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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

NATHAN COVINGTON BROOKS, A.M.

PROFESSOR OF THE GREEK AND LATIN LANGUAGES, LATE PRINCIPAL OF THE BALTIMORE
HIGH SCHOOL, PRESIDENT OF THE BALTIMORE FEMALE COLLEGE.

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July 18, 1931

TO

THE REV. CHARLES P. KRAUTH, D.D.

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 •

IS INSCRIBED, BY HIS FRIEND,

THE EDITOR.



P R E F A C E.

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.
Editus 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 *Suasoriæ*, 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 commissa est nobis fortuna reorum,
 Usque decem decies inspicienda viris.
 Res quoque privatas 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 aeris voce monemur avis.
 Nec mihi sunt visæ Clio, Clisusque 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*, *Halicæutica*, *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 *Halicæutica*, 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:

Quòque 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 *Fæsti*, *Lib. XII.*, which may be regarded as a supplement to the *Metamorphoses*. The *Fæsti* 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 holidays 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 *Epistolæ 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 recal 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 chafing 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 *Flaminian 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 mythograph 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 Cato, 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 :

Pæne 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 molliter 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.—*CONTRIV. 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 audent,” 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 cherished, his invention.—*LIB. X.*

CORNELIUS TACITUS.

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

MARTIALIS.

Thou’rt more than mad I than those whom thou seest so bare,
With Ovid’s self, or Virgil may compare. LIB. III. EPIG. 38.

STATIUS PAMPINIUS.

That honored day, the old Callimachus,
Philetas, Umbrian Propertius,
Prepare to celebrate with one consent;
And Naso, cheerful though in banishment,
With rich 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*.—*IX. OSB. CAP. II.*

S. AUGUSTINUS.

And Naso, that excellent poet.—*DE CIVITAT. DEL.*

ANGELUS POLITIANUS.

’Tis doubtful, whether he, whom Sulmo bore,
The world-commanding Tiber honored more
Than his foul exile the defamed, O Rome!
Whom Getic sads, alas I 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? herein so great, so various and abstruse, that many places 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 pencils to imitate.—*PREFAT. IN HORATIUM.*

ANTONIUS MURETUS.

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

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? 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 Zeuxis, 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.—*VARIAR. LECT. LIB. III. CAP. I.*

HERCULES CIOFANUS.

A witty work, replete with solid and manifold learning. Those who peruse it diligently, shall find such admirable fluency, such fullness, 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? 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? Plautudes, 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

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- 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
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- IX. The death of Pentheus, who is torn in pieces by Bacchanals. His mother Agave, and his aunt Autoonœ, are the principal actors . 252

LIBER IV.

FABULA

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- II. The story of Pyramus and Thisbe; mulberries changed from white to black; the Minyeïdes 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
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- 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 11, must be scanned according to the 11th variety in the table.

Dact.	Dact.	Spond.	Spond.	Dact.	Spond.
In nõvǎ	fěrt ǎnĭ	mūs mū	tātās	dicěřě	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 *relligio* for *religio* ; *rettulit* 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		FAB. V.	2 . . . 12	47 . . . 12
	39 . . . 12	15 . . . 13			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 . . . 4	16 . . . 11	11 . . . 13
8 . . . 2	53 . . . 13	10 . . . 12		14 . . . 5	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 . . . 9	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 . . . 16	26 . . . 7	21 . . . 12
18 . . . 1	63 . . . 9	20 . . . 8		24 . . . 10	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	25 . . . 16
22 . . . 13	67 . . . 12	24 . . . 11		FAB. VI.	31 . . . 8	26 . . . 6
23 . . . 14				1 . . . 13	32 . . . 12	27 . . . 11
24 . . . 13	FAB. II.	FAB. IV.		2 . . . 12	33 . . . 13	28 . . . 9
25 . . . 14	1 . . . 9	1 . . . 15		3 . . . 12	34 . . . 16	29 . . . 14
26 . . . 5	2 . . . 15	2 . . . 10		4 . . . 11	35 . . . 13	
27 . . . 14	3 . . . 5	3 . . . 8		5* . . 12	36 . . . 16	FAB. IX.
28 . . . 16	4 . . . 14	4 . . . 12		6 . . . 16	37 . . . 15	1 . . . 16
29 . . . 11	5 . . . 16	5 . . . †15		7 . . . 1	38 . . . 13	2 . . . 14
30 . . . 12	6* . . 15	6* . . 11		8 . . . 9	39 . . . 11	3 . . . 15
31 . . . 14	7 . . . 12	7 . . . 1		9 . . . 8	40 . . . 15	4 . . . 11
32 . . . 14	8 . . . 13	8 . . . 15		10 . . . 14	41 . . . 16	5 . . . 14
33 . . . 13	9 . . . 13	9 . . . 4		11 . . . 8	42 . . . 10	6 . . . 11
34 . . . 13	10 . . . 15	10 . . . 6		12 . . . 11	43 . . . 11	7 . . . 15
35 . . . 12	11 . . . 16	11 . . . 13			44 . . . 14	8 . . . 12
36 . . . 6	12 . . . 10	12 . . . 14		FAB. VII.	45 . . . 13	9 . . . 11
37 . . . 11	13 . . . 14			1 . . . 12	46 . . . 16	10 . . . 10

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

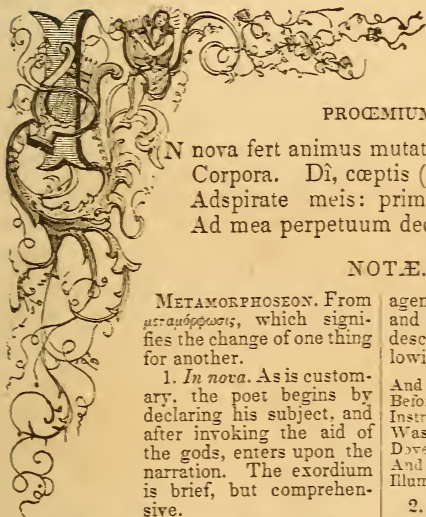
P. OVIDII NASONIS
METAMORPHOSEON
LIBRI IV.

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.

IN nova fert animus mutatas dicere formas
Corpora. Dî, 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. *Dî, 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, the upright heart; and pure,
Instruct me, for thou knowest: thou from the first
Wast present, and with mighty wings outspread,
Dove-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, cælum,
 Unus erat toto Naturæ vultus in orbe,
 Quem dixere Chaos; rudis indiges-
 taque moles;
 Nec quicquam nisi pondus iners, con-
 gestaque eodem

NOTE.

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 δὲ θυγάτηρ ἔστι καὶ ἡ γῆ.—PHORCURIUS

1. *Cælum*: 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,

Ὁ δ' οὐρανὸς τε γαῖα τ' ἦν μορφῆ μιᾷ.

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 Phæbe;
 Nec circumfuso pendeat in aëre tellus,
 Ponderibus librata suis; nec brachia longo
 Margine terrarum porrexerat Amphitrite.
 Quaque 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 pugnant calidis, humentia siccis,
 Mollia cum duris, sine pondere habentia pondus.

5

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

10

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

15

15. Frigida pugnant 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 MENTU.**

Where eldest Night

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

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

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.—**VOLUSPA 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 filled her horns.—**DOUGLASS.**

The moon

Wears a wan circle round her blunted horns.
THOMSON.

7. *Phæbe*. A name given to Diana, or the moon, on account of her brightness. It is the feminine of Phæbus, as Diana is the sister of Phæbus, 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 place

Disparted, and between, spun out the air,
 And earth self-balanced on her centre hung.
MILTON.

Terra pilæ similis nullo fulcimine nixa.
OVIDII 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 queenly Amphitrite by thy side,
 O'er the sull 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 evolvit, cæcoque exemit acervo,
 Dissociata locis concordî pace ligavit.

duris, 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

20

NOTÆ.

17. *Deus*: God. Deus is the same as the Greek *θεός*, which comes from *τίω*, to dispose, 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 expositive; 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 ὁ κόσμος*, the world is good.

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

18. *Nam cælo terras*: he divided the earth from heaven. Cælo here evidently includes the *aër* and *æther*. 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 evolvit*: which after he extricated.

20. *Cæco acervo*: a confused mass. Literally, a blind mass. *Cæcum* is used passively 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.

TICKEL.

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

POPE.

Igneæ convexi vis et sinè pondere cæli
 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 coercuit orbem.
 Sic ubi dispositam quisquis fuit ille Deorum,

spisso aëre. Quæ postquam evoluit, que exemit cæco acervo, ligavit dissociata locis concordî pace. Igneæ vis cæli convexi, et sine pondere emicuit, que legit sibi locum in sursum arce.

25

28. Ubi quisquis De-

NOTÆ.

22. *Igneæ vis cæli*: 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, as 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.

23. *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 inanimates 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 gravity, 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;

30 orum 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

35 34. Et addidit fontes,
que immensa stagna,
que lacus: que cinxit
declivia flumina ob-

NOTE.

29. *Congeriem secuit*: cut the mass, viz. chaos. Thus *abscidit*, 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 mountains tinted with
gold.—SCRIPTURAL ANTHEOLOG.

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.

POWER OF PAPHOS.

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

Have I not seen the seas puffed up with winds,
Rage like an angry bear 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 terra*. 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 ANTHEOLOG.

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 grottoes, 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.

35. *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 XIV
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 ;

40

45

liquis ripis : quæ diversa locis partim sorbentur ab terra ipsâ ; partim perveniunt in mare, que recepta campo liberioris aquæ pulsant
Utque duæ zonæ secant cælum dextrâ parte, que totidem sinistrâ, quinta est ardentior illis ; sic cura Dei distinxit inclusum onus eodem numero : quotidem plagæ premuntur tellure.

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 Rhone, 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 mountains to rise.

She brought

The lofty mountains forth, the pleasant haunts
Of nymphs, who dwell midst 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 MENE.

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

42. *Secant zonæ*. The noun *zona* is derived 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 temperate zones lying between the tropics and polar circles, and the torrid zone lying between 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, astronomers 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 describes Taprobana under the line, and Ptolemy, in his Geography, speaks of Agisymban Ethiopians south of the equinoctial.

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, lying 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 aër; qui, quantum est pondere terræ
 Pondus aquæ levius, tanto est onerosior igni.
 Illic et nêbulas, 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 flamina tractu,
 Quin lanient mundum; tanta est discordia fratrum.

49. Aër imminet his, qui, quanto pondus aquæ est levius pondere terræ, tanto est
 50. Et jussit nêbulas consistere illic, nubes illic, et tonitrua motura humanas mentes, et ventos facientes frigora cum fulminibus. Quoque fabricator mundi non permisit aëra habendum passim his. Nunc

NOTÆ.

Quam circum extremæ dextra lævâque trahuntur
 Cærulæ glacie coneretæ, 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 mediûmque duæ mortalibus ægris
 Munere concessæ divum.—VIRGIL.

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

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

49. *Quanto est pondere.* The poet arranges the different elements according to their gravity: first, fire; then air; then water, and lastly, earth. His proportions, however, do not accord with modern philosophy, for heat is considered imponderable; atmospheric air is .00121; water 1, and earthy matter varies in weight according to its component particles.

50. *Illic nêbulas.* Fogs consist of dense vapors near the surface of the land or water. 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.

51. *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 average elevation is from two to three miles. Clouds are divided into three primary formations; the *cirrus*, or curl-cloud, which occupies the highest region, and consists of curls or fibres diverging in every direction; 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 modifications of the above are the *cirro-cumulus*, the *cirro-stratus*, and the *cumulo-stratus*, so called from their having the blended ap-

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 thunder 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: be hushed 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 being positively electrified, the other negatively, the electric equilibrium is restored by a union of the two electricities, accompanied 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 equilibrium 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 cælumque profundum
 Quippe ferant 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 Auroram,
 Nabathæaque 62. Madescit assiduis
 nubibus ab pluvio Austro. Imposuit

NOTE.

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

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 Carmania, 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 hymes atque arida differt
 Nubila.—GEORGE III. 197.

60.—*Septentrionem*. 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 *βορῶν*, 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 Cæcas, and Argestas loud,
 And Thrascias, rend 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
 Breathes 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 Eurus ab ortu:
 Circius occasum. Zephyrusque Favonius afflant,
 Et media de parte die Notus, Africus. Auster:
 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 fœcundis imbribus æther
 Conjugis ingremium lætæ descendit, et omnes
 Magnus alit, magno commixtus corpore, fœtus.
 VIRGIL.

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

65 liquidum Æthera, et
carentem gravitate,
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. *Effervescere*: to glow through all the heavens.

The myriad stars

Glow 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 lamps 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 τὰς ἀστὲς ἐν οὐρανῷ ἐστήριξε.

ARATUS.

Σημαίνειν ἐκέλευσεν 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 finger of thy God! From what pure wells
Of milky light, what soot o'er-dawning urn,
Are all these lamps so filled? these friendly
lamps,

For ever streaming o'er the azure deep,
To point our path, and light us to our home.

How soft they slide 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.

QUESTIONS.

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 heavens 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 *πρωμυθία*, 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 nlla regio foret orba suis animantibus: astra que formæ Deoram, ten-*

NOTE.

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 separate.
 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.

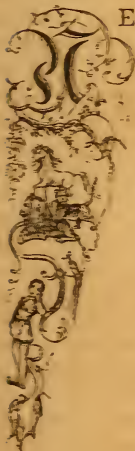
The stars being generated in the ethereal space, it is a natural inference to suppose them ended with such a degree of sense and understanding as places them in the rank of gods.—DE NATURA DEORUM.

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 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.—MAMONIDES.

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 dowers 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.



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.—EMSEBRUS.

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.

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 cæli;
 Quam satus læpeto, mistam, fluvialibus undis,

5 ent cæleste solum;
 unde eesserunt habi-
 tandæ nitidis 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, sideral 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.

CREECH.

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

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

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

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

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

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

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.

4. *Terra ferax*: 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.

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.—ARISTOTLE.

4. *Agitabilis*: mobile.

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

The air
 Floats 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 præclara quadam condi-
 tione.—CICERO.

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!

DERZHAVIN

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

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

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.

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.

JUVENAL

A particle of breath divine.—HORACE.

An ethereal sense.—VIRGIL.

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.

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

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.

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

Βραχύ τοι σθένος ἀνέρος,
 Ἄλλὰ ποικιλίας πραπίδων
 Δαμά φθλα πόντου,
 Χθονίων τ' αἰθερίων τε παιδείματα.

EURIPIDES.

Ἐγὼ κρατοῦμεν ὧν φύσει νικώμεθα.—ANTIPIHON.

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 afterwards
 cut into two, which were distinguished by

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

Æthere, retinebat se-
 mina cognati cæli:
 quam, mistam, flui-
 alibus undis, satum
 Iapeto finxit in offi-
 gem deorum mode-

15

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:

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 Genæa, who first began to worship the sun.—SANCHONIATHO.

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:

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

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

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.

Τὸς γὰρ καὶ γένος ἔσθην.—ÆRÆTUS.

Denique cælesti sumus omnes semine oriundi.
 LUCRETIUS.

Qui se ipse noverit, intelliget se habere aliquid divinum, semperque et faciet et sentiet aliquid dignum tanto manere deorum.—CICERO

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

The human race was formed by an immediate act of the deity, and received from him a reasonable soul.—CERRENTUS IN 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.

DERZHAVIN.

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 affairs than now exists. Thus Virgil says of Jupiter, after the first age had passed:

Ille malum virus serpentibus addidit atris
 Prædrique lupos jussit, pontumque moveri,
 Mellaque decussit Iovis, ignemque removit,
 Et passim rivis currentia vina repressit.

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

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

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

Involving gloom the blackening heaven et-
 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.—HISTOBY OF THE CREATOR.

10. *Cognati cæli*. Not merely produced at the same time, as *cognatus* would import, 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.

The heavens to which he is *related*, as being his former habitation.—CICERO DE NATURA DEORUM.

11. *Satus Iapeto*. Prometheus, the son of Iapetus, by one of the Oceanides; having reference, no doubt, to Japhet, the son of Noah, and his wife, who were in the ark. Offspring by her might be poetically regarded 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.

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

TAYLOR'S ORPHEUS.

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.

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

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

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

Αὐτόχθονα καὶ ἐπιτῆιδον.—SANCIONIATHO.

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.

EURIPIDES.

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.

Ἔεις γῆν φέροντες γῆν.—EURIPIDES.

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.—EURIPIDES.

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 incogitatum
opus. Cogitavit nos antè Natura, quàm fecit.

Thou madest him a little lower than the angels.
—PSALM viii.

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

Eadem natura hominem non solum mente ornavit,
sed etiam dedit ei figuram corporis habilis 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.—
EPICHRAMUS.

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

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 indued
With sanctity of reason.—MILTON.

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

Nonne vides hominum ut celsos 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,

Ever 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—
Yon burning blazonry of God!

16. *Sine imagine*: without form; shapeless.

He hath no *form*, nor comeliness.—ISAIAH.

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 confirmatory of the account of the first sabbath, after creation, Hesiod, Homer, Lucian, 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.

QUESTIONS.

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 *salum* ? to what is it equally applied ?

What was the first act of animal creation ?

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

What animals, in perfection of organization, 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 organization ?

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 likeness ?

In what respect does he differ from animals ?

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 Sabbath ?

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 Sabbatic 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, 1 1. Aurea
 Sponte sua sine lege fidem rectumque colebat. ætas est prima sata, quæ
 Pæna metusque aberant; nec verba minacia fixo suâ sponte
 Ære legebantur; nec supplex turba timebant coelebat fidem que rec-
 Judicis ora sui: sed erant sine vindice tuti. tum, sine
 Nondum cæsa suis, peregrinum ut viseret orbem, 5 lege, nullo
 6. Pinus,

NOTÆ.

