



MAS ubi verborum pœnas mentisque profanæ  
 Cepit Atlantiades ; dictas à Pallade terras  
 Linqvit, et ingreditur jactatis æthera pennis.  
 Sevocat hunc genitor ; nec causam fassus amoris. 5  
 Fide minister, ait, jussorum, nate, meorum,  
 Pelle moram, solitoque celer delabere cursu ;  
 Quæque tuam matrem tellus à parte sinistrâ  
 Suspicit, (indigenæ Sidonida nomine dicunt,)  
 Hanc pete ; quodque procul montano gramine pasci  
 Armentum regale vides, ad littora verte. 10  
 Dixit : et expulsi jamdudum monte juveneci  
 Littora jussa petunt ; ubi magni filia regis  
 Ludere, virginibus Tyriis comitata, solebat.  
 Non bene conveniunt, nec in unâ sede morantur,

#### NOTÆ.

1. *Verborum* : of the speech of Agraulos.
2. *Dictas à Pallade* : named from Pallas.
7. *Tuam matrem*. Maia, the mother of Mercury, and one of the Pleiades.
7. *Tellus*. Phenicia, which lies on the left to those who look towards the Pleiades.
8. *Sidonida*. Sidonis, the name of the country of Phenicia, taken from Sidon, its capital.
11. *Jamdudum petunt* : are already seeking. No sooner does Jupiter command than Mercury executes.
12. *Filia regis*. Europa, the daughter of Agenor.

13. *Ludere* : to sport

So said, and bounded up, and sought her train  
 Of dear companions, all of noble strain.  
 Of equal years and stature ; gentle, kind,  
 Sweet to the sight, and pleasant to the mind ;  
 With whom *she sported*, when she led the choir  
 Or in the river's urn-like reservoir  
 She bathed her limbs, or in the meadow slept,  
 And from its bosom odorous lilies cropt.

MOSCHUS.

13. *Tyriis virginibus* : with the Tyrian virgins. Tyre was a city of Phenicia, near Sidon.

14. *Non bene conveniunt* : do not well agree. He expresses the same idea in his Epistles.

Nunc male res junctæ calor et reverentia pugnant.—EPISTOLA xvii.

Majestas et amor. Scepri gravitate relictâ,  
 Ille pater rectorque deûm; cui dextra trisulcis  
 Ignibus armata est, qui nutu concutit orbem;  
 Induitur tauri faciem; mistusque juvenis  
 Mugit, et in teneris formosus obambulat herbis.  
 Quippe color nivis est; quam nec vestigia duri  
 Calcavère pedis, nec solvit aquaticus Auster.  
 Colla toris extant: armis palearia pendent:  
 Cornua parva quidem; sed quæ contendere possis  
 Facta manu, purâque magis perlucida gemmâ.  
 Nullæ in fronte minæ; nec formidabile lumen;  
 Pacem vultus habet. Miratur Agenore nata,  
 Quoddam tam formosus, quod prælia nulla minetur.  
 Sed, quamvis mitem, metuit contingere primò.  
 Mox adit; et flores ad candida porrigit ora:  
 (Gaudet amans *nunc oscula dat manibusque puellæ*. 30  
 Et nunc alludit, viridique exsultat in herbâ:  
 Nunc latus in fulvis niveum deponit arenis:

15

20. Quippe color *cyus* est color nivis, quam nec vestigia duri pedis calcavere, nec aquaticus Auster solvit.

25. Nullæ minæ *sunt* in fronte; nec lumen est formidabile, vultus habet pacem.

## NOTE.

16. *Trisulcis ignibus*. This epithet, *trisulcis*, is applied to thunderbolts, because they blast, cleave, and burn.

Consider the threefold effect of Jupiter's *trisulcæ*. to burn, discuss, and terebrate.—BROWN.

Within the grasp  
 Of thy unconquerable hand is held  
 Thy minister, the ever-living bolt.

HYMN OF CLEANTHES.

17. *Concutit orbem*: shakes the world.

Thy sacred thunders shake the blest abodes,  
 The shining regions of the immortal gods;  
 Thy power divine the flaming lightning shrouds  
 With dark investiture in fluid clouds.  
 'Tis thine to brandish thunders strong and dire,  
 To scatter storms and dreadful darts of fire:  
 With waving flames involving all around,  
 And bolts of thunder of tremendous sound.  
 Rapid, ethereal bolt, descending fire  
 The earth, all-parent, trembles at thy ire;  
 The sea, all-shining, and each beast, that hears  
 The sound terrific, with dread horror fears.

HYMN OF ORPHEUS TO JUPITER.

18. *Tauri faciem*: the form of a bull.

To show the rage  
 Of Hera, and the virgin's mind engage,  
 To draw her eyes, and her attention claim,  
 He hid his godhead, and a bull became.

MOSCHUS.

19. *Mugit*: he lows.

Softly he lowed; no lowing of a brute  
 It seemed, but murmur of Mygdonian flute.

MOSCHUS.

20. *Color nivis*: the color of snow. Moschus, on the contrary, describes his color as yellow:

His body all a yellow hue did own,  
 But a white circle in his forehead shone.

IDYL II.

21. *Nec solvit*. When snow begins to melt it takes a leaden color.

But beautiful and fair as unsmudged snow.

ANON.

22. *Toris extant*: stands out with brawn. The necks of bulls have great ridges of heavy muscle, which indicate remarkable strength. So Virgil, in speaking of a horse:

Luxuriatque toris animosum pectus.  
 GEORGIC III. 81.

22. *Palearia pendent*: his dewlap hangs down. The flesh that hangs from the throat and neck of oxen, like a ruffe.

Et erarum tenuis a mento palearia pendent.  
 VIRGIL.

25. *Nullæ minæ*. The corrugations in the forehead of the bull are well known, and give him a terrible aspect. In the brow of this bull were no wrinkles.

25. *Nec formidabile lumen*: nor was his eye frightful. So Moschus:

His sparkling eyes with love's soft lustre gleamed;  
 His arched horns like Dian's crescent seemed.  
 IDYL II.

28. *Contingere*: to touch him.

He came into the meadow, nor the sight  
 Fluttered the virgins into sudden flight:  
 But they desired to touch and see him near.

MOSCHUS.

29. *Flores porrigit*: offers flowers. Europa was gathering flowers when she was carried off by Jupiter; and Proserpine was employed in like manner when seized by Pluto.

Nuper in pratis studiosa florum, et  
 Debitæ Nymphis opifex coronæ.—HORACE.

30. *Oscula dat*: kisses her hands. Before Europa's feet he halted meek,  
 Licked her fair neck, and eke her rosy cheek.

MOSCHUS.

32. *Latus deponit*: lays his side in the grass.

Paulatimque metu demto, modò pectora præbet  
 Virginea plaudenda manu; modò cornua sertis  
 Impedienda novis. AUSA est quoque regia virgo,  
 Nescia quem premeret, tergo considere tauri.  
 Cum Deus à terra, siccoque à littore, sensim  
 Falsa pedum primis vestigia ponit in undis.  
 Inde abit ulterius, mediique per æquora ponti

35 35. Regia virgo nescia quem premeret, ausa est quoque considerare tergo tauri

## NOTE.

Down on his knees he slunk; and first her eyed,  
 And then his back, as asking her to ride.

MOSCHUS.

34. *Plaudenda*: to be patted.

Et planasæ sonitum cervicis amare.

VIRGIL, *Georgic* iii.

35. *Nescia quem premeret*: ignorant whom she pressed. Dido, in like manner, when pressing Cupid to her bosom, is ignorant of the deity that is plotting her ruin:

Inscia Dido.

Insciat quantus miseræ deus.

VIRGIL, *Æneid* i.

36. *Tergo considerare*. She dared to sit on his back. This scene is beautifully described by Moschus:

The long-haired maidens she began to call:  
 "Come, let us ride, his back will hold us all,  
 Even as a ship; a bull, unlike the rest,  
 As if a human heart was in his breast.  
 He gentle is, and tractable and meek,  
 And wants but voice his gentleness to speak.

IDYL II.

38. *Falsa vestigia*: the false footsteps. They are called *false*, because he was not a real bull; also, because they are employed in practising an imposition upon the maiden.

She said, and mounted smiling, but before  
 Another did, he bounded for the shore.  
 The royal virgin struck with infant fear,  
 Stretched out her hands, and called her playmates dear:

But how could they the ravished princess reach?  
 He, like a dolphin, pushed out from the beach.

MOSCHUS.

40. *Pavet hæc*: she is afraid. So Horace:

Sic et Europa niveum doloso  
 Credidit tauro latus, et scatenam  
 Bellus pontum mediisque frondes  
 Palluit aadax.—LIB. III. OD. 27.

40. *Littus respicit*: she looks back to the shore.

She turned her eyes to the fading strand  
 That she ne'er would gaze on more.—ANON.

41. *Dextrâ cornu*: with her right hand she holds his horn. It is very evident, that Ovid has closely imitated the Europa of Moschus, and especially at the close of the Fable. Horace, also, has followed the Greek poet very closely.

From their sea-hollows swift the Nereids rose,  
 Seated on seals, and did his train compose;  
 Poseidon went before, and smother did make  
 The path of waters for his brother's sake;

Around their king, in close array, did keep  
 The loud-voiced Triton's minstrels of the deep,  
 And with their conchs proclaimed the nuptial song.

But on Jove's bull-back, as she rode along,  
 The maid with one hand grasped his branching horn.

The flowing robe, that did her form adorn,  
 Raised with the other hand, and tried to save  
 From the salt moisture of the saucy wave:  
 Her robe, inflated by the wanton breeze,  
 Seemed like a ship's sail hovering o'er the seas

MOSCHUS, IDYL II.

Lucian, in his Dialogues of Marine Deities, has also copied Moschus very closely, though, according to his custom, he has thrown an air of the burlesque over the whole. His description would afford a painter a subject for rich and splendid delineation.

ZEPHYRUS. No; never have I beheld such a brilliant scene upon the ocean since I first began to blow! Did not you see it, Southwind?

NOTUS. What scene are you speaking of Zephyr? Who were the performers?

ZEPHYRUS. You have missed a sight, the like of which may never be seen again.

NOTUS. I had business to do on the Red sea, and then to blow through the whole coast of India: I therefore understand nothing about what you are talking of.

ZEPHYRUS. You know Agenora, at Sidon?

NOTUS. The father of Europa? Certainly why do you ask?

ZEPHYRUS. What I have to relate concerns that same Europa.

NOTUS. May be, that Jupiter is in love with her? That I knew long ago.

ZEPHYRUS. That he is her lover, you know: hear now what were the consequences. Europa, with a number of girls of her own age, had come down to the shore to divert themselves in juvenile sports. Unexpectedly, Jupiter presented himself in the shape of an amazingly fine bull, and mingled in their pastime; he was all over white, had horns gracefully turned back, and a lovely leering eye, leaped and capered about the shore as if maddened with joy, and lowed so amiably, that it was a pleasure to hear it. Emboldened by this, the young Europa took the fancy to get on his back. But no sooner was Jupiter aware that she was firmly seated, than he ran off full stretch to the sea, and swam away with her. The good girl, dreadfully frightened at her situation, as well she might, grasped hold with her left hand of one of his horns, to prevent herself from falling off, while with the other she drew her veil about her, which was fluttering in the air.

NOTUS. To see Jupiter, in the shape of an ox, swimming away with his charmer on his back. Then you had, indeed, a curious and pleasant spectacle, Zephyr!



Fert prædam. Pavet hæc ; littusque ablata relictum 40

Respicit : et dextrâ cornu tenet ; altera dorso

Imposita est : tremulæ sinuantur flamine vestes.

### NOTÆ.

ZEPHYRUS. Oh! what now ensued was still pleasanter! In an instant, the sea drew, as it were, a carpet o'er its waves, and became as smooth and unruffled as a meadow. We all held our breaths, and followed as silent spectators at a distance. Before them, flew myriads of cupids, so near to the surface, that sometimes their toes feathered the waters, having torches in their hands, and chanting hymeneals. The Nereids, rising from the water, mostly half naked, rode upon the backs of dolphins on either side, and clapped their hands for joy. The Tritons, also, and the other inhabitants of the sea, that were not of frightful aspect, danced around the lovely maid. Aye, Neptune himself had ascended his car, with Amphitrite by his side,

and exultingly went before, as if to smooth the way for his swimming brother. And, that nothing might be wanting, a couple of vigorous Tritons bore the goddess of love, recumbent in her shell, strewing flowers of every kind upon the bride. It was one continued procession from the coast of Phenicia quite to Crete. They had scarcely landed on that island, when away went the bull, and Jupiter, in his own form, taking Europa by the hand, led her, glowing with a delicious blush, and hardly daring to open her eyes, to the Dictæan cave. This done, we all retired, some this way, and some that upon the sea, and set about blowing and blustering as usual.—DIALOGUES OF MARINE DEITIES.

### QUÆSTIONES.

Whither did Mercury go after the punishment of Agraulos?

For what purpose?

With whom was Jupiter in love?

Into what did he transform himself?

Was Europa at first fearful of him?

Did his gentleness overcome her timidity?

Did she venture to sit upon him?

What did he do then?

Was she affrighted?

How is the fable to be explained?

Were virgins often carried off in ancient times?

What writers speak of the rape of Europa?

Did princes often assume the names of the gods to give dignity to their pretensions?

Who was Asterius?

Who was Picus?

Were Asterius, Picus, and the Cretan Jupiter probably all the same individual?

How, then, is the transformation into a bull to be regarded?

How would some others explain the Fable?



P. OVIDII NASONIS  
METAMORPHOSEON.

LIBER III.

ARGUMENTUM.

JUPITER carries Europa to Crete, and resumes his true form, and makes himself known to her. Agenor sends his son, Cadmus, in quest of Europa, and orders him not to return home, unless he recover her. Finding the search fruitless, Cadmus consults Apollo where he shall fix his residence, and is directed by a heifer to the spot where he is to found a city. About to return thanks to the gods by a sacrifice, he sends his companions to a fountain for water, when they are all devoured by the dragon that guards it. Cadmus arrives and slays the dragon, and at the command of Minerva sows the teeth of the serpent in the earth, from which rise armed men, a part of whom assist him in building Thebes.

Cadmus now becomes happy, though in exile, until his grandson, Actæon, is changed into a stag by Diana, (because surprised by him while bathing,) and is afterwards devoured by his own dogs. Juno rejoices in this calamity of the house of Agenor, and now contemplates the destruction of Semele, the daughter of Cadmus, who had become a favorite of Jupiter. Assuming the form of Bercœ, the nurse of Semele, she persuades her to ask Jupiter to visit her, attended by all the insignia of his majesty. He consents, and Semele is consumed to ashes; but her son, Bacchus, is rescued from destruction.

Tiresias, afterwards a famous prophet, delivers his first oracle in the case of Narcissus, a beautiful youth, who, slighting Echo and other nymphs that loved him, pines away with love of himself. Pentheus treats the prophet with indignity, when the old man declares the horrible fate that awaits him when Bacchus shall visit Thebes. Bacchus comes to Thebes with his attendants, when Pentheus seizes Acœtes, one of them, who gives an account of his own attachment to the new god, and of the transformation of the Tyrian sailors to dolphins. After this, Pentheus goes to Cithæron to behold the rites of Bacchus with sacrilegious eyes, when he is torn to pieces by the Bacchanals.

## FABULA I.

### CADMUS DRACONEM INTERFICIT.

Guided to the spot where he is to found a city, Cadmus is actuated by gratitude to offer sacrifice to the gods, and sends his companions to bring water for that purpose. These are devoured by the Dragon that guards the fountain. Cadmus goes to look after them, and finding their dead bodies, encounters the Dragon, and slays him after a desperate conflict.

#### EXPLICATIO.

THE Dragon is an animal remarkable for its keenness of sight, and its deadly nature. Hence it has been the fabled guardian of all important places, and precious treasures, such as the Gardens of the Hesperides, the Golden Fleece, and the Fountain of Mars. It is therefore to be considered a careful and powerful leader, who has vigilance to watch over, and prowess to defend whatever is committed to his guardianship. In this Fable, we must regard the Dragon as a powerful chieftain, perhaps the prince who held Bœotia at the time that Cadmus came to the country. As he was sacred to Mars, it is evident that he was devoted to military pursuits. Some have imagined that his name was Dercyllus; and, hence, the fiction of his being a dragon.

When Cadmus left Phœnicia to look after his sister, as is fabled, which probably means some emigration from Asia, there is no doubt that he led a considerable colony with him, for the purpose of settling in some foreign country. After overrunning Greece, and coming to Bœotia, it is likely that he met with considerable opposition from the prince of that country, and lost many of his followers in different engagements. If the forces of the chieftain lay concealed in an extensive forest, and near a fountain of water, and a part of the followers of Cadmus fell into the ambuscade, and were cut off; or, if they were attacked and discomfited while going for water, ample historical grounds would exist for the foundation of the fable. By the arrival of Cadmus, his contest with the dragon, and his triumph over him, we are to understand that the Phœnician leader brought up a second party, to support the first, and avenge the death of those who had fallen in battle; and, that he succeeded in destroying the forces of the Bœotians, and probably killed their leader.

The imagination of the poet has thus increased the interest of the subject, by describing the conflict of the two chieftains and their adherents, not as an ordinary contest; but, by representing one as a dragon, has invested the deeds of heroism with a higher and miraculous interest. Spenser, in his *Faerie Queene*, has drawn largely upon this Fable for the description of the contest of his Red-cross Knight with the Dragon, as will appear in the different extracts which we have made from that poem.



AMQUE Deos positâ fallacis imagine tauro,  
 Se confessus erat: Dictæaque rura tenebat.  
 Cùm pater ignarus, Cœcimo perquirere raptam  
 Imperat: et poenam, si non invenient, addit.  
 Exilium, factis poens, et scelere eodem.  
 Orbe peregrans (quis enim deprendere possit  
 Furta Jovis!) profugus patriamque parentis  
 Vivat Agenorides: Phœnoque aracula supplex

5

NOTE.

1. *Confessus erat*: had made himself known. So Virgil:

*Alma Venus confessa Deam, qualisque rotam*

*Ecce dedit, et quam mox — ERATA 2.*

To her the horned bull with horns new —

Take courage virgin! nor the bull's fear:

The seeming bull is Zeus: for I will ease

That side, as will whatever thou I please.

My fond desire for thy sweet heavy gaze

To me this shape — my journey to the wars! — MONTAGU'S VIRGIL.

2. *Dictæaque rura*: the Cretan fields, by metonymy; for Dictæ is a mountain of Crete.

And remember they were in Crete: his own  
 Egan Zeus put on — and of her virgin zone  
 Dressed the god bed the flowers, of her profuse;  
 The wretched virgin was the cradle of Zeus.

MONTAGU

3. *Cœcimo*. The son of Agenor, and brother of Europa. He was not the only one sent out, for, according to Hyginus, *fabula 178*, Phœnix, another brother, was sent out, who settled Phœnixia; and Cilix, who settled Cilicia.

5. *Factis eodem*: by the same deed. He was poens towards his daughter, but unavailing to his son.

6. *Orbe peregrans*: having wandered over the world. Thus Virgil:

*Magna peregrans stansque per omnia poens.*

ERATA 1.

3. *Agenorides*. Cœcimo, the son of Agenor.

2. *Phœnis aracula*. The cradle of Apollo.



Consulit; et, quæ sit tellus habitanda, requirit.  
 Bos tibi, Phœbus ait, solis occurrit in arvis,  
 Nullum passa jugum, curvique immunis aratri.  
 Hâc duce carpe vias; et, quâ requieverit herbâ,  
 Mœnia fac condas; Bœotiaque illa vocato.

Vix bene Castalio Cadmus descenderat antro:  
 Incustoditam lentè videt ire juvencam.  
 Nullum servitii signum cervice gerentem.  
 Subsequitur, pressoque legit vestigia gressu;  
 Auctoremque viæ Phœbum taciturnus adorat.

Jam vada Cephisi, Panopesque evaserat arva:  
 Bos stetit; et, tollens spatiosam cornibus altis  
 Ad cælum frontem, mugitibus impulit auras.  
 Atque ita, respiciens comites sua terga sequentes,  
 Procubuit; tenerâque latus submisit in herbâ.  
 Cadmus agit grates; peregrinæque oscula terræ  
 Figit; et ignotos montes agrosque salutat.  
 Sacra Jovi facturus erat; jubet ire ministros,  
 Et petere è vivis libandas fontibus undas.

Sylva vetus stabat, nullâ violata securi.  
 Est specus in medio, virgis ac vimine densus,  
 Efficiens humilem lapidum compagibus arcum,  
 Uberibus sæcundus aquis: hoc conditus antro

10 Phœbus ait. Bos passa nullum jugum, immunisque curvi aratri, occurrit tibi solis arvis.

14. Cadmus vix bene descenderat Castalio antro, cum videt juvencam incustoditam, gerentem nullum signum servitii cervice, ire lentè.

20

24. Cadmus agit grates, figitque oscula peregrinæ terræ: et salutat montes agrosque ignotos.

25

29. Specus est in medio, densus virgis ac vimine, efficiens humilem arcum com-

30

## NOTÆ.

which was at Delphi. It is always proper in any great undertaking to ask counsel of Heaven.

10. *Bos occurrit*: a heifer shall meet thee.

When Cadmus from the Tyrian strand  
 Arriving, trod this destined land,  
 Heaven-taught, the heifer led his way,  
 Till down to willing rest she lay  
 Marking his future seat.—EURIPIDES.

11. *Immunis aratri*: free from the plough; that had never drawn the plough.

13. *Bœotia*. Bœotian. These walls were to be so called from *Bœos*, of the heifer. Thebes, the city which Cadmus built, had its name from *Thebe*, which, in the Syriac tongue, signifies a heifer.

14. *Castalio antro*: the Castalian cave. It is here used by metonymy for the Delphic cave; for Castalius was a mountain, and a fount between Delphi and Parnassus.

17. *Presso gressu*: with slackened speed.

19. *Cephisi*. Cephissus, a river that rises at Lillæa, in Phocis, and, after passing at the north of Delphi, enters Bœotia, where it flows into the lake Copais.

19. *Panopes*. A city of Phocis.

22. *Comites*. Cadmus and his friends, who were following her.

24. *Agit grates*. He gives thanks to Apollo, who had been the author of his ounry.

25. *Agros salutat*. It was customary for strangers on first coming to any new place, to adore the *genius* that presided over it. Thus Virgil:

Multa movens animo Nymphas venerabar  
 agrestes,  
 Gradivumque patrem, Geticis qui præsidet  
 arvis.—ÆNEID iii.

Satan, in like manner, when he enters Pandemonium, salutes his future gloomy abode:

Hail, horrors! hail.  
 Infernal world! and thou, profoundest Hell,  
 Receive thy new possessor!—one who brings  
 A mind not to be changed by place or time.

MILTON.

27. *E vivis fontibus*. Water was necessary as a sign of purification in all sacrifices, and was taken in all cases from running streams.

27. *Libandas*: to be offered in libation.

28. *Sylva vetus*: an ancient forest.

Gave the tall, ancient forest to the axe.

THOMSON.

28. *Nullâ violata*: violated by no axe.

A venerable wood  
 That long exempted from the axe had stood.

STATIUS'S THEBÆID.

31. *Hoc conditus*: hid in this cavern.

A speckled serpent, terrible, and vast,  
 Gorged with blood-banquets, trailing her huge  
 folds

Deep in the hollows of the blessed earth,  
 There in the uttermost depth her cavern is  
 Beneath a vaulted rock.—ÆSOP.

- Martius anguis erat, cristis præsignis et auro ;  
 Igne micant oculi ; corpus tumet omne veneno :  
 Tresque vibrant linguæ ; triplici stant ordine dentes.  
 Quem postquam Tyriâ lucum de gente profecti  
 Infausto tetigere gradu ; demissaque in undas  
 Urna dedit sonitum ; longo caput extulit antro  
 Cœruleus serpens ; horrendaque sibila misit  
 Effluxere urnæ manibus : sanguisque reliquit  
 Corpus, et attonitos subitus tremor occupat artus.  
 Ille volubilibus squamosos nexibus orbes  
 Torquet, et immensens saltu sinuatur in arcus :  
 Ac, mediâ plus parte leves erectus in auras,  
 Despicit omne nemus ; tantoque est corpore, quanto  
 Si totum spectes, geminas qui separat Arctos.  
 Nec mora : Phœnicas, (sive illi tela parabant,  
 Sive fugam ; sive ipse timor prohibebat utrumque)  
 Occupat ; hos morsu, longis complexibus illos,  
 Hos necat afflatus funesti tabe veneni.  
 Fecerat exiguas jam Sol altissimas umbras :  
 Quæ mora sit sociis miratur Agenore natus,  
 Vestigatque viros. Tegimen direpta leoni

pagibus lapidum, et  
 tœcundus uberibus  
 aquis.

35 35. Quem lucum  
 postquam illi profecti  
 de gente Tyria teti-  
 gere infausto gradu ;  
 urnaque demissa in  
 undas dedit sonitum.

40 40. Urnæ effluxere  
 manibus, sanguisque  
 reliquit corpus, et sub-  
 itus tremor occupat  
 attonitos artus.

45 46. Nec est mora :  
 occupat Phœnicas ;  
 (sive illi parabant tela,  
 sive fugam, sive  
 ipse timor prohibebat  
 utrumque) necatque  
 hos morsu, illos longis  
 complexibus ; hos af-  
 flatos tabe funesti ve-  
 neni.

50 50. Fecerat exiguas jam  
 Sol altissimas umbras ;  
 Quæ mora sit sociis  
 miratur Agenore natus,  
 Vestigatque viros.

## NOTÆ.

32. *Martius anguis*: a serpent sacred to Mars.

32. *Cristis præsignis*: remarkable for his crest.

Three rows of teeth his mouth expanded shows,  
 And from his crest terrific glories rose.

STATIUS'S THEBAID.

33. *Tumet veneno*: is swollen with poison. So Spenser, in describing the dragon:

Approaching nigh, he reared high afore  
 His body monstrous, horrible, and vaste ;  
 Which, to increase his wondrous greatnes  
 more.

Was swollen with wrath and poyson, and with  
 bloody gore.—FAERIE QUEENE.

A dragon there in scales of gold  
 Around his fiery eyeballs rolled.  
 By Mars assigned that humid shade,  
 To guard the green extended glade,  
 And silver-streaming tide.—EURIPIDES.

34. *Tres linguæ*. The serpent had not three tongues ; but the vibrations of its tongue were so quick, that it appeared to be three tongues.

And while, with threatening tongue,  
 And deathful jaws erect, the monster curls  
 His flaming crest, all other thirst appalled,  
 Or shivering flies, or check'd, at distance stands.

THOMSON.

34. *Triplici in ordine*: in a triple row.

And, that more wondrous was, in either jaw  
 Three ranks of yron teeth, enraunged were,  
 In which yert trickling blood, and gobets raw,  
 Of late devoured bodies did appeare.

SPENSER'S FAERIE QUEENE.

35. *Tyria*. The companions of Cadmus from Tyre, a city of Phœnicia.

39. *Effluxere urnæ*. The urns which

they had taken to bring water in, fell from their hands with fear.

39. *Sanguis reliquit*. In cases of great fright, it is usual for the blood to forsake the extremities of the body and rush to the heart.

40. *Attonitos artus*: their affrighted limbs.

41. *Squamosos orbes*: scaly orbs. Serpents wreathe their tail into spires. Thus in Virgil:

Immensis orbibus angues  
 Incumbunt pelago, pariterque ad litora tendunt.  
 ÆNEID ii. 204.

Lo! the green serpent, from his dark abode,  
 Which even Imagination fears to tread,  
 At noon forth issuing, gathers up his train  
 In orbs immense.—THOMSON.

42. *Sinuatur*: is bent.

44. *Despicit nemus*: overlooks the grove.

45. *Qui separat*. He is as large as the serpent which lies between the constellations of the Greater Bear and Lesser Bear. Vast as the starry Serpent, that on high  
 Tracks the clear ether, and divides the sky:  
 And southward winding from the Northern  
 Wain,  
 Shoots to remoter spheres its glittering train.

STATIUS.

Here the vast Dragon twines  
 Between the Bears, and like a river winds.

VIRGIL Georgic i.

46. *Prohibebat utrumque*: prevented both ; viz. flight, and the use of weapons.

50. *Exiguas umbras*. As the sun is nearly vertical at noon, the shades are, in consequence very small.

52. *Tegimen*. The different heroes of

Pellis erat; telum splendenti lancea ferro,  
 Et jaculum; teloque animus præstantior omni.  
 Ut nemus intravit, lethataque corpora vidit, 55  
 Victoremque supra spatiosi corporis hostem  
 Tristia sanguineâ lambentem vulnera linguâ:  
 Aut ultor vestræ, fidissima corpora, mortis,  
 Aut comes, inquit, ero. Dixit: dextrâque molarem  
 Sustulit, et magnum magno conanime misit. 60  
 Illius impulsu cum turribus ardua celsis  
 Mœnia mota forent; serpens sine vulnere mansit.  
 Loricæque modo squamis defensus, et atræ  
 Duritiâ pellis, validos cute reppulit ictus.  
 At non duritiâ jaculum quoque vincit eadem; 65  
 Quod medio lentæ fixum curvamine spinæ  
 Constitit; et toto descendit in ilia ferro.  
 Ille, dolore ferox, caput in sua terga retorsit,  
 Vulneraque adspexit: fixumque hastile momordit.  
 Idque, ubi vi multâ partem labefecit in omnem, 70  
 Vix tergo eripuit; ferrum tamen ossibus hæret.  
 Tum verò, postquam solitas accessit ad iras

61. Mœnia ardua  
 cum celsis turribus  
 forent mota impulsu  
 illius.

63. Ille ferox dolore  
 retorsit caput in sua  
 terga. adspexitque  
 vulnera, momorditque  
 fixum hastile.

## NOTÆ.

antiquity wore skins of lions and bears for a protection in hunting and in battle.

Dat Niso Mnestheus pellem, horrentisque leonis  
 Exuvias: galeam fidus permutat Aleties.

STATIUS'S THEBAID.

54. *Animus*. A courageous spirit is the most certain defence.

56. *Spatiosi corporis*: of huge body.

59. *Molarem*: a millstone; a stone large enough for a millstone. This is a strong hyperbole. Different heroes, on the loss of their weapons, have used this means of offensive war. Thus Diomed, in Homer:

Tydidès raised a stone.

With his one hand, of wondrous weight, and poured it mainly on  
 The hip of Anchisiades, wherein the joint doth move.—*ILIAD* v.

In like manner, Statius represents his hero, Tydeus, in the fifth book of the *Thebaid*, as throwing a stone of immense weight. So Turnus, in the twelfth book of the *Æneid* of Virgil.

Him, as with pious haste he came  
 To draw the purifying stream.

Dauntless the Tyrian chief repress'd;  
 Dashed with a rock his sanguine crest,

And crushed his scaly pride.

EURIPIDES.

60. *Magno conanime*; with mighty effort.

62. *Sine vulnere*: without a wound.

But the idle stroke yet back recoyled in vaine,  
 And found no place his deadly point to rest.

SPENSER.

First stoops Hippomedon, and from the fields  
 Heaved with vast force, a rocky fragment  
 wilds.

As when by vast machines a ponderous stone  
 Descending on some hostile gate is thrown;  
 Thus fell the craggy rock, but fell in vain.

STATIUS'S THEBAID.

63. *Loricæ modo*: like a coat of mail. So Spenser, in describing the conflict of the Knight with the Dragon:

And over all with brazen scales was armed,  
 Like plated cote of steele, so couched neare  
 That nought mote pierce; ne might his corse be  
 harmed

With dint of sword, nor push of pointed speare.  
 FAERIE QUEENE.

65. *Non vincit*: does not overcome; does not repel.

Though late in vain assailed my keener dart,  
 Shall through thy scales a fatal wound impart.

STATIUS'S THEBAID.

66. *Medio curvamine*: in the mid curvature.

67. *Toto ferro*: with the entire iron; with the whole iron point. So Spenser:

The steely head stuck fast still in his flesh,  
 Till with his cruel claws he snatcht the wood,  
 And quite asunder broke: forth flowed fresh  
 A gushing river of blacke gory blood.  
 That drowned all the land, whereon he stood.

FAERIE QUEENE.

68. *Retorsit*: shot back. There is great rapidity of motion expressed by the use of this word.

69. *Hostile momordit*: champed the spear. This shows the rage into which the wound had excited him.

70. *Labefecit*: loosened the weapon.

71. *Tergo eripuit*: tore it from his back.

The furious monster, unappalled with pain,  
 In rapid mazes bounds along the plain.

Then, wrenched the javelin from his bleeding  
 head.—STATIUS'S THEBAID.

72. *Solitas ad iras*. His accustomed anger; his usual fierceness. In like manner, the Dragon, described by Spenser, rages more fiercely after he is wounded:



Plaga recens, plenis tumuerunt guttura venis;  
 Spumaque pestiferos circumfluit albida rictus;  
 Terraque rasa sonat squamis; quique halitus exit 75  
 Ore niger Stygio, vitiatas inficit auras.  
 Ipse modò immensum spiris facientibus orbem  
 Cingitur: interdum longâ trabe rector exit:  
 Impete nunc vasto, ceu concitus imbribus amnis,  
 Fertur: et obstantes proturbat pectore sylvas. 80  
 Cedit Agenorides paullùm; spolioque leonis  
 Sustinet incurtus; instantiaque ora retardat  
 Cuspide prætantâ. Furit ille; et inania duro  
 Vulnura dat ferro; figitque in acumine dentes.  
 Jamque venenifero sanguis manare palato 85  
 Cœperat; et virides aspergine tinxerat herbas:  
 Sed leve vulnus erat; quia se retrahabat ab ictu;  
 Læsaque colla dabat retrò: plagamque sedere  
 Cedendo arcebat, nec longiùs ire sinebat.  
 Donec Agenorides conjectum in gutture ferrum 90  
 Usque sequens pressit; dum retrò quercus eunti  
 Obstitit; et fixa est pariter cum robore cervix.  
 Pondere serpentis curvata est arbor, et imâ

77. Ipse modo cingitur spiris facientibus immensum orbem: interdum exit rector longâ trabe.

87. Sed vulnus erat leve, quia retrahabat se ab ictu, dabatque læsa colla retrò, cedendoque arcebat plagam sedere, nec sinebat ire longius.

## NOTÆ.

Treble augmented was his furious mood  
 With bitter sense of his deepe rooted ill.  
 That flames of fire he threw forth from his large  
 nostril.—FAERIE QUEENE.

73. *Tumuerunt guttura.* The heads, and even the bodies of many serpents, swell when they are enraged.

75. *Terra rasa:* the earth scraped by his scales sounds. So Spenser:

Which, as an eagle, seeing prey appears,  
 His aery plumes doth rowze full rudely dight;  
 So shook he, that horror was to heare:  
 For, as the clashing of an armor bright,  
 Such noyse his rowzed scales did send into the  
 knight.—FAERIE QUEENE.

76. *Stygio ore:* from his Stygian mouth; from his infernal mouth.

But his most hideous head my tongue to tell  
 Does tremble: for his deepe devouring jaws  
 Wyde gaped, like the griesly mouth of hell,  
 Through which into his darke abysses all ravin  
 fell.—SPENSER.

76. *Inficit auras:* infects the air.

Which to increase, and all at once to kill,  
 A cloud of smothering smoke, and sulphure  
 seare;

Out of his stinking gorge forth steemed still,  
 That all the ayre about with smoke and stench  
 did fill.—SPENSER.

78. *Exit:* goes out; unfolds himself.

81. *Cedit Agenorides.* The son of Agenor fell back a little, to avoid the terrible onset of the serpent. So in Spenser, the Red-cross Knight is dismayed at the advance of the Dragon:

So dreadfully he towards him did pass,  
 Forelinsing up aloft his speckled breast,

And often bounding on the braised grass,  
 As for great joyance of his new-come guest.  
 Erisoones he gan adance his haughty crest:  
 As chaufed bore his bristles doth upreare;  
 And shoke his scales to battaile ready drest,  
 That made the Red-crosse Knight nigh quake  
 for feare.—FAERIE QUEENE.

81. *Spolio leonis.* The lion skin was used in conflict as a defence to the body, after the manner of the Grecian *cliamys*.

82. *Ora retardat:* stops his mouth. Spenser represents his hero as thrusting his spear into the mouth of the Dragon, and thus killing him:

And in his first encounter, gaping wyde,  
 He thought at once him to have swallowed  
 quight.

And rush upon him with outrageous pryde;  
 Who him rencounting fierce as hauke in fight,  
 Perforce rebutted back: the weapon bright  
 Taking advantage of his open jaw  
 Ran through his mouth with so importune might,  
 That deepe emperst his life-blood forth withball  
 did draw.—FAERIE QUEENE.

86. *Aspergine.* With the sprinkling of blood.

Swift through his gaping jaw the javelin glides,  
 And the rough texture of his tongue divides:  
 The point was seen above his crested head,  
 Then stains the ground with gory blith dispread.  
 STATTES'S TREBALL.

87. *Leve vulnus.* The wound was a slight one, because the serpent drew back his head from the spear.

91. *Usque sequens:* still following him up.

92. *Eunti obstitit.* Opposed the serpent as he fell back.

Parte flagellari gemut sua robora caudæ.

Dum spatium victor victi considerat hostis; 95

Vox subito audita est: (neque erat cognoscere promptum

Unde; sed audita est) Quid, Agenore nate, peremptum

Serpentem spectas? et tu spectabere serpens.

Ille diu pavidus, pariter cum mente colorem

Perdiderat; gelidoque comæ terrore rigeabant. 100

96. Neque erat promptum cognoscere unde, sed audita est Quid, nate Agenore, spectas serpentem peremptum? Et tu spectabere serpens.

### NOTÆ.

94. *Flagellari*. The tree was lashed by the tail of the serpent. In Spenser's *Færic Queene*, the Dragon beats the air, and overturns the forest and rocks that are around:

Then gan he losse aloft his stretched traine,  
And therewith scourge the buxom aire sa sore,  
That to his force to yelden it was faine;  
Ne ought his sturdy strokes might stand afore,  
That high trees overthrew, and rocks in pieces  
tore.—BOOK I. CANTO xi.

94. *Sua robora*: its wood; its trunk.

94. *Gemuit*. The oak groaned beneath the weight of his huge body.

So downe he fell, and forth his life did breathe  
That vanish into smoke and cloud's swit;  
So downe he fell, that th' earth him underneath  
Did grone, as feeble so' great load to lit.

SPENSER.

95. *Spatium victi hostis*: the magnitude of his vanquished enemy.

98. *Tu spectaberis*. Thou shalt be seen in the form of a serpent. This prediction was fulfilled, as related in *Lib. IV.*, *Fab. V.* Cadmus and his wife, *Hermione*, by some called *Harmonia*, were both changed into serpents. According to *Euripides*, they were metamorphosed into serpents because of their impiety.

BACCHUS. O father, for my state now changed thou seest.

Thou and thy loved *Harmonia*, who from *Mars* Descended, graced thy bed, though mortal, thou Shall wear a dragon's savage form. With her, For so the oracle of *Jove* declares, Toils after toils revolving shalt thou bear, Leading barbarians; and with forces vast Level great towns and many to the ground: But when the shrine of *Phœbus* their rude hands

Shall plunder, intercepting their return, Misfortune shall await them: thee shall *Mars* Deliver and *Harmonia* from the ruin, And place you in the regions of the blessed. This, from no mortal father, but from *Jove* Descended, *Bacchus* tells thee; had you known What prudence is, but you would none of her, You might have flourished in a prosperous state, Blessed with the alliance of the son of *Jove*.

CAD. We have offended; we entreat forgiveness.

BAC. Too late you learn: you would not when you ought.

CAD. We own it; yet thy vengeance is severe.

BAC. Though born a god, I was insulted by you.

CAD. Ill suits the gods (raïl man's relentless wrath.

BAC. Long since my father *Jove* thus grace'd his son.

AGAV. Ah me! it is decreed, unhappy exile.

CAD. Alas, my daughter, in what dreadful ills Are we all plunged, thy sisters, and thyself! Unhappy! I shall bear my wretched age To sojourn with barbarians, fated yet To lead a mixed barbarian host to Greece. *Harmonia* too, my wife, the child of *Mars*, Changed to a dragon's savage form, myself A dragon, to the altars, to the tombs Of Greece, a chief with many a ported spear Shall I lead back; and never shall my toils Know respite: never shall I pass the stream Of *Acheron* below, and there find rest.

BACCHÆ.

100. *Comæ rigeabant*: his hair became stiff with terror.

Thy knotted and combined locks to part,  
And each particular hair to stand on end,  
Like quills upon the fretful porcupine.

SHAKESPEARE.

Obstupui steteruntque comæ et vox faucibus hæsit.—VIRGIL.

### QUÆSTIONES.

Was Cadmus able to find his sister *Euro-pa*?

What punishment had his father denounced against him in consequence?

What oracle did Cadmus consult relative to a future residence?

What was to direct him to the place where he was to found a city?

What was he to call the place?

What is the meaning of this?

What is the word *Thebæ* derived from, and what is its meaning?

Did the heifer direct Cadmus, as foretold by the oracle?

How did Cadmus show his gratitude to the gods?

Whither did he send his men, and for what purpose?

What serpent guarded the fountain?  
Did the men succeed in getting water?  
What was their fate?  
Did Cadmus avenge their death?  
Give the account of his conflict with the serpent.

What voice was heard after the serpent was slain?

Was the prophecy ever fulfilled?  
What is the character of the dragon?

Why is it fabled to guard the most precious things, and important places?

When we are told that a dragon guards a place, how are we to interpret it?

How are we to regard the serpent, or dragon, of the present fable?

What are we to understand by his being sacred to Mars?

How must we regard the serpent's station in the wood and beside the fountain?

How his devouring the Phœnicians sent by Cadmus?

How are we to regard the contest of Cadmus himself with the dragon?

What modern poet has borrowed from the incidents of this Fable?

Who was Spenser?



## FABULA II.

### DRACONIS DENTES IN MILITES MUTATI

By the direction of Minerva, Cadmus sows the teeth of the Dragon in the earth, whence spring armed men. These turn their arms against each other, and fall by mutual slaughter, till one of them throws down his arms, and addresses his brethren, when the battle ceases. The survivors, five in number, assist Cadmus to build Thebes.

#### EXPLICATIO.

FOLLOWING the interpretation of the preceding Fable, we are to consider the Dragon as the ruler or chieftain that held sway in Bœotia. As the power of the dragon consists in his teeth, and that of a chief in his soldiery, we must understand by the dragon's teeth the troops of the country. Pallas, the goddess of Wisdom, then, that is, prudence, directs Cadmus to repair the loss of his men, which he had sustained, by sowing the dragon's teeth, and thus raising from the *soil* a crop of men; in other words, to recruit his army by soldiers of the country drawn over to his service. The destruction of their chieftain and many of his soldiers by Cadmus, would show the Bœotians that they had to contend with a superior enemy, and this consideration would induce many of them to accept the advances, and follow the fortunes of Cadmus; whence the soldiers may be said to spring from the buried teeth of the slain Dragon. Another view: the Bœotian states held their deliberations in the temple of Minerva Itonis, and may have determined to raise an army, which afterwards fell into dissensions; hence Minerva may be said to advise the sowing of the Dragon's teeth.

Again, the *myth* may be founded on the burial of the slain Bœotians by Cadmus, and the raising of a new army to avenge their death. If these new troops were first seen by the Phœnician leader while they were ascending an eminence, they would justify the highly poetical fiction of their gradual emerging from the earth; while dissensions among them afterwards would verify the concluding part of the Fable. Some mythologists say Cadmus threw a stone among these earthborn brothers, and thus caused them to slay one another. As the same word, *λαός*, signifies both a *stone* and *people*, the explanation is, he sent his *people* among the Bœotian troops, and excited them to a civil battle, in which many were slain. By the five soldiers that remained, we are to understand either five leaders, or five divisions of the people.

There is another interpretation of this Fable, which turns upon its verbal peculiarities. In the Phœnician language, the same word signifies either *serpent's-teeth*, or *brass-pointed javelins*; and the word which signifies *five*, signifies also an *army*. Hence, the Greeks, in following the Phœnician annals, represent the Bœotian troops mustered into service by Cadmus, and armed with brass-pointed javelins, as sprung from the teeth of a serpent: and the army drawn to his interest, as five men assisting him to build Thebes.



OCE vim tantam, superas delapsa per auras,  
 Pallas adest: motaque jubet supponere terra  
 Vipereis dentes, populi incrementa fatum.  
 Pares: et, ut presso subicuum patefecit aratro,  
 Spargit humi jussos, mortalia semina, dentes:  
 Inde, fide majus, glebis capere movent:  
 Præterque de sulcis acres apparuit hastæ.  
 Tegmina inter cæcæque potentis arato:  
 Max humani pectusque, operataque brachia telis

NOTE.

1. *Tum factura.* As Minerva was not only the goddess of wisdom, but of war too, she is properly called the saviour of man. These virtues enable her to overcome all difficulties.

2. *Mors terra:* the ploughed earth.

Then, at the martial maid's command,  
 With his deep plough-meat turns the land  
 The dragon's teeth wide scattering round  
 When sudden from the furrowed ground  
 Eminent hosts arise.—LUCRATIUS

1. *Incrementa* of the seed of a future people. Cæcæus now needed men to repair the loss of troops.

2. *Mortalia semina* human seed. Seed to produce men, not only. A modern writer in a spirited poem entitled *Seventy-Six*, in the manner describes the blood of patriots as producing warriors:

For though a patriot be cast down,  
 The blood that falls then,

Spreads in—His seed by Cæcæus sown—  
 A host of armed men.—W. G. CHAMBERS

4. *Fide majus* greater than belief; beyond belief.

5. *Tegmina cæcæque* the coverings of their heads, viz. their helmets.

6. *Pectus creta* with plastered crest. The crest was the upper part of the helmet, where the plume was set.



Existunt, crescitque seges clypeata virorum. 10  
 Sic, ubi tolluntur festis aulæa theatris,  
 Surgere, signa solent; primumque ostendere vultum;  
 Cætera paulatim: placidoque educta tenore  
 Tota patent; imoque pedes in margine ponunt.  
 Territus hoste novo Cadmus capere arma parabat: 15  
 Nè cape, de populo, quem terra creaverat, unus  
 Exclamat; nec te civilibus insere bellis.  
 Atque ita terrigenis rigido de fratribus unum  
 Cominus ense ferit: jaculo cadit eminus ipse.  
 Hic quoque, qui leto dederat, non longiùs illo 20  
 Vivit, et exspirat, modò quas acceperat, auras:  
 Exempleque pari furit omnis turba; suoque  
 Marte cadunt subiti per mutua vulnera fratres.  
 Jamque brevis spatium vitæ sortita juvenus  
 Sanguineam trepido plangebant pectore matrem; 25  
 Quinque superstitibus: quorum fuit unus Echion:  
 Is sua jecit humi, monitu Tritonidis, arma;  
 Fraternalæ fidem pacis petitque deditque.  
 Hos operis comites habuit Sidoriùs hospes,  
 Cùm posuit jussam Phæbeis sortibus urbem. 30

11. Sic ubi aulæa tolluntur festis theatris. signa solent surgere: primumque ostendere vultum, paulatim cætera: totaque educta placido tenore patent.

24. Jamque juvenus sortita spatium brevis vitæ. plangebant sanguineam matrem trepido pectore.

## NOTÆ.

10. *Seges clypeata*: a shielded crop of men; a crop of shielded men.

Earth, which from the seed produced a crop Waving with golden helms.—EURIPIDES.

11. *Tolluntur aulæa*: the curtain is raised. On the Roman stage it was customary to let the curtain fall upon the floor (*premere aulæa*) at the beginning of a play, and to raise it up (*tollere aulæa*) at the close of the different acts. In lifting up the curtain from the floor, the figures painted on it would appear as they are here described.

11. *Festis theatris*: in the festal theatres; the theatres on festal days.

12. *Signa*: the figures. The representations of men woven in the curtain.

Vel scena ut versis frontibus, utque Purpurea intexti tollant aulæa Britanni.

VIRGIL, *Georgic* iii.

13. *Placido tenore*: by a gentle tenor.

15. *Hoste novo*. With the men just produced from the soil.

17. *Nec te insere*: nor meddle yourself.

17. *Civilibus bellis*. Of all calamities, civil wars are the most distressing, in which the bonds of a common nationality, and even of friendship and brotherhood, are rent asunder.

18. *Terrigenis fratribus*: earthborn brothers. The people just sprung from the earth.

21. *Auras*: the breath of life.

22. *Suoque marte*: by their own slaughter. *Mars* is here put for *bellum* by metonymy.

But Slaughter's iron arm again Consigns them to their native plain; And their loved earth, that to the day Show'd them in heaven's ethereal ray, With streaming crimson dies.

EURIPIDES.

25. *Plangebant matrem*: beat their mother. They lay palpitating on the earth.

26. *Quinque superstitibus*. In the Phœnician language, the same word that means *five* also means *army*. In this latter sense we must regard it.

26. *Echion*. Apollodorus gives the names of the five persons. They must either be regarded as leaders of the Bœotian army, or as divisions of it. Their names were Echion, *viper*: Udæus, *watery*; Hyperenor, *mighty*; and Pelorus, *vast*. Taking the latter view, we might consider Echion as representing that part of the army which had belonged to the chieftain; Udæus as that part bordering upon the sea, or Copaic lake: Hyperenor as a division noted for its bravery; and Pelorus one distinguished for stature, or for numbers.

28. *Fraternalæ pacis*: of fraternal peace.

Oh sheathe your swords, my friends, contend no more,

Nor stain your impious arms with kindred gore.

STATIUS.

29. *Sidoniùs hospes*: the Sidonian stranger, viz. Cadmus.

30. *Phæbeis sortibus*. By the oracle of Apollo, which was given by lots.



## QUÆSTIONES.

Why was Minerva said to advise Cadmus to sow the serpent's teeth?

What do we understand by the serpent?

How are we to consider his teeth?

What is the meaning of raising a crop of armed men from the earth?

How might the burial of the Bœotian soldiers by Cadmus be considered?

How might he be said to raise armed men from them?

What might give rise to the account of their gradual emergence from the earth?

How are we to interpret the battle of the earthborn brothers?

How must we interpret the stone thrown among them by Cadmus, as related by some mythologists?

Of what verbal interpretation is the Fable susceptible?

Did the Greeks probably adopt the figurative account of the Phœnician annals?

How many men, of the soldiers sprung from the serpent's teeth, are said to survive the battle?

Are we to consider this literally?

How are we to interpret it?

What assistance did they render Cadmus?

## FABULA III.

### ACTÆON IN CERVUM MUTATUS.

Actæon, the son of Aristæus and Autonöë, overcome with heat, comes to the valley of Sargaphie, where he surprises Diana and her nymphs bathing. Covered with confusion, and resolved to prevent his relation of the accident, she changes him into a stag, when he is torn in pieces by his own dogs.

#### EXPLICATIO.

THIS Fable most probably rests upon an historical basis, and records the destruction of Actæon for some interruption of the worship of the goddess Diana. Diodorus Siculus, lib. iv. 81, says, that he attempted to offer violence to the goddess, and was, in consequence, changed into a stag, and devoured by his own dogs; but Euripides says, he was punished because he boasted himself superior to Diana in hunting. Stesichorus relates that he was not changed into a stag, but that the goddess sewed him up in the skin of that beast, and caused his dogs to tear him to pieces. It is possible, that anciently with the worship of Diana, as with that of Minerva, the ceremony of the Bath may have existed, which Actæon with profane eyes may have witnessed; and, in consequence, been driven from the society of men. As the stag is a fearful and timorous animal, Actæon's flight from his pursuers may have given rise to the fabulous transformation. While a wanderer from men, he may have died in solitude, and his dogs may have preyed upon his corse, and hence the fabulous dilaceration while he was alive.

Again, if, after his impiety towards the goddess, he became affected with lunacy, and wandered from the society of men, it might be said he was transformed by Diana, or the Moon, into a stag, which is noted for its timidity. His dogs may have preyed upon him after death, as in the supposition above; or, what is by no means unusual, his dogs may have gone mad during the intense heat of the canicular days, and may have torn their master to pieces. Scaliger says, that various hunters in Corsica have been destroyed thus by their own dogs. Again, he may have been pursued by bloodhounds after his impiety towards Diana.

Some would interpret this Fable morally, by supposing that Actæon, neglecting the pursuit of virtue and heroical deeds, while daily frequenting the woods, and contending with wild beasts, is fabled to put off the nature of man, and to degenerate into a beast; when, impoverished at last by his dogs, he is said to be devoured by them. Palæphatus takes this latter view of the Fable. Others, again, are disposed to regard the destruction of Actæon by his own dogs, as an allegory, in which is set forth the fact, that his substance was eaten up by the parasites that had caressed and fawned upon him.



AM statant Theba: poterat jam, Cadme, videre  
 Endis felix. Socris tibi Maresque Venasque  
 Condugerunt: huc addit genus de conjugio tantum.  
 Tot matris, matrisque, et pignora cura nepotes:  
 His quoque jam juvenes. Sed scilicet ultima semper 5  
 Expectanda dies hominis: discipule beatus  
 Ante obitum nemo, superataque funera debet.

NOTE.

1. *Statant Theba:* Thebes stood. The city was now built.
2. *Cadme.* The poet now addresses Cadmus, by way of apostrophe.
3. *Mares Venasque.* Cadmus married Harmonia or Harmonie, the daughter of Venus and Mars. To grace the nuptials, all the gods of Olympus attended, and presented the bride with gifts.

For it was thus  
 The queen of love assigned her beauteous daughter  
 Harmonia; and soon her crown his joys  
 Springing Pnythos.—Strabo, vi.

4. *Tot matris.* The different mythologists mention but one wife, Pnythos.

4. *Maresque.* Four daughters are mentioned, Agave, Semele, and Ino.

4. *Nepotes.* The grand-children of Cadmus were, Aegon, the son of Amalthea and Amalthea; Boreas, the son of Semele and Jupiter; Pentheus, the son of Agave and Dionysus; and Melicertes and Leucippe, by Ino and Athamas.

5. *Jam juvenes:* now adult.

5. *Ultima semper.* This sentiment was first uttered by Solon to Croesus, king of

Lydia, when the latter was vainly gloriously displaying his riches and power, and considering himself the happiest of men. When conquered afterwards by Cyrus, captured, and tied to a post, about to be slain, he recalled to mind the words of Solon, which in his case, had been fulfilled.

Call no man happy till you know the nature of his death: he is, at best, but wretched. He who possesses the most advantages, and



- Prima nepos inter tot res tibi, Cadme, secundas  
 Causa fuit, luctûs, alienaque cornua fronti  
 Addita, vosque canes satiata sanguine herili. 10  
 At bene si quæras : Fortunæ crimen in illo,  
 Non scelus invenies : quod enim scelus error habebat ?  
 Mons erat, infectus variarum cæde ferarum :  
 Jamque dies rerum medias contraxerat umbras ;  
 Et sol ex æquo metâ distabat utrâque ; 15  
 Cùm juvenis placido per devia lustra vagantes  
 Participes operum compellat Hyantius ore :  
 Lina madent, comites, ferrumque cruore ferarum :  
 Fortunæque dies habuit satis. Altera lucem  
 Cùm croceis invecta rotis Aurora reducet, 20  
 Propositum repetamus opus : nunc Phæbus utraque  
 Distat idem terrâ ; finditque vaporibus arva :  
 Sistite opus præsens ; nodosaque tollite lina.  
 Jussa viri faciunt ; intermittuntque laborem.  
 Vallis erat, piceis et acutâ densa cupressu, 25  
 Nomine Gargaphie, succinctæ sacra Dianæ :  
 Cujus in extremo est antrum nemorale recessu,  
 Arte laboratum nullâ ; simulaverat artem  
 Ingenio Natura suo. Nam pumice vivo  
 Et levibus tophis nativum duxerat arcum. 30  
 Fons sonat à dextrâ, tenui perlucidus undâ,  
 Margine gramineo patulos incinctus hiatus.  
 Hic dea sylvarum, venatu fessa, solebat  
 Virgineos artus liquido perfundere rore.  
 Quò postquam subiit ; Nympharum tradidit uni 35

8. Nepos fuit Cadme, prima causa luctûs tibi inter tot res secundas

14. Jamque dies contraxerat medias umbras rerum, et sol distabat ex æquo utrâque metâ.

25. Erat vallis densa piceis, et acutâ cupressu, nomine Gargaphie, sacra succinctæ Dianæ.

31. Fons perlucidus sonat à dextra tenui unda, incinctus quod patulos hiatus gramineo margine

## NOTÆ.

afterwards leaves the world with composure, he alone, O Cræsus, is entitled to our admiration. It is the part of wisdom to look to the event of things; for the Deity often overwhelms with misery those who have formerly been placed at the summit of felicity.—HERODOTUS, *Clio*.

8. *Nepos*. Actæon, for the story of whose fate the following is preparatory.

9. *Aliena*: foreign; not his own, but those of a stag. The poet here glances at the principal heads of the story.

11. *Fortunæ crimen*: the crime of fortune; the crime of accident.

13. *Mons*. It occurred on Mount Cithæron, as related by Apollodorus and others.

15. *Meta utraque*: from each goal, viz. from the east and the west.

16. *Juvenis Hyantius*: the young Hyantian, viz. Actæon. The Hyantes were a people of Bœotia.

18. *Lina*: the nets. Flax, of which nets are made, is here put for the nets themselves, by metonymy.

19. *Fortunæ satis*: sufficient luck.

20. *Croceis rotis*: in her saffron chariot. *Rota* is put for *currus* by synecdoche. Aurora is said to be drawn in a saffron

chariot, because that color is common at sunrise.

21. *Propositum opus*: our purposed labor, viz. hunting.

22. *Idem*. Supply *spatium*. It is evident that *idem* cannot agree in the nominative case with Phæbus, for the first syllable is short.

22. *Findit arva*: cleaves the fields; causes the fields to crack open.

25. *Vallis*. The poet gives a description of the vale and grotto in which Diana and her nymphs were accustomed to refresh themselves at noon. A spot so beautiful was meet for their presence.

26. *Succinctæ Dianæ*. The goddess wore her dress thus, that she might follow in the chase with more convenience.

28. *Simulaverat artem*: had imitated art.

29. *Pumice vivo*: with living pumice; with natural pumice-stone.

30. *Nativum duxerat arcum*: had formed a natural arch.

32. *Margine gramineo*: with a grassy border.

34. *Liquido rore*: with the liquid dew with the clear water.

Armigeræ jaculum, pharetramque, arcusque retentos.

Altera depositæ subjectit brachia pallæ :

Vinclæ duæ pedibus demunt. Nam doctior illis

Ismenis Crocale, sparsos per colla capillos

Colligit in nodum ; quamvis erat ipsa solutis.

Excipiunt laticem Nipheleque, Hyaleque, Rhanisque,

Et Psecas, et Phiale ; funduntque capacibus urnis.

Dumque ibi perluitur solitâ Titania lymphâ ;

Ecce nepos Cadmi dilatâ parte laborum,

Per nemus ignotum non certis passibus errans,

Pervenit in lucum : sic illum fata ferebant

Qui simul intravit rorantia fontibus antra .

Sicut erant, viso, nudæ sua pectora Nymphæ

Percussêre, viro ; subitisque ululatus omne

Implevêre nemus : circumfusæque Dianam

Corporibus texêre suis. Tamen altior illis

Ipsa dea est, colloque tenuis supereminet omnes.

38. Nam Ismenis  
Crocale doctior illis,  
colligit in nodum ca-  
pillos sparsos per colla ;  
quamvis ipsa erat  
capillis solutis.

44. Ecce nepos Cad-  
mi, parte laborum di-  
latâ, (errans non cer-  
tis passibus per igno-  
tum nemus,) pervenit  
in lucum.

50. Circumfusæque,  
texere Dianam suis  
corporibus.

## NOTÆ.

37. *Subjectit brachia*: laid her arms under her cloak ; received her cloak in her arms.

38. *Vinclæ*: her sandals.

39. *Ismenis Crocale*: the Ismenian Crocale. She was the daughter of Ismenus, a river of Bœotia. The name is derived from κρόκη, a pebble.

41. *Excipiunt laticem*: take the cup, viz. the water in cups.

41. *Niphele*. The name of this nymph is derived from νίπρω, to wash.

41. *Hyale*. The name of this nymph is from ἕαλη, transparent.

41. *Rhanis*. This name is derived from ραίνω, to sprinkle.

42. *Psecas*. The nymph has her name from ψεκás, drops of dew.

42. *Phiale*. The name of this nymph is derived from φιάλη, a cup.

45. *Nemus ignotum*: the unknown grove. He did not know that a part of it was sacred to Diana.

45. *Non certis passibus*: with uncertain steps ; with random steps.

46. *Lucum*. The grove, or forest, that is set apart for the worship of some deity, is designated by the term *lucus*, as distinguished from *nemus*.

46. *Fata ferebant*: the Fates lead him. They led him hither to his destruction. Thomson very beautifully describes the Loves as leading Damon to a similar scene with a happy termination. The description is so beautiful that we copy it :

Thrice happy swain !

A lucky chance, that oft decides the fate  
Of mighty monarchs, then decided thine,  
For lo ! conducted by the laughing Loves,  
This cool retreat his Musidora sought ;  
Warm in her cheek the sultry season glowed ;  
And, robed in loose array, she came to bathe  
Her fervent limbs in the refreshing stream.

What shall he do ? In sweet confusion lost,  
And dubious flutterings, he awhile remained :

A pure ingenuous elegance of soul,  
A delicate refinement, known to few,  
Perplexed his breast, and urged him to retire :  
But love forbade. Ye prudes in virtue, say,  
Say, ye severest, what would you have done ?  
Meantime, this fairer nymph than ever blessed  
Arcadian stream, with timid eye around  
The banks surveying, stripped her beauteous  
limbs,

To taste the lucid coolness of the flood.

Ah then ! not Paris on the piny top  
Of Ida panted stronger, when aside  
The rival-goddesses the veil divine  
Cast unconfined, and gave him all their charms,  
Than, Damon, thou ; as from the snowy leg,  
And slender foot, th' inverted silk she drew ;  
As the soft touch dissolved the virgin zone ;  
And, through the parting robe th' alternate  
breast,

With youth wild-throbbing, on thy lawless gaze  
In full luxuriance rose. But, desperate youth,  
How durst thou risk the soul-distracting view ;  
As from her naked limbs of glowing white,  
Harmonious swell'd by Nature's finest hand,  
In folds loose-floating fell the fainter lawn ;  
And fair-exposed she stood, shrunk from her-  
self,

With fancy blushing, at the doubtful breeze  
Alarmed, and starting like the fearful fawn ?  
Then to the flood she rushed ; the parted flood  
Its lovely guest with closing waves received ;  
And every beauty softening, every grace  
Flushing anew, a mellow lustre shed :  
As shines the lily through the crystal mild ;  
Or as the rose amid the morning dew,  
Fresh from Aurora's hand, more sweetly glows  
While thus she wanted, now beneath the wave  
But ill concealed ; and now with streaming  
locks,

That half embraced her in a humid veil,  
Rising again, the latent Damon wew  
Such maddening draughts of beauty to the soul  
As for awhile o'erwhelmed his raptured thought

THOMSON'S SEASONS.

50. *Circumfusæ Dianam*. Having en-compassed Diana, that she might not be seen naked by Actæon.

Qui color infectis adversi Solis ab ictu  
 Nubibus esse solet, aut purpureæ Auroræ,  
 Is fuit in vultu visæ sine veste Dianæ. 55  
 Quæ quanquam comitum turbâ stipata suarum,  
 In latus obliquum tamen adstitit; oraque retro  
 Flexit; et, ut vellet promptas habuisse sagittas;  
 Quas habuit, sic hausit aquas; vultumque virilem  
 Perfidit: spargensque comas ultmicibus undis, 60  
 Addidit hæc cladis prænuntia verba futuræ:  
 Nunc tibi meposito visam velamine narres,  
 Si poteris narrare, licet. Nec plura minata,  
 Dat sparso capiti vivacis cornua cervi;  
 Dat spatium collo: summasque cacuminat aures; 65  
 Cum pedibusque manus, cum longis brachia mutat  
 Cruribus; et velat maculoso vellere corpus.  
 Additus et pavor est. Fugit Autoneius heros,  
 Et se tam celerem cursu miratur in ipso.  
 Ut verò solitis sua cornua vidit in undis, 70  
 Me miserum! dicturus erat; vox nulla secuta est.  
 Ingemuit; vox illa fuit; lacrymæque per ora

62. Nunc si poteris  
 narrare, licet narres  
 me visam tibi, posito  
 velamine.

68. Autoneius heros  
 fugit, et miratur in  
 ipso cursu se esse tam  
 celerem.

## NOTÆ.

53. *Solis ab ictu*: by the ray of the sun.  
 56. *Turbâ stipata*: surrounded by troops  
 of her attendants.

61. *Cladis futuræ*: of his approaching  
 destruction.

62. *Me visam*. That I have been seen  
 by you. The ancients believed that there  
 was great danger in seeing any of the deities.  
 They probably obtained this idea  
 from traditions of the Old Testament, for  
 Callimachus says the laws of Saturn estab-  
 lish this. We have shown that by Sat-  
 urn to be understood Jehovah.

And he said, Thou canst not see my face: for  
 there shall no man see me and live.

EXODUS xxiii. 20.

Κρόνιοι δ' ὅδε λέγοντι νόμοι,  
 ὅσπερ τιν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἔληται,  
 Ἀδρήση μισθῶ ποῦτον ἰδεῖν μεγάλην.  
 CALLIMACHUS.

Even the passage which speaks of the  
 disclosure of a part of the glory of the  
 Deity, has its parallel in Homer, and a re-  
 semblance in a passage of Pausanias.

And I will take away mine hand, and thou  
 shalt see my back parts; but my face shall not  
 be seen.—EXODUS xxiii. 23.

Ἴχθυα γὰρ μερόβιαθε ποδῶν ἢδε κνημῶν  
 ὅτι ἔγνωσ ἀπίοντος.—HOMERUS ILLADOS G.

It appears that the words of Homer are true,  
 that the gods cannot be distinctly seen by men,  
 with any good.—PAUSANIAS IN PHOCIDE.

64. *Vivacis cervi*: of a vivacious stag.  
 Pliny says stags will sometimes live four  
 hundred years. This is altogether fabu-  
 lous.

Ter binos deciesque novem super exit in annos  
 Justa senescentum quos implet vita virorum:

Hos novies superat vivendo garrula cornix,  
 Et quater egreditur cornicis sæcula cervus.

ATSONITS.

65. *Summas auras*: the tips of his ears.

66. *Cum pedibus*. See Grammar, Rule  
 xxviii. n. 9.

68. *Additus et pavor*. Stags are the most  
 fearful of animals.

68. *Autoneius heros*. Actæon, the son  
 of Autoon.

69. *Miratur*. He wonders at the speed  
 of his flight, not conscious that he has been  
 changed into a stag.

As when unconscious of the form imposed,  
 The shouting youths and eager hounds enclosed  
 Actæon, who by fatal stealth surveyed  
 The naked beauties of the bathing maid.

STATIUS.

70. *Ut cornua videt*: when he saw his  
 horns.

The stag, in limpid currents, with surprise  
 Sees crystal branches on his forehead rise.

PHILLIPS.

72. *Ingemuit*. The stag utters very pi-  
 teous cries when in pain.

72. *Vox illa*. He could not speak now;  
 groans were the only language he could  
 employ.

72. *Lacrymæ*. The tears which the stags  
 shed have been witnessed by different hun-  
 ters. See the close of the note on *gemū  
 ille*, line 107.

To the which place, a poor sequestered stag,  
 That from the hunter's aim had taken hurt,  
 Did come to languish: and, indeed, my lord,  
 The wretched animal heaved forth such groans  
 That their discharge did stretch his leathern coat  
 Almost to bursting; and the big round tears  
 Coursed one another down his innocent nose



Non sua fluxerunt : mens tantùm pristina mansit.

Quid faciat ? Repetatne domum et regalia tecta ?

An lateat sylvis ? Timor hoc, pudor impedit illud. 75

Dum dubitat, videre canes : primusque Melampus,

Ichnobatesque sagax latratu signa dedere ;

Gnossius Ichnobates, Spartanâ gente Melampus,

Inde ruunt alii rapidâ velociùs aurâ,

Pamphagus, et Dorceus, et Oribasus ; Arcades omnes : 80

Nebrophonosque valens, et trux cum Lælape Theron,

Et pedibus Pterelas, et naribus utilis Agre,

Hylæusque fero nuper percussus ab apro,

Deque lupo concepta Nape, pecudesque secuta

Pæmenis, et natis comitata Harpyia duobus, 85

Et substricta gerens Sicyonius ilia Ladon :

Et Dromas, et Canace, Sticteque, et Tigris, et Alce,

Et niveis Leucon, et villis Asbolus atris,

Prævalidusque Lacon, et cursu fortis Aëllo,

Et Thous, et Cyprio velox cum fratre Lycisce ; 90

Et nigram medio frontem distinctus ab albo

Harpalos, et Melaneus, hirsutaque corpore Lachne ;

76. Dum dubitat, canes videre eum ; primusque Melampus, Ichnobatesque sagax dedere signa latratu.

91. Et Harpalos distinctus quoad nigram frontem ab albo medio,

## NOTÆ.

In piteous chase ; and thus the hairy fool,  
Much marked of the melancholy Jaques,  
Stood on the extremest verge of the swift brook,  
Augmenting it with tears.—SHAKESPEARE.

73. *Ora non sua*: a face not his own, viz. a stag's face.

73. *Mens pristina*. It was a melancholy aggravation of his fate that he retained his reason, and was conscious of the full weight of his affliction.

74. *Quid faciat ?* Actæon considers with himself what is the best to be done.

76. *Dum dubitat*. Before he has come to a conclusion, his dogs see him, and give chase.

76. *Melampus*. Black-foot, from μέλας, black, and ποῦς, a foot. The poet has taken up an undue space in giving the names, and enumerating the qualities of the different dogs. The reader naturally desires to hasten on to the catastrophe, and while a human being is about to be torn to pieces, has his humanity shocked by a cold detail of the stripes and spots of the dogs that are doing it.

78. *Ichnobates*. Tracer, from ἰχνος, a track, and βαίνω, to go.

78. *Gnossius*. Gnossian. Gnosos was a celebrated city of Crete.

79. *Pamphagus*. Glutton, from πᾶν, all, and φάγω, to eat.

80. *Dorceus*. Quick-sight, from ὄραω, to see clearly.

80. *Oribasus*. Ranger, or Mountain-climber, from ὄρος, a mountain, and βαίνω, to go.

81. *Nebrophonos*. Kill-buck, from νεβρός, a fawn, and φονέω, to kill.

81. *Lælape*. Tempest, from λαίλαψ, a whirlwind.

81. *Theron*. Hunter, from θηρεῖω, to hunt.

82. *Pterelas*. Wing, from πτερόν, a wing.

82. *Agre*. Huntress, from ἄγρα, hunting.

83. *Hylæus*. Ringwood, from ὕλη, a wood.

84. *Nape*. Forester, from νάπη, a lawn, or forest.

85. *Pæmenis*. Shepherdess, from ποιμήν, a shepherd.

85. *Natis duobus*: her two whelps.

85. *Harpyia*. Ravener, like the harpies which were ravenous birds.

86. *Ladon*. Watch, from the serpent that guarded the apples of the Hesperides.

86. *Sicyonius*. Of Sicyon, a city of the Peloponnesus.

87. *Dromas*. Runner, from δρόμος, a race.

87. *Canace*. Yelper, from καναχή, a noise.

87. *Sticte*. Spot, from στίκτω, to diversify with spots.

87. *Tigris*. Tiger, so called because of his fierce nature.

87. *Alce*. Strong, from ἀλκή, strength ; also Elk.

88. *Leucon*. White, from λευκός, white.

88. *Asbolus*. Soot, from ἄσβολος, soot.

89. *Lacon*. Spartan, so called from the country from which he came.

89. *Aëllo*. Storm, from ἄελλα, a whirlwind.

90. *Thous*. Swift, from θείω, to run.

90. *Cyprio*. Of Cyprus, an island in the Mediterranean.

90. *Lycisce*. Wolf, a diminutive of λυκος, a wolf.

92. *Harpalos*. Snap, from ἀρπάζω, to snatch.

Et patre Dictæo, sed matre Laconide nati,  
 Labros et Agriodos, et acutæ vocis Hylactor;  
 Quosque referre mora est. Ea turba cupidine prædæ 95  
 Per rupes, scopulosque, adituque carentia saxa,  
 Quâ via difficilis, quâque est via nulla, feruntur.

Ille fugit, per quæ fuerat loca sæpe secutus.  
 Heu famulos fugit ipse suos! clamare libebat,  
 Actæon ego sum: dominum cognoscite vestrum. 100  
 Verba animo desunt: resonat latratibus æther.  
 Prima Melanchætæ in tergo vulnera fecit,  
 Proxima Theridamas; Oresitrophus hæsit in armo:  
 Tardiùs exierant; sed per compendia montis  
 Anticipata via est. Dominum retinentibus illis 105  
 Cætera turba coit, confertque in corpore dentes.

Jam loca vulneribus desunt. Gemit ille, sonumque,  
 Etsi non hominis, quem non tamen edere possit  
 Cervus, habet: mæstisque replet juga nota querelis,  
 Et genibus supplex pronis, similisque roganti 110  
 Circumfert tacitos, tanquam sua brachia, vultus.

et Melaneus, Lachne-  
 que hirsuta corpore.

98. Ille fugit per lo-  
 ca per quæ sæpe secu-  
 tus fuerat. Heu ipse  
 fugit suos famulos.

107. Ille gemit, et  
 habet sonum etsi non  
 hominiis, tamen quem  
 cervus non possit  
 edere.

## NOTÆ.

92. *Melaneus*. Black, from μέλας, *black*.  
 92. *Lachne*. Shag, from λάχνη, *thickness*  
*of hair*.

93. *Dictæo*. Of Dictæ, a mountain in  
 Crete.

93. *Laconide*. Of Laconia, a region of  
 Peloponnesus, the *Morea*.

94. *Labros*. Savage, from λάβρος.

94. *Agriodos*. Fierce tooth, from ἄγριος,  
*fierce*, and ὀδούς, *a tooth*.

94. *Hylactor*. Barker, from ἠλάκτω, *to*  
*bark*.

95. *Mora est*: it is tedious.

95. *Ea turba*: the pack.

97. *Feruntur*: are borne; precipitate  
 themselves.

98. *Fuerat secutus*. He flies where he  
 had been accustomed to follow in the  
 chase.

101. *Resonat latratibus*: re-echoes with  
 their barking.

102. *Melanchætæ*. Black-hair, from μέλας,  
*black*, and χαιρῆ, *flowing hair*.

103. *Theridamas*. Tamer, from θήρ, *a*  
*beast*, and δαμάζω, *to tame*.

103. *Oresitrophus*. Rover, or Mountain-  
 bred, from ὄρος, *a mountain*, and τρέφω, *to*  
*raise*.

103. *Hæsit in armo*: fixed his teeth in  
 his shoulder.

104. *Tardiùs exierant*: they had fol-  
 lowed slower than the others.

104. *Per compendia montis*: by a short  
 cut across the mountain.

106. *Cætera turba*: the rest of the  
 pack.

106. *Coit*: come up; join their compa-  
 nions.

107. *Gemit ille*. He groans. Thomson

has given a very graphic description of the  
 flight of the stag, and his death; the con-  
 cluding portions of which resemble the ac-  
 count of Actæon in several respects:

The stag, too, singled from the herd, where  
 long

He ranged the branching monarch of the shades,  
 Before the tempest drives. At first, in speed  
 He, sprightly, puts his faith; and, roused by fear,  
 Gives all his swift aerial soul to flight:

Against the breeze he darts, that way the more  
 To leave the lessening murderous cry behind:  
 Deception short! though fleetier than the winds  
 Blown o'er the keen-aired mountain by the north,  
 He bursts the thickets, glances through the  
 glades,

And plunges deep into the wildest wood;  
 If slow, yet sure, adhesive to the track  
 Hot-streaming, up behind him come again  
 Th' inhuman rout, and from the shady depth  
 Expel him, circling through his every shift,  
 He sweeps the forest off; and sobbing sees  
 The glades mild opening to the golden day;  
 Where, in kind contest, with his butting friends  
 He went to struggle, or his loves enjoy.  
 Off in the full-descending flood he tries  
 To lose the scent, and lave his burning sides:

Off seeks the herd; the watchful herd, alarmed,  
 With selfish care avoid a brother's woe.  
 What shall he do? His once so vivid nerves.  
 So full of buoyant spirit, now no more  
 Inspire the course; but fainting breathless toil,  
 Sick, seizes on his heart: he stauds at bay;  
 And puts his last weak refuge in despair.  
 The big round tears run down his dappled face;  
 He groans in anguish: while the growling pack,  
 Blood-happy, hang at his fair jutting chest,  
 And mark his beauteous chequered sides with  
 gore.—THOMSON'S SEASONS.

110. *Similis roganti*: like one entreat-  
 ing; like a suppliant.

111. *Sua brachia*. Since he has not  
 hands to lift up in supplication, he turns  
 his dying face towards them.

At comites rapidum solitis latratibus agmen  
 Ignari instigant, oculisque Actæona quærunt;  
 Et velut absentem certatim Actæona clamant:  
 Ad nomen caput ille refert. Ut abesse queruntur, 115  
 Nec capere oblatæ segnem spectacula prædæ,  
 Vellet abesse quidem; sed adest: velletque videre,  
 Non etiam sentire, canum fera facta suorum.  
 Undique circumstant: mersisque in corpore rostris  
 Dilacerant falsi dominum sub imagine cervi. 120  
 Nec, nisi finitâ per plurima vulnera vitâ,  
 Ira pharetratæ fertur satiata Dianæ.

119. Circumstant  
 undique: rostrisque  
 mersis in corpore,  
 dilacerant dominum  
 sub imagine falsi cer-  
 vi.

## NOTÆ.

112. *Comites*: his companions, viz. those who had been accustomed to hunt with him.

113. *Instigat*: urge on.

115. *Caput refert*. He turns his head when he hears his name called.

119. *Rostris*: their snouts; their noses. It is more generally applied to the beak of birds.

121. *Nec*. The last two lines are thought to be spurious.

122. *Ira pharetratæ*: the wrath of the quivered Diana. This wrath, according to Euripides, was excited by the pride and boasting of Actæon:

Seest thou Actæon's miserable fate,  
 Rent piecemeal by the ravenous dogs his hand  
 Had cherished? For his skill he proudly  
 vaunted

More than Diana's in the woodland chase.

BACCHÆ.

## QUÆSTIONES.

What sources of happiness had Cadmus in his exile?

What was the first interruption of that happiness?

Why was Actæon changed into a stag, according to Ovid?

Where was the goddess when discovered by Actæon?

Who attended her?

What do the names of the different nymphs signify?

At what time did this take place?

What happened to Actæon after his transformation?

Upon what does this Fable probably rest?

What was the real offence of Actæon?

What does Stesichorus say of his destruction?

How may the surprisal of Diana when bathing be interpreted?

How can we explain his being changed to a stag?

How account for his being eaten up by his own dogs?

What second interpretation may be given of his being changed to a stag by Diana, or the Moon?

Have there been instances in which dogs have destroyed their masters?

How may the Fable be interpreted morally?

Of what allegorical interpretation is it susceptible?

Are any lines in this Fable of questionable authority?



## FABULA IV.

### JUNO IN ANUM MUTATUR: MORS SEMELES.

Juno, incensed at Semele as a favorite of Jupiter, resolves upon her destruction. Assuming the form of Beroë, she visits her, and excites suspicion of the fidelity of her lover. Semele desires Jupiter, as a proof of his affection, to come to her attended with all his majesty; and perishes amid the celestial glories of the obsequious deity.

#### EXPLICATIO.

THERE are three deities of the name of Bacchus, the Indian, the Egyptian, and the Theban. Many things in relation to them are in common, which favor the opinion that there existed some one grand original from which the fabulous histories of these deities were framed.

Osiris and Bacchus are each fabled to have taught men agriculture and the use of the grape. In the notes upon Fab. ix. Lib. i., I have shown that they are the same as Noah, who "began to be a husbandman, and planted a vineyard;" and this will further appear in the notes on the subsequent fables relative to Bacchus. But Adam was a tiller of the ground, before Noah; and as each was the father of a world, tradition would very naturally confound them. Hence we find Bacchus described both as Adam, and Noah. Here he is plainly spoken of as Adam: <sup>1</sup> *He came first into light, and was called Dionysus.* This title of Bacchus signifies the *divine husbandman*. Again, both as Adam and Noah: <sup>2</sup> *First-born, two-fold, thrice-begotten, King Bacchus, rustic, mysterious, hidden.* Allusion is here made to his three lives—antediluvian, arkite, and postdiluvian; to his concealment in the ark, and to his being a husbandman. Again, as Adam and Noah, with evident reference to the wandering of the former over the earth, or of the latter on the deep: <sup>3</sup> *I invoke the great First-born, two-fold, wandering under the whole heaven.* See also note on *Liber*, page 248. The Dionysiacs of Nonnus, a lengthy Greek poem, abound with references to the Flood. The rites of Osiris commemorate Noah; and are said by Diodorus to be the same as those of Bacchus; but these latter refer more to the Fall of man.

Probably in a later era, the symbolizing spirit of the Egyptians changed what had been a real history into an allegory, and regarded Osiris, the pristine Noah, as the Sun. A verse of Eumolpus, and one of Orpheus would intimate this. The solar orb would thus be the father of the vine, as his heat brought it into existence. The Greeks, whom Ovid has followed, enveloped the whole in a physical *myth*. Jupiter, as the ethereal heat, is the father of Bacchus, or the grape, by Semele, or the earth. She nourishes her infant till the sap begins to return to the earth, and the vine is blasted, when Jupiter, or the ethereal heat, brings the young leity to perfection; that is, ripens the grape.

There may, however, be an historical reference to Noah enveloped in the darkness of the flood, when Bacchus is hid in the thigh of Jupiter, or he air; and again to Noah as the *son of the rainbow*, when Bacchus is called the son of Semele, which is Sema-el, the *token of God*.

<sup>1</sup> Πρώτος δ' ἐς φάος ἦλθε, Διόνυσος ἐπέκληθη. ORPH. HYMN.

<sup>2</sup> Πρωτογένον, διψυή, τρίγονον, Βακχείον ἄνακτα,

<sup>3</sup> Ἄγριον, ἀίρητον, κρύβιον. ORPH. HYM. XXIX.

<sup>3</sup> Πρωτογένον καλέω διψυή, μέγαν, αἰθερόπλαγκτον. ORPH. HYM. V.



**R**UMOR in ambiguo est: aliis violentior æquo  
 Visa dea est: alii laudant, dignamque severâ  
 Virginitate vocant: pars invenit utraque causas.  
 Sola Jovis conjux non tam culpæ probe tunc  
 Eloquitur, quam clade domûs ab Agenore ductæ  
 Gaudet: et à Tyriâ collectum pellice transfert

5

NOTÆ.

1. *Rumor.* The opinion of the public was divided in relation to the act of Diana in the transformation and death of Actæon.

1. *Æquo:* than was just; than was proper.

2. *Severâ virginitate:* of austere virginity. The cold chastity of Diana, and the amorous character of Apollo, as given by Lucian, are susceptible of a beautiful physical explanation; for the Sun is a great globe of flame, while the rays of the Moon do not impart heat.

VENUS. But what is the reason that you do not wound Diana?

CUPID. Oh! her I can never come at. She is perpetually hunting in the mountains, and then is entirely taken up with a passion of her own.

VENUS. What is that, my sweet boy?

CUPID. The passion for the chase, for the stags and fawns, which she pursues the whole day long with such vehemence, that she is not susceptible of any other passion. For, as to her brother, though he, too, is an expert archer—

VENUS. I understand what you mean, child; him you have shot pretty often.

DIALOGUES OF THE DEITIES.

A beautiful moral is contained in this, that exercise and industry keep the mind pure and chaste, so that it is not susceptible of evil passions.

3. *Invenit causas:* finds reasons. They find considerations to justify their opinions.

4. *Non tam culpæ.* Juno states that she does not so much blame or approve the act

of Diana, in itself considered, as she rejoices in the ruin of the family descended from Agenor.

5. *Domus:* the house, by metonymy for family.

6. *Tyriâ pellice:* the Tyrian harlot, viz. Europa the daughter of Agenor of Tyre.

In generis socios odium. Subit ecce priori  
 Causa recens; gravidamque dolet de semine magni  
 Esse Jovis Semelen. Tum linguam ad jurgia solvit:  
 Profeci quid enim toties per jurgia? dixit. 10  
 Ipsa petenda mihi est: ipsam, si maxima Juno  
 Ritè vocor, perdam; si me gemmantia dextrâ  
 Sceptra tenere decet; si sum regina, Jovisque  
 Et soror, et conjux; certe soror. At puto furto  
 Contentam; et thalami brevis est injuria nostri. 15  
 Concipit; et mater, quod vix mihi contigit uni,  
 De Jove vult fieri: tanta est fiducia formæ.  
 Fallat eam faxo: nec sim Saturnia, si non  
 Ab Jove mersa suo Stygias penetrârît in undas.  
 Surgit ab his solio, fulvâque recondita nube 20

14. At puto *Semelen*  
 esse contentam furto:  
 et injuria nostri thala-  
 mi est injuria.

## NOTÆ.

9. *Semelen*. Semele, the daughter of Cadmus and Hermione.

9. *Ad jurgia*: for quarrels. As Juno is the lower air, her querulousness may be fabled of its turbulent agitation.

11. *Ipsa petenda est*. Juno determines to lay violent hands upon her.

12. *Gemmantia sceptra*: the jewelled sceptre.

13. *Regina*. The Queen of Heaven here proudly asserts her dignity. A part of the language which she employs is identical with a speech which she makes in Virgil:

Ast ego quæ incedo regina Jovisque  
 Et soror et conjux.—ÆNEID i. 46.

O royal Juno, of majestic mien,  
 Ærial-formed, divine, Jove's blessed queen,  
 Throned in the bosom of celestial air.

HYMN OF ORPHEUS TO JUNO.

14. *Soror et conjux*. Juno was fabled to be the sister and wife of Jupiter from the following considerations as given by different ancient authors:

Natural philosophers intend Jupiter to be considered as the ether (æther), that is, the celestial heat (ignis), but Juno, as the air (aër); and because these elements are similar in rarity, they have said that they are brother and sister; and since Juno, that is the air, lies beneath the ether (æther), the name of husband is properly given to the superincumbent element.—SERVIUS.

In like manner Macrobius says:

Juno is said to be both sister and wife of Jupiter. But Juno is the air (aër), and is called his sister, because the air is produced from the same first principles as the sky (cælum), and is called his wife, because the air is subjacent to the sky.—SOMNIUM SCIPIOIS, Lib. i. cap. 7.

Cicero gives the same mythological account:

The air, as the Stoics affirm, which lies between the sea and heaven, is consecrated under the name of Juno, which is called the sister and wife of Jupiter, because it resembles the ether (æther), and is in close conjunction with it. They have made it feminine, and attributed it to Juno, because nothing could be softer.

DE NATURA DEORUM, Lib. ii.

Look up to the refulgent heaven above,  
 Which all men call unanimously Jove.

ENNIUS

So the Greek poet:

Ορῆς τὸν ὕψος, τὸνδ' ἄπειρον αἰθέρα,  
 Καὶ γῆν πέριξ ἔχονθ' ὕγρας ἐν ἀγκάλαις  
 Τοῦτον νόμισε Ζῆνα, τὸνδ' ἡγού Θεόν.

EURIPIDES.

The earth is surrounded on all sides by the air which we breathe, (the word is originally Greek, but by frequent use is now Latinized.) The air is encompassed by the boundless ether (æther), which consists of the fires above. This word we borrow also; for we use *æther* in Latin as well as *aër*; though Pacuvius thus expresses it:

Hoc quod memoro, nostri cælum. Graii perhibent æthera.—CIC. DE NATURA DEORUM.

It will be seen here, that Jupiter is designated by different ancient authors, as the *upper air*, the *ether*, the *sky*, or *heaven*, the *celestial heat*, the *fires above*, &c., of which we shall make especial use in interpreting this Fable.

14. *Certè soror*. On account of the adulteries of Jupiter, she thinks that she can hardly lay claim to the title of wife, but is certainly his sister. So Seneca:

Soror Tonantis? hoc enim solum  
 Mihi relictum nomen est.—HERCULES FURENS.

16. *Quod vix*. Juno had but four children, Mars, Vulcan, Lucina, and Hebe.

18. *Fallat faxo*: I will cause that he deceive her.

18. *Nec sim Saturnia*: nor may I be the daughter of Saturn. This form of expression is often used by the poets.

Non Hercule is sim, qui sum, nisi hanc injuriam,  
 Neque ultus pulchre fuero.—PLAUTUS.

Nec sum mulier, nec omnino spiro, nisi eam  
 pessum de tantis opibus ejecero.—APULEIUS'S  
 METAMORPHOS.

19. *Si non penetrârît*: if she shall not descend.

20. *Recondita nube*: concealed by a cloud; enwrapped by a cloud. The gods generally clothed themselves and others in a cloud, when they wished them to be invi-



Limen adit Semeles; nec nubes antè removit,  
 Quàm simulavit anum: posuitque ad tempora canos:  
 Sulcavitque cutem rugis: et curva trementi  
 Membra tulit passu; vocem quoque fecit anilem.  
 Ipsaque fit Beroë, Semeles Epidauria nutrix. 25  
 Ergò ubi, captato sermone, diuque loquendo,  
 Ad nomen venêre Jovis; suspirat; et Opto,  
 Jupiter ut sit, ait; metuo tamen omnia. Multi  
 Nomine divorum thalamos iniêre pudicos.  
 Nec tamen esse Jovem satis est: det pignus amoris; 30  
 Si modò verus is est: quantusque et qualis ab altâ  
 Junone excipitur; tantus, talisque rogato  
 Det tibi complexus; suaque det insignia sumat.  
 Talibus ignaram Juno Cadmeïda dictis  
 Formârat. Rogat illa Jovem sine nomine munus: 35

22. Posuitque canos  
*capillos* ad tempora;  
 suleavitque cutem rugis;  
 et tulit curva  
 membra trementi pas-  
 su.

30. Tamen nec est  
 satis *eum* esse Jovem.  
 Is, si modo est verus,  
 det pignus amoris.

## NOTÆ.

sible. Thus Venus withdraws the cloud which envelops the warring gods at Troy, and shows them to Æneas:

Namque omnem, quæ nunc obducta tuenti  
 Mortales hebetat visus tibi, et humida circum  
 Caligat, nubem eripiam.—ÆNEID II. 604.

And, again, where she enwraps in a cloud Æneas and Achates on their way to Carthage:

At Venus obscuro gradientes aëre sepsit,  
 Et multo nebulæ circum Dea fudit amictu.  
 ÆNEID I. 411.

21. *Limen*: the threshold, by synecdoche for *house*.

22. *Simulavit anum*: assumed the disguise of an old woman.

23. *Sulcavit cutem*: furrowed her skin. This is a strong yet beautiful metaphor to express the wrinkling of the face. Byron represents the same in a powerful manner.

And o'er his clear, broad brow were wrought  
 The intersected lines of thought—  
 Those furrows which the burning share  
 Of sorrow ploughs untimely there—  
 Scars of the lacerating mind,  
 Which the soul's war has left behind.

PARISINA.

25. *Ipsa Beroë*. The resemblance is so strong, that hyperbolically she is said to be *Beroë herself*. Juno here assumes the appearance of Beroë; in the Æneid, Juno sends Iris under the assumed form of a different Beroë to incite the Trojan women to burn the ships of Æneas:

Fit Beroë, Ismarii conjux longæva Dorycli.  
 ÆNEID V. 620.

25. *Epidauria nutrix*. Her nurse, of Epidaurus, a city of Argolis in Peloponnesus, noted for a temple in honor of Æsculapius. Her age, and her relation to Semele, would necessarily give her great influence over her mind. Under the disguise of friendship, it was easy to effect her ruin. Hence Ovid:

Tuta frequensque via per amici fallere nomen:  
 Tuta frequensque, licet, sit via, crimen habet.

ART. AMAT.

Byron, with bitter sarcasm, used to exclaim: "Save me from my friends! and I will take care of my enemies."

27. *Ad nomen venêre*. They came to the name of Jupiter. Lovers are wont to mention those who are supreme in their thoughts.

29. *Nomine divorum*: under the names of gods. Many were the impositions practised anciently by the heathen priesthood, under the assumed characters of their deities. Paulina, a Roman lady of rank, was contaminated by a gentleman of Rome through the contrivance of the priest of Serapis, in the temple of that god, at which the people were so incensed that they demolished the temple, put the priest to death, and banished the earthly lover who had assumed the character of an immortal.

29. *Thalamos pudicos*: chaste bed-chambers. It was not considered unchaste to admit the embraces of a god.

30. *Det pignus amoris*: let him give a pledge of his love. Let him evince his love by coming to you in godlike majesty.

31. *Si modò*: if he be very Jupiter.

Εἰ δὲ καὶ ὡς ἐνεπέεις σέω νύμφιδος ἑστὶ Κρονίων  
 Ἐλθέτω ἔς σέω λέκτρα σὺν ἡμερβεντι κεραῦνο.  
 NONN. DIONYS

31. *Quantus et qualis*: as powerful and such as. Virgil, in describing the celestial beauty of Venus on her appearing to Æneas, employs similar language:

Et pura per noctem in luce refulsit  
 Alma parens confessa Deam; qualisque videri  
 Cœlicolis et quanta solet.—ÆNEID II. 590.

33. *Insignia*: his ensigns of royalty—the clouds, tempests, lightning, and thunder.

34. *Ignaram Cadmeïda*. The unsuspecting Semele, daughter of Cadmus.

35. *Sine nomine*: without a name. She

Cui deus, Elige, ait: nullam patiēre repulsam.  
 Quoque magis credas; Stygii quoque conscia sunt  
 Numina torrentis; timor, et deus ille deorum.  
 Læta malo, nimirumque potens, perituraque amantis  
 Obsequio Semele, Qualem Saturnia, dixit, 40  
 Te solet amplecti, Veneris cum fœdus initis,  
 Da mihi te talem. Voluit deus ora loquentis  
 Opprimere: exierat jam vox properata sub auras.  
 Ingemuit: neque enim non hæc optasse, neque ille  
 Non jurasse potest. Ergo mœstissimus altum 45  
 Æthera descendit; nutuque sequentia traxit  
 Nubila; quibus nimbos, immistaque fulgura ventis  
 Addidit, et tonitrus, et inevitabile fulmen.  
 Quam tamen usque potest, vires sibi demere tentat.  
 Nec, quo centimanum dejecerat igne Typhæa, 50

44. Ingemuit: neque enim *illa* potest non optasse hæc, neque ille non jurasse.

50. Nec nunc armatur eo igne quo de-

## NOTÆ.

asks a favor of Jupiter without designating it.

38. *Timor et deus*: that dread, and god of gods. Men generally swore by the gods; the gods themselves swore by the Styx; hence it is called the god of gods.

39. *Læta malo*: rejoicing in her own calamity, viz. in the promise of what was about to be her ruin.

41. *Cum fœdus initis*. The union of Jupiter and Juno was a physical allegory of singular beauty. The ancients regarded Jupiter as the ethereal fire, or upper air; and Juno as the lower air. They believed that the union of these caused thunder and lightning, and hence fabled that Jupiter, when he embraced Juno, was attended by the lightning and thunder. Modern philosophy has proved that the higher the region of the air is, the colder it is, and that thunder and lightning are electric phenomena, produced by the passage of electricity between two different clouds, or between a cloud and the earth.

42. *Te talem*. She asks that he would come to her attended with all the glories with which he approached Juno. Moore, in the Loves of the Angels, appears to have copied after the story of Semele:

Then come, O Spirit, from behind  
 The curtains of thy radiant home,  
 Whether thou wouldst as god be shrined,  
 Or loved and clasped as mortal, come!

Bring all thy dazzling wonders here,  
 That I may waking know and see—  
 Or waft me hence to thy own sphere,  
 Thy heaven, or—ay, even that with thee!

Demon or god, who holdest the book  
 Of knowledge spread beneath thine eye,  
 Give me, with thee, but one bright look  
 Into its leaves, and let me die!

SECOND ANGEL'S STORY.

42. *Ora loquentis*: her mouth as she spoke.

43. *Vox properata*: the rash word; the word hastily pronounced.

Nescit vox missa reverti —HORACE.

45. *Neque potest*. Semele cannot now recal her request, nor Jupiter his oath.

49. *Quam usque potest*. Wherever he can, he tries to diminish the force of his power. Moore, in like manner, describes the endeavors of his celestial lover:

Sudden her brow again she raised,  
 And there, just lighted on the shrine,  
 Beheld me,—not as I had blazed  
 Around her, full of light divine,  
 In her late dreams, but softened down  
 Into more mortal grace—my crown  
 Of flowers, too radiant for this world,  
 Left hanging on you starry steep;  
 My wings shut up, like banners furled,  
 When Peace hath put their pomp to sleep,  
 Or like autumnal clouds, that keep  
 Their lightnings sheathed, rather than mar  
 The dawning hour of some young star—  
 And nothing left but what beseeemed  
 The accessible, though conscious mate  
 Of mortal woman—whose eyes beamed  
 Back upon her's as passionate:  
 Whose ready heart brought flame for flame,  
 Whose sin, whose madness was the same.

LOVES OF THE ANGELS

50. *Ignem eo*: with that fire; with that kind of thunderbolt. Virgil describes the more powerful thunder:

Three layers of hail, three of a watery cloud,  
 Three of red fire, and stormy Ausier's wings,  
 Terrible flashes, fragors, menacings,  
 Mixt with the same; and wraith pursued by  
 flame.—ÆNEID viii.

50. *Typhæa*. Typhæus, a terrible giant that made war upon the gods, and was destroyed by Jupiter. It is the same as the Egyptian giant, *Baby*; and as its derivation is *Tuph-on, altar of the sun*, but little doubt can exist that the Tower of Babel is meant. This idea is strengthened by the fact, that the demon coveted universal empire. The Tower of Babel was intended to be a landmark to the Cushites dispersed over the plains of Shinar, and, hence, watchfires were kept burning for this purpose, as well as in honor of the solar orb. The curling smoke and wreathing flames would give rise to the fiction of

Nunc utinam tot nimium festatis in illo  
 Est aliud levius nimen: sur textra Cyclopium  
 Sanna, dammeque minus, minus addidit ira  
 Dea secunda vocant rudent: capti ille, tonantque  
 Entrat Argenteorum, Torpore nocturne tinnitibus

terce beatissima P  
 quae, rot innumere  
 tibus in illo

33

## NOTE.

the 'snaky heads' that swayed with  
 "blackening ongues," or serpent voracity  
 may have been connected with the solar  
 symbol. A passage in the Argonautics of  
 Apollonius Rhodius, would justify the con-  
 clusion that human sacrifice was offered  
 there. By 'the voices of all sounds, mira-  
 culous,' we may readily perceive a tradi-  
 tion of the confusion of tongues that took  
 place at Babel. The demolition of the Tow-  
 er, by lightning, though not stated in the  
 Scriptures, is attested by different profane  
 writers. If by lightning we understand  
 Ammon or Besenputiaman, a passage in  
 Homer designates the very site of the tower.

Ille, *scilicet, deus Iovis, Iovis, Iovis, Iovis, Iovis.*

Person thus describes Typhonus.

Tyrannus: he whose limbs  
 Of strength are rated a superhuman-kind,  
 And nothing else can be his lot  
 Of the strong god, and from his shoulders rise  
 A hundred snaky heads of various growth,  
 Horrid, swaying with their blackening  
 Ongues.  
 In such amazing kind, from west had roled  
 Whom their snakes, in some particular, are  
 Bowed from each head, he waits to roled as  
 prince  
 Waring around him. In those horrid heads  
 Were voices of all sounds, miraculous:  
 Now uttered they distinguishable ones.  
 West of the ear of gods: now he discerns  
 If a wild howling call, unheeded, is utereth,  
 And now he roars of a low ferce.  
 Strange: and must he tell of voices  
 Strange of the ear, and how he monster issued,  
 That the huge mountains rolled down he  
 sound.

Then and a great event had been say  
 Overtake alike, and he had thee  
 The mortals and immortals had be sure  
 If gods and men be perit nation in one  
 Immense, and vengeance and strong  
 He numbered, instantaneous all around  
 Earth rolled with horrible crash, the firm-  
 ment  
 Hoard a high heaven, the stream of Nile, and  
 seas  
 And uttermost caverns. While the king, a  
 wren  
 I grose, spread his everlasting feet  
 The great Olympus trembled, and Earth  
 groaned.  
 From either side a burning radiance caught  
 The darkly-azured ocean, from the flash  
 Of lightning, and had monstrous parted flame,  
 And blazing with and massed of fiery winds,  
 All earth and heaven, roared out, and the sea  
 roared.  
 Around the shores, and waves dashed wide and  
 high  
 Beneath the rain of gods. Confusion with  
 the unapprehensible arose: against

The heavy monarch of the eastern seas  
 Rolved, he all-around the world,  
 Then where he had been, and Earth in the midst,  
 Then Earth trembled, he unheeded, and  
 If unheeded he did of the world, war.  
 But after Jove had roled his strength, and  
 grasped

The tower, and he had the meeting with  
 his weapon, in from Mount Olympus he  
 Leaped at a bound, and roled his issued of  
 apex

The rising mountains, and mountains roared  
 In the confusion kind, What had he done  
 Had roled his, and the mountains roled  
 wren

Is he the great earth, and the world he  
 roled

And from the burning-rocket, roled  
 Flames, issued, and the mountains roled  
 wren

Where he had roled.—Hesperus, Typhonus.

Typhonus was said to be the son of Ty-  
 phon and Dema, which may be inter-  
 preted, that he had roled the building of the  
 Tower of Babel, and that it was construct-  
 ed of earth, had so of clay made im-  
 mortal. It attempted heaven also, accord-  
 ing to the ancients. The following pas-  
 sages of Typhonus and the Tower of Babel,  
 are already parallel.

Is of it is make, and with been no-  
 tably, and the and the of stone, and  
 same and the of mortal.

And he had roled, it is as much as a city,  
 and a tower, whose by many years ago heaven.

Is he the great earth, and the world he

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Non tulit æthereos; donisque jugalibus arsit.  
 Imperfectus adhuc infans genitricis ab alvo  
 Eripitur, patrioque tener (si credere dignum est),  
 Insuitur femori; maternaque tempora complet.

## NOTÆ.

56. *Arsit*: she was consumed. Moore gives a graphic account of a maid blasted, in like manner, by the glory of her angelic lover:

Scarce had I touched her shrinking frame,  
 When—oh, most horrible!—I felt  
 That every spark of that pure flame—  
 Pure, while among the stars I dwelt—  
 Was now by my transgression turned  
 Into gross, earthly fire, which burned,  
 Burned all it touched, as fast as eye

Could follow the fierce ravening flashes,  
 Till there—O God! I still ask why  
 Such doom was hers? I saw her lie  
 Blackening within my arms to ashes!

LOVES OF THE ANGELS.

57. *Imperfectus adhuc*: as yet imperfect.

Cadmean goddess, universal queen,  
 Thee, Semele, I call, of beauteous mien;  
 Deep-bosomed lovely flowing locks are thine,  
 Mother of Bacchus, joyful and divine.  
 The mighty offspring, whom Jove's thunder  
 bright  
 Forced *immature*, and frightened into light.

HYMN OF ORPHEUS TO SEMELE.

57. *Genitricis ab alvo*: from the womb of his mother. Orpheus makes Proserpine, or the Earth, the mother of Bacchus:

Mother of Bacchus, sonorous, divine,  
 And many-formed the parent of the vine.

\* \* \* \* \*  
 O vernal queen, whom grassy plains delight,  
 Sweet to the smell, and pleasing to the sight:  
 Whose holy form in budding fruits we view,  
 Earth's vigorous offspring of a various hue:  
 Espoused in autumn, life and death alone  
 To wretched mortals from thy power is known.

HYMN TO PROSERPINE.

The above extract from Orpheus, who introduced into Greece most of its religious rites, and, consequently, is the best fitted to expound them, shows that Semele, Proserpine, and the Earth were identical. The birth of Bacchus, then, is a *myth* of a physical character. Jupiter, as the ethereal heat, or electric power, is the impregnating force of nature, and is, therefore, the father of Bacchus, or the grape, by Semele, the earth. The mother nourishes her offspring until blasted by the fires of Jupiter, who then assumes the part of a mother, and completes the maternal period; that is, the sap and juices go up from the earth, nourishing the young Bacchus, or grape, until the dry ethereal heats of autumn come on, when the sap begins to return to the earth, the leaves fall, the vine dies, as it were; while the same heats that withered and destroyed the mother, nourish and bring the child to perfection—in other words, ripen the grape, and produce the wine.

58. *Eripitur*: is snatched; is rescued.

Him, as the pangs of child-birth came,  
 While all around her flashed the lightning's flame,  
 Untimely did his mother bear,  
 Then in the thunder's volleyed blaze expire.  
 But favoring Jove, with all a father's care,  
 Snatched his loved infant from the blasting fire,  
 And, hid from Juno's jealous eye,  
 Closed the young Bacchus in his thigh.

BACCHÆ OF EURIPIDES.

59. *Femori*. Pliny speaks of a mountain in India named Nysa, the same that Strabo and Ælian call Meros, which signifies a *thigh*. The mountain was sacred to Jupiter; and as Bacchus was brought up there, fabulous antiquity has asserted that Bacchus was produced from the thigh of Jupiter. At Nysa in Bœotia, Deucalion's ark rested. See note on Parnassus, p. 76.

Hear me, illustrious father, dæmon famed,  
 Great Saturn's offspring, and Sabazius named;  
 Inserting Bacchus, bearer of the vine,  
 And sounding god, within thy thigh divine,  
 That when mature, the Dionysian god  
 Might burst the bands of his concealed abode.

HYMN OF ORPHEUS TO JUPITER SABAZIUS

Euripides gives a physical interpretation of this part of the Fable, which is the true explanation of the *myth*.

Ὀβρός θεοῖσι σπένδεται θεός γεγώς,  
 "Ὡς τε διὰ τοῦτον τάχα ἄνθρωπος ἔχειν.  
 Καὶ καταγελᾷ νιν, ὡς ἐγερῆσθαι Διὸς  
 Μηρῷ, διδάξω σ' ὡς καλῶς ἔχει τὸδε.  
 Ἐπί νιν ἦρπασ' ἐκ πυρὸς κεραυνίου  
 Ζεὺς εἰς τ' ὄλμπιον βρέφος ἀνήγαγεν νέον,  
 Ἥρα νιν ἦδε λ' ἐκβαλλεῖν ἀπ' οὐρανοῦ  
 Ζεὺς δ' ἀντεμυχανήσασ', οἷα δὴ θεός·  
 Ῥήξας μέρος τι τοῦ χθονὸν ἐγκυκλομένου  
 Αἰδέρος, ἔθηκε, τὸν δ' ἄμνηρον ἐκιδούσης  
 Διδύσσων Ἥρας νεκίεον χροῖον δὲ νιν  
 Βροστῶι τραφῆναι φασιν ἐν μηρῷ Διός,  
 Ὄνομα μετρήσθησυντες, ὅτι θεῶν Ζεὺς  
 Ἥρα ποδ' ὠμήρουσε, συνδέντες λόγον.

ΒΑΚΧΑΙ.

He to the gods, though born himself a god,  
 Is offered in libation, that through him  
 Men may enjoy the blessings of this life:  
 And thou deridest him as sewed within  
 The thigh of Jove; I'll teach thee what this  
 means.

When Jove had snatched him from the lightning's flame,

He bore the newborn infant up to heaven;

But Juno wished again to cast him down.

Then Jove, a god, against this thus contrived:

Part of the ether which enrings the earth

He burst, and lodged him as a hostage there,

Delivering Bacchus up from Juno's rage.

In time, men fabled that within Jove's thigh

The god was nourished; changing thus the name,

They formed this *myth*, because the god was made

A hostage to the goddess Juno.

In this translation, which I have made as literal as possible, it will be seen that Bacchus is the grape, or wine, since

Furtim illum primis Ino matertera cunis  
Educat. Indè datum Nymphæ Nyseïdes antris  
Occuluêre suis; lactisque alimenta dedêre.

## NOTÆ.

"He to the gods, though born himself a god,  
Is offered in libation."

Euripides, who was fond of indulging in conceits that depended on the use of words of similar sound, though of different import, has played upon the words *μῆρός*, a thigh, and *μῆρος*, a part; and as we know that Jupiter, and the ether, are one and the same, he tells us, that by the thigh of Jupiter is to be understood a part of the ether, expressly stating that the myth depends upon the change of name, or term, "ὄνομα μεταστροφῆς; thus *μῆρος* (*μῆρός*) *αἰθέρος*, part of the ether; thigh of Jupiter. And, again, as heaven is often used for the sky, or open air, Jupiter may be said to take Bacchus up to heaven, after the lightning's flame has destroyed the mother; that is, after the falling of all the leaves of the vine, consequent upon the autumnal heat, has left the grape hanging in the open air. It is a well-known fact, that the higher grapes are in the air, the better they are; and for this purpose the ancients reared them as high as possible. The grape being thus suspended between the upper air, or Jupiter, and the air near the earth, or Juno, may be said to be a *hostage* between them. It would thus be a *division* between the upper and lower air; and, hence, *βύσσον*, a *hostage*, and *ἐπιβύσσου*, employed by Euripides, as given

above, may not only contain a double meaning with reference to *μῆρός*, a thigh, but may further have a shadowy significance that turns upon *μῆρος*, to divide.

60. *Ino*. Though we interpret this fable physically, it has many mythological references to Noah. Bacchus is the son of Semele, or the rainbow; Ino, a goddess of the sea, rears him in his cradle (*cunis*) which is the same as *boat*; he is hid in the air or darkness of the flood; he dwells at Nysa.

61. *Nyseïdes nymphæ*. The nymphs of Nysa. It is a beautiful allegory, that after Bacchus, or wine, has become perfected, he is given over to the nymphs, daughters of Ocean, who give him a portion of their own native element, and moreover the nutriment of milk. The custom of diluting wine with water, and of making milk punch, is no doubt as old as the deity of the wine-cup himself.

Nymphs, who from Ocean famed derive your birth,  
Who dwell in liquid caverns of the earth;  
Nurses of Bacchus, secret-causing powers,  
Fructiferous goddesses, who nourish flowers.

O Nysian nymphs, insane, whom oaks delight,  
Lovers of spring, Pæonian virgins bright:  
With Bacchus and with Ceres, hear my prayer!  
HYMN OF ORPHEUS.

For a burlesque of this fable, see Lucian.

## QUESTIONES.

Why did Juno rejoice in the destruction of Actæon?

What fresh cause of dislike had she against the house of Agenor?

Who was Semele?

What does Juno resolve to do?

Why is Juno said to be both the wife and sister of Jupiter?

What form does the goddess assume?

What does the fictitious Beroë advise?

Does Semele make the request of her lover?

What were the insignia of Jupiter?

Does he grant her request?

Why is the Styx designated the god of gods?

What effort does Jupiter make to lessen his terrible majesty?

Who was Typhæus?

How are we to consider this fabulous demon?

With what kind of thunderbolts does Jupiter come?

What is the effect of his awful majesty on Semele?

What modern poet presents us with a similar catastrophe?

Was the infant of Semele destroyed by the lightning?

What disposition did Jupiter make of it?

What geographical and historical facts will explain this fiction?

How many Bacchuses were there?

Were the accounts of them somewhat similar?

What opinion would this favor?

Who may be regarded as the original Bacchus?

Were Osiris and Bacchus the same?

In the processions of Osiris was there an evident reference to Noah?

How did the Egyptians change the history of Bacchus to the allegorical Osiris?

How would they consider the paternity of the vine, after this?

Explain the fable of Bacchus, as related by Ovid?

Were Proserpine, Semele, and the Earth the same?

How do you explain Semele's death?

How do you explain the placing of Bacchus in the thigh of Jove?

What references to Noah are to be found in this fable?

## FABULA V.

### ECHO, PRÆ IMPATIENTIA AMORIS, IN VOCEM MUTATUR.

Echo, whose loquacity was objectionable to Juno, because she detained that goddess while the nymphs, familiar with Jupiter, might escape, has the power of speech restricted to the repetition of the last words that are uttered by others. After this, she falls in love with Narcissus, and being spurned by him, pines away to a skeleton, which is changed into stone. Her voice alone remains.

#### EXPLICATIO.

THE ancient mythologists were fond of investing not merely the incidents of history, but subjects of natural philosophy and of morality, with a livelier and redoubled interest, by means of their fictions. Thus they have given to Echo, which is the mere reflection of sound, corporeity with all the attendant attributes and passions of human existence. They have rendered the attraction still greater, by representing her as a maid pining away under the workings of a hopeless passion. There was, perhaps, the greater verisimilitude, considering the sarcastic judgment of the world, in making Echo a female, as she is distinguished for loquacity, which is said to be a characteristic of the female sex. As echo is always more faint than the sound which gives rise to it, there is singular propriety in representing the vocal maid as the victim of a passion, which, when unfortunate, tends to make the voice low and feeble. She is said to conceal herself in woods, winding valleys, and caverns, because these are most favourable to the reflection of sound. Such is the physical interpretation. Considering the Fable allegorically, we may regard Echo as Vain-glory, and Narcissus as Self-love, which the former affects. Vain-glory, rejected and contemned, becomes mere emptiness—a sound, and nothing more.

To take a philosophical view of the subject, Echo is a sound reflected from a distant surface, depending on certain conditions. It is necessary that the ear be in the line of reflection; and when the person that emits the sound wishes to hear the echo, the line of reflection must be perpendicular to the body that reflects; unless there be several reflecting surfaces, so as to bring the sound to him by repeated reflections. Besides, it is necessary that the reflecting surface be at a proper distance from the ear, to give sufficient time to distinguish between the original sound and the echo. The least distance to produce an echo is about fifty feet. Any body that will reflect sonorous pulses, will cause an echo, but concave bodies are especially well fitted for their production. Some echoes are remarkable for frequency of repetition. One in Woodstock park repeats seventeen times by day, and twenty times by night. At Pavia, there is one which repeats thirty times. An echo in the Simonetta palace, near Milan, repeats the report of a pistol sixty times.





**D**UMQUE ea per terras fatali lege geruntur:  
 Tutaque bis geniti sunt incunabula Bacchi:  
*Tiresias vates tum per celeberrimas urbes*  
 Irreprehensa dabat populo responsa petenti.  
 Prima fidei, vocisque ratæ tentamina sumsisit  
 Cærule Liriope: quam quondam flumine curvo  
 Implicuit; clausæque suis Cephalos in undis,  
 Vim tulit. Enixa est utero pulcherrima pleno  
 Infantem, Nymphis jam tunc qui posset amari;  
 Narcissumque vocat. De quo consultus, an esset

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NOTÆ.

1. *Fatali lege*: by the law of the Fates.
2. *Bis geniti*: twice born; first from his mother, secondly from the thigh of Jupiter.

Hear me, Jove's son, blest Bacchus, god of wine,  
 Born of two mothers, honored and divine.—HYMN OF ORPHEUS.

3. *Tiresias*. He was the son of Everus and the nymph Chariclo. He was said to have been changed into a girl in early life, in consequence of striking two serpents that were lying together. Seven years after, he again struck two serpents similarly situated, and recovered his virile form. Made the arbiter of a dispute between Jupiter and Juno, and having decided against the goddess, she deprived him of eyesight. Callimachus, in his Hymn on the Bath of Pallas, says, that having seen Minerva while bathing, the goddess deprived him of sight; but in consequence, gave him the gift of prophecy.
3. *Urbes*: the cities of *Aonia*. The mountainous region of *Bœotia* was called *Aonia*.
4. *Irreprehensa responsa*: blameless oracles; so called because always verified by fact.
6. *Liriope*. One of the Oceanides, and the mother of Narcissus by the river *Cephalos*.
7. *Cephalos*. A river of Greece, which rises in Phocis, and passing to the north of Delphi, enters *Bœotia*, and falls into the *Copaic lake*.
10. *Narcissum*. The son of *Liriope* by *Cephalos*. He was a beautiful youth, be-

Tempora maturæ visurus longa senectæ;  
 Fatidicus vates, Si se non noverit, inquit.  
 Vana diu visa est vox auguris. Exitus illam,  
 Resque probat, letique genus, novitasque furoris  
 Jamque ter ad quinos unum Cephisius annum  
 Addiderat: poteratque puer, juvenisque videri.

Aspicit hunc, trepidos agitantem in retia cervos,  
 Vocalis Nymphæ; quæ nec reticere loquenti,  
 Nec prior ipsa loqui didicidit, resonabilis Echo.

Corpus adhuc Echo, non vox erat: et tamen usum  
 Garrula non alium, quàm nunc habet, oris habebat;  
 Reddere de multis ut verba novissima posset.

Fecerat hoc Juno; quia, cùm deprendere posset  
 Sub Jove sæpe suo Nymphas in monte jacentes,  
 Illa deam longo prudens sermone tenebat,

Dum fugerent Nymphæ. Postquam Saturnia sensit;  
 Hujus, ait, linguæ, quâ sum delusa, potestas

Parva tibi dabitur, vocisque brevissimus usus:  
 Reque minas firmat. Tamen hæc in fine loquendi  
 Ingeminat voces; auditaque verba reportat.

Ergo, ubi Narcissum per devia lustra vagantem  
 Vidit, et incaluit; sequitur vestigia furtim.  
 Quodque magis sequitur; flammâ propiore calescit.

Non aliter, quàm cùm summis circumlita tædis  
 Admotam rapiunt vivacia sulphura flammam.

O quoties voluit blandis accedere dictis,  
 Et molles adhibere preces! natura repugnat,

15 15. Jamque Cephisius addiderat unum annum ad ter quinos poteratque videri puer, juvenisque.

25 26. Saturnia postquam sensit hoc, ait; potestas parvæ hujus linguæ qua sum delusa dabitur tibi, ususque brevissimus vocis.

35 37. At natura ejus repugnat, nec sinit ut incipiat.

## NOTÆ.

loved by Echo and many other maidens, whom he slighted. He saw his face in a fountain, and falling in love with his own image, pined away, and, after death, was changed into a flower of the same name. As the Narcissus flourishes near the water, hence, he is fabled to be the son of the river Cephisos.

14. *Novitas furoris*: the strangeness of his mad passion.

16. *Puer juvenis*. Such was his age and his appearance, that he might be regarded either as a boy or a youth. Or, to consider it differently, he was a boy in beauty, but a youth in size.

19. *Resonabilis Echo*: the resounding Echo. She was the daughter of Tellus and Aër, and was remarkable for her loquacity. Ausonius makes her the daughter of Air and the Tongue:

Aëris et linguæ sum filia, mater inanis  
 Judicii, vocemque sine mente gero.  
 Extremos pereunte modos a fine reducens,  
 Ludificata sequor verba aliena meis.  
 Auribus in vestris habito penetrabilis Echo:  
 Et si vis similem pingere, pinge sonum.

EPIGRAM. XI.

Pliny gives the real cause of the Echo: *Montium flexus, crebrique vertices, et con-*  
*dexa cubito, aut anfracta in humeros juga,*

vallium sinus concavi, scindunt inæqualiter inde resultantem aëra; quæ causa etiam voces multis in locis reciprocas facit.

NATURAL HISTOR. lib. ii. cap. 44.

20. *Corpus adhuc*: she was yet a body. She had not been changed to a voice.

22. *Verba novissima*: the last words. The confusion of sounds consequent upon the words following in continuation, prevents their being heard distinctly; but the last words not being thus interrupted, return to us with distinctness. Some echoes repeat completely. There is an echo at Rosneath, near Glasgow, that repeats a tune played with a trumpet, three times, perfectly and distinctly.

23. *Cùm deprendere posset*: when she might have caught.

29. *Reque minas firmat*: she confirms her threats by deed.

31. *Devia lustra*: the pathless forests.

33. *Quodque magis sequitur*: and the more she follows him.

34. *Summis tædis*: on the ends of torches.

35. *Vivacia sulphura*. It will be seen that brimstone matches were an early invention.

36. *Blandis dictis*: with seductive words; with soft accents.

37. *Natura repugnat*. Her nature re-

Nec sinit incipiat; sed, quod sinit, illa parata est  
 Expectare sonos, ad quos sua verba remittat.  
 Fortè puer, comitum seductus ab agmine fido, 40  
 Dixerat, *Ecquis adest?* Et, *Adest*, responderat *Echo*.  
 Hic stupet: utque aciem partes dividit in omnes;  
 Voce, *Veni*, clamat magnâ: vocat illa vocantem.  
 Respicit, et nullo rursus veniente, Quid, inquit,  
 Me fugis? Et *totidem*, quot dixit verba, recepit. 45  
 Perstat; et alternæ deceptus imagine vocis;  
 Huc coëamus, ait: nullique libentiùs unquam  
 Responsura sono, Coëamus rettulit *Echo*.  
 Et verbis favet ipsa suis: egressaque sylvis  
 Ibat, ut injiceret sperato brachia collo. 50  
 Ille fugit: fugiensque, Manus complexibus aufer:  
 Antè, ait, emoriar, quàm sit tibi copia nostri:  
 Rettulit illa nihil, nisi, *Sit tibi copia nostri*.  
 Spreta latet sylvis; pudibundaque frondibus ora  
 Protegit; et solis ex illo vivit in antris. 55  
 Sed tamen hæret amor; crescitque dolore repulsa.  
 Attenuant vigiles corpus miserabile curæ:  
 Adducitque cutem macies; et in cæra succus  
 Corporis omnis abit. Vox tantùm, atque ossa supersunt.  
 Vox manet: ossa ferunt lapidis traxisse figuram. 60

## NOTE.

sists her inclination. Nature formed woman to be wooed, not to woo; and this causes her to be retiring in her manners. Besides this innate modesty and reserve, there was a personal inability in the case of *Echo* to court her lover. She could not speak any thing of herself, but merely repeat the last words that she heard.

40. *Puer, Narcissus*.

42. *Aciem dividit*: directed his sight; cast his eye.

43. *Vocat vocantem*. *Echo* cries, *Veni!*

45. *Recepit*: received; heard again.

46. *Imagines*: with the echo. This reflection of sound may be figuratively called its *image*, for it corresponds in sound to the reflection in sight, of an object from a mirror; both reflections being more weak and faint than the original which produced them.

*Simul et jocosa*

*Roderet laudes riantem*

*Mœnas imago*.—HORAT. *lib. i. ode 20.*

*Repetit jocosa nomen imago.*

HORAT. *lib. i. ode 12.*

*Saxa sonant, vocisque offensa resultat imago.*

VIRGIL. *Georgic. iv. 58.*

49. *Verbis favet*: she favors her words. She goes to join *Narcissus*.

54. *Spreta*: despised. Such is the constitution of man's nature, that he is generally pleased with the coyness of a maiden, rather than her forwardness.

55. *Solis in antris*: in lonely caverns. The caverns of these are particularly calculated to produce the echo.

56. *Dolore repulsa*: with the pain of repulse; with the pain of rejection by *Narcissus*.

58. *Adducit cutem*: shrivels up the skin.

60. *Vox manet*: her voice only remains.

60. *Ossa ferunt*. Her bones were changed into stone. This is said, because the repercussion of sound from rocks is the most forcible and clear.

## QUESTIONES.

Who was *Echo*?

What did *Juno* do to her? Why?

Who was *Tiresias*? Who *Narcissus*?

Why was he fabled to be the son of the river *Cepênus*?

With whom did *Echo* fall in love?

Was her passion reciprocated?

What effect had the repulse of *Narcissus*?

Where did she hide afterwards?

What became of her eventually?

How must we interpret this Fable?

Why is *Echo* fabled to pine away?

Why does she repeat only the last words?

Why are her bones said to be changed into stone?



## FABULA VI.

### NARCISSUS SE DEPERIT: MUTATUR IN FLOREM.

Narcissus had slighted many of the nymphs, until one of them, suffering from his cruelty, entreated the goddess Nemesis to punish his pride by permitting him to indulge, in like manner, a hopeless passion. The goddess answered her prayer, and Narcissus, violently inflamed with the love of his own person, which he beheld in a fountain, pined away, and was at length changed into a flower of the same name.

#### EXPLICATIO.

THE following account, from Pausanias, would seem to give an air of historical probability to the story of Narcissus: "There is a place near Thespiæ which is called Danacus. In this is the fountain of Narcissus, in which, they say, he beheld his own likeness, and not conceiving that it was his shadow, or how he was beloved by himself, pined away and died by the brink of the fountain. But how absurd it is to believe that any should be so distracted or besotted with affection, as not to distinguish a shadow from a substance? Yet something like this is recorded, not vulgarly known. Narcissus had a sister born at the same birth, so exceedingly like as to be hardly distinguishable; alike also their hair in color and trim, and alike their habits; who, accustomed to hunt and exercise together, loved each other ardently; and when she died, he repaired oft to this fountain, much satisfying his affection in gazing therein, as not beholding his own shadow, but the image of his dead sister."

But Pausanias misconceived the story, which was merely an allegory, and in attempting to explain it by a seeming historical account, which he had received, actually employs a second allegory, without being conscious of the fact.

The flower called Narcissus is wont to grow by the side of streams, and hence was said to be the son of the river Cephissus. This flower was abundant in Thespiæ, as related by modern travellers, and hence the fabulous transformation. Being one of the first flowers that decorate the earth, he would thus be fabled to be an especial favorite of the nymphs. The ancients had sufficient acquaintance with botany, to notice the sexual characteristics of flowers, and as the Narcissus belongs to CLASS VI.. Hexandria, ORDER I, Monogynia, thus having the characteristics of both sexes, he might be fabled to be loved by both males and females. Furthermore, having thus stamens and a pistil on each individual flower, he may be said, in the language of Pausanias, to be in love with his sister, or in the language of Ovid, to fall in love with himself: "He alike excites and bears the flame of love."

Now, the Narcissus does not stand straight, but is inclined to one side, and generally towards the water, whence the fiction of its gazing in the fountain. As Spring is a season of the year corresponding to youth in the life of man, and as this flower blooms in the early spring, hence Narcissus is said to pine away in youth.



IC hanc, sic alias, undis aut montibus ortas,  
 Luserat hic nymphas; sic cæsus antè viriles.  
 Inde manus aliquis despectus ad æthera tollens,  
 Sic amet iste licet, sic non potietur amato.  
 Dixerat. Assensit precibus Rhamnusia justis.  
 Fons erat illinis, nitidis argenteus undis.

5

NOTE.

1. *Sic luserat hanc*: thus he had deceived her. So Pomona:

E'en now when silent scorn is all they gain,  
 A thousand court you, though they court in vain:  
 A thousand spirits, demigods, and gods.

That haunt our mountains, and our Alban woods.—METABOLITE. xiv

4. *Sic amet*: thus may he love. May he cherish an unfortunate's passion for one that does not return his love.

4. *Sic non potietur*. The pangs of unrequited love are most difficult to bear. Hence Anacreon:

Χαλκίης τίς μή γέλοιται,  
 Χαλκίης ἢ καὶ αὐθιγῶν,  
 Χαλκίῳ αἰὲν ἄνθρωπος,  
 Ἀποτυχεῖται βλάβη.

Of all pains, the greatest pain  
 Is to love, but love in vain.—COWLEY.

Miserable most to be unloved.—SHAKESPEARE.

5. *Rhamnusia*. Nemesis, the avenger of pride and wickedness. She was the daughter of Jupiter and Necessity, and was called Rhamnusia, because she had a temple at Rhamnus, in Attica. Her statue at Rhamnus, so celebrated by Varro, was made by Phidias, of the very marble

which the Persians had brought with which to erect a trophy for the victory which they confidently expected over the Athenians. Hence Ausonius:

Me lapideum quondam Persæ advexere tro-  
 phæum  
 Ut ferrem bello: nunc ego sum Nemesis.

6. *Fons erat*. The poet now introduces the story of the infatuation of Narcissus, by describing the fountain in which he saw

Quem neque pastores, neque pastæ monte capellæ  
 Contigerant, aliudve pecus; quem nulla volucris,  
 Nec fera turbârat, nec lapsus ab arbore ramus.  
 Gramen erat circa, quod proximus humor alebat; 10  
 Sylvaque, sole lacum passura tepescere nullo.  
 Hic puer, et studio venandi lassus et æstu,  
 Procubuit; faciemque loci, fontemque secutus.  
 Dumque sitim sedare cupit; sitis altera crevit.  
 Dumque bibit, visæ correptus imagine formæ, 15  
 Rem sine corpore amat: corpus putat esse, quod umbra est.  
 Adstupet ipse sibi; vultuque immotus eodem  
 Hæret, ut è Pario formatum marmore signum.  
 Spectat humi positus geminum, sua lumina, sidus,  
 Et dignos Baccho, dignos et Apolline crines; 20  
 Impubesque genas, et eburnea colla, decusque  
 Oris, et in niveo mistum candore ruborem;  
 Cunctaque miratur, quibus est mirabilis ipse.  
 Se cupit imprudens: et, qui probat, ipse probatur:  
 Dumque petit, petitur; pariterque incendit, et ardet. 25  
 Irrita fallaci quoties dedit oscula fonti!  
 In mediis, quoties visum captantia collum,  
 Brachia mersit aquis; nec se deprêndit in illis!  
 Quid videat, nescit; sed, quod videt, uritur illo:

12. Puer lassus et studio venandi, et æstu, procubuit hic, secutus faciemque loci, fontemque.

19. Positus humi, spectat sua lumina, geminum sidus, et crines dignos Baccho, dignos et Apolline.

## NOTÆ

his image. It was in a quiet and sequestered spot, and had never been troubled before.

Through the wild and devious solitude  
 He threaded the maze, alone,  
 To a lake, that fringed with underwood,  
 Like the eye of the forest shone.  
 He parted the branches waving o'er  
 The glassy water's brink,  
 Ne'er parted, save by the fawn, before,  
 As it glided through, to drink.

ANTIQUÉ CAMEOS.

6. *Argentus*: silvery; bright as silver. Ovid, in his Epistles, has another beautiful description of a fountain:

A fount there is, whose silver waters show,  
 Clear as a glass, the shining sands below;  
 A flowery lotus spreads its arms above,  
 Shades all the banks, and seems itself a grove:  
 Eternal greens the mossy margin grace.  
 Watched by the sylvan genius of the place

SAPPHO TO PHAON.

12. *Studio venandi*: with the engagements of hunting.

13. *Faciem loci secutus*: having followed with his eyes the appearance of the place; being charmed with the appearance of the place.

14. *Sitim sedare*: to slake his thirst. So Lucretius:

Et sedare sitim prius est, quàm pocula natam.

14. *Sitis altera*: a different thirst, viz. the love of himself.

16. *Rem sine corpore*: a thing without a

body; a thing without substance, viz. the shadow of himself.

18. *Pario marmore*. The best and whitest marble was obtained from Paros, an island in the Ægean.

18. *Hæret*: he remains fixed.

And leaves the semblance of a lover, fixed in melancholy site, with head declined, and love-dejected eyes.—THOMSON.

18. *Signum*: a figure; a statue.

19. *Humi positus*: thrown upon the ground.

Strays in heart-thrilling meditation lost,  
 Indulging all to love: or on the bank  
 Thrown, amid drooping lilies, swells the breeze  
 With sighs unceasing, and the brook with tears.  
 THOMSON.

20. *Dignos Baccho*. His hair would have graced Bacchus or Apollo. The poets delight to dwell upon the beauty of the hair of these deities.

Solis æterna est Phæbo Bacchoque juvena;  
 Et decet intonsis crinis utrumque deum.

TIBULLUS.

21. *Impubes genas*: beardless cheeks.

24. *Probat*. As the lover and the beloved are one and the same person, the poet has, with address, represented the circumstance, by employing the same verb in different voices; the active voice being beautifully expressive of the male character, while the passive voice corresponds in its nature to the female.

25. *Accendit et ardet*: inflames, and is inflamed.



- Atque oculos idem, qui decipit, incitat, error. 30  
 Credule, quid frustrâ simulacra fugacia captas?  
 Quod petis, est nusquam: quod amas, avertere, perdes.  
 Ista repercussæ, quam cernis, imaginis umbra est.  
 Nil habet ista sui. Tecum venitque, manetque;  
 Tecum discedet; si tu discedere possis. 35  
 Non illum Cereris, non illum cura quietis,  
 Abstrahere inde potest. Sed, opacâ fusus in herbâ,  
 Spectat inexpleto mendacem lumine formam:  
 Perque oculos perit ipse suos. Paulumque levatus,  
 Ad circumstantes tendens sua brachia sylvas: 40  
 Ecquis, ïo sylvæ, crudeliùs, inquit, amavit?  
 Scitis enim, et multis latebra opportuna fuistis.  
 Ecquem, cùm vestræ tot agantur sæcula vitæ,  
 Qui sic tabuerit, longo meministis in ævo?  
 Et placet, et vidëo; sed quod videoque, placetque, 45  
 Non tamen invenio: tantus tenet error amantem.  
 Quoque magis doleam; nec nos mare separat ingens,  
 Nec via, nec montes, nec clausis mœnia portis;

30. Atque idem er  
 ror qui decipit oculos,  
 incitat eos.

36. Non cura Cere-  
 ris illum, non cura  
 quietis potest abstra-  
 here illum inde.

43. Cum tot sæcula  
 vestræ vitæ agantur,  
 meministis ecquem in  
 longo ævo qui tabuerit  
 sic?

## NOTÆ.

31. *Simulacra fugacia*: fleeting images.

32. *Avertere*: be turned away. The verb is in the imperative mood, passive voice.

33. *Repercussæ imaginis*: of your reflected image.

34. *Nil habet sui*: has nothing of itself; has no reality. Milton, in describing Eve at the fountain, has imitated this passage of our poet:

That day I oft remember, when from sleep  
 I first awaked, and found myself reposed  
 Under a shade on flowers; much wondering  
 where,

And what I was—whence thither brought, and  
 how.

Not distant far from thence a murmuring sound  
 Of waters issued from a cave, and spread  
 Into a liquid plain, then stood unmoved,  
 Pure as the expanse of heaven: I thither went  
 With unexperienced thought, and laid me down  
 On the green bank, to look into the clear  
 Smooth lake, that to me seemed another sky.

As I bent down to look, just opposite  
 A shape within the watery gleam appeared,  
 Bending to look on me: I started back,  
 It started back; but pleased I soon returned.  
 Pleased it returned as soon, with answering  
 looks

Of sympathy and love: there I had fixed  
 Mine eyes till now, and pined with vain desire,  
 Had not a voice thus warned me: "What thou  
 seest,

What there thou seest, fair creature, is thyself;  
 With thee it came and goes; but follow me,  
 And I will bring thee where no shadow stays  
 Thy coming, and thy soft embraces, he  
 Whose image thou art; him thou shalt enjoy  
 Inseparably thine, to him shalt bear  
 Multitudes like thyself, and thence be called  
 Mother of human race. What could I do,  
 But follow straight, invisibly thus led,  
 Till I espied thee, fair indeed, and tall,  
 Under a plantain? yet, methought, less fair,  
 Less winning soft, less amiably mild,  
 Than that smooth watery image: back I turned;  
 Thou following, criedst aloud; Return, fair Eve!

Whom fliest thou? whom thou fliest, of him  
 thou art,  
 His flesh, his bone; to give thee being I lent  
 Out of my side to thee, thence my heart,  
 Substantial life, to have thee by my side  
 Henceforth an individual solace dear.

## PARADISE LOST.

36. *Cura Cereris*: a regard for food. Ceres, the goddess of corn, is here put, by metonymy, for food made of corn. Ceres was the daughter of Saturn and Vesta. She had a beautiful daughter by Jupiter, named Proserpine, who was carried away by Pluto, as she was gathering flowers at Enna, in Sicily. Disconsolate at her loss, she lit two torches, and travelled over the whole world in search of her daughter. Having learned the fate of Proserpine, she went up to heaven in a chariot drawn by two dragons, and besought Jupiter to cause her restoration; with which request he complied, on condition that she had not eaten any thing in the infernal regions. She had, however, tasted some pomegranates, which rendered her constant stay on earth contrary to the fates. Jupiter then ordered Proserpine to remain six months of the year with Pluto, and the rest of the year with her mother, upon earth. She was the same as the Egyptian Isis.

37. *Fusus*: thrown carelessly. This word expresses a perfect abandonment of person.

38. *In expleto lumine*: with unsatisfied eye.

42. *Latebra opportuna*: a convenient retreat. Many had come thither to nourish, amid its shades, an unfortunate passion.

Sudden he starts,  
 Shook from his tender trance, and restless runs  
 To glimmering shades and sympathetic glooms.

THOMSON.

Exiguâ prohibemur aquâ. Cupit ipse teneri:  
 Nam quoties liquidis porreximus oscula lymphis; 50  
 Hic toties ad me resupino nititur ore.  
 Posse putes tangi: minimum est quod amantibus obstat.  
 Quisquis es, huc exi. Quid me, puer unice, fallis;  
 Quôve petitus abis? Certè nec forma, nec ætas  
 Est mea, quam fugias: et amârunt me quoque nymphæ. 55  
 Spem mihi, nescio quam, vultu promittis amico:  
 Cùmque ego porrexi tibi brachia, porrigis ultro;  
 Cùm risi, arrides. Lacrymas quoque sæpe notavi,  
 Me lacrymante, tuas. Nutu quoque signa remittis: 60  
 Et, quantum motu formosi suspicor oris,  
 Verba refers aures non pervenientia nostras.  
 In te ego sum, sensi: nec me mea fallit imago.  
 Uror amore mei: flammâs moveoque feroque.  
 Quid faciam? Roger, anne rogem? quid deinde rogabo?  
 Quod cupio, mecum est; inopem me copia fecit. 65  
 O utinam nostro secedere corpore possem!  
 Votum in amante novum; vellem, quod amamus, abesset.  
 Jamque dolor vires adimit; nec tempora vitæ  
 Longa meæ superant; primoque extinguior in ævo.  
 Nec mihi mors gravis est posituro morte dolores. 70  
 Hic, qui diligitur, vellem diuturnior esset.  
 Nunc duo concordēs animâ moriemur in unâ.

60. Et quantum sus-  
 picor motu formosi  
 oris, refers verba non  
 pervenientia ad nos-  
 tras aures.

72. Nunc duo con-  
 cordes moriemur in  
 una anima.

Dixit, et ad faciem rediit malè sanus eandem;  
 Et lacrymis turbavit aquas: obscuraque moto

## NOTÆ.

49. *Prohibemur*: we are kept asunder; we are separated.

49. *Teneri*: to be taken; to be embraced.

51. *Resupino ore*: with mouth turned upward.

53. *Puer unice*: O matchless boy.

54. *Certe nec forma*. Corydon, in like manner, is described by Virgil as praising his form to Alexis, after contemplating his image in the water:

Nec sum adeò informis: nuper me in litore vidi,  
 Cùm placidium ventis staret mare; non ego

Daphnim,  
 Judice te, metuam, si nunquam fallat imago.

ELOG. II.

55. *Nymphæ*. Echo and other nymphs of the mountains and streams.

60. *Motu oris*. He suspects, by the motion of his lips, that the youth in the fountain is talking to him.

61. *Aures non pervenientia*. Supply *ad*.

62. *Nec me mea*. He discovers that it is his shadow which interests him.

63. *Flammâs moveo et fero*: I excite and bear the flame.

64. *Roger, anne rogem?* The use of the verb here is like that of *probat* and *probatur*, *petit* and *petitur*, lines 25 and 26.

65. *Copia*. Too much plenty had made him poor.

Si cuperes alium, posses, Narcisse, potiri.

Nunc tibi amoris adest copia: fructus abest.

AUSONIUS.

67. *Votum novum*. Lovers like to be near those whom they love; Narcissus would be absent.

69. *Primoque extinguior*: I am carried off in my early age; I am extinguished in the bloom of youth.

He cometh forth like a flower, and is cut down: he fleeth also as a shadow, and continueth not.—JOB XIV. 2.

71. *Vellem diuturnior*. Horace, in like manner, expresses for Chloe a love so ardent that he would even die for her:

Me Chloe now possesses whole,  
 Her voice and lyre commands my soul;  
 For whom I'll gladly die, to save  
 Her dearer beauties from the grave.

OD. IX. LIB. I.

72. *Concordes in anima una*: united in one life. The two, in this case, had but one life or soul. Affection unites lovers and friends so intimately, that it is said they have but one soul.

Nam ego sensi animam meam et animam illius unam fuisse animam in duobus corporibus.

S. AUGUSTIN. CONFESS. LIB. IV.

Et serves animum dimidium meæ.—HORACE.

73. *Malè sanus*: hardly sane. Conscious of his own infatuation, he yet could not break the spell. So Terence:

Et illam scelestam esse, et me miserum sentio:  
 Et tædet; et amore ardeo; et prudens, sciens,  
 Vivus, vidensque perceo: nec quid agam, scio.

ÆMILIUS, Act. I. Sc. 1

Reddita forma lacu est; quam cùm videsset abire; 75  
 Quò fugis? Oro mane: nec me, crudelis, amantem  
 Desere, clamavit. Liceat, quod tangere non est,  
 Aspiciere, et misero præbere alimenta furori.

Dumque dolet, summâ vestem deduxit ab orâ,  
 Nudaque marmoreis percussit pectora palmis. 80

Pectora traxerunt tenuem percussa ruborem;  
 Non aliter, quàm poma solent; quæ candida parte,  
 Parte rubent: aut ut variis solet uva racemis  
 Ducere purpureum, nondum matura, colorem.

Quæ simul aspexit liquefactâ rursus in unda; 85  
 Non tulit ulterius: sed, ut intabescere flavæ

Ignæ levi ceræ, matutinæve pruinæ

Sole tepente solent, sic attenuatus amore

Liquitur; et cæco paulatim carpitur igni.

Et neque jam color est misto candore rubori; 90

Nec vigor, et vires, et quæ modò visa placebant,  
 Nec corpus remanet, quondam quod amaverat Echo.

Quæ tamen, ut vidit, quamvis irata memorque  
 Indoluit: quotiesque puer miserabilis, Eheu!

Dixerat; hæc resonis iterabat vocibus, Eheu! 95

Cùmque suos manibus percusserat ille lacertos,  
 Hæc quoque reddebat sonitum plangoris eundem.

Ultima vox solