with; to strike: also, to dip, anoint, moisten. Intrans. to happen, turn out, to fall to.
- Contra, adv. against, in opposition, on the contrary; otherwise; on the other hand, in twain; opposite to: prep. with acc. against, contrary to, in opposition to; opposite to, over against.
- Contractus, a, um, part. of contraho, adj. contracted, narrow, weak.
- Contrahio, ere, xi, etum, (con, traho), a. to draw together, unite together, collect; to contract; to enter into, engage, incur; to draw in. to abridge, curtail.
- Contrarius, a, um, (contra), opposite, over against; contrary, at variance with.
- Conus, i, m. (cūnos), cone, the apex of the helmet, the conical part where the crest is inserted.
- Convincio, ire, eni, ntum, n. and a. (con, venio), to come together, meet, assemble, flock; to go to one, visit: to agree, harmonize, correspond.

## CONVERSUS.

- Conversus, a, um, part. fr. converto, turned about, whirled about; changed, transformed.
- Converto, ere, ti, sum, a. (con, verdo), to turn or whirl about; to change, transform, convert.
- Convexus, a, um, adj. (con, vehor), convex, vaulted, arched: sometimes used for concavus.
- Conviciium, ii, n. (con, vox), a united noise from several sounds; loud noise, clamor; loudly expressed disapprobation; abuse, reproach, reviling.
- Convivium, æ, m. or f. (con, vivo), a constant guest, messmate, a guest.
- Convivium, ii, n. (con, vivo), a banquet, feast, entertainment; the company at a feast.
- Convoco, are, avi, atum, a. (con, voco), to call together, convene, summon, convoke.
- Copia, æ, f. (con and ops), plenty, abundance, supply; stores; power, ample opportunity; leave, permission, advantage.
- Coquo, ere, coxi, coctum, a. to cook by fire, to bake; to contrive, prepare, plan.
- Cor, cordis, n. (cor), the heart: used for animus, understanding, wisdom; the affections, temper, soul.
- Corallium, i, n. coral, especially the red coral.
- Corneus, a, um, adj. (cornu), made of horn, horn, horny; dry as horn.
- Cornu, n. indec. in sing., pl. ua, uum, a horn of a beast; a projecting extremity; a horn or trumpet.
- Cornum, i, n. (fr. cornu), the cornel tree, and that fr. cornu), the cornel berry.
- Corona, æ, f. (κορώνη, fem. of κορώνος, bent, curved), a garland, wreath; a crown.
- Coronatus, a, um, part. of coronare, crowned.
- Coronatus, ei and eos, m. pr. n. Coroneus, father of Coronis.
- Coronis, idis, f. Coronis, the daughter of Coroneus, changed into a crow.
- Corpus, oris, n. a body, solid substance, a mass; the body; the flesh; the person; the union of several into one whole; a community: (Gr. κορμία, the Æolic form of κορμός, the trunk of a tree).
- Corruptus, a, um, part. fr. corripior, adj. short.
- Corripi, ere, exi, ectum, a. (con and rego), to set right, make straight; to amend, correct; to heal, remedy.
- Corripio, ere, ui, eptum, a. (con, rapio), to catch together: to snatch or hurry away; to seize eagerly, to catch rapidly; to attack, seize; to chide, reprove, rebuke; to shorten, abridge.
- Corruo, ere, ui, n. and a. (con and ruo), to rush together, to fall down; trans. to bring to the ground, overthrow.
- Cortex, icis, m. and sometimes f. rind, shell, external covering of any thing; bark; cork.
- Coruscus, are, avi, atum, n. and a. (conuscus), to quiver, vibrate; to glitter, flash, shine; to move rapidly, brandish.

## CUBILE.

- Coruscus, a, um, adj. quivering, tremulous, vibrating; glittering, flashing, bright, coruscant.
- Corvus, i, m. a raven.
- Corycis, idos and idis, f. adj. (καρκίς), Corycian; dwelling in the Corycian cave.
- Corymbus, i, m. (κόρυμβος), a cluster of ivy-berries.
- Costa, æ, f. a rib: fig. a side.
- Creatus, a, um, part. of Creo, made, created, &c.
- Crede, ere, idi, itum, n. and a. (as if Cere, tum, do), intrans. to trust, confide in, believe: trans. to confide to, intrust, trust; to take for true, believe; to think, suppose.
- Crederis, a, um, adj. (credo), credulous, easy of belief, trusting, confiding.
- Crema, are, avi, atum, a. to burn, set on fire.
- Creo, are, avi, atum, a. to make, create, produce; beget, bring forth; cause, afford, occasion; elect, appoint.
- Crepito, are, n. frequentative of crepo, as intrans. to sound, tingle, jingle, rattle, creak; to burst, be shivered in pieces.
- Crepo, are, ui, n. and a. as active, to make a thing sound, resound, &c.
- Crepusculum, i, n. (dimin. of crepus, wh. fr. κρέπας), twilight, evening twilight especially.
- Cresco, ere, evi, etum, v. n. (creo), to grow, come forth, become visible, to be born; to increase, to thrive, become great.
- Creus, a, um, part. (cresco), born, sprung, generated, &c.
- Crimen, inis, n. (κρίμα, judgment), reproach, accusation; vice, crime.
- Crisalis, is, e, adj. (crinis), belonging to the hair, crinal, hairy.
- Crimis, is, m. (κρίνω, to arrange), hair of the head; a curl, a lock.
- Criminus, a, um, adj. (crinis), long-haired, having long hair.
- Cristatus, a, um, adj. (crista), tufted, plumed, crested.
- Crocæle, es, f. pr. n. one of Diana's attendant nymphs.
- Croceus, a, um, adj. (crocus), of saffron; saffron-colored, yellow, or golden-colored.
- Crocus, i, m. (κρόκος), the saffron plant; the saffron color.
- Crucio, are, avi, atum, a. (crux), to torment, torture, vex.
- Crudelis, is, e, adj. (crudus), cruel, inhuman, savage, inexorable.
- Cruentatus, a, um, part. of cruento, to make bloody: stained, dyed, or sprinkled with blood.
- Cruentus, a, um, adj. (crutor), bloody; blood-thirsty, cruel, ferocious.
- Cruor, oris, m. (κρῖος), effused blood, gore, clotted blood: also, bloodshed, murder.
- Crus, uris, n. the leg, from the knee to the ankle.
- Cubile, is, n. (cubo, to lie), a place to lie down in; a resting-place, couch, bed; a den, lair, nest.

## CULMEN.

Culmen, ĩnis, n. the highest part of any thing; the summit; the roof.  
 Culpa, æ, f. a fault, reproach, guilt, error, transgression.  
 Culpo, are, āvi, ātum, a. (culpa), to blame, accuse; censure, reproach.  
 Cultor, ōris, m. (colo), one that has care of; a cultivator; an inhabitant; an instructor; worshipper.  
 Cultus, a, um, part. of colo: as adj. improved, polished, refined.  
 Cultus, ūs, m. (colo), caring, care, cultivation; improvement, refinement; household economy, manner of living; worship, adoration, honor.  
 Cum, adv. and conj. (same as Quum, or Quom, an old acc. n. of quus for qui), when, while; although; since; because.  
 Cum, prep. with, together with, in company with.  
 Cūna, ārum, f. pl. (cui, to hold), a cradle; a nest.  
 Cunctor, āri, ātus, sum, dep. (cunctus), to collect every thing; to delay, linger; to stay.  
 Cunctus, a, um, adj. (cunque, same as Eng. affix, ever), all together, all, whole, entire, in a body.  
 Cūpido, ĩnis, f. and sometimes m. (cupio), a wish, desire, passion: also, m. the god Cupid.  
 Cūpidus, a, um, adj. (cupio), desirous, eager, fond; covetous, avaricious; ardently loving.  
 Cūpio, ēre, īvi and īi, ĩtum, a. (capio), to desire, wish, covet; to long for, love.  
 Cūpressus, i, f. (κωνιπάρσος), the cypress-tree, the cypress.  
 Cur, adv. (quare), why? wherefore? for what reason? for what purpose? Frequently used as propter quam, quod, ut.  
 Cūra, æ, f. (quero), care, carefulness, diligence, study, regard: c. Dei, Providence, I. 48: anxiety, alarm.  
 Cūro, āre, āvi, ātum, a. (cura), to take care of, provide, regard; have charge over, preside.  
 Curro, ēre, cūcurri, cursum, n. to run, make speed, on foot, on horseback, or in a chariot.  
 Currus, ūs, m. (curro), a car, chariot, carriage.  
 Cursus, ūs, m. (curro), a running, a quick motion; a journey, passage, course; flight, career.  
 Curvāmen, ĩnis, n. (curvo, to bend), a bending, a winding, curvature.  
 Curvātura, æ, f. (curvo), a winding, bending, flexure, curvature.  
 Curvo, āre, āvi, ātum, a. to bow, bend, curve.  
 Curvus, a, um, adj. not straight, not direct, bent, curved, crooked; sloping, undulating, arched, vaulted.  
 Cuspis, idis, f. a point, prickle; a pointed weapon, javelin, lance; Neptune's trident; the sting of a bee.  
 Custos, ōdis, m. and f. (con and adsto), a

## DEBITUS.

keeper, preserver, guard, guardian, protector.  
 Cūtis, is, f. (Gr. κούτος), the skin of men or other animals; hide, outer covering, peel, rind.  
 Cūclādes, um, f. pl. (κύκλαδες), the encircling; the Cyclades, islands in the Ægean sea, encircling Delos.  
 Cūclōps, ōpis, m. (Κύκλωψ), a Cyclops, [strictly, the round-eyed]. The Cyclopes were a [fabled] savage race of one-eyed giants, resident on the coast of Sicily, and employed by Vulcan in forging the thunderbolts for Jupiter.  
 Cūcenus, and Cūgnus, i, m. (Gr. κύκνος), a swan. Cūgnus, a cousin of Phæthōn.  
 Cūllēnius, i, m. (κυλλήνιον), Cūllēnius, name of Mercury. See the word following.  
 Cūllēnus, i, m. and Cūllene, es, f. (κυλλήνη), a mountain on the borders of Arcadia and Achaia, the highest in the Peloponnessus, and sacred to Mercury, who was born on it, and whose temple crowned the summit; now called Zyria.  
 Cūmba, æ, f. (Gr. κύμβα), a boat, particularly Charon's skiff.  
 Cūnthia, æ, f. a surname of Diana, from Mount Cynthus, where she was born.  
 Cūnthius, i, m. a surname of Apollo, from Mount Cynthus.  
 Cūnthus, i, m. (Gr. κύνθος), a mountain in Delos, on which Apollo and Diana were born; now Monte Cinto.  
 Cūprius, a, um, adj. (Gr. κίπριος), Cyprian, or of belonging to Cyprus.  
 Cūthēreus, a, um, adj. (Gr. κυθηραίος), Cytherean, of Cythera; Cythereia, Venus.

## D.

Dāma, æ, m. and f. (fr. δέμα, fear), a doe or deer.  
 Dāmo, āre, āvi, ātum, a. (damnum), to condemn, to sentence; to destine, doom; to make liable, to compel one to perform.  
 Dāmuin, i, n. (demo, to take away), loss, damage, injury; a fine, a penalty.  
 Dānac, es, f. (Δαναή), daughter of Acrisius, king of Argos, and mother of Perseus, by Jupiter.  
 Dāndus, a, um, part. fut. pass. from Do, to give.  
 Dāphnē, ēs, f. (Δάφνη, pr. n. also, the bay-tree), daughter of Ladon, a river god of Arcadia, or, according to some, of Peneus, a river god of Thessaly, changed into a bay tree, (Latin, laureus).  
 Dātus, a, um, part. perf. pass. of Do, to give.  
 De, prep. of, concerning, about, touching, from; on account of.  
 Dea, æ, f. (Deus), a goddess.  
 Dēbello, āre, āvi, ātum, n. and a. (de, bello), to finish a war, prevail in war: trans. to vanquish.  
 Dēbeo, ēre, ūi, ĩtum, a. (de, habeo), I owe, be indebted.  
 Dēbitus, a, um, part. of debeo, owing, due

## DECENS.

deerved, merited: d. alimenta sustenance due in requital of man's toil.  
 Dēcens, entis, adj. (decet), becoming, meet, proper, decent; handsome, comely.  
 Dēcēptus, a, um, part. from Decipio.  
 Dēcēptus, a, um, (part. of Decerpo), pulled, plucked off, pulled away, gathered.  
 Dēcet, ābat, ūi, imp. (deci, dei, it behoveth), it becomes, becomes, behoves.  
 Dēcido, ēre, īdi, n. (de, cādo), to fall from, fall down, fall off.  
 Dēcipio, ēre, ēpi, ēptum, a. (de, capio), to deceive, beguile.  
 Dēcīno, āre, āvi, ātum, a. (de, clino, fr. κλίω), to bend downwards, decline; turn aside, to swerve.  
 Dēcīvis, is, e, adj. (de, clivus), bending downward, running downward, sloping, steep.  
 Dēcīvins, a, um, see the preceding.  
 Dēcōr, ōris, adj. (de, color), that hath lost color; discolored; sunburnt, swarthy.  
 Dēcōr, ōris, m. (decet), comeliness, beauty, grace, elegance.  
 Dēcōrus, a, um, adj. (decus), becoming, fit, proper, decorous, honorable; comely, graceful; adorned.  
 Dēcresco, ēre, ēvi, ētum, n. (de, cresco), to decrease, diminish, grow less, wear away.  
 Dēcūro, ēre, cūcurri, cursum, a. (de, curro), to run down, run along; run through; pursue, finish; run from, abandon; to descend to, have recourse to.  
 Dēcūs, ōris, n. (deceo), that which becometh, an ornament; grace, beauty, honor.  
 Dēcūcus, ōris, n. (de, deceo), disgrace, dishonor, shame; a shameful action.  
 Dēcūco, ēre, ūxi, ūctum, a. (de, duco), to bring down, draw down; to continue; derive, deduce.  
 Dēcēndo, ēre, di, sum, a. (de and obs. vb. fendo), to ward off, repel; to defend, guard, protect.  
 Dēcēnsus, a, um, part. pf. pass. of defendo, protected, guarded, defended.  
 Dēcīcio, ēre, ēci, ēctum, n. and a. (de, facio), to fail, to be wanting, be deficient; to grow feeble, to cease, perish; to forsake, abandon.  
 Dēcīco, ēre, ēvi, ētum, a. (de, fleo), to bewail, lament, deplore.  
 Dēcīformis, is, e, adj. (de, forma), deformed, disfigured, ugly, misshapen; unsightly, uncultivated.  
 Dēcīfrānītus, a, um, adj. (de, frāno), unbri-dled, unchecked, unruly, resistless.  
 Dēcījectus, us, m. (de, jicio), a throwing down; fall, descent.  
 Dēcīcio, ēre, jeci, jectum, a. (de, jacio), to throw down, cast down, precipitate; overthrow, slay.  
 Dēcīnde, adv. (de, inde), from or after that, then, afterwards, next in order.  
 Dēcīlabor, i, psus, dep. (de, labor), to glide down, slide or slip down, pull down.  
 Dēcīlapsus, a, um, part. of delabor, having glided down, having descended.

## DEPONO.

Dēlātus, a, um, part. of deferor, carried along, borne to.  
 Dēleo, ēre, ēvi, ētum, a. (δηλέω, to destroy) to blot out, efface, erase; to overthrow, destroy.  
 Dēlictum, i, n. (delinquo), a fault, crime, offence, sin; an error, oversight.  
 Dēlīteō, ēre, ūi, and Dēlītesco, n. (de, lateo), to lie hid, be concealed, skulk, lurk.  
 Dēlius, a, um, adj. of or belonging to Delos, Delian. Also as a subs. the Delian, Apollo.  
 Dēlos, i, f. (Δήλος), the island Delos, the central one of the Cyclades group in the Ægean Sea.  
 Dēlphicus, a, um, adj. of or belonging to Delphi, Delphian, Delphic. Also subs. name of Apollo. Delphi was a city at the foot of Mount Parnassus in Phocis, where was a famous oracle of Apollo.  
 Dēlphin, ĩnis, m. (δέλφις), a dolphin, a sort of small whale, described as something like our porpoise.  
 Dēlūbrum, i, n. a shrine, sanctuary, minor chapel, altar, temple.  
 Dēlūdo, ēre, ūsi, ūsum, (de, ludo), to cease contending in the public games: also, to mock, delude, baffle.  
 Dēlūsus, a, um, part. of deludo, mocked, deceived, disappointed, cheated, baffled.  
 Dēmēns, entis, adj. (dc, mens), out of one's mind or senses, mad, distracted, raving, foolish.  
 Dēmētēr, adv. (demens), madly, distract-edly, foolishly.  
 Dēmīssus, a, um, part. of demitto, let fall, thrown down.  
 Dēmo, ēre, dempsi, demptum, a. (dc, emo), to take away, take off; to remove.  
 Demptus, a, um, part. of demo, being taken away, removed, banished.  
 Dēmēgo, āre, āvi, ātum, a. (de and nego), to deny, not suffer, say he will not, refuse.  
 Dēni, æ, a, adj. (decem), distributive num. ten by ten, ten: in sing. denus, a, um, tenth.  
 Dēnique, adv. (demum, at length, and que), in fine, finally, to conclude, lastly; in short, in a word; at least.  
 Dēns, dentis, m. (as if edens, from edo, to eat), a tooth; hence the fluke of an anchor, a ploughshare; teeth of a harrow, rake, comb, saw, &c.  
 Dēnsus, a, um, adj. thick, close, dense; concise.  
 Dēpendeo, ēre, di, sum, n. (dc, pendeo), to hang down, hang from; to depend.  
 Dēplango, ēre, anxi, anctum, a. (de, plango), to exhibit grief by violently beating the breast, to bewail greatly, to lament over.  
 Dēplōrātus, a, um, part. of deploro, lamented, bewailed, mourned for as lost, deplored. Deplorata vota, fond hopes mournfully frustrated.  
 Dēpono, ēre, ūsi, ūsum, (de, pono), to lay, set, place, or put down; to lay aside, de-posit.

Deposco, ēre, pōposci, a. (de, posco), to require, demand, ask earnestly.  
 Depōsitūrus, a, um, fut. part. of depono.  
 Deprecor, āri, ātus, dep. (de and precor), to pray for, earnestly entreat: to deprecate, seek to avert by prayer; beg to be freed from, or spared: also, to imprecate; to plead as excuse: to dissuade.  
 Deprendo, and Deprehendo, ēre, di, sum, a. (de and prendo, or prehendo), to seize, catch, take unawares; detect, surprise in the act: to discover, perceive, discern.  
 Deprensus, a, um, part. of deprendo, caught, seized; detected.  
 Depressus, a, um, part. of deprimo, crushed down, depressed, sunken.  
 Dercētis, is, and Dercēto, us, f. (Dēpēris and Dēpēro), a Syrian goddess, mother of Semiramis, worshipped under the form of a fish, into which she was said to have been changed; also, called Atargatis.  
 Descendo, ēre, di, sum, n. (de and scando, to climb), to come or go down, descend: sink into; stoop, condescend: also, to be descended from.  
 Desēro, ēre, ui, ertum, a. (de and sero, to bind), to abandon, forsake, desert.  
 Desertum, i, n. (desero, desertus), a desert.  
 Desiliō, ire, ii, and ui, sultum, n. (de and salio), to leap down, spring from, alight, dismount.  
 Desino, ere, ivi, or ii, situm, n. and a. (de, sino), to cease, give over, stop, desist; to forsake; to decay; to terminate.  
 Desolātus, a, um, pass. part. fr. desolo, (de and solo, which fr. solus), to leave alone, forsake: to desolate, lay waste, ravage.  
 Despecto, āre, āvi, ātum, a. (de and specto), to look down upon; to despise.  
 Despectus, a, um, adj. (despicio), despised, contemned, slighted.  
 Despicio, ēre, exi, ctum, a. (de and specio, to see), to look down upon; to look contemptuously on, despise; to pass by, disregard.  
 Desum, esse, fui, n. (de, sum), to fail, to be wanting, be deficient.  
 Detēgo, ēre, exi, ctum, a. (de and tego, to cover), to uncover, lay bare, expose, detect, disclose.  
 Deterior, ius, and sup. erimus, (fr. detero, to wear), worse, inferior, degenerate.  
 Detineo, ēre, ui, entum, a. (de and tenco, to keep), to detain, hold, stay; to occupy.  
 Detraho, ēre, axi, actum, a. (de and traho, to draw), to draw down, drag away, pull off, pull down; to remove, to detract, derogate from; to diminish.  
 Deucalion, ōnis, m. (Δευκαλίων), son of Prometheus, and king of Thessaly.  
 Deus, i, m. (θεός), a god, divinity, deity: the Deity, GOD.  
 Devius, a, um, adj. (de and via, the way), out of the way, lying out of the way, retired, devious; difficult of approach, inaccessible: erring: foolish, unreasonable.

Devoro, āre, āvi, ātum, a. to swallow, devour, eat up; to engulf.  
 Dexter, tra, trum, (δεξιτερός), adj. right, on the right hand: fig. favorable, propitious, prosperous: also, fit, convenient, suitable, proper; dexterous, skilful.  
 Dexterior, ōris, comp. of preceding.  
 Dextra, æ, f. (dexter), the right hand; hence, power, prowess: also, the right, right-hand side.  
 Dia, æ, f. the ancient name of Naxos, one of the Cyclades, now Naxia: also, an island near Crete, now Standia.  
 Diana, æ, f. the Goddess of the Chase, daughter of Jupiter and Latona; the Moon.  
 Dico, āre, āvi, ātum, a. to give, give up, dedicate, devote, assign; to publish, proclaim.  
 Dico, ēre, ixi, ictum, (δεικω, to show), to speak, say, tell, pronounce, call, speak of, tell of, celebrate.  
 Dictæus, a, um, adj. of or belonging to Mount Dicte in Crete: also, Cretan.  
 Dietum, i, n. (dico), a word, saying, expression, promise, proverb, prediction.  
 Dictynna, æ, f. (Δικτυων), an epithet of Diana, Goddess of the Chase.  
 Dictys, the proper name of one of the captors of Bacchus, subsequently punished.  
 Diduco, ēre, xi, ctum, a. (dis, duco), to draw aside, separate, set open, split, untie, loose.  
 Dies, ei, m. and f. in plur. fem. only, a day; day-light; life; time, length of time.  
 Diffūro, ferre, distūli, dilātum, irr. a. (dis, fero), to carry to several and separate places, to spread, disperse, to tear in pieces: to divulge, proclaim: to defer, put off, prolong: also, to differ from.  
 Difficilis, is, e, adj. (dis, facilis), difficult, hard; hard to please, crabbed, morose, inexorable.  
 Diffido, ēre, diffisus sum, n. (dis and fido), to distrust, mistrust, despair.  
 Diffugio, ēre, ūgi, ūgitum, n. (dis and fugio), to flee different ways, to flee away, disappear.  
 Diffundo, ēre, ūdi, ūsum, (dis and fundo), to pour out in different directions, spread out, scatter.  
 Digtus, i, m. a finger, a toe.  
 Dignor, āri, ātus, dep. (dignus), to think or esteem worthy; to deign.  
 Dignus, a, um, adj. worthy of, deserving: also, fit, proper, becoming.  
 Dilacerō, āre, āvi, ātum, a. (dis, lacero), to rend in pieces, dilacerate, destroy.  
 Dilanio, āre, āvi, ātum, a. (dis, lanio), to rend in pieces, to mangle, to dismember.  
 Dilatus, a, um, part. fr. differor. See Differo.  
 Dilectus, a, um, (part. of diligor), beloved, dearly loved.  
 Diligo, ēre, exi, ectum, a. (dis, lego), to love greatly, highly esteem: to choose out, select.  
 Diluvium, i, n. (diluo, to wash), a deluge,

flood, overflowing of water: fig. ruin, destruction.  
 Dimissus, a, um, (part. of dimittor), scattered; despatched, dismissed; sent down.  
 Dimitto, ēre, isi, issum, a. (dis, mitto), to send different ways, despatch, scatter abroad; to dismiss; to send down.  
 Dimōtus, a, um, (part. of dimoveo), moved asunder, divided; opened.  
 Dindyma, ōrum, n. pl.; there were two mountains of the name, both sacred to Cybele; one in Mysia, the other in Phrygia.  
 Directus, a, um, (part. of dirigo), adj. straight, direct; plain, level.  
 Direptus, a, um, (part. of diripio), torn asunder, torn off; dragged to and fro; ravaged, plundered.  
 Dirigeo, ēre, ui, n. (dis and rigeo, to be stiff), to grow stiff or motionless; to become rigid; to curdle or freeze.  
 Dirimo, ēre, emi, emptum and emtum, a. (dis, emo), to divide, separate; dissolve; terminate, break off; nullify, frustrate.  
 Dirus, a, um, (dēpō, fr. dēo, dēto, to fear), producing fear, ominous, illboding; dreadful, horrible to look on, hear, &c.  
 Dis, Diis, m. Pluto, god of the lower regions.  
 Dis, contraction for diis, or deis; fr. deus.  
 Discēdo, ēre, essi, essum, n. (dis and cedo), to part, to divide, to open; to depart, go away.  
 Disco, ēre, didici, a. and n. to learn; to study: to be informed of.  
 Discordia, æ, f. (discors), discord, dissension, disunion, strife.  
 Discors, dis, adj. (dis and cor), discordant, disagreeing, at variance; unlike, dissimilar.  
 Discrimen, inis, n. (dis, cerno), a division, separation; distinction; discernment; enquiry; decision; crisis; contest; cause or ground of distinction.  
 Discutio, ēre, ussi, usum, a. (dis and quatio, to shake), to shake or strike asunder, to shatter to pieces, to beat down, destroy; to scatter, disperse; to drive away.  
 Disjicio, ēre, eci, ectum, a. (dis, jacio), to cast asunder; to destroy, scatter, overthrow, to crush, shatter, lacerate, dismember, dissolve.  
 Disjunctus, a, um, part. of disjicio.  
 Dispar, iris, adj. (dis and par, equal), unequal, unlike, different, unmatched.  
 Dispōno, ēre, ōsui, ōsitum, a. (dis and pono), to place apart, to distribute; to dispose, arrange, regulate; to adapt; to fix, arrange, determine.  
 Dispositus, a, um, (part. dispono), placed apart, distributed in order, arranged.  
 Dissēpio, ire, psi, ptum, a. (dis, sepio), to separate by limits, to divide.  
 Dissilio, ire, ni (and ivi), altum, n. (dis and salio), to leap to and fro, leap asunder, burst open.  
 Dissimilis, e, adj. (dis, similis), unlike, dissimilar, different.  
 Dissimulo, āre, āvi, ātum, a. (dis and si-

mulo), to dissemble, cloak, conceal, feign not to be; to cover, disguise.  
 Dissipo, āre, āvi, ātum, a. (dis and obs. vb. sipo, to throw), to throw asunder, scatter, disperse, dissipate, to spread, diffuse: to squander.  
 Dissociatus, a, um, part. of dissocio, disjoined, separated, distinct.  
 Dissuadeo, ēre, si, sum, a. (dis, suadeo), to dissuade, advise to the contrary.  
 Distans, antis, part. of disto, being apart, being distant.  
 Distendens, entis, part. of distendo, stretching wide apart, extending, distending.  
 Distentus, a, um, part. of distendor, stretched apart, extended, spread, separated.  
 Distinctus, a, um, (part. of distinguo), as an adj. divided into parts; distinguished; distinct.  
 Distinguo, ēre, nxi, nctum, a. (dis and obs. stigo, or stinguo, from stigo, to prick), to mark by separate pricks or dots. Hence, to separate, distinguish, discriminate; also, to adorn, embellish, enamel, &c.  
 Disto, āre, n. (dis and sto), to be distant, be apart; to differ.  
 Distringo, ēre, inxi, ietum, a. (dis and stringo, to touch), to draw asunder, stretch; bind in places; bind fast.  
 Diu, adv. (properly the abl. of dius, h. e. dies), by day; long, for a long time: long since, long ago.  
 Diurnus, a, um, adj. (dies), in the daytime, by day, daily, of the day: lasting one day.  
 Dius, a, um, adj. (dius, a contraction of diotus), descended of Jupiter. Hence, godlike, noble; excellent, sublime.  
 Diuturnior, ius, comp. of diuturnus, (diu), of long duration, lasting, long continued.  
 Diva, æ, f. a goddess.  
 Divello, ēre, elli and ulsi, ulsum, a. (dis, vello), to tear asunder; to pull in pieces; to separate; to dissolve.  
 Diversus, a, um, (part. of divertor), adj. turned from one another, turned different ways, separated, dispersed; opposed; contrary; unlike.  
 Dives, itis, adj. (perhaps fr. divus), rich, wealthy; abounding in, abundant; fertile; precious, sumptuous.  
 Divido, ēre, isi, isum, a. (dis and vido), to divide; to cut asunder; to cleave; to separate.  
 Dividuus, a, um, adj. (divido), divided, separated; divisible; the half.  
 Divinus, a, um, (divus), relating to deity, divine, heavenly; excellent; divining.  
 Divus, i, ai, a deity, a god.  
 Do, āre, dāli, datum, a. (δοω, δέωμαι), to give, grant, assign, give up, devote.  
 Doceo, ēre, ui, doctum, a. (δεικω, to show), to show, inform, acquaint, declare, teach.  
 Doctus, a, um, (part. fr. doceo), adj. learned, skilled, experienced.  
 Docūmentum, i, n. (doceo), an example, lesson, warning: proof.

## DOLEO.

Dōleo, ēre, ui, dōlītum, n. and a. to grieve, sorrow, be in pain, be in affliction.  
 Dōlor, oris, m. (doleo), bodily pain, smart pang, throes of childbirth; grief, anguish, sorrow: cause of pain.  
 Dōlus, i, m. (δολος), a cunning device; wile, artifice, treachery.  
 Dōmans, antis, part. of domo.  
 Dōmina, æ, f. (dominus), a mistress, owner, lady: the title of ladies from their fourteenth year.  
 Dōminor, ari, atus, dep. (dominus), to be lord over, to rule, reign. Sometimes pass. to be ruled.  
 Dōminus, i, m. (domus), a master, vossessor, owner; ruler, chief, lord.  
 Dōmitus, a, um, part. of domor.  
 Dōmo, are, ui, itum, a. (Gr. δαμάω), to subdue, conquer, tame, overcome, weaken.  
 Dōmus, us, and i, fem. (δῆμα), a house, any habitation; a family, a household.  
 Dōnatus, a, um, part. of donor, ari, atus, given, bestowed; remitted, pardoned; presented with.  
 Donec, conj., until; as long as.  
 Dōnum, i, n. (do), a gift, present. Dona suprema, the funeral rites and honors.  
 Dorceus, i, m. proper name, meaning (fr. δῆκω, to see), the sharp sighted.  
 Dōris, idis, f. (Gr. Δωρίς), pr. n. Doris, daughter of Oceanus and Tethys, wife of Nereus, and mother of the fifty sea nymphs, named, from their father, Nereides.  
 Dorsum, i, n. the whole back part of the body in man or other animal, the back: a rising surface, a ridge.  
 Dōs, ōtis, fem. (δῶς, same as δῶσις, a giving, a gift), a gift. Hence, a marriage portion, a dowry; property, endowment, gift of nature.  
 Dōtālis, is, e, adj. (dos), relating to a dowry, dotal.  
 Drāco, ōnis, m. (Gr. δράκων), a dragon, kind of serpent: the constellation Draco.  
 Drōmas, ādis, m. pr. n. (fr. δρομάς, running), equivalent to our courser.  
 Dūbitābilis, e, adj. (dubito), doubtful, admitting of doubt.  
 Dūbito, are, āvi, ātum, n. to doubt, be uncertain; to hesitate, scruple; waver, delay.  
 Dūbium, i, n. subs. (strictly neuter of dubius), a doubt, uncertainty, matter of question, hesitation.  
 Dūbius, a, um, adj. (duo, two), doubting, doubtful, hesitating, wavering; uncertain; difficult, dangerous; questionable.  
 Dūco, ēre, xi, ctum, a. to lead, conduct, guide; to carry off; to bring: to draw, attract.  
 Dulcēdo, inis, f. (dulcis), sweetness, sweet taste; pleasantness, delightfulness.  
 Dulcis, is, e, adj. sweet; fresh; pleasant, delightful, dear.  
 Dum, conj. and adv. while, whilst, so long as, until.  
 Dummodo, conj. if only, provided that.  
 Duos, æ, o, (duo, or dūo), two: the two, both.

## EFFERO.

Dūplex, icis, adj. (duo and plico, to fold), double, twofold, consisting of two parts: also, false, deceitful.  
 Dūresco, ēre, rui, n. (durus), to harden, become hard.  
 Dūritia, æ, f. (durus), hardness; harshness, austerity; insensibility; firmness.  
 Dūrities, ei, f. (durus), same as Duritia.  
 Dūro, are, āvi, ātum, a. (durus), to harden, make hard, to stiffen; to endure, remain.  
 Dūrus, a, um, hard, solid, firm, inflexible; rough, toilsome, arduous, burdensome, adverse.  
 Dux, ducis, m. and f. (duco), a leader, guide, conductor; a commander; a prince, king.

## E.

E, or Ex, prep. gov. abl. (ἐκ, ἐξ), out of, from, of. E is used before consonants only: Ex, before vowels or consonants.  
 Ebrius, a, um, adj. drunk, inebriated, intoxicated; having drunk enough.  
 Ebur, ōris, n. ivory: any thing made of ivory.  
 Eburnicus, a, um, and Eburnus, a, um, (ebur), adj. made of, or adorned with, ivory; white as ivory.  
 Ecce, interj. (en, lo! and the particle ce), behold! lo! see!  
 Echidna, æ, f. (ἐχίδνα), a monster sprung from Chrysaor and Callirhoe; a viper.  
 Echion, ōnis, pr. n. one of the men sprung from the dragon's teeth sown by Cadmus: he married Agave, and by her was father of Pentheus.  
 Echionides, is, m. patronymic from the preceding, son of Echion; Pentheus.  
 Echo, ūs, f. (ἠχώ), Echo, the name of a nymph; echo, the return of a sound by repercussion.  
 Equis, equus, or a, equid, or od, (et and quis, or eoce, quis), whether any; if any; who, or what.  
 Edax, ācis, adj. (edo), eating, consuming.  
 Edisco, ēre, edīdici, a. (e and disco), to learn thoroughly; to commit to memory; to find out, learn; to know.  
 Edo, ēre, edīdi, editum, a. (e and do), to give forth: put, send, bring forth; to utter: to publish, proclaim, to exhibit.  
 Edōceo, ēre, cui, ctum, a. (e, doceo), to teach, instruct; give intelligence, information, or knowledge of.  
 Edōnus, a, um, adj. belonging to the Edoni, a people of Thrace; Thracian: as a subs. Bacchus, who was much worshipped by the Edoni.  
 Edūco, are, āvi, ātum, a. (e and duco), to educate, foster, bring up.  
 Eductus, a, um, (part. from educo, to lead out), led out, led forth; drawn out; drawn up; raised; brought up; brought forth.  
 Effero, ferre, extīli, ēlītum, a. irreg. (ex and fero), to bring or carry forth, bring out; to transport; to publish, reveal.

## EFFERVESCO.

Effervesco, ēre, bui and vi, n. (ex, ferveo), to begin to boil, be very hot, to swell, or boil up; to glow out, to radiate.  
 Efficio, ēre, ēci, ectum, a. (ex, facio), to bring to pass, effect, accomplish; to bring about, procure, cause.  
 Effigies, ei, fem. (effingo), an image, likeness; portrait, effigy; shade of one deceased.  
 Efflo, are, āvi, ātum, a. (ex and flo), to breathe out, blow out.  
 Effluo, ēre, xi, xum, n. (ex and fluo), to flow forth, flow out, run out, overflow; fall down; pass away, vanish.  
 Effodio, ēre, odi, ossum, a. (ex, fodio), to dig out, to dig up; excavate; tear out.  
 Effugio, ēre, ūgi, ūgitum, n. and a. (ex, fugio), to flee out of, flee away, escape; evade, avoid, shun.  
 Effulgeo, ēre, ulsi, n. (ex and fulgeo), to shine forth, to glitter.  
 Effundo, ēre, fudi, fūsum, a. (ex, fundo), pour out, pour forth, empty; let go.  
 Effusus, a, um, part. fr. effundo.  
 Egeo, ēre, ui, n. to need, be in want; to have need of; to be without, I. 17.  
 Ego, mei, mihi, mē, mē, pr. pers. (ἐγώ), I.  
 Egredior, i, essus sum, dep. (e and gradior), to go out, depart from, leave; to ascend; to pass over.  
 Egressus, a, um, part. of egredior.  
 Eheu, interj. ah! alas!  
 Eja, interj. and adv. (eia), ho! up! away! hah!  
 Ejaculor, āri, ātus, dep. (e and jaculor), to shoot, dart, cast to a distance, to hurl, to throw.  
 Ejectatus, a, um, (part. of ejector), thrown out, vomited forth, cast up.  
 Ejectus, a, um, (part. of ejicio, ere, eci, ectum), thrown out, cast out, expelled.  
 Elābor, i, assus, dep. (e and labor, to slide), to glide, slide, slip, away; to escape.  
 Electrum, i, n. (Gr. ἤλεκτρον), amber.  
 Electus, a, um, (part. of eligor), chosen, selected.  
 Elēlcus, eos, m. (ἐλελεός), a surname of Bacchus.  
 Elementum, i, n. (more usually found in pl.), an element, first principle; rudiment, beginning.  
 Eligo, ēre, ēgi, ctum, a. (e and lege), to choose out, select from; to pull up, pluck, cull.  
 Elis, is and idis, f. pr. n. (Ἠλις), a western province of the Peloponnesus.  
 Elisus, a, um, (part. of elido, ere, isi, isum), knocked out, forced out; shattered, crushed, compressed.  
 Eloquor, ui, ōcūtus, d. (e and loquor), to speak out, declare, deliver, tell, pronounce, utter.  
 Elūdo, ēre, ūsi, ūsum, n. and a. (e and ludo), to play; trans. to win from at play; to elude, evade, baffle; to mock; to delude; cheat.  
 Emergo, ēre, rsi, rsum, a. and n. (e and mergo), to plunge, to bring out, bring

## EQUUS.

forth, raise; to emerge; to extricate one's self, to rise, appear.  
 Emico, are, ui, n. (e, mico), to spring out, forward, forth; to leap forth, burst out, bound forth; spring up.  
 Emineo, ēre, ui, n. (e, mineo), to hang over, to project out and up, stand out, be prominent, project over.  
 Emihus, adv. (e and manus), from a distance, from afar, afar off, aloof.  
 Emitto, ēre, isi, issum, a. (e, mitto), to send, or let forth, let out, let go, let slip; to sling, throw; hurl, discharge; to despatch.  
 Emōrior, i, ortuus, dep. (e and morior), to die, die out.  
 En, interj. (Gr. ἐν), see! lo! behold! see there! ho!  
 Enectus, a, um, part. fr. enecor, ari, ctus, and enecatus, killed, stifled, strangled.  
 Enervo, are, āvi, ātum, a. (e and nervus, a sineu), to take away the nerves; to weaken, enfeeble; enervate, unman.  
 Enim, conj. (enim), for, [implying cause]; for why.  
 Entor, i, nīsus and nixus, dep. (e and nitor, to strive), to struggle out, toil up; to exert one's self, strive; to bring forth.  
 Enixus, a, um, part. of entor.  
 Ensis, is, m. (probably fr. ἐγχεος, a lance), a sword: the straight, two-edged gladius: the knife-shaped.  
 Enūmero, are, āvi, ātum, a. (e, numero), to count over, calculate; enumerate, recount.  
 Enūtrio, ire, īvi, itum, a. (e, nutrio), to nourish, feed, support, rear up.  
 Eo, ire, īvi, itum, (eo, fr. wh. eīmi), n. irr. to go, whether on foot or otherwise; to go forth, issue. Itur, &c., used as an impersonal.  
 Eodem, adv. (the old dative and abl. of idem), in the same place, to the same place, to the same end.  
 Eōus, a, um, adj. (Gr. εως), belonging to, or of, the morning, eastern; Eōus, m. the morning star.  
 Eōus, i, m. derived as preceding; one of the sun's chariot-horses.  
 Epāphus, i, m. pr. n. (ἐπαφος), son of Jupiter and Io, an Egyptian prince, and founder of Memphis, according to Herodotus, same as Apis.  
 Ephyre, es, f. pr. n. The ancient name of Corinth, Ἐφύρα.  
 Epidaurius, a, um, of Epidaurus, Epidaurian. Epidaurus was a city of Argolis in the Peloponnesus, situate on the Saronic gulf, and famed for a noble temple of Æsculapius.  
 Epimēthis, idos, f. a patronymic of Pyrrha, the daughter of Epimetheus.  
 Epōpeus, i, pr. n. mas. Epopeus.  
 Epulæ, arum, f. pl. food; a feast, entertainment.  
 Equa, æ, fem. (fr. equus, a horse), a mare.  
 Equidem, conj. indeed, in truth, verily.  
 Equus, i, m. (ἵππος), a horse, steed, charger.



## ERECTUS.

- Erectus**, a, um, (part. of erigo), as adj. *erect, upright, elevated; self-relying, resolute; attentive, on the stretch.*
- Ergo**, (ἐργω, dative of ἐργον, a work), conj. *therefore, then*: with a genitive, *on account of.*
- Erichthonius**, i, m. pr. n. an early king of Attica, said to be the son of Vulcan.
- Eridamus**, i, m. pr. n. (Ἐριδάμης), the name of a river famous in the old legends, said to flow into the ocean from the north-west of Europe, taken by later writers, as Ovid, to be the Padus, or Po.
- Erigo**, ere, exi, ctum, a. (e and rego), *to raise up, set upright, erect; to inspire, encourage, cheer up, arouse.*
- Erinnys**, yos, f. (Ἐρινός), a *Fury, the avenging deity*; it seems to imply the demon of all wickedness.
- Eripio**, ere, ipui, eptum, a. (e, rapio), *to tear out, snatch out, to rescue; to carry off, withdraw; to pull off, drag off.*
- Erratus**, us, m. (erro), a *wandering, straying about.*
- Erro**, ere, avi, atum, n. (ἐρίψω), *to go astray, wander about, stray.*
- Error**, oris, m. (erro), a *going astray, losing one's way, wandering; a fault, offence.*
- Eribesco**, ere, ubui, n. (e and rubesco), *to grow red, redden, blush, to be ashamed.*
- Erymanthis**, idis, or idos, adj. *Erymanthian, of Erymanthus.*
- Erymanthus**, or os, i, m. A mountain range in Arcadia, on the borders of Elis.
- Eryx**, ycis, m. (Ἐρυξ), a mountain and city of Sicily, where there was a famous temple of Venus.
- Esculeus**, a, um, *relating to the Esculus, or bay oak, of bay oak; beechen.*
- Et**, (et, yet, besides), conj. *and; both; also, indeed, even.*
- Ethon**, onis, m. (Ἄθων), pr. n. *one of the horses of Sol.*
- Etiā**, conj. (ἐτι), *also, likewise; yet, still, withal.*
- Etiānum**, adv. (etiā, nunc), *yet, now, still; also.*
- Etsi**, conj. (et and si), *though, although, albeit.*
- Euphrates**, ie, m. The famous river of western Asia, rising in Armenia, and emptying into the Persian gulf.
- Eurōtas**, æ, m. A river of the Peloponnesus, which rose in Arcadia, and flowed through Laconia.
- Eurus**, i, m. (ἑὺρος, wh. fr. εὖρα, a cool, or morning breeze, or fr. ἑως, the dawn), properly *the south-east wind*; it seems to be sometimes used, less strictly, for the east wind.
- Evado**, ere, asi, atum, n. and a. (e and vado), *to go out, to make way, to get off, escape.*
- Evan**, antis, m. (Ἐὐάν), a *surname of Bacchus.*
- Evanesco**, ere, nuī, itum, n. (e and vanesco), *to vanish, pass away, fade, perish.*
- Evēho**, ere, exi, ectum, a. (e and veho), *to carry out, conduct forth, bring away*

## EXHALO.

- Evēnio**, ire, enī, entum, n. (e and venio), *to come out, come forth, emerge; to arrive; to prove, to come to pass, to befall.*
- Everso**, ere, ti, eversum, a. (e, verito), *to turn out, drive out; to deprive; to turn upside down; to throw down, demolish, prostrate, ruin.*
- Evinco**, ere, ici, ietum, a. (e and vinco), *to overcome, vanquish, surpass.*
- Evoco**, are, avi, atum, a. (e and voco), *to call out, call forth.*
- Evōhe**, (more correctly Evoe), a word shouted by the Bacchants, similar to *Huzza!* (Gr. εὐὸϊ).
- Evolo**, are, avi, atum, n. (e, volo), *to fly out, fly forth: rush forth: to fly, or flee away.*
- Evolvo**, ere, vi, utum, a. (e, volvo), *to roll out, tumble out; to unroll, unfold; extricate, evolve, bring out of confusion.* I. 24.
- Ex**, or E, prep. (ex, ex), *out of, from; according to.*
- Exactus**, a, um, part. of exigor. See Exigo.
- Exanimatus**, a, um, part. of exanimor, adj. *deprived of air or breath; lifeless: also, terrified.*
- Exanimis**, is, e, adj. (ex, anima), *breathless; lifeless, dead, extinguished; terrified.*
- Exardeo**, ere, or Exardesco, ire, arsi, n. (ex and ardesco), *to grow hot, become inflamed, light up: to glow, to burn, to be inflamed, to be kindled.*
- Exaudio**, ire, ivi, itum, a. (ex and audio), *to hear from a distance; to hear, hearken, listen.*
- Excēdo**, ere, essi, essum, n. (ex and cedo), *to depart, go from, retire: to go beyond, project, digress.*
- Exceptus**, a, um, part. fr. excipio, *excepted.*
- Excido**, ere, cidi, n. (ex and cado), *to fall out, pull off, fall down: to perish, die.*
- Excipio**, ere, cipi, eptum, a. (ex and capio), *to take out, draw out; to except, exclude; to catch up, gather, to receive.*
- Excitus**, a, um, part. of excieo, *moved out, summoned; called up, roused, excited.*
- Exclamo**, are, avi, atum, a. (ex and clamo), *to cry out, call aloud, to exclaim.*
- Excludo**, are, avi, atum, a. (ex and claudo), *about to sluit out, exclude, except, prevent.*
- Excuso**, are, avi, atum, a. (ex and causa), *to excuse; to plead in excuse.*
- Excutio**, ere, ussi, ussum, a. (ex, quatio), *to shake off, or out; to strike down, tear away.*
- Exemplum**, i, n. (eximo, to select), *an example, an instance; a precedent; a lesson; a pattern.*
- Exeo**, ire, ivi and ii, itum, a. tr. and intr. (ex and eo), *to go out, to go away, to depart, to escape: tr. to shun, avoid.*
- Exerceo**, ere, cui, ctum, a. (ex and arceo), *to exercise, to practise; to labor, work, cultivate.*
- Exhalo**, are, avi, atum, a. (ex and halo), *to breathe out, to exhale*

## EXHAUSTUS.

- Exhaustus**, a, um, part. fr. exhaurio, (ex and haurio), *drawn out, removed; deprived of, emptied, exhausted.*
- Exhorreo**, ere, ui, n. (ex and horreo), *to be alarmed, to dread, to shudder.*
- Exigo**, ere, egi, actum, a. (ex, ago), *to drive out, expel, discharge, send forth; to hurt, thrust; to plague, trouble; to lead by, or beyond, to pass, spend; to demand, collect, enforce, exact; to examine, measure.*
- Exiguus**, a, um, adj. *small, little; mean, bad; few.*
- Exilio**. See Exsilio.
- Exilium**, i, n. (ex and solum, the soil), *dwelling on a foreign soil; banishment, exile: also, the place of exile.*
- Eximo**, ere, emi, emptum and emtum, (ex, eino), a. *to take out, except; to rescue, liberate, release, to exempt.*
- Existo**, ere, stiti, n. (ex and sisto), *to stand forth, come out, appear, start up; become visible; to become, to be.*
- Exitium**, i, n. (exeo), *issue, end: usually, destruction, ruin, death.*
- Exitus**, us, m. (exeo), a *going out, departure, exit, discharge, issue, result, close, end.*
- Exorabilis**, is, e, adj. (exoro), *movable by entreaty, exorable, placable, yielding.*
- Exosus**, a, um, part. adj. (ex and odi, I hate), *hating, detesting; hated, detested; also, hateful, odious.*
- Expalleo**, ere, and expallesco, ere, ui, n. (ex and palleo), *to grow pale; become alarmed at.*
- Expātor**, āri, ātus, and exspātor. dep. (ex, spātor), *to deviate, wander from the course, expatiate; to overflow.*
- Expectandus**, a, um, part. fut. pass. from expecto.
- Expectatus**, a, um, part. perf. pass. from expecto.
- Expecto**, ere, avi, atum, a. and n. (ex and specto), *to look out; to be on the watch for; to expect.*
- Expello**, ere, puli, pulsum, a. (ex and pello), *to drive out, thrust out, expel, put to flight.*
- Experientis**, entis, (part. fr. experior), *enduring, &c.*
- Experientia**, æ, f. (experior), a *trying, trial, proof: practice, experience. Experientia veri, mode of ascertaining the truth.*
- Experior**, iri, expertus, dep. (ex, perior, an obsolete verb, from which comes peritus), *to try, prove, test, to experience.*
- Expers**, tis, adj. (ex and pars), *having no part in, not concerned in; destitute, devoid of, deprived of.*
- Expertus**, a, um, part. and adj. (experior), *in an active sense, having tried, proved, experienced; in a passive sense, tried, tested, proved, experienced.*
- Expiro**, are, avi, atum, a. and n. (ex and spiro), *to breathe out, blow out, exhale; expire, die; come forth.*
- Expleo**, ere, evi, etum, a. (ex and obs. vb. pleo), *to fill up, fill full; to fulfil; complete; accomplish.*

## EXUVIÆ.

- Exploro**, are, avi, atum, a. (ex and ploro), *to search diligently, scrutinize, explore; to seek out, to test.*
- Expōno**, ere, ōsui, ōsium, a. (ex, pono), *to put out, put forth, expose; to relate, detail, set forth.*
- Expulsus**, a, um, (part. of expello), *driven, &c.*
- Exsanguis**, is, e, adj. (ex and sanguis), *without blood, bloodless; pale; lifeless, dead; also, making pale.*
- Exsero**, ere, rui, rtum, a. (ex and sero), *to stretch forth, thrust forth, put up, lift up; to show.*
- Exsilio**, ire, ui, and ii, n. (ex and salio), *to leap out, spring forth; spring up, leap up, bound.*
- Exsiliū**, i, n. (ex and solum), same as Exilium, which see.
- Exsisto**, ere. See Existo.
- Exsurgo**, ere, urrexī, urrectum, n. (ex and surgo), *to rise up, rise; arise, spring up.*
- Exta**, orum, n. pl. *the entrails, the inward parts, especially the heart, lungs, liver spleen.*
- Extemplo**, adv. (ex and templum), *immediately, straightway, forthwith, instantly.*
- Extendo**, ere, di, nsum, and ntum, act. (ex, tendo), *to stretch out, spread out, extend; stretch at full length; put forth, exert; increase, enlarge; sometimes Extendor, with a middle signification, to spread itself out.*
- Extentus**, a, um, (part. of extendo), *adj. extended, outstretched, extensive.*
- Externatus**, a, um, or exsternatus, part. of exsterno, avi, are, *maddened with fright, exceedingly alarmed.*
- Externus**, a, um, adj. (exter), *out of one's self, outward, external; foreign, strange.*
- Exterius**, a, um, part. of exterreo, ere, ui, itum, *to frighten out of, to terrify, to madden with terror.*
- Extimco**, ere, ui, n. and a. (ex and timeo), *to fear greatly, be greatly afraid.*
- Extinctus**, a, um, part. and adj. fr. extinguo.
- Extinguo**, ere, xi, nctum, a. (ex, stinguo), *to extinguish, quench, annihilate.*
- Exto**, are, stiti, statum; also written exsto, n. (ex and sto), *to stand out, or forth, project; stand, or be above: to appear, be visible, exist.*
- Extrēmus**, a, um, sup. of exter, or exterus, *outermost, last, final, most remote, farthest.*
- Exul**, is, m. and f. (ex and solum), *an exile, a wanderer.*
- Exulto**, are, avi, atum, n. (ex and salio), *to leap, or spring up frequently, to bound.*
- Exululo**, are, avi, atum, n. (ex, ululo), *to howl, or cry out; to make resound with howling.*
- Exuo**, ere, ui, utum, a. (ἐκβάω), *to strip, put off, lay aside, remove.*
- Exuro**, ere, ussi, ustum, n. (ex and uro), *to burn, set on fire; parch; to inflame.*
- Exuviæ**, arum, f. (exuo), *apparel, or things pertaining to the body, taken off, laid aside, &c., skins of beasts, spoils.*

## FABRICATOR.

## F.

**Fabricator**, oris, m. (fabrico), *maker, framer, contriver, constructor.*  
**Fabricatus**, a, um, part. fr. fabricor, ari, dept., same as fabrico, *forged, constructed, built, &c.*  
**Fabrico**, arc, avi, atum, a. (fabcr), *to make, construct, build, forge; contrive, devise.*  
**Fabula**, æ, f. (fari), *a narration, narrative, talk, rumor, subject of common talk; a fable.*  
**Facies**, ei, f. (facio), *the face, countenance; form, appearance, shape.*  
**Facinus**, oris, n. (facio), *a great exploit, glorious deed; but more usually in a bad sense, a vile action, villainy, crime.*  
**Facio**, ere, eci, actum, a. and n. (fuo, to be, or fio), *to make, do; cause; elect; perform, commit; practise; sustain; esteem.*  
**Factum**, i, n. (facio), *a thing done, action, deed, achievement, exploit.*  
**Factus**, a, um, (part. of facio), *made, done, performed, caused, &c.*  
**Fæx**, cis, f. *the lees, or dregs of wine, &c., sediment, dross, impurity.*  
**Falcatus**, a, um, adj. (falx), *provided with scythes; hooked, like a scythe.*  
**Fallax**, acis, adj. (fallo), *deceitful, fallacious, treacherous, false.*  
**Fallo**, ere, fufelli, falsum, a. and n. (σφάλλω), *to make to fall; to deceive; to cheat, beguile, to escape notice; to avoid, shun; to conceal.*  
**Falsus**, a, um, part. (fallo), *deceived; pretended, untrue, false; adj. deceitful, lying, treacherous.*  
**Fama**, æ, f. (φημη), *fame, report, rumor, reputation, renown, character, honor.*  
**Famula**, æ, f. (famulus), *a female servant, maid-servant.*  
**Famulus**, i, m. (fr. famel, an Oscan word), *a servant, attendant.*  
**Faris**, [For is not found in any author] ari, fatum, dep. (φάω), *to say, to speak.*  
**Fas**, n. indecl. (for), *divine law, what is religiously right; right, justice, equity; that which is possible.*  
**Fassus**, part. of fatcor.  
**Fastigium**, ii, n. (fastus, pride), *the projecting point, or summit of a temple: roof of a house; an eminent height, summit.*  
**Fatalis**, is, e, adj. (fatum), *decreed, ordained by fate, fated, fatal; calamitous, destructive.*  
**Fateor**, eri, fassus, dep. (πίω), *to confess, own, acknowledge; to indicate, show.*  
**Fatidicus**, a, um, adj. (fatum and dico), *fortelling, predicting, prophetic.*  
**Fatigo**, arc, avi, a. (fr. fatur acc. of fatis, a sufficiency, and ago), *to weary, tire, fatigue; annoy, harass.*  
**Fatum**, i, n. (for, to speak), *literally means a thing said, especially as respects future destiny: the will of the gods; fate, destiny.*

## FIBULA.

**Fauces**, ium, [seldom found in the sing. faux, cis.] *f. the gullet, pharynx, throat, jaws; any narrow passage.*  
**Faunus**, i, m. *a Faun, a guardian god of herds, woods, and fields.*  
**Fautrix**, icis, f. (fautor, wh. fr. faveo), *she that favors, favorable, propitious, protecting.*  
**Favco**, ere, favi, fautum, n. *to favor, be favourably inclined to, assist.*  
**Favilla**, æ, f. *hot ashes, embers.*  
**Fax**, facis, f. (φάω), *a torch.*  
**Faxo**, is, it, for Faciam, Fecerim, and Fecero. See Facio.  
**Fel**, fellis, n. *gall: any thing bitter, or disagreeable; bitterness; anger.*  
**Felix**, icis, adj. (feo, to bear), *fruitful, productive; rich; happy, fortunate; auspicious, propitious.*  
**Fera**, æ, f. (properly fem. of ferus, a, um), *scilicet bestia, a wild animal, game; a monster, a beast.*  
**Ferax**, acis, adj. (fero), *fruitful, productive, abundant.*  
**Fere**, adv. (fero), *almost, nearly, within a little, nigh; about; generally, commonly.*  
**Fertrum**, i, n. (fero), *a frame on which any thing is carried; a bier.*  
**Ferinus**, a, um, adj. (fero), *of, or belonging to a wild beast.*  
**Ferio**, ire, (fero), *a. to strike, smite, hit, cut, thrust, push, beat. It is deficient in the perf. line.*  
**Feritas**, atis, f. (ferus), *savageness, cruelty, barbarity, inhumanity; f. loci, wildness.*  
**Fero**, erre, (Gr. φέρω), perf. tuli, fr. obs. tolo, that is tollo, sup. latum, as if tlatum, from obs. tiao (τλάω), *to carry, bring, impel, urge; produce, bear; tolerate, endure; sustain, withstand; permit, require; take away; obtain, offer, give; report.*  
**Ferox**, ocis, adj. (fero), *fast, rapid; courageous, brave; insolent, wild, unmanageable; fierce, cruel, ferocious, savage.*  
**Ferrugo**, inis, f. (ferrum), *the color of iron, dark blue; rust of iron; fig. envy.*  
**Ferrum**, i, n. *iron; any iron instrument, particularly the sword.*  
**Fertilitas**, atis, f. (fertilis, wh. fr. fero), *fruitfulness, fertility, abundance, richness.*  
**Ferula**, æ, f. *the shrub called fennel-giant—rod, or branch of it—any branch, or staff.*  
**Ferus**, a, um, adj. (φής), *wild, not domestic, untamed, uncultivated, savage, fierce.*  
**Fervens**, entis, (part. of ferveo), *adj. boiling, heating, glowing, hot, ardent.*  
**Ferveo**, ere, bui, n. *to ferment, be hot, burn, boil; to glow, be angry, be vehement.*  
**Fervor**, oris, m. (ferveo), *a fermentation, waving, raging, violent heat.*  
**Fessus**, a, um, adj. (fatisco), *wearied, fatigued, tired; enfeebled, weak, infirm.*  
**Festum**, i, n. *a feast, a festival.*  
**Festus**, a, um, adj. *festival, festive, solemn, festal.*  
**Fibula**, æ, f. *any thing used for joining, or*

## FICTUS.

*fastening, a clasp, buckle, brooch, pin, nail, &c.*  
**Fictus**, a, um, part. fr. fingo.  
**Fides**, ei, f. (fido), *confidence reposed, credit; uprightness, fidelity; faith, solemn engagement.*  
**Fidissimus**, a, um, sup. of fidus.  
**Fiducia**, æ, f. (fido, to confide), *trust, confidence, reliance; courage, self-reliance.*  
**Fidus**, a, um, adj. (fido), *faithful, trusty, sure, certain, safe, to be relied on.*  
**Figo**, ere, xi, xumi, a. *to stick, fix, fasten; to stick, or post up, to affix; make fast, or firm; appoint, establish; pierce, transfix.*  
**Figura**, æ, fem. (fingo), *figure, form, shape, likeness, image; kind, manner; species of animals.*  
**Filia**, æ, f. *a daughter.*  
**Filius**, ii, m. *a son.*  
**Filum**, i, n. *a thread, cord, fibre.*  
**Findo**, ere, fidi, fissum, n. *to cleave; cut, split; divide, separate, sever.*  
**Finio**, ire, vi, itum, a. (finis), *to confine within limits, to limit, to fix by limits; to restrain, check, to determine, prescribe; to terminate, finish, end.*  
**Finis**, is, m. and sometimes f. *a limit, boundary; measure, duration, length; end, termination, conclusion; intention, design.*  
**Finitus**, a, um, part. of finio.  
**Fingo**, ere, finxi, fictum, a. *to form, fashion, make; imagine, conceive, feign, devise.*  
**Fio**, eri, factus sum, irr. n. *pass. to become; to occur, to arise; to be made, be done, be produced.*  
**Firmo**, are, avi, atum, a. (firmus), *to make firm, or fast; to strengthen, secure; to invigorate, recruit; to confirm.*  
**Firmus**, a, um, (for fidus, fr. fido), *firm, stable, not easily moved; steadfast, immovable; faithful; strong, robust; healthy.*  
**Fissus**, a, um, part. of findo.  
**Fistula**, æ, f. *a pipe; a shepherd's pipe; a pen made of reed.*  
**Fixus**, a, um, (part. of figo), *fixed; affixed, posted up; fast, immovable, unchangeable, pierced through.*  
**Flagro**, are, avi, atum, n. (fio, to blow), *to burn, be on fire; to glow, flush; trans. to love ardently; to inflame with love.*  
**Flamcu**, inis, n. (fio), *a blowing; a blast, gale, breeze; wind.*  
**Flamma**, æ, f. *a flame, blaze, flaming heat, fire; ardour, passionate vehemence, (perhaps fr. fio, or fr. Gr. φλέγμα, φλέγω, φλόξ).*  
**Flammar**, a, um, adj. (flamma and fero), *bearing a flame, flaming, flaming.*  
**Flavus**, a, um, adj. *yellow, gold-colored, flavin.*  
**Flecto**, ere, xi, xum, (perhaps fr. πλκνός, pluted), *to bend, bow, turn, curve, direct.*  
**Fleo**, ere, evi, etum, n. and a. (φλέω), *to weep, shed tears; to bewail, weep for, weep over; to distil, trickle.*  
**Fletus**, us, m. (fleo), *a weeping, wailing, lamenting.*

## FORMO.

**Flexus**, a, um, (part. fr. flecto), *bent, bowed, curved.*  
**Floreo**, ere, ui, n. (flos), *to blossom, bloom, flourish; to flourish, excel, be eminent; to abound in.*  
**Flos**, oris, m. (πλός, bloom), *a flower, blossom; the prime, or excellence of any thing.*  
**Flucius**, us, m. (fluo), *a flowing; a wave.*  
**Fluidus**, a, um, adj. (fluo), *flowing, fluid, liquid; soft, tender; flabby, weak; weakening.*  
**Flumen**, inis, n. (fluo), *a running of water; running water, a stream, river, copious flowing.*  
**Flummeus**, a, um, adj. (flumcni, being in or on a river; of a river).  
**Fluo**, ere, xi, xum, n. (πλέω, πλύνω, Attice, φλέω), *to flow, to be fluid; to flow over, drip; to dissolve, relax; to move swiftly; to flow to, arrive at; to spread; to vanish, pass away.*  
**Fluvialis**, e, adj. (fluvius), *of, or pertaining to a river, or running water.*  
**Fluvius**, i, m. (fluo), *running water, a river.*  
**Focus**, i, m. (foveo), *a fire; a fireplace.*  
**Focundus**, a, um, adj. (obs. vb. feo), *fruitful, fertile, abounding, plentiful, rich.*  
**Fœdo**, are, avi, atum, a. (foecus, a, um), *to disfigure, deform; to soil, defile, pollute; to kill; to devastate, to injure.*  
**Fœdus**, a, um, adj. *deformed, foul, loathsome; cruel, horrible, detestable.*  
**Fœdus**, eris, n. *an alliance, confederacy, league; a compact, agreement; union, connection; settled decree, law, order.*  
**Fœmina**, æ, f. (obs. feo, to produce), *the female in all animals; a woman, a female.*  
**Fœmineus**, a, um, adj. (fœmina), *belonging to a woman, womanly, womanish, delicate, effeminate.*  
**Fœtus**, us, m. (fr. obs. vb. feo), *a generating, producing; offspring; fruit, produce.*  
**Folium**, i, n. (φύλλον), *a leaf, of tree, herb, or flower; a leaf of paper.*  
**Fons**, ontis, m. *a fountain, spring, well; fig. cause, origin, source, (probably fr. φωνή, to bring to light).*  
**Foramen**, inis, n. (foro, to bore), *an opening, aperture, hole, bore.*  
**Forem**, es, ct, &c. (contr. for fuerem, fr. obs. fuo, φυω, I am), *equivalent to essem, esses, &c., and to fuissim, cs. &c.*  
**Fores**, um, f. *a door, gate, the folds of door, or gate; an entrance, (perhaps fr. θύρα).*  
**Forma**, æ, f. (fero), *form, figure, shape; image, picture, model; beauty.*  
**Formatus**, a, um, part. fr. formo.  
**Formidabilis**, is, e, adj. (formido), *dreadful, formidable.*  
**Formido**, inis, f. *frar. terror, dread; veneration, awe; timidity; a cause of fear, terror, (perhaps fr. formus, hot, wh. fr. θερμός).*  
**Formo**, are, avi, atum, a. (forma), *to form, frame, fashion, shape; instruct, train up; to effect, arrange, regulate; imagine, conceive; to represent, depict.*

## FORMOSUS.

Formosus, a, um, adj. (forma), of a beautiful form, handsome, beautiful, comely, fair, fine.  
 Fornax, acis, f. a furnace, stove, oven.  
 Fors, tis, f. (fero), chance, hap, fortune, luck.  
 Forsitan, adv. (fors, sit, an), perhaps, peradventure, perchance.  
 Fortè, adv. (the abl. of fors), by chance, casually, peradventure; perhaps.  
 Fortis, is, e, adj. (fero), brave, gallant, stout-hearted, courageous: excellent, noble; strong, vigorous.  
 Fortiter, forius, fortissimè, adv. (fortis), bravely, gallantly, courageously; boldly, confidently; strongly.  
 Fortuna, æ, f. (fors), fortune, chance; the Goddess fortune; a fortune, possessions, wealth, estate; condition in life; share, part.  
 Fortunatus, a, um, adj. (fortuna), happy, fortunate, lucky; in good circumstances, opulent.  
 Forum, i, n. (fores, because of being outside of any building), a street; the enclosure, or vestibule of a sepulchre; a market-place; the banker's street; a public place for performing rites, administering justice, &c.  
 Fossa, æ, f. (fodio, to dig), a ditch, trench, fosse.  
 Foveo, ère, fovi, fòtum, a. to nourish, cherish, to warm, keep warm, to embrace, fondle, caress, to favor, support, encourage.  
 Fractus, a, um, (part. of frango), as adj. weak, feeble, effeminate.  
 Frænum, i, n. a bit, bridle, curb, rein; cheek, restraint. It is also masculine in pl.  
 Fragor, òris, m. (frango), a breaking; a crash, noise; a peal.  
 Frangosus, a, um, (frango), full of broken stones; rough, craggy, steep.  
 Frágum, i, n. a strawberry; a strawberry bush.  
 Frango, ère, ègi, fractum, (the pret. line fr. frōō), to break, dash to pieces: to subdue, depress, humble.  
 Frater, tris, m. (φράτηρ, a clansman, kinsman), a brother: fratres, brethren, male and female.  
 Fraternus, a, um, adj. (frater), brotherly, fraternal, of a brother; kindred, related.  
 Fraus, dis, f. fraud, deceit, guile, dishonesty: delusion, error; prejudice, detriment; offence, crime.  
 Frimo, ère, ui, itum, n. (βρίμω), to murmur, mutter: to grumble: to make any loud noise, to roar, rage.  
 Fræquens, entis, adj. frequent, often with, or about; happening often; usual, common; assembled in great numbers, numerous; populous, much frequented.  
 Fræquento, are, avi, atum, a. (fræquens), to frequent, resort much to; to visit in great numbers, celebrate; to crowd, to fill, to people; to collect, assemble; to do a thing frequently.

## FUNDO.

Frætum, i, n. (φῆρα, to flow), a strait, channel; poetically the sea, a sea.  
 Frætus, a, um, adj. trusting to, relying on, confiding in.  
 Frigidus, a, um, adj. (frigus), cold, cool; dull, insipid, frigid; without feeling, or affection: chilling.  
 Frigus, òris, n. (φρύγος), cold; a shivering from cold; a chilly horror.  
 Frondesco, ère, ui, n. (frons), to put forth leaves.  
 Frons, ondis, f. the leaf of a tree; hence, a branch with leaves, a green bough; a tree with green leaves.  
 Frons, ontis, f. the forehead, brow, front, forepart.  
 Fructus, us, m. (fruor, to enjoy), use, enjoyment; profit, advantage; produce; fruit; pleasure.  
 Fruges, um, f. pl. (fruor, to enjoy, or fr. φρύγω, to parch), fruit of any kind; corn, &c. Hence, fruits, that is, advantages, rewards; also, results, products, consequences.  
 Fruor, i, itus and ctus, dep. to enjoy, use; to take pleasure in, be delighted with.  
 Frustrà, adv. (fraus), deceitfully; in vain, to no purpose.  
 Frutex, icis, m. a shrub, a bush; a branch of a plant.  
 Fuga, æ, f. (φύγη), a fleeing, a flight; exile; speed; avoidance, aversion.  
 Fugatus, a, um, (pass. part. fr. fugo), routed, dissipated, dispersed, expelled.  
 Fugax, acis, adj. (fugio), apt to flee; flying swiftly, fleet; flying, fleeing; fleeting, transient.  
 Fugid, ère, i, itum, n. and a. to flee, to fly; vanish, decay: to fly from, avoid, escape.  
 Fugo, are, avi, atum, (obs. fugus, flight), to put to flight, rout, disperse; to drive away, remove, expel, banish.  
 Fulgeo, ère, lsi, n. (φλέγω, to burn), to flash, to lighten; to shine, be bright, glitter; to be conspicuous.  
 Fulgor, òris, m. (fulgeo), a flash of lightning, lightning glare; brightness, splendor; renown.  
 Fulgur, uris, n. (fulgeo), a flash of lightning, lightning; brightness, splendor.  
 Fulmen, inis, n. (contr. fr. fulgmen, fr. fulgeo), lightning darting down and striking, a flash of lightning, a thunderbolt, a lightning stroke.  
 Fulvus, a, um, adj. (perhaps fr. fulgeo), yellow, gold-colored, reddish, tawny.  
 Fumidus, a, um, adj. (fumus), full of vapor, smoky; smoky, smoke-colored.  
 Fumo, are, avi, atum, n. (fumus), to emit smoke, to smoke, to reek.  
 Fumus, i, m. smoke, vapor, fume, exhalation, steam.  
 Functus, a, um, part. from fungor.  
 Funda, æ, f. (fundo, or φενδών, a sling), a bag, small bag, purse, a net; a sling.  
 Fundo, ère, fnoì, fusum, a. (έξω, χύω), to pour, discharge; to produce, bring forth.

## FUNESTUS.

funestus, a, um, adj. (funus), causing destruction, or death, deadly, calamitous, dangerous, dismal.  
 Fungor, i, ctus, dep. to do, perform, execute, discharge, administer, conduct; to enjoy, use.  
 Funis, is, m. a rope, cord, cable: perhaps fr. φάβος, a rope.  
 Funus, eris, n. (φόνος, a slaying), a corpse, dead body; interment, burial, funeral rites, funeral, a funeral pile; death, slaughter, murder; destruction, ruin; the shade of one dead.  
 Furens, entis, part. of furo, ère, ui, (θῆω, θῆρω), to be mad, out of mind; to be inspired; to rage, be furious, to riot, to revel.  
 Furialis, is, e, adj. (furia, madness), furious, raging, mad; horrible, dreadful, cruel; making mad: inspired.  
 Furibundus, a, um, adj. (furio), mad, raging, furious: inspired, enthusiastic.  
 Furo, ère, ui, n. See Furens.  
 Furor, òris, m. (furo), fury, madness, rage: inspiration, enthusiasm; extravagance; ardent desire.  
 Furtim, adv. (fur, a thief), by stealth, secretly, privily.  
 Furtivus, a, um, adj. (furtum), stolen, pilfered; clandestine, secret; concealed; favorable to secrecy.  
 Furtum, i, n. (furtum fr. furor, to steal), a thing stolen; theft; any secret action; an intrigue.  
 Fuscus, a, um, adj. (furus, dusky, wh. fr. ὀψός), brown, tawny, swarthy, dusky; also, hoarse, rough.  
 Futurus, a, um, (part. fr. sum), that will be, about to be, future.

## G.

Galea, æ, f. (fr. γαλεη, a weasel, or martin cat, fr. wh. military bonnets were made), helmet, helm, casque.  
 Gallicus, a, um, adj. (Gallia), of Gaul, Gallic.  
 Ganges, is, m. (Γάγγης), the Ganges, the celebrated river of India.  
 Gargaphiè, es, f. (Γαργaphία), a fountain in Bœotia, near Plataea: also, a valley of the same.  
 Garrulus, a, um, adj. (garrus, to prate), prating, prattling, garrulous, loquacious; chattering, chirping; murmuring, purring.  
 Gaudeo, ère, gavissus sum, n. pass. (γαυρία, to pride one's self), to rejoice, be glad.  
 Gaudium, i, n. (gaudeo), joy, gladness; pleasurè, enjoyment, delight.  
 Geliidus, a, um, (gelu), icy-cold, gelid.  
 Geminatus, a, um, (part. fr. gemino), doubled, double, repeated.  
 Geminus, a, um, adj. twin, born at the same time: like, equal; double; twain; both; large, bulky.  
 Gemius, us, m. (gemo), a groan, deep sigh; pain, sorrow.  
 Gemma, æ, f. a gem, jewel, precious stone;

## GLADIUS.

any thing made thereof; stone in a ring, a ring, a seal; a pearl: an ornament: the eye, or bud in vines or other trees.  
 Gemmans, antis, (part. of gemo), to be set with, or glitter like gems, jewelled: to bud, gem, or put forth buds.  
 Gemo, ère, ui, itum, a. and n. to groan, moan, sigh, utter plaintive sounds.  
 Genua, æ, f. the eyelid; the eye, (in these significations it is found only in the pl.), the cheek.  
 Gèner, cri, m. a son-in-law.  
 Gènerosus, a, um, adj. (genus), noble, highly descended, from illustrious ancestors; noble-hearted, magnanimous, generous; ambitious: excellent; abounding, fruitful.  
 Gèniâlis, is, e, adj. (genius), originating with Genius, the god of joy; delightful, delicious, cheerful, glad, and fr. gigno, matrimonial, conjugal, nuptial.  
 Gènitivus, a, um, adj. (genio, or gigno), natural, innate: also, producing, begetting.  
 Gènitôr, òris, m. (geno, or gigno), a father, sire, creator; author, producer.  
 Gènitrix, icis, f. (fr. geno, or gigno), a mother; authoress, she that produces.  
 Gènitus, a, um, part. of gigno.  
 Gens, tis, f. (γένη, or γίγνη, to spring up, be born), a clan among the Romans embracing many families, or stirpes, and applied specially to the patricians: a breed, stock, &c., of animals; a nation containing many populi; a nation in a general sense.  
 Gènu, n. indeclinable in sing., pl. genua, um, bus, (γένη), the knee.  
 Gènus, eris, n. (γένος), all of a kindred, or kind, a race, family, stock; a genus; kind, sort, quality; descendant, descent.  
 Germanâ, æ, f. (properly the fem. of adj. germanus), a full sister, a sister.  
 Gero, ère, essi, estum, a. to produce, bear; to carry, wear; to carry on; to do, perform.  
 Gestânin, inis, n. (gesto), any thing borne, or worn, a burden, load; that in, or on which a thing is carried.  
 Gestio, ère, ivi, and i, ñ. (gestus, a carrying), to bear, to carry: to make gestures, give way to joy, to delight in, to exult.  
 Gesto, are, avi, atum, a. (gero), to carry, bear, have; carry about, report.  
 Gestus, a, um, part. of gero.  
 Gigas, antis, m. (Γίγας), a giant. The Gigantes, or Giants, a huge, savage, and godless race, represented as having serpents for legs: said to be sons of Terra (γῆ), and to have conspired against Jupiter, by whom they were defeated and destroyed. See note on page 55.  
 Gigno, ère, gènuì, gènitum, a. (γίγνη), to generate, to beget; produce, bring forth, Gignor, to be born.  
 Glacialis, is, e, adj. (glacies), icy, frozen. full of ice, like ice.  
 Glacies, oi, f. (perhaps fr. gelo), ice; fig. hardness, solidity.  
 Gladius, i, m. a sword.

## GLANS.

Glans, dis, f. (Doric γάλανος, βάλανος, *an acorn*), any kernel-fruit, especially the acorn: a ball.  
 Glēbā, æ, f. a clod, or lump of earth, glebe, soil, earth, land.  
 Glomēro, are, āvi, ātum, a. (glomus, a clew), to wind round, form into a ball, to round, to mould round.  
 Glōriā, æ, f. glory, honour, fame, renown; ornament, pride; boasting, vain-glory; ambition.  
 Gnosstus, a, um, adj. Cretan, from the ancient city Gnosstus in Crete.  
 Gorgon, ōnis, or Gorgō, ūs, f. a monster of horrid aspect. Several are mentioned, but especially three sisters, daughters of Phorcys and Ceto; their names were Euryale, Stheno, and Medusa; their hair was entwined with serpents, and all who looked upon them were turned into stone. Medusa, the most fearful and famous, was slain by Perseus, and by him her head was presented to Minerva, who placed it on the Ægis.  
 Gorgōneus, a, um, adj. Gorgonean, of the Gorgon.  
 Gracilis, is, e, adj. slender; thin, narrow; fine, soft; lean, meagre: fig. light, easy.  
 Grādiōr, i, gressus sum, dep. (gradus), to step, take steps, to walk, go, proceed.  
 Grādus, ūs, m. a step, pace, stride; footing, place; a stair; degree, condition, rank.  
 Graius, a, um, adj. Grecian.  
 Grāmen, inis, n. (γρᾶν, to eat, Sanscrit gras, to devour), grass, plant, herb.  
 Grāmineus, a, um, adj. (gramen), of grass, herbs, or plants, grassy, full of grass.  
 Grandis, is, e, adj. large, big, very great; hence, weighty; sumptuous; noble.  
 Grātes, um, pl. f. (gratus), thanks; particularly thanks to the gods; gratiæ, thanks to men.  
 Grātiā, æ, f. pleasantness, grace; favor, friendship; interest, influence; kindness: also, gratitude.  
 Gratiæ, the Graces, three in number, Aglaia, Thalia, and Euphrosyne.  
 Grātor, āri, ātus, dep. (gratus), to show joy, congratulate; to rejoice; to thank.  
 Grātūs, a, um, adj. (χαρῆς, delightful), pleasing, acceptable, grateful; deserving acknowledgment: thankful, grateful for.  
 Grāvātus, a, um, (part. of gravo, are), weighed down, burdened, troubled, oppressed, overcome.  
 Grāvīdus, a, um, adj. (gravis), filled, laden, heavy; pregnant; fruitful.  
 Grāvīs, is, e, adj. heavy, weighty, ponderous; great, eminent; severe, violent; grave, serious; disagreeable, offensive; laden, burdened, troubled; pregnant.  
 Grāvīās, āis, f. (gravis), heaviness, weightiness, gravity; pregnancy: dignity, authority.  
 Gressus, ūs, m. (gradior), a going, a step, a pace, gait.  
 GieX, gr̄gis, m. a flock, herd; a company,

## HEL.

assembly, a troop; the crowd, the common herd.  
 Gurgēs, ūtis, m. a whirlpool, eddy, gulf, poetically, any deep water, sea, lake, or river.  
 Gultā, æ, f. a drop of any liquid; a speck resembling a drop.  
 Guttur, ūris, n. the throat; a gōitre, or swelling in the neck.  
 GyruS, i, m. a circle, ring, compass.

## H.

Hābēnā, æ, f. (habeo), properly that whereby any thing is held; a thong; a rein.  
 Hābeo, ēre, ui, itum, a. to have, hold, possess; enjoy; to esteem; to reckon.  
 Hābilis, is, e, adj. (habeo), easy to be managed; suitable; commodious, fitted to; movable, swift.  
 Hābitābilis, is, e, adj. (habito), habitable, that may be inhabited.  
 Hābitandus, a, um, part. of habito.  
 Hābitō, āre, āvi, ātum, a. and n. (freq. of habeo), to have usually, hold often; to inhabit, dwell in.  
 Hābitus, us, m. (habeo), habit, condition, state; dress, attire.  
 Hāciēnus, adv. (hac, tenus, scilicet, parte), in so far, in as much as, as far as, so far as; thus far.  
 Hādus, i, m. a kid.  
 Hāemōnītus, a, um, adj. Thessalian.  
 Hāereo, ēre, si, sum, n. (perhaps fr. ἀπτεω, to catch), to be fastened to, to stick, to cling; to stick fast, be retarded; to be embarrassed, to hesitate.  
 Hāerēs, ēdis, m. and f. an heir, a follower.  
 Hālītus, us, m. (halo, to breathe), breath; exhalation, vapor, steam, damp; a breeze; the soul.  
 Hāmādrīās, ādis, f. (ἡμαδρύας), a wood nymph; hamadryad; living in a tree and dying with it.  
 Hāmātus, a, um, adj. (hamus), hooked, crooked, barbed.  
 Hāmūs, i, m. a hook; hill of a sword; any thing like a hook: fig. a bait, artifice, deceit.  
 Harpalos, i, m. the name of one of Actæon's dogs.  
 Harpyia, æ, f. Harpy, the name of one of Actæon's dogs.  
 Hastā, æ, f. a spear, lance, javelin.  
 Hastilē, is, n. (hasta), the wood of the spear, a shaft; the spear; a branch, a stake.  
 Haurio, ire, si, stum and sum, seldom ūvi, or ūi, itum, a. (ἀπτεω), to draw, draw forth, draw out, to fetch up, tear up; to draw in, drink in, breathe in; to consume; to hear, or see; to enjoy; to suffer; to empty, or drain, to exhaust; to pierce.  
 Haustus, us, m. (haurio), a drawing, draught.  
 Hebrus, i, m. Hebrus, a river of Thrace, now Marizza.  
 Hēdīra, æ, f. (perhaps hāreo, to cling), ivy, the Hedera helix of Linnæus.  
 Hēi, int. *hah! alas! woe me!*

## HELIAS.

Hēliās, ādis, f. (Ἠλιάς), plur. Heliades, the daughters of the Sun, and sisters of Phaëthon.  
 Hēlicon, ōnis, m. (Ἠλικὸν), a mountain in Bœotia, sacred to Apollo and the Muses, now Zagara, or Palaevoumi.  
 Herba, æ, f. (ῥοβίη, Ἄολις, φερβίη), grass, an herb, herbage; green blade, or stall.  
 Herbōsus, a, um, adj. (herba), grassy, full of grass; herby, full of herbs.  
 Hērīlis, is, e, adj. (herus), of a master, or mistress of a family, belonging to master, or mistress.  
 Hēros, ōis, m. (ἦρος), a hero, demigod, one descended from the gods by either father or mother, or a man by noble deeds deified: a man of singular merit.  
 Hērse, ēs, f. pr. n. Herse, daughter of Cecrops.  
 Hesperius, a, um, adj. (ἑσπερίος), western, towards the west: Hesperian, Italian.  
 Heu, int. *oh! alas!* sometimes expressive of admiration.  
 Hiatus, ūs, m. (hie), a gaping, yawning, aperture, chasm; a hiatus; eagerness, desire.  
 Hic, hęc, hoc, dem. pro. (perhaps fr. heus, or fr. is) this; he, she, it; also, the same, hic, adv. here, in this place.  
 Hinc, (hic), adv. hence, from this place, from this time: on this side.  
 Hinnītus, us, m. (hinnio), a neighing, whinnying.  
 Hippōtādes, is, m. a patronymic, Æolus, grandson of Hippotes.  
 Hirsūtus, a, um, adj. hairy, shaggy, bristly, rough, rugged; unpolished, rude.  
 Hiscō, ēre, n. and a. (contr. fr. hiasco), to gape, yawn, open.  
 Hōmo, inis, m. and f. (humo, fr. humus), man, mankind, a man, or woman.  
 Hōnor, ōris, m. (perhaps fr. aivos, praise), honor: esteem, regard: ornament, splendor, beauty.  
 Hōnōrātus, a, um, part. and adj. honored; esteemed, regarded, distinguished.  
 Hōra, æ, f. (ὥρα), time in general: a season, hence Hōre, Goddess of the Seasons; an hour.  
 Horrendus, a, um, (part. of horreo), dreadful, horrible, frightful, terrific, striking with awe, astounding.  
 Horreo, ēre, ui, n. and a. to shudder; to tremble, move tremulously; to tremble with cold, quake with fear, to bristle up; to look horrid; be afraid of.  
 Horresco, ēre, ui, n. and a. (horreo), to tremble, quake, shudder, shiver; to bristle, present points; stand erect.  
 Horridus, a, um, adj. (horreo), horrid, horrible, hideous; trembling with cold, shivering; rough, standing on end.  
 Horrifer, ēra, ērum, adj. (horror, fero), causing terror, making to shudder, terrible, horrid; rough.  
 Hortamen, inis, n. (hortor), an encouragement, an incitement.

## IBI.

Hortātor, ōris, m. (hortor), an encourager, an inciter.  
 Hortus, i, m. (ὄστρος), any enclosed place; a garden.  
 Hospes, ūtis, m. and f. a foreigner, sojourner; a stranger; a host, a guest.  
 Hospitium, i, n. (hospes), a guest's chamber; a place where strangers were entertained; a lodging; a reception; hospitality.  
 Hospitūs, a, um, adj. (hospes), hospitable.  
 Hostis, is, m. and f. a stranger, enemy, foe.  
 Hūmānus, a, um, adj. (homo), humane, courteous; polite, civilized; well educated, refined.  
 Hūmens, entis, (part. of hūmeo), being wet, moist, bedewed; perhaps from χεω.  
 Hūmeo, ēre, to be wet, be moist, be bedewed; perhaps from χεω.  
 Hūmōrus, i, m. properly the bone of the upper part of the arm; hence, the upper arm; the shoulder.  
 Hūmīdus, u, um, adj. (hūmeo), moist, wet, damp, soaked, humid; flowing, liquid.  
 Hūmīlis, is, e, adj. (χρηαδός), lowly, not high, near the earth; not deep; humble, mean, obscure, abject.  
 Hūmor, ōris, m. (hūmeo), moisture, sap, humidity; a liquid; the watery element.  
 Hūmus, i, f. (obs. Gr. root χραδός), the ground, earth, soil; country.  
 Hyādēs, ūm, f. pl. (ἡάδες), the Hyades, or Rainers, seven daughters of Atlas, who became stars after death, and were placed in the head of the constellation Taurus.  
 Hyālē, ēs, f. pr. n. (ἡάλος), one of Diana's attendant nymphs; the word means glassy, transparent.  
 Hyantius, a, um, adj. (Ἰαντιός). The people of Bœotia were called Hyantes from their king Hyas; hence, Hyantius, Bœotian. Hyantius juvenis, Actæon.  
 Hydrus, i, m. (ἵδαρος), a water-serpent.  
 Hyems, or Hiems, ēmis, f. (χεῖμων, stormy water), rainy, stormy weather; a storm, tempest; winter, the stormy season; fig. vehemence, violence; also, cold, chillness.  
 Hylactor, ōris, m. (Ἰλακτορ), proper name of a hunting-dog, Barker.  
 Hylæus, i, m. (ἵλη, a wood), proper name of a hunting-dog, Woodland.  
 Hymen, ēnis, and Hymēneus, i, m. (Ἰμῆναιος), the God of Marriage; also, the nuptial song; the nuptials.  
 Hÿperion, ōnis, m. (Ἰπέρτων), Sol, the Sun; also, the father of Sol.

## I.

Iacchus, i, m. (Ἰακχος), a name of Bacchus, used in his mysteries, from Ἰαχσο, to shout in revelry.  
 Iapētīonīdes, is, m. patronymic, son of Iapetus.  
 Iāpētus, i, (Ἰαπετός), one of the Giants, husband of Clymene, and father of Atlas, Epimetheus and Prometheus.  
 Ibi, adv. there, then; in that state.

ICHNOBATES.

Ichnobates, is, m. (ἰχνοβάτης), *Tracer*, the name of one of Actæon's dogs.  
 Ictus, a, um, (part. of ico, ere, ici, ictum, a. to strike), *struck, beaten*.  
 Ictus, us, m. (ico), *a stroke, blow, thrust, stab, cast; a beat in counting musical time*.  
 Ideus, a, um, of, or belonging to *Ida, a, f. a mountain in Phrygia; also, a mountain in Sicily, where Jupiter was concealed*.  
 Idem, eadem, idem, (is, dem), *pro. the same, just that, just the*.  
 Ideo, conj. *therefore, for that cause*.  
 Idoneus, a, um, adj. *fit, meet, proper, convenient, suitable*.  
 Ignarus, a, um, adj. (in and gnarus, knowing), *ignorant, unskilled, not experienced in; unacquainted with, unmanful, forgetful: unknown*.  
 Ignavus, a, um, adj. (in and gnavus, active), *inactive, indolent, slothful, sluggish; dastardly, spiritless; unproductive, unfruitful; making indolent or sluggish*.  
 Igneus, a, um, adj. (ignis), *fiery, burning; glowing, hot, ardent, fervent*.  
 Ignifer, a, um, adj. (ignis and fero), *bearing or bringing fire, fiery*.  
 Ignigina, æ, m. (ignis and geno), *fire-born, son of fire—Bacchus, so called because his mother, when pregnant with him, was struck by lightning, but the child saved*.  
 Ignigenus, a, um, adj. (ignis and geno, or gigno), *producing fire*.  
 Ignipes, edis, adj. (ignis and pes), *fiery-footed, that is, exceedingly swift*.  
 Ignis, is, m. *fire; light, flame, heat: love*.  
 Ignoro, are, avi, atum, a. and n. (ignarus), *to be ignorant of, not to know, have no knowledge of; not to recognise*.  
 Ignotus, a, um, (part. fr. ignosco), *as adj. unknown, strange: actively, not knowing, unacquainted with, ignorant*.  
 Ilex, icis, f. *a peculiar species of oak; the holm-oak; an evergreen oak*.  
 Iliā, ium, ibus, n. pl. *the bowels, guts, entrails, intestines, the loins, flank, abdomen*.  
 Ilion, or Ilium, ii, n. *the city Troy*.  
 Illic, adv. *that way, thither*.  
 Illæ, æ, id, gen. ius, dem. pron. *he, she, that, plu. they, those, referring to something preceding*.  
 Illic, adv. *there, in that place*.  
 Illimis, is, e, adj. (in and limus), *free from mud or slime, clear, pure*.  
 Illinc, adv. (perhaps from illic) *from that place; thence; from that quarter*.  
 Illic, adv. (illic), *thither, to that place*.  
 Illudens, part. pres. of Illudo, ere, usi, usum, n. and a. *to play with, sport with, jest with, mock, deride, jeer, trick, deceive*.  
 Illustris, is, e, adj. (in and lustrō), *illumined with light, clear, bright, resplendent, luminous; evident, conspicuous, perspicuous, lucid; eminent, distinguished, illustrious*

IMPATIENS.

Illyricus, a, um, adj. *Illyrian, of Illyricum*.  
 Imago, inis, f. (as if imitago, fr. imitor, or fr. an obs. verb. imor), *an image, likeness, figure, shape*.  
 Imber, bris, m. (ἰμβρος), *rain, a storm or shower of rain, pelting rain, rain with thunder; fig. a shower, a showery hail: rainwater; rain-cloud: water, spray*.  
 Imbutus, a, um, part. of imbuo, ere, ui, (ἰμβύω, to stuff in), *to fill, especially with moisture; to wet, soak, steep, saturate, imbue; to stain, color, scent; to taint, infect*.  
 Imitamen, inis n. (imitor), *an imitation, likeness, resemblance, the act of imitating*.  
 Imitans, part. pres. of Imitor, ari, atus, to imitate, copy, try to resemble, counterfeit, resemble.  
 Immadeo, ere, or Immadesco, ere, pf. ui, n. (in, madeo), *to become moist; to be inly moistened, to be soaked*.  
 Immanis, is, e, adj. (derived by Macrobius fr. m and manis or mauus, good, which last probably from pōo, to desire), *monstrous, inhuman, wild, cruel, fierce; enormous, immense; astonishing, wondrous*.  
 Immedicabilis, e, adj. (in, medicabilis), *incurable*.  
 Immensus, a, um, adj. (in, mensus), *unmeasured, immeasurable, boundless, vast, immense, endless*.  
 Immergo, ere, ersi, ersum, a. (in and mer go), *to plunge into, immerse, dip, sink*.  
 Immeritus, a, um, adj. (in and meritus), *both active and passive signification—active, innocent, that has not deserved—passive, unmerited, undeserved*.  
 Immineo, ere, ui, n. (in, mineo), *to project near, impend, overhang, be suspended over: to be intent upon, be eager for, on the watch for*.  
 Immistus, or Immixtus, a, um, (part. of immisceo), *to mix in, mingle, intermix*.  
 Immittis, e, adj. (in and mittis), *sour; cruel, remorseless*.  
 Immitto, ere, isi, issum, a. (in, mitto), *to send in, discharge at, or against, let loose, let drop*.  
 Immotus, a, um, adj. (in, and motus), *unmoved, undisturbed, still, steadfast, unshaken, unaltered*.  
 Immunis, e, adj. (in, munus), *exempt from a public office or burden; bearing no part in; unconcerned in: untaxed, unforced, free; bringing no gift; receiving no gift*.  
 Imurmuro, are, avi, n. (in and murmuro), *to murmur in, murmur against, murmur at; murmur*.  
 Imo and Immo, adv. *yes, yea (seriously or ironically), truly; yes, forsooth; nay rather*.  
 Impatiens, entis, adj. (in and patiens), *that will not or cannot bear, unable to endure, impatient under, averse to, not yielding to: ungovernable, immoderate*

IMPEDIO.

Impedio, ire, tvi, and ii, itum, a. (in and pes, thus properly of the feet), *to entangle, hamper, bind, shackle. Hence, to embarrass, perplex, place in difficulty: to twine around, clasp, encircle; to hinder, restrain, impede, obstruct, prevent, stop*.  
 Impello, ere, ūli, pulsum, a. (in and pello), *to push or press into or against, to thrust forward, to impel, propel; to strike, assail; urge on, incite, instigate; to throw down, overthrow*.  
 Impensior, oris, comp. of impensus, adj. (properly part. of impendo, to expend), *dear, high-priced; burdensome, earnest, greater, urgent*.  
 Imperfectus, a, um, adj. (in and perfectus), *imperfect, incomplete, unfinished*.  
 Imperium, ii, n. (impero), *an order, command, injunction; power, control; chief rule, sovereignty, sway, dominion, government*.  
 Impero, are, avi, atum, n. and a. (in and paro), *to command, order, direct; enjoin, give orders for; to rule over, govern, control*.  
 Impēs, etis, m. (in and peto), *impetus; force, impetuosity*.  
 Impetus, us, m. (impeto), *an attack, assault, shock; effort, exertion; force, impetus, pressure, energy; impulse, impetuosity, vehemence, rapidity; enthusiasm, ardor, inspiration*.  
 Impexus, a, um, adj. (in and pexus), *uncombed, neglected; rude, rustic, uncouth*.  
 Impietas, atis, f. (impius), *impiety, irreligion, wickedness; unnatural conduct, sin, crime*.  
 Impiger, gra, grum, adj. (in and piger), *energetic, diligent, industrious, active, strenuous, alert, prompt, brisk*.  
 Impius, a, um, adj. (in, pius), *impious, ungodly, accursed, abandoned; unnatural, unpatriotic*.  
 Implacabilis, e, adj. (in and placabilis), *inappreciable, implacable, irreconcilable, inexorable*.  
 Impleo, ere, ēvi, etum, a. (in and pleo, obs. vb.), *to fill, stuff full; to satiate, glut; to impregnate; to distend, swell; of time, to complete, finish: of number, to fill up: to fulfil, discharge, be adequate to, satisfy*.  
 Implico, are, avi, atum, and ūi, itum, a. (in and plico), *to fold into, fold within; enfold, envelop, entwine, encircle, embrace, grasp, clasp; encumber, entangle, intertwine, embarrass: to implant, infuse*.  
 Impluo, ere, ui, n. and mostly impersonal, (in and pluo), *to rain upon, rain into, wet with a shower as of rain; besprinkle*.  
 Impōno, ere, sui, ositum, act. (in, pono), *to place in, into, upon: impose, enjoin, inflict. set over, assign*.  
 Importunus, a, um, adj. (in and portunus, favorable, wh. fr. obs. poro, to carry), *unfavorable, unseasonable, ill adapted, inconvenient, inopportune; troublesome,*

INARATUS.

*thwarting, grievous, vexatious, oppressive; cruel, savage, ruthless*.  
 Impressus, a, um, (part. of imprimo), *pressed in, stamped in, impressed, thrust in, inflamed*.  
 Impröbus, a, um, adj. (in and probus), *not good, bad, improper, worthless; dishonest, wicked, depraved, malicious*.  
 Imprudens, entis, adj. (in and prudens), *not foreseeing, not anticipating; unaware, unconscious, unknowing, inexperienced in; ignorant, unwise; improvident, imprudent*.  
 Impubis, e, adj. (in and pubes), *unbearded, beardless, not having yet attained the age of puberty*.  
 Impulsus, us, m. (impello), *a setting in motion, propelling; impulse, force, impression*.  
 Impünē, adv. (impunis, unpunished), *without punishment, or penalty, with impunity; safely, without risk*.  
 Impūto, are, avi, atum, a. (in and puto), *to enter in the reckoning, charge to the account; charge, impute, ascribe, lay the fault to*.  
 Imus, a, um, adj. (contraction for infimus, sup. of inferus), *lowest, undermost, inmost, deepest*.  
 In, separable prep. (Greek ἐν, in), with an acc. *implies motion to, or progress towards, into, to, unto, upon, on, towards, for, against, according to, until, through: with an abl. denotes rest or condition or action in. In, on, by, within, among*.  
 In composition it is sometimes intensive, sometimes means variously *into, upon, against, in, over*. In, an insep. prep. prefixed only to nouns and participles, has a sense negative of that of the simple word with which it is united.  
 Inachus, idis, adj. *Inachian, of the river Inachus*.  
 Inachis, idis, as f. noun, Io, *daughter of Inachus*.  
 Inachus, i, m. son of Oceanus and Tethys, a river-god, and founder of Argos; he was father to Phoroneus and Io. Also the river *Inachus*, called after the preceding, and flowing through Argolis, by Argos, into the Sinus Argolicus.  
 Inachides, is, m. patronymic from *Inachus*.  
 Epaphus, grandson of Inachus; Perseus, grandson of Acrisius, king of Argos, and descendant from Inachus.  
 Inæqualis, e, adj. (in, æqualis), *uneven, dissimilar, unequal; inconstant, irregular, changeable*.  
 Inamabilis, e, adj. (in and amabilis), *not worthy of love, unlovely, unloveable, disagreeable, odious*.  
 Inanis, e, adj. (ivēo, ivāo, to empty), *empty, void, wanting something which must be supplied from the context*.  
 Inaniter, adv. (inanis), *emptily, vainly, idly, fruitlessly, uselessly, without reason*.  
 Inaratus, a, um, (in, aratus), *unploughed, untilled, uncultivated*

## INCALESCO.

**Incālesco**, ēre, lui, n. (in, calesco), to grow or become warm or hot; to kindle, be warmed.  
**Incandesco**, ēre, dui, n. (in, candesco), to become very hot, be inflamed, ignite, kindle up.  
**Incēdo**, ēre, cessi, cessum, n. (in, cedo), to move, go, go along; move statelily; proceed, march.  
**Incendium**, ii, n. (incendo), a fire, conflagration; excessive heat, fig. of love, of any passion.  
**Incendo**, ēre, di, sum, a. (in and candeo), to kindle, to set on fire, to light up, to burn; to inflame, excite.  
**Inceptus**, a, um, (part. fr. incipio).  
**Incertus**, a, um, adj. (in, certus), uncertain, doubtful; not positive, not fully ascertained.  
**Incido**, ēre, ūdi, āsum, n. (in, cado), to fall into, fall upon; assault, attack; to happen, occur.  
**Incinctus**, a, um, part. fr. incingo.  
**Incingo**, ēre, einxi, netum, a. (in and cingo), to gird, surround, encompass, embrace.  
**Incipio**, ēre, ēpi, eptum, a. and n. (in, capio), to take in hand, undertake, attempt, begin, commence.  
**Incito**, āre, āvi, ātum, a. (incio, to set in motion), to put into rapid motion, to spur on; to hasten, excite, stimulate.  
**Inclino**, āre, āvi, ātum, a. (in and clino, to lean), to incline, bend any thing towards; curve, crook; to direct; to give way.  
**Inclūdo**, ēre, si, sum, a. (in, claudo), to shut in, confine, enclose, surround; to close, stop up; to bound, to limit, to contain.  
**Inclusus**, a, um, (part. of includo), confined, enclosed, encompassed, &c.  
**Incognitus**, a, um, adj. (in and cognosco), unknown, unacquainted with, strange, unusual.  
**Incola**, ē, m. and f. (incolo, to abide), an inhabitant; a native; a resident.  
**Incomptus**, and **Incomtus**, a, um, adj. (in and comptus, part. of como, to dress), undressed, uncombed, unadorned; unpolished, inelegant, rough.  
**Inconsumptus**, a, um, a. (in and consumptus), unconsumed, undiminished, unwasted.  
**Incrēmentum**, i, n. (increasco), that which produceth increase, source of increase; growth, increase; pupil, offspring.  
**Incrēpo**, āre, ui, ūtum, and āvi, ātum, a. (in and crepo, to sound), to sound, resound; to call or cry out; to rebuke, chide, reprove.  
**Increasco**, ēre, ēvi, n. (in and cresco), to grow to or upon; to grow, increase.  
**Incūbo**, āre, ui, ūtum, and āvi, ātum, n. (in and cubo), to lie in, lie upon; dwell in or on; lean on, fall on.  
**Inculpatus**, a, um, adj. (in, culpatus), blameless, irreproachable, spotless, pure.  
**Incūnābilum**, usually in pl. ā, ōrum, n. (in and cunabula), that which is in the cradle; the cradle; the origin, beginning.

## INEVITABILIS.

**Incurso**, āre, āvi, ātum, n. (freq. of incurro), to run to, upon or against; to dash against; to attack.  
**Incursum**, ūs, m. (incurro), a running or flowing upon; an incursion, attack, assault.  
**Incustoditus**, a, um, adj. (in and custodio), unguarded, unwatched, unprotected.  
**Indē**, adv. (perhaps fr. ἐνθεν), thence, from that place; therefrom: from that time, then, thereupon, thenceforth.  
**Indējectus**, a, um, adj. n. (in and dejectus), not thrown or cast down, unthrown.  
**Indētonsus**, a, um, adj. (in and deionus), unshorn, unshaven, uncut.  
**Indēvitiatus**, a, um, adj. (in, de, vitatus), unavowed, unshunned; unerring.  
**Index**, icis, m. and f. (indico), of persons, a discoverer, a discloser: of things, a sign, mark, token, index: a list, catalogue: also a certain stone, thought to be the touchstone.  
**Indi**, ōrum, pl. m. **Indians**.  
**India**, ē, f. **India**, a celebrated country of Asia.  
**Indiciūm**, i, n. (index), a discovery, a proof; an accusing; evidence, deposition; a sign, symptom.  
**Indico**, āre, āvi, ātum, a. (index), to show, point out, discover, inform, make known, reveal; depose.  
**Indigēna**, ē, m. and f. (indu for in, and geno), a native.  
**Indigestus**, a, um, adj. (in, digestus), not separated into parts, disordered, confused; unformed, indigested.  
**Indignans**, ntis, (part. of indignor), thinking unworthy, disdainful; indignant, very angry, incensed.  
**Indignus**, a, um, adj. (in and dignus), unworthy, undeserved, unmerited; unbecoming, indecent, dishonorable, shameful.  
**Indūleo**, or **Indūlesco**, ēre, lui, n. (in and oleo), to grieve at, take to heart; to feel pain: to be in pain, to ache.  
**Indūtātus**, a, um, adj. (in and dotatus), without a dowry, unportioned, dowerless.  
**Indūco**, ēre, xi, ctum, a. (in, duco), to lead in, introduce; to occasion; to induce: to put or draw on, clothe.  
**Inductus**, a, um, (part. of inducor), led in, introduced; drawn round of over.  
**Induo**, ēre, ui, ūtum, a. (induo, to put on), to put on, clothe; to assume.  
**Induresco**, ēre, rui, n. (in and duresco), to harden, grow or become hard, to harden one's self.  
**Indus**, i, m. a river of India, now the **Sinde**.  
**Indūtus**, a, um, (part. of induo), clad, clothed in; encompassed with.  
**Ineo**, ire, ivi and ii, ūtum, irr. n. and a. (in and eo), to go into, enter; to begin, commence; undertake, attempt.  
**Inermis**, e, adj. (in and arma), unarmed, unweaponless, defenceless; harmless.  
**Iners**, tis, adj. (in and ars), without art, without skill; inactive, idle, sluggish.  
**Inevitabilis**, e, adj. (in and inevitabilis),

## INEXPLETUS.

not to be avoided, inevitable, not to be escaped.  
**Inexpletus**, a, um, adj. (in and expletus), not filled, not satiated, unsatisfied, insatiate, insatiable.  
**Infāmia**, ē, f. (infamis), ill fame, evil report: infamy, disgrace, dishonor.  
**Infānis**, is, e, adj. (in and fama), infamous, ill-spoken of, dishonored; disreputable, disgraceful.  
**Infans**, tis, m. and f. (in and fans, part. of for, to speak), that cannot yet speak; an infant, babe: also adj. infantile, feeble, childish.  
**Infāustus**, a, um, adj. (in and faustus), unlucky, unpropitious, ominous, unfortunate, disastrous.  
**Infectus**, a, um, adj. (in and factus), not done, undone, unmade, unfinished, incomplete, imperfect.  
**Infelix**, icis, adj. (in and felix), unfruitful; unfortunate, unhappy, miserable, unsuccessful; inauspicious, unlucky, calamitous.  
**Inferior**, ōris, adj. comp. of inferus, a, um, (ēv̄p, inner, with the digamma, ἐν̄εv̄p), lower, in place, time, rank, merit, &c.; inferior.  
**Inferus**, adv. comp. of inf̄ra, lower.  
**Infernus**, a, um, adj. (ēv̄p, ἐν̄εv̄p, those below), belonging to the realms below, infernal, subterranean.  
**Inf̄tro**, erre, int̄uli, illātum, irr. a. (in and fero), to bring into, carry into, throw at, to place, bring, bring forward.  
**Inferus**, a, um, (tr. in with digamma, or fr. ēv̄p, ἐν̄εv̄p, inner), in or below the earth, subterranean; below, beneath, infernal.  
**Infestus**, a, um, adj. (in and old vb. fendo, to secure), insecure, unsafe, molested, infested, plagued; hostile, dangerous.  
**Inferandus**, a, um, part. fut. pass. inferior, or inferior (in and fatior), to deny, disavow, disown.  
**Infectio**, ēre, feci, factum, a. (in and facio), properly, to put into: to mix, dip, dye, stain, darken, infect, taint, poison.  
**Infit**, vb. def. equivalent to incipit, begins, begins to speak, speaks.  
**Inflatus**, a, um, p. part. of inflo, are, avi, a. to blow or breathe into, blow upon; inflate, swell.  
**Inf̄ra**, adv. (from infer, i. e. infera parte), under the earth, in the infernal regions; below, beneath.  
**Infundo**, ēre, fudi, fūsum, a. (in and fundo), to pour in or into, pour over, infuse, communicate, impart.  
**Ingemino**, āre, āvi, ātum, a. (in and gemitio), to repeat often, reiterate, redouble.  
**Ingemio**, ēre, ui, n. (in, gemitio), to groan, sigh, bewail.  
**Ingenium**, ii, n. (in and geno or gigno), inborn quality, natural disposition, natural capacity; genius.  
**Ingenus**, tis, adj. very great, vast, immense; distinguished, eminent, powerful.  
**Ingrātus**, a, um, adj. (in and graus), un-

## INSANUS.

pleasant, disagreeable, offensive, loathsome; ungrateful, unthankful.  
**Ingr̄diōr**, ēris, essus, dep. (in, gradior), to go into, enter; to walk, advance; to enter upon, commence, engage on.  
**Inguen**, inis, n. the groin.  
**Inluere**, ēre, si, sum, ii. (in aud hāreo), to stick in, cleave to, cling fast to, adhere to, inhere.  
**Inhibeo**, ēre, ui, ūtum, a. (in and habeo), to exercise, practise; to hold in, restrain, check, curb, stop.  
**Inhospitius**, a, um, adj. (in, hospitius), inhospitable: also, uninhabited, uninhabitable.  
**Injicio**, ēre, ēci, cotum, a. (in, jacio), to throw in, put in; throw on, to lay.  
**Inimica**, ē, f. a female enemy, properly fem. of inimicus, a, um.  
**Inimicus**, a, um, adj. (in and amicus), unfriendly, hostile, inimical, unkind, adverse, hurtful, injurious.  
**Injuria**, ē, f. (in and jus), any thing done unjustly, wrong, injustice, injury, insult.  
**Injuste**, adv. (injustus), unjustly, wrongfully, injuriously.  
**Injustus**, a, um, adj. (in and justus), unjust, wrongful, injurious, iniquitous, cruel, oppressive.  
**Inuābilis**, e, adj. (in, negative, and no), not to be swum in.  
**Innātus**, a, um, part. of innascor, ci, inborn, innate, inbred, natural.  
**Inuixus**, a, um, part. of innitor (in, nitior), leaning or supported on; relying on.  
**Innocuus**, a, um, adj. (in and nocuus), not hurtful, harmless, innoxious; blameless, irreproachable, innocent: also, not hurt, unharmed.  
**Innumerus**, a, um, adj. (in and numerus), without number, numberless, innumerable, countless.  
**Innuptus**, a, um, adj. (in and nuptus), unmarried, unwedded.  
**Ino**, nis and ōnis, f. **Ino**, daughter of Cadmus, wife of Athamas, king of Thebes, mother of Learchus and Melicerta, afterwards worshipped as a sea-goddess by the name of **Leucothoe**. Hence adj.  
**Inous**, a, um, relating to **Ino**.  
**Inopimus**, a, um, adj. (in and opinus), unthought of, unexpected, unlooked for, not anticipated, sudden.  
**Inops**, opis, adj. (in and ops, or opis), helpless, resourceless, destitute; poor, needy, in want of; miserable.  
**Inornatus**, a, um, adj. (in and ornatus), unadorned, simple, undressed; inelegant.  
**Inquā**, or **Inquo**, is, it, def. vb. (in̄tro), to say.  
**Inquiro**, ēre, sivi, sītum, a. (in, quāro), to seek for, strive to procure; to examine search, ask for, demand.  
**Insānia**, ē, f. (insanus), madness, insurrection, distraction, folly; transport, enthusiasm, inspiration.  
**Insānus**, a, um, adj. (in and sanus, sound), unsound, ill, indisposed; disordered in mind, insane, mad, distracted, infatuated.

INSCIUS.

crazy, foolish, frantic, outrageous, furious: making mad.  
 Inscius, a, um, adj. (in and scio), not knowing, ignorant, unskilful.  
 Insequor, i, quitus and citus, dep. (in and sequor), to follow after, follow; closely pursue, press upon, persecute.  
 Insero, ere, ui, ritum, a. (in and sero), to put into, insert, introduce; mix, mingle.  
 Insidiae, arum, f. pl. (insideo), troops in ambush, an ambushade; snares, plot, artifice; insidiousness.  
 Insigne, is, n. signal, mark: pl. insignia, badges of office, insignia.  
 Insignis, e, adj. (in and signum), distinguished by some mark, remarkable, noted, celebrated, eminent.  
 Insono, are, ui, itum, n. (in and sono) to make a noise in, to sound, resound.  
 Inspiro, are, avi, atum, a. and n. (in and spiro), to breathe or blow in or into, or upon; infuse, inspire; inflame, excite.  
 Instabilis, e, adj. (in, stabilis), not standing fast, movable, unsteady, not firm; not to be stood on, unstable.  
 Instans, antis, adj. (insto, are), pressing, earnest, urgent, importunate.  
 Instar, n. indecl. used only in nom. and acc. image, likeness; used absolutely, like.  
 Instigo, are, avi, atum, a. (root *stigo*, fr. wh. also *stigeo*, to puncture), to instigate, incite, stimulate, provoke.  
 Instituto, ere, ui, ritum, a. (in and statuo), to place in; to begin, commence; to erect, fabricate; establish, appoint, institute, ordain; form, teach.  
 Instructus, a, um, (part. of instruo, ere, xi); as adj. furnished, provided, equipped.  
 Instrumentum, i, n. (instruo, ere), any thing used in preparing or making; a tool, instrument, implement, apparatus, means: ornament.  
 Instruo, ere, xi, ritum, a. (in and struo, to place), to put together, to arrange; to construct; to furnish, equip.  
 Insula, ae, f. an island, isle. (By some derived from *vicos*, an island.)  
 Insulto, are, avi, a. (insilio, to leap upon), to leap or spring against, in or on; to leap, leap about, to bound. Also, to insult.  
 In suo, ere, ui, ritum, a. (in and suo), to sew in, sew up, stitch into; to embroider.  
 Intabesco, ere, ui, n. (in and tabesco), to pine, wane, waste away; to melt, dissolve.  
 Intactus, a, um, adj. (in, tactus), untouched, un hurt; chaste; unviolated; undiminished; untried.  
 Intellectus, a, um, (part. of intelligo—active, intelligo, ere, exi, ectum), a. to understand, comprehend, have a knowledge of; see, observe: perceive by any of the senses.  
 Intempestivus, a, um, adj. (in and tempestivus), untimely, unseasonable, inopportune; ill-timed, improper.  
 Inter, prep. (in), between, betwixt; among, amongst; during.

INVIDIOSUS.

Interdum, adv. (inter and dum), between whiles, sometimes, now and then, occasionally; meantime, meanwhile.  
 Interea, adv. (inter and ea), during this, meantime, meanwhile, in the interim.  
 Intereo, ire, ii, ritum, irr. n. (inter and eo), strictly, to go among. Hence, to perish, pass away, cease to exist, be annihilated, be destroyed, be slain, to die.  
 Intermissus, a, um, (part. of intermitto), interrupted.  
 Intermitto, ere, isi, issum, a. (inter and mitto), to intermit, leave off, discontinue, omit, allow to pass; to interrupt.  
 Intexo, ere, xui, ritum, a. (in and texo), to weave into, inweave; interweave, embroider.  
 Intextus, a, um, part. of intexo, ere.  
 Intimus, a, um, adj. (sup. of interus), inmost, innermost; rarest, most difficult; most intimate, most secret.  
 Intono, are, ui, [seldom *avi*], atum, n. (in and tono), to thunder loudly; thunder forth; resound.  
 Intonsus, a, um, adj. (in and tonsus), unshorn, with the hair uncut, unshaven, unclipped, rough, rude.  
 Intortus, a, um, part. of intorqueo, ere, orsi, ortum, a. (in and torqueo), to turn round, twist, bend, writhe.  
 Intrinseco, ere, ui, n. (in, tremo), to tremble, quake, quiver; be terrified at.  
 Introitus, us, m. (fr. introeo), a going in, entering; place of entering, entrance; beginning.  
 Intro, are, avi, atum, a. to go into, enter, penetrate.  
 Intumescio, ere, ui, n. (in and tumesco), to swell, increase; to swell with rage.  
 Intus, adv. (*εως*), within, inwards, into.  
 Inultus, a, um, adj. (in and ultus), unrevenged, unavenged; safe, un hurt; unpunished.  
 Invado, ere, si, sum, a. and n. (in, vado), to go, come, get into; to invade, assail, rush upon; seize; attempt.  
 Invecto, a, um, part. of inveho, ere, exi, ectum, a. (in and veho), to bring into or to, bear onward.  
 Inveho, ere, exi, ectum, a. (in and veho), to bear along, to carry against or into.  
 Invenio, ire, cui, entum, a. (in and venio), to find, meet with; to discover, detect; contrive, invent. Invenire se, to manifest itself.  
 Inventum, i, n. (invenio), discovery, invention, contrivance.  
 Invideo, ere, idi, isum, n. and a. (in and video), to envy, grudge; to be reluctant; to hinder, refuse.  
 Invidia, ae, f. (invidus), envy, grudging, jealousy; hatred, odium, evil report.  
 Invidus, a, um, adj. (invideo), full of envy, envious, grudging, jealous, malignant, spiteful, invidious.  
 Invidiosus, a, um, adj. (invideo), full of envy, envious; envied, envious.

INVITUS.

Invitus, a, um, adj. unwilling, reluctant, against one's will, involuntary.  
 Involve, ere, olvi, olutum, a. (in and volvo), to involve, envelop, wrap up, cover.  
 Io, us, and onis, f. (Io), Io, daughter of Inachus, king of Argos, beloved of Jupiter, and changed into a cow. She was afterwards worshipped in Egypt as Isis.  
 Io, interj. of joy. (io), oh! io! ah! Also of grief, oh! alas!  
 Ionius, a, um, adj. Ionian, of or belonging to Ionia, the maritime part of Asia Minor, between Caria and Aëolis.  
 Ipse, a, um, pron. (is, and pse, fr. Gr. *αυτο*), himself, herself, itself; self; he, she, it, in emphasis or pre-eminence: very.  
 Ira, ae, f. (*επις*, strife, perhaps), anger, wrath, passion, resentment; rage, fury.  
 Iracundus, a, um, adj. (ira), passionate, choleric, irascible, angry, raging.  
 Iratus, a, um, (ira), angry, enraged, furious, irifol, irate; stormy, tempestuous, troublous.  
 Iris, is, and idis, f. (*Ιρις*), the messenger of the gods; the rainbow deified.  
 Irreprehensus, a, um, adj. (in and reprehensus), unblamed, blameless, irreproachable, harmless; certain.  
 Irrequietus, a, um, adj. (in and requietus), restless, unquiet, troubled, disturbed, uneasy.  
 Irrideo, ere, isi, n. and a. (in, rideo), to laugh at; to mock, scoff, ridicule.  
 Irritamentum, i, n. (irrito), an incitement, incentive, provocative, inducement.  
 Irrito, are, avi, atum, a. (*επιθεω*, to arouse), to incite, arouse, excite, stimulate, instigate, inflame, irritate.  
 Irritus, a, um, adj. (in, ratus), void, invalid; vain, useless, baffled.  
 Irroro, are, avi, atum, a. and n. (in and roro, from ros, dew), to sprinkle with dew; to besprinkle, as with dew; to moisten.  
 Irrumpo, ere, rumpi, uptum, n. (in, rumpo), to break in violently, burst in, rush in.  
 Is, ea, id, pron. (from the old Gr. pron. *is*, or *is*, or *i*, gen. *ov*, he, she, it), he, she, it; this, that; sometimes implies such.  
 Ismarus, a, um, adj. Ismarian, that is, Thracian, from Ismarus, a river of Thrace.  
 Ismenides, um, f. pl. Ismenian women, that is, Theban, from the river Ismenus, in Bœotia, near Thebes.  
 Ismenis, idis, f. Ismenian, daughter of Ismenus, or belonging to the Ismenus.  
 Ismenus, i, m., or Ismenos, i, m. the Ismenus, a stream near Thebes.  
 Istæ, ae, ud, pron. (is and particle te), the same; that; such.  
 Istræ, and Histæ, tri, m. the Danube, but generally the lower part of it.  
 Ita, adv. (is), such, thus, in this manner, so, so much; therefore.  
 Iter, iteris, and more frequently itinæris, n. (fr. obs. itinæ, wh. fm. itum, sup. of eo), a going along, a way, road, journey; fig. course, custom.

JUGUM.

Itero, are, avi, atum, a. (iterum), to repeat, do over again, begin again, renew.  
 Iterum, adv. (iter), again, anew, a second time: also, on the other hand.  
 Itum, neuter of itus, part. of eo: Itum est, entrance is made, &c.; it was gone; they went.  
 Ixion, onis, n. a mythical king of Thesaly.  
 J.  
 Jaceo, ere, ui, ritum, n. (perhaps from jacio), to lie; lie down, prostrate, low; be situated; be cast down.  
 Jacio, ere, jeci, jactum, a. (io), to send forth, let go), to throw, cast, sling, hurl.  
 Jactans, tis, part. of jacto.  
 Jacto, are, avi, atum, a. (freq. of jacio), to throw, cast, sling, hurl, discharge, to toss to and fro.  
 Jactura, ae, f. (jacio), throwing, especially of goods overboard in a storm; a lessening; a loss; damage.  
 Jactus, us, m. (jacio), a throwing, hurling, a throw, a cast.  
 Jaculor, ari, ritus, dep. (jaculum), to throw a javelin or other missile; fight with a javelin; to hurl, cast.  
 Jaculum, i, n. (jacio), any thing used for casting or throwing; a javelin, dart.  
 Jam, adv. now, forthwith, immediately, already.  
 Jamdudum, adv. (jam and dudum), now for some time, this long time, for some time.  
 Janua, ae, f. (supposed fr. Janus, who presided over it), a door, house-door, gate; entrance, passage.  
 Jejunium, i, n. (jejunus, fasting), a fast, abstinence; hunger.  
 Jocosus, a, um, adj. (jocus), merry, frolicsome, sportive, gay, humorous, playful, facetious.  
 Jocus, i, m. a joke, a jest: play, sport. (Perhaps from juvo, to please.)  
 Juba, ae, f. the mane, of horse or other animal; hair; a tuft of feathers, a crest, a comb. (Perhaps from *φάβη*.)  
 Jubar, aris, m. (the radiance of the stars; radiant light; light, splendor, glow. (From juba, i. e. jubare lumen, streaming light.)  
 Jubeo, ere, ussi, ussum, a. to approve, ratify; decree, command, order.  
 Judex, icis, m. (judico), a judge in a legal sense: one who judges or decides.  
 Jugalis, is, e, adj. (*ζυγόν*, a yoke), yoked together; conjugal, matrimonial, nuptial.  
 Jugrum, i, n. and Juger, is, n. a piece of land 240 feet long by 120 feet wide usually interpreted an acre.  
 Jugulum, i, n. and Jugalus, i, m. (jungo), the collar-bone; the neck, the throat.  
 Jugum, i, n. (*ζυγόν*), any thing which joins two bodies; a yoke for oxen or horses; a crossbar; beam of a balance; beam of a loom; cross-bench, or crossplank in boats and ships; height or summit of a mountain.

JUNCTURA.

Junctūra, æ, f. (jungo), a joining, an uniting; a joint, seam, suture.  
 Junctus, a, um, part. from jungo, joined, united, connected.  
 Jungo, ðre, nxi, ctum, a. (συννῆμι), to join, unite, add, connect.  
 Juno, ðnis, f. the goddess Juno, the Ἥρα of the Greeks, daughter of Saturn and Rhea, and sister and wife of Jupiter.  
 Junōnius, a, um, adj. (Juno), relating to Juno, Junonian.  
 Jupiter, Jovis, m. (Ζεύς, πατήρ), son of Saturn, brother of Neptune and Pluto, husband of Juno, and king of the gods; also, the air or the sky (Jupiter implying the æther—Juno, the æër).  
 Jurgium, ii, n. (jurgo, to quarrel), a dispute, strife, contention: jurgia nectere, to quarrel.  
 Juro, ðre, ðvi, n. and a. to swear, make oath; to conspire: swear by, bind one's self by oath.  
 Jus, jurs, n. (as if jurs, fr. juro), that which is conformable to law, right, law, legal justice; that which is just, reasonable, lawful: a court of justice; power, authority; privilege; obligation.  
 Jussum, i, n., properly neuter of jussus, a, um, part. of jubeo, a thing ordered, a command.  
 Jussus, a, um, part. of jubeo, ðre, ordered, directed, commanded, approved.  
 Justitia, æ, f. (justus), justice, equity, impartiality, mildness, clemency.  
 Justus, adv. comp. of adv. justè, justly, rightfully, impartially.  
 Justus, a, um, adj. (jus), just; lawful, true; due, proper, becoming, suitable.  
 Juvēna, æ, f. properly fem. of the following, j. scil. puella, a young girl; j. scil. vacca, a young cow.  
 Juvēnis, a, um, adj. (for juvenicus, fr. juvenis), young. Used as a subs. j. scil. homo, a young man; j. scil. bos, a young bullock, &c. &c.  
 Juvēnilis, is, e, adj. (juvenis), youthful, juvenile, young.  
 Juvēnis, is, m. and f. (juvo), young, youthful: subs. a young man; one who has reached the years that fit for military service.  
 Juvētus, ðtis, f. (juvenis), youth, youthful age, about from twenty to forty years; also youth, young people.  
 Juvētus, ðtis, f. (juvcnis), youth, the period of youth: the goddess Juventas, aliàs Hebe.  
 Juvo, ðrc, juvi, jutum, a. to help, aid, benefit; please, delight.

L.

Lābēfāciō, ðre, ðci, actum, a. (fr. labo and facio), to make to totter, to loosen, to shake.  
 Lābēfactus, a, um, part. of labefio, pass. of labefacio, loosened, shaken, made to totter.  
 Lābes, is, f. (labor, to fall), a fall, a sinking

LANA.

down, a loss; a stain, spot, blemish, defect, deformity, dishonor, disgrace.  
 Lābo, ðre, ðvi, ðtum, n. to totter, shake, give way, become loose, sink; to waver, hesitate.  
 Lābor, i, lapsus, dep. to move imperceptibly; to glide down, slip down: to fall, sink, go to ruin, pass away: flumina labentia, slowly flowing streams.  
 Lābor, oris, anciēnly labos, m. labor, toil, fatigue; work, workmanship; activity, industry; distress, trouble.  
 Lāboro, ðrc, ðvi, ðtum, n. and a. (labor), to labor, toil, endeavor for; to be in want, trouble, difficulty, labor under, suffer, be crushed.  
 Labros, i, m. (Δάβρος), Greedy, Glutton, name of a dog.  
 Lac, tis, n. (Gr. γάλα, γάλακτος), milk; juice of herbs: a milk-white color.  
 Lācër, a, um, adj. torn, mangled, maimed, lacerated; also, tearing, lacerating.  
 Lācero, ðrc, ðvi, ðtum, a. to tear in pieces, rend, mangle, lacerate.  
 Lāccrius, i, m. the upper part of the arm, from shoulder to elbow; the arm.  
 Lācīnē, ðs, f. Downy, Shag, name of a dog.  
 Lācōn, ðnis, m. (Λάκων, to sound), Sounder, Barker, name of a dog: also, Spartan.  
 Lācōnis, idis, f. adj. Spartan, Laconian.  
 Lācryma, æ, f. a tear.  
 Lācrymābilis, is, e, (lacrymo), sad, lamentable, mournful, woful.  
 Lācrymans, antis, part. of lacrymo, weeping, shedding tears, lamenting.  
 Lāctēns, entis, part. of lacteo, ðrc, sucking milk, hanging at the breast, sucking.  
 Lācteus, a, um, adj. (lac), of milk, milky, full of milk: via l. the Milky Way, the Galaxy.  
 Lācūs, ūs, m. (λάκκος, a ditch), a lake: poetically, any body of water.  
 Lādōn, is, m. a river of Peloponnesus, flowing through Arcadia: also, one of Actæon's dogs.  
 Lādo, ðre, si, sum, a. to strike, dash; to injure, harm, offend, to break, violate.  
 Lācljva, ðpis, m. tempest, whirlwind, name of a dog.  
 Lāetus, a, um, adj. glad, joyful, cheerful; cheering, gladdening.  
 Lāeva, æ, (scilicet manus), f. the left hand; the left side.  
 Lāvis, or Lōvis, is, e, adj. (λεῖος, smooth), smooth, not rough, polished; sleek, beardless, bald; tender, beautiful, soft, delicate.  
 Lāvus, a, um, adj. (Gr. λαῖός), left, on the left side: foolish, infatuated; improper, inconvenient.  
 Lāmo, ðre, bi, bitum, a. (to lick, lap with the tongue; touch lightly, softly caress, glide to, gently wash.  
 Lāmpas, ðdis, f. (λαμπάς), a torch; light, splendor, brightness: fig. the sun, the day, the moon, &c.  
 Lāmpētīc, ðs, f. (λάμπη), pr. n. the shining one; Lampetic, daughter of Phœbus.  
 Lāna, æ, f. (λαῖνος, Doric, λαῖνα), wool: soft

LANCEA.

hair of animals, down, downy feathers; down of leaves, fruits, plants.  
 Lancea, æ, f. a lance, javelin, spear, dart.  
 Languidus, a, um, adj. (languo), faint, languid, languishing, feeble, weak; sluggish, dull; flowing gently; effeminate.  
 Lāniātus, a, um, part. of lanio, torn in pieces, mangled, lacerated.  
 Laniger, a, um, adj. (lana and gero), wool-bearing, woolly, fleecy.  
 Lānio, ðre, ðvi, ðtum, a. to rend, tear or cut in pieces, rend asunder, mangle.  
 Lāpīdōsus, a, um, adj. (lapis), abounding in stones, stony, rocky; hard as stone.  
 Lāpis, idis, m. (λίθος), a stone; as opposed to saxum, a soft, small stone.  
 Lapsus, a, um, part. from labor, fallen, &c.  
 Lapsus, us, m. a sliding, slipping, falling; a fault, error, oversight; a running, flowing.  
 Lāqueus, i, m. a noose, a halter, a trap, treachery.  
 Largus, a, um, adj. abundant, plentiful, large, much, rich, liberal.  
 Lārissēus, a, um, adj. Larissan, of or belonging to Larissa, a city of Thessaly.  
 Lascivē, adv. (lascivus), wantonly, sportively, lasciviously.  
 Lascivus, a, um, adj. wanton, petulant, sportive, frolicsome.  
 Lassātus, a, tum, part. of lasso, wearied, fatigued.  
 Lasso, ðre, ðvi, ðtum, a. to weary, to fatigue.  
 Lassus, a, um, adj. weary, tired, fatigued, worn out, spent.  
 Lātebra, æ, f. (lateo), a lurking-place, den, covert, recess: also, a cloak, covering, disguise, subterfuge.  
 Lāteo, ðre, ui, n. and a. (κατέω, λανθάνω), to lurk, to lie hid, be concealed: be concealed from, unknown to; to dwell in retirement.  
 Lātex, icis, m. water, spring water, running water; sometimes wine; other liquid.  
 Lātīnus, a, um, adj. Latin, belonging to Latium.  
 Lātīto, ðre, ðvi, ðre, n. freq. of lateo, to lie hid, to lurk, to be concealed.  
 Lātius, a, um, adj. Latin, Latian, belonging to Latium.  
 Lātius, adv. comp. of latē, more widely, more diffusely.  
 Lātōnius, a, um, adj. of or pertaining to Latona.  
 Lātrātus, us, m. (latro), a barking, a baying.  
 Lātus, ðris, n. the side, the flank.  
 Lātus, a, um, part. used as from fero, borne, carried, &c.  
 Lātus, a, um, adj. (πλατύς), broad, wide; spacious.  
 Laudo, ðre, ðvi, ðtum, a. (laus), to praise, commend, applaud, extol.  
 Laurea, æ, f. a laurel-wreath, laurel.  
 Laurus, i and us, f. a laurel-tree, laurel. This tree was peculiarly sacred to Apollo.  
 Laus, dis, f. praise, commendation, good report, honor, fame, renown: also merit.

LIBANDUS.

Lea, æ, f. (leo), a lioness.  
 Leena, æ, f. (λεῖνα), a lioness.  
 Leirchus, i, m. (Λεῖρχος), Leirchus, son of Athamas and Io.  
 Lectus, i, m. (λέκτρον), a bed, couch, sofa.  
 Lēgo, ðre, ðgi, ctum, a. (λέγω, to lay, lay together), to lay in order, arrange; hence, to gather, collect, cull, pick up; hence, to pick out, choose: also, to gather up, wind up, furl; to pick up, steal; to pass or run over or by; with the feet, to walk on, tread in; with ships, to sail over, sail close to; with the eyes, to read, peruse.  
 Lemnicōla, æ, m. and f. (Lemnos and colo), one that inhabits Lemnos: also, a name of Vulcan.  
 Lēnæus, a, um, (fr. Ληνῆος, wh. fr. Ἀρνός, a wine-press), Lenæan, belonging to Bacchus.  
 Lēno, ðri, ðvi and ði, ðtum, a. (lenis), to soften, allay, mitigate, assuage, appease, pacify, soothe.  
 Lēnis, is, e, adj. soft, smooth; gentle, mild, easy, balmy, indulgent.  
 Lēnius, adv. comp. of leniter, or lenē, softly, smoothly, gently. Sup. lenissime.  
 Lēntē, adv. (lentus), slowly, tardily; inanimately, calmly, patiently, carelessly.  
 Lentus, a, um, adj. tough, pliant, flexible; tenacious, clammy; slow, tardy, sluggish; calm, cool.  
 Leo, onis, m. (Gr. λέων), a lion.  
 Lepus, oris, n. a hare.  
 Lerna, æ, and Lerne, es, f. (Λέρνη), a marsh in Argolis, the abode of the Hydra.  
 Lesbos, or Lesbus, i, f. (Λέσβος), Lesbos, an island in the Ægean sea, near Mysia, now Metelin.  
 Lēthālis, is, e, adj. (lethum, or letum, death), deadly, mortal, fatal, bringing or causing death.  
 Lēthātus, a, um, part. fr. letho, pass. of lētho, ðre, ðvi, to put to death, to slay, kill.  
 Lēthuni, or Lētum, i, n. (λήθη, oblivion, or obs. vb. leo, fr. wh. deleo), death: ruin, destruction.  
 Leucon, ðnis, m. (λευκός), White, one of Actæon's dogs.  
 Leucōthoe, es, f. See Ino.  
 Levior, us, comp. of levis, lighter, &c.  
 Levis, is, e, adj. smooth, sleek, polished; beardless, bald; tender.  
 Lēvis, is, e, adj. light, of little weight; light of motion, nimble; slight, trifling, insignificant; gentle; inconstant, worthless.  
 Lēvitas, tātis, f. (lēvis), lightness as to weight; lightness of motion, agility; freedom or faculty of motion; lightness of mind, frivolity, fickleness, levity: also, insignificance, vanity, shallowness.  
 Lēvo, ðre, ðvi, a. (lēvis), to make light, lighten, alleviate, ease, beguile; to raise up, lift up, elevate.  
 Lex, ðgis, f. (lego, to choose), proposal for a law, a bill; a law, an ordinance, statute; a rule, precept, canon.  
 Libandus, a, um, part. fut. pass. of libo,



## LIBATUS.

äre, ävi, a. (λείβω), to pour out [a part of the wine, or other offering, in honor of the deity to whom the sacrifice was made], to libate, make libation of, offer, consecrate: also, to take a small portion of, taste, sip, touch lightly; cull.  
 Libatus, a, um, part. perf. pass. of libo. See the preceding.  
 Libenter, or lubenter, adv. (libens, or lubens), willingly, readily, cheerfully, gladly.  
 Liber, eri, m. (libo), an old Latin god, afterwards confounded with the Grecian Bacchus; wine.  
 Liber, bri, m. (perhaps λέπος, bark), inner bark of a tree; hence, the bark generally: and hence, leaves of writing, a book, as the bark was anciently used for writing.  
 Liber, era, erum, adj. (libet, libere), free, in every sense of the word, as unenslaved, unshackled, unconfined, open, frank, independent, &c.  
 Liberior, oris, comp. of liber, more free, more open, more unconfined, &c.  
 Libet, or lubet, bebät, buit or bitum est, imp. it pleases; it is agreeable: followed by a dative, expressed or understood, as mihi, tibi, illi I. I am, thou art, he is disposed.  
 Libro, äre, ävi, ätum, a. (libra), to weigh, weigh out, balance; to poise, hold in equilibrium.  
 Libyicus, a, um, adj. (Λιβυκός), Lybian, African.  
 Libyë, es, f. (Λιβύη), a part of Africa, west of Egypt and north of Ethiopia: sometimes used for all Africa.  
 Libys, yos, m. a Lybian: also a proper name.  
 Licentia, æ, f. (licet), freedom, leave to do any thing, liberty; presumption, unbounded license; licentiousness.  
 Licet, ebat, cuit and ñum est, ere, imp. vb. (according to some, fr. δωϊ), it is lawful, right, permitted.  
 Lignum, i, n. wood, any thing made of wood: poetice, a tree.  
 Ligo, äre, ävi, ätum, a. to bind, bind up, to fasten, unite.  
 Ligures, um, pl. m. and f. Ligurians, people of Liguria, the northern part of Italy, a great portion of which is now Genoese territory.  
 Lilium, i, n. (λείπων), a lily, particularly the white lily.  
 Limbus, i, m. a lace, a border, a hem; a fringe.  
 Limen, inis, n. the threshold of the door, the lintel; by synecdoche, entrance, door; also, dwelling, house.  
 Limes, itis, m. a cross-path, [a strip of unploughed land through a field or vineyard], a limit, boundary; a path, passage, track, trail.  
 Limus, i, m. soft mud, slime, mire, mud, moist earth, clay. (By some derived from λειψί, a grassy soft place, or from λίμνη, a lake.)

## LUCIFER.

Lingua, æ, f. the tongue: hence, in i ge, speech; fluency, eloquence.  
 Liniger, era, erum, adj. (linum and gero), wearing linen, clothed in linen.  
 Linquo, ere, liqui, a. (λείνω), to leave, forsake, quit, depart from, resign, abandon let alone.  
 Linteus, a, um, adj. (linum), made of flax, linen, flaxen: hence, linteum, i, n. a sail.  
 Linum, i, n. (λίνο), flax, lint; hence, a flaxen string or line; also, linen; a net.  
 Liquidus, a, um, adj. (liqueo), liquid, fluid, pure, clear.  
 Liquor, i, dep. (λείβω), to become liquid, to be liquid, to melt, dissolve, waste away.  
 Liquor, oris, m. (liqueo), fluidness, fluidity, liquidness; fluid, moisture.  
 Lircæus, a, um, or Lyrceus, Lyrcean, of the Lyrceus, a river of Arcadia.  
 Liriope, es, f. a sea-nymph, mother of Narcissus.  
 Lis, litis, f. (έπι), dropping ε and changing p into l), strife, contention, dispute, quarrel, controversy.  
 Littera, or Litera, æ, f. (by some derived fr. lino, to streak), a letter of the alphabet: pl. letters, writing, writings, documents: also, a letter or epistle.  
 Littoreus, a, um, adj. (litus), of or belonging to the shore, maritime.  
 Littus, oris, n. the sea-shore, strand, coast.  
 Liveo, ere, n. to be of a lead, bluish or livid color: livens, lead-colored, bluish, blackish, livid.  
 Loco, äre, ävi, a. (locus), to place, set, station, arrange; to hire out, farm out; to lay out, expend.  
 Locus, i, m. pl. loci, m. and loca, n. a place.  
 Locutus, a, um, part. from loquor.  
 Longè, adv. (longus), long, to a great length, far, afar, at a distance, to a distance.  
 Longus, a, um, adj. long; far-stretching, vast: far distant; of long duration.  
 Loquax, acis, adj. (loquor), talkative, wordy, loquacious, garrulous; speaking, expressive.  
 Loquor, ui, cütus, dep. (λέγω), to speak, talk, converse, discourse; to celebrate; to tell, declare.  
 Lorica, æ, f. (lorum, a leathern thong), a coat of mail, a cuirass, a corset, breast-plate: a breastwork, parapet.  
 Lorum, i, n. a leathern thong, string of leather. Lora, pl. often signifies reins.  
 Lotus, i, f. the lote-tree. Flutes were made of the wood; hence, by meion, a flute.  
 Lubricus, a, um, adj. (perhaps fr. labor, to slip), slippery; insecure, unsafe; worn smooth, very smooth; polished; lubricous, slimy; gliding, flowing.  
 Luceo, ere, xi, n. (lux), to be light, to emit light, to shine, glitter, glisten.  
 Lucidus, a, um, adj. (luceo), having light full of light, clear, brilliant, lucid, bright, polished.  
 Lucifer, a, um, adj. (lux and fero), bringing

## LUCTISONUS.

light: Lucifer, feri, m. Lueifer, the morning star.  
 Luctisonus, a, um, adj. (luctus and sono), mournfully sounding, mournful, sad, dismal.  
 Luctor, äri, ätus, dep. (lucta, a wrestling), to wrestle, to struggle, strive, contend; strive earnestly.  
 Luctus, us, m. (lugeo), mourning, grief, affliction; lamentation, wailing; sorrow, sadness.  
 Luceus, i, m. a grove or thicket sacred to some deity, a sacred grove; a wood in general.  
 Ludo, ere, lusi, lusum, n. and a. to play for pastime, to sport, trifle, wanton, disport; amuse one's self, proctise for amusement, play; to sport or trifle away; to banter, jeer; mock, deceive.  
 Ludus, i, m. play, sport, diversion, pastime, amusement, exercise: ludii, games, exercises.  
 Lugeo, ere, xi, n. and a. (λύγω), v. mourn, lament, bewail, deplore, weep for, show grief for by outward signs.  
 Lugubris, is, e, adj. (lugeo), relating to mourning; in mourning, mourning, mournful, sorrowful; doleful, dismal.  
 Lumen, inis, n. (for lucimen, from luceo), illuminating light, the light; daylight; a light; light of life; the sight, the eye; brightness.  
 Luna, æ, f. (contraction of Lucina, from luceo), the moon: also, Luna, the goddess of the moon.  
 Lunaris, is, e, adj. (luna), of the moon, lunar; like the moon.  
 Luo, ere, i, itum, a. (luo), to pay; hence, to pay as a recompense or retribution, pay a penalty, suffer punishment; to render satisfaction, atone for, expiate; to free, purge. Also, to wash, wash away (from λούω, to wash).  
 Lupus, i, m. (λύκος), a wolf.  
 Luridus, a, um, adj. very pale, faintly blue, livid, foul, ghastly, lurid; making pale, making livid.  
 Luströ, äre, ävi, ätum, a. (lustrum), to purify by religious rites: to review, survey; to traverse, wander over.  
 Lustrum, i, n. (luo or lavo), a place to bathe in; hence, a slough, morass; hence generally, haunt of wild beasts, den; also, a wood, grove, glade.  
 Lütulentus, a, um, adj. (lutum), full of mud, muddy, turbid, dirty.  
 Lux, ucis, f. (λύξ), the light as around us.  
 Lyæus, i, m. (λύαιος), the relaxer, the unbender, the freer from care—a name of Bacchus.  
 Lycäbas, æ, m. a proper name, Lycabas.  
 Lycäon, onis, m. son of Pelægus and the nymph Melibæa, and king of Arcadia, Lycaon.  
 Lycäonius, a, um, pr. adj. of or pertaining to Lycaon.  
 Lycæus, i, m. and Lycæum, n. (Λυκαίος), a

## MAGNUS.

mountain in Arcadia, sacred to Jupiter and to Pan, now Tetragi.  
 Lycia, æ, f. Lyeia, a district of Asia Minor, between Caria and Pamphylia.  
 Lycius, a, um, adj. Lycian, belonging to Lycia.  
 Lycisca, æ, f. name of a dog, a wolf-hybrid.  
 Lycormas, æ, m. a river of Cætolia.  
 Lycurgus, i, m. a king of Thrace, who had all the vines in his kingdom cut down, to check the intemperance of his subjects, and who is said to have cut off his own extremities with the axe he had used in destroying the vines.  
 Lympha, æ, f. (perhaps fr. λυμφη, λ and φ being interchangeable), water, lymph.  
 Lyncides, is, m. either the son of Lynceus, a patronymic, or itself a proper name, Lyncides.  
 Lynx, lyncis, f. and m. a lynx or ounce.  
 Lyra, æ, f. (λύρα), a lyre, lute, harp.

## M.

Mæies, ei, f. (maceo, to grow lean), leanness, magreness, thinness, lankness.  
 Mactö, äre, ävi, a. (obs. mago, fr. wh. also magnus and mactus), to augment, enrich; immolate, sacrifice; to increase, advance, honor; to slay, kill.  
 Macula, æ, f. a spot, stain, mark.  
 Maculo, äre, ävi, ätum, a. (macula), to spot, stain; pollute, defile.  
 Maculösus, a, um, adj. (macula), spotted, speckled, stained, blotted.  
 Madefacio, ere, cci, actum, a. (mædeo, facio), to wet, moisten, make wet, imbue.  
 Madefactus, part. See Madefacio, pass. mædesio, fr. wh. mædefactus.  
 Mædeo, ere, ui, n. (μαδῶ), to be wet, soaked, drenched: madens, moistened, drenched, bedewed, bathed in, reeking with.  
 Mædesco, ere, mædii, n. (mædeo), to become moist or wet, to be drenched, to be soaked, to become soft.  
 Mædidus, a, um, adj. wet, moist, soaked, humid: soft, tender; softened, macerated.  
 Mænälos, or Mænälus, i, m. and pl. Mænala, n. (Μαινάλω), a mountain in the south-east of Arcadia, on which was a town of the same name, both called after a son of Lycaon and Melibæa; it was sacred to Pan. Present name, Menalo, or Roino.  
 Mæonia, æ, f. a country of Asia Minor. Also, Etruria, because settled by Mæonians.  
 Mæcnius, a, um, adj. Mæonian, or Lydian, the country having both names.  
 Mägicus, a, um, adj. (μαγικός), belonging to magic, magical.  
 Mägis, adv. more; rather: sup. maximè.  
 Magnanimus, a, um, adj. (magnus and animus), magnanimous, proud, brave, daring.  
 Magnus, a, um, (obs. mago, or μέγας), great in any respect, as large, weighty, powerful, &c. &c. &c.

## MAGUS.

**Māgus**, i, m. (μάγος), a wise and learned man, a priest and philosopher among the Persians: a magician, diviner.  
**Māia**, æ, (Μαία), a daughter of Atlas and Pleione, and mother of Mercury by Jupiter.  
**Mājestas**, ātis, f. (magus, great), greatness, majesty, grandeur, dignity.  
**Mājor**, or, us, gen. ōris, adj. comp. of magnus, sup. maximus.  
**Mālē**, adv. badly, ill, wrongly, wickedly: comp. pejūs; sup. pessimē.  
**Malleus**, i, m. a mallet, hammer: also, an instrument for slaying the victim in sacrifice, hatchet, axe. Hence English *mall*.  
**Malo**, le, lui, irr. (magis and volo), to choose rather, to prefer.  
**Mālum**, i, n. any thing evil, evil, misfortune; evil action, crime; disease.  
**Mālus**, a, um, adj., comp. pejor, sup. pessimus, bad, evil, wicked; baneful; burdensome; unfavorable; mischievous; unseemly, deformed.  
**Mando**, āre, āvi, ātum, a. (perhaps fr. in manum do), to commit to one's charge, enjoin, command; to consign, confide, intrust.  
**Māne**, n. indec. the morning, morn. Also adv. in the morning.  
**Māneo**, ēre, nsi, nsum, n. and a. (μένω, Dor. μένω), to remain; abide; endure, continue, be permanent: transitively, to await, expect.  
**Manes**, ium, m. (fr. obs. manus, good), dii manes, infernal gods: also, the shades of the dead; the abode of the dead.  
**Manifestus**, a, um, adj. (fr. manus and old vb. fendo), manifest, clear, distinct, apparent, evident.  
**Māno**, āre, āvi, ātum, n. to flow, run, trickle, drop, distil.  
**Mānus**, us, f. (μάω, to touch), the hand: also, power; work done with the hand; handwriting, style of writing, carving, painting, &c.: an armed force, a body, multitude.  
**Māre**, is, n. (Celtic, mor, the sea), the sea.  
**Margo**, inis, m. and f. brink, brim, margin, border, boundary.  
**Marītus**, i, m. [properly an adj. us, a, um, belonging to marriage], a husband; affianced lover; the male of any pair.  
**Marmor**, ōris, n. (μαρμαροί), marble; statue by metonymy.  
**Marmōreus**, a, um, adj. (marmor), made of marble; like marble, in whiteness, smoothness, hardness, &c.  
**Mars**, tis, m. (contracted fr. mavors, or formed fr. mas, and signifying manly, vigorous), Mars, the god of war: hence, battle, war; contest.  
**Martius**, a, um, adj. belonging to Mars, descended of Mars, martial.  
**Massa**, æ, f. (μάσσω, fr. μάω, μέσσω, to knead), a lump, a mass.  
**Māter**, nis, f. (μήτηρ, Doric μάτηρ), a mother, female that brings forth: also used of the earth, plants, &c.

## MEMBRA.

**Māteria**, æ, and **Māteries**, ēi, f. (mater), matter, material, that out of which any thing is formed, elements.  
**Māternus**, a, um, adj. (mater), motherly, maternal, of a mother.  
**Matēriāra**, æ, f. (mater), a mother's sister maternal aunt.  
**Matrōna**, æ, f. (mater), a freeborn, respectable married woman, particularly a patrician lady; a venerable matron; honorable wife, consort.  
**Mātūrus**, a, um, adj. ripe, mature, of the proper age.  
**Mātūtinus**, a, um, adj. (from Matuta, the name given by the Romans to the goddess Leucothoe: see Ino), early, in the morning, belonging to or of the morning: m. rādi, the morning sunbeams.  
**Māvortius**, a, um, adj. (Mavors, same as Mars), of Mars, relating to Mars. Proles Mavortias, the Thebans, because sprung from the serpent sacred to or be gotten of Mars.  
**Maximē**, adv. sup. of magis, most, in the highest degree, remarkably, eminently.  
**Maximus**, a, um, adj. sup. of magnus.  
**Mēdicābilis**, is, e, adj. (medicor, to heal), curable, that may be healed, remediable.  
**Mēdicāmen**, inis, n. (medicor), a medicine, medicament, drug, remedy.  
**Mēdicātus**, a, um, part. from medicor, medicated, imbued with medicinal virtues.  
**Mēdicīna**, æ, f. (property fem. of adj. medicinus, scil. ars m.), the art of physic, medicine.  
**Mēdicus**, a, um, adj. (medeor, to heal), healing, medicinal, medical.  
**Mēdius**, a, um, adj. (from modus, μετρίος or μέσος), being in the middle or midst; mid, middle; half; intervening.  
**Mēdon**, ōnis, m. proper name, Medon.  
**Mēdulla**, æ, f. (medius), the marrow; pith of plants, herbs, &c.: fig. the inmost parts.  
**Mēdusa**, æ, f. (Μέδουσα, a female ruler), Medusa, the most noted of the Gorgons.  
**Mel**, mellis, n. (μέλι), honey; also used for any thing very sweet: hence, darling, &c.  
**Mēlampus**, i, m. (μέλας, black, πός, foot), Blackfoot, name of a dog.  
**Mēlanchætēs**, æ, m. (μέλας, black, χαιρῖν, hair), Blackhair, name of a dog.  
**Mēlāneus**, ēi, and ēos, m. (μέλας), Black, name of a dog; also of one of the Centaurs.  
**Mēlanthus**, i, m. *Melanthus*, a proper name.  
**Mēlas**, ānis, or ānos, (μέλας), black: as a pr. n. applied to several rivers, in Phrygia, Thrace, Thessaly, &c.  
**Mēliceria**, æ, m. son of Athamas and Ino, changed into the sea-god *Palaemon*, or *Fortunus*.  
**Mēlior**, ōris, adj. comp. of bonus, better, superior; juster, kinder.  
**Mēlius**, adv. in comp. deg., pos. benē, sup. optimē, better, in a better manner.  
**Membra**, ōrum, n. pl. members, limbs; divi-

## MEMBRANA.

sional parts; elements; fig. the body. (Perhaps of the same origin as μέτω, to divide, μέπος, a part, &c.)  
**Membrāna**, æ, f. (membrum), a web or network of interwoven fibres, a membrane, thin skin.  
**Mēmīni**, perf. of the obs. vb. memino, same as Gr. μνάω, I retain or have retained in memory: to recollect. It is used throughout the perf. line only.  
**Mēmōr**, ōris, adj. (memini), mindful, remembering, recollecting; grateful.  
**Mēmōrābilis**, is, e, adj. (memoro), fit or worthy to be mentioned; memorable, remarkable.  
**Mēmōro**, āri, āvi, ātum, a. (memor), to recount, relate, tell.  
**Mēndax**, ācis, adj. (mentior, to lie), lying; deceitful, false; unfounded, untrue; feigned, counterfeited.  
**Mēns**, tis, f. (μενος, fr. root μνω), the mind; disposition; intellect.  
**Mēnsa**, æ, f. (metior), originally, perhaps, a surviving board; a table in general, especially a table to eat on.  
**Mēnsis**, is, f. (Gr. μήν), a month.  
**Mēnsor**, ōris, m. (metior), a measurer, surveyor.  
**Mēntior**, iri, itus, dep. to lie, deceive, break one's word, tell a falsehood.  
**Mēroes**, ēdis, f. (mereo), hire, wages, pay, compensation, reward: profit, gain; income, revenue.  
**Mērcūrius**, i, m. (merx), Mercury, son of Jupiter and Maia, herald of the gods; god of eloquence and of peace; also of prudence, of cunning, fraud, gain, &c.; also of merchants.  
**Mēreo**, ēre, vi, itum, a. and n., and **Mēreor**, ēri, itus sum, dep. to deserve, merit; to earn; to obtain; to serve for pay; to deserve of.  
**Mērgo**, ēre, rsi, rsum, a. (mare), to put under water, sink, dip, plunge, immerse; overwhelm, ruin, destroy; hule.  
**Mēritō**, adv. (meritus), deservedly, with reason, rightly.  
**Mēritum**, i, n. (meritus), a thing deserved, reward; also, punishment: merit, desert; grace, favor, kindness; demerit, fault, offence; worth, importance.  
**Mēritus**, a, um, part. fr. mereo, merited, deserved. As adj. fair, fit, reasonable, proper.  
**Mēroptis**, ōpis, m. (μεροπ, distinctly speaking), Merops, husband of Clymene, who was mother of Phaeton.  
**Mērsus**, a, um, part. fr. mergo.  
**Mērus**, a, um, adj. (perhaps μέτω, to divide), pure, unmixed: mere, bare, pure: naked; clear, bright. Often as a subs. merum, soil, vinum.  
**Mēs-sēnius**, a, um, adj. belonging to Messēnia, the south-west province of Peloponnesus; or, of Messene, capital of Messenia.  
**Mēta**, æ, f. any thing of a conic or pyramidal shape; especially the pyramidal column

## MINYEIAS.

at each end of the Roman Circus, round which the horses and chariots turned: hence, goal, extremity, place of turning, boundary, limit.  
**Mētor**, iri, mensus, seldom metitus, dep. to mete, measure, survey, take measure of: fig. to estimate, judge, value.  
**Mētro**, ēre, ni, n. and a. (metus), intr. to be afraid, be in doubt, be irresolute, be anxious: trans. to fear, apprehend; to revere, stand in awe of: also, to beware of.  
**Mētus**, us, m. (perhaps fr. μέθος, battle-dm, terror), fear, dread; awe.  
**Mēus**, a, um, (ἐμῆς, ἡ, ῶ), belonging to me, my, mine, my own.  
**Mēto**, āre, cui, n. (meo, to move), to move quickly, have a tremulous motion, quiver, vibrate, palpitate; to tremble, shake; to glitter, glisten, sparkle, glance: also, to flash forth, spring forth, break forth.  
**Miles**, itis, m. and f. (fr. mille, l. e. mille), a soldier, a military man.  
**Mille**, num. adj. (akin to Celtic mil), a thousand: pl. milia.  
**Milvus**, i, m. a bird of prey, a kite; a fish of prey; a sign in the heavens.  
**Mimas**, antis, m. a rocky and lofty promontory of Ionia, opposite Chios—now *Styllari*.  
**Mina**, æ, more used in pl. minæ, ārum, f. (akin to minco, to hang over, to minor, to project, &c.), the projecting summits of the walls of the ancients, battlements: hence, threats, menaces.  
**Minax**, ācis, adj. (minor), projecting; threatening; promising; expressive.  
**Minerva**, æ, f. otherwise *Pallas*, the goddess of wisdom, of reason, of arts and sciences, and of war, the inventress of spinning, weaving, &c., the discoverer of the olive.  
**Minimus**, a, um, adj. sup. of parvus, which see.  
**Minister**, ra, um, adj. (manus), waiting upon, attending, ministrant, serving; also, minister, tri, m. as a subs. a servant, attendant. and ministra, æ, f. subs. female attendant.  
**Ministērium**, i, n. (minister), service, attendance, ministration; office, work, labor.  
**Ministro**, āre, āvi, ātum, a. (minister), to serve, obey, yield obedience to.  
**Minūtans**, antis, part. of minūtor, āri, ātus, (minor), dep. to threaten, menace.  
**Minūtor**, āri, ātus sum, dep. (akin to minæ), to project, tower upwards, threaten, menace; to intend, purpose, profess, pronounce.  
**Minor**, m. and f., minus, n., gen. ōris, comp. see parvus, less, smaller, slighter: in years, younger: in length, shorter, &c.  
**Minus**, n. of the above.  
**Minūs**, adv. comp. of parūm, less. Also, used simply to express deficiency, as, minus amarus, not loved, not much loved.  
**Minyēis**, ādis, and **Minyēis**, idos, i. a daughter of Minyas, Minyas, son of Chryses and Chrysgenia, the fabled

## MINYEIUS.

progenitor of the Minyæ, who were a race of nobles in Orcheneus.  
 Minyæus, a, um, adj. of or belonging to Minyas: M. proles, the daughters of Minyas.  
 Mirabilis, is, e, (mirror), to be wondered at, wonderful, strange, astonishing: admirable, extraordinary.  
 Miraculum, i, n. (mirror), strangeness, a wonder, a miracle, prodigy.  
 Mirator, oris, m. (mirror), an admirer.  
 Miror, ari, atus sum, dep. to wonder, marvel, be amazed; wonder at, admire; esteem, value; to gaze on with admiration.  
 Mirus, a, um, adj. (akin to mirror), wonderful, strange, marvellous, admirable, extraordinary.  
 Misceo, ere, ui, mistum and mixtum, a. (μίσγω, same as μίγνυμι, to mix), to mingle, intermix, blend; confuse, embroil.  
 Miser, a, um, adj. (by some derived from μίσος, to hate), wretched, miserable, unfortunate, distressed, woful, piteous: vile.  
 Miserabilis, is, e, adj. (miser), pitiable, deserving of commiseration, deplorable, lamentable: plaintive, sorrowful.  
 Misereor, cri, tus sum, dep. (miser), to pity, compassionate, commiserate, have pity on.  
 Miserror, ari, atus sum, dep. (miser), to deplore, lament, mourn for, bewail; to pity, compassionate.  
 Miserinus, a, um, adj. sup. of miser, a, um; which see.  
 Missus, a, um, part. fr. mitto, let go, sent, thrown, hurled, &c. &c.  
 Mistus, a, um, or Mixtus, part. and adj. (misceo), mixed, mingled, intermixed, blended, impured, combined.  
 Mitis, is, e, adj. mild, soft, tender, mellow; calm, placid; gentle, easy, kind.  
 Mitto, ere, isi, a. (meo), to go or make go), to let go, couse to go; put aside, omit, dismiss, send, despatch, to send forth, produce, to throw, discharge, cast, precipitate.  
 Moderamen, inis, n. (moderor), that by which any thing is governed or guided; hence, government, management, direction.  
 Moderatiûs, adv. comp. of moderatè, moderately, discreetly, with moderation, gradually.  
 Moderator, oris, m. (moderor), a moderator; a governor, ruler, director, guide.  
 Moderor, ari, atus sum, dep. (modus), to fix a measure for: to set measure to, moderate, restrain, allay, spare; to manage properly, govern, regulate.  
 Modestus, a, um, adj. (modus), moderate in desire, modest, temperate, discreet, virtuous, decent, calm, gentle.  
 Modicus, a, um, adj. (modus), keeping within proper measure, moderate, modest; middling, ordinary; small, little, scanty, trifling, mean.  
 Modo, adv. (modus), only, but; merely: a short time since, lately; now, just now, immediately; meanwhile.

## MONUMENTUM

Modus, i, m. a measure, quantity; measure, moderation; limit; manner, method.  
 Mœnia, ium, n. pl. (akin to munio, to fortify), walls, especially of towns: hence, that by which any thing is inclosed, lovers, ramparts, intrenchments. Often for a city.  
 Mœreo, ere, ui, n. and a. to mourn, grieve: to bewail, lament; to utter mournfully or sadly.  
 Mœstus, a, um, adj. (mœreo), mourning, sad, sorrowful, grieved, afflicted: gloomy; boding grief; causing grief.  
 Molaris, is, e, adj. (mola, a mill), of a mill: hence, molaris, is, as a subs. scil. lapis, a mill-stone; hence, any huge stone.  
 Molas, is, f. a mass, heap, huge or weighty lump.  
 Molior, ire, itus sum, dep. (molas), to bestir one's self, make a great effort, endeavor to perform, labor, strive, struggle; to move with an effort, undertake, design, project, plan, attempt: also, to build, raise, make.  
 Mollesco, ere, n. (mollis), to become soft, become mild, soften, grow gentle; to become effeminate.  
 Mollis, ire, ivi and ii, itum, a. (mollis), to make flexible, pliant, soft; to mollify.  
 Mollis, e, adj. (for movilis, from moveo), flexible, pliant; soft; tender, delicate, mild, genial, impressible.  
 Molossus, a, um, adj. Molossian, belonging to Molossia, a district of Epirus, called so after Molossus, son of Pyrrhus and Andromache.  
 Mōmentum, i, n. (moveo), a motion or impulse; motion, movement; force, moving power; a moment or minute; value, weight; influence, importance.  
 Moneo, ere, ui, itum, a. (μνέω), to put in mind, advise, admonish, warn; to instruct, inform, tell.  
 Mōnitum, i, n. (moneo), to advise, admonition, advice, warning, exhortation: prophecy, forewarning.  
 Mōnitus, us, m. (moneo), to advise, advice, admonition, warning; warning by omens or dreams.  
 Mons, tis, m. a mountain, high hill; a quantity. (Perhaps from mineo, to impend.)  
 Monstro, are, avi, a. (moneo), to point out, show; to inform, teach, tell: to indicate, appoint.  
 Monstrum, i, n. (moneo), any thing out of nature's ordinary course, a monster, prodigy, a hideous person or thing, a wonder, marvel.  
 Montanus, a, um, adj. (mons), of or belonging to a mountain; being or living on mountains: mountainous.  
 Monticola, æ, m. and f. (mons, colo), an inhabitant of the mountains.  
 Monumentum and Mōnimentum, i, n. (moneo), a memorial, monument; a tomb, in which latter sense monumentum was originally, according to Varro, exclu-

## MORA.

sively used; a record; a trace or vestige.  
 Mora, æ, f. a delay, hindrance, impediment.  
 Mordeo, ere, momordi, morsum, a. to bite with one's teeth, to chew, to eat; hence, to use up, consume; to catch, clasp fast; to bite at, censure, satirize; to gnaw, grieve, afflict, annoy, corrode with grief.  
 Morior, i, mortuus, dep. to die, to expire, perish: fig. to vanish, pass away, lose its strength.  
 Moror, ari, atus sum, dep. (mora, delay), to stay, tarry, abide, linger: trans. to detain, impede: also, to care for.  
 Mors, tis, f. (μῆρος, fate), death; also, Death, as a goddess.  
 Morsus, us, m. (mordeo), a biting, a bite; an eating; a corroding, consuming; grief, mortification.  
 Mortalis, e, adj. (mors), mortal, subject to death; human, earthly: also, mortal, bringing or causing death.  
 Morum, i, n. (either from μῆρος, as in the following, or from μῆρος, black), a mulberry; a blackberry, bramble-berry.  
 Morus, i, f. (μῆρος, the black mulberry), a mulberry tree.  
 Mos, moris, m. one's will or humor; self-will, caprice; manner, custom, usage, practice, fashion; demeanor, behavior. In pl. especially, morals, character.  
 Motus, us, m. (moveo), a moving, motion, movement.  
 Moveo, ere, i, otum, a. and n. (meo), to move, put in motion, shake; affect, impress; incite, excite; remove.  
 Mox, adv. (moveo), presently, soon, immediately, soon after.  
 Mucro, onis, m. (perhaps from μῆρος, small), the sharp point of any thing; sharp edge; point of a sword, a sword; hence, power, authority.  
 Mugio, ire, ivi and ii, itum, n. (from the sound mu), to low, bellow, as kine: to crash, roar, peal.  
 Mugitus, us, m. (mugio), a lowing, bellowing; a roaring, crushing, loud noise.  
 Mulceo, ere, si, sum, a. (μύλω for ἀμύλω, to milk, press gently), to stroke; to soothe, calm; fondle, caress, delight; fan; touch; breathe through.  
 Mulciber, eris and i, m. Vulcan, perhaps from mulceo, in the signification, to soften.  
 Multum, adv. (multus), much, very much, very, greatly, frequently.  
 Multus, a, um, adj. much, copious, many, numerous, frequent.  
 Mundus, i, m. [analogous to κόσμος], ornament; the heavens; the universe, the world.  
 Munimen, inis, n. (munio), a fortification, defence, bulwark, rampart, shelter, protection.  
 Munus, eris, n. an office, employment, charge; duty; a service, favor; hence, last service to the dead, funeral honors or rites; a present, a gift.

## NASCENDUM.

Munychius, a, um, adj. of Munychia, that is, Athenian; Munychia (Μουνυχία) being one of the harbors at Athens, adjoining the Piræus.  
 Murex, icis, m. a purple-fish, a species of shell-fish with prickly armor and long beak; the juice contained in the shell, used for dying; purple. A shell used as a trumpet by Triton.  
 Murmur, aris, n. (onomatopœia, mur-mur, giving the sound the word expresses), a murmur, murmuring noise.  
 Murus, i, m. a wall, as of a town; any thing serving as a wall; a defence, security, protection.  
 Muscus, i, m. (μύσχος), moss.  
 Mutabilis, is, e, adj. (muto), mutable, changeable, unsettled, inconstant, fickle.  
 Muto, are, avi, atum, (as if contraction of movio), to move, move from, move to; to alter, change, transform; to exchange, to transfer.  
 Mutus, a, um, adj. mute, silent, speechless.  
 Mutuus, a, um, adj. (probably fr. muto), borrowed, to be returned in an equivalent of the same kind; borrowed, lent: mutual, reciprocal, exchanged, in return.  
 Mycale, es, f. a mountain and promontory on the coast of Ionia, opposite Samos, now Samsoun.  
 Mygdonius, a, um, adj. Mygdonian.  
 Myrrha, æ, f. daughter of Cinyras and mother of Adonis: she was changed into the myrrh-tree.

## N.

Nabathæus, a, um, adj. of Nabathæa, Nabathæan. [Nabathæa was a district of Arabia Petrea, said to have been so called from Nabath, son of Ishmael.]  
 Nactus, a, um, part. of nanciscor, having found, having reached, having attained.  
 Naias, idis and ados, and Nais, idis and idos, f. (ναίω, to flow), a Naiad, water or river nymph.  
 Nam, conj. denoting causality, for: in interrogations, then, as, quisnam? who then? equivalent to yap.  
 Namque, conj. for, for certainly, equivalent to kai yap.  
 Nanciscor, ci, nactus, dep. (from the unused verb nancio, or nancior), to find by chance, find; reach, obtain.  
 Nape, es, f. name of a dog.  
 Narcissus, i, m. (Νάρκισσος), the narcissus or daffodil, [fr. νάρκωω, to cause sleep, be cause of its narcotic properties.] Also, pr. n. Narcissus, son of Cephisus, changed into the foregoing.  
 Nares, is, f. and Nares, um, pl. the nostril, nostrils, nose: fig. sweet smell, flowers, &c.; also, delicacy of sense, nicety of judgment.  
 Narro, are, avi, atum, a. (gnarus), to tell, narrate, report, recount, relate; to say, to speak.  
 Nascendum, i, ger. from nascor.

NASCOR.

Nascor, ci, nātus, dep. (for gnascor, from γεννάω), to be born, be brought into existence; to rise, be produced, spring up, grow.  
 Nāta, æ, f. properly the fem. of the part. natus, a daughter.  
 Nātālis, is, e, adj. (natus), of one's birth, natal, native; natural, inborn, innate.  
 Nātīvus, a, um, adj. (natus), born, having an origin; native; natural, inartificial; inborn, innate.  
 Nāto, āre, āvi, ātum, a. (no, to float), to swim; to sail; to float about, be tossed about; to move to and fro.  
 Nātūra, æ, f. (nascor), birth; natural constitution, disposition, character; nature; the universe.  
 Nātus, i, m. properly m. of part. a son.  
 Nāvita, a, um, part. fr. nascor, born, brought forth; sprung, produced; constituted by nature, endowed by nature.  
 Nauta, æ, m. (syncopated fr. navita), a sailor, seaman, mariner.  
 Nāvāle, is, n. (navis), a dock, dock-yard.  
 Nāvigo, āre, āvi, ātum, a. and n. (navis and ago), to steer, to navigate a ship; to navigate, sail upon or over; to sail; also, to swim.  
 Nāvis, is, f. (ναῦς), a ship, vessel, barque.  
 Nāvita, æ, m. (navis), a sailor, mariner, seaman.  
 Naxos, i, f. Naxos, an island in the Ægean sea, famous for its wines.  
 Nē, conj. (nē or vñ), that not, lest, in order not: whether or not.  
 Nē, enclitic interrogative particle, frequently unrepresented in the English question.  
 Nēbrōphōnos, i, m. Fawn-killer, Kill-buck, name of a dog, [νεβρός and φωνός.]  
 Nēbūla, æ, f. (νεφέλη), a mist, vapor, light fleecy cloud.  
 Nēc, (same as nēquē, of which it is the contracted form, usually found before consonants), adv. and not: nec neque (or nec), as well not, as not; not only not, but not; neither, nor.  
 Nēcis, is, rather Nēcicis, f. (νεκός, a corse), violent death, murder, slaughter: natural death.  
 Nēcō, āre, āvi, ātum, and seldom cui, etum, a. (nex), to slay, kill, destroy.  
 Nēcōpinus, a, um, adj. (nec, opinus), unexpected, unlooked-for.  
 Nectār, āris, n. (νεκτάρ), nectar, the drink of the gods: the balm or balsam of the gods; any delightful sweet.  
 Nēlandus, a, um, adj. (ne and landus, part. of for), not to be named, impious, execrable, heinous.  
 Nēfas, n. indecl. (ne, fas), as adj. unlawful, criminal, impious: as subs. great crime, wickedness, impiety.  
 Neglectus, a, um, part. of negligo, also adj. neglected, slighted, disregarded.  
 Nēgo, āre, āvi, ātum, a. and n. (ne and ago), to say no, deny, refuse; reject.  
 Nēleus, ēi and ēos, m. Nēleus, king of Pylos, and father of Nestor.

NIMBUS.

Nēmo, īnis, m. and f. no one, nobody.  
 Nemōrālis, e, adj. (nemus), woody, syloan.  
 Nempē, int. to wit, namely, truly.  
 Nēmus, ōris, n. (Gr. νέμος), a wood with open lawns; a grove, wood, forest.  
 Nēphēle, ēs, f. (Nεφέλη, fr. νεφός, a cloud), Nephēle, wife of Athamas, mother of Phryxus and Helle.  
 Nēpos, ōtis, m. (νεπός, novus), a grandson: poetically, a descendant: a spendthrift, prodigal.  
 Nēptis, tis, f. (nepos), a grand-daughter.  
 Veneris n. Ino. Cybeles neptes, the Muses.  
 Neptūnus, i, m. (νεπτύμενος, swimming), Neptune, the Greek Poseidon, god of the sea, son of Saturn, husband of Amphitrite, and brother of Jupiter, Juno, and Pluto: fig. the sea.  
 Nēque, same as nec.  
 Nēqueo, ire, ivi and ii, irr. n. (ne and queo), not to be able, to be unable.  
 Nēquicquam, adv. (ne and quicquam), in vain, fruitlessly, to no purpose.  
 Nērēis, Idis, f. patronymic, daughter of Nereus; a Nereid, nymph of the sea.  
 Nērēus, ēi and ēos, m. Nereus, an ancient sea-god, who, under Neptūne, ruled the Mediterranean: he was son of Pontus, or of Neptune, and husband of Doris.  
 Nervus, i, m. (νεῦρον), a sinew, nerve, tendon, fibre: hence, effort, strength, force, power; a chord, or string.  
 Nescio, ire, ivi and ii, itum, a. (ne and scio), not to know, to be ignorant; not to be acquainted with, be ignorant of.  
 Nescius, a, um, adj. (ne and scius, knowing), not knowing, ignorant, not conscious; inexperienced, unable.  
 Nen, conj. nor, neither, and not.  
 Nēvē, (ne and vel), conj. neither, nor.  
 Neuter, ra, rum, adj. (ne and uter, either), neither one nor the other, neither of the two, neither.  
 Nexilis, is, e, adj. (necto, to knit), knit, tied, bound together, wreathed, intertwined.  
 Nexus, ūs, m. (necto), a tying, binding, knitting, twining, fastening: a tie, fold, link.  
 Nexus, a, um, part. of necto, ēre, xui and xi, xum, a. to tie, link together, intertwine, knit, connect.  
 Nīger, gra, um, adj. black, sable, dusky; gloomy, dismal, dark; base, villainous.  
 Nīgrans, antis, being or becoming black, part. of nīgro, āre, āvi, (from nīger).  
 Nīgresco, ēre, grui, n. (nīger), to become black, become dark.  
 Nihil, hy apocope for nihilum, n. indecl. nothing, nought.  
 Nil, contraction of nihil.  
 Nilus, i, m. (Nεῖλος), the celebrated river of Egypt, the Nile.  
 Nimbus, i, m. a violent rain-storm, a sudden heavy shower; a shower, or great number of things falling like rain; a rain or thunder-cloud; a halo surrounding a deity on descent to earth; a cloud: a storm.

NIMIS.

Nīmīs, adv. too much, overmuch, too, extremely, exceedingly; very much, very greatly.  
 Nīmus, a, um, adj. (nimis), too much, too great, excessive; immoderate.  
 Nīnus, i, m. Nīnus, king of Assyria, and husband of Semiramis.  
 Nisi, (ne, si), conj. if not, unless, except, save only, but.  
 Nīneo, ēre, ui, n. to shine, look bright, glitter, glisten; to be neat, elegant, bright, beautiful, distinguished; to flourish.  
 Nītīdus, a, um, adj. (niteo), shining, bright, glittering, glistening; neat, elegant; sleek, plump; highly cultivated, polished, refined.  
 Nītor, i, nīsus ei nīsus sum, dep. to labor, strive, exert one's self, strenuously endeavor, attempt; to advance with effort, rise; to lean upon, be supported by.  
 Nītor, ōris, m. (niteo), brilliant, brilliancy, sheen; elegance, beauty; sleekness, plumpness; excellence; gratefulness.  
 Nīveus, a, um, adj. (nix), of snow, snowy; snow-white; clad in white.  
 Nix, nīvis, f. (obs. νίξ, νιφές), snow.  
 Nīxus, a, um, part. of nītor.  
 No, āre, āvi, ātum, n. (vēo, vāv), to swim, to float; to sail; to fluctuate, undulate.  
 Nōhilis, e, adj. (fr. γνόω), known, well-known, notorious: famous, distinguished; noble, high-born, great.  
 Nōcens, tis, part. of noceo. As adj. hurtful, baneful, destructive; criminal, guilty.  
 Nōceo, ēre, cui, citum, a. (fr. the Syriac), to hurt, harm, injure.  
 Nocturnus, a, um, adj. (noctu, by night), of night, nightly, nocturnal: fit only for night, hideous, hateful.  
 Nōdōsus, a, um, adj. (nodus), knotty, knotted, full of knots.  
 Nōdus, i, m. a knot, tie, fastening, bond: hence, a knotty point, a difficulty: also, a joint.  
 Nōlo, nolle, nolui, irr. (non and volo), to be unwilling, to wish not.  
 Nōmen, nōminis, n. (for gnomen, from γνόω, to know), name, appellation: stock, race: character, fame.  
 Nōmīno, āre, āvi, a. (nomen), to name, call by name; nominate, appoint.  
 Non, adv. not.  
 Nōnacrinus, a, um, adj. Nonacrian, i. e. Arcadian, from Nōnacris, a district and city of Arcadia.  
 Nōndum, adv. (non, dum), not yet, not as yet.  
 Nōnus, a, um, num. adj. (contracted from novenus, fr. novem, nine), ninth.  
 Nosco, ēre, nōvi, nōtum, a. (for gnosco, fr. γινώσκω), to become acquainted with, get a knowledge of, to know.  
 Noster, ira, um, poss. pron. (nos), our, ours, our own.  
 Nōta, æ, f. (nosco), an impression by which a thing is known, a mark, a sign; a character in writing, a writing; also, a brand or mark; a spot, a blemish; a proof.

NUTANS.

Nōtābilis, e, adj. (noto), noteworthy, remarkable, attracting notice; observable, visible.  
 Nōtitia, æ, f. (notus), knowledge; a notion, idea.  
 Nōto, āre, āvi, ātum, a. (noto), to mark, distinguish by a mark; to observe, notice, note, remark; to show, indicate, designate.  
 Notus, i, m. and Notos, i, (Nōτος), the south wind: also, wind in general.  
 Nōtus, a, um, adj. (nosco), known, well known, noted, notorious.  
 Nōvem, adj. indecl. (ἐννέα), nine.  
 Nōveren, æ, f. a stepmother.  
 Nōvitas, ātis, f. (novus), newness, freshness, novelty; want of nobility or long descent; strangeness.  
 Nōvo, āre, āvi, ātum, a. (novus), to introduce us new, to invent; to change, to renew, to renovate.  
 Nōvus, a, um, adj. new, fresh, strange, novel; inexperienced. (Gr. νέος, new.)  
 Nox, noctis, f. (νύξ), night, night-time: fig. darkness, obscurity, calamity, blindness, death.  
 Noxa, æ, f. (noceo), hurt, mischief; crime, guilt.  
 Nūbes, is, f. a cloud; a confused mass, smoke; cloudiness, darkness; gloominess, sadness: a phantom. (Akin to νεφέλος, νέφος, κνέβας, νέβηλη.)  
 Nūbifer, a, um, adj. (nubes, fero), bringing clouds, cloud-bearing, cloudy.  
 Nūhilum, i, n. (nubes), cloudy weather, a cloud.  
 Nūbo, ēre, nupsi and nupta sum, a. and n. to veil; hence, of a woman, to marry, be married, wed, as brides were deeply veiled.  
 Nūdo, āre, āvi, ātum, a. (nudus), to make naked, strip bare, uncover; to strip, spoil.  
 Nūdus, a, um, adj. naked, bare, uncovered; simple, unadorned; spoiled, bereft, poor.  
 Nullus, a, um, gen. ius, (ne, ullus), adj. not any, none, no, nobody, no one.  
 Num, adv. what? what then? whether?  
 Numen, īnis, n. (nuo, vēo, to nod), a nod, an inclination: hence, will, command, especially the divine will: also, divinity, divine presence: also, a deity.  
 Nūmēro, āre, āvi, ātum, a. (numerus), to count, number, reckon, enumerate; to consider, esteem, account.  
 Nūmērus, i, m. number, the measure of quantity, a number of persons or things; a quantity; a multitude.  
 Nunc, adv. (for novinque, fr. novus), now, at present, at this present time.  
 Nunciā, æ, f. (nuncius), a female messenger.  
 Nunquam, adv. at no time, never.  
 Nūper, adv. (for noviper, fr. novus), not long ago, newly, lately, recently.  
 Nūrus, ūs, f. (νύξ), a son's wife, a daughter-in-law: also, a matron.  
 Nusquam, adv. (ne and usquam), in no place, nowhere; in no way.  
 Nutans, antis, part. of Nūto, āre, āvi, ātum, ātis, f. (nutans), to wave

## NUTRIO.

*totter, shake, tremble, waver; to hesitate; to bend.*  
 Nutrio, ire, ivi, and ii, ium, a. *to suckle, nurse, nourish; support, maintain; to attend to.*  
 Nutrix, icis, f. (nutrio), *a wet-nurse, nurse; any thing that supports, nourishes, or cherishes.*  
 Nutus, us, m. (fr. obs. vb. nuo), *a nod, beck, wink; hence, will, pleasure.*  
 Nyctilius, i, m. (Νυκτέλιος), *nightly: epithet of Bacchus. because the Bacchanalia were celebrated by night.*  
 Nyctimenc, es, f. *a daughter of Epopeus, turned into an owl by Minerva.*  
 Nymphä, æ, and Nymphæ, es, (νύμφη), *a spouse, bride, wife; the chrysalis or nymph of an insect: also, a nymph, an inferior divinity, a goddess presiding over the sea, mountains, rivers, woods, fountains, &c.*  
 Nysæis, idis, f. adj. *Nyseean.* Nymphæ Nysæides, the nymph who nursed Bacchus on Nysa.  
 Nysæus, ei and eos, m. *a surname of Bacchus, from the town or mountain Nysa.*

## O.

\*Obambulo, are, avi, atum, n. (ob and ambulo), *to walk up and down, pace about, walk to and fro.*  
 Obductus, a, um, part. of Obduco, ere, xi, uctum, *drawn over, covered, overspread, enveloped.*  
 \*Obeco, ire, ivi, and ii, ium, irreg. a. and n. (ob and eo), *to go or come to, go to meet, go against; to go over, traverse; to go round, surround, encompass, over-spread; to undertake, perform; to undergo.*  
 Obiecto, are, avi, atum, a. (freq. of obijcio), *to throw in the way of, oppose; interpose; to object, upbraid with, cast in one's teeth.*  
 Obijcio, ere, jeci, jectum, a. (ob and jacio), *to throw before, throw to; offer, proffer, present; to impart, infuse; to oppose; to object, taunt with, cast in one's teeth, upbraid, accuse.*  
 \*Obitus, us, m. (obeo), *a going to, meeting, visiting; a going down, a setting; downfall, ruin; decease, death.*  
 Obliquus, a, um, adj. *oblique, awry, side-long, slanting, transverse; serpentine.*  
 Oblivus, a, um, part. of Obliviscor, ei, oblitus, sum, *to forget, let slip from the memory.*  
 Oblivium, i, n. (obliviscor), *a forgetting, forgetfulness, oblivion.*  
 Obortus, a, um, part. of \*Obortior, iri, dep. *to rise up against, spring up before, to rise on a sudden, arise.*  
 Obruo, ere, iii, itum, (ob, ruo), *to cover over, hide in the ground, bury, sink; oppress, overwhelm, obscure.*  
 Obscenus, a, um, adj. *unlucky, inauspicious; foul, detestable, lewd, obscene, disgusting, shameful.*  
 Obscurus, a, um, adj. *dark, darksome,*

## OCCURRO.

*shady, obscure, gloomy; obscure, hidden, unknown.*  
 Obsæquium, ii, n. (obsequor), *deference to another's wishes, submission, compliance, complaisance, indulgence, dutiful conduct.*  
 Obsæquor, i, cibus and quibus, dep. (ob and sequor), *to comply with, humor, oblige, obey, yield, submit to.*  
 Observo, are, avi, atum, a. and n. (ob and servo), *to watch, have an eye on, take notice of; attend to; observe, show veneration, to venerate, revere.*  
 Obses, idis, m. and f. (ob, sedeo), *a hostage.*  
 \*Obsideo, ere, edi, essum, n. and a. (ob and sedeo), *to sit or stay anywhere, occupy; to invest, blockade, besiege, to cover, fill.*  
 Obsistitur, imp. *resistance is made; there is opposition.*  
 Obsisio, ere, sisti, stitum, (ob, sisto), n. *to place one's self in the way; to obstruct; resist, withstand.*  
 Obsto, are, stiti, stitum, n. (ob, sto), *to stand near, against, in the way; to oppose, obstruct, conflict with.*  
 Obstrepo, ere, pui, pium, n. (ob and strepo), *to make a noise, to make a noise at, against, to or before, to din, harass with clamor, to interrupt with noise; to oppose, impede, disturb; to resound.*  
 Obstrucius, a, um, part. of Obstruo, ere, xi, etum, a. (ob and struo), *to build against or before; to block up, barricade, make impassable; to close up, obstruct.*  
 Obslupéo, ere, ui, n. (ob and stupeo), *to become senseless, become stupified, be struck with amazement; to be greatly astonished, to stand agape with wonder.*  
 Obtusus, a, um, part. of Obtundor, i, usus, or tunsus, *blunted, dulled; blunt.*  
 Obverto, ere, ti, sum, a. (ob and verito), *to turn towards or against, turn so as to face; to turn away, turn in another direction.*  
 Obvius, a, um, adj. (ob and via), *in the way, meeting; offering itself, ready at hand, obvious, easy.*  
 Occasus, us, m. (occido), *a going down, setting; hence, sunset; also, downfall, destruction.*  
 Occido, ere, cidi, casum, n. (ob, cado), *to fall down; to go down, sit; to perish, to die, to be lost.*  
 Occiduus, a, um, adj. (occido), *setting, going down; also, occultuous, ready to fall, perishable.*  
 Occulo, ere, ului, ultum, a. *to remove from sight, cover, hide, conceal, keep secret.*  
 Occultè, adv. (occultus, secret), *without being seen, in secret, secretly, privately.*  
 Occulto, are, avi, atum, a. (freq. from Occulo), *to secrete, hide, cover, conceal.*  
 Occupo, are, avi, atum, a. (ob and capio), *to lay hands on, seize forcibly, take possession of; to occupy, engross.*  
 Occurro, ere, curri, (seldom cucurri), cursum, n. (ob and curro), *to go, come, or run to meet, to meet; to chance or light upon.*

## OCEANUS.

Oceanus, i, m. (Ὠκεανός), *the ocean or main sea; also, Oceanus the Ocean god, son of Uranus and Terra.*  
 Octavius, a, um, adj. (octo, eight), *the eighth.*  
 \*Oculus, i, m. *the eye.*  
 \*Ocyor, or, us, gen. oris, adj. (ὠκίω, comp. of ὠκίς, swift), comp. *swifter, fleetest; quicker, sooner.*  
 \*Ocyrrhœ, es, f. (ὠκίς, swift, and ῥοή, a flowing), *a proper name, Ocyrrhoe, the swift-flowing.*  
 \*Ocyuis and Ocius, adv. in comp. *degs. sooner, more speedily: also, positively, speedily, very soon.*  
 \*Odi, def. v. (fr. obs. Odio, ire, ivi, or odi, osum, a. *to conceive hatred against*). found in perfect line only, *to have conceived hatred against, to hate, detest, loathe, abominate; to be displeased.*  
 \*Odium, i, n. (odi), *hatred, hate, illwill, enmity, aversion; trouble, annoyance, disgust.*  
 \*Odor, oris, m. (ὄσω, ἴδω, to smell), *a scent, odor, smell.*  
 \*Odorifer, a, um, adj. (odor and fero), *bringing odor, spreading perfumes, perfumed, fragrant; producing perfumes, spices.*  
 \*Odoro, are, avi, atum, a. (odor), *to imbue with odor, to perfume.*  
 Oeagrius, a, um, adj. *Oeagrian, Thracian, fr. Oeagrus, a king of Thrace.*  
 \*Oeta, æ, or Ete, es, f. *a mountainous range in Thessaly, where Hercules died.*  
 Offensus, a, um, part. of Offendo, ere, i, sum, n. and a. (ob and fendo), *to hit against, strike against; to commit a fault, give offence, displease. Offensus, displeased, offended.*  
 Offero, ferre, obtuli, oblatum, irreg. a. *to bring to meet one, bring before, present, show, oppose; to offer.*  
 Officium, i, m. (for officium, or fr. efficio), *service, kindness, courteousness, respect; duty, office.*  
 \*Olenius, a, um, adj. *Olenian or Etolian.*  
 \*Olim, adv. (from ollus, old equiv. of ille), *once upon a time, formerly, some time ago; this long time; hereafter, at another time; ever and anon, at times, now and then.*  
 \*Olympus, or os, i, m. (Ὀλυμπος), *a name common to many mountains, but specially to one on the confines of Thessaly and Macedonia, said to have been used by the Gigantes, in their attempt to build up a tower to Heaven. Also represented as the especial abode of the gods.*  
 \*Omen, inis, n. (ὄρω, to see), *that by which something future is indicated or foretold; an omen, prognostic, sign, a wish; a solemn usage.*  
 Omnifer, a, um, adj. (omnis and fero), *bearing all things, all-bearing.*  
 \*Omnipotens, tis, adj. (omnis, potens), *all-powerful, almighty, omnipotent.*  
 )mnis, e, adj. *all, every, whole.*

## ORACULUM.

\*Onero, are, avi, atum, a. (onus), *to load, burden, lade, freight; overwhelm; aggravate.*  
 \*Onerosus, a, um, adj. (onus), *burdensome, heavy, ponderous; troublesome, oppressive.*  
 \*Onus, eris, n. *a burden, load, freight, weight; trouble.*  
 \*Opacus, a, um, adj. *shady, shaded, affording shade; obscure, dark.*  
 \*Opærio, ire, rui, rtum, a. *to cover, cover over; to conceal, veil, hide.*  
 \*Operosus, a, um, adj. (opera), *laborious, pains-taking, active; costing much labor, toilsome, elaborate. Mundi moles operosa, the cunningly-built fabric of the world; also, efficacious, powerful.*  
 \*Opes, um, f. pl. of Ops, opis, f. See Opis.  
 Opheltes, is, m. proper name, *Opheltes.*  
 \*Opifer, a, um, adj. (ops and fero), *aid-bringing, affording succor or strength.*  
 \*Opifex, icis, m. and f. (opus and facio), *a maker, framer, artificer: often, an artisan, artist, mechanic.*  
 \*Opinus, a, um, adj. not used separately. See Necopinus. *It is kindred to Opinor, to think.*  
 \*Opis, gen. of Ops, f. pl. opes, *power, that is, means of achieving great things; hence, riches, property, substance; troops, forces; influence, interest, weight; strength, might, aid; succor.* Opis, Opes, may, perhaps, be taken to imply primarily, *the resources of the earth, and derived, as was not unusual, from the proper name. Ops, the goddess of field-produce, and symbol of fertility and wealth.*  
 Oppidum, i, n. *a town, a city.*  
 Oppono, ere, osui, ositum, a. (ob and pono), *to place opposite, place against, to oppose; to expose; to shul to.*  
 Opportunus, a, um, adj. (ob and porto), *convenient, fit, suitable, seasonable, opportune; useful; exposed, liable.*  
 Opprimo, ere, essi, ssum, a. (ob and premo), *to press down; crush down, suppress, shackle; to overpower, subdue; oppress; to surprise, fall suddenly upon; to close by pressure, to shut.*  
 Opprobrium, ii, m. (ob and probrum, a shameful act), *reproach, disgrace, dishonor, scandal, infamy; a taunt.*  
 Ops, opis, f. *Ops, sister and wife of Saturn, goddess and mother of field fruits and plenty; also called Rhea and Cybele.*  
 Opto, are, avi, atum, a. and n. (opto, to see or examine), *to wish, to express a wish, pray for, require; to choose.*  
 \*Opus, indec. subs. and adj. *need, necessity, necessary, needful.*  
 \*Opus, eris, n. (ἔρω, I busy myself), *a work, labor, task, performance; toil; art; military work; deed.*  
 \*Ora, æ, f. *the outside, margin, edge, boundary; the coast, sea-coast; a district, region, clime.*  
 \*Oraculum, i, n. (oro), *an answer given by inspiration, answer from a deity, an ora*

de, a prophecy; the place where oracles were delivered.

Orbis, is, m. a rim, a circle, a ring; a circular plane; a globe, the universe.

\*Orbo, are, avi, aium, a. (orbis), to bereave of parents or children.

Orbus, n, um, adj. (ὀρφός, ὀρφανός, orphaned, &c.), bereft of parents or children, fatherless, childless: in a general sense, bereaved, deprived, destitute of, without.

Orchamus, i, m. Orchamus, a king of Babylonia, father of Leucothoë.

Ordior, iri, orsus sum, dep. (fr. ὀρέω, to begin a web), specially, to lay the warp, commence to weave or spin: hence, to begin, commence; begin to speak.

Ordo, inis, m. a row, rank, line, series, order; rank, class, estate; regularity, method.

\*Orēsirōphus, i, m. (ὄρος, a mountain, ῥέφω, to rear), Mountain-bred, name of a hound.

Orgia, ōrum, n. pl. (ὄργια), the sacred rites, festival, or secret revelling in honor of Bacchus, orgies: hence generally, any secret fanatical rites and revelling; mysteries.

\*Oribāsus, i, m. (ὄρος, mountain, and βαίω, to go about on), Mountain-rover, name of a hound.

\*Oriens, entis, part. of Orior: as a subs. scil. o. sol, the rising sun, the day; the east.

\*Origo, inis, f. (orior), origin, first beginning, source; stock, family, descent, birth; progenitor, author, founder, creator.

\*Orior, iri and i, ortus sum, dep. to rise, arise, appear, become visible; to spring up, originate; to be born, descend; to commence; to stand up. Of the 3d and 4th conjugations.

\*Oro, are, avi, aium, n. and a. (os, the mouth), to speak, to plead; to beg, entreat, beseech, pray.

\*Orontes, is, m. a river of Syria, descending from Mount Libanus, and flowing through Antioch.

Orsus, a, um, part. of Ordior, which see.

Ortus, a, um, part. of Orior, which see.

Ortūs, ūs, m. (orior), a rising; a springing up, origin, beginning, rise; birth.

Os, oris, n. the mouth: fig. speech, eloquence, &c.: the face, countenance, visage.

Os, ossis, n. (abbreviation for ostium, fr. ὀστέον, a bone), a bone; the innermost part of trees, fruit, &c.

Osculum, i, n. (os, the mouth), a little mouth, a pretty mouth: hence, a kiss. Oscula is often interpreted lips.

Ossa, æ, f. Ossa, a mountain of Thessaly.

Ostendo, ēre, di, sum and tum, a. (obs and tendo), to stretch forth before one; to hold forth, show, display, let know, disclose, make known.

Ostentum, i, n. (ostendo), something held forth: a prodigy, wonderful appearance, strange sight, portent.

Ostium, ii, n. (probably fr. os, a mouth), a

door, entrance, house-door; any entrance.

Ostrum, i, n. (ὄστρεον), the juice of a shell-fish used for dyeing purple, purple: hence, purple cloth.

Othrys, ŷas, m. Othrys, a mountain range of Thessaly, adjoining Pelion, and now known by the names of Helloro, Variovo and Goura.

\*Otium, ii, n. leisure, inactivity, unoccupied, easy life; retirement, ease.

\*Ovis, is, f. (ovis), a sheep.

## P.

Pābūlum, i, n. (pasco), food for cattle, pasture, fodder: food in general.

Pacatus, a, um, part. fr. paco, to pacify. Adj. peaceful, serene, calm, benign; subdued.

Pāciscor, ci, pactus, dep. (pacio fr. pax), to bargain, conclude an agreement, contract, stipulate; to barter, exchange.

Pactum, i, n. (paciscor), an agreement, contract, pact, engagement, condition; method, means.

Pactus, a, um, part. fr. paciscor.

Pādus, i, m. the Po, the chief river of Italy.

Pæan, anis, n. (Παιάν), Apollo, as the god of physic: a hymn in honor of Apollo; also, of other gods; a paean; a song of triumph.

Pæncē, or Penē, adv. almost, well-nigh, nearly.

Pālamon, ōnis, m. Palemon, a sea-god, originally Melicerta.

Pālestinus, a, um, adj. of Palestine. Pālestina was part of Syria.

Pālātium, ii, n. the Palatium, or Palatine Hill, in Rome. Hence, the emperors having their dwelling there, the imperial court, palace.

Pālātum, i, n. the palate, roof of the mouth; taste: the throat, as the organ of speech.

Pālear, āris, n. the skin that hangs down from the neck of oxen, the dewlap.

Palla, æ, f. a large cloak reaching to the ankles, and worn chiefly by the Roman ladies; a cloak, robe, mantle.

Pallas, ādis and ādos, f. Minerva, goddess of war and wisdom, &c.; derived either from πάλλω, and so signifying the brandisher of the ægis, or better, from πάλαξ, a maiden, and thus meaning pre-eminently The Maiden.

Palleo, ēre, lui, n. to be or become pole or wan; to lose color, to fade; to fear.

Pallidus, a, um, adj. (palleo), pale, wan.

Pallor, ōris, m. (palleo), paleness, wanness, want of color; fear, terror.

Palma, æ, f. (πάλμα), the palm of the hand, the hand; the palm or broad end of an oar: also, the palm tree: also, the greater shoot of a vine.

Palmes, itis, m. (palma), the shoot, or young branch of a vine.

Pālus, udis, f. a marsh, morass, fen, swamp, bog.

Pālustris, tre, adj. (palus), marshy, fenny, swampy; growing in marshes.

Pampāgus, i, m. (πᾶν and φάγω), All-devouring—name of a hound.

Pampīnus, n, um, adj. (pampinus), of a vine-branch or vine leaves, belonging to vines.

Pampīnus, i, m. and f. a tender shoot of the vine with the leaves, a vine-shoot; a tendril.

Pan, ānos, m. (Πάν), Pan, the god of shepherds and mountains. So called from his delighting all.

Pando, ēre, di, (pansum and passum), a. to open, throw open, open wide; to show, discover, expose; to declare.

Pandrosos, i, f. Pandrosos, daughter of Cecrops.

Pandus, a, um, adj. (pando, to curve), bent, curved, bowed, crooked.

Pānōpe, es, f. Panope, a town of Phocis.

Panthera, æ, f. a panther, (Gr. πάνθηρ, fr. παν, every thing, θηρίον, to hunt).

Par, āris, adj. equal, even in number, like, similar: also, as a subs. a companion, consort; competitor.

Parāus, us, m. (fr. paro), a preparation, provision, apparatus, equipment; ornament.

Parco, ēre, pēperci and parci, parcitum and parsum, a. (parcus, sparing), to cease, give over, abstain; spare, forgive; to use sparingly, preserve.

Pāreus, entis, m. and f. (pario), a parent, father or mother; a progenitor; a relative; author, protector.

Pārens, emis, part. from pāreo.

Pāreo, ēre, ui, itum, n. to appear, be present, be at hand: to appear at command, be in attendance; to obey, submit to, comply with, yield to, be subject to.

Pārio, ēre, peperci, partum and paritum, n. to bring forth young; to generate, beget; to produce, yield.

Pāries, ētis, f. a wall of a house.

Pārīter, adv. (par), equally, in like manner, just so, as well, together.

Pārius, a, um, adj. Parian, belonging to Paros, an island in the Ægean sea, famed for its white marble, now Paro.

Parnassius, a, um, adj. Parnassian, belonging to Parnassus.

Parnassus, i, m. a mountain of Phocis, rising into two peaks, Lencoria and Tithorea. Delphi was situated upon it, and it was sacred to Apollo and the Muses: now Liakura. It was called Larnassus.

Pāro, are, avi, aium, a. to make ready, prepare, provide, design: to acquire, procure; to order, arrange.

Parrhāsīs, idis, f. adj. Parrhasian: Callisto, daughter of the Arcadian king Lycaon. Arcadia was called Parrhasian from Mount Parrhasus.

Pars, tis, f. a part, portion, piece, division, same.

Particeps, ipis, adj. (pars and capio), partaking of, sharing in, participating: as a subs. an associa.

Partim, (an old acc. of pars), adv. partly, in part: partim—partim, some—others.

Partus, us, m. (pario), a bringing forth, delivery; begetting; offspring.

Pārium, adv. comp. minus, sup. minimē, little; not very, not remarkably.

Parvus, a, um, adj. (παῖος, little), comp. minor, sup. minimus, little, small: young; short; humble.

Pasco, ēre, pāvi, pastum, a. (Gr. πάω), to feed, graze, pasture, eat; to drive to pasture; to nourish, support; to cherish, indulge, gratify.

Pascuum, i, n. (pasco), pasture or grazing-ground, pasture, feeding-park: food for cattle, flocks, &c.

Passim, adv. (passus), here and there, at random; promiscuously; every way.

Pastor, ōris, m. (pasco), a herdsman, shepherd, keeper.

Pastōrius, a, um, adj. (pastor), pastoral, rustic.

Passus, ūs, m. (pando), a pace, step; foot-step.

Passus, a, um, part. of patior, which see.

Passus, a, um, part. of pando, which see, dishevelled, scattered loose.

Pātāreus, a, um, adj. of Patara, a town of Lycia.

Pātēfacio, ēre, feci, factum, a. (pateo, facio), pass. patefio, to make open, throw open; to render visible.

Pāteo, ēre, ni, n. to be or stand open; to lie open, be exposed; to extend, stretch; to be clear, open, patent.

Pāter, ris, m. (Gr. πατήρ), a father, sire.

Pāternus, a, um, adj. (pater), of a father, fatherly, paternal: sometimes means of one's country.

Pātiōr, pati, passus sum, dep. (πάθω), to bear, suffer, undergo; to bear contentedly: to permit, allow.

Pātria, æ, f. (patrius), one's native land, city, or country, &c.; place of residence.

Pātrius, a, um, adj. (pater), of a father, belonging to a father, fatherly: (fr. patria), of one's country, native.

Pātruclis, is, e, adj. (patruus), of or descended from a father's brother, of an uncle.

Pātūlus, a, um, adj. (pateo), open, standing open; wide, spreading, spacious.

Paulatim, adv. (paulus, little), by little and little, by degrees, gradually; insensibly, imperceptibly.

Paulō, adv. (see preceding), little, by a little.

Paulum, adv. (paulus), little, a little.

Pauper, is, adj. poor; scanty, destitute, needy; lowly.

Pāveo, ēre, avi, a. and n. (pavio, to beat, wh. fr. παύω), to fear, be afraid of, tremble with fear, greatly dread.

Pāvīdus, a, um, adj. (paveo), fearful, timorous, timid; alarmed, panic-struck, terrified.

Pāvo, ōnis, m. (παύω), a quaking.

Pāvōr, ōris, m. (paveo), a trembling, fear,

*trepidation, beating of the heart from fear; hope, joy, &c.*  
 Pāx, eis, f. (pacio, paciscor), an agreement, treaty; peace; favor; grace; leave.  
 Pecco, āre, āvi, ātum, a. and n. to err, to sin.  
 Pecten, inis, n. (pectio), a comb: a weaver's reed or sley: a wool-card.  
 Pectio, ēre, pexi, pexui or pectivi, pexum and pectitum, a. (πικτω), to comb, dress the hair; to dress flax, card wool.  
 Pectus, ōris, n. the breast; the heart; mind, soul, understanding, memory.  
 Pēcus, ūdis, f. (πικτω, to comb), a sheep; one of small cattle in general. Poccus, ōris, n. sheep, collectively, a herd of sheep: also, cattle in general.  
 Pēgāsos or Pēgāsus, i. m. (Πηγᾶσος), a horse sprung from the blood of Medusa, and named from the springs—πηγαί—of ocean, where she was called: represented by later writers as the winged horse ridden by Bellerophon when he slew Chimæra.  
 Pēior, us, adj. comp. of malus, worse.  
 Pēlāgus, i, n. (πελαγος), the sea.  
 Pēliou, i, n. and Pēlios, i, m. (Πήλιον), a mountain in Thessaly.  
 Pellex, icis, f. (πάλλαξ, a maid), a concubine, kept-mistress.  
 Pellis, is, f. the skin of a beast, the hide; a garment or covering made of skins.  
 Pello, ēre, pēpuli, pulsum, a. (Gr. πᾶλλω), to drive or chase away, drive out, expel, forcibly remove; impel.  
 Pēnātes, tium, m. (kindred to penitus), guardian deities of the state and of families; household gods: hence, the house, home.  
 Pēndo, ēre, pēpendi, pensum, n. (pendo), to hang from, on, at, about; to be suspended; to impend.  
 Pēndo, ēre, pēpendi, pensum, a. to weigh: to ponder, weigh in the mind, consider; to value, esteem: as originally payments were made by weighed money, to pay, discharge: also, to pay a penalty, i. e. suffer punishment.  
 Pēnē, adv. See Pēnē.  
 Pēnēs, idis, f. adj. of the river Peneus, Pēncian.  
 Pēncius, a, um, adj. of the river Peneus, Pēncian.  
 Pēncos, i, and Pēncus, i, m. (Πηνειός), the Peneus, the chief river of Thessaly, rising in Mount Pindus, flowing through the vale of Tempe, and emptying into the Thermaic Gulf: now the Selimbria.  
 Pēnētrāle, is, n. (penetro), the recess or inmost part of any place, as of a temple, a palace, &c.; the hidden place, concealment, secret.  
 Pēnētro, āre, āvi, ātum, a. (penitus), to place or thrust in; to penetrate, pierce, make way into, pass into and through; to advance as far as, reach.  
 Pēnitus, adv. inwardly, internally; in the inmost part, far within; thoroughly, fully, utterly, entirely.  
 Pēnula, æ, f. a feather, a quill: also, chiefly

in the pl., a wing: flight of birds; a bird; feathers on an arrow, and hence, an arrow: a pen.  
 Pensum, i, n. (pendo, to weigh), a portion of wool or flax weighed out for a slave's task to dress; a task.  
 Pentheus, ei, or eos, m. Pentheus, son of Echion and Agave, and king of Thebes, torn asunder by his mother and sisters in Bacchant fury, because he insulted Bacchus.  
 Per, prep. (πᾶρα), through; by; by means of; during; for; for sake of; by reason of.  
 Perāgo, āgere, ēgi, actum, a. (per, ago), to conduct, carry or go through; to accomplish; to spend, pass; to pierce.  
 Percāleo, ēre, ui, n. (per and caleo), to be very warm, very hot: to grow warm or hot.  
 Percenseo, ēre, sui, a. (per and censeo), to count through, count up, recount; to survey, examine.  
 Percurreo, ēre, curri and cūcurri, cursum, n. (per and curro), to run through, pass all over, to traverse.  
 Percussus, a, um, part. fr. Percutio, beaten, struck, smitten.  
 Percutio, ēre, ussi, ussum, a. (per, quatio), to strike, beat at, smite.  
 Perdo, ēre, didi, itum, a. (per, do), to destroy, ruin; to squander, throw money; to lose. [strange, alien.  
 Pērēgrinus, a, um, adj. (per, ager), foreign.  
 Pēreo, ire, ii, (seldom ivi), itum, n. (per, eo), to perish, be ruined, to die, to be desperately in love with.  
 Pērerro, āre, āvi, ātum, a. (per and erro), to wander through, travel over, pass through, survey, examine.  
 Perfidus, a, um, adj. (per and fides), breaking faith, faithless, perfidious, treacherous, deceitful, unsafe.  
 Perfringo, ēre, ēgi, actum, (per, frango), to break through, shatter, shiver in pieces; to infringe, violate.  
 Perfundo, ēre, ūdi, ūsum, a. (per, fundo), to sprinkle all over, to wet, to moisten; to scatter over.  
 Pērhorresco, ēre, rui, n. and a. (per, horresco), to shudder greatly, tremble all over: trans. to shudder at, be in terror of, greatly dread.  
 Pēricūlum, i, n. (perior, an obs. vb. fr. wh. come peritus, expior, &c.), any thing by which experience is acquired, instruction, lesson, warning; trial, experiment, proof; danger, risk, peril.  
 Perimo, ēre, cūni, cūptum, a. to slay.  
 Perjūrus, a, um, adj. (per and jus), breaking an oath, forswearing, one that perjures himself, perjurer.  
 Perluceo, ēre, uxi, n. (per and luceo), same as Pelluceo, to be seen through, be transparent.  
 Perlucidus, a, um, adj. (perluceo), transparent, translucent, pellucid.  
 Perluo, ēre, lui, lūtum, a. (per and luo), to wash, bathe, wash all over.

Permātureco, ēre, ui, n. (per and matureo, to ripen), to become fully ripe.  
 Permitto, ēre, isti, issum, a. (per, mitto), to let go through, let pass, let go; send over; throw, discharge; commit, intrust; relinquish, grant, forgive; allow, permit.  
 Permuleco, ēre, isi, lsium, letum, a. (per and mulceo), to stroke, stroke smooth, caress, charm, soothe, refresh; appease, assuage; to touch softly.  
 Perōsus, a, um, (per, osus, or odi), part. of obs. vb. thoroughly hating, deeply hating: pass. deeply hated.  
 Perpētior, peti, pessus sum, dep. (per and panior), to suffer steadfastly, endure with fortitude, abide; to bear, suffer, to experience, feel.  
 Perpētius, a, um, adj. (per, peto, thence strictly, going through), continuing throughout, continuous, unbroken, uninterrupted, whole, lasting, unceasing, permanent.  
 Perquiro, ēre, quīsivi, quīsitum, a. (per and quero), to search diligently, diligently inquire for, to investigate, examine.  
 Persequor, i, quitus and citus, dep. (per and sequor), to follow, follow after, strive after, pursue; to punish, avenge; prosecute; to carry through, execute.  
 Perseus, i, m. Perseus, son of Jupiter and Danae, the slayer of the Gorgon Medusa, rescuer and subsequently husband of Andromeda: finally, he became a constellation.  
 Persis, idis and idos, (adj. f. fr. περσός), as a subs. scil. terra, Persia proper, now Farsistān or Fars.  
 Perspicio, ēre, exi, ectum, a. and n. (per and specio), to see through, see into, read through, distinguish; to examine fully, consider well, inspect; mark well, observe, explore, ascertain.  
 Perspicuus, a, um, adj. (perspicio), that can be seen through; clear, transparent, pellucid, evident.  
 Persto, āre, stūti, stātum and stītum, n. (per and sto), to stand fast or remain standing, persist, persevere, to remain constant, endure.  
 Perterreo, ere, ui, itum, a. (per and terreo), to terrify, scare, put in great terror, fright away.  
 Pertimēo, ere, or Perimeso, ēre, ui, a. and n. (per, timeo), to be greatly afraid or alarmed, to greatly fear.  
 Pervēnio, ire, ēni, entum, (per, venio), n. to come quite through, come unto, arrive at, reach.  
 Pervius, a, um, adj. (per and via), capable of being passed through, passed over; passable, pervious.  
 Pes, pēdis, m. (Gr. πῶς, πῶδος), the fool.  
 Pestifer and Pestiferus, a, um, adj. (pestis, evil, calamity, and fero), bringing evil, pernicious, noxious, baneful, plague-bearing; deadly, fatal.  
 Pestis, is, f. evil, calamity, plague, infection.  
 Pēto, ēre, ivi and ii, tium, a. to seek, ask,

require, entreat; seek after, seek to attain; to aim at, rush at, assail; direct one's course to, make for.  
 Phaëthon, or Phaëton, ontis, m. (φαῖθων, i. e. the luminous), properly, an epithet of the Sun: Phaëthon, son of Apollo and Clymene.  
 Phaëthonteus, a, um, adj. Phaëthonian, pertaining to Phaëthon.  
 Phaethusa, æ, f. (φαῖθουσα, fem. of φαῖθων), Phaethusa, sister of Phaëthon.  
 Phætra, æ, f. (φάετρα), a quiver, a case of arrows.  
 Phætrātus, a, um, adj. (phætra), equipped with, or wearing a quiver, quivered.  
 Phæsis, idis, or idos, m. a river in Colchis.  
 Phiale, es, f. (φιάλη, a drinking-cup), pr. n. applied to a nymph.  
 Philycius, a, um, adj. pertaining to Philyra, (φιλύρα, a lindu tree), the mother of Chiron.  
 Phlægon, ōnis, m. (φλέγω, to burn), pr. n. of one of Sol's horses.  
 Phœca, æ, f. (Gr. φῶκα), a sea-calf, a seal.  
 Phœciæus, a, um, adj. belonging to Phœcis, a district of Greece, between Bœotia and Ætolia: also, Arcadian.  
 Phœcis, idis, f. Phœcis, a region of Greece, in which were Delphi, Parnassus, Helicon, Castalia, and Cephissus.  
 Phœbē, es, f. (φῶβη), the sister of Phœbus, Diana, the Moon: hence for night.  
 Phœbicius, a, um, adj. (Phœbus), Phœbean, pertaining to Phœbus or Apollo.  
 Phœbus, i, m. (φῶβος, radiant), Phœbus, a name of Apollo.  
 Phœnix, icis, and pl. Phœnicæ, um, m. and f. Phœnician, of Phœnicia, a port of Syria.  
 Phorcynis, idis or idos, f. daughter of Phoreys.  
 Phoreys, ūdis, or ūdos, f. a daughter of Phoreys, son of Neptune.  
 Phorōnis, idis or idos, f. Io, daughter of Inachus. Her brother was named Phoroneus.  
 Piceus, a, um, adj. (pix, pitch), of pitch: black as pitch, pitch-black.  
 Pictus, a, um, part. of pingo, ornamented, painted, depicted, adorned with colors; embroidered.  
 Pietas, tātis, f. (pius), performance or sense of duty: first, to the gods, piety, devotion; secondly, to parents, children, relatives, country, benefactors, &c., respect, dutifulness, love, gratitude.  
 Piger, gra, grum, adj. going unwillingly, unready, slow, inactive, dull, sluggish, lingering, tedious.  
 Piget, ēbat, uit, ūtum, imp. vb. ut displicere, graves, pains, irks, disgusts, repents, shames.  
 Pignus, ōris, n. a pledge, pawn, gage; a hostage; a stake, a wager.  
 Pindus or Pindos, i, m. a lofty mountain range of Thessaly, bordering on Epirus now Agrapha.  
 Pinetum, i, n. (pinus), a pine-grove.

PINGO.

Pingo, ěre, nxi, ctum, a. to paint, depict; variegate, diversify, embellish, embroider.  
 Pinguis, is, e, adj. fat, in good condition, rich; unctuous, productive, fruitful.  
 Pinna, æ, f. a feather; a wing; also, of sea animals, a fin.  
 Pinus, ūs and i, f. (πίτυς), the pine, wild pine (pinus sylvestris of Linnaeus); fig. a ship, a spear, an oar, &c., made of pine: also, the fruit-bearing pine (pinus pinea).  
 Pirens, idis, f. adj. Pirenian, pertaining to Pirene, a fountain in the Acrocorinthus, or citadel of Corinth, sacred to the Muses.  
 Piscis, is, m. a fish. German, fisch.  
 Pius, a, um, adj. pious, devout, virtuous: applied to things sacred: also, pious in the relations borne to parents, children, country, friends, benefactors.  
 Placeo, ěre, cui, itum, n. to please, be pleasing, gratify.  
 Placidus, a, dum, adj. (placeo), quiet, tranquil, mild, soft, agreeable, calm.  
 Plaga, æ, f. a tract, region, clime, zone: hence, a district, canton. Also, a kind of hunter's net for wild beasts. (Usually derived from πλάκος, a side; also from πλῆγῃ, a stroke; a blow, a wound.)  
 Plango, ěre, nxi, nctum, a. (πλήσσω, to strike), to beat with a noise, strike, buffet; to beat the breast in grief, to mourn for, lament.  
 Plangor, ōris, m. (plangor), a beating or buffeting with noise; beating of the breast in grief, loud mourning.  
 Planta, æ, f. any vegetable suited for propagation, a young plant, slip, set; a scion; a young tree, a plant: also, the sole of the foot: sometimes for the whole foot.  
 Plaudendus, a, um, part. of fut. fr. plaudor, pass. of plaudo, ěre, si, sum, n. and a. intrans. to beat or clap two bodies together; to applaud. Trans. to make to sound by beating, to beat, clap.  
 Plastrum, i, n. a wagon, wain: the constellation Ursa Major, or Charles's Wain.  
 Plausus, ūs, m. (plaudo), a clapping, noise of two bodies struck together, slapping; applause, approbation.  
 Plebs, ōbis, f. (πλήθος, multitude), the commons, plebeians: the populace, the rabble: the inferior crowd.  
 Plectrum, i, n. (πλήκτρον), the harper's quill, with which he struck the chords of the harp.  
 Pleiās, ādis, f. one of the Pleiades, seven daughters of Atlas and Pleione, who were placed by Jupiter among the stars. (Usually derived from πλώ, to sail, because Greek navigation began at the rise, and closed at the setting of the Pleiads.)  
 Pleione, es, f. daughter of Oceanus and Tethys, wife of Atlas, and mother of the Pleiads.  
 Plenus, a, um, adj. (fr. obs. vb. pleo, or fr. πλιός, full), full, filled; thick, distended,

POPULUS.

full-bodied; pregnant; satisfied; abundant; rich; numerous.  
 Pluma, æ, f. a soft feather, down-feather, the first beard or down upon the cheeks.  
 Plumbum, i, n. lead, something made of lead; a bullet or ball.  
 Plurimus, a, um, adj. sup. of multus, which see.  
 Plus, adv. comp. of multō, more.  
 Pluvialis, is, e, adj. (pluvia, rain), relating to rain, rainy, of rain.  
 Pluvius, a, um, adj. (pluo, to rain), rainy, bringing or causing rain.  
 Pœmēnis, idis, f. (ποιμήν, a shepherd), Keeper, name of a dog.  
 Pœna, æ, f. (πῶνι), the quit-money for the spilling of blood, the ransom-fine, or fine paid by the slayer to the relatives of the slain, as ransom from all further consequences—equivalent to the Saxon weregeld. Hence it may be interpreted either as vengeance or punishment: retribution, penalty.  
 Pœnitēt, ēbat, tuit, &c., imp. vb. (pœna), it repenteth, it grieveth.  
 Pollex, icis, m. (polleo, to be able), the thumb; also, the great toe.  
 Polluo, ěre, ui, ūtum, a. (fr. the inseparable prep. po [Gr. πόρι], adding to or strengthening the idea, and luo, to wash), to pollute, defile, soil, contaminate: violate, dishonor; taint, corrupt.  
 Pŏlus, i, m. (πίλος, a pivot or axis), the extremity of the axle or axis; the pole: sometimes, the whole heavens; hence, the celestial globe: also, the polar star.  
 Pŏmarium, i, n. (pomus, an apple), an orchard.  
 Pompa, æ, f. pomp, solemn procession, train, retinue.  
 Pŏmum, i, n. the edible fruit of any tree; an apple, pear, plum, peach, &c.: a mulberry.  
 Pŏndus, ěris, n. (pendo, to weigh), a weight, the weight of a thing; a thing of great weight; heaviness, load; burden, authority, importance.  
 Pŏne, prep. with an acc. behind: also, adv. behind, after, in the rear.  
 Pŏno, ěre, pŏsui, pŏsitum, a. to put, place, lay, sit.  
 Pŏntus, i, m. (Gr. πόντος), the depth: also, the sea: particularly applied to the Black Sea.  
 Pŏpŭlārīs, is, e, adj. (populus), belonging to the people: of the same people or town or neighborhood, native; associate, familiar, of the same company.  
 Pŏpŭlifer, a, um, adj. (populus and fero), bearing poplars.  
 Pŏpŭlo, āri, āvi, ātum, a. and Pŏpŭlor, āri, ānus, dep. to depopulate, devastate, ravage, destroy.  
 Pŏpŭlus, i, m. (for pabulus from pubes), the people, apart from the chief magistracy: the people, embracing all ranks in a state; a multitude, large number.  
 Pŏpŭlus, i, f. a poplar, poplar-tree.

PORRIGO.

Porrigo, ěro, exi, ectum, a. (porro or pro and rego), to stretch, reach or spread out, extend: fig. to enlarge, protract, continue; to lay at full length: also, to hold forth, offer.  
 Porta, æ, f. a gate; an entrance, inlet, outlet; a door, portal.  
 Porto, āre, āvi, ātum, a. (obs. poro, πόρω), to carry, bear, convey; to bring: fig. to import, betoken.  
 Portus, us, m. a harbor, haven, port; a place of refuge, security or rest, shelter, asylum.  
 Posco, ěre, pŏposci, a. to ask, call for, demand, importune: the person of whom, as well as the thing asked, is put in acc.; hence, poscor, I am asked for, with acc. of the thing demanded. Poscor is also used absolutely, I am called for, required to appear.  
 Pŏsitus, ūs, m. (pono), a position, situation, disposition, arrangement.  
 Pŏstius, a, um, part. of pono.  
 Possideo, ěre, ēdi, essum, a. (po, an inseparable prep. for Gr. πορι, to, by, giving the idea of power or possession, or strengthening the idea contained in the simple verb, and sedeo), to possess, hold, own, enjoy; to occupy.  
 Possum, posse, pŏtui, pŏtens, irreg. n. (potis and sum), to be able, have power, I may, I can.  
 Post, prep. with acc. and adv. (for ponst, fr. pone), after, since; behind, in rear of; inferior to; afterwards, subsequently.  
 Posterus, a, um, adj. (post), coming after, following, ensuing, next: com. posterior, coming after, second, latter of two: super. postremus or postumus, last, hindmost of more than two.  
 Postis, is, m. a door-post, jamb; door, gate, portal.  
 Postquam, also separately, post quam, conj. after, after that, when, as soon as; since, whereas.  
 Postulo, āre, āvi, ātum, a. for posculo fr. posco), to demand, require, crave, desire, ask.  
 Pŏtens, part. (possum), and adj. comp. nrior: super. pŏtissimus, able, having power, capable; efficacious, potent, powerful, strong, mighty, influential, wealthy: also, master or mistress of.  
 Pŏtētia, æ, f. (potens), power, ability, faculty, force; efficacy, virtue; authority, influence; sway, dominion.  
 Pŏtēstas, ātis, f. power or ability to do any thing, power over, control over; dominion, rule; efficacy, force, effect; opportunity; permission, leave, license.  
 Pŏtio, ěre, īvi, itum, a. to put in one's power, to subject to: hence, pass. pŏtior, to fall under the power of: but more usually we find  
 Pŏtior, iri, itus sum, as a dep. to be or become master of, get possession of, acquire, obtain; to possess, occupy, have, enjoy.  
 Pŏto, āre, āvi, ātum and potum, a. and n.

PRÆSENS.

to drink; to imbibe, suck up; to drink hard, tipple.  
 Præ, prep. with acc. before; in comparison with; for, through, by reason of.  
 Præbeo, ěre, ui, itum, a. (præ and habeo), to hold before one, hold out; to proffer, offer; give up, expose, yield; afford, supply, furnish; exhibit, present, show.  
 Præceps, cipitis, adj. (præ and caput), head-foremost, headlong; rapid, swift; steep, precipitous; rash, precipitate: Præceps, also as a neut. subs. a precipice: in præceps, headlong, down.  
 Præcinctus, a, um, part. of Præcingo, ěre, nxi, (præ and cingo), girt about, begirt, surrounded; crowned.  
 Præcipito, āre, āvi, ātum, a. (præceps), to precipitate, tumble headlong; to hurry: præcipitor, pass. as if for præcipito me, &c. I hurry down.  
 Præcipue, adv. (præcipuus), particularly, especially, chiefly, singularly.  
 Præcludo, ěre, st, sum, a. (præ and claudo), to shut up, shut against; to stop, impede, preclude.  
 Præcordia, ōrum, pl. n. (præ and cor), the diaphragm or midriff; the vitals, the stomach; the breast, heart: and poet. for corpus, the heart, as seat of the affections, desires, &c.  
 Præcūtio, ěre, ussi, ussum, a. (præ and quatio), to shake, wave, swing or brandish before one.  
 Præda, æ, f. (præes, at hand), prey, booty, spoil, plunder, pillage; gain, profit, prize.  
 Præfero, ferre, tuli, lātum, irreg. a. (pro and fero), to bear or carry before; to exhibit, indicate, manifest, betray; to prefer, give preference to: and with an infin. after it, to choose rather.  
 Præfixus, a, um, part. of Præfigo, ěre, xi, xum, fixed or fastened before, set up in front, prefixed; tipped, pointed, headed.  
 Prælatus, a, um, part. of Præfero.  
 Prælium, i, or Prælium, i, m. a fight, battle, engagement; combat, duel; contest, strife.  
 Præmium, i, n. a reward, recompense; profit, advantage; treasure.  
 Prænuncius, a, um, adj. (præ and nuncius), announcing beforehand, predicting, fore-showing.  
 Præps, ētis, adj. (præ and peto), swiftly-flying, fleet; winged: as subs. a bird: p. Jovis, the eagle.  
 Præquestus, a, um, part. of dep. vb. præqueror, i, complaining before.  
 Præruptus, a, um; part. fr. Prærumpto, ěre, ūpi, ūpi, broken or torn off: adj. steep, craggy, rugged.  
 Præsagium, i, n. (præsāgio, to presage), a presentiment, presage, forewarning, prognostic.  
 Præsāgus, a, um, adj. (præ and sāgus, sage), foreseeing, presaging, foretelling, prophetic.  
 Præsens, entis, part. of Præsium, and adj. present, at hand; prompt, effectual, pow-



erful; manifest; resolute, confident, bold; aiding, propitious.

Præsentia, æ, f. (præsens), presence; presence of mind, collectedness; efficacy, power.

Præsentio, ire, sensi, sensum, a. (præ and sentio), to perceive beforehand, have a presentiment of, foresee, presage.

Præsepe, is, n. (fr. præsepio, to fence), a crib, manger; a stall, stable, cattle-shed.

Præses, idis, m. and f. (præsideo), sitting before, protecting; directing, presiding over: as subs. a protector; president.

Præsignis, is, e, adj. (præ and signo), designated before others; illustrious, distinguished, excellent.

Præstans, tis, part. fr. Præsto, which see: also adj. extraordinary, excellent, distinguished: comp. tiior: superl. tissimus.

Præsto, are, ite, itum and atum, a. and n. (præ and sto), to stand before; to excel, surpass, exceed; to stand before, i. e. answer for, be accountable or responsible for, warrant; hence, to execute, perform, make good, discharge: to show, exhibit: and hence, furnish, afford.

Prætenus, a, um, part. fr. prætendo, ère, i, stretched forth, extended before one.

Præter, prep. with acc. and adv. close by, near; before, besides, together with; except, beside, save; past, beyond; against, contrary to.

Præterea, adv. (præter and ea), besides, moreover, over and above; again, hereafter.

Prætereo, iri, ivi and ii, itum, irr. n. (præter and eo), to go or pass by or over, go past: also used transitively, to pass by or along; to pass by in silence, to omit, neglect; to go by, outstrip, excel, surpass.

Prævalidus, a, um, adj. (præ and validus), very strong, very stout, very powerful.

Præverto, ère, ti, sum, a. (præ and verto), to turn before, to prefer; to despatch first; to anticipate, prevent.

Pratum, i, n. a meadow, pasture-ground; fig. meadow or pasture-grass.

Præces. See Prex.

Præcor, ari, atus, dep. (prex), to pray, beseech, entreat, supplicate, invoke; to wish well or ill, and hence, to imprecate, to curse.

Præhendo or Prændo, ère, di, sum, a. to take, catch, grasp, seize.

Præmo, ère, pressi, pressum, a. to press, press upon, press down; to press close, squeeze, shut; to cover, hide; to pursue, harass; to oppress; to constrain; to arrest.

Præciosus, a, um, adj. (pretium), costly, valuable, precious.

Præmium, i, n. worth, value, price, money-price; reward.

Præx, præcis, f. a prayer, praying, entreaty: more usually in pl. præces: also, a curse, imprecation.

Præmo, adv. (primus), at the first, firstly, in the first place, first of all.

Primum, adv. (primus), in the beginning,

first, in the first place, for the first time.

Primus, a, um, adj. sup. of prior, first, foremost; principal, chief; excellent.

Principium, ii, n. (princeps), a beginning, commencement, origin.

Prior, ior, ius, gen. oris, adj. in comp.: sup. primus, former, first, antecedent, previous, prior; superior; foremost of two.

Priscus, a, um, adj. (Gr. πρῖς), ancient, old, antique, former, of olden time.

Pristinus, a, um, adj. (Gr. πρῖς), ancient, old, former, first, accustomed, wonted, pristine.

Præus, adv. (prior), before, sooner, earlier; rather; formerly, previously.

Præ, prep. with abl. before, in front of, right opposite to: and for In, in, on; for, in accordance with, in comparison with; for, as, as if, instead of, in place of; for, on account of, in behalf of, in favor of.

Præbo, are, avi, atum, a. (præbus), to approve, approve of, assent to; to try, examine; demonstrative, prove: to value, esteem.

Præcedo, ère, essi, essum, n. (pro and cedo), to go before, go forth; to come or spring forth; arise, proceed; to occur: to advance, go forward, prosper.

Præcer, èris, m. one of the most distinguished, one of the nobles: more frequent in pl. chiefs, nobles.

Præcul, adv. (procello, to throw, according to some), at a distance, whether great or small, from a distance; far, afar, aloof.

Præcumbo, ère, cubui, cubitum, u. (pro and obs. vb. cumbo), to fall forward, fall down, lie down, to prostrate one's self; to lean forward; to go to ruin.

Præcus, i, m. (proco, to ask), a wooer, a suitor.

Prædeo, ère, ii, itum, irr. n. (pro, eo), to go or come forth; appear, spring up; proceed.

Prædo, ère, idi, itum, a. (pro and do), to give forth, bring forth; to publish, make known, proclaim; to disclose, betray, act treacherously towards; to surrender, deliver over.

Præfanus, a, um, adj. (pro and fanum), not sacred, common, profane, unholy, uninitiated in the ceremonies or mysteries of a deity; wicked, impious, odious, abominable.

Præfecto, adv. (pro and factio), certainly, surely, in truth, assuredly.

Præficio, ère, feci, ectum, a. (pro and facio), to make way forward, advance; make progress, advance, profit, increase, obtain.

Præfiscor, ci, profectus, n. dep. (pro and facio), to set out, to go, march, travel, proceed.

Præfuga, æ, f. strictly fem. of profugus, a wanderer, exile.

Præfugus, a, um, adj. (pro and fugio), fleeing, having fled, fugitive, put to flight, banished, exiled.

Præfundus, a, um, adj. (pro and fundus),

deep; bottiless, profound, immeasurable, immoderate: also, high.

Progenies, èi, f. (pro and gigno), a descent, progeny, lineage, family; child, children, offspring.

Prohibeo, ère, ui, itum, a. (porro and habeo), to keep off, keep back or away, ward off, hinder, debar, prevent, prohibit; to defend, protect.

Proles, is, f. (pro and oleo, to grow), that which grows or has grown; offspring, child; descendant, posterity: roe, stock.

Prømethides, æ, m. patronymic, son of Prometheus.

Prømissum, i, n. (pro and mitto), a thing promised, a promise.

Prømitto, ère, isi, issum, a. (pro, mitto), to let go or send forward: to let hang down, lengthen, extend; to promise, to vow; to predict.

Prømo, ère, mpsi, mptum, i. (pro, emo), to take forth, produce, discover, declare, relate; bring to light.

Prøptus, a, um, part. of promo: as adj. manifest, clear; easy; ready, prepared, prompt, zealous, inclined to, bold.

Prøptus, us, n. (promo), a taking forth; a being visible. In promptu, visible, before the eyes: also, in readiness, easy.

Prøvus, a, um, adj. (Gr. πρῦς), turned forward, bent forward; running forwards; inclining downwards, inclined, disposed, prone; favoring.

Prøpigo, inis, f. (pro, pango, to plant), that which is propagated, a set; a shoot; offspring, race.

Prøpe, adv. near, nigh: comp. propius; sup. proximè.

Prøpro, are, avi, atum, a. (properus, quick), to hasten, make speed, accelerate.

Prøpinquus, a, um, adj. (prope, near), neighboring, near; near at hand; similar; near of kin.

Prøprior, ior, ius, gen. oris, adj. (prope), a comparative from obs. positive, nearer, nigher; later; more closely allied, more near in resemblance; more nearly concerning, closer; more favorable, more suited.

Prøpitiis, adv. comp. of propè.

Prøpositum, i, n. (propono), design, intention, purpose; proposition, theme.

Prøprius, a, um, adj. peculiar, particular, special, private, proper, one's own.

Prøra, æ, f. (πρῶρα), the prow or forepart of a vessel; poetically, a ship.

Prøreus, èi and èos, m. (πρῶρα), the prow-officer, he that sat at the prow to guide, a sub-pilot.

Prøspecto, are, avi, atum, a. (freq. of prospicio), to look forth, or out; to view, see afar off, gaze upon; to look about; to look out for.

Prøspicio, ère, spexi, spectrum, a. (pro and specio), to look forward, to see; to command a view of; to watch; to take care, provide, use precaution; to see forward, see from a distance, foresee.

Prøsum, desse, fui, irr. (pro and sum), to do good, to benefit, profit, to conduce, to avail.

Prøtègo, ère, xi, ctum, a. (pro and tego), to cover in front, to cover; to defend, protect.

Prøtèro, ère, trivi, tritum, a. (pro and iero, to rub), to tread down before one, to grind down, trample on, crush, rub down, wear away; to overthrow, defeat, destroy.

Prøteus, èi and èos, m. Proteus, a sea-god, possessed of the faculty of prophecy and that of changing himself into various shapes.

Prøtinus or Prøtènus (fr. pro or porro, tenus), forward, onward, farther on; immediately after, hereupon, in the next place, instantly, forthwith: uninterruptedly, continually.

Prøturbo, are, avi, atum, a. (pro and turbo), to drive or push before one, drive away, thrust out, repul, repulse; to throw down.

Prøximus, a, um, adj. sup. of propior, which see.

Prødens, tis, adj. (contraction fr. providens), foreseeing, looking to the future, foreknowing; advised with previous knowledge or intention; cautious, provident, discreet, wise; practised, skilful.

Prøina, æ, f. frozen dew, hoar frost, rime: hence, ice, snow, winter.

Prøinosus, a, um, adj. (pruina), full of, or covered with, hoar frost; hoary.

Prøscus, æ, f. (Πεύκῆ), a drop, Psecas, one of Diana's nymphs.

Prøtelus, æ, m. (πτερόν, a wing), the Winged: used as a name for a hound.

Publicus, a, um, adj. (as if populicus, fr. populus), belonging or relating to the community, public, common; general, usual, universal; ordinary, trivial.

Pudet, èbat, uit, imp. v. it shameth: used with the acc. of the person, as pudet me, I am ashamed.

Pudibundus, a, um, adj. (pudet), ashamed, bashful, modest; shameful, disgraceful.

Pudicus, a, um, adj. (pudet), ashamed, shamefaced; modest, discreet, chaste, virtuous.

Pudor, oris, m. (pudeo), a sense of shame, shamefacedness; regard, respect; honor, chastity, modesty; shame, disgrace.

Puella, æ, f. (fr. puellus, a little boy), a young female, single or married, a girl, female child; young woman of twelve years or upwards: also, a sweetheart.

Puer, i, m. (fr. Laconian πῦρ, for παῖς, a child), any child, male or female: especially a boy, male child; a male to the twelfth or eighteenth year; a page, young attendant or slave.

Puerilis, e, adj. (puer), puerile, boyish, childish.

Pugna, æ, f. (pugnus, the fist), a battle, fight, engagement, combat; contest, dispute.

Pugnax, acis, adj. (pugno), fond of fighting, pugnacious, warlike, fierce, contentious: ignis aquæ p. repugnant.

## PUGNO.

**Pugno**, āre, āvi, ātum, n. (pugna), to fight, engage, contend, resist; to be at variance, inconsistent.  
**Pugnus**, i, m. a fist: hence, a handful.  
**Puleher**, ra, rum, adj. comp. pulchrior, sup. pulchriorimus, (properly of many colors, πολυχρῶος), beautiful, fair, handsome; excellent, noble, glorious.  
**Pullus**, a, um, adj. (Gr. πῆλλός), black, dark, blackish, dusky: hence, sad, mournful.  
**Pulmo**, ōnis, m. (Gr. πνεῦμα), the lungs.  
**Pulso**, āre, āvi, ātum, a. (freq. of Pello, to strike, push forward, impel, propel; beat at or on; to disturb, agitate.  
**Pulsus**, a, um, part. of Pello, which see.  
**Pulvcrilentus**, a, um, adj. (pulvis), full of dust, dusty, covered with dust; hence, attended with or acquired by toil.  
**Pulvis**, ōris, m. and f. dust, powder: fig. the field for wrestling, fencing, &c.; earth, soil.  
**Pumex**, icis, m. a pumice stone; any soft or brittle stone.  
**Punicus**, a, um, adj. Carthaginian; reddish, purple.  
**Puppis**, is, f. the stern of a ship, the poop: fig. the whole ship.  
**Purpura**, ō, (Gr. πορφυρα), the shellfish from which was obtained the purple dye; purple.  
**Purpureus**, a, um, adj. (purpura), of purple, purple-colored, purple: sometimes darkish, reddish, violet; clad in purple: also, beautiful.  
**Purus**, a, um, adj. pure, clean, free from filth, free from sin or crime: in its natural state, naked, simple, inartificial, unadorned, unmixed.  
**Puto**, āre, āvi, ātum, a. to clean, especially with respect to trees: to clear, adjust; to count, reckon; to account, suppose, think, esteem.  
**Pylus**, a, um, adj. Pylian, of or belonging to Pylus, a town of the Peloponnesus: three towns of that name vied for the honor of being the birth-place of Nestor; most probably that in Messenia, now Navarino.  
**Pyramus**, i, m. proper name, Pyramus.  
**Pyroeis**, entis, m. (πυρῶεις, fiery), name given to one of Sol's horses: also, the planet Mars.  
**Pyropus**, i, m. (πυρῶπος, fire-colored), Pyrope, mixture of brass and gold; a precious stone, carbuncle.  
**Pyrrha**, ō, f. (πύρρα, flame-colored, fiery). Pyrrha, daughter of Epimetheus, and wife of Deucalion.  
**Pythius**, a, um, adj. (Python), Pythian.  
**Python**, ōnis, m. a monstrous serpent near Delphi, slain by Apollo, who was said to have been thence called Pythius, Pythian.

## Q.

**Quā**, adv. (strictly abl. fem. of qui, scil. parte), where, wheresoever; whither: how, by what means.

## QUILIBET.

**Quadrjūgens**, a, um, adj. (quatuor and jugum), four horses yoked abreast to one chariot.  
**Quadrūpēs**, ēdis, adj. (quatuor and pes), fourfooted: as a subst. a quadruped; horse, stag, &c.  
**Quero**, ēre, sivi, situm, a. to seek, look for; to seek for, strive to procure; seek and not find, miss; to gain, acquire, to ask, inquire; to investigate.  
**Quæsitus**, a, um, part. of Quero, sought after, &c. **Quæsitum**, i, n. an inquiry, question.  
**Qualis**, is, e, adj. of what kind, what sort: such as, of such kind.  
**Quā**, adv. and conj. how; how much; as: after comp. than: after sup. very, or as, as possible.  
**Quamvis**, conj. and adv. (quam and vis, second person of Volo), as much as you will, however much, never so; although.  
**Quantum**, conj. although, though indeed.  
**Quantō**, adv. [properly abl. of quantus], by how much, by as much.  
**Quantū**, adv. [properly neuter of quantus,] how much, as much as.  
**Quantus**, a, um, adj. how great, how much: tantum, quantum, as much as, as.  
**Quare**, conj. and adv. (qua and re), by which, whereby; for what reason? on what account? wherefore? therefore, on which account, for which reason, wherefore.  
**Quartus**, a, um, adj. (τέταρτος), fourth.  
**Quater**, adv. (quatuor), four times.  
**Quatio**, ēre, quassum, [the perfect quassi is not met with,] to shake, toss, move violently; to affect, agitate; harass, vex; to shatter, break in pieces.  
**Quatuor**, indec. num. adj. four.  
**Que**, conj. enc. (perhaps fr. rē, to which it seems nearly equiv.) and, placed after the word which in sense follows it.  
**Quco**, ire, ivi and ii, itum, irreg. n. I can, am able.  
**Quercus**, ōis, f. the oak, oak tree.  
**Quærela**, ō, f. (fr. queror), a lament, complaint, plaint.  
**Quæror**, i, estus, dep. to lament, complain, utter complainingly, to wail.  
**Questus**, us, m. (queror), a complaining, lamentation, wail, complaint.  
**Qui**, quæ, quod, pron. who, which, what; both relative and interrogative, but generally the former.  
**Quia**, conj. old n. pl. of quid, because.  
**Quicunque**, (qui and cunquo), pron. whosoever, whatsoever, whoever.  
**Quidam**, pron. one, a certain one.  
**Quidem**, conj. indeed: granted, 'tis true: and indeed, and that; at least, assuredly.  
**Quies**, ētis, f. rest, repose, cessation from labor; quiet, peace, tranquillity, sleep.  
**Quiesco**, ēre, evi, etum, n. (quies), to rest, cease, be at ease.  
**Quilibet**, quælibet, quodlibet, or quidlibet, pron. (qui and libet, pleases), whoever wills, any one you please, it matters not who, every one without distinction, any one.

## QUIN.

**Quin**, conj. and adv. (qui and ne, not), that not, but that, indeed, really; rather, nay rather, why not?  
**Quini**, ō, a, adj. (quinque), five, five each.  
**Quinque**, indec. num. (quinqve), five.  
**Quinquennis**, is, e, adj. (quinque, anni, years), of five years, five years old.  
**Quintus**, a, um, adj. (quinqve), the fifth.  
**Quippe**, conj. indeed, in fact, to wit, inasmuch as; forsooth; forasmuch as.  
**Quis**, quæ, quid or quod, pron. interrog. Who, which, what.  
**Quisquam**, quæquæ, quidquæ, or quicquæ, pron. (quis and quam), any, any one, any thing.  
**Quisque**, quæque, quodque and quidque, quicquæ, pron. (quis, que), every, every one, each.  
**Quisquis**, quæquæ, quidquid or quicquid, pron. (quis and quis), whosoever, whoever, whatsoever, every one who, all that.  
**Quō**, adv. (from the abl. n. of qui), where; wherefore, on which account; whither, to what, to whom; to the end that, in order that: as.  
**Quocunque**, adv. to whatever place, wheresoever.  
**Quondam**, adv. (for quondam), at a certain time, once, in time past, formerly; at times.  
**Quoniam**, conj. (quom for quam jam), when, after that, now that: most frequently, since, seeing that.  
**Quoque**, conj. also, likewise, too, as well.  
**Quot**, indec. num. how many, as many as: in composition, every.  
**Quoties**, adv. (quot), how often, how many times.

## R.

**Rabies**, ōis, f. (rabio or rabo, to rave), madness of beasts: also, of men, blind fury, ungovernable rage: fig. fury, of the sea, &c.  
**Racemifer**, era, erum, adj. bearing clusters.  
**Racemus**, i, m. (ράκη, βῆλος, a berry), part of a bunch of grapes, having some berries on one stalk; a cluster.  
**Radio**, āre, āvi, ātum, n. and a. (radius), intrans. to emit rays, throw forth beams, radiate, shine: trans. to illuminate, brighten, enlighten, illumine.  
**Radius**, ii, m. (by some, from πάρος, a rod), a rod, staff; a radius; hence, spoke of a wheel; a ray of light, a sunbeam.  
**Radix**, icis, f. (fr. ῥίζα, a root, or ῥίζη, a branch, the root of a tree, plant, &c.) fig. that on or from which any thing grows.  
**Ramus**, i, m. a branch, bough, arm of a tree; a branch in the figurative sense.  
**Rapidus**, a, um, adj. (rapio), tearing away, hurrying away: rapid, swift, impetuous, vehement.  
**Rapina**, ō, f. (rapio), robbery, rapine, plundering; plunder, booty, prey.  
**Rapio**, ēre, ui, ptum, n. (ῥάπτω, ῥαπῖς), to rob, plunder, carry off by force; ravish; to snatch; hurry away: part. raptus, a,

## REDDO.

um—vividur ex rapto, they live by plunder, on things plundered.  
**Rapto**, āre, āvi, ātum, (rapio), to rob, pilage, plunder, ravage; take away by force, drag away.  
**Raptus**, ūs, m. (rapio), a forcible or violent taking; a robbing, plundering; a forcible abduction.  
**Rarus**, a, um, adj. rare, thin, not close, not thick; infrequent, scarce, unusual: fig. excellent, rare.  
**Rastrum**, i, n. (rado, to scrape), in pl. tri. ri. and tra, n. a toothed instrument used in agriculture, a rake, harrow; weeding hook, mattock, hoe, &c.  
**Rasus**, a, um, (part. of radc, ēre, si, sum), shaven, scraped, scratched, torn.  
**Ratio**, ōnis, f. (reor, to reckon), a reckoning, calculation: regard, respect; interest, benefit; opinion; reason, reasonableness, wisdom; a measure, method, manner.  
**Ratis**, is, f. timbers fastened together, a float, a raft: hence poetically, a boat or ship.  
**Ratus**, a, um, part. of reor, which see.  
**Raucus**, a, um, adj. hoarse, harsh, grating, disagreeable.  
**Recandeo**, ēre, and Recandesco, ēre, ui, n. (re and candeo), to become white again; to become hot again; to foam.  
**Recedo**, ēre, essi, essum, n. (re and cedo), to go back, fall back, retire, recede, give ground; to depart, withdraw.  
**Recens**, tis, adj. fresh, new; lately done, made, born, &c.  
**Receptus**, ūs, m. part. of recipio.  
**Recessus**, ūs, m. (recedo), a going back, withdrawal, retiring: a retired place, recess, retreat.  
**Recido**, ēre, idi, isum, a. (re. cædo), to cut off, cut away, cut down: fig. to reduce, retrench.  
**Recingo**, ēre, nxi, nctum, a. (re and cingo) to unbind, to loose.  
**Recipio**, ēre, epi, eptum, a. (re and capio), to take again, take back, resume, recover; to draw back, take to one's self; to receive; to accept, undertake.  
**Recondo**, ēre, didi, ditum, a. (re, condo), to put together again, lay up, hoard, stow away, hide.  
**Rector**, ōris, m. (rego, to rule), director, ruler, governor.  
**Rectum**, i, n. (rectus), right, rectitude, uprightness, justice.  
**Rectus**, a, um, part. of rego: also adj. right, straight; direct, erect, upright, correct; regular.  
**Recurvus**, a, um, part. of recurvo, āre, āvi, bent back, curved backwards.  
**Recurvus**, a, um, adj. (re and curvus), bent back, curved back, crooked backwards.  
**Recuso**, āre, āvi, ātum, n. (re and causa), to make objection against; to refuse, reject, decline.  
**Reddo**, ēre, didi, ditum, a. (re and do), to give back, restore, return; give forth, send forth, to render, bestow, pay.

## REDEO.

Rūdeo, ĩre, ii, and ĩvi, ĩtum, irreg. n. (re, eo), *to return, come back; come in, accrue.*  
 Rūdigo, ĩre, ĩgi, actum, a. (re and ago), *to drive back, force back, bring back, to reduce.*  
 Rūduco, ĩre, ui, n. (re and oleo), *to emit a smell, to smell, to be redolent.*  
 Rūduco, ĩre, xi, ctum, a. (re and duco), *to bring back, lead back, to restore, to reduce; draw back, retract.*  
 Rūfello, ĩre, a. (re, fallo), *to remove an illusion, to confute, refute, disprove, prove false, rebut.*  
 Rūfĕro, ferre, tūli, lātum, irreg. a. (re and fero), *to bring back, give back, retort, refute, repeat, renew, repay, reply, relate.*  
 Rūfugio, ĩre, ũgi, ũgitum, a. and n. (re and fugio), *to flee back, retreat, draw back, shrink; to flee from.*  
 Rūgālis, e, adj. (rex), *kingly, regal, royal, princely, magnificent.*  
 Rūgālier, adv. (regalio), *royally, regally, magnificently, in a royal or regal manner.*  
 Rūgia, æ, f. (properly fem. of regius, scil. domus), *a palace, royal residence, court.*  
 Rūgiuen, ĩnis, n. (rego), *that by which a thing is guided or governed, a rudder of a ship; a guiding.*  
 Rūgina, æ, f. (rex), *a queen, princess, lady of distinction.*  
 Rūgio, ōnis, f. (rego), *a direction, a line; a boundary line, limit; a region, district, territory.*  
 Rūgius, a, um, adj. (rex), *kingly, royal, princely, belonging to or becoming a king.*  
 Regna, are, avi, ātum, a. and n. (regnum), *to reign, rule, have sway, to rage uncontroll'd.*  
 Regnum, i, n. (rex), *sovereignty; despotism; a kingdom, realm.*  
 Rūgo, ĩre, xi, ctum, a. (ŕp̄tyo), *to direct in a straight line, to direct; to regulate, manage, guide: hence, to govern, sway, rule.*  
 Rūjicio, ĩre, ĩci, ctum, a. (re and jacio), *to fling back, cast in return, throw behind, throw away, cast off, reject, neglect.*  
 Rūlabor, i, psus sum, dep. (re, labor), *to slide back; flow back, sail back.*  
 Rūlaxo, are, avi, ātum, a. (re, laxo), *to widen again, widen; to ease, relieve; to loose, open.*  
 Rūlĕgo, ĩre, ĩgi, ctum, a. (re and lego), *properly, to take back again, piece by piece; to draw back; to wander over again; to read again, revise.*  
 Rūlicus, a, um, part. of relinquo, which see.  
 Rūllĕgātus, a, um, part. of religo, are, āvi, *to bend back, to fasten, to tie, hind.*  
 Rūlinquo, ĩre, ĩqui, ĩctum, a. (re, linquo), *to leave behind, to leave; to abandon; to omit, neglect.*  
 Rūmāneo, ĩre, nsi, nsum, n. (re and maneo), *to stay behind, to remain, continue, abide; endure.*  
 Rūmīniscor, ĩsci, dep. (from re and the obs. meniscor, which came from obs. meno.

## REPONO.

perf. meminī, *to remember, to recollect; to reflect upon, consider.*  
 Rēmīssus, a, um, part. of remitto, as adj. *relaxed, languid, negligent, unguarded.*  
 Rēmīto, ĩtere, ĩsi, ĩssum, a. (re and mitto), *to let go back, to send back, throw back; to send forth again, send forth, throw up: to relax, slacken; to relieve, release, free; to remit, permit.*  
 Rēmollēscō, ĩre, n. (re and mollesco), *to become soft again; or, simply, to become soft, to be softened, to relax.*  
 Rēmōrāmen, ĩnis, n. (remoror, to delay), *a stop or hindrance, prevention, delay.*  
 Rēmōrātus, a, um, part. of remoror, āri, ātus, intrans. *to tarry, delay, stay: trans. hinder, obstruct, retard.*  
 Rēmōtus, a, um, part. fr. removeo: as adj. *remote.*  
 Rēmōveo, ĩre, ōvi, ōtum, a. (re, moveo), *to move back; to remove, to withdraw.*  
 Rēmūgio, ĩre, gi, n. (re and mugio), *to bellow again, or in reply, to bellow.*  
 Rēmūs, i, m. (ῥῆμος), *an oar: also used of the wings of birds, the impelling power.*  
 Rēmōvātus, a, um, part. (rēmōvo, are), *renewed, restored; followed.*  
 Reor, rēris, rātus sum, dep. (ῥέω), *to reckon; hence, ratus, taken passively, reckoned, thought, considered; to suppose, believe, think.*  
 Rēpāgūlum, i, n. (re and pango, to fix), *the fastening of a door, a bolt, bar, barrier.*  
 Rēpāndus, a, um, adj. (re and pandus, bent), *bent back, bent upwards, curved upwards.*  
 Rēpārābilis, is, e, adj. (reparo), *that may be repaired or recovered, repairable, retrievable.*  
 Rēpāro, are, āvi, ātum, (re and paro), *a. to procure again, to recover, repair, restore; rēfit, renew; refresh, recreate, revive.*  
 Rēpello, ĩre, pūli, pūlsum, a. (re and pello), *to drive back, repel, repulse, expel; to keep off, hinder, push back; reject, refuse.*  
 Rēpendo, ĩre, di, sum, a. (re and pendo), *to weigh back, return the same weight; to return, repay, reward.*  
 Rēpēntē, adv. (repono, fr. ῥέω, to incline), *suddenly, unawares, unexpectedly, hastily.*  
 Rēpercussus, a, um, part. of repercutio, ere, ussi, a. *to strike back, cause to rebound, reflect.*  
 Rēpērio, ĩre, pēri, pertum, a. (re, pario), *to find; discover; to find to be; to obtain; to devise.*  
 Rēpertus, a, um, part. of reperio, found, discovered, ascertained; acquired; invented.  
 Rēpeto, ĩre, ĩvi, and ĩi, ĩtum, a. (re and peto), *to ask again, demand as a right; to repeat; to go back again; resume.*  
 Rēpleo, ĩre, ũvi, ũtum, a. (re and obsepleo), *to fill again, replenish; to complete, supply; restore, refresh; to satiate, fill.*  
 Rēpono, ĩre, ōsi, ōsitum, n. (re, pono), *to lay or place, back or behind; to keep, reserve; to lay aside, put away; to bury; to replace, put or lay down again.*

## REPORTO.

Rēporto, are, āvi, ātum, a. (re, porto), *to bear, bring or lead back; to report, repeat, relate.*  
 Rēprimo, ĩre, essi, essum, a. (re and premo), *to press back; repress, check, restrain, hinder.*  
 Rēpugno, are, āvi, ātum, n. (re and pugno), *to contend against, resist; to be inconsistent, repugnant, adverse, incompatible; to oppose.*  
 Rēpulsā, æ, f. (repello), *a being unsuccessful; a repulse, denial, refusal, rejection.*  
 Rēpulsus, a, um, part. of repello, which see.  
 Rēquies, ci and cūs, f. (re and quies), *rest, repose, quiet, refreshment, relaxation.*  
 Rēquiesco, are, ēvi, ētum, n. (re and quiesco), *to rest, repose, sleep.*  
 Rēquiro, are, ĩsivi, situm, a. (re and quæro), *to seek again; to seek for, search for, to seek, to demand.*  
 Rēs, rei, f. *a thing, in the most extensive signification: an action, deed; fact, reality, &c. &c.*  
 Rēscindo, are, ĩdi, ĩssum, a. (re and scindo), *to cut, cut off; to destroy, rend; to tear open.*  
 Rēscisco, are, ĩvi and ĩi, ĩtum, n. (re and scisco or scio), *to learn again, know again; to ascertain, discover, detect.*  
 Rēsērātus, a, um, part. fr. rēsēro, are, āvi, a. *to unbolt, unlock, unbar, throw open; to discover, disclose; to begin.*  
 Rēsīdens, entis, part. pres. of resideo, are, sēde, sessum, n. (re and sedeo), *to sit; to remain behind; to rest, be inactive.*  
 Rēsilio, ĩre, silui and silii, sultum, n. (re and salio), *to leap back, to rebound, recoil, retire, recede.*  
 Rēsisto, are, stiti, stitum, n. (re and sisto), *to step back; to stop, stand still; remain, continue; stand firmly, withstand, resist, oppose.*  
 Rēsolvō, are, vi, sōlutum, a. (re, solvo), *to untie again, to unbind; to open; to dissolve; to disperse; to enfeeble, to relax, delight; to violate.*  
 Rēsōnābilis, is, e, adj. (resono), *resounding, re-echoing.*  
 Rēsōno, are, āvi, n. (re and sono), *to sound again, sound back, resound, ring back; to give forth a sound.*  
 Rēsōnus, a, um, adj. (resono), *resounding, re-echoing.*  
 Rēspicio, are, spexi, spectum, a. and n. (re and specio), *to look back or behind; to reflect on, recollect: to regard, respect.*  
 Rēspirāmen, ĩnis, n. (respiro), *to breathe back, a fetching of breath, breathing: also, the windpipe.*  
 Rēspondeo, are, di, sum, a. (re and spondeo), *to promise in return, to promise; to answer, reply; to harmonize, suit; to correspond.*  
 Rēsponsum, i, n. (respondeo), *an answer, a reply.*  
 Rēsstitutio, are, ui, ĩtum, a. (re and statuo), *to set up again, replace, restore to its for-*

## RHAMNUSIA.

mer state, put in order again; to renew, repair; to give back, return.  
 Resto, are, stiti, n. (re and sto), *to stay or remain behind, to remain, be left, to await; to oppose, resist.*  
 Rēsūmptus, a, um, part. fr. resūmo, are, ĩpsi, a. *to take up again, resume; to get again, recover.*  
 Rēsūpinus, a, um, adj. (re and supinus), *bent backwards, lying on the back, face upward; supine, lying on one's back.*  
 Rēsurgō, are, surroxi, surroctum, n. (re and surgo), *to rise again, appear again, break forth again.*  
 Rētardo, are, āvi, ātum, a. (re and tardo), *to keep back, detain, delay, impede, retard.*  
 Rete, is, n. *a net.*  
 Rētendo, are, di, sum and tum, a. (re and tendo), *to slacken that which has been strained.*  
 Rētento, are, āvi, ātum, a. (re and tento), *to try again, attempt again, resume.*  
 Rēticeo, are, cui, n. (re and taceo), *to hold one's peace, be silent; not to answer.*  
 Rētineo, are, ui, tentum, a. (re and teneo), *to hold back, keep back, stop, check, re strain, to retain, preserve, keep.*  
 Rētorqueo, are, si, tum, a. (re and torqueo), *to writhe or twist back, bend back, turn back; to writhe, bend.*  
 Retracto, are, āvi, ātum, a. (re and tracto), *to handle again, feel again; to take in hands again, undertake again; to consider anew, to repeat.*  
 Retraho, are, xi, ctum, a. (re and traho), *to draw back, withdraw, to bring back, to keep from: to rescue; to draw back: also, to conceal, to suppress.*  
 Retrō, adv. *behind, on the back side, backwards, back.*  
 Retrōversus, a, um, (part. fr. retrōverto, are, ti, a. *to turn back, turned about, turned back.*  
 Rēvello, are, i, ũsum, a. (re and vello, to pluck), *to pull away, pluck or tear off; tear up, pull open.*  
 Rēvĕrentia, æ, f. (rēvĕreor), *reverence, respect; awe, dread.*  
 Rēverto, are, ti, sum, a., and revertor, ti, sus sum, dep. (re and verto), *to turn back; return, come back.*  
 Rēviresco, are, rui, n. (re and vireo, to be verdant), *to become green again, to recover former youth, vigor, liveliness, to become young again.*  
 Rēvōcāmen, ĩnis, n. (re and voco), *a calling back, recalling; a detaining.*  
 Rēvoco, are, āvi, ātum, a. (re and voco), *to call again, call in return: to call back, recall, restore; to revoke, retract.*  
 Rēvulsus, a, um, part. from revello, which see.  
 Rex, ĩgis, m. (rego), *properly a ruler, governor, director: hence, one holding sovereign power in a state or city, a king, monarch, sovereign.*  
 Rhamnusia, æ, f. *properly fem. of Rhamnusius, a, um, Rhamnusian: scil. dea, the*

RHANIS.

goddess Nemesis, who had a celebrated temple at Rhamnus, in Attica.  
 Rhānis, is, (ρῶν, to sprinkle), *Sprinkler*, name applied to an attendant of Diana.  
 Rhēnus, i, the Rhine, the celebrated river in Germany.  
 Rhodānus, i, m. the Rhone, the famous river in France.  
 Rhodope, es, f. Rhodope, a lofty mountain in Thrace.  
 Rictus, ūs, m. (ringor, to open the mouth), the aperture of the mouth; the jaws.  
 Rideo, ēre, īsi, īsum, n. and a. to laugh, to smile, please; to laugh at, deride.  
 Rigeo, ēre, gui, n. (ῥιγῶ, to be stiff; to be very cold; to be frozen, be benumbed; to be straight and bare.  
 Rigesco, ēre, gui, n. (frequentative of rigeo), to stiffen with cold, to become stiff, to harden; to stand on end.  
 Rigidus, a, um, adj. (rigeo), stiff, as with cold, benumbed; hence, erect, upright; rigid, inflexible, inexorable; also, rough, rude; harsh, severe; hardy, laborious; fierce, savage.  
 Rigor, ōris, m. (rigeo), stiffness, hardness; inflexibility, severity; rudeness, roughness, harshness.  
 Rima, æ, f. (probably fr. ῥῆγμα, a fracture), a fissure, cleft, crack, chink, chasm.  
 Ripa, æ, f. the bank of a river.  
 Risus, ūs, m. (rideo), a laughing, laughter, a laugh; derision.  
 Ritē, adv. (properly an abl. fr. an obs. nom.) in due form, in the proper manner; in the usual way; properly, duly, rightly, aright, correctly.  
 Ritus, ūs, m. an approved usage, old custom, ceremony; any custom, manner, fashion.  
 Rivus, i, m. (ῥίω), a small stream of water, a brook; fig. a stream, rill, of any thing liquid.  
 Rōbur, ōris, n. a very hard species of oak: used for any strong, solid tree: also, hardness; strength, firmness.  
 Rōgo, āre, āvi, ātum, a. and n. to ask, inquire, demand to know; to request, intreat, solicit, pray, beg.  
 Rigus, i, m. a funeral pile, whereon the body was burned.  
 Rōmānus, a, um, adj. (Roma), belonging to Rome, or the Roman Empire; Roman.  
 Rōresco, ēre, n. (roro), to resolve itself into dew; to begin to fall as dew  
 Roro, āre, āvi, ātum, n. and a. (ros), to drop dew; to drop as dew; to fall drop by drop, or in small drops; to be bedewed; to drop, trickle; to bedew, moisten, besprinkle.  
 Ros, roris, m. (perhaps ῥόσος), dew; any liquid falling like dew.  
 Rōsa, æ, f. (ῥόσος), the rose: fig. rosy redness: rose ointment; a rosebush.  
 Rosinum, i, n. (rodo, to gnaw), properly, an instrument to gnaw with; the beak of a bird, the snout, muzzle; the beak of a

SACERDOS.

ship: Rostra, pl. the public pulpit or stage.  
 Rōta, æ, f. a wheel; poetically, the carriage itself; a round body, orb.  
 Rōtānus, a, um, part. of roto, which see.  
 Roto, āre, āvi, ātum, a. and n. (rota), to turn a thing round like a wheel, to whirl round, swing round, revolve.  
 Rūbeo, ēre, ui, n. (ruber, red), to be red, to be ruddy; to blush: rubens, red, ruddy, glowing.  
 Rūbesco, ēre, bui, n. (rubeo), to become red, to redden; to blush.  
 Rūbetum, i, n. (rubus, a bramble), a bramble thicket.  
 Rūbigo, inis, f. rust; rust-spot, rust-color, smut-soil; foulness.  
 Rūbor, ōris, m. (rubeo), redness, red color; glow, flush, blush; shamefacedness, modesty.  
 Rūdēns, tis, m. a stout rope, cable.  
 Rūdis, is, e, adj. unwrought, uncultivated, in its native state, unpolished, rude, rough; ignorant, unskilled, unpractised, inexperienced; unadorned; natural, artless; inelegant.  
 Rūga, æ, f. (ῥυγῶ, fr. wh. ῥυτίς, a wrinkle), a wrinkle, furrow; a fold, plait, in a garment.  
 Ruīna, æ, f. (ruo), fall, downfall, overthrow, destruction, disaster, havoc.  
 Rūmor, ōris, m. noise, bustle, gentle rustling, murmuring, whispering; talk, gossip, rumor, popular report.  
 Rumpo, ēre, rūpi, ruptum, a. to break, burst; break up, annul; break off, interrupt; separate, dissever; to mangle, rend, tear to death; to break down, exhaust, debilitate.  
 Ruo, ēre, ui, rūtum and rūtum, n. and a. (ῥόω, to rush), to fall down impetuously, rush violently, dash down, tumble down, fall headlong, issue rapidly, press on; to precipitate, dash down, overthrow.  
 Rūpes, is, f. a rock, cliff, crag.  
 Rursus, adv. (contracted fr. revorsus, turned back), backwards, back; on the other hand, on the contrary; again, afresh, anew.  
 Rūs, rūris, n. the country, fields; a villa, farm, country-seat: fig. rusticity, clownishness.  
 Rusticus, a, um, adj. (rus), pertaining to the country, rural, rustic; unpolished, rude, clownish.  
 Rutilus, a, um, adj. red, fiery red, reddish yellow, golden red; bright, resplendent.

S.

Sācer, ra, um, adj. (perhaps fr. ἅλω, to stand in awe of), consecrated, holy, sacred to a deity; hence, inviolable; also, venerable, admirable; consecrated to the infernal gods: hence, accursed, doomed; wicked, execrable.  
 Sācerdos, ōtis, m. and f. (sacer), a priest or priestess.

SACRA.

Sācra, ōrum, n. pl. (sacer), things sacred or consecrated to the gods; sacred rites, sacrifices; sacred utensils, ornaments, &c.  
 Sācrlēgus, a, um, adj. (sacra, lego), sacrilegious, one having committed sacrilege: also, despising the gods, impious, profane: also, guilty of enormous sins or crimes, accursed, ungodly.  
 Sācūlum, i, n. (originally scclum, allied to secus, sex), a sex, a breed; an age, a generation, usually reckoned at thirty-three years; a century.  
 Sāpe, adv. comp. ius, sup. issimē, often, oftentimes, frequently.  
 Sāvio, īre, īvi, and ii, ītum, n. (sāvus), to rage, be fierce, madly desire.  
 Sāvitia, æ, f. (sāvus), rigor, harshness, severity, cruelty, ferocity, barbarity.  
 Sāvus, a, um, adj. rigorous, cruel, stern, fierce, barbarous; terrible, fearful.  
 Sāgax, ācis, adj. (sagio, to perceive), tracing out, perceiving easily, quick; sagacious, shrewd, ingenious.  
 Sāgitta, æ, f. an arrow, dart, shaft.  
 Sāgittifer, a, um, adj. (sagitta and fero), bearing arrows, equipped or armed with arrows.  
 Sālio, īre, īvi, or ii, and ui, tum, n. and a. (ἄλωμαι, to leap), to jump, leap, bound; to spring up, shoot up; to throb, palpitate.  
 Sālem, adv. on the whole at least; at the least, at all events.  
 Sālūs, ūs, m. (salio), a leaping, jumping, bounding, springing up; a dancing, dance.  
 Sālūs, ūs, m. (Gr. ἄλος), a wooded range of mountains, a forest, wood where cattle pasture, pasturage.  
 Sālūs, ūtis, f. (salvus, safe), safety, freedom from injury; health, welfare, prosperity; security: also, greeting, salutation.  
 Sālūtifer, a, um, adj. (salus and fero), bringing health or safety, salubrious, healthful, wholesome.  
 Sālūto, āre, āvi, ātum, a. (salus), to salute, greet, wish health or prosperity to; pay respects to; reverence.  
 Salve and Salvete, imp. of Salveo, of which these, and salvēbis, salvete, are generally the only parts found: used in greeting, wishing, and taking leave, hail; how fare you, God save you, best wishes to you; adieu.  
 Sanctus, a, um, (part. fr. sancio, to consecrate), adj. sacred, consecrated, inviolable; holy, divine, venerable; pious, upright, innocent, virtuous.  
 Sanguīncus, a, um, adj. (sanguis), consisting of blood, bloody, bloodstained; blood red; bloodthirsty, sanguinary.  
 Sanguis, inis, m. blood: fig. vigor, spirit: also, natural juices, sap, &c.; kindred, race, descent.  
 Sānics, ēi, f. (nkin to sanguis), bloody matter, corrupted blood or humor, (not formed into pus); blood, clots of blood.  
 Sānus, a, um, adj. (sās), sound in health, whole, sane; sound, in proper and good

SCOPULUS.

condition; sound in mind, in one's senses, discreet, wise.  
 Sāpienter, adv. (sapiens), with taste; discreetly, wisely; also, generously.  
 Sāt, adv. for satis, sufficiently, enough.  
 Sātio, āre, āvi, ātum, a. (satis), to fill with food and drink; to satisfy, sate, sotiote; to saturate; to content: also, to overfill, to glut; hence, to disgust.  
 Sātis, adv. enough, sufficiently: as adj. sufficient, enough.  
 Sātum, i, n. (properly the neuter of satus, part. of sero, to sow, to plant), sowed vegetable, especially that germinating, crop, plantation.  
 Sātūria, æ, f. scil. filia, Juno, daughter of Saturn.  
 Sātūrnus, a, um, adj. of or belonging to Saturn, Saturnian: also, horn of Saturn.  
 Sātūrnus, i, m. pr. n. Saturn, an indigenous god of the Latins, presiding over sowing and planting (from satus, sowing), and having Ops (the Earth) for his wife, but afterwards conlounded with the Gr. Κρόνος, and represented as father of Jupiter, Pluto, Neptune, Juno, Ceres, &c.  
 Sātūr, a, um, adj. (satis), full, full of food, sated, satiated, satisfied; abundant, plentiful, rich.  
 Sātūs, a, um, adj. part. from sātō, ēre, tvi, sātum, produced, begotten, born of, brought forth.  
 Sātŭrus, i, m. (σάτυρος), a satyr, one of the sylvan semi-gods, represented with long pointed ears, and small knobs like horns behind them, goat's legs and tail.  
 Saucius, a, um, adj. wounded, injured, wounded in mind; pained, troubled, sad, love-sick.  
 Saxeus, a, um, adj. (saxum), rocky, stony, of rock or stone: hard-hearted, flinty, obdurate.  
 Saxum, i, n. a rock; a stone, a large stone.  
 Scēlērātus, a, um, (part. fr. scelerō, adj. polluted by wickedness, impious, infamous, detestable; accursed.  
 Scēlus, ōris, n. an enormity, a crime, impious act; villany, knavery; wickedness, malice.  
 Sceptrum, i, n. (σκήπτρον), that on which one leans; a staff; a sceptre.  
 Scēlicet, adv. (scire, licet), it is plain to be seen, it is easily known, it is manifest; truly, verily, assuredly, doubtlessly: to wit, namely, that is to say.  
 Scīndo, ēre, scīdi, scissum, a. (σχίζω, to split), to split, cut, rend, sever by force; to tear open; to divide, separate.  
 Scio, īre, īvi, and ii, ītum, a. to know; to understand; to learn.  
 Scissus, a, um, part. of scīndo, which see.  
 Scītōr, āri, ātus, dep. (scio), to be anxious to know, to inquire, ask, question, demand, consult.  
 Scōpūlus, i, m. (Gr. σκόπελος), a projecting height affording a distant view, a mountain-peak, high rock, a cliff: poetically,

any large stone: particularly, a cliff or bluff on the sea-shore.  
 Scorpions, ii, m. (Gr. σκορπιός), a scorpion: the Scorpion, the zodiacal sign.  
 Scythia, æ, f. Scythia, the country of the Scythians in northern Europe and Asia.  
 Scēdo, ēre, cessi, cessum, n. (se, insep. prep. apart, and cedo), to go apart, to retire, withdraw, retreat, secde.  
 Scēcno, ēre, cēvi, cētum, a. (se and cerno), to put apart, place asunder, separate, sever, divide, distinguish.  
 Scēcius, adv. comp. of adv. secus, otherwise, differently.  
 Scēco, āre, ui, tum, a. to cut, cut off, to wound, to pain, torment; satirize: to separate, decide, determine; divide.  
 Scēcrus, a, um, part. from scerno, as adj. separate, apart, remote, secret, solitary.  
 Scēculum, same as scēculum, which see.  
 Scēcundum, adv. (secundus), after, immediately after, just following: in the next or second place: prep. nigh, near; by, along; close after; according to, in conformity with.  
 Scēcundus, a, um, adj. (sequor), following; after the first, the second; going after, quickly or closely following; favoring, favorable; prosperous, successful.  
 Scēcūris, is, f. (seco), an axe, a chopping-knife.  
 Scēcūrus, a, um, adj. (se, that is, sine, cura), secure, undisturbed, without anxiety; not to be feared.  
 Scēcūs, adv. (seco), not so, otherwise, differently.  
 Scēcūtus, a, um, part. of sequor, which see.  
 Sed, conj. but: not always adversative, but frequently used for connection in the sense of now, I say, &c.  
 Sēdeo, ēre, cēdi, scēssum, n. (ēdos, a seat), seldom a. to sit, take a seat; sit close, firm, fast; continue, abide.  
 Sēdes, is, f. (sedeo or ēdos), a seat; abode, settlement, spot; also, base, foundation.  
 Sēdo, āre, āvi, ātum, n. (perhaps sodeo), to cause to settle down; to allay, appease, pacify, assuage, mitigate, soothe, alleviate, settle, stay, check.  
 Sēduco, ēre, xi, ctum, a. (se, apart, and duco), to lead apart; to put aside, appropriate; to separate, divide; to remove; to withdraw.  
 Sēges, etis, f. (perhaps fr. τέκος, τέκτω), that which is produced, young growth; standing corn, a crop.  
 Sēgnis, is, e, adj. (se, for sine, and ignis), without spirit or energy, inactive, slow, indolent, sluggish, heavy, lazy.  
 Semel, adv. once.  
 Sēmēle, es, f. Semele, daughter of Cadmus, beloved of Jupiter, and to him mother of Bacchus.  
 Sēmen, inis, n. (fr. segmen, a piece cut off [qu.]), any thing that is or may be sown or planted; seed; a shoot; first cause, origin, source; offspring, progeny.  
 Sēmēsus, a, um, adj. (scmi, half, and esus),

from edo, to eat), half-eaten, gnawed, partly-consumed.  
 Sēmīdeus, i, m. and semīdea, æ, f. (semi, half, deus), a demigod.  
 Sēmīfer, a, um, adj. (semi, half, and ferus), half-beast, an epithet of the Centaurs.  
 Sēmīvīcis, e, adj. (semi, nex, violent death), half-slain, half-dead; not yet cold in death.  
 Sēmīrāmis, idis, f. Semiramis, the celebrated queen of Assyria, wife and successor of Niuis, the founder of Babylon.  
 Sēmīvir, iri, m. (semi and vir), a half man; an effeminate, womanish person.  
 Sēmper, adv. (semel, per), once for all, always, ever, continually.  
 Sēnēcta, æ, f. (senex), age, old age; long duration.  
 Sēnēx, gen. senis, adj. comp. senior, aged, old, advanced in years, ancient.  
 Sēnsim, adv. (senio), by little and little, imperceptibly, insensibly, gradually.  
 Sēnsus, ūs, m. (sentio), sensation, feeling, perception, sense; faculty of perception; emotion, affection, passion; understanding, comprehension, idea, consciousness.  
 Sēntētia, æ, f. (sentio), opinion, thought, judgment, decision, sentence, resolution; meaning, expression.  
 Sēntio, ire, sensi, sum, a. to discern by the senses, perceive, feel, experience, suffer; to observe, discern, notice, discover; to think, be of opinion, conceive, judge.  
 Sēntis, is, m. and f. a brier, bramble, thorn.  
 Sēnius, a, um, adj. (sentis, a bramble), thorny, brambly, rugged, rough, uncultivated.  
 Sēpāro, āre, āvi, ātum, a. (se and paro), to separate, part, divide.  
 Sēpes, is, f. (by some from σπηλις, an enclosure), a fence, hedge; enclosure.  
 Sēpono, ēre, cōsui, cōsitum, a. (se and pono), to place apart, set aside, lay by, reserve; lay aside, dismiss; to remove; to distinguish.  
 Sēptem, indec. adj. (ἑπτὰ), seven.  
 Sēptemflūus, a, um, adj. (septem and fluo), flowing sevenfold, having seven mouths.  
 Sēptētrio, or Sēptētrio, ōnis, m. (septem and trio), pl. septētriones, the seven plough-oxen: hence, from rosembulance, the seven stars of the constellation Arctos; the Great Bear; Charles' Wain.  
 Sēptēni, æ, a, adj. pl. (septem), distributive, seven, seven each.  
 Sēptimūus, a, um, adj. ord. (septem), seventh.  
 Sēpūlcrum, i, n. (sepelio, to inter), a grave; also, fig. a corpse, or the soul of the departed.  
 Sēquor, i, quītus and cūtus, dep. (ἑρομαι), to come after, follow; be consequent upon; to pursue; to ensue.  
 Sērenus, a, um, adj. calm and clear, without clouds and rain, fair, bright, serene: fig. cheerful, gladsome.  
 Sēries, ei, f. (sero, to link together), a row

number series, order; lineage, line of descent.  
 Sērius, adv. comp. of serē or sero, later, more lately, too late.  
 Sērmo, ōnis, m. (sero, to sow), any thing spoken, a discourse; hence, a common talk, town's talk; conversation; a speech, oration; an essay.  
 Sērō, (properly abl. of serus), adv. late, too late.  
 Sero, ere, evi, atum, a. to sow, produce, introduce.  
 Sērpens, entis, m. and f. (serpo, to creep), a creeping animal; a serpent.  
 Sērpo, ēre, rpsi, rptum, n. (Gr. ἔρπω), to creep, crawl, slide on the belly; to move imperceptibly, to spread gradually.  
 Sērtum, ii, n. (sero, to bind together), a garland, festoon.  
 Sērūs, a, um, adj. late: also, aged, slow, protracted; too late, useless.  
 Sērūtor, ōris, m. (servo), a saviour, preserver, deliverer.  
 Sērūtorus, a, um, fut. part. seruo, about to save, preserve.  
 Sērūto, ire, ivi, and ii, itum, n. (servus), to be a slave, act as servant, to be subject to; to serve for, that is, he fit for, or used for; to gratify, indulge, please; to pay attention to.  
 Sērūtium, ii, n. (servus), slavery, servitude, bondage.  
 Sērūto, āre, āvi, ātum, a. (ἔρπω, to guard), to observe, watch, wait for, guard, keep, maintain, preserve, retain.  
 Seta, æ, f. stiff, rough hair; bristle; an angling line.  
 Seu, conj. (fr. sivo), whether, or.  
 Sēvērus, a, um, adj. (se and verus), separating the truth: hence, serious, strict, severe; harsh, cruel.  
 Sēvoco, āre, āvi, ātum, a. (se and voco), to call apart or aside, to withdraw.  
 Sex, adj. num. (ἕξ), six.  
 Si, conj. if.  
 Sibilo, āre, āvi, ātum, n. to hiss.  
 Sibilum, i, n. and sibilus, i, m. (from the sound), a hissing, whistling, whizzing.  
 Sic, adv. so, thus, in like manner, in this way.  
 Siccō, āre, āvi, ātum, a. to dry, make dry; to drink up, empty; to milk.  
 Siccus, a, um, adj. dry, without moisture; thirsty, dry with thirst; cold, dull of feeling.  
 Sicut, conj. (sic and uti), so as, just as, as, as if.  
 Sicyōnius, a, um, adj. pertaining to the town Sicyon, in Achaia, Sicyonian.  
 Sidēreus, a, um, adj. (sidus), glittering with constellations or stars, starry; celestial, divine, heavenly, beautiful, bright, lustrous.  
 Sido, ēre, sidi and sēdi, n. (ἵδω), to let one's self down, to alight, perch, descend, settle down, to sink down.  
 Sidon, ōnis, and Sidonis, idis, f. Sidon, a celebrated commercial city of Phœnicia.

Sidonis, idis, and Sidoniæ, æ, f. adj. the country around Sidon, Sidonian.  
 Sidonius, a, um, adj. Sidonian, belonging to Sidon: also, Theban, so called from Cadmus, the Phœnician.  
 Sidus, ōris, n. (sidus), any luminous heavenly body; the sun, moon, planet, constellation, star: fig. ornament, beauty, pride.  
 Significo, āre, āvi, ātum, a. (signum and facio), to intimate by a sign, to give notice, signify, indicate; betoken; import.  
 Signo, āre, āvi, ātum, a. (signum), to mark, mark out; to inscribe, grave; to express; to point out.  
 Signum, i, n. (signis), a mark, sign; a proof; a token, a prognostic; a signal in military parlance, a standard; a figure, image, statue; a constellation.  
 Silentium, i, n. (sileo), silence; stillness; quietness.  
 Sileo, ēre, ui, n. and a. (Gr. σίλω), to be silent, cease to speak; to keep secret; to be still or inactive.  
 Silex, icis, m. flint, flintstone; any hard stone.  
 Silva, æ, or Sylva, æ, f. (silva), a wood, forest, woodlands, a grove.  
 Silvānus, i, or Sylvānus, i, m. (sylva), the deity of the woods: pl. gods of woods, &c.  
 Silvēstris, is, e, or Sylvēstris, e, adj. (sylva), full of woods, woody, growing in woods, dwelling in or belonging to woods.  
 Similis, is, e, adj. like, resembling, similar: also, probable.  
 Simillimus, a, um, adj. sup. of Similis.  
 Simul, adv. (as if simili, that is, in like manner), together, at once, at the same time, as soon, as soon as.  
 Simulācrum, i, n. (simulo), a likeness, representation, picture, image, resemblance, effigy; shadow, semblance, phantom.  
 Simulo, āre, āvi, ātum, a. (similis), to make like, assume the appearance of; to represent; to imitate; to counterfeit, feign.  
 Sincērus, a, um, adj. (as if simcerus, fr. semel, once, κερῶω, to mix; so, once-mixed, simply-mixed, or from sine cera, without wax, as honey perfectly clean from the comb), not painted, natural, genuine; upright, candid, sincere; pure, unmixed; uncorrupt, sound.  
 Sine, prep. (perhaps fr. sino), without. It is sometimes put after its case.  
 Sinister, ra, um, adj. (sino), left, on the left; adverse, unpropitious, unfortunate, bad; perverse.  
 Sinistra, æ, f. properly f. of adj. sinister. s. manus understood, the left hand, the left.  
 Sino, ēre, sivi, situs, a. to permit, suffer, allow.  
 Sinuo, āre, āvi, ātum, a. (sinus), to wind in a serpentine form, to twist, wreath, curve, bend.  
 Sinus, ūs, m. any concave surface or semi-circular hollow; a bay; a bosom; a fold, the inmost part.  
 Sisto, ēre, stiti and stiti, stitum, a. and n.

(*ἰσῦα, ἰσῦα*), act. to place, cause to stand; to stay, restrain, stop, repress; to make firm, establish, prop; intrans. to stand, stand still, settle, rest; to continue, endure.

Sisyphos, i, m. (*Σίσυφος*), which seems a reduplication of *σῖφος*, i. e. the cunning, the crafty), a mythic king of Corinth, son of Æolus and Enarote, and brother of Salmoneus. He was celebrated for his cunning and wickedness, and was sentenced in the infernal regions to roll up a mountain a large stone, which always rolled back.

Sitis, is, f. thirst: fig. dryness, aridity, parched state, drought: also, greediness, covetousness.

Sinus, a, um, part. of sino, situated, put, placed; erected, built.

Sive, conj. (for vel si), or if: whether, or.

Smaragdus, i, m. (Gr. *σμαραγδος*), an emerald, a precious stone of a beautiful green color.

Suboles, is, or Suboles, is, f. (subolesco, to grow up), a young growth, young shoot: offspring, progeny.

Socer, eri, m. (*σωκρος*), a father-in-law, parent-in-law.

Socia, æ, f. properly fem. of adj. socius, a female companion, partner, associate, &c.

Socius, a, um, adj. participating, associated, allied, united, connected; subs. a participator, associate, ally, partner, confederate, companion.

Sol, solis, m. the sun: sunshine; the heat of the sun.

Solatium, ii, n. (solor, to comfort), comfort, consolation, solace; aid, succor, resource: compensation.

Solco, ere, solutus sum, n. to use, be accustomed, be wont.

Solers, tis, adj. (sollus, same as totus, whole), skilful, expert; suited, fit, capable; ingenious.

Solertia, æ, f. (solers), ingenuity, sagacity, capacity, genius, skill, adroitness.

Solertius, adv. comp. of solerter, ingeniously, adroitly, skilfully.

Solidus, a, um, adj. solid, compact, dense, firm; strong, substantial; whole, entire, perfect.

Solitus, a, um, part. of soleo: as adj. usual, customary, wonted.

Solum, i, n. (perhaps akin to sella), an elevated seat, throne: fig. royal dignity, sovereignty, kingdom.

Sollicito, are, avi, atum, a. (sollus, the whole, and cito, to move), to endeavor to move, to move, stir, displace; to trouble; to instigate to rebellion, to urge, rouse, seduce; to provoke; to induce, allure, excite.

Sollicitus, a, um, adj. (solus and cito), anxious, disquieted, troubled.

Solum, i, n. the lowest part, the ground, foundation, basis; sole of the foot or shoe: the soil, land, country.

Solus, a, um, adj. alone, only, unaccompanied; lonely, solitary, retired.

Solitus, a, um, part. of solvo.

Solvo, ere, vi, solutum, a. to loose, unbind, to solve; dissolve, melt, destroy; to open, to dispel: to relax, to weaken; to break, to pay.

Somnifer, a, um, adj. (somnus and fero), bringing sleep, causing sleep, somniferous, soporiferous.

Somnus, i, m. (*σννος*), sleep; sleepiness. night: also, the sleep of death, death.

Sonax, acis, adj. (sono), sounding, resounding, loudly sounding.

Sonitus, us, m. (sono), sound, noise, din.

Sono, are, avi, atum, a. and n.: intrans. to sound, resound; re-echo: trans. to sound, utter, pronounce; to extol, to signify.

Sons, ontis, adj. hurtful, guilty, criminal.

Sonus, i, m. a sound, note, tone, noise, utterance.

Sopor, oris, m. (Sanskrit, svap, to sleep), sleep; indolence, sleepiness; death: a soporific potion.

Sorbeo, ere, ui, a. (like *σώβω*, by onomatopœia), to swallow greedily any fluid, to sup down, suck in; to absorb; to endure, bear.

Sordidus, a, um, adj. (sordes, filth), filthy, nasty, squalid, foul; mean, low; base, despicable, sordid, miserly: also, wearing soiled or blackish garments.

Soror, oris, f. a sister—for soror patruelis, that is, cousin.

Sororius, a, um, adj. (soror), of a sister, sisterly.

Sors, tis, f. (sero), any thing used to determine a chance, a lot; a prophecy: any thing obtained by lot; hence, share, part: destiny, fate, condition, fortune, rank, station.

Sortior, iri, itus, dep. (sors), to draw lots, determine by lot, distribute by lot, allot: hence, to choose, select, appoint; to distribute, divide.

Spargo, ere, si, sum, a. (*σπείρω*), to strew about, scatter; to throw, hurl; to disperse.

Spartanus, a, um, adj. Spartan, belonging to Sparta, the capital of Laconia.

Spätior, ari, itus, dep. (spatium), to walk abroad, walk, go on: also, to spread.

Spätiosus, a, um, adj. (sputium), of great extent, spacious, extensive, wide, large; of time, lasting, long-continued.

Spätium, ii, n. (pateo), a space, a course, a journey; distance, length, size; an interval, a portion of time.

Species, ei, f. (specio, to see), appearance, look; outward form; beauty; splendor, ornament: nature, character; idea, notion: semblance, pretext, seeming.

Spectabilis, e, adj. (specto), visible; worthy of notice, remarkable, distinguished.

Spectaculum, i, n. (specto), a sight, spectacle.

Specto, are, avi, atum, a. (specio, to see), to look, see, look at with attention, view, observe; to have in view, tend to, aim at; to look for, await; to examine, try.

Spëculor, ari, atus, dep. (specula, an observatory), to see, look around, look carefully at; to explore, reconnoitre, watch, observe, spy; to contemplate.

Spëcus, us, m. also f. and n. (*σπέος*, a cave), a cave, cavern, den, grotto: also, a cavity.

Spëlunca, æ, f. (Gr. *σπηλυξ*), a cavern, grotto.

Spercheüs, idis, f. adj. relating to the river Spercheus.

Spercheüs and eos, i, m. (Gr. *Σπερχεος*, i. e. the rapid, fr. *σπέρω*, to be rapid), Spercheüs, a river of Thessaly, near the Helinda.

Sperno, ere, sprëvi, sprëtum, a. (*σπείρω*, to scatter), to separate: to reject, disdain, spurn, scorn, despise, slight.

Sperö, are, avi, atum, a. to hope, trust; also, to expect, apprehend.

Spes, is, f. hope, expectation; confidence; expectations, prospects, apprehension.

Spiceus, a, um, adj. (spica, an ear of corn), consisting of ears of corn.

Spina, æ, f. a thorn; a thorn or thorny shrub; any prickle: the spine or backbone.

Spineus, a, um, adj. (spina), thorny, prickly, of thorns.

Spinösus, a, um, adj. (spina), thorny, prickly, full of thorns.

Spira, æ, f. (Gr. *σπειρα*), any thing wreathed; a spire, fold of a serpent; a twist, wreath.

Spiritus, us, m. (spiro, to breathe or blow), a blowing, breathing; wind, breath; spirit.

Spissus, a, um, adj. thick, dense; close, crowded, full.

Splendeo, ere, ui, n. to shine, glitter, be bright, be distinguished, be illustrious, be beautiful.

Splendidus, a, um, adj. (splendeo), bright, clear, shining, brilliant, glittering, splendid, magnificence.

Spolio, are, avi, atum, a. (spolium), to strip; to rob, plunder, spoil, deprive.

Spolium, ii, n. the skin of an animal, cast off or stripped off, as the slough of the serpent; the spoils taken from a slain enemy, spoil, plunder, booty; any thing robbed, pillage, prey: also, victory.

Sponsa, æ, f. (spondeo), a betrothed woman, a spouse.

Sponsus, gen. of sponsus, f. which occurs usually only in the gen. and abl. sing., properly, a voluntary contribution: hence, free-will, will: sponte, with the will, good leave, permission, willingly.

Sprëtus, a, um, part. of sperno, slighted, despised, contemned, rejected.

Spuma, æ, f. (spuo, to spit), foam, froth, seum.

Spumans, antis, part. of spumo, foaming, frothing, fermenting.

Spumens, a, um, adj. (spuma), full of froth, foaming, frothy; like foam.

Spumösus, a, um, adj. (spuma), frothy, foaming, fermenting.

Squalleo, ere, ui, n. (*σκαλλω*, to dry up), to

be stiff, rough, horrid; to be dry, arid, parched, rough; to be dirty, filthy, foul; to have on soiled garments, as usual with persons in distress.

Squalidus, a, um, adj. (squalleo), squalid, filthy, horrid, rough.

Squama, æ, f. a scale of a fish, serpent, &c., any thing like a scale.

Squamiger, era, erum, adj. (squama and gero), bearing scales, scaly, full of scales.

Squamösus, a, um, adj. (squama), scaly, covered with scales.

Stagno, are, avi, atum, n. and a. (stagnum), to be lake or standing water; to overflow and become like a lake; to be under water; to inundate, deluge; to cause to stand.

Stagnum, i, n. (sto, to stand), any standing water; a lake, pool, pond: poetically, water generally: also, a canal, ditch.

Stamen, inis, n. (fr. *σπινω*, the warp, or fr. statum, supine of sisto), the warp, in weaving; a thread; the thread of fate; the string of a musical instrument.

Statio, onis, f. (sto, to stand), act of standing, standing still; a stay, residence; the place of standing or abiding, a station, post: also, order.

Stätauo, ere, ui, utum, (fr. statum, supine of sisto), to cause to stand, to place; to set up, erect; make, establish; to appoint; to determine, decide.

Stella, æ, f. a star: poetically, a constellation: also, the sun.

Stellans, antis, adj. (stella), storry; star-like, sparkling, shining, glittering.

Stellatus, a, um, adj. (stella), studded with stars, starry, set with stars: fig. applied to Argus, i. e. having many eyes.

Sterilis, is, e, adj. (*στερής*, stiff, stubborn), barren, incapable of producing, sterile; rendering unfruitful.

Sterno, ere, strävi, strätum, a. to spread, scatter, strew; to throw to the ground.

Stheneleüs, a, um, adj. belonging to Stheneleüs, a king of Liguria, and father of Cyenus.

Sticte, es, f. (spotted), name of a hound Spot.

Stilla, æ, f. (*στλή*, a drop), a drop.

Stillo, are, avi, atum, a. and n. (stilla), to fall in drops, to drop, to trickle down; to distil, let fall in drops.

Stimulo, are, avi, atum, a. (stimulus), to prick, goad, urge on; trouble, incite, instigate.

Stimulus, i, m. (*στίκω*, to prick), a prickle, any sharp-pointed thing; a goad; sting, pang; incitement, spur.

Stipatus, a, um, part. of stipo, are, avi, atum, a. (*στίβω*, to tread down), pressed close together; full, thronged.

Stipës, itis, m. (Gr. *στίπος*), a piece of wood standing in the ground, a trunk, stem, post, stake; a tree.

Stipula, æ, f. the stem, stalk, or blade of corn; a straw, stubble stalk of beans, &c.

Stirps, is, m. lowest part of a tree, includ

ing the roots; the root; the stock, trunk; family, race; descent, progeny. Stirps, a family, one branch of a gens or clan.

Sto, are, stēti, statum, n. (στῆσις, στῆσις, fr. wh. ἵστημι), to stand; stand firm, stand one's ground; stand still, to maintain one's position, dignity or influence, to flourish; to be fixed, resolved, unchangeable, appointed, determined.

Strēpius, ūs, m. (strepo), a harsh or confused noise, a rumbling, rustling, clashing, din.

Stricius, a, um, part. fr. stringo, drawn, unsheathed.

Strilens, entis, part. of strideo, ēre, and strido, ēre, idi, n. creaking, whizzing, hissing, twanging, rustling, whistling.

Stridor, oris, m. (strido), any noise or sound; a grating or harsh noise; a creaking, whizzing, hissing.

Stringo, ēre, nxi, ictum, a. (σπάγγω, to draw tight), to touch lightly, graze, pass close by; to strip, pluck off, to wound, injure; to touch, move; to draw, unsheathe; to draw tight, tie close, press or bind.

Struo, ēre, xi, etum, a. (fr. στρώω, στρώω), to join together; to erect, build; to arrange, prepare, devise.

Strymon, ōnis, m. the Strymon, a large river of Thrace, emptying into the Aegean, now the Karason.

Stūdium, i, n. (σπουδή), zeal, eagerness, desire; study; propensity; object of study, employment.

Stūpeo, ēre, ui, n. to be torpid, benumbed, stupified, to be rendered insensible; to be amazed, struck with astonishment, be lost in amazement.

Stuprum, i, n. shame, dishonor; loss of chastity, fornication, rape.

Stygius, a, um, adj. (Στύγιος), Stygian, of the Styx, infernal; hence, horrible, deadly.

Styx, ŷgis and ŷgos, f. (fr. στυγία, i. e. hateful), Styx, a river of the infernal regions.

Suadeo, ēre, si, sum, n. and a. (ἀδω, to please), primarily, to represent in a pleasing light; hence, to advise, recommend, exhort, suggest.

Sūb, prep. (ὑπό), under, beneath; during; towards; immediately after.

Subdo, ēre, dīdi, ditum, a. (sub and do), to put, place, lay under; to subjugate, reduce, expose, reject; to substitute; to apply, join to.

Subduco, ēre, xi, etum, a. (sub and duco), to draw from under, to draw away; withdraw, remove; draw up, lift up.

Sūbeo, ēre, ivi, and ii, itum, irreg. n. (sub, eo), to go under; to undergo, sustain, suffer; to ascend, climb; to go to, into, or towards; to enter, to approach, to come upon, attack; to come after or succeed.

Sūbitō, adv. (subitus), suddenly, hastily, unexpectedly.

Subitus, a, um, adj. (subeo), sudden, hastily, unexpected; also, extemporaneous; and new, raw.

Subjecto, āre, āvi, ātum, a. (freq. of sub-jicio), to put under; to apply to, add join.

Subjectus, a, um, part. of sub-jicio.

Sub-jicio, ēre, ēci, ectum, a. (sub, jacio), to throw or put under; to subject, submit; to expose.

Sublimis, e, adj. lofty, elevated; aloft heavenward; exalted, sublime.

Submitto, ēre, isi, issum, a. (sub and mitto), to let down, lower; abate; yield, resign, submit; give up, remit; to subject.

Submōveo, ēre, ōvi, ōtum, n. (sub and moveo), to remove, displace, repel, banish, withdraw.

Subsequor, i, ecutus sum, dep. (sub and sequor), to follow, attend, accompany.

Subsido, ēre, idi, and ōdi, essum, n. (sub and sido), to sit down, crouch down, sink down, settle, subside.

Subsisto, ēre, stiti, a. and n. (sub, sisto), trans. to cause to stand, to stay, to stop, to resist; intrans. to stand firm, fast; to withstand; to halt; to cease.

Substrictus, a, um, part. of substringo, ēre, nxi, bound, drawn up, contracted; checked, confined.

Succēdo, ēre, essi, essum, n. (sub, cedo), to go under, go into, undertake, submit, approach, succeed.

Succesor, ōris, m. (succedo), a successor, one that follows or succeeds another in any office, possession, pursuit; an heir.

Succensus, ūs, m. (succedo), a going down, a following, approaching; success, prosperous issue, prosperity, good fortune.

Succinetus, a, um, part. fr. succingo, ēre, nxi, girt up, tightly girt; provided with, equipped.

Succumbo, ēre, cūbui, cūbitum, (sub and cumbo, to fall), to fall down, fall to the ground, sink; to be overcome, to succumb, yield, submit.

Succus, i, m. (sugo, to suck), juice, moisture, sap; hence, taste, flavor, relish; vigor, force, energy.

Succūtio, ēre, ussi, ussum, a. (sub and quatio), to shake, agitate, jolt up and down.

Sūdo, āre, āvi, ātum, a. and n. to sweat, toil hard, labor after.

Sūdor, ōris, m. sweat; fig. labor, toil, pains, exertion.

Sulficio, ēre, ēci, ectum, a. and n. (sub and lacio), to afford, furnish, supply; to suffice, be sufficient.

Suffundo, ēre, udi, usum, a. (sub and fundo), to pour out, spread; diffuse, suffuse.

Sūi, sibi, sc, sing. and pl. recip. pron. (Gr. οἱ), of, &c. himself, herself, itself, themselves.

Suleo, āre, āvi, ātum, a. (sulcus), to furrow, plough, delve, till; sail over; to wrinkle.

Sulcus, i, m. (ὄχος), a furrow; a rut; a wrinkle.

Sulfur and Sulphur, ūris, n. sulphur, brimstone.

Sum, esse, fui, irr. n. to be, to exist; to belong to, pertain to; to be worth.

Summus, n, um, adj. (sup. of superus), highest, topmost; greatest; consummate; supreme; extreme.

Sūmo, ēre, msi and mpsi, mtum, mptum, a. (sub and emo), to take, take up, receive; to undertake, to assume; to enjoy; to make.

Sumptus, ūs, m. (sumo), charge, cost, expense.

Sūper, adv. above, over; besides; thereupon; in addition, more; exceedingly; prep. over, upon, above, beyond, besides.

Sūperator, ōris, m. (supero, to overcome), a conqueror, vanquisher, subduer, subjugator.

Superbia, æ, f. (εὐφροσύνη), pride, haughtiness, arrogance, scorn; magnificence.

Sūperbus, a, um, adj. (ὑπερήβος), proud, haughty, arrogant, insolent, scornful; fastidious, overnice; also, splendid, magnificent, excellent, costly, superb.

Sūperemineo, ēre, ui, a. (super and emineo, to project), to project above, to appear above, overtop, surpass, outstrip, excel.

Sūperfluous, a, um, adj. (super and fluo), overflowing, running over; unnecessary, superfluous.

Sūperflusus, a, um, part. of superfundo, ēre, fudi, poured over or upon, overflowing, overspread, spread over, dispersed over, covered.

Sūperi, ōrum, m. (strictly pl. of superus), the celestial gods, the gods.

Sūpero, āre, āvi, ātum, a. and n. (super), to be above; to project; to prevail; to abound; to remain; to be alive, survive; to pass over; to surmount, overcome, conquer; to surpass.

Sūperstes, ŷtis, adj. (supersto), that which is standing by, a witness; surviving, outliving.

Sūpersto, āre, stiti, n. (super and sto), to stand over or upon.

Sūpersum, es, fui, esse, n. (super and sum), to remain, be left behind; to exist still, to survive, to be superfluous.

Sūperus, a, um, adj. (super), comp. sūperior; sup. sūp̄renus and summus: above, upper, on high; celestial.

Sūp̄ervolo, āre, n. (super and volo), to fly over, pass rapidly over.

Sūpleo, ēre, plēvi, etum, a. (sub and pleo), to fill up, supply, complete, restore, repair.

Sūplex, ŷcis, adj. (sub and plico, to fold or bend), kneeling to, bending the knees before, suppliant, humble, beseeching, submissive.

Sūpplicium, ii, n. (supplex), a kneeling down; humiliation, supplication, prayer, act of worship, as sacrifice or thanksgiving; capital punishment, torture, any severe punishment.

Sūppōno, ēre, ōsui, ōsitum, a. (sub and pono), to place or lay under; to sow; to enter; to annex, subjoin; to subject; to

postpone, value less; to suppage; to substitute.

Sūpprimo, ēre, essi, essum, a. (sub and premo), to press down; to check, detain, restrain, suppress, stay.

Sūprā, adv. (as if superā parte), on the upper side, above; more, further; prep. above, over, beyond.

Sūp̄renus, adj. sup. of superus, which see.

Surgo, ēre, rexi, ectum, a. (contraction of sub rego), to raise up; more frequently, to rise up, arise, appear, grow up, to swell up.

Sus, suis, m. and f. (ῥῆς), a swine, pig, hog.

Suspectus, a, um, part. of suspicio, ēre, exi, suspected, exciting suspicion.

Suspendo, ēre, di, nsum, a. (sus, for sursum, up, and pendo), to hang up, suspend; to hang up in honor of a deity, to consecrate; to raise on high; to press lightly on; to interrupt, restrain.

Suspicio, ēre, exi, ectum, a. (sursum and spicio), to look up at, to look up to; to admire.

Suspīcor, āri, ātus, dep. (suspicio), to suspect, mistrust, fear, apprehend; to conjecture, imagine.

Suspirium, ii, n. (suspiro), a sigh, sob, groan; a shortness of breath.

Suspiro, āre, āvi, ātum, a. and n. (sus for sursum, and spiro); intrans. to exhale, evaporate; to sigh, heave a sigh; trans. to breathe out.

Sustīneo, ēre, ui, tentum, a. (sus for sursum, and teneo), to keep up, sustain, uphold, support, bear, endure, suffer, withstand, restrain, check.

Sustūli. See Tollo.

Susurro, āre, āvi, ātum, n. and a. to murmur, buzz, whisper.

Suus, a, um, (ἑός, ἑή, ἑόν), poss. pron. belonging to him, her, it, them; one's own, its own.

Sylva, æ, same as silva, which see.

Syrinx, ingis or ingos, f. (Gr. σφύριξ), a reed, a pipe made of reed. Syrinx, a girl changed into a reed.

## T.

Tābeo, ēre, ui, n. (τάβω, Doric for τήκω, to decay), to melt; to drip; to waste away, decay.

Tābes, is, f. (tabeo), a gradual wasting or waning away, melting, dissolving, corruption, consumption, atrophy, &c.: an infectious disease, plague.

Tāceo, ēre, ui, eitum, n. and a. (τήκω, to be silent), intrans. to be silent, to be still; trans. to pass over in silence, to keep secret; be silent about.

Taciturnus, a, um, adj. (taceo), silent, secret, still.

Tācitus, a, um, part. of taceo, as adj. secret, concealed, unmentioned, silent still.

Tactus, ūs, m. (tango), a touching, touch, contact.

## TACTUS.

Tactus, a, um, part. of tango, which see.  
 Tæda, æ, f. (Gr. δαΐς, δᾶς), a tree producing pitch, a branch thereof: hence, a pine torch, a torch; a marriage torch: fig. marriage.  
 Tænarius, a, um, adj. Tænarian, belonging to Tænurus or Tænarum, a mountain, city and promontory of Lacedæmon.  
 Tægus, i, m. the Tagus, a well-known river of Spain and Portugal.  
 Talaria, ium, n. pl. (of the adj. talaris, is, e. belonging to the ankle), winged sandals.  
 Talis, e, adj. such, suchlike, of such kind: also in the signification of this, the following.  
 Talus, i, m. the ankle: also, a die.  
 Tâmen, conj. but, notwithstanding, nevertheless, however, yet; at least, yet at least; at length, however.  
 Tânaïs, is, m. Tanaïs, a river of Sarmatia, flowing into the Palus Mæotis, (Sea of Azof), now the Don.  
 Tandem, adv. con. of tum demum, then at length: at last, at length, finally: also, in earnest address, pray, I pray thee.  
 Taugo, Ære, tægî, tacium, a. to touch; arrive at, reach; to besprinkle, besmear, anoint, wash, paint; to border on, adjoin: to touch, taste; to move, affect, incite; to undertake; to strike.  
 Tanquam, adv. (tam and quam), as, just as, as if, as it were.  
 Tantûlus, i, m. Tantalus, a Phrygian king, and ancestor of the Pelopidæ: his story is told by our author.  
 Tantum, adv. so much; only. Tantummodo, adv. only.  
 Tantus, a, um, adj. so great, so vast, so important: also, so little, so trifling.  
 Tardus, a, um, part. of tardo, Ære, âvi, delayed, retarded, impeded, obstructed.  
 Tardè, adv. (tardus), slowly, tardily, dilatorily; late, not early.  
 Tardus, a, um, adj. slow, tardy, dilatory, not quick, tedious; dull, heavy, stupid.  
 Tartarus, i, m. pl. ra. n. (τάραρος), Tartarus; the infernal regions.  
 Taurus, i, m. (Gr. ταύρος), a bull, ox; the constellation Taurus; Taurus, a mountain in Cilicia.  
 Taxus, i, f. the yew-tree; a javelin or lance-handle made of yew.  
 Taygete, es. f. Taygete, a daughter of Atlas, one of the Pleiades.  
 Teetum, i, m. (tego), roof of a house, ceiling of a room; a dwelling, a hall or chamber. Tectum feræ, a den.  
 Teenus, a, um, part. of tegor. See Tego.  
 Tëgmen, inis, or Tëgmen, inis, n. (tego), a covering.  
 Tëgo, Ære, texti, tectum, a. (τέγω), to cover; to hide, conceal, cloak; to protect, defend.  
 Tëla, æ, f. a web; the warp or threads into which the woof is woven: also, a weaver's beam.  
 Tellus, Æris, f. the earth; the soil; land, country; a nation: also, the goddess Tellus, the Earth.

## TENTO.

Telum, i, n. (fr. ῥηλός, thrown to a distance) a missile weapon, subsequently, any weapon of attack.  
 Tëmërius, a, um, adj. (temerè), accidental, by chance; indiscreet, rash, inconsiderate.  
 Tëmëro, Ære, âvi, âtum, a. (temere), to violate, defile, pollute, profane.  
 Tëmo, Ænis, m. the pole of a chariot: also, the pole of the constellation Charles' Wain.  
 Tempë, n. Tempe, the romantic valley of Thessaly, between Mounts Olympus, Ossa, and Pelion, through which flows the Peneus; subsequently applied to any romantic vale or glen.  
 Tempëries, Æi, f. (tempero), a tempering, mixing in due proportion, middle temperature, temperate climate.  
 Tempëro, Ære, âvi, âtum, a. and n. (tempus), to fix a measure or set bounds: intrans. to observe fit measure, to be temperate, to restrain one's self, to abstain, forbear: trans. to put into proper measure, to temper; to prepare, manage; to soften.  
 Tempestas, tâtis, f. (tempus), time; a period, a season; weather: freq. bad weather, tempest.  
 Templum, i, n. (as if tempulum, fr. tempus, or τέπω, to cut), a portion severed or cut off: hence, space in the heavens marked off by the augur's lituus; prospect; eminence commanding a prospect; consecrated ground, a temple; a chapel.  
 Tempus, Æris, n. (τέπω, τέπω, to cut off), properly, any thing cut off: hence, a section of the heavens; time; a period, an age.  
 Tempora, pl. the temples; the head.  
 Tendo, Ære, tētendi, tensum and tentum, a. and n. (τένω), trans. to stretch out, extend, distend; to turn, shape one's course towards; to present, offer; to strain, exert: intrans. to be encamped, to go, travel towards; aim, design; to fight, contend.  
 Tënebræ, Ærum, f. pl. darkness, blindness: hence, mental blindness, ignorance, stupidity; a dark place; confusion, calamities.  
 Tënebrôsus, a, um, adj. (fr. tenebræ), full of darkness, dark, gloomy.  
 Tënedos, i, f. Tenedos, a celebrated island in the Ægean Sea, near Troy, previously called Leucophris.  
 Tëneo, Ære, ui, tentum, (fr. τένω, to stretch), a. and n. intrans. to hold, that is, to be, to last, continue, prevail: trans. to hold, keep, hold fast, retain, withhold.  
 Tëner, a, um, adj. (teneo), easily retaining an impression, tender, pliant, soft; young; effeminate, voluptuous, delicate, yielding, sensitive.  
 Tënor, Æris, m. (teneo), a holding, holding fast; a keeping to its course, uninterrupted course; tenor, uniformity; continuance, duration; condition, quality.  
 Tentamen, inis, n. (tento), a trial, attempt, essay.  
 Tento, Ære, âvi, âtum, a. (freq. of tendo,

## TENUATUS.

or of teneo), to touch, feel; seek, examine; try, attempt; prove, test.  
 Tënuatus, a, um, part. of tënuo, Ære, âvi, thinned, weakened, made lean, diminished; abated, appeased; lightened; narrowed.  
 Tënuis, is, e, adj. (probably fr. τένω), not thick, thin, slender, fine, subtle; exact, nice, ingenious; meagre, narrow, shallow, clear, light, tender, slight, little, trifling, mean.  
 Tënus, prep. as far as, up to, down to: also, according to: it governs a gen., acc. and abl., the first generally in the plural, but the abl., most frequently.  
 Tëpeo, Ære, ui, n. to be warm, tepid; to grow cool, lose heat; become indifferent.  
 Tëpens, mildly warm.  
 Tëpesco, Ære, ui, n. (tepeo), to grow warm, grow tepid; to cool down, lose heat; to grow lukewarm.  
 Tëpidus, a, um, adj. (tepeo), tepid, lukewarm, warm; abated in heat; remiss, languid.  
 Tëpor, Æris, m. (tepeo), gentle warmth; lukewarmness, tepidity, languor, want of ardor.  
 Tër, adv. (fr. tres, τρίς), thrice, three times: ter quaterque, repeatedly: ter felix, very happy.  
 Tëres, Ætis, adj. (τέρω, to rub), worn round and smooth; round, long, round and smooth; tapering, finely shaped; slender, graceful, elegant, tasteful.  
 Tërgum, i, n. the back, of man or other animal; the back or part turned from us; sometimes, the surface: the hide, leather.  
 Tëro, Ære, trivi, trinum, a. (τέρω, τέρω), to rub: rub smooth, polish, touch, tread frequently; rub away, consume; grind, bruise.  
 Terra, æ, f. (from ἄρδός, dry), strictly, that which is dry; hence, the earth, as opposed to the air and the sea; the soil, the ground; Earth, as one of the deities: also, a country, region, district.  
 Terrënis, a, um, adj. (terra), of earth, earthy, earthen, terrene, living on or belonging to the earth.  
 Terreo, Ære, ui, itum, a. to affright, alarm, terrify, to scare.  
 Terribilis, o, adj. (terreo), terrible, formidable, frightful, awful, terrific.  
 Terrificus, a, um, adj. (terreo, facio), terrible, frightful, terrific, awful.  
 Terrigëna, æ, m. and f. (terra and gigno), earth-borr., produced from the earth.  
 Territus, a, um, part. from terreo, affrighted, alarmed.  
 Terror, Æris, m. (terreo), terror, affright, dread.  
 Tersus, a, um, part. from tergeo, Ære, si, wiped, scoured, made clean: adj. clean, faultless, neat.  
 Tërius, a, um, adj. (fr. ter, or fr. τέρω), third, the third.  
 Testâtus, a, um, part. fr. testor, Æri, which see.  
 Testis, is, m. and f. a witness; evidence.

## THUSCUS.

Testor, Æri, âtus, dep. (testis), to testify, bear witness, attest, evidence, show, confirm: to call to witness, adjure.  
 Testudo, inis, f. (testa, a shell), a tortoise; shell of a tortoise: hence, from its resemblance in shape, a lute, lyre: an arch, vault; also, an engine of war: also, a mode of curling the hair.  
 Tëthys, Æos, f. Tethys, a sea-goddess, wife of Oceanus, and nurse of Juno, and mother of the river-gods and Oceanides: frequently by the poets for the sea.  
 Texo, Ære, xui, xtum, a. to weave: also, to plait, braid, twine; to fabricate, make, construct.  
 Texius, a, um, part. of texo, woven: plaited, interwoven, embroidered; constructed. &c.  
 Thâlâmus, i, m. (θάλαμος), a bedchamber: hence, an apartment: an abode: also, a bed; the marriage bed.  
 Thaumantias, æ, f. daughter of Thaumās: that is, Iris, or the rainbow.  
 Theatrum, i, n. (Gr. θέατρον), a place for viewing spectacles; play-house, theatre.  
 Thebæ, Ærum, f. pl. Thebes. This name was common to several cities, in Egypt, Thessaly, Mysia, Bœotia, &c.: the most celebrated were Thebes of the hundred gates, in Egypt, and that in Bœotia.  
 Thëmis, Ædis, f. Themis, goddess of law and order: also, of prophecy, as which she had the oldest temple in Bœotia.  
 Thëridânas, æ, m. (Gr. θηρίδαμος, i. e. wild-beast subduer), name given to one of Aetæon's hounds (from θηρ, a wild beast, and δάμω, to subdue).  
 Thermôdon, ontis, m. pr. n. a river of Capadocia, emptying into the Euxine, on whose banks dwelt the Amazons; now the Thermeh or Terma.  
 Thërôn, ontis, m. (Gr. θηρών), Hunter, name applied to a hound.  
 Thëtis, tides or tidos, f. Thetis, a sea-nymph, daughter of Nereus and Doris, wife of Peleus, and mother of Achilles: frequently by the poets, the sea.  
 Theutrantëus, a, um, adj. Theutratean; of Theutrania, a part of Mysia.  
 Thisbë, Æs, f. Thisbe, a maiden beloved of Pyramus: their story is told by our author.  
 Thous, i, m. (θούς), Swift, name applied to a hound.  
 Thrâcius, a, um, adj. Thracian, belonging to Thrace, an ancient division of Europe, bounded by Macedonia, Mount Hæmus, the Ægean, Hellespont, Propontis, and Bosphorus.  
 Thürens, a, um, adj. (thus or tus, incense), of or pertaining to frankincense.  
 Thus, Æris, n. (perhaps θύος, sacrifice), incense, frankincense, the gum or resin of a tree grown in Arabia: also written Tus.  
 Thuscus, a, um, or Tuscus, a, um, adj. Tuscan, Etrurian, belonging to Etruria, in northern Italy.



Thyoneus, ei and eos, m. *Bacchus, son of Thyone.*  
 Thyrsus, i, m. (Gr. *θύρσος*), *stalk of a plant or vegetable; the thyrsus, a staff entwined with vine and ivy, borne by the Bacchantes in their orgies: fig. ardor, enthusiasm, strong impulse.*  
 Tibca, æ, f. *the shin-bone: also, a straight musical instrument with holes (made first of a bone), a pipe, flute, flageolet.*  
 Tignum, i, n. *a beam, piece of timber for building.*  
 Tigris, is and idis, m. and f. (properly, in the Persian, *an arrow*), *a tiger, tigress; name applied to a hound. Also, m. Tigris, the name of the famous river of Asia.*  
 Timco, Ære, ui, n. and n. *to fear, be afraid of, apprehend: to be in fear, to be anxious.*  
 Timidè, adv. (timidus), *fearfully, timidly, timorously.*  
 Timidus, a, um, adj. (timeo), *fearful, timorous, timid, cowardly.*  
 Timor, òris, m. (timeo), *fear, apprehension, dread; terror, cause of fear; religious awe.*  
 Tingo, Ære, nxi, nctum, a. (*τίγγω*, to wet), *to wet, moisten, bedew, bathe, anoint, color, stain, tinge.*  
 Tinnulus, a, um, adj. (tinnio, to tinkle), *tinkling, ringing, clinking, making a sharp, clear noise.*  
 Tiresias, æ, m. *Tiresias, the celebrated blind soothsayer of Thebes, son of Eucres and Chariclo.*  
 Tisiphonè, es, f. (Gr. *Τισιφώνη*, from *τιω*, to avenge, *φόνος*, murder), i. e. *Blood-avenger, Tisiphone, one of the Erianyes, represented as punishing with severity the guilty dead.*  
 Titan, anis, m. *Titan.* This was a name given to several of the ancient race of gods and demigods, as to the six sons of Uranus and Gæa, viz. Oceanus, Cæus, Creius, Hyperion, Japetus, Cronus. In particular, the elder brother of Saturn, progenitor of the Titans, who waged war against Jupiter, who defeated and hurled them into nether darkness. By later poets the name was applied to Prometheus, Epimetheus, Atlas, &c. With Ovid and other Latin poets, Titan signified the *Sungod, Helius*, as son of Hyperion and grandson of the original Titan. Hesiod derives the word from *τιταίνω*, i. e. *the stretchers, the strivers; according to others, from τρω, i. e. the avengers; and to others, from the old word τινός, equiv. βασιλεύς, a king.*  
 Titania, æ, f. *Titania, a name applied to Diana, sister to Titan, i. e. Helius, or the sun.*  
 Titubo, Ære, avi, Ætum, n. *to totter, stagger, reel, go unsteadily: also, to stammer, fidget; to hesitate, be perplexed: to slip, trip, make a mistake.*  
 Titulus, i, m. *an inscription, superscrip-*

*tion, title: name, appellation, title of rank; cause assigned, pretext, reason.*  
 Tityos or Tityus, i, m. pr. n. *Tityos, son of Gæa: according to other accounts, of Jupiter and Elara: who grew to such a size that his body covered nine jugera. In the nether world his liver was constantly torn by two vultures, and as constantly grew again—in punishment for violence offered to Latona.*  
 Tmolus, i, m. *Tmolus, a mountain in Lydia, near Sardis, where the Pactolus rises; now called Boaz Dagh.*  
 Tolero, Ære, avi, Ætum, a. (*τράω*, to bear), *to bear, bear patiently, endure, abide, tolerate.*  
 Tollo, Ære, sustuli, sublatum, a. *to raise, lift up, elevate; to clate, cheer; take up, take on one's self; take away, remove.*  
 Tonans, tis, part. from *tono, sounding, resounding; thundering: as a subs. the Thunderer, that is, Jupiter.*  
 Tonitru, n. (tono), *thunder.* It may be the abl. of tonitrus, in which case only it seems to occur.  
 Tonitrus, us, m. same as preceding: *Tönitruum, i, n. the same, from wh. most probably pl. tonitrua.*  
 Tophus, i, m. *tophus, a porous, friable stone.*  
 Tormentum, i, n. (torqueo), *a war-engine for throwing stones, darts, &c.: a rope, line, cord; torture, torment; anguish of mind, trouble.*  
 Torpor, òris, m. (torpeo, to be numbed), *numbness, torpor, stupor, languor, dullness.*  
 Torqueo, Ære, torsi, tortum, a. *to turn, turn aside, turn round, twist, whirl, wrench; writhe, distort; to rack, torture.*  
 Torrens, tis, m. [scil. amnis] (from torreo), *a torrent, rapid stream.*  
 Torreo, Ære, ui, tostum, a. *to dry, parch, roast, bake; to heat greatly.*  
 Tortilis, is, e, adj. (torqueo), *twisted, turning, twining, winding, wreathed.*  
 Tòrus, i, m. *any thing soft to sit or lie on, a cushion, pillow, mattress, bed, couch, sofa: also, muscular protuberance, brawn, muscle.*  
 Torvus, a, um, adj. (*τορβός*, piercing), properly of the eye, *staring, piercing, wild, stern; hence, grim-visaged, fierce, terrible, hideous.*  
 Tot, indec. num. adj. (perhaps from *τῶτα*, so many), *so many.*  
 Totidem, indec. num. adj. *just so many, just as many.*  
 Toties, adv. (tot), *so often.*  
 Totus, a, um, gen. totius, adj. *the whole, all the, the entire.*  
 Trabs, trabis, f. (*τράβηξ* or *τράβηξ*), which from *τρέπω*, to turn, i. e. a beam with which to turn something), *a beam, a rafter: poetically, a tree; also, a ship.*  
 Tractus, us, m. (traho), *a drawing, dragging, draught; drawing out, stretch, extent; tract, region.*

Trado, Ære, didi, Ætum, a. (trans, do), *to give over, deliver, consign; to surrender, betray; to give up, resign; to deliver, teach; to bequeath; to hand down, record, relate.*  
 Tráho, Ære, xi, ctum, a. *to draw, draw down, attract; trail; drag away; draw out.*  
 Trajicio or Transjicio, Ære, jeci, jectum, a. (trans and jacio), *to throw over, cast over, throw across, to bring over or across, to transfer; to thrust through, transfix, pierce.*  
 Trans, prep. (derived by some from *τρέπω*, of the same meaning), *on the further side of, beyond, over, across.*  
 Transeo, Ære, ivi and ii, itum, irr. n. and a. (trans, eo), *to pass over; to cross: to pass into, be transformed; to go through, pass by.*  
 Transféro, ferre, tñli, latum, irr. a. (trans and fero), *to carry over from one place to another, to transfer, transport.*  
 Transitus, us, m. (transeo), *a passing over, a passage, crossing; transition; transformation; passing through, passage.*  
 Transluceo, Ære, n. (trans and luceo), *to shine across or over, be reflected; to shine through, be visible through.*  
 Transmitto, Ære, misi, missum, a. (trans and mitto), *to let pass over, pass across, convey over; deliver over; commit, intrust; to send over, transmit; throw over: to let pass, omit; pass through, transfix.*  
 Tremebundus, a, um, adj. (tremo), *trembling much, shivering, quivering, quaking.*  
 Tremendus, a, um, adj. (tremo), *terrible, frightful, tremendous.*  
 Tremo, Ære, ui, n. and a. (Gr. *τρέμω*), *to tremble, quake, shiver, shake; to tremble at, be afraid of, fear, dread.*  
 Tremor, òris, m. (tremo), *tremulous motion, quaking, trembling, shivering, tremor: also, an earthquake.*  
 Tremulus, a, um, adj. (tremo), *trembling, quaking, shivering, tremulous.*  
 Trepido, Ære, avi, Ætum, n. (trepidus), *to hurry in alarm, run to and fro in trepidation, to haste about in confusion; to be alarmed, fear, quake with fear; to hasten, bustle, speed; to tremble, flutter.*  
 Trepidus, a, um, adj. (*τρέπων*, to turn to flight), *in trepidation, alarmed, hurried and confused with fear, anxious; bringing alarm, alarming, causing anxiety; unquiet, in commotion, restless; moving quickly to and fro, throbbing.*  
 Tres, es, ia, num. adj. (*τρεῖς*, *τρία*), *three.*  
 Tribuo, Ære, ui, Ætum, a. (tribus), *to give, present; attribute, assign, ascribe.*  
 Tricuspis, idis, adj. m. and f. (tres, cuspis), *three-pointed, having three prongs.*  
 Tridens, tis, adj. (tres, dentes), *having three teeth: subs. an instrument with three prongs; the trident.*  
 Trifidus, a, um, adj. (ter and findo), *three-pronged, three-forked.*  
 Trio, onis, m. (supposed to signify a thresh-

*ing-ox, as if terio, fr. tero), Triones the Two Bears, Ursa Major and Ursa Minor, these constellations resembling a wagon and team. Septem Triones, or Septem Trio, the Charles's Wain, Ursa Major.*  
 Triplex, icis, adj. (ter, and plico, to fold), *threefold, triple: pl. three.*  
 Tristis, is, e, adj. *sad, mournful, sorrowful, dejected, melancholy: woful, dismal, causing sorrow, causing dislike; noxious, baleful: unlucky, unfortunate, lamentable; gloomy, morose: harsh.*  
 Trisulcus, a, uni, adj. (tres, and sulcus, a furrow), *having three furrows: three-pointed, three-pronged, three-forked, triple.*  
 Triton, ònis or ònos, m. *Triton, a sea-god, son of Neptune and Amphitrite, and trumpeter to his father, in which capacity he used a shell, with which he summoned, excited, or calmed the waves.*  
 Tritonia, æ, f. *Pallas.* The name is variously accounted for: from the lake Tritonis in Libya, where the Libyan legend had it that Pallas first appeared, the nymph of the lake being her mother, by Neptune—from a fountain of the same name in Arcadia—from a river in Bœotia also having the same claims.  
 Tritonis, idis and idos, f. *Pallas.* See preceding.  
 Trivus, a, um, (part. of tero, Ære, trivi, tritum), *rubbed, made smooth, often truden, worn smooth, much frequented, usual.*  
 Triumphus, i, m. *a triumph.* Some derive it from *τρίπυλος*, a hymn to Bacchus.  
 Trivia, æ, f. *Diana*, properly the fem. of adj. trivius, scil. dea t. the goddess particularly worshipped at the *trivia*, or places where *three ways* met.  
 Truncus, i, m. *the trunk, stock, body of a tree; the human trunk or body; a bust.*  
 Truncus, a, um, adj. *maimed, mutilated, deprived of the branches or limbs.*  
 Trux, trücis, adj. *ferocious in appearance, fierce, savage looking; cruel, savage, pitiless, terrible.*  
 Tu, tui, tibi, tē, tē, pers. pr. (*τῦ*, Doric form of *σύ*), *thou, you.*  
 Tuba, æ, f. *the tuba, a Roman wind-instrument, a trumpet, clarion, (perhaps fr. tubus, a tube or pipe.)*  
 Tubicen, icinis, m. *one that blows the tuba or trumpet, a trumpeter.*  
 Tucor, cri, tuütus and tutus, dep. *to see, view, behold, look steadfastly at; regard, favor; protect, maintain.*  
 Tum, adv. *again, besides, moreover, then, next, thereupon, in the next place; then, at that time: also, a conj. repeated tum, tum, not only; but also, as well as.*  
 Tumeo, Ære, ui, n. *to swell, become or be swollen, be tumid or inflated; to swell with anger or with pride.*  
 Tumescio, Ære, ui, (incept. of tumeo), *to begin to swell, to swell; to swell with anger or with pride.*

## TUMIDUS.

- Tumidus, a, um, adj. (tumeo), swollen, tumid, inflated, bloated, puffed up; elated, arrogant.
- Tumultus, us and i, m. (tumeo), a tumult, disturbance, broil, commotion, uproar, riot; a storm.
- Tumulus, i, m. (tumeo), a hill, hillock, a mound: properly, an artificial eminence; the mound on a grave, a grave or sepulchral mound.
- Tunc, adv. then, at that time.
- Tunica, æ, f. a tunic, a vest worn fitting close to the body, worn under the toga.
- Turba, æ, f. (τρέβη and θόρυβος), confusion, tumult, turmoil, disturbance; a crowd, multitude.
- Turbo, are, avi, atum, n. and a. (turba), intrans. to cause disorder, create confusion, make a bustle or a riot, to rage; trans. to disturb, confuse, throw into disorder, trouble.
- Turbo, inis, m. any thing whirling round in a circle; a whirlwind, tornado, hurricane, storm; confusion; a whirl, whirl: hence, vehemence, violence.
- Turpis, e, adj. deformed, ugly, unsightly, filthy, foul, loathsome; shameful, base, dishonorable, infamous, scandalous; indecent, immodest.
- Turris, is, f. (τόρρις and τείρις), a tower, high building.
- Tutela, æ, f. (tueor), care; defence, protection, guardianship: poet. a guardian; a ward or one under protection, a charge.
- Tutus, a, um, part. fr. tueor, as adj. safe, secure; prudent, cautious.
- Tuus, a, um, poss. pr. (tu), thy, thine, your: without a subs. translated thine, yours: Tui, your friends, subjects, &c.
- Tybris, is, m. poetic form of Tiberis, the river Tiber, flowing past Rome.
- Tympānum, i, n. (τύμπανον), a kind of drum, tindrel, tambourine, (most resembling the last.)
- Typhœus, eos, m. (Ty-pho-eus), name of a giant, son of Titanus and Terra.
- Typhœus, a, um, adj. of or belonging to Typhœus, the giant, son of Titan and Terra, (Uranus and Gæa.)
- Tyrannus, i, m. (τύραννος), a monarch, absolute lord, especially in a state that had enjoyed liberty: subsequently, a despot, a tyrant, in the bad sense.
- Týrius, a, um, adj. of or belonging to Tyre, the celebrated city of Phœnicia, Tyrian.
- Týros, or Týrus, i, f. Tyre, the famous city in Phœnicia, now Sur.
- Tyrrhœus, a, um, adj. Tyrrhene, belonging to Etruria; Tuscan, Etrurian.

## U.

- Uber, Æris, adj. rich, plentiful, fruitful, copious, abundant.
- Uber, Æris, n. subs. a teat, pap, dug; breast.
- Ubi, adv. where, in which place, in what place; when, at which time, as soon as.
- Ubique, adv. wheresoever, everywhere.

## URO.

- Udus, a, um, adj. (contr. fr. uvidus), moist, wet, humid.
- Ullus, a, um, gen. ullius, adj. any, anyone: as if unullus, a dim. of unus.
- Ulmus, i, f. an elm, elm-tree.
- Ultrius, adv. comp. of ultra, further on, further; more, longer.
- Ultimus, a, um, adj. sup. of ulter, the last, the final; the most remote; earliest; lowest, worst of its kind; most distant; utmost, extreme.
- Ultor, oris, ni. (ultus, part. of ulsciscor, to revenge), a revenger, punisher, avenger.
- Ultra, prep. and adv.: prep. beyond, on the farther side, past: adv. on the other side, beyond; farther.
- Ultrix, icis, f. (ultor), she that revenges, revengeful, female avenger.
- Ultrō, adv. (scil. loco, i. e. loco ultrō), on the farther side, beyond; of one's own accord, spontaneously.
- Uulātus, us, m. (ululo), a howling, shrieking, yelling.
- Uulō, are, avi, atum, n. and a. (either fr. the sound, or fr. ὑλλῶσα, to howl), intrans. to howl, yell, utter a mournful cry, shriek: trans. to cry out to; to fill with howlings; to bewail with howling; to howl forth.
- Ulva, æ, f. sea-weed, sedge.
- Umbra, æ, f. a shadow or shade: hence, darkness, dimness, obscurity; shadow, that is, shelter, protection; a shade, that is, a departed spirit: umbræ, the Manes; the infernal regions.
- Umbrosus, a, um, adj. (umbra), shady, shaded; umbrageous, affording shade.
- Unā, adv. (unus), together, in company, at the same time, in the same place.
- Uneus, a, um, adj. crooked, curved, hooked.
- Unda, æ, f. a wave, billow; water, usually running or undulating water.
- Undique, adv. (unde and que), properly, whencesoever; usually, from all parts, from every part; everywhere, on all sides.
- Unguis, is, m. (ὄνυξ), a nail, of finger or toe, a claw of beast, a talon of bird.
- Ungula, æ, f. (unguis), a hoof; a claw or talon.
- Unice, adv. (unicus, single), singly; singularly, eminently.
- Unquam, adv. ever, at any time; anywhere.
- Unus, a, um, adj. (ἓς, gen. ἑός), a, an, one; one, single, only, alone.
- Urbs, bis, f. (orbis), a town, city, as being circled by a wall; applied by pre-eminence to Rome, the city.
- Urgeo and Urgueo, Ære, ursi, a. to press upon, urge, impel; to be near at hand, impend; to solicit earnestly, constrain.
- Urna, æ, f. a vessel for drawing water, an urn, a pitcher: hence assigned to the constellation Aquarius, and to river deities; any urn, a pot; a cinerary urn, for holding the ashes of the dead.
- Uro, Ære, ussi, ustum, a. to burn, scorch.

## URSA.

- Ursus, i, m. a bear.
- Usquam, adv. anywhere, in or at any place; to any place.
- Usque, adv. (derived by Scaliger fr. ὄς κε, i. e. ἕως κε, until), all along, in continued course, constantly; so long; all the way, as far as, until.
- Utus, a, um, part. of uro, which see.
- Utus, us, m. (utor), use made of a thing, the making use; frequent use, usage, practice; utility, advantage.
- Ut or uti, adv. and conj. (ūti). as: that; as to; ut soon as. when; hinc.
- Uterque, utraque, utrumque, adj. (uter, que), both one and the other, both.
- Uterus, i, m. (Gr. οὐδερ), the belly, abdomen; the womb.
- Utilis, is, e, adj. (utor), that may be used, useful, suitable, efficacious, good, salutary.
- Utinam, adv. (uti, nam), oh! that; I wish that; would that.
- Utor, uti, usus, dep. to use, make use of, to await one's self of; to need.
- Utrisque and utrinque, adv. on both sides, from both sides. The u is sometimes long, sometimes short.
- Uva, æ, f. a bunch or cluster of grapes.

## V.

- Vāco, are, avi, atum, n. to be empty or void; to be destitute of, be clear of, be without; to be vacant, unoccupied; to be free from, exempt; to be at leisure.
- Vacea, æ, f. a cow.
- Vacuus, a, um, adj. (vaco), void, empty, vacant; free from, unoccupied, idle; calm, composed.
- Vado, Ære, si, sum, n. (βάω, whence βαδίζω), to go, walk, pass.
- Vādum, i, n. (fr. βαδίζω, ἡ, ὄν, passable), a shallow in a river, or other water, a ford: poet. water.
- Vagor, ari, atis, dep. (vagus), to roam about, range up and down, wander, ramble, rove, stray through, spread.
- Vāgnus, a, um, adj. roaming, wandering, rambling, straying; unsteady, inconstant, roving; free, unrestrained; general, indefinite, vague.
- Vale, imp. of valeo, farewell.
- Vāleo, Ære, lui, litum, n. to be well, be in health, enjoy health; to have strength or power, be strong, be able; to have force or efficacy, be effectual, avail; be valued at, be worth; to signify.
- Vālidus, a, dum, adj. (valeo), healthy, sound; strong, robust, vigorous; powerful, influential.
- Vallis and Valles, is, f. a valley, a vale.
- Valvæ, arum, f. the folds of a door, the door, folding-doors.

## VENIA.

- Vānus, a, um, adj. empty, void, unsubstantial; vain unmeaning; untrue, false, deceitful; ineffectual, fruitless, bootless; groundless, unfounded, unreasonably.
- Vapor, oris, m. exhalation, steam, vapor, smoke; heat, warmth.
- Vārio, are, avi, atum, a. and n. (varius), trans. to diversify, variegate, to spot; to vary, change; intrans. to be party-colored, change color; to be diverse or unlike, to vary.
- Vārius, a, um, adj. of divers colors, spotted, variegated; of divers qualities, kinds, &c.; various, different, unlike; variable, varying, inconstant, fickle.
- Vastus, a, um, adj. waste, desert, desolate; without order, unshaped, rude; savage, hideous; fearfully great, immense, vast.
- Vates, is, m. and f. (fr. ἄντις or ἄντις, speaking), a diviner, soothsayer, prophet, prophetess; a poet, poetess, bard, (i. e. speaking by inspiration.)
- Vaticinor, ari, atus, sum, dep. to prophesy, divine, foretell; to sing, as a poet.
- Vehō, Ære, xi, ctum, a. to carry, bear, convey, bring.
- Vel, conj. or: vel, vel, either, or: also, even: sometimes merely a copulative.
- Vēlanen, inis, n. (velo), a veil, covering, garment.
- Vello, Ære, velli, and vulsi, vulsum, a. (Gr. τήλλω), to pluck, pull, pick; pluck out, tear off, pull up, pull out; pinch, nip, twitch.
- Vellus, Æris, n. the shorn fleece; fleece, wool; sheepskin; skin of any animal with the hair on.
- Vēlo, are, avi, atum, a. to veil, to cover, to clothe; to bind about, encircle; to adorn; to hide, cloak, conceal.
- Vēlociter, adv. (velox), swiftly, speedily, rapidly; nimbly, actively.
- Vēlox, Æris, adj. (volo, to fly), swift, speedy, fleet, rapid; agile, nimble, active.
- Vēlum, i, n. (veho), a sail: also, a cover, veil, curtain.
- Vēlut, or Veluti, adv. (vel and ut, or uti), as, like as; as if, as it were.
- Vēna, æ, f. a vein; passage, channel; vein of ore; vein in marble, stone, wood, &c.: fig. for blood, metal, &c.
- Vēnatrīx, icis, f. (venor), a huntress, female hunter: us adj. hunting.
- Vēnātus, us, m. (venor), a hunting, chasing, the chase.
- Vēnēficor, a, um, adj. (venenum and fero), bearing or containing poison, venomous.
- Vēnēcūm, i, n. that which, by its penetrating power, or chemical qualities, changes the nature of any thing, whether for good or evil: a juice, drug, medicine; poison; a tincture, dye, pigment; magic potion.
- Vēnērāndus, a, um, (part. fut. fr. veneror), venerable, reverend.
- Vēnērōr, ari, atus, dep. to venerate, worship, adore, revere, reverence, pay honor to; pray humbly to, beseech, crave earnestly.
- Vēnīa, æ, f. favor, indulgence, gratifica-

## VENIO.

tion; permission, leave; forgiveness, pardon.  
 Vēnio, ire, vēni, ventum, n. to come, come to, fall to, to befall, occur; to come forth, spring up.  
 Vēnor, āri, ātus, dep. to hunt, chase, pursue game; to strive after, earnestly seek.  
 Venter, tris, m. (Gr. ἰστρον), the belly, the stomach, the ventricle; the womb. Ventres, the intestines.  
 Ventus, i, m. the wind; fig. the gales of prosperity or blasts of adversity; empty applause.  
 Vēnus, ēris, f. Venus, the goddess of Love and Beauty, wife of Vulcan and mother of Cupid: also, love, in a good or in a bad sense: also, loveliness, grace, elegance.  
 Vēr, ēris, n. (Gr. ἔαρ-ῆρ, strictly, *Fēar-Fēp*), spring; the prime, spring-time: v. atatis, spring-time of life.  
 Verber, is, n. a scourge, lash, rod; a stripe, stroke, blow. The nom., dat. and acc. sing. not met with.  
 Verbum, n. a word; a saying.  
 Vērū, adv. (verus), truly, verily, in truth, correctly, aright, fitly, rightly; sincerely, honestly.  
 Vērcūndus, a, um, (vereor), adj. respectful, diffident, through respect, bashful, modest; moderate.  
 Vereor, ēri, ētus, dep. to fear, be afraid of; revere, have a reverential fear of, respect, stand in awe of; to fear, apprehend.  
 Verō, adv. in truth, indeed, truly, certainly; yes, certainly, by all means: conj. but.  
 Versa, āre, āvi, ātum, a. (freq. of vertere), to turn often, turn about, roll; drive about; exercise, agitate; to guide, direct; to revolve, consider, ponder; to overthrow, destroy.  
 Vertex, icis, m. (verto), strictly, that which is turned about; the extremity round which a thing turns; the crown of the head: poet. the head; a peak, summit, hill, eminence; a whirlwind; a whirlpool.  
 Vertigo, inis, f. (verto), a turning round, whirling, gyration; a giddiness, dizziness, vertigo.  
 Verio, or Vortio, ēre, ti, sum, a. and n. to turn, turn round; turn up; overturn; to change, transform.  
 Verūm, conj. but; however.  
 Vērus, a, um, adj. true, real, unfeigned, genuine, undisguised. Verum, as subs. the truth; reality.  
 Vesocr, ēris, and Vespōrus, i, m. (ἑσπερος), the evening star; evening, eventide: also, the west.  
 Vester, ra, rum, or Voster, ra, um, adj. pro. of or pertaining to you, your, yours.  
 Vestigium, ii, n. a footfall, tread; trace, track; step; the sole of the foot, the foot.  
 Vestigo, āre, āvi, a. (vestigium), to trace, track, search after; track out, find.  
 Vestio, ire, ivi, ium, a. (vestis), to clothe, robe, dress, attire; cover, deck, adorn.

## VIMEN.

Vestis, is, f. (ἰσθίς), a garment, robe, clothes, clothing, covering, tapestry.  
 Vēto, āre, ui, ium, a. to will that something shall not be, to veto; to forbid, advise against; to prevent, oppose. Supposed to be taken from vetus, and so to imply, leave as before, in its former state.  
 Vētus, ēris, adj. (vros, a year), that has long been; old, of long standing; former: Veteres, ancestors, ancients.  
 Vētustas, ātis, f. (vetus), antiquity, ancientness, oldness, age; olden time; old friendship.  
 Vētustus, a, um, adj. (vetus), old, ancient, antique, not young.  
 Via, æ, f. a way, road, passage; fig. means, opportunity, method, manner.  
 Viator, ōris, m. (via), a traveller, passenger.  
 Vibro, āre, āvi, ātum, a. and n. trans. to move quickly to and fro, to shake, agitate, vibrate, put in tremulous motion; brandish, hurl, dart: intrans. to move tremulously, vibrate, quiver, tremble; to glitter, sparkle, flash.  
 Vicinia, æ, f. (vicinus), neighborhood, vicinity; nearness; affinity, similarity, resemblance.  
 Vicinus, a, um, adj. (vicus, a hamlet, a street), neighboring, living or being in the neighborhood; near, alike, allied.  
 Vicis or Vix, vicis, f. [the nom. sing. not met with], change, vicissitude, alternation, reciprocal change, interchange.  
 Victor, ōris, m. (vinco), a conqueror, victor: as an adj. victorious.  
 Victōria, æ, f. (victor), victory, conquest: the goddess of victory.  
 Victrix, icis, f. (victor), a conqueress, she that is victorious: as an adj. victorious.  
 Victus, a, um, part. fr. vinco, conquered, overthrown, trampled on, despised.  
 Victus, ūs, m. (vivo), way of living, life; food, sustenance, victuals; in a general sense, support and comfort of the body.  
 Video, ēre, idi, isum, a. and n. (ἵδω), to see, behold; to perceive; to look to, consider, provide; to go to see, to visit.  
 Vigil, ilis, adj. (vigeo, to be lively), lively, active, watching, awake; watchful, attentive: also, wakeful, causing to watch.  
 Vigilax, ācis, adj. (vigil), very watchful, vigilant; keeping awake, preventing sleep.  
 Vigilo, āre, āvi, n. and a. (vigil), to watch, be awake; be watchful, be vigilant; to perform or despatch with vigilance; to spend in watching.  
 Viginii, num. adj. twenty.  
 Vigor, ōris, m. (vigo, to live, thrive), life, life-principle; liveliness, vigor, activity, energy.  
 Villa, m, f. a villa, country-house, country-seat, farm-house. Varro derives it from veho, because the farm-produce was brought thither.  
 Villus, i, m. a long hair; tuft of hair; shaggy hair.  
 Vimen, inis, n. (vico, to plait twigs), a

## VINCIO.

pliant twig for plaiting or twisting, an oster, with.  
 Vincio, ire, nxi, nctum, a. to bind, bind round, wind about, fetter, restrain, enchain.  
 Vinco, ēre, vici, victum, a. and n.: act. to conquer, vanquish, overcome, triumphantly show: intrans. to be victorious, to be successful.  
 Vinculus, a, um, part. of vincio.  
 Vinculum, i, n. (vineo), any thing that binds, a band, bond, string, cord; fetter, fastening.  
 Vindex, icis, adj. and subs. m. and f. (vindico), a claimant: hence, an assertor, defender, deliverer: as adj. avenging, punishing.  
 Vindicta, æ, f. (vindico), the freedom-rod, with which the praetor touched the slave, and thereby made him free: hence, the freeing of a slave, in which sense it is found in Plautus: generally, a freeing, deliverance: also, an asserting, defending: also, vindication, vengeance, revenge; punishment.  
 Vineium, i, n. (vinum), a place planted with vines, a vineyard.  
 Vinum, i, m. (vīves), wine.  
 Viola, æ, f. (ἴω), a violet: also including many of the species stockgilly-flower; violet-color.  
 Violentia, æ, f. (violentus), violence, impetuosity, fury, fierceness, savageness.  
 Violentus, a, um, adj. (vis), violent, impetuous, furious, fierce, savage.  
 Violo, āre, āvi, ātum, a. (vis), to offer violence to, injure, sully, violate, defile; to wound; to dye, stain.  
 Vipereus, a, um, adj. (vipera, a viper), of a viper, viperous; full of vipers or serpents.  
 Vir, i, m. a man, the male person; one arrived at man's estate; a brave or true man; the husband.  
 Virago, inis, f. (vir), a masculine woman, heroine, virago.  
 Virens, entis, part. of vireo: as adj. green, verdant; blooming, youthful.  
 Vireo, ēre, ui, n. to be green, be verdant; to be fresh, lively, vigorous, to flourish.  
 Viresco, ēre, n. (inceptive from vireo), to become green; to shoot forth; to become strong.  
 Virga, æ, f. (vireo), a slight branch, a twig, osier, rod; a streak like a rod; a magic rod, especially that of Mercury, with which he consigned to Orcus, or recalled thence, the souls of the departed, and with which he sealed in sleep the eyes, as of Argus. It was distinct from his CADUCEUS, which was ornamented with the figure of two snakes, was borne by him in his character of messenger of the gods, and was an emblem of peace.  
 Virgineus, a, um, adj. (virgo), pertaining to a virgin, virgin, virgin-like.  
 Virginitas, ātis, f. (virgo), virginity, maidenhood, chastity.

## VOLO.

Virgo, inis f. (vireo), a virgin, maid: an unmarried young woman.  
 Viridis, e, adj. (vireo), green, grass-green, verdant.  
 Virilis, is, e, adj. (vir), pertaining to man, manly; becoming a man, manful, valiant.  
 Virtus, ūtis, f. (vir), manhood, virility; that which ennobles a man; bravery, courage, constancy, spirit; virtue, good quality, excellence; efficacy, power.  
 Virus, i, n. natural juice, moisture, humor, of any thing; poison, venom, virus.  
 Vis, vis, f. pl. vires, (is, vīs), power, force, vigor, impetuosity, violence; energy, efficacy, potency, influence.  
 Viscera, um, in pl., and more rarely viscus, in sing., n. all that is under the skin; the interior, inward parts, the bowels, entrails; the flesh.  
 Viso, ēre, si, sum, a. (freq. of video), to see, look at, behold; to go to see; to visit.  
 Visus, us, m. (video), a seeing, the sight, vision; a view, appearance, aspect.  
 Vita, æ, f. (perhaps βίωσις), life; manner of life; actions of life, moral conduct; biography.  
 Vitalis, is, e, adj. (vita), pertaining to life, giving life, preserving life, vital; long-lived.  
 Vitio, āre, āvi, ātum, a. (vitium), to spoil, corrupt, taint, vitiate; to falsify.  
 Vitis, is, f. (vico, to weave, intertwine), a vine; a vine-branch, vine-sapling.  
 Vitium, ii, n. injury, hurt, violence; flaw, crack; defect, blemish, fault, corruption; moral fault or imperfection, vice, vicious conduct.  
 Vito, āre, āvi, ātum, a. to shun, avoid, beware of; to escape.  
 Vitta, æ, f. a band, with which the hair, garlands, &c. were tied; a fillet for the head, chaplet, headband; the head-dress of a freeborn lady: a wreath for the altar.  
 Vitulus, i, m. (ἰτάλος, an ox), a male calf, yearling bull; young bullock, steer.  
 Vivax, ācis, adj. (vivo), long-living, long-lived, tenacious of life: lively, animated, vivacious; giving life, vivifying.  
 Vivo, ēre, xi, etum, n. (βίωω, βίω), to live, be alive: to support life, live upon. Vivitur, impersonally, scil. ab illis, they live.  
 Vivus, a, um, adj. (vivo), alive, living, having life; belonging to a living creature; lively, vigorous, fresh; native, having natural force.  
 Vix, adv. scarcely, hardly, with difficulty.  
 Vocālis, is, e, adj. (vox), that may be heard, having a voice, vocal, sonorous, speaking, singing, crying, &c.  
 Voco, āre, āvi, ātum, a. to call; call together; call upon, invoke; invite.  
 Volans, antis, part. of volo.  
 Volans, us, m. (volo, āre), act of flying; flight; rapid motion.  
 Volo, āre, āvi, ātum, n. to fly; to move swiftly, speed away.  
 Volo, velle, volui, irr. a. and n. (βόλο, βόλο).

*μα*, βούλωμαι, to wish), to will, wish, have a mind, be willing, choose, desire.  
 Volubilis, is, e, adj. (volvo), easily rolled, rolling or turning, voluble; changeable, unstable.  
 Volūcer, ris, m. and volucris, is, f. any winged creature: both properly adj.; see next.  
 Volūcer, is, is, e, adj. (volo, to fly), flying, winged; light, rapid, swift; inconstant, feeble, fleeting.  
 Volūmen, inis, n. (volvo), any thing wound into a roll, a roll: hence, as the ancients rolled up their writing, and unrolled for perusal, a writing, book, work, volume: a wreath, fold, spire: revolution, rotation. Met. II. 71.  
 Voluntas, ātis, f. (volo, velle), the will, inclination, desire, wish; willingness; intention.  
 Voluptas, ātis, f. (fr. volūpis, delightful, wh. fr. volo, to wish), pleasure, enjoyment, delight.  
 Volūto, āre, āvi, ātum, a. (volvo), to roll, wind often, turn about, roll about; roll out, emit; revolve.  
 Volvo, ēre, volvi, volūtum, a. to roll, wind round, roll down, unroll, open.  
 Vomer, ēris, m. a ploughshare.  
 Vomio, ēre, ui, itum, n. and a. (Gr. ἐμέω), to vomit; discharge by vomiting, throw up; emit, empty.  
 Votum, i, n. (voveo), that which is vowed, or promised to a deity by vow: a vow, solemn promise; a wish, earnest hope, fond hope.  
 Vox, ōcis, f. (ὄψ, a voice), the voice; a calling out; a sound, tone: a word, words: speech, language.

THE END.

Vulcānius, a, um, adj. pertaining to Vulcan, the lame son of Jupiter and Juno, and husband of Venus: he was god of fire, and artificer for the gods.  
 Vulgāris, e, adj. (vulgus), vulgar, common, usual; mean, vile.  
 Vulgātus, a, um, part. from vulgo made public, disclosed, spread abroad, made common. Adj. common, known, well-known.  
 Vulgus, i, n. or Volgus, (ὄχλος), sometimes masc. the public, people collectively and indiscriminately: hence, a number, a crowd: the vulgar, the multitude, the rabble.  
 Vulnēro, āre, āvi, ātum, a. (vulnus), to wound; to injure, pain, grieve.  
 Vulnificus, a, um, adj. (vulnus and facio), wounding, inflicting wounds, vulnific.  
 Vulnus or Volnus, ōnis, n. a wound, hurt; a stroke, thrust, blow; a weapon that wounds: fig. a canker, mortification: also, wound of the spirit or affections.  
 Vultus, ūs, m. (perhaps volo), the human countenance, as to its expression; features, aspect; the face generally.

## X.

Xanthus, i, m. Xanthus, a river of Troas.

## Z.

Zephŷrus, i, m. the west wind. Ζέφυρος was properly the north-west wind, but is used in the former sense generally by the Latin poets.  
 Zōna, æ, f. (ζώνη), a belt, girdle, zone: Zonæ, the zones of the heavens and earth

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