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.—DICÆARCHUS.

3. *Pæna 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.—SHAKSPEARE.

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 pretio atque 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 actor 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 galææ, non ensis erant : sine militis usu

caesa suis montibus,
nondum descenderat
in liquidas undas, ut
viseret peregrinum

10. Præcipites fossæ
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.—ECLUQUE iv.
Dant utile lignum
Navigiis 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 stalwart 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.—ELIUS BURRIT.

8. *Mortales*: mortals; men. *Nôrant* for *noverant*, by syncope. See Gram. 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 Hyginus, 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 antè secula multa sine oppidis legisque vitam exegerunt sub imperio Jovis, sed una lingua loquentes.—HÆGIN, Fab. 143.

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

At tuba terribili sonitu taratantara dixit.

ENNIUS.

Ære ciere viros, Martemque accendere cantu.—VIRGIL.

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

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 galææ*. 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 rastroque 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
 creatis, 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. *Immunis*: 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 vulnera

Rastrorumque fero.—C. VID., L.

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

Non rastro patiatur humus, non vinea falcem.
 ECLOGUE IV.

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

Ἐσθλα δὲ πάντα

Τοῖσιν ἦν κομπον, δ' ἔφερε ζείδωρος ἀρούρα
 Αὐτομάτη, πολλὸν τε καὶ ἄφρονον.—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 comedissee carnes, sed universos vixisse frugibus et pomis quæ sponte terra gignebat.—DICÆARCHUS.

At vetus illa retas, cui fecimus aurea nomen
 Fœtibus arboreis, et quas humus educat herbis
 Fortunata fuit, nec polluit ora croeure.

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 purslain 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.

20

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

NOTÆ.

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 zephyrus. 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 (or 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.

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' ambrosie 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.
 Dura quereus sudabant roseida 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.

HESIOD.

QUESTIONES.

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 began 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 βασιδή, 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, βασιδή (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; Sub Jove mundus erat; subiit argentea proles, Auro deterior, fulvo pretiosior ære. Jupiter antiqui contraxit tempora veris :

NOTÆ.

1. *Saturno.* Saturn was the son of Cœlus 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 βαίρυλος, or βαΐθυλος (*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.—TACITUS.

Ius, or Ulus, (il or ul), who is called Saturn. Kronos was the same the Phenicians call Il.—SANCHONIATHO.

The Syrian איל (il or ul), and the Hebrew אל (el, *God*) is the same, and as *ai* in Greek corresponds to *a*, or long *e*; (thus *aither* is *æther*, or *ether*). Baithul, the stone which Saturn swallowed, is precisely Beth-el, 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 impiety, 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, spatii exegit quatuor annum.
Tum primum siccis aër fervoribus ustus
Canduit; et ventis glacies adstricta pendit.

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

NOTÆ.

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

HESIOD.

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 ære*: 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 Solstitial 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 *ἕω*, 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; 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. *Spatii*: 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*: adstricted, congealed by the winds; by the cold atmosphere.

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

Facientes frigora ventos.—FAB. I.

8. *Pendit*: depended; hung down.

From the frozen beard

Long icicles depend, and crackling 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 iugo*: 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 iuveni.

bus canduit; et
 glacies pendit ad-
 stricta ventus. Tum
 primum subiere
 11. Tum primum
 Cerealia semina sunt

10

NOTÆ.

the earth refusing to afford its spontaneous
 fruits.

Ante Jovem nulli subigebant arva coloni.

VIRGIL.

12. *Gemuere iuveni*: the bullocks
 groaned.

Depresso incipiat jam tum mihi taurus arato
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, primusque 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.—HÆSTOD.

QUÆSTIONES.

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 Suidas, 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 ævum

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 villanous.

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 subire 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 5. Pudor, verumque, fidesque fugere ; in quorum locum fraudesque dolique insidiæque subire, et vis, et sceleratus amor habendi.

10 9. Navita dabat vela ventis, nec adhuc bene noverat illos : que carinæ, que diu flecterant 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, plighted 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 mortalia 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 eraserim.
 PILEDRUS.

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

Ausus 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 ratem
 Primus, nec timuit præcipitem Africum
 Decertantem Aquilonibus
 Nec tristes Hyadas, nec rabiem 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.
 ÆSCHYLUS.

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 ἐστὶν οὐρανὸς πᾶσι βροτῶσι
 Καὶ γαῖα.—EURIPIDES.

Cunctis undæque auræque patentis.—VIRGIL.
 All Nature's common blessings were their own.
 HÆSIOD

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 admoverat umbris, 15
 Effodiuntur opes irritamenta malorum.
 Jamque nocens ferrum, ferroque nocentius aurum
 Prodierrat: 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 admoverat Stygiis umbris, effodiuntur.

20. Vivitur ex raptō. Hospes non tutus

NOTÆ.

Before, landmarks were unknown;

No fences parted fields, nor marks, nor bounds,
 Distinguished 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 iisdem tenebris prolatum,
 quibus argentum et aurum: ne aut instrumentum
 in cædes mutuas deesset, 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 vulnere 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 sad Potosi'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,
 Rifled 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.
 When lost 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.—ELIOT BERRITT.

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

Aurum per medios ire satellites.

Et perumpere amat saxa, potentius

Ictu fulmineo.—HORACE.

Ἀργυροῖσι λυχαίσι μάχον, καὶ πάντα κρατῆσις.
 ORACLE, to Philip.

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

Sævī amor 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 miscent aconita novercæ:
 Filius ante diem patrios inquit in annos:
 Victa jacet Pietas: et virgo cæde madentes
 Ultima cœlestium terras Astræa reliquit.

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

25

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
 extended 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 var-
 iance 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,

And 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 cadat 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:

Nec 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.—LEVITICUS.

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.

DRYDEN'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 maculis, similis fera: quando leoni
 Fortior eripuit vitam leo? quo nemore unquam
 Expiravit aper majoris dentibus apri?

India tigris agit rabidâ cum tigride pacem
 Perpetuam: sævis inter se convenit ursis.
 Ast homini ferum lethale incude nefandâ
 Produxisse parum est.—JUVENAL.

26. *Ultima cœlestium*: 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 antediluvian
 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 impiety, 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 because 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 reference to the ground?

Did men exact more than sustenance from the earth?

Why had the earth removed her treasures 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 reference?

Had the ancients any knowledge of Enoch? Under what name?

What probably gave rise to the corruption of the Brazen and Iron Ages?

To what Biblical period does it correspond?

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



NEVE foret terris securior arduus æther, 1
Affectâsse ferunt regnum cæleste Gigantas,
Altaque congestos struxisse ad sidera montes.
Tum pater omnipotens misso perfregit Olympum

NOTE.

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. *Arduus æther*: the lofty sky.

2. *Affectâsse*. By syncope for *affectavisse*, affected, aimed at.

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

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

2. *Regnum cæleste*: the celestial empire.

Cælum ipsum petimus stultitia.—HORACE.

2. *Gigantas*. The giants were the sons of Tartarus and Terra, or of Cælus 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 græpe.
Burst from their shoulders: fifty heads upgrew
From all their shoudlers o'er their nery 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.

Meaning Del.

Fulmine, et excussit subjecto Pelio Ossam.
 Obruta mole suâ cùm corpora dira jacerent,
 Perfusam multo natorum sanguine terram
 Immaduisse ferunt, calidumque animâsse cruorem:
 Et, ne nulla feræ stirpis monumenta manerent,

5 6. Cùm dira cor-
 pora jacerent obruta
 suâ mole. ferunt ter-
 ram perfusam multo
 sanguine natorum im-
 maduisse
 9. Et, ne nulla mo-
 numenta 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 Edactam tectis.—ÆNEID ii. 460.

3. *Struxisse 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 phalanx closed; then hands of strength
 Joined prowess, and displayed the work of war.
 Tremendous then th' immeasurable sea
 Roared; 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 trembling, with the tramp
 Of hollow footsteps and strong battle-strokes,
 And measureless uproar of wild pursuit.
 So they against each other, through the air
 Hurl'd intermixed their weapons, scattering
 groans

Where'er they fell. The voice of armies 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 omnipotence. 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.
 Hurl'd 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 writen flash, each
 orb.

Strong though they were, intolerable smote
 And scorched their blasted vision. Through
 the void

Without, th' enormous conflagration burst,
 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

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

Fell ruining 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 uprore;
 And there the might 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, towering 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

O'ercoming them, beneath the expanse of earth,
 And bound with galling chains; so far beneath
 This earth, as earth is distant from the sky.

HESTIOD.

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 summit was often enveloped in mists, the ancients supposed it reached the heavens, and therefore made it the residence of the gods. The poets use Olympus, therefore, as synonymous with Heaven.

Olympus echoes from its snow-topped heads,
 The dwellings of immortals.—HESTIOD.

5. *Excussit*: struck off Ossa from Pelion, lying under it.

Ter sunt conati imponere Pelio Ossam.
 GEORGIC I. 280.

5. *Pelio*. A mountain in Thessaly, united with Ossa, which terminates at the vale of Tempe. It has a broad summit, like a table 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.

Fratresque tendentes opaco
 Pelion imposuisse Olympo.—HORACE.

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

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

10 ferte stirpis, vertisse
 in faciem hominum.
 Sed et illa propago
 fuit contemptrix

NOTÆ.

constructed it. Syncellus says, that Nimrod, who was the first open apostate from the true God, and the leader of the rebellious Cuthites, was destroyed at the fall of that huge fabric.

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

Vis consilii expert mole ruit sua.—HORACE.

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

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

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

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

8. *Immadzisse*: became wet.

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

9. *Monumenta*: monuments; vestiges.

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

11. *Superûm*: of the gods above; derived 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 foes right onward drove,
 Gloomy as night: under his burning wheels
 The steadiest 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 infix'd
 Plagues: they, astonished, 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 timorous 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.

QUÆSTIONES.

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 anachronism, as the confusion took place after the flood?

How would you account for the connection 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
 Fœda Lycaoniæ referens convivia 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. *Fœda convivia*: the abominable feasts, in which human flesh was served up to the guests.
3. *Lycaoniæ mensæ*: 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 HEESCHEL.

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, sidera, 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 cœlicolæ posuere suos penates à fronte.

15. Ergo ubi Superi sedere marmoreo recessu, ipse celsior loco, que 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 *Bronctes*, and the Goths their *Thor*. Pliny, who attempts to explain, in a natural way, many of the *mythi* of the ancients, 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 thunder and lightning are emitted, just as a coal leaps with a noise from a burning brand.

9. *Dextra 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 sometimes called *consentes*, because admitted to the councils of Jupiter; they were:

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

ENNIVS.

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, generally called the *dii minorum gentium*, and divided into *adscripiti* 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 residences, 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 contained the houses of the emperor. It is an indirect and delicate compliment to Augustus. He flatters also, with adroitness, the two great parties at Rome, the patricians 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 advent of Jehovah to fill his temple, as described 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 peculiarly applicable to Jupiter, as sovereign, both of Heaven and Earth.

17. *Concussit*. In describing the indignation of Jove, the poet appears to have copied after Homer, in the first Iliad. Virgil 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.

ÆNEID X

Then the earth shook and trembled; the foundations 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.—PSALM XVIII.

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

The pillars of heaven tremble, and are astonished 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. Inde solvit indignantia ora talibus modis: ego non fui magis anxius pro regno mundi illâ tempestate, quâ quisque anguipedum parabat injicere centum brachia captivo cœlo; Nam, quanquam hostis erat 20
 25. Nunc mortale genus perdendum mihi, qua Nereus circumtonat 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 juvenus horrida brachiis.

Lib. iii. Ode iv.

24. *Corpore*: from one body; the community 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, unerring seer,
 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 wonderful, 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 it repenteth me that I have made them.—GENESIS vi. 7.

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

quare minus justitiam inter homines fuisse conversatam. Denique eam pervenisse usque ediceret: Heu! Heu genus hominum esse natum.
 —HYGINUS.

26. *Flumina*. The rivers flowing in the Stygian grove; the Styx, Acheron, Cocytus, 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.

Di cujus jurare timent 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 hovering over the ocean, and as being the messenger of Jupiter, whenever he is about to take a solemn oath by the waters of the Styx.—WADSWORTH.

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 fountains 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 Jupiter, 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 circumstances of its adoption, makes an anachronism 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 Revelations, 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 priùs tentata: sed immedicabile vulnus.
 Ense recidendum, ne pars sincera trahatur.
 Sunt mihi Semidei, sunt rustica numina, Nymphæ, 30
 Fauniquè, Satyrique, et monticolæ Sylvani:
 Quos quoniam cæli nondum dignamur honore;
 Quas dedimus, certè terras habitare sinamus.
 An satis, O Superi, tutòs fore crèditis illòs,
 Cùm mihi, qui fulmen, qui vos habeoque, regoque, 35
 Struxerit insidias, notus feritate Lycaon?
 Confremuêre omnes, studiisque ardentibus asum
 Talia deprecant. Sic, cùm manus impia sævit

era. Juro per infera flumina, labentia sub terras Stygio luco, cuncta priùs tentata: sed immedicabile vulnus est recidendum ense, ne sincera pars trahatur. Sunt mihi Semidei, sunt rustica numina, Nymphæ,

34. O Superi, crèditis illos fore satùs tutòs, cùm Lycaon, notus feritate, struxerit insidias mihi, qui habeo fulmen, qui habeo que, rego que

NOTÆ.

28. *Cuncta priùs 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 Fasces, 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 nocent reliquis: sic ista in figura hominis feritas et immanitas belluæ, a communi tanquam humanitate corporis segreganda est.—CICERO.

Ulcera possessis alta suffura medullis
 Non leviori 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, Napææ; 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

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 ourang-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 *sylva*, 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 *ploteth* 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 frenebant
 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. *Asum talia*: him that had attempted such things; viz.: to lay a plot for Jupiter.

38. *Deprecant*: demand; viz.: for the purpose of punishment.

38. *Impia manus*: the impious band of conspirators.

38. *Sævît*. By syncope for *sævît*.

Sanguine Cæsareo Romanum extinguere nomen,
 Attonitum tanto subitæ terrore ruinæ
 Humanum genus est; totusque perhorruit orbis.
 Nec tibi grata minùs pietas, Auguste, tuorum,
 Quàm fuit illa Jovi. Qui postquam voce manūque
 Murmura compressit; tenuère 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.

vos? Omnes confremuere, que deprecant illum ausum talia, ardentibus studiis. Sic cum impia manus
 40
 42. Nec, Auguste, pietas, fuit quam illa fuit Jovi. Qui postquam compressit murmura voce manūque, cuncti tenuere silentia. Ut clamor substitit pressus gravitate regentis: Jupiter iterum rumpit silentia
 45

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 non incendio concidentem.—ORATIO IV. IN CATILINAM.

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.

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. *Tenuère 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. ÆNEID 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 Nereus? 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?

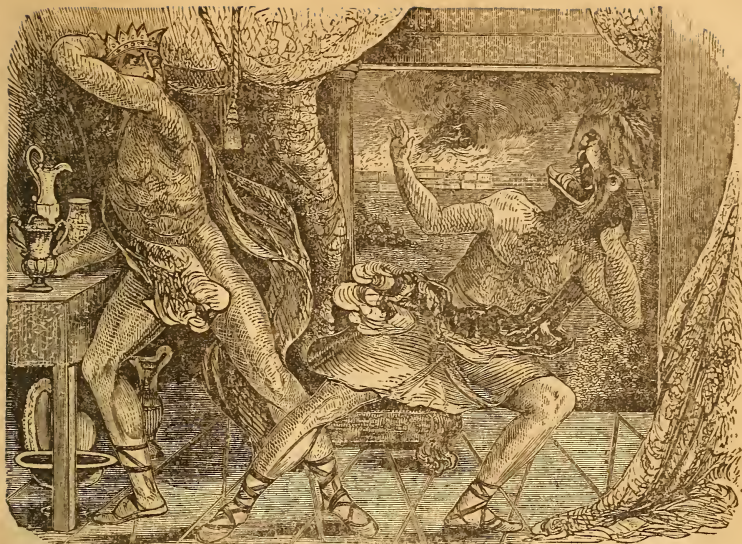
FABULA VIII.

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.



CONTIGERAT nostras infamia temporis aures: 1
 (Quam cupiens fãlsam, summo delabor Olympo,
 Et Deus humanã 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 fãlsam.* 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.

2. *Summo Olympo:* from highest Olympus; poetically for Heaven. See note on Olympus, page 56.

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.

3. *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 ζείνοισιν εἰκότες ἀλλοδαποῖσι
 Παντοῖοι τελέζοντες ἐπιστροφῶσι πολῆας.

ODYSSEY xvii.

4. *Longa mora est:* the delay is great; it is tedious.

4. *Quantum noxæ:* how much crime.

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 verâ.

Nec contentus eo, missi de gente Molossâ

Obsidis unius jugulum mucrone resolvit ;

Atque ita semineces partim ferventibus artus

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

10 15

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 Parrhasia.

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 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.

N'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.

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 eo*. 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.

Mollit aquis, partim subjecto torruit igni.
 Quos simul imposuit mensis, ego vindice flammâ 20
 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. 25
 In villos abeunt vestes, in crura lacerti,
 Fit lupus, et veteris servat vestigia formæ.
 Canities eadem est, eadem violentia vultu:
 Idem oculi lucent: eadem feritatis imago.

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

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 rave-nous 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 Lycæa? 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 Lycæa, 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?

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.



OCCIDIT una domus ; sed non domus una perire
 Digna fuit : quâ terra patet, fera regnat Erinny's.
 In facinus jurâsse putes. Dent ociûs omnes,
 Quas meruere pati, sic stat sententia pœnas.
 Dicta Jovis pars voce probant, stimulosque frementi
 Adjiciunt : alii partes assensibus implent.

1
5

NOTE.

1. *Occidit una* : one house has fallen, viz. : the house of Lycaon.
1. *Non domus una* : not one house only, but every house.
2. *Digna fuit* : deserved to perish ; to fall.

And manifold in sin deserved to fall.—MILTON.

2. *Erinny's*. 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. *Erinny's, 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 eyncope, 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 fatiis reminiscitur, affore tempus,
 Quo mare, quo tellus, correptaque regia cæli
 Ardeat ; et mundi moles operosa laboret.

7. Tamen jactura humani generis est dolori omnibus : que rogant quæ 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. Que jam erat sparsurus

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 fatiis* : 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. *Correptæ* : enveloped in flames. Supply *flammis*.

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, saith 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 execrata civitas,
 Agros atque Lares proprios, habitandaque fana,
 Apris reliquit et rapacibus lupis.—EPHON xvi.

Dies iræ, dies illa
 Solvet sæculum 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 πότε τὴν ὀργὴν Σέον, οὐκ ἔτι πρᾶσσοντα,
 Ἄλλ' ἐξεμβρίθοντα, καὶ ἐχογῶντά τε γένηαν
 Ἀνθρώπων ἅπανα ἵπ' ἐμπρησμοῦ πέρθοντα.
 SIBYLL. APUD LACTANTIUM.

Cum tempus adveniret, quo se mundus renovaturus extinguat . . . et omni flagrante materia uno igni quicquid nunc ex disposito lacet, ardebit.—SENECA.

Tela reponuntur manibus fabricata Cyclopum.
 Pœna placet diversa; genus mortale sub undis
 Perdere, et ex omni nubibus dimittere cœlo.
 Protinus Æolius Aquilonem claudit in antris,

20 *mare, quo tellus, que
 terra cœli correpta
 ardeat; et egressos
 moens mundi laborat.
 Tela fabricata.*
 21. Protinus claudit

NOTE.

Agna et ignis terrenis somniantur: ex his ortus, et ex his interitus est.—SENeca NAR. QUÆST.

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.—Pline.

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, mixed and mixed within, which arise and sprang up with, together with the world, and is to be *hæret in terra, and end with it*.—PLUTARCH'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 space, reserved unto fire, against the day of judgment and perdition of ungodly men.—ST. PETER.

19. *Opuscula miles*: the well-wrought, stupendous mass of the universe.

19. *Laborat*: 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 aërioles 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 *circus, a circle*, and *oc, 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 Harpes, Arges, and Pyrazmon. Homer and Theocritus consider them the primitive inhabitants of Sicily, giants and cannibals.

Then he smit the earth
 The Cyclops, bristlers of high daring heart,
 Brontes, and Steropes, and Arges hence,
 Who stoged 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 singular eye was broad indixed
 In the mid forehead.—HESIOD'S THEOGONY.

21. *Pœna diversa*: a different kind of punishment, viz. by water.

21. *Protinus*: 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 throughout by Deucalion in these vast numbers. Of those first men it is reported that they were mighty, heroic people, who consumed heroes' marriages: for they neither kept their oath, nor exercised hospitality, nor spared the vanquished, though imploring mercy. For all this, however, a horrible calamity came upon them.—LUCANUS ON STRA DRA.

21. *Sub undis*: under water; by immer- sion.

21. *Perdere*. The phrase *genus mortale sub undis perdere*, is put in apposition with *pœna*.

21. *Nubibus*: rain; storms of rain.

22. *Ex omni cœlis*: from the whole hea- ven.

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 Sisyphus, to whom Saturn granted there should be an abundance of rain on the fifth day of the month Deceis, and commanded him to lay up all his weapons in Hebeopis; which when Sisyphus had done, he called immediately into Argemna, who found it true as the god had declared to him.—ASTREUS.

23. *Protinus*: forthwith. As soon as he determines to destroy the world, he sets about its destruction.

23. *Æolius 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 there- with.

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 nebula ; 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

25 Aquilonem in Æoliis
 antris, et quæcumque
 flamina tegunt inductas
 nubes ; que emit-
 tit Notum. Notus
 evolat madidis alis,
 tectus quoad terribilem
 vultum piceâ caligine.
 Barba est gra-
 vis nimbis, unda fluit
 canis capillis ; nebula
 sedent fronte ; que
 30 Iris, nuntia Ju-
 nonis, induta varios
 colores, concipit
 aquas, que adfert ali-

NOTÆ.

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.

FALCONER'S SHIPWRECK.

25. *Madidis alis*: with dripping wings. The poets generally attribute wings to the winds, on account of their swiftness.

Dum se continet Auster,
 Dum sedet et siccat madidas in carcere pennas.
 He spake, the god that mounts the winged winds.

POPPE'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.

MILTON.

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 earthward.—BARBER.

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.

Mille trahens varios adverso sole colores.

VIRGIL.

32. *Iris*. Iris was the daughter of Thaumias and Electra. 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.

32. *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.

Tall 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 dun 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 annes: 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 immittite habenas.
 Jusserat. Hi redeunt, ac fontibus ora relaxant.
 Et defrânato volvuntur in æquarâ cursu.
 Ipse tridente suo terram percussit: at illa
 Intremuit, motuque sinus patefecit aquarum.
 Exspatiata ruunt per apertas flumina campos;

35 *menta nubibus. Segetes sternuntur, et vota cœli, jacent deparrata; que labor longi anni perit irritus. Nec est ira Jovis contenta suo cœlo;*
 36 *Non enim utendum est longo hortamine: effundite vestras vires. Sic opus est. Aperite domus, ac mole remotâ, immittite totas habenas*
 37 *Jusserat, illi redeunt, ac relaxant ora fontibus, et volvuntur in æquara defrânato cursu. Ipse percussit terram suo tridente: que*

NOTE.

33. *Coloni vota:* the hopes of the husbandman; his crops sought with many prayers.

Alpha: the winds had spared
 In one wild moment rained: 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.

SHAKESPEARE.

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 annes:* 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 he foundations of the world were discovered at thy rebuke.—PSALM XLV. 15.

38. *Non est utendum:* there is not to be used by me; I must not use. Supply *mihî.*

40. *Domos:* 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 immittite habenas:* give all reins to your streams. This is a beautiful metaphor derived from the chariot-race.

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. *Defrânato cursu:* with unbridled course. The same metaphor employed above.

Thither they

Hasted with glad precipitation, uprolled
 As drops on dust concurring from the dry:
 Part rose in crystal wall, or ridge direct:
 For haste: such flight the great command impressed
 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.

HESCHLUS.

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 vii. 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 STRIA DEA.

Cumque satis arbusta simul, pecudesque, virosque,
Tectaue, 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.

50

NOTÆ.

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 seas, 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 the 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 lit, before whose rushing tide, Herds, flocks, and harvests, 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 fowls, and of every thing that creepeth 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 Nisuthrus was preserved by Saturn'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 SYRIA DEA.

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 herbs, and esculent grain for food, and, together with the seven holy men, your respective wives, and pairs of all animals, enter the ark without fear.—HINDOSTANESE 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 as of a multitude, saying, "Let us depart hence!"—JOSEPHUS.

The passive gods behold 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 on the castled cliff, The venerable tower, and-piry fame 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 cataclysms, 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 impetuously 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 arârât.
 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 grâmen carpsêre 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.
 Nat 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 decidit 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. Terrisque diu quæsitis ubi detur illi sidere, vaga volu-

NOTE.

And lo, the regions dread—
 The world of wo before them opening wide.
 There rolls the fiery flood.
 Girding the realms of Padelon 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 arârât:* where he had lately ploughed. What a melancholy change is here presented! *Arârât* 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 mildew of succeeding centuries
 Has failed to crumble, with unwieldy strength
 Crushed through the solid crowds.—BARBER.

Where luxury late reigned, sea-monsters
 whelped.

And stabled.—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. *Nat 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 ovilia circum.
 Non gregibus nocturnas obambulat: acrior illum
 Cura domat: timidi damæ cervique iugæ
 Nunc interque canes et circum tecta 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. *Allato:* 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 shake the murdering savages away.

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.

Incerti quò fata ferant, ubi sistere detur.

VIRGIL.

But the dove found no rest for the sole of her foot, and she returned unto him into the ark.—GENESIS vii. 9.

69. *Volucris vaga:* the wandering bird.

Obruerat tumulos immensa licentia ponti,
 Pulsabantque novi montana cacumina fluctus,
 Maxima pars ondâ rapitur; quibus unda pepercit,
 Illos longa domant inopi junonia 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 decidit in mare lassatis alis. Immensa licentia ponti obruerat tumulos, novique fluctus*

73. Illos, quibus unda pepercit, longa junonia inopi victu domant. Phocis separa: Aonios ab Actæis arvis terra ferax, dum fuit terra; sed in illo tempore pars maris, et latus campus, 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 mytholog'ists 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 storms were 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,
 Beat downwards by the ever-rushing rain,
 With blinded eyes, drenched plumage, and
trailing 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 Aonians. 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

Separant 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.

Hoc solum fluctu mergente cœcumen
 Eminuit, pontoque, fuit discrimen, et astris.

LUCAN. Lib. v.

78. *Parnassus*. A very high mountain in Phocis, now called *Lokoura*, and formerly called *Larnassus*, from *larnax*, an ark, because Deucalion's boat rested there:

Παρνασσος ἐκαλεῖτο δὲ πρότερον Λάρνασσος διὰ τὸ τὴν Δευκαλίωνος λάρνακα αὐτῷ εἶ προσενηχθῆναι.—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 Noe. 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, Boachus, Bacchus. Dionusos, an appellation 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 Larnassus, 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 adhæsît;
 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, adhæsît hinc, adorant Corycidas
 80. Non fuit quisquam vir melior illo nec amantior æqui, nec illâ metuentior ulla deorum
 85. 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 Noah, 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 *CRATYLUS*.

Sisithrus, Ogyges, and Deucalion, are all names signifying the same thing in other languages as Noah does in Hebrew.—GENESIS.

The Greeks call him Deucalion, the Chaldeans, Noah, in whose time the great flood happened.—PHILO BYZANTINUS.

The same Deucalion under whom the famous great flood broke in.—LUCIAN.

Ὁ Νῦξ Δευκαλίωνος καὶ Πυρραίας.—CERENTUS.

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'ertopped the waves. Beacoming a sunken world. And of the tribes That blackened every alp, one man survived.

BARRETT.

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.—ERAPOSTRATUS.

The constellation which the Greeks called the Argo, was a representation of the sacred ship of ONIS.—PLUTARCH.

This deluge, and the ark, is mentioned by all those persons who have written Barbaric histories.—JOSSEPHUS.

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 World, With eyes of lightning, watched the Centaur's spear.

Through the clear byline, 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, (*Stras, right*) was the daughter of Cæus 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 *Themet*. 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*: not 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.—MURDOX.

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
 Exstantem, 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.

paludibus, et videt modò unum superesse de tot

89. Disjecit nubila ; nimbisque remotis Aquilone, et ostendit terras cælo, et æthera terris.

90. 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, quæ crescit in latum ab imo turbine : buccina quæ, ut concepit aëra in medio ponto,

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 hull 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 on 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. MILTON.

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.—CAD GODDEN.

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

92. *Supra profundum*: over the deep. Supply *mare*.

93. *Humeros tectum*: covered as to 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 Amphitrite, 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.

Hunc vehit immanis Triton, et cærulea concha Exterrens freta, cui laterum tenuis hispida nantū Frons 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 land

But slumber and sleep on the tide.

ANTIQUÉ CAMBO

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, cœrcuit 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 desolatas 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 fathomless profound!
 GRENVILLE MELLEŒ.

99. *Utroque Phæbo*: each Phæbus; the rising and the setting sun; the east and west. This is a strong hyperbole.

99. *Jacentia*: 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 amnes*: 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-

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. *Desolatas 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 Epimætheus.

113. *Patruelis origo*. Deucalion was the son of Prometheus; Pyrrha was the daughter of Epimætheus.

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 120
 Ferre modo posses ? quo consolante dolores ?
 Namque ego, crede mihi, si te modo pontus haberet,
 Te sequerer, conjux, et me quoque pontus haberet.
 O utinam possem populos reparare paternis
 Artibus ; atque animas formatæ infundere terræ ! 125
 Nunc genus in nobis restat mortale duobus.
 Sic visum Superis : hominumque exempla manemus.
 Dixerat, et flebant. Placuit cæleste 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 cætera* : 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 modo pontus*. If the sea had swallowed up thee, I would cast myself into the sea. Thus, in Virgil :

Et te, pater optime Teucrûm,
 Partus habet Libya.—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. *Cæleste 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, nimbis tollentibus æquor
 Navigio montem ascendit, sortesque.—JUVENAL.

QUÆSTIONES.

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 Erinny's ?

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, Themì, qua generis damnum reparabile nostri
 Arte sit, et mersis fer opem mississima rebus.
 Mota Dea est ; sortemque dedit : Discedite templo ;
 Et velate caput ; cinctasque resolvite vestes :
 Ossaque post tergum magnæ jactate parentis.

7. Ut tetigère gradus templi, uterque procumbit pronus humi, que pavens dedit oscula gelido saxo. Atque dixerunt ita, S Numina, vieta justis precibus, remollescunt, si ira Deorum flectitur ; Themì, die, quâ arte damnum nostri generis sit
 10. 13. Dea mota est, que dedit sortem : Discedite templo ; et velate caput ; que re-

NOTÆ.

that it was placed in the *adytum*, corresponding 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 quantity 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 beyond the Euphrates, run all to the sea and fetch water to pour into the temple. This ceremony, they say, Deucalion himself ordained to be observed in the temple, as an everlasting commemoration, 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 service 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, between 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, authentically, either of its origin or its aspect. Some give it a reference to Bæchus, others to Deucalion, 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 before, to fetch the sea-water to be poured into the temple.—LUCIAN DE SYRIA DEÆ.

The tripod itself was not originally a three-footed stool, but was a chest or ark filled with stones, or a seat.—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.

Nec procumbere humi prostratum et pandere palmas
 Ante Deum delubra.—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, overwhelmed 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 amietu.

ÆNED 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 garments. This custom of the heathens, of covering every part of the body in sacrifice, 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-

Obstupuere 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 reor dici : jacere hos post terga jubemur.
 Conjûgis augurio quamquam Titania mota est ;
 Spes tamen in dubio est. Adeo cælestibus ambo
 Diffidunt monitis. Sed quid tentare nocebit ?
 Descendunt ; velantque caput, tunicasque recingunt ; 30
 Et jusscs lapides sua post vestigia mittunt ;
 Saxa (quis hoc credat, nisi sit pro teste vetustas ?)
 Ponere duritiem cæpère, suumque rigorem ;
 Mollirique morâ, mollitaque ducere formam.

solvite cinctas vestes ;
 16 Obstupuere 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. su-
 adentque nullum nefas.
 Magna parens est
 27. Quamquam Tita-
 nia mota est augu-
 rio *sui* conjûgis, ta-
 men spes est in dubio.
 Adeo ambo diffidunt
 cælestibus monitis.
 Sed quid nocebit ten-
 tare ?
 32. Saxa, (quis cre-
 dat hoc, nisi vetustas
 sit pro teste ?) cæpere
 ponere duritiem, su-

NOTÆ.

ther. The stones of the earth are often thus spoken of.

15. *Magnæ parentis*. This was not only so figuratively, but genealogically ; for Terra, the earth, was the grandmother ooth 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 believed 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.

SHAKSPEARE.

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 parent 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, inquired 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, pretending 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.

Ἦ μήτης πάντων, Δημήτηρ πλουτοδότειρα.

ORPHEUS.

27. *Conjûgis augurio* : by the interpretation, 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 interpreted the response of the oracle. Faith must not only be implicit, but enlightened also.

30. *Descidunt* : 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 witness.

32. *Vetustas*. The thing bore the attestation of antiquity ; it had been an acknowledged 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 cæpto
 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 spatio, Superiorum munere, saxa
 Missa viri manibus faciem traxêre virilem;
 Et de femineo reparata est femina jactu.
 Inde genus durum sumus, experiensque laborum;
 Et documenta damus, quâ sinus origine nati.

35 umque rigorem; molliri- que mora, mollita- que ducere formam. Mox, ubi creverunt, mitiorque natura contigit illis, ut quædam forma hominis potest videri, sic non mani- festa.

40 41. Quod est soli- dum, nequitque flecti mutatur in ossa; quod modò fuit vena.

43. Inque brevi spa- tio, munere Supero- rum, saxa missa ma- nibus viri traxere virilem faciem; et femina reparata est de femineo jactu.

45

NOTÆ.

35. *Ubi creverunt*: when they grew arger.

35. *Natura mitior*: a milder nature. When the stone became flesh and muscles.

Paulatimque anima caluerunt mollia saxa.
 JUVENAL.

36. *Quædam forma hominis*: some form of a man.

37. *Marmore cæpto*: of the marble com- menced 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.

QUÆSTIONES.

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?

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
 Perculuit Solis ; cœnumque, udæque paludes
 Intumuêre æstu : fœcundaque semina rerum
 Vivaci nutrita solo, ceu matris in alvo,
 Creverunt, faciemque aliquam cepère morando.
 Sic ubi deseruit madidos septemfluvius agros

5

NOTÆ.

1. *Cætera 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. *Intumuêre*: swelled; became big. The metaphor of maternity is still maintained.

4. *Fœcunda semina*: the fruitful, fœcundated seed.

5. *Vivaci solo*: in the living soil.

Meanwhile the tepid 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
 Innumeros 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 cæpta sub ipsum
 Nascendi spatium : quædam imperfecta, suisque
 Trunca vident numeris : et eodem in corpore sæpe
 Altera pars vivit, rudis est pars altera tellus.
 Quippe ubi temperiem sumpsere 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

7. Sic ubi septemfluus Nilus deseruit invidios agros, et reddidit sua flumina antiquo alveo, que recens limus exarsit æthereo sidere ; cultores inveniunt plurima animalia versis glebis : et quædam in his modò cæpta sub ipsum
 10 15. Quippe ubi humorque calorque sumpsere temperiem, concipiunt ; et cuncta oriuntur ab his duobus. Cumque ignis sit pugnax aquæ,
 19. Ergo ubi tellus.
 20 lutulenta recenti diluvio, recanduit æthereis solibus altoque

NOTE.

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 alluvian.

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 brinded 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

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.—PLINUS, Lib. ix. 55.

14. *Rudis tellus* : rude earth ; mere earth. This statement is utterly preposterous.

15. *Sumpsere 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,

æstu: edidit innumeras species; partimque rettulit antiquas figuras, partim creavit nova monstra.
 25 Illa quidem nollet, sed tum genuit te quoque.
 26. Deus arcitenens, et nunquam ante usus talibus armis, nisi in damis, fugacibusque

NOTE.

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. *Illà*: 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 explicatio 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 Typhon of the Egyptians.

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, one 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 umbre et adhuc stagnantibus undis

Humida, anabela, vagos tollebat ad æthera tortus, Involvens cælum nube, et caigine opaca; Hinc ille immanis Python.—POST. MELA.

Ner (the Ocean) produced, out of the number of vipers, one huge viper, with excess of windings.—CYNDDELW THE DREIF.

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 borrowed from Homer's *τοξοφόρος*, 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. at 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 vulnere nigra veneno.
 Neve operis famam possit delere vetustas;
 Instituit sacros celebri certamine ludos,
 Pythia, de domiti serpentis nomine dictos.

capreis, perdidit hunc
 gravem mille telis,
 pharetra ejus pene ex-
 hausta, veneno effuso
 per nigra vulnere.
 33. His quicunque

NOTÆ.

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 Diomede; by Eurylochus, according to the Scholiast on Pindar; and by Apollo, according to Ovid and others.

31. *Sacros 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 *εἰαίμων*, *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 בריח, *barach*, signifies *to pass through*. It is very possible, that Noah's altar after the flood was simple pillars (*βαῦλοῖτα*), 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, ἄμυλοι δὲ λίθων ἐνασσαίον. Again, the god considers what kind of priests he shall put in his "stony Pytho," Πόσειδι ἐνὶ περὶήσσῃ. 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 Aubury, אוב-אורי, *aub-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 imposts), 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 1100 centres, but neither of them coincident with the centre of the great circle. They lay in the

His juvenum quicumque manu, pedibusve rotâve
 Vicerat; esculeæ capiebat frondis honorem.
 Nondum laurus erat; longoque decentia crine
 Tempora cingebat de quâlibet arbore Phæbus. |

juvenum vicerat manu, pedibusve rotâve, capiebat honorem esculeæ frondis. Laurus nondum erat: Phæbusque cingebat tempora decentia longo

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NOTÆ.

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. Phæn.*, 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 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.

And, again, to one at Pharæ, for Ham is the same as Apollo, the sun:

In Pharæ, 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 Pharenses 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:

As you go from hence to Thebes, you will see on the right hand of the road an enclosure not very large, and in it certain pillars. They are of opinion that the earth opened in this place to Amphiarus.—DESCRIPTION OF GREECE, Lib. ix. Cap. viii.

Since the stones in the serpent-temples were set like teeth, the dragon slain by Cadmus was probably a solar serpent-temple, for the hill adjacent was sacred to Apollo:

Near it they show a place, in which they say the teeth of the dragon which was slain by Cadmus by the fountain were sown, and became men. There is a hill on the right hand of the gates, which is sacred to Apollo.—DESCRIPTION OF GREECE, Lib. ix. Cap. 10.

The transformation of Cadmus and Hermione refers to a serpent-temple. See Fab. V., Lib. IV.

33. *Manu*: with the hand; in boxing.

33. *Pedibus*: on foot; in the foot-race.

33. *Rota*: with the wheel; in the chariot-race.

34. *Esculeæ frondis*: of the beechen bough. Crowns of beech were first used in the Pythian games. As these were the earliest games known in Greece, and were instituted in commemoration of the deluge; and as the existence of the divine Trinity appears to have been known, as we might infer from the note on *rate*, line 80, in the preceding Fable, it is probable that the shape of the beech-nut caused its use as the emblem of the Trinity, for it is a triangular pyramid of equal sides and angles.

35. *Longo crine*: with long hair. The rays of light streaming over the heavens have somewhat the appearance of hair; hence Apollo is said to have long hair.

QUÆSTIONES.

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 in Persian mythology? In Gothic? In Indian mythology?

FABULA XII.

DAPHNE IN LÄURUM 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.¹ 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 ?

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NOTÆ.

1. *Primus amor*: the first love. The abstract *amor* is here used for the concrete *amator*. 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.—SHAKSPEARE.
 Open the temple gates unto my love.—SPENSER.

1. *Peneïa*: the daughter of Peneus, a river of Thessaly.
 2. *Fors ignara*: blind chance.

2. *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 fight,
 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 denizen 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 lascive 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:

15. Hoc fugat, illud facit amorem. Quod facit est auratum, et 21. Deus fixit hoc in Peneïde nymphâ. at illo læsit Apollineas

NOTÆ.

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 laudibus,
 Natalemque, mares, Delon Apollinis,
 Insignemque pharetra
 Fraternaque humerum lyra.—HORACE.

7. *Qui.* The relative *qui* agrees with the primitive *nos*, in the possessive *nostros*. See 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'envomed 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 dart behind him slung.

G. P. 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, innuptæque æmula Phæbes.
 25 Vitta coërcebat positos sine lege capillos.
 Multi illam petière: illa aversata petentes,
 Impatiens, expersque viri, nemòrum avia lustrat:
 Nec quid Hymen, quid amor, quid sint connubia curat.
 Sæpe pater dixit: Generum mihi filia debes: 30
 Sæpe pater dixit: Debes mihi nata nepotes.
 Illa velut crimen, tædas exosa jugales,
 Pulchra verecundo suffunditur ora rubore,
 Inque patris blandis hærens cervice lacertis,
 Da mihi perpetuâ, genitor charissime, dixit,
 35 Virginitate frui: dedit hoc pater antè Dianæ.
 Ille quidem obsequitur: sed te decor iste, quod optas,
 Esse vetat: votoque tuo tua forma repugnat.
 Phæbus amat; visæque cupit connubia Daphnes: .

medullas, trajecta per ossa. Protinus alter amat; altera fugit nomen amantis, que gaudens latebris

26. Vitta coërcebat 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: tuaque 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.

Continudque 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. *Æmula Phæbes*: 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, *Ecolg* 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.

Δὲς μοι παρθενίην αἰώνιον, ἄμμα, φίλᾶσσειν
 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. 50
 Illa fugit, neque ad hæc revocantis verba resistit :
 Nympha, precor, Peneïa, 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.

Phæbus amat, cupitque connubia Daphnes visæ.

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.

45

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.

50

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

NOTÆ.

40. *Quæque cupit sperat*: and what he wishes, he hopes for.

They 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.

MOORE'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 Peneïa*. O Peneïa 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,
 Gætuluse 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

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 hîc 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;

58. Loca quâ properas sunt aspera. Oro, curre moderatiùs, que inhibe fugam: ipse insequar inoderatiùs. Tamen 60
 62. Nescis, temeraria, nescis quem fugias: ideoque fugis. Delphica tellus, et Claros, et Tenedos, Pataræaque regia servit mihi. Jupiter est genitor. Quod 65
 67. Nostra sagitta quidem est certa: tamen una est certior nostrâ, quæ fecit vulnera in vacuo pectore. Medicina est meum inventum, que dicor opifer per or-

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 placidam ventis staret mare: non ego
 Daphnim.

Judice te, metuam, 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 Tiresias. 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.—ESCHYLUS.

All honored, prudent, whose sagacious mind
 Knows all that was and is of every kind,
 With all that shall be in succeeding time.

ORPHEUS.

And in me breathed a voice
 Divine; that I might know with listening ears
 Things past and future.—HÆSTOR'S THEOGONY.

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, his 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

CLAUDIAN.

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.

ESCHYLUS.

69. *Opifer*: the bearer of aid.

Carminis et 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 Peneïa cursu
 Fugit ; cumque ipso verba imperfecta reliquit :
 Tum quoque visa decens. Nudabant corpora venti, 75
 Obvique 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, admisso sequitur vestigia passu. 80
 Ut canis in vacuo leporem cùm Gallicus arvo
 Vidit ; et hic prædam pedibus petit, ille salutem :
 Alter inhæsurò similis, jam jamque tenere
 Sperat, et extento stringit vestigia rostro :
 Alter in ambiguo est, an sit deprênsus : et ipsius 85
 Morsibus eripitur ; tangentiaque 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.
 Viribus absuntis expalluit illa : citæque

bem, et potentia
 73. Peneïa fugit *illum* locuturum plura timido cursu ; reliquitque verba *illius* imperfecta cum ipso. Tum quoque visa est decens. Venti nudabant *illius* corpora, obvique flamina vibrabant adversas vestes ; et levis aura dabat retro impexos capillos.
 81. Ut cùm Gallicus canis vidit leporem in vacuo arvo ; et hic petit prædam pedibus, ille *petit* salutem : alter similis inhæsurò, jam jamque sperat tenere, et stringit vestigia rostro *illius* : alter est in ambiguo ; an deprênsus sit ; et eripitur ipsis morsibus, relinquitque ora *illius* tangentia.
 90. Viribus absuntis illa expalluit ; vicæque labore citæ fu-

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 foretel 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.

78. *Non sustinet*: cannot bear.

79. *Utque movebat*: and as love incited.

80. *Admisso 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.

81. *In vacuo arvo*: in a clear field.

82. *Hic*: this one ; the greyhound.

82. *Ille salutem*: that one ; the hare seeks safety. Supply *petit*.

83. *Inhæsurò similis*: as if about to seize.

83. *Tenere sperat*: hopes to take him.

84. *Extento rostro*: with extended nose.

How, in his mid career, the spaniel struck
 Stiff, by the tainted gale, with open nose

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. *Tergo fugaci*: her back as she flies.

90. *Crinem afflat*: 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 run,
 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 absuntis*: 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 Peneïdas 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 Phæbus amat: positaque in stipite dextra,
 Sentit adhuc trepidare novo sub cortice pectus,
 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.
 Tu ducibus Latiis aderis, cùm læta triumphum
 Vox canet, et longæ visent Capitolia pompæ.

gæ. spectans Peneïdas undas, inquit, Fer opem.

94. Prece vix finitâ, gravis torpor alligat artus: mollia præcordia cinguntur tenui libro: crines crescunt in frondem. brachia in ramos: pes modò tam velox hæret pigris

99. Phæbus amat hanc quoque; positaque dextra in stipite, sentit pectus adhuc trepidare sub novo cortice. Complexusque ramos,

103. Cui Deus dixit, At. Laure. quoniam non potes esse mea conjux certè eris mea arbor. Coma semper habebit te, citharæ habebunt te, nostræ pharetræ habebunt te.

NOTE.

92. *Victa labore*: overcome by the fatigue of her rapid flight.

92. *Spectans Peneïdas*: 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.—HILLHOUSE.

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 beat.

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 sacred 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 pomps; the long processions. The processions started from the Campus Martius,

Postibus Augustis eadem fidissima custos
 Ante fores stabis, medianque tuebere quercum.
 Utque meum intonsis caput est juvenile capillis; 110
 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 median. Utque meum caput est juvenile intonsis capillis: tu quoque semper gere

NOTÆ.

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 licitors. 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. *Capitolis*. 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.

109. *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 oaken 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 *παῖων*, 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 may Daphne or the laurel be said |
| How does Claudian account for the different effects of Cupid's darts ? | to avoid Apollo or the sun ? |
| Why has Cupid a torch ? | Why is the sun the god of prophecy ? |
| Into what was Daphne changed ? | Why the god of music ? |
| By whom was she changed ? | Why the god of medicine ? |
| What is the meaning of Daphne ? | Why is the sun said to have a head always juvenile ? |
| How do you understand her being a daughter of the river Peneus ? | How was the laurel said to protect the oak before the palace of Augustus ? |
| What were the coincidences between the laurel and the sun ? | 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 Phenician 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.



E S' I' nemo Hæmoniaë, prærupta quod undique claudit
 Silva: vocant Tempe. Per quæ Penëus 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. *Hæmoniaë*. 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 Penëus. 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 illuc popularia flumina primùm,
 Nescia gratentur, consolenturne parentem,
 Populifer Spercheos, et irrequietus Enipeus,
 Apidanusque senex, lenisque Amphrysos, et Aous.
 Moxque amnes alii : qui, quã 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 vitãne 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)

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 illuc primùm,

10. Moxque alii amnes : qui deducunt undas fessas erroribus in mare, quã impetus tulit illos. Inachus unus abest, que reconditus imò antro auget aquas fletibus, que miserrimus luget

15. Sed *illam* quam non invenit usquam, putat esse nusquam ; atque veretur pejora animo. Jupiter viderat Iõ redeuntem à patrio flumine : et dixerat, O virgo digna Jove, que factura nescio quem beatum tuo

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 illuc*: 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.

Ah 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 Pelasgic 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 ; *ἄως* being the Doric form of *ἔως*, 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.

EUSTATHIUS.

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. *Pcjora 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.

Dum calet, et medio Sol est altissimus orbe.
 Quòd si sola times latebras intrare ferarum,
 Præsides 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
 Sub nitido mirata die, non fluminis illas
 Esse, nec humenti sentit tellure remitti:
 Atque suus conjux, ubi sit, circumspicit: ut quæ
 Deprênsi toties jam nôsset furta mariti.
 Quem postquam cœlo non repperit: Aut ego fallor 40
 Aut ego lædor, ait. Delapsaque ab æthere summo
 Constitit in terris; nebulasque recedere jussit.
 Conjugis adventum præsenferat, inque nitentem
 Inachidos vultus mutaverat ille juvencam.

25 toro, pete umbras al-
 torum nemorum
 26. Quod si times
 sola intrare latebras
 ferarum, subibis se-
 creta nemorum tuta
 Deo, præside: nec de
 plebe Deo, sed qui
 teneo cœlestia sceptra
 magnâ manu, sed qui
 mitto fulmina.

34. Interea Juno
 despexit in medios
 agros; et mirata vo-
 lucres nebulas fecisse
 faciem noctis sub ni-
 tido die, sentit illas
 non esse fluminis, nec
 remitti humenti tellu-
 re: atque circum-
 spicit, ubi suus conjux
 sit.

41. Delapsaque ab
 summo æthere illa
 constitit in terris;
 jussitque nebulas re-
 cedere. Ille præsen-
 ferat adventum con-
 jugis mutaveratque

NOTÆ.

27. *Præsides Deo*: a god your protector.
 Supply *existente* here.

28. *Sed qui*. The god expresses briefly,
 but forcibly, the majesty of Jupiter's cha-
 racter.

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, ex-
 cursive thunderbolts. This is not to be
 referred to inability in Jupiter to strike any
 desired object, for with him the bolt is un-
 erring, 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 Argo-
 lis in Greece where the Hydra lived that
 was slain by Hercules.

31. *Lyrœa arva*: the Lyrœan fields;
 the fields around Lyrœus, which was a
 nountain 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 as-
 cending from the earth.

39. *Quæ nôsset*: who knew; was ac-
 quainted with. *Nôsset* is by syncope for
novisset.

39. *Furta*: the adulteries.

40. *Ego fallor*: I am deceived; I err in
 my conjectures.

41. *Ego lædor*: I am injured. Her hus-
 band was guilty of violating his faith to
 her.

41. *Delapsaque*: gliding down; descend-
 ing.

43. *Nitentem juvencam*: a beautiful hei-
 fer. Several reasons are assigned for the
 worship of the goddess Isis (Io) in Egypt
 under the form of a cow; some would un-
 derstand 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 fe-
 males 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 repre-
 sented in her statues under the form of a wo-
 man 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
 Irriguous, and the fount whence Lerna spreads
 Its wide expanse of waters.

ÆSCHYLUS'S PROMETHEUS CHAINED

Bos quoque formosa est. Specimen Saturnia vaccæ 45
 Quaquam 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 55
 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,

vultus Inachidos in nitentem juvenecam. Bos quoque est formosa.

48. Jupiter mentitur illam genitam esse e terrâ, at auctor desinat inquiri. Saturnia petit hanc munus.

51. Pudor est, qui suadeat illinc; amor dissuadet hinc. Pudor esset victus amore: sed si vacca, leve munus, negaretur sociæ generisque torique,

55. Diva, donatâ pellice, non protinus exiit omnem metum; timuitque Jovem, et fuit anxia furti; donec tradidit Aristoridæ Argo servandam. Argus habebat caput cinctum centum luminibus. Indè bina capiebant quietem suis vicibus; cætera servabant,

63. Sinit pasci luce:

NOTÆ.

45. *Saturnia*. Juno, the daughter of Saturn.

46. *Specimen*: the appearance; the form.
 47. *Quaquam 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.

48. *Cujus*: whose she was?

49. *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. *Addicere*: 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 donatâ*: 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 Argeiphontes 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.

ÆSCHYLUS

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 beneath the deep earth.

Where the searching eye of heaven is hid
 Behind the globe, and 'ghts the lower world

SHAKESPEARE

Claudit, et indigno circumdat vincula collo.
 Frondibus arbuteis, et amarâ pascitur herbâ :
 Proque toro, terræ non semper gramen habenti
 Incubat infelix : limosaque flumina potat.
 Illa etiam supplex, Argô cùm 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,
 Inachidas ripas, novaque ut conspexit in undâ
 Cornua, pertimuit, seque externata refugit.
 Naiðes ignorant, ignorat et Inachus ipse
 Quæ sit. At illa patrem sequitur, sequiturque sorores ;
 Et patitur tangi, seque admirantibus offert.
 Decerptas senior porrexerat Inachus herbas ;
 Illa manus lambit, patriisque dat oscula palmis ;
 Nec retinet lacrymas ; et, si modò verba sequantur, 80
 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, 85
 Me miserum ! ingeminat : tune es quæsita per omnes,

cum Sol est sub altâ tellure, claudit, et circumdat vincula indigno collo. Pascitur arbuteis frondibus et amarâ herbâ : quæ infelix incubat terræ.

65. Illa etiam supplex, cùm vellet tendere brachia Argo : non habuit brachia quæ tenderet Argo : quæ edidit mugitus ore, conato queri : pertimuitque sonos : que exterrita est propriâ voce. Et venit ad ripas, ubi sæpe

70. Naiðes ignorant, et Inachus ipse ignorat quæ sit. At illa sequitur patrem, sequiturque sorores : et patitur tangi, que offertse admirantibus. Senior Inachus

80. Nec retinet lacrymas ; et si modò verba sequantur, oret opem, que loquatur suum nomen, casusque. Littera pro verbis, quam pes ducit in pulvere, peregit triste indicium mutati

86. Tune es nata, quæsita mihi per om-

NOTE.

64. *Claudit*: he shuts her up, viz. in a stable.

64. *Indigno collo*: her neck unworthy—underserving—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 verò solitis sua cornua vidit in undis,
 Me miserum ! dicturus erat.

METAMORPH. Lib. iii.

75. *Naiðes*. The goddesses of fountains and rivers ; here they were the attendants and daughters of Inachus.

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.

Nata, mihi terras? Tu, non inventa, repertâ
 Luctus eras levior. Retices; nec mutua nostris
 Dicta refers. Alto tantùm 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 sublime cacumen
 Occupat, unde sedens partes speculetur in omnes. 100
 Nec superûm rector mala tanta Phoronidos ultra
 Ferre potest: natumque vocat; quem lucida partu
 Pleiâs enixa est: lethoque det, imperat, Argum.

nes terras? Tu eras levior luctus non inventa repertâ. Retices; nec refers dicta mutua nostris. Tantùm prodis suspiria alto pectore:

91. At ego ignarus parabam tibi thalamos tædasque: spesque generi mihi prima, nepotum secunda. Nunc vir est habendus tibi de grege, nunc natus de grege. Nec licet mihi finire tantos dolores morte:

97. Stellatus Argus submovet natam patri mœrenti talia, abstrahitque *illam* in diversa pascua.

101. Nec rector superûm potest ferre ultra tanta mala Phoronidos; vocatque natum, quem lucida Plei-

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 strain.

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!

SHAKESPEARE.

ÆSCHYLUS.

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.

SHAKESPEARE.

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. *Superûm 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 Pleiâs.

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. *Pleiâs*. The Pleiâdes 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-

Parva mora est, alas pedibus, virgamque potenti
 Somniferam sumsisse manu, tegimenque capillis. 105
 Hæc ubi disposuit, patriâ Jove natus ab arce
 Desilit in terras. Illîc tegimenque removit,
 Et posuit pennas : tantummodo virga retenta est.
 Hâc 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,

ias enim est parta:
 imperatque det Ar-
 gum leto. Mora est:
 sumsisse alas ped-
 bus, virgamque

109. Hac, ut pastor
 agit, dum venit, ca-
 pellas abductas per
 devia rura: et cantat
 structis avenis. Ar-
 gus Junonius custos
 captus voce novæ ar-
 tis, a. i. Quisquis es,
 poteras considerare
 saxo mecum: enim

NOTE.

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 nemespheres, 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 Nephys 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 Pieria's 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. *Hac*: 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, oaten-straws, or like hollow cylinders of unequal length, joined together by wax.

Fistula cui semper decrescit arandinis ordo.
 Nam calamus cera jungitur usque minor.

TRULLUS.

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 fœcundior ullo
Herba loco est ; aptamque vides pastoribus umbram.
Sedit Atlantiades, 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 quòque, namque reperta
Fistula nupèr erat, quâ sit ratione reperta.

115

neque est herba fœcundior pecori ullo loco.

115. Atlantiades 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.

121

NOTÆ.

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 incertas Zephyris motantibus umbras,
Sive antro potiùs succedimus : aspice ut antrum
Sylvestris raris sparsit labrusca racemis.

ECLOGUE V.

115. *Atlantiades.* 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 hear 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.

QUÆSTIONES.

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 Herodotus 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.



TUM Deus, Arcadiæ gelidis in montibus, inquit,
 Inter Hamadryadas celeberrima Nonacrinas
 Naias una fuit. Nymphæ Syringa vocabant.
 Non semel et Satyros eluserat illa sequentes,
 Et quoscunque Deos umbrôsæ sylvæ, feraxve 5
 Rus habet : Ortygiam studiis, ipsâque colebat

NOTÆ.

1. *Tum Deus.* Mercury commences the relation of the metamorphosis of Syrinx.

1. *Arcadiæ.* 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 ἀμᾶ, together, and ἔρως, an oak.

2. *Nonacrinas.* Of Nonacris, a town and mountain in Arcadia.

3. *Syringa.* A pipe in Greek is called σὺριγγίς, 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. *Quoscunque Deos.* The Fauns, Sylvans, &c. See note on these, page 62.

6. *Ortygiam Decm:* the Ortygian goddess; Diana, who was born in Delos, called Ortygia, from ὄρτυξ, 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 impredientibus 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.

6. Colebat Ortygiam
 Deam studiis, ipsâque
 virginitate. Quoque
 cincta ritu Dianæ, fal-
 leret, et posset credi
 Latonia, si corneus
 arcus non foret huic,
 11. Pan videt hanc
 redeuntem Lyceo colle,
 præcinctus caput
 acutâ pinu refert talia
 verba. Restabat re-
 ferre plura : et Nym-
 pham fugisse per avia,
 spretis precibus ; do-
 nec venerit ad placi-
 tum amnem arenosi
 Ladonis : hîc, undis
 impredientibus cursum
 illi, orâsse liquidas
 19. Dumque suspi-
 rat ibi, ventos motos
 in arundine, effecisse
 tenuem sonum, simi-
 lemque querenti. Que
 Deum, captum novâ
 arte que dulcedine
 vocis dixisse, Hoc
 concilium tecum

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. *Pan*. 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 Alps.

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 steep.

Till heav'n looked, with pity, on true-love so warm,
 And changed to this soft harp the sea-maiden's form!

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 love'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 all 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!—ODR. LX.

22. *Concilium* : reconciliation.

Concillii 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.
 Supprimat extemplo vocem; firmatque soporem,
 Languida permulcens medicatâ lumina virgâ.
 Nec mora: falcato nutantem vulnerat ense,
 Quâ collo confine caput: saxoque cruentum
 Dejecit: et maculat præruptam sanguine caudem.
 Arge, jaces: quodque in tot lumina lumen habebas,
 Extinctum est: centumque oculos nox occupat una.
 Excipit hos, volucrisque suæ Saturnia pennis
 Collocat, et gemmis caudam stellantibus implet.

- 25 25. Cyllenius dicturus talia, vidit omnes oculos succubuisse, luminaque adoperta esse somno. Extemplo supprimat vocem, firmatque soporem.
 29. Vulnerat illum nutantem, falcato ense, ex ea parte quâ caput est confine collo; deiecitque illum cruentum saxo. et maculat præruptam caudem sanguine.
 34. Saturnia excipit hos, que collocat pennis suæ volucris,

NOTÆ.

Telling us how fair trembling Syrix fled
 Arcadian Pan, with such a fearful dread.
 Poor nymph,—poor Pan,—how he did weep to
 find

Naught but a lovely sigh 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 Cyllene, 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.

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.

QUÆSTIONES.

Where is Arcadia, and for what celebrated?

Who was Syrix?

Who were the Hamadryads?

Who were the Satyrs? Fauns? Sylvans?

Why was Diana called the Ortygian?

Why was she called Latonia?

Whom did Syrix 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 Syrix?

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.



ROTINUS exarsit, nec tempora distulit iræ ;
 Horriferamque oculis animoque objecit Erinny
 Pellicis Argolicæ, stimulosque in pectore cæcos
 Condidit, et profugam per totum terruit orbem.

NOTÆ.

1. *Protinus*, 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. *Erinny*: 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 Jove; 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 stings, 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;
 Erst 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 Nile, restabas
 ultimus immenso la-
 labori. Quem simul
 ac tetigit, positisque
 genibus in margine
 ripæ, procubuit, 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 dol-
 oris tibi, et jubet

15 16. Setæ fugiunt è
 corpore: cornua de-
 crescunt: orbis lu-
 minis fit arctior: ric-
 tus contrahitur: hu-
 merique manusque
 redeunt: unguæque
 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 a prosopopoeia. 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, nigh 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. *Queri*: to expostulate. Her feelings are finely portrayed by Æschylus.

How, son of Saturn, how have I offended,
 That with these stings, these tortures thou pur-
 suest me.

And drivest to madness my affrighted soul!
 Hear me, supreme of gods, oh hear thy suppliant,
 Blast me with lightnings, bury me in the earth,
 Or cast me to the monsters of the sea;
 But spare these toils, spare these wide-wander-
 ing 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.

NOTUS. That heifer a goddess!

ZEPHYRUS. Certainly! and Mercury says she is to be a tutelary goddess of mariners, and our mistress, so that every one of us is to blow or not to blow, just as she pleases.

NOTUS. 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!

NOTUS. 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 DEITIES.

15. *Ille*: 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 25
Creditor esse Jovis: perque urbes juncta parenti
Templa tenet. Fuit huic animis æqualis et annis
Sole satus Phaëthon: quem quondam magna loquentem,
Nec sibi cedentem, Phæboque parente superbum,
Non tulit Inachides: Matrique, ait, omnia demens 30
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, 35

tuitque loqui, ne mugiat more juvenæ, e retentat intermissa verba timidè. Nunc celeberrima Dea
26. Huic Epaphus tandem creditor 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-

NOTE.

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 NOMEA. 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 tutelary deity.

LUCIAN'S DIALOGUES.

Io versa caput primos mugiverat annos

Nunc Dea, quæ Nili 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 feast 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 burdensome 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 feathers 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 αἶψα, *to burn*.

28. *Magna loquentem*: speaking proudly.

30. *Inachides*: Epaphus, the grandson 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: meque assere cœlo.

Dixit; et implicuit materno brachia collo:

Perque suum, Merôisque caput, tœdasque sororum, 40

Traderet, oravit, veri 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 patris labor est tibi nôsse penates: 50

Unde oritur, terræ domus est contermina nostræ.

Si modò fert animus; gradere; et scitabere ab ipso.

gis doleas, ego ille li-
ber, ille feròx, tacui.
Pudet hæc opprobria
et potuisse dici nobis,
et non potuisse re-
felli.

42. Ambiguum est,
an Clymene mota sit
magis precibus Phaë-
thontis, an ira criminis
dicti sibi: porrexit
utraque brachia cœlo;
spectansque ad lumina
solis, inquit juro
tibi nate, per hoc ju-
bar, insigne coruscis
radiis.

50. Nec est labor
longus tibi nôsse patri-
os penates: domus,
unde oritur est con-

NOTE.

38. *Assere cœlo*: assert me to heaven; prove my divine origin.

39. *Implicuit brachia*: entwined his arms.

40. *Merôisque coput*: 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. *Tœdasque sororum*: the marriage-torches of his sisters; by *metonymy* for marriage. As the slander of Épaphus 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 re-
turn;

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.

41. *Dicti sibi*: imputed to her.

43. *Criminis*. The crime of concealing the illegitimacy of her child by giving out ne was the son of Apollo. A modern poet gives in his poems an animated description

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!"

Oft, 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 robbels 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 amorous 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 possi-

ble 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 house-

hold gods; your father's residence.

50. *Nôsse*: 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 :
 Æthiopasque suos, positosque sub ignibus Indos
 Sidereis, transit ; patriosque adit impiger ortus.

termina nostræ terræ.
 Si modò animus fert te.
 54. Phaëton. lætus
 post talia dicta suæ
 matris, emicat extem-
 plo : et concipit æthe-
 ra mente

55

NOTE.

53. *Emicat*: leaped up; rejoiced.

54. *Concipit æthera*: conceives the air in mind; enters in imagination upon his airy journey.

55. *Æthiopas*. 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 αἴθεω, to burn, and ὄψις, 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.

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. Cynus, 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.



REGIA Solis erat sublimibus alta columnis,
 Clara micante auro, flammisque 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.

5

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 æthera 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.

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.

By others it is considered a gem. The etymology is $\pi\upsilon\rho$, fire, and ψ , 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.

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.
 Quò 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

10 8. Unda habet Deos
 cæruleos, canorum
 Tritona, ambiguumque
 Protea, Ægæonaque
 prementem immanis
 terga balænarum fuit
 lacertis, Doridaque, et
 natas:

15 15. Terra gerit viros,
 urbesque, sylvasque,
 ferasque, fluminaque,
 et nymphas, et cætera
 numina ruris.

20 19. Quo simul ac
 proles Clymeneia veni
 nit acclivo limite, et
 intravit tecta dubitati
 parentis;

23. Phæbus velatus

NOTÆ.

6. *Cælârat*: had carved, by syncope for *cælaverat*.

6. *Medias cingentia*: the seas surrounding the mid earth.

Earth-shaker Neptune, earth-enclasping god.
 HESIOD.

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' uncultivable main.—HESIOD.

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,

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.—CROLY.

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, Caper, 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*. Phaëthon, 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; propriûsque accedere jussit:
 Amplexuque dato, nec tu meus esse negari
 Dignus es; et Clymene veros, ait, edidit ortus.
 Quodque minûs dubites; quodvis pete munus; ut illud
 Me tribuente feras: promissis testis adesto

25 purpureâ veste sede
 bat in solio lucente
 claris smaragdis. A
 dextra lævâque, dies,
 et mensis, et annus,
 sæculaque, et hora
 positæ æqualibus spa-
 tiis, *stabant*;

30 29. Autumnus et sta-
 bat sordidus calcatis
 uvis, et Hyems glacia-
 lis, hirsuta *secundum*
 canos capillos.

35 33. Atque, Phæ-
 thon: progenies haud
 inficianda parenti,
 quæ est causa viæ tibi?
 Quid petisti hac
 arce?

33. Da genitor pig-
 nora, per quæ ego cré-
 dar esse tua vera pro-
 pogo.

40. At genitor depos-
 uit radios micantes
 circum omne caput;
 jussitque *illum* acce-
 dere propriûs.

44. Quodque dubites
 minis, pete quodvis

45

NOTE.

was to signify that they alone had the power of life and death, and the right of shedding blood.

24. *Smaragdus*: 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 *ὥρα*, to define, because they denote the spaces of time.

While round thy beaming car,
 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.

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 basks, 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 best 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 desiderat : currus rogat ille paternus,
 Inque diem alipedum jus et moderamen equorum.
 Pœnituit jurâsse patrem ; qui terque quaterque
 Concutiens illustre caput, Temeraria, dixit,
 Vox mea facta tuâ est : utinam promissa liceret
 Non dare ! confiteor, solùm hoc tibi, nate, negarem,
 Dissuadere licet : non est tua tuta voluntas.
 Magna petis, Phaëthon, et quæ nec viribus istis
 Munera conveniant, nec tam puerilibus annis.
 Sors tua mortalis : non est mortale quod optas.
 Plus etiã quàm 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 dextrâ,
 Non agat hos currus. Et quid Jove majus habemus ?
 Ardua prima via est ; et quâ vix mane recentes
 Enitantur equi ; medio est altissima cœlo ;
 Unde mare, et terras ipsi mihi sæpe videre
 Fit timor, et pavidâ trepidat formidine pectus.
 Ultima prona via est ; et eget moderamine certo.
 Tunc etiã, quæ me subjectis excipit undis,
 Nè ferar in præceps, Tethys solet ipsa vereri.

munus, ut feras illud,
 me tribuente.

49. Pœnituit patrem
 jurasse, qui concuti-
 ens caput illustre ter
 quaterque, dixit : mea
 vox est facta temera-
 ria tuâ voce.

57. Tu etiã nescis
 affectas plus, quàm
 quod sit fas contingere
 superis. Licebit ut
 quisque placeat sibi,
 tamen non quisquam
 superum me excepto,
 valet consistere in ig-
 nifero axe.

67. Ultima via est
 prona, et eget certo
 moderamine.

NOTÆ.

46. *Palus*. The Styx, which was or-
 dained the oath of the gods. See note on
 page 26. To confirm any indefinite pro-
 mise 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 illustri-
 ous examples.

47. *Vix bene desiderat* : 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 indi-
 cated by the shaking of the head ; in Fa-
 ble VII. of the First Book, great indigna-
 tion is expressed.

51. *Promissa* : the things I have pro-
 mised.

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 etiã*. The madness of his
 wish was evident. A mortal, he coveted
 more than was lawful for the gods.

58. *Affectas* : you affect ; presumptu-
 ously desire.

Cœlum ipsam 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 Olym-
 pus ; 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 Cœlus

Adde, quod assiduâ 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 illîc, 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 assiduâ vertigine, trahitque alta sidera, torquetque celeri volumine.

74. Finge currus datos, quid agas? Poterisne ire obvius polis rotatis, ut citus axis ne auferat te?

70. Utque teneas viam, traharisque nullo errore, tamen gradieris per cornua adversi Tauri, arcusque Hæmonios, oraque violenti Leonis,

80 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. *Assiduâ 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 umbre,

Lustrabunt convexa, polis dum sidera pascet; 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. *Circuito 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
Incaluère 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 intùs deprèndere curas !

Denique quicquid habet dives, circumspecte, mundus, 95

Eque tot ac tantis cœli, terræque, 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 ? 100

Ne dubita ; dabitur (Stygijs juravimus undas)

Quodcumque optâris : sed tu sapientiùs opta.

Finierat monitus : dictis tamen ille repugnat :

Propositumque tenet : flagratque cupidine currûs.

Ergo, quâ licuit genitor cunctatus, ad altos

Deducit juvenem, Vulcania munera, currus. 105

Aureus axis erat, temo aureus, aurea summæ

Curvatura rotæ ; radiorum argenteus ordo.

Per juga chrysolithi, positæque ex ordine gemmæ,

Clara repercusso reddebant lumina Phœbo. 110

88. At tu nate cave, ne sim tibi auctor funesti muneris, corripueque tua vota, dum res sinit.

92. Ecce, aspice meos vultus : utinamque posses inserere oculos in pectora, et deprèndere curas patrias intus.

100. Quid ignare tenes mea colla blandis lacertis ? Ne dubita quodcumque optâris dabitur, (nam juravimus per Stygijs undas) sed opta tu sapientiùs.

105. Ergo genitor cunctatus qua licuit deducit juvenem ad altos currus, munera Vulcania.

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 ; infallible tokens.

92. *Aspice vultus* : behold my countenance troubled with all the anxiety of a father.

94. *Et deprèndere* : 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 frame,
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 naves 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.

ILIAD V

107. *Temo aureus* : 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.

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 cæli statione novissimus exit.]

115

111. Dumque magnanimus Phaëthon miratur ea. perspicitque opus: ecce vigil Aurora patefecit purpureas fores, et atria plena rosarum, ab rutilo ortu.

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
 Quadrupedes ducunt; adduntque sonantia fræna.

120

122. Tum pater contigit ora sui nati sacro medicamine; et fecit patientia rapidæ flammæ.

Tum pater ora sui sacro medicamine nati
 Contigit, et rapidæ fecit patientia flammæ:
 Imposuitque comæ radices; præsagaque luctûs

125

Pectore sollicito repetens suspiria, dixit:
 Si potes hîc saltem monitis parère 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

130

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 cæli*: 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 strongly, 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 pascua solis equorum:
 Ambrosiam pro gramine habent; sed fessa diurnis

Membra ministeriis 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 sine : polumque
Effugit Australem, junctamque Aquilonibus Arcton.

limes sectus in obli-
quam lato curvamine.

Hâc sit iter : manifesta rotæ vestigia cernes.

Utque ferant æquos et cælum et terra calores ;

Nec preme, nec summum molire per æthera currum. 135

Altiùs egressus cælestia tecta cremabis ;

Inferiùs, terras : medio tutissimus ibis.

Neu te dexterior tortum declinet in Anguem ;

Neve sinisterior pressam rota ducat ad Aram ;

Inter utrumque tene : fortunæ cætera mando,
Quæ juvet, et meliùs, quàm tu tibi, consulat opto.

140

136. Egressus altiùs,
cremabis tecta cæles-
tia, egressus, inferiùs,
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-
suluisti tibi.

Dum loquor ; Hesperio positas in littore metas

Humida Nox tetigit : non est mora libera nobis.

Poscimur ; effulget tenebris Aurora fugatis.

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. *Altiùs 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: "Ἀριστὸν μέτρον."

138. *Dexterior*: 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. *Sinisterior*. 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
Melts into limpid air the high-raised clouds,

Corripe lora manu : vel, si mutabile pectus 145
 Est tibi, consiliis, non curribus utere nostris :
 Dum pōtes, 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 curram : 150
 Statque super ; manibusque datas contingere habenas
 Gandet ; et invito grates agit inde parenti.)

NOTE.

And morning fog, that boreared round the hills
 In party-colored bands.—Tennyson.

147. *Dum pōtes*: whilst you can; whilst
 it is in your power.

148. *Axis*: 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

Scatches the reins, and vaults into the seat
 EUPHROSINE'S PHAETHON.

150. *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 importu-
 nity a long time; but at last, adding years to his
 entreaties, and his mother Clymene leaping
 with him so impudently in the attack, they ex-
 ceeded my consent.—DIALOGUES OF THE DEITIES.

QUESTIONES

What did the Palace of the Sun repre-
 sent?

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 Proetus? Eggeon? Demis?

What was the office of Triton?

Did Apollo recognise Phaethon 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 Phaethon 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? Anaxar?

What was the office of Lucifer?

What different names has this planet?

What ancient poet besides Ovid wrote
 on the fall of Phaethon?

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.



VNTEREA volucres Pyroëis, et Eöus, et Æthon.
 Solis equi, quartusque Phlegon, hinnitibus auras
 Flammiferis implent, pedibusque repagula pulsant.
 Quæ postquam Tethys, fautorum ignara nepotis,
 Reppulit; et facta est immensi copia mundi;
 Corripuere viam, pedibusque per aëra motis

NOTE.

1. *Volucres*: swift; winged.
2. *Solis equi*. The names of the four horses of the sun are of Greek derivation: *Pyroëis* is from *πῦρ*, *fire*; *Eöus*, from *ἴος*, the *morning*; *Æthon*, from *αἴθερ*, to *inflame*; and *Phlegon*, from *φλέγω*, to *burn*.
3. *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*. Phæthon was the son of Clymene, and the grandson of Tethys.

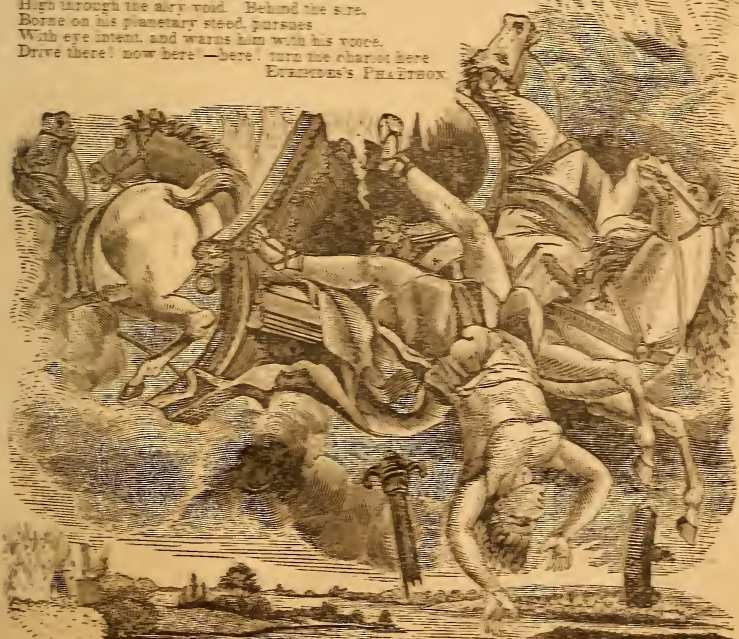
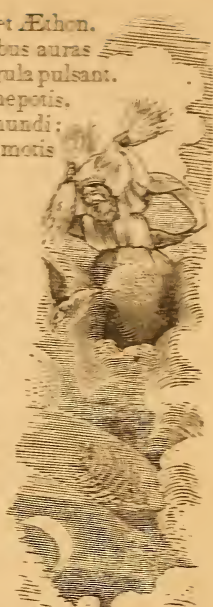
5. *Copia*: expanse; full scope.

6. *Corripuere*: seized upon; entered upon with alacrity.

Thus Virgil:

Corripuere viam interea quæ semina monstrat. —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 sars,
 Borne on his planetary steed, pursues
 With eye intent, and warns him with his voice,
 Drive there! now here! —here! turn the chariot here
 EUPHROSINE'S PHÆTHON



- Obstantes findunt nebulas, pennisque levati
 Prætereunt ortos isdem de partibus Euros.
 Sed leve pondus erat; nec quod cognoscere possent
 Solis equi; solitâque jugum gravitate carebat. 10
 Utque labant curvæ justo sine pondere naves,
 Perque mare, instabiles nimiâ levitate, feruntur:
 Sic onere assueto vacuum dat in aëre saltus,
 Succutiturque altè, similisque est currus inani.
 Quod simul ac sensere, ruunt, tritumque relinquunt 15
 Quadrijugi spatium; nec, quo priùs ordine currunt.
 Ipse pavet; nec quâ commissas flectat habenas,
 Nec scit quâ sit iter; nec, si sciat, imperet illis.
 Tum primùm radiis gelidi caluère Triones,
 Et vetito frustrâ tentârunt æquore tingi. 20
 Quæque polo posita est glaciali proxima serpens,
 Frigore pigra priùs, nec formidabilis ulli;
 Incaluit; sumisitque novas fervoribus iras.
 Te quoque turbatum memorant fugisse, Boöte;
 Quamvis tardus eras, et te tua plaustra tenebant. 25

6. Corripuère viam, pedibusque motis per aëra, findunt nebulas obstantes. levatique pennis, prætereunt Euros ortos de isdem partibus.

13. Sic currus dat saltus in aëre, vacuum assueto onere, succutiturque alte, estque 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 Boöte 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. *Solitâque gravitate*: its accustomed gravity, viz. the weight of the god.

14. *Succutiturque altè*: and is tossed on high.

14. *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 priùs*: 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:

Arctos 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 de-

hiscunt;
 Exiit in siccum, et flammania lumina tor-

quens
 Sævit agris, asperque siti, atque exterritis æstu.

GEORGIC III.

24. *Boöte*: Boötes is derived from *βοῶτης*, 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 penitùs penitùsque jacentes ;
 Palluit, et subito genua intremuère timore ;
 Suntque oculis tenebræ per tantum lumen obortæ :
 Et jam mallet equos nunquam tetigisse paternos : 30
 Jamque agnôsse genus piget, et valuisse rogando :
 Jam Meropis dici cupiens. Ita fertur, ut acta
 Præcipiti pinus Boreâ, cui victa remisit
 Fræna suus rector, quam Dîs, votisque reliquit.
 Quid facias ? multum cæli post terga relictum ; 35
 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. 40
 Sparsa quoque in vario passim miracula cælo,
 Vastarumque videt trepidus simulacra ferarum.
 Est locus, in geminos ubi brachia concavat arcus
 Scorpios, et caudâ, flexisque utrinque lacertis,
 Porrigit in spatium signorum membra duorum. 45

eras tardus, et tua pla-
 ustra tenebant tc. Ut
 vero infelix Phaëthon
 summo æthere des-
 pexit terras penitùs,
 penitùsque jacentes,
 30. Et jam mallet
 nunquam tetigisse
 equos paternos, jam-
 que piget agnovisse
 genus et valuisse ro-
 gando : jam cupiens
 dici filius Meropis ;

37. Et modò prospici-
 cit occasus, quos non
 est illi contingere fa-
 to : interdum respicit
 ortus, ignarusque quid
 agat, stupet.

NOTÆ.

the two Bears are thought by some to re-
 present a wagon.

Saw there the brilliant gems that nightly flare
 In the thin mist of Berenice's hair ;
 And there Boëtes 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 sur-
 rounded 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. *Penitùs penitùsque* : 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 con-
 sidered 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. *Suus rector* : her pilot ; her steers-
 man.

34. *Dîs*. Under the pressure of danger,
 the sailors readily apply to the gods for
 assistance. Thus Horace :

Dii, 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 con-
 founded.

41. *Miraculâ* : 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 phan-
 toms.

43. *Brachia concavat* : hollows his arms ;
 bends his arms.

43. *Geminos arcus* : two circles ; two
 arches.

45. *Porrigit membra* : stretches his

Hunc puer ut nigri madidum sudore veneni
 Vulnera curvatâ minitantem cuspidè vidit;
 Mentis inops, gelidâ formidine lora remisit;
 Quæ postquam summum tetigêre jacentia tergum,
 Expatiantur equi; nulloque inhibente, per auras
 Ignotæ regionis eunt; quâque 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 aret ademptis.

Pabula canescunt; cum frondibus uritur arbos;

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;

50 Puer ut vidit hunc madidum sudore nigri veneni, minitantem vulnera curvatâ cuspidè; inops mentis, remisit lora gelidâ formidine.

50

55 Et modò petunt summa, modò feruntur per decliva, viasque præcipites, spatio propiore terræ: lunaque admiratur equos fraternos currere inferius suis.

55

62 Queror parva magnæ urbes pereunt cum mœnibus. Incendiaque 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 cuspidè*: 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.

49. *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. Phœbus 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, India mittit ebur.—GEORGIUS i. 56.

65. *Cete*. One of the heights of the chain of mountains which commences near the

Et nunc sicca, prius celeberrima fontibus, Ida ;
 Virgineusque Helicon, et nondum Œagrius Hæmos :
 Ardet in immensum geminatis ignibus Ætna,
 Parnassusque biceps, et Eryx, et Cynthus, et Othrys,
 Et tandem Rhodope nivibus caritura, Mimasque, 70
 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 75
 Aspicit accensum ; nec tantos sustinet æstus :
 Ferventesque auras, velut è fornace profundâ,

72. Nec sua frigora
 prosunt Scythiæ: Cau-
 casus ardet.

75. Tum vero Phaë-
 thon aspicit 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. *Hæmus*. A high mountain in Thrace, separating that country from Mœsia. In aftertime it was called Œagrius, because Orpheus, the son of Œager, 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, scorïa, 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 Latona 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 Dindymene. Dindymus, m. *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 *æeriæ*, 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.—TROMSON

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,
 Deflevère 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 Caïcus,
 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,

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

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. *Deflevère*. 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 Amymone, the daughter of Danaus, was changed.

88. *Ephyre*. An ancient name of Corinth.

88. *Pyrenidas undas*: the waters of Pirenius, 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. *Peneus*. A river of Thessaly, which rises in Mount Pindus, and waters Tempe.

91. *Caïcus*. A river of Mysia emptying into Mare Ægæum, 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*.

64. *Mæandros*. A river of Asia Minor which rises in Phrygia, and running westerly, receives many streams on both banks, and empties into Mare Ægæum, the *Archipelago*. It has six hundred windings, and is said to have suggested to Dædalus the idea of the Cretan Labyrinth. The word to *meander* 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 *Morca*, 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-

Thermodonque citus, Gangesque, et Phasis, et Ister.

Æstuat Alphœos, ripæ Spercheïdes ardent :

Quodque suo Tagus amne vehit, fluit ignibus aurum :

Et, quæ Mæonias celebrant carmine ripas, 100

Fluminææ 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 siccant, 105

Hesperiosque amnes, Rhenum, Rhodanumque, Padumque,

100. Et fluminææ volucres, quæ celebrant ripas Mæonias carmine, caluère medio Cæystro.

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. *Alphœos*. 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 Maliac 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 disembowelled 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 Cæyster was in it, fa-

mous among the poets for the swans that frequented it.

101. *Fluminææ 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 causa
Aut quibus in terris occuluisse 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 Egæum, 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.

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; et quosque altum tlexerat æquor,
 Existunt montes, et sparsas Cycladas augent.
 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, tepidus latuisse sub antris.
 Ter Neptunus aquis cum torvo brachia vultu
 Exserere ausus erat; ter non tulit aëris æstus. 120
 Alma tamen Tellus, ut erat circumdata ponto,
 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 paulùm subsedit; et infrâ 125

108. 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 parched, 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. *Nerea*. 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 *παμμήτωρ* 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.
 ORPHEUS.

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. *Paulùm 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,
 Summe deûm ? liceat perituræ viribus ignis,
 Igne perire tuo ; clademque auctore levare.
 Vix equidem fauces hæc ipsa in verba resolvo :
 (Presserat ora vapor ;) Tostos en aspice crines !
 Inque oculis tantum, tantum super ora favillæ.
 Hosne mihi fructus ? hunc fertilitatis honorem,
 Officii referens, quod adunci vulnera aratri
 Rastrorumque ferò, totoque exerceor anno ?
 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 longiùs absunt ;
 Quod si nec frater, nec te mea gratia tangit ;
 At cæli miserere tui ; circumspice utrumque,
 Fumat uterque polus ; quos si vitiaverit ignis
 Atria vestra ruent. Atlas en ipse laborat !
 Vixque suis humeris candentem sustinet axem.
 Si freta, si terræ pereunt, si regia cæli ;
 In chaos antiquum confundimur. Eripe flammis
 Si quid adhuc superest ; et rerum consule summæ.
 Dixerat hæc Tellus : neque enim tolerare vaporem
 Ulteriùs potuit, nec dicere plura ; sumque
 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 aspice crines tostos, favillæque tantum sunt in oculis favillæ tantum sunt super ora.

135

138. Sed fac tamen me meruisse exitium: quid undæ meruisse, quid frater tuus meruit? Cur æquora tradita illi sorte, decrescunt.

140

149. Tellus dixerat hæc; neque enim potuit ulterius tolerare vaporem, nec dicere plura, rettulitque, su-

150

NOTÆ.

126. *Siccâ voce*: with dry, husky voice.
 128. *Summe Deûm*: sovereign of the gods; viz. Jupiter.

128. *Liceat perituræ*: may I, who am about to perish by the strength of fire, perish by thy fire, viz. the thunderbolt. Supply *mihi* after *liceat*.

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 necessities for animals, men, and gods.

137. *Thura*: frankincense, to be used in sacrifices to the gods.

138. *Foc 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. *Longiùs absunt*: are far further removed.

141. *Te tangit*: moves you; affects you.

143. *Fumas uterque*: each pole is smoking.

143. *Quos si vitiaverit*: 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 summæ*: 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 currus, 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 cœlo 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.
 Illîc fræna jacent, illîc temone revulsus
 Axis; in hâc radii fractarum parte rotarum:
 Sparsaque sunt latè laceri vestigiâ currûs.
 At Phaëthon, rutilos flammâ populante capillos,
 Volvitur in præceps, longoque per aëra tractu
 Fertur; ut interdum de cœlo 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

160

165

170

157. Sed neque tunc
 habuit nubes, quas
 posset inducere ter-
 ris; nec imbres, quos
 dimitteret cœlo. In-
 tonat et misit fulmen
 libratum ab dextrâ
 aure, in aurigam
 Phaëthona.

167. At Phaëthon,
 flamma populante ru-
 tilos capillos, volvi-
 tur in præceps; fer-
 turque per aëra longo
 tractu, ut interdum
 stella de cœlo sereno,
 quæ, etsi non cecidit,
 potuit videri cecidisse.

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 nomen.—ÆNEID II.

152. *Ipsum 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 destroyed, by your trusting your chariot to a heedless boy; he has burnt one-half of it, by going too near it, and the other is perishing with cold, because 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 brandished thunderbolts.

159. *Intonat*: he thunders; sends the thunderbolt.

160. *Pariterque*: and at once; alike.

160. *Rotisque*: and the wheels; by synecdoche for the chariot.

161. *Compescuit*: restrained; extinguished.

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 themselves.

164. *Temone revulsus*: torn away from the tongue.

166. *Vestigia*: traces; fragments.

166. *Laceri currûs*: of the shattered chariot.

167. *Populante*: spoiling; destroying.

168. *Volvitur in præceps*: falls headlong.

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 country, *Æthiopia*. It was a melancholy aggravation 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 Ethiopians?

How was the Nile affected?

Who presented a special appeal to Jupiter?

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 Phaëthon mean?

How is he the son of Phœbus and Clymene?

Why is he said to be struck with lightning?

Does Ovid describe, in the Fable, the diurnal, 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 Nymphs. His sisters give themselves up to lamentation, and are changed into poplar trees from which they tears that become amber. Cyncus 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. Cyncus 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 saxum :
 HIC SITUS EST PHAËTHON, CURRUS AURIGA PATERNI ;
 QUEM SI NON TENUIT, MAGNIS TAMEN EXCIDIT AUSIS.

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, quæcunq; fuerunt
 In tantis dicenda malis ; lugubris et amens,

5

10

NOTÆ.

1. *Naiades Hesperiae*: Hesperian or Italian Naiads. 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 hanc animi, vitam permissis obem,
 Examineque artus primum, mox ossa requirere,
 Reppent non hanc pergruam credula cipi.
 Incubante lecti sompnoque in carnium lectum
 Pertulit longam, et operis perire loca.
 Nec miris Hylæus ferre, et membra mori:
 Mirum, hinc longam, et crepe perire palmas
 Non tantum non membra Phœbiæque quædam
 Necque leges recant, obsecranturque septem.
 Lina quæque pariter impulerat vitæque obem
 Et ante omni sem invenit locum ante)
 Plangensq; ferens, è quæ Phœbiæa scorum
 Maribus, que tollit omni procurantem, pressa ex
 Litigantem pedes: ad quam cuncta restat
 Canthia Lampete: totum molire cuncta ex.
 Perit tunc cuncta maribus scilicet perire:
 Avellit fronda: hinc stans traxit cuncta.
 Illa dicit hinc longam sua brachia nata.
 Dumque ex numeris, complexibus ingratæ cortex;
 Perire gratas maribus, perisque, immensaque, in-
 amque.
 Amic: et emittit hanc omni Phœbiæa maribus.
 Quæ scilicet mater! cuncta, quæ hinc impetus illam,
 Hic est, ante hinc! et, dum lect, omnia jungat!
 Non cuncta ex: tantum credere cuncta in lectum.
 Et vana cuncta cuncta cuncta cuncta: et hinc
 Sangrantea cuncta, scriptam te vana, quæ.

15
 20
 25
 30
 35
 40
 45

NOTE.

1. Permissis obem: revealed over the world.

2. Artus primum. She first sought the body, and when time sufficient had passed for it to undergo decay, she looked for the bones.

3. Pergruam cipi: as a foreign ware; the word is the Etruscan.

4. Incubante lecti: All upon the spot.
 5. Pertulit longam: she believed with her own eyes.

And how the morning hour
 Whose hours were such a world was over the sun,
 A pleasure was her joy,
 And how she was with many more to die.
 W. G. Clark.

6. Membra mori: will faded breath.
 7. Hylæus: the daughter of the sun, called also Phœbiæa, from Phœbus their mother. The word is derived from her, the sun. Their names were Phœbiæa, artus, Lampete, Ingrossantem, and Phœbiæa, all-embracing. They represent the virtues of the sun's daughter, Hylæus.

8. Membra mori: according to death—in the dead.

9. Phœbiæa scorum: they call upon Phœbus. The epigram is very common at present and past. The allusion is

the repetition of the name of the departed as Mrs. Hemans in one of her poems, is very common:

Do not go, my art of the widow's woe,
 "Can I have you have been long?"
 No, no!—was they never we again—
 In my love—in my love as yet!
 The Hylæusian Sun.

10. Lina quæque: That woman had my power.

11. Phœbiæa: a personage known to the world.

12. Scorum: The translation is not already commenced.

13. Incubante lecti: by a mother's care. Her feet began to grow in the world.

14. Avellit fronda: her own words. Her hair was already changed and falling.

15. Perire gratas: by degrees, gradually.

16. Emittit: send; but; remained uncorrected by the poet.

17. Quæ scilicet mater: whose mother was her own.

18. Hylæus: from the temple.

19. Phœbiæa scorum: dress of blood. Blood is the mother's blood from the divine that grow upon the body of Phœbus, as described by Virgil.

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 nuribus mittit gestanda Latinis.

40

Adfuit huic monstro, proles Stheneleïa, 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 annemque querelis
 Eridanum implêrat, sylvamque sororibus auctam:
 Cùm vox est tenuata viro: canæque capillos
 Dissimulant plumæ; collumque à pectore longum
 Porrigitur, digitosque ligat junctura rubentes:
 Penna latus vestit, tenet cs sine acumine rostrum:
 Fit nova Cycnus avis; nec se cælcque Jovique
 Credit, ut injustè missi memor ignis ab illo;

45

50

37. Quæcunque est saucia clamat, mater, precor parce, parce precor; nostrum corpus laniatur in arbore.

45. Ille relicto imperio (nam rexerat populos Ligurum, et magnas urbes) implerat ripas virides, annemque Eridanum, sylvamque auctam sororibus querelis.

NOTÆ.

Nam quæ prima solo ruptis radicibus arbos
 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, Ænea, laceras? jam parce sepulto;
 Parce piæ scelerare 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 ever the sorrowing
 Seabird hath wept.—LALLA ROOKH.

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.—OTHELLO.

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 resin, of a species of pine. It is found in abundance on the Baltic. There is a piece weighing eighteen pounds in the

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. *Nuribus 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 Stheneleïa*: 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, cùm 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; 65
 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 rexerit illos.
 Talia dicentem circumstant omnia Solem 70
 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

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 dim 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. *Minas 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.

QUESTIONES.

Who committed the body of Phaëthon to the tomb?

Who were the Nāiads?

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 Cynus?

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.



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
 Hæsit; et accepti caluère sub ossibus ignes. 5
 Non erat hujus opus lanam mollire trahendo: 10

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 Dictæan 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 Arcadia 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 Lycæon.

10. *Hæsit*: he was fixed to the spot; he stopped and gazed steadfastly. Thus Virgil:

Hæc oculis, hæc pectore toto
 Hæret.—ÆNEID i. 717.

10. *Ignes*: 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 iaculum, modò sumperat arcum.
 Miles erat Phœbes : nec Mænalon attigit ulla
 Grator hâc Triviæ. Sed nulla potentia longa est.

15 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 !

25 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,
 Audiat 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 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 grator Triviæ hâc. attigit Mænalon : sed nulla potentia est longa.

20

22. Jupiter, ut vidit illam fessam et vacantem custode ; inquit. certe mea conjux nesciet hoc furtum : aut si rescierit, sunt, ô sunt jurgia tanti.

30

27. Virgo levat se de cespite, et dixit, salve numen, me judice, majus Jove, licet ipse audiat.

35

32. Impedit amplexu illam parantem rare 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. *Phæbes*. Diana, the sister of Apollo.
 15. *Mænalon*. Mænalos 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, lusirat, 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. *Uterius 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 nearly 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, pœnè est oblita pharetram
Tollere cum telis, et quem suspenderat, arcum.

Ecce, suo comitata choro Dictynna per altum
Mænalon ingreditens, 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 oculis 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 notas culpam: Nymphæ sensitisse feruntur.

36. Ecce Dictynna comitata suo choro ingreditens per altum Mænalon, et superba cæde ferarum, aspexit hanc, visamque vocat: timuit primò ne Jupiter esset in illâ.

44. Heu quàm est difficile non prodere crimen vultu!

NOTE.

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 *dicno, 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 proderet*: to betray guilt.

45. *Vix oculis*. In the confusion consequent upon guilt, the eyes are cast upon the ground.

All silent and unheeding now
With downcast eyes.—BROWN.

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. Sin causes separation from God.

46. *Nec est primò*. 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 notas*: 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:

Meaning 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 vulvere 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 suspicious men without begin to embarrass him, and the net of circumstances to encircle 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.—SPENCER ON THE TRIAL OF J. F. KILPATRICK.

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.

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 moræ 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 cæperunt nigris horrescere villis,
 Curvarique manus, et aduncos crescere in unguēs,
 Officioque pedum fungi : laudataque 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.
 Mens antiqua tamen factâ quoque mansit in ursâ : 30
 Assiduoque succo gemitu testata dolores,
 Qualescunque manus ad cælum et sidera tollit ;
 Ingratumque Jovem, nequeat cum dicere, sentit.
 Ah quoties, solâ non ausa quiescere sylvâ

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 à 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

NOTÆ.

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 Cynthia, 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. Calisto.

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 cæperunt*. 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 bear. 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.

Ante domum, quondamque suis erravit in agris!
 Ah! quoties per saxa canum latratibus acta est;
 Venatrixque metu venantium territa fugit!
 Sæpe feris latuit visis; oblita quid esset:
 Ursaque inspectos in montibus horruit ursos:
 Pertimuitque lupos, quamvis pater esset in illis.

35 sylvâ. erravitque ante
 domum, in agris quon-
 dam suis

40

NOTÆ.

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 supervolvitaverit alis?

ECLOGA 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 Parrhasis 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 Lycæan 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.



LYCAONIAE 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; 5
 Et cognoscenti similis fuit. Ille refugit;
 Immotosque oculos in se sine fine tenentem
 Nescius extimuit: propriùsque accedere aventi
 Vulnifico fuerat fixurus pectora telo.
 Arcuit omnipotens: pariterque ipsosque, nefasque 10
 Sustulit; et celeri raptos per inania vento

NOTÆ.

1. *Lycaonia*. Of Callisto, the daughter of Lycaon.
2. *Ter quinque*: fifteen birthdays being nearly past. He was now nearly fifteen years of age.
4. *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.

5. *Quæ restitit*: who stopped; who stood still.

6. *Cognoscenti similis*: like one knowing him; as if she knew him.

8. *Nescius*: ignorant that she was his mother.

8. *Aventi*: of her desiring—the dative for the genitive.

9. *Vulnifico telo*: with a wounding dart.

10. *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 trail 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 cælo, 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 hûc adsim? Pro me tenet altera cælum.
 Mentiar, obscurum nisi nox cùm fecerit orbem,
 Nuper honoratas summo mæda vulnere cælo
 Videritis stellas illic, ubi circulus axem
 Ultimis extremum, spatioque brevissimus ambit.
 Est verò, cur quis Junonem lædere nolit,
 Offensamque tremat, quæ prosim sola nocendo?
 En ego quantum egi! quam vasta potentia nostra est! 25
 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 30

10. Omnipotens ar-
 cuit: sustulitque pari-
 ter ipsoque nefasque:
 et imposuit eos: cælo
 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 cælum pro me.

23. Est vero cui
 quis nolit lædere Jun-
 onem, trematque of-
 fensam; 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 are
 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: Eridanus
 Deep-edded, 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. *Hûc 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 cælum!*

20. *Honoratas stellas*: as honored stars.

20. *Mea vulnere*: my torments; my
 wounds, ever rankling in my breast. Thus
 Virgil:

Cum Juno, æternum servans sub pectore vulnus
 ENED. 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. *Quàm 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. Jui-
 piter, 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 alumnae,
 Gurgite cœruleo septem prohibete Triones;
 Sideraque in cœlo stupri mercede recepta
 Pellite: nè puro tingatur in æquore pellex.

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.



DI maris annuerant : habili Saturnia curru
 Ingreditur liquidum pavonibus aëra pictis :
 Tam nuper pictis cæso pavonibus Argo ;
 Quàm tu nuper eras, cùm candidus antè fuisses, 5
 Corve loquax, subitò nigrantes versus in alas.
 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.
 Lingua fuit damno : linguâ faciente loquaci, 10
 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.

5. *Corve loquax* : Oh babbling raven. The poet here makes an apostrophe to the raven for the purpose of reprehending his prattling.

6. *Niveis pennis* : with snowy wings.

8. *Argentea* : silvery ; of a silver color.

6. *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.

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 Phæbèius; utque latentem
 Detegeret culpam non exorabilis index,
 Ad dominum tendebat iter; quem garula motis
 Consequitur pennis, scitetur ut omnia, cornix:
 Auditâque viæ causâ, Non utile carpis,
 Inquit, iter; nè sperne meæ præsentia linguæ.

15

Quid fuerim, quid simque, vide, meritumque require:
 Invenies nocuisse fidem. Nam tempore quodam
 Pallas Erichthonium, prolem sine matre creatam,
 Clausebat Actæo textâ de vimine cistâ;

20

12. Non fuit in totâ Hæmonia puella pulchrior quam Coronis Larissæa.

21. Vide quid fuerim. quidque sim, requireque meritum, invenies fidem nocuisse mihi.

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 Phæbèius*: 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.

16. *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.

17. *Ad dominum*: to his master, *Apollo*.

17. *Motis pennis*: with flapping wings.

18. *Scitetur ut omnia*: to pry into every thing.

20. *Præsentia*: the presages; the predictions.

21. *Quid fuerim*: what I was. She was the principal attendant of Minerva.

22. *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.

23. *Pallas*. A name of Minerva, derived from πάλλας, *to brandish*, because she carries a spear in her hand.

23. *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."

24. *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.

25. *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 *caduca* in their hair, as a symbol of their *autochthonia*, and as Cecrops is by metathesis *επίκυβλυ*, a name of the *caduca*, it is most probable he was a native. Wordsworth in his "Greece Pictorial, Descriptive, and

Virginibusque tribus gemino de Cecrope natis 25
 Hanc legem dederat, sua nē secreta viderent.
 Abdita fronde levi densā specularbar ulmo,
 Quid facerent. Commissa, duæ sine fraude tuentur.
 Pandrosos atque Herse: timidas vocat una sorores
 Agraulos, nodosque manu diducit, at intus 30
 Infantemque vident, apporrectumque draconem.
 Acta deæ refero: pro quo mihi gratia talis
 Redditur, ut dicar tutelā pulsa Minervæ;
 Et ponar post noctis avem. Mea pœna volucres
 Admonuisse potest, nē voce pericula quærant: 35
 At puto non ultra nec quicquam talē rogantem
 Me petiit: ipsa licet hoc à Pallade quæras
 Quamvis irata est: non hoc irata negabit.
 Nam me Phocæica clarus tellure Coronæus
 (Nota liquor) genuit: fueramque ego regia virgo; 40
 Divitiūisque proci (nē me contemne) petebar.
 Forma mihi nocuit: nam dūm per littora lentis
 Passibus, ut soleo, summa spatiarer arenā.
 Vidit, et incaluit pelagi Deus; utque precando

27. Ego abdita fronde levi specularbar quid facerent ab densa ulmo.

32. Refero acta Deæ; pro quo talis gratia redditur mihi, ut dicar pulsa tutelā Minervæ, et ponar post avem noctis.

39. Nam Coronæus clarus tellure Phocæicâ liquor nota genuit me, egoque fueram regia virgo, petebarque (ne contemne me) divitiibus proci.

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.

30. *Nodos deducit*: unties the knots.

31. *Apporrectum draconem*: a dragon laid beside him. As the extremities of Erichonians were a dragon, they thought they saw an infant and a dragon lying together.

32. *Acta refero*: I report their deeds.

33. *Tutelā pulsa*: expelled from the protection of Minerva. Perhaps some inhabitant of Corona 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 Athenis in montibus, arcis in ipso Vertice, Palladis ad templum Tritonidos almar. Quo nunquam penitus appellunt corpora rancæ Coraces, non cum fument altaria domus

LEVCANTIS.

24. *Noctis avem*: the bird of night; the night-owl.

35. *Ne voce*. The punishment of Corona ought to be a warning to the birds, not to incur danger by a rattling disposition.

36. *At puto*: but I suppose; but may be! This is a gentle irony, and is intended to obviate a tact 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.

39. *Phocæica tellure*: in the land of Phocis.

39. *Coronæus*. A king of Phocis. As Coronæus founded the city of Corona, and called it after his own name, he is said with poetical beauty to be the father of Corona or Coronæa.

41. *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.

43. *Dūm spatiarer*: while I was walking.

44. *Incaluit*: was inflamed with love of me. The interpretation by which we consider the virgin pursued by Neptune, as the city of Coronæa threatened with inundation from the sea, or Coptitic 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 retinebat 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

43. Inde voco Deos hominesque: nec vox mea contigit ullum mortalem: virgo est mota pro virgine, tulitque auxilium.

54. Conabar plangere nuda pectora meis, palmis: sed neque jam gerebam palmas, nec nuda pectora.

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. Coronea 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 Coronea 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.

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 Ag-raulos?
 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.

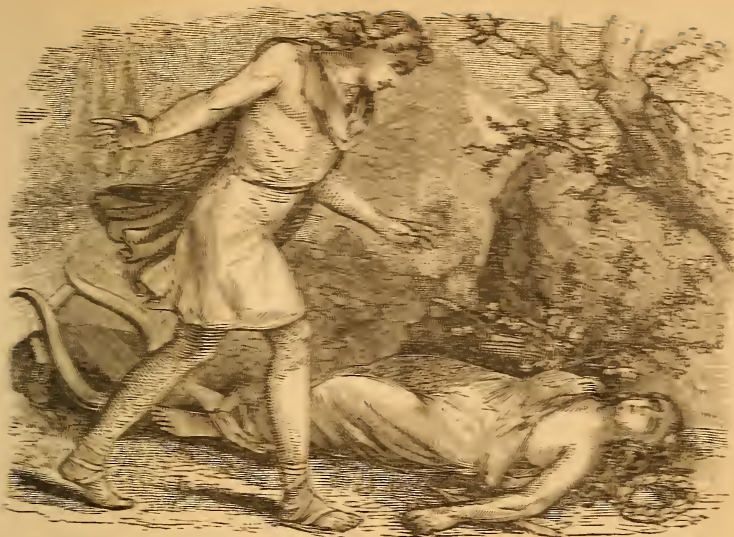
NYCTIMENE IN NOCTUAM MUTATA: MORS CORONIDIS.

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 *χερ*, *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, Thesaly is said to furnish the principal portion of the medical practitioners of Greece.



A N. que per actum pes est notissima Lesbos.
 Non audita tibi est! Futuram temerisse cubile
 Nymphomena! Avos illic quondam: sed cunctis culpa,
 Conspicuum locumque digni, amebisquæ potestatem
 Cedit: et à cunctis expellitur æthere telli.

5

Talis audenti. Tibi, ait, devocamina, curvus,
 Sint precor ista malo: nos vitium spectamus omnia.
 Nec corpus dimittit iter: dimittitque parentem
 Ovis juvenis Hammonis voluisse Coronam narrat.
 Laurea delapsa est, audet crimine amantis:
 Et pueræ volutasque Deo, plecuramque, rotæque
 Exultat. Ulype animus tumida ferrebat ab ira.
 Anna assistens caput: devocamque à cunctis locum

10

NOTE.

1. *Lesbos*. Lesbos, now Mytilene, a large and celebrated island in the Ægean Sea. *the Archipelago*, about sixty miles long and one hundred and seventy in circumference. *Athenis*, Sappho, Terpander, and other celebrated Greek poets were born here.

2. *Temeris*: denied; put for temeritas, or syncope.

3. *Curvus*: by all the birds. All the birds pursue the owl when it comes out in the night.

4. *Amantis* *ira*: this recalling of me; this denouncing of me.

7. *Sunt malo*: be a curse as thee.

8. *Domina narrat*: tells his master, Apollo.

9. *Juvenis Hammonis*. Ischys, a young man of Thebes.

10. *Laurea*. The laurel crown which Apollo wore.

11. *Amantis*: of his lover; viz. Curvus.

12. *Volutas*: the circumference; viz. the uncertainty of womanhood.

13. *Plecuron*. The bow with which the eye was pained. It is derived from *pleco*, to strain.

14. *Color*. The color of the god. His countenance became pale.

15. *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.
 Pænitet heu serò pænæ crudelis amantem:
 que, quòd audierit, quòd sic exarserit, odit;
 it 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 arsueros supremis ignibus artus,
 Tum verò gemitus (neque enim cælestia 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, capit arma assue-
 ta; tenditque arcum
 flexum à cornibus:
 et trajecit indevitato
 telo, illa pectora toties
 juncta cum suo pec-
 tore.

20

25

30

27. Quæ postquam
 sensit tentata frustra,
 rogumque parari, et
 artus arsueros supre-
 mis ignibus; tum vero
 edidit gemitus petitos
 de alto pectore.

NOTÆ.

15. *Indevitato telo*: with unerring weapon.

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 Adonis; or when Apollo mourned for 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 anemionies.

BION'S LAMENT FOR ADONIS.

Apollo wept, I wiss

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 Mariamne, after he had slain her. The account is given in Josephus.

31. *Haud aliter*. It is not a very dignified 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. Byron, 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 woe.

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 *Oxymoron* 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 odores in pectora; et dedit amplexus, peregitque 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 offspring, Chiron, was half man and half horse. He was skilled in surgery, the medical arts generally, and in music. Homer 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 reward. 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 hatefulness. Things unlucky were said to be marked with coal.

QUÆSTIONES.

Into what was Nyctimene changed? Why?

Why is vice assimilated to the owl?

What suggested the idea of the transformation?

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 immediately 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 explain 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 Phenician 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 Hippos, *a mare*.



SEMIFER interea aivinae 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
 Ocyrrhoën. Non hæc artes contenta paternas
 Edidicisse fuit: fatorum arcana canebat.

5

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 *Nephele*, 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 *giants*; and by mistaking *Nephele*, 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. *Ocyrrhoën*. 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 fa-

ther, 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

VIRGIL.

Ergò 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 dīs indignantibus ausus,
 Posse dare hoc iterum flammâ prohibebere avitâ;
 Equè deo corpus fiet exsangue; 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 cruciabere 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; veturque
 Plura loqui; vocisque meæ præcluditur usus.
 Non fuerant artes tanti, quæ numinis iram
 Contraxère mihi; malle nescisse futura.

10 8. Ergo ubi concepit fatidicos furores mente, incaluitque deo quem habebat clausum pectore.

15 17. Tu quoque, care pater, jam non mortalis, et creatus lege nascendi ut maneat omnibus ævis.

25 23. Aliquid restabat fatis: illa suspirat ab imis pectoribus, lacrymæque obortæ labuntur genis.

27. Artes quæ contraxere iram numinis mihi non fuerant tan-

NOTÆ.

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 Pean, 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.
 13. *Semel*. When he shall restore Hippolytus to life.
 14. *Flammâ avitâ*: by the thunder of his grandfather.
 15. *Corpus exsangue*: a pale body; a lifeless body.
 16. *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 retinet, Lachesis net, et Atropos occat.

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. *Contraxère mihi*: have drawn upon me.

Jam mihi subduci facies humana videtur :
 Jam cibus herba placet ; jam latis currere campis 30
 Impetus est ; in equam, cognataque corpora vertor.
 Tota tamen quare ? Pater est mihi nempe biformis.

ti ; mallem nescisse
 futura.

Talia dicenti pars est extrema querelæ
 Intellecta parùm : confusaque verba fuere.
 Mox, nec verba quidem, nec equæ sonus ille videtur ; 35
 Sed simulantis equam ; parvoque in tempore certos
 Edidit hinnitus ; et brachia movit in herbas.
 Tum digiti cœunt, et quinos alligat ungues
 Perpetuo cornu levis ungula : crescit et oris
 Et colli spatium ; longæ pars maxima pallæ 40
 Cauda fit ; utque vagi crines per colla jacebant,
 In dextras abiêre jubas ; pariterque novata est
 Et vox et facies : nomen quoque monstra dedêre.

38. Tum digiti cœ-
 unt et levis ungula
 alligat quinos ungues
 perpetuo cornu : spa-
 tium et oris et colli
 crescit

NOTÆ.

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 frustrâ Philyreïus 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
 Textit; onusque fuit baculum sylvestre sinistrae;
 Alterius, dispar septenis fistula cannis.
 Dumque amor est curæ, dum te tua fistula mulcet;

5

NOTE.

1. *Philyreïus heros*. Chiron, the son of Saturn by Philyra.
2. *Rescindere*: to rescind; to make void.
4. *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 Ægean 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.

8. *Amor est curæ*: love is your care; while your thoughts are turned to love.

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.
 Charming shell, Apollo's love, VIRGIL.
 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 10
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. 15

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; 20
Tutus eas; lapis iste priùs 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; 25
Juncta suo pretium dabitur tibi fœmina 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 30

In durum silicem; qui nunc quoque dicitur Index:
Inque nihil merito vetus est infamia saxo.

16. *Mercurius* timuit hunc, seduxitque blanda manu, et ait, eja hospes, quisquis es.

20. *Vaccâ* acceptâ, hospes reddidit has voces: eas tutus; iste lapis priùs loquatur tua furta, et ostendit lapidem.

27. At senior postquam merces est geminata, inquit, erant sub illis montibus, et erant sub illis montibus.

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.

11. *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 yet a boy, his herds you stole.
With angry 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*. Neleus 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.

19. *Præmia*. The unprincipled, who will accept bribes to commit crimes, or to conceal them, are seldom to be trusted when more tempting offers are addressed to their cupidity, as was shown in the case of Battus.

22. *Simulat obire*: he feigns to depart.

23. *Versâ figura*. Having changed his form and his voice, that Battus might not recognise him.

28. *Et erant*. Some writers, and among them Erasmus, imagine that Battus was a silly poet, who indulged in vain repetitions. These reiterations are called *battologia*. The following are in this Fable:

Sub illis

Montibus, inquit, erunt, et erant sub montibus illis.

Et, me mihi, perfide, prodis?

Me mihi prodis?

29. *Atlantiades*. Mercury, the grandson of Atlas.

Thou god of wit, from Atlas sprung,
Who by persuasive power of tongue,
And graceful exercise refined
The savage race of human kind.—HORACE.

31. *Index*: touchstone. A stone called by some *Lydius lapis*, which is used to try the purity of gold. Tests of gold are now made by assay, when a portion of the metal is dissolved, and tried by acid.

32. *Nihil merito*: that deserves none viz. no infamy.

QUÆSTIONES.

- | | |
|--|---|
| <p>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 ?</p> | <p>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
 Phææ ?
 Of what is Mercury the god ?
 What moral does the story of Battus
 teach ?
 How do you interpret the transformation
 of Battus ?</p> |
|--|---|

FABULA XI.

AGRAULOS IN SAXUM MUTATÁ.

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.

NOTE.

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.

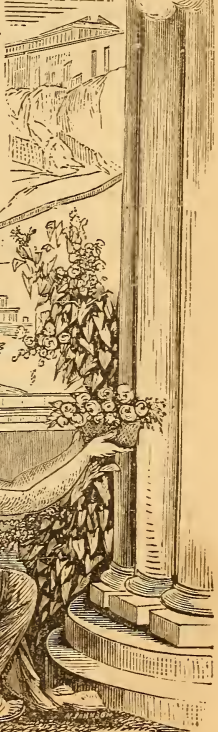
6. *Coronatis:* crowned with flowers.

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 miluus extis,
 Dum timet, et densi circumstant sacra ministri 10
 Flectitur in gyrum; nec longius audet abire:
 Spemque suam motis avidus circumvolat alis:
 Sic super Actæas agilis Cyllenius arces
 Inclinat cursus; et easdem circinat auras.
 Quantò splendidior, quàm cætera sidera, fulget
 Lucifer; et quantò te, Lucifer, aurea Phœbe; 15
 Tantò virginibus præstantior omnibus Herse
 Ibat; eratque decus pompæ, comitumque suarum.
 Obstupuit formâ Jove natus; et æthere pendens
 Non secûs exarsit, quàm cùm Balearica plumbum 20
 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 smonos ducit et arcum,
 Virga sit: ut tersis niteant talaria plantis.
 Pars secreta domûs ebore, et testudine cultos, 30
 Tres habuit thalamos: quorum tu, Pandrose, dextrum,
 Agraulos lævum, medium possederat Herse.

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-

NOTÆ.

9. *Miluus*. 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. *Obstupuit 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 latter 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.

Quæ tenuit lævum, venientem prima notavit
Mercurium; nomenque dei scitarier ausa est,
Et causam adventûs. Cui sic respondit Atlantis
Pleïonesque nepos: Ego sum, qui jussa per auras
Verba patris porto. Pater est mihi Jupiter ipse:
Herse causa viæ, faveas oramus amanti.
Adspicit hunc oculis îdem, quibus abdita nuper
Viderat Agraulos flavæ secreta Minervæ: 40
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. 45
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. 50

Huc ubi pervenit belli metuenda virago;
Constitit antè domum, (neque enim succedere tectis
Fas habet) et postes extremâ cuspidè pulsat. 55

derat lævum, Heise
medium.

36. Ego sum *ille* qui
porto jussa verba pa-
tris per auras: Jupiter
ipse est pater mihi.

46. Subit, hanc de-
texisse arcana *ejus*
profanâ manu tum,
cum contra data fœ-
dera, vidit stirpem
Lemnicolæ, creatam
sine matre

56. Ubi metuenda
virago belli pervenit
huc, constitit antè do-
mum (neque enim ha-

NOTÆ.

33. *Quæ tenuit*: who had the bed-chamber on the left, viz. Agraulos.

34. *Scitarier*. For *scitari* by paragoge.

36. *Pleïones*. Pleïone 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
Nuncium.—HOR. Lib. i. Od. x.

Ἄγγελον ἀθανάτων ἐπιούριον ἢ τέκε Μαῖα,
HOM. Hymn. in Mercur.

39. *Oculis îdem*. 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
Insedit, nimbo effulgens et Gorgone sæva.
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, vitiorum alimenta suorum,
 Invidiam; visâque oculos avertit. At illa
 Surgit humo pigra; semesarumque relinquit
 Corpora serpentum: passuque incedit inerti.
 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 movêre 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:
 Inface tabe tuâ natarum Cecropis unam,
 Sic opus est: Agraulos ea est. Haud plura locuta
 Fugit: et impressâ tellurem reppulit hastâ.

Illâ deam obliquo fugientem lumine, cernens;
 Murmura parva dedit: successurumque Minervæ

60 bet fas succedere tec-
 tis) et pulsat postes
 extrema cuspidè.

65 66. Pallor sedet in
 ore, macies in toto
 corpore: acies est
 nusquam recta. den-
 tes livent rubigine,
 pectora virent felle,
 lingua est suffusa
 veneno.

75 74. Tritonia quam
 vis oderat, tamen ad-
 fata 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 tabernas
 Regumque tures.—LIB. 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 inerti*: 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 movêre 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 THEBAID.

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 τριτῶν, which, in the language of the Cretans, signifies head, in allusion to her origin; or from the lake Tritonis, near which she was born and worshipped.

75. *Tabe tuâ*: with thy poison; with envy.

78. *Obliquo lumine*: with eye askant.

- Indoluit: baculumque capit, quod spinea totum 80
 Vincula cingebant: adopertaque nubibus atris,
 Quacunq; ingreditur, florentia proterit arva,
 Exuritque herbas, et summa cacumina carpit:
 Affiatuq; suo populos, urbesque, domosque
 Polluit: et tandem Tritonida conspicit arcem. 85
 Ingeniis opibusque, et festâ pace virentem:
 Vixque tenet lacrymas: quia nil lacrymabile cernit.
 Sed postquam thalamos intravit Cæcropsæ natæ;
 Jussa facit: pectusque manu ferrugine tinctâ
 Tangit: et hamatis præcordia sentibus implet: 90
 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. 95
 Cunctaque magna facit. Quibus irritata, dolore
 Cæcropis occulto mordetur: et anxia nocte,
 Anxia luce gemit: lentâque miserrima tabe
 Liquitur, ut glacies incerto saucia sole;
 Felicisque bonis non secius uritur Hæreses; 100
 Quàm cum spincis 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 Cæcropsæ: hæc jussa.

93. Neve causæ malæ 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.

NOTE.

81. *Adoperta nubibus.* What a gloomy investiture!

She with the dark of air her form arrays,
 And walks in awful grief the city ways.

HæSTOD.

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 elán 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. *A Matu 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 haggard aspect, blasting to the view.

HæSTOD.

86. *Ingeniis in arts.*

Thus Athens grew the nurse of arts and arms,
 The eye of Greece.—ARISTOTEL.

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. *Cæcropsæ natæ.* Agraulos, the daughter of Cærops.

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.

Et brevitæ into is the fire of his own courage, a daring and desperate thirst for glory; an ardent 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 ;
 Cælatasque 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
- 110 110. At partes, quascunque flectimur, sedendo, nequeunt moveri ignavâ gravitate illi conanti surgere.
- 115
- 120 120. 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. *Illi* : 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.

QUESTIONES.

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 Agraulos ?

For what purpose did Minerva visit the house of Envy?

Did Envy affect Agraulos with her poison?

Moved with envious feelings towards her sister, what did Agraulos 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 Agraulos?

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 *ἐκ ταύρου* 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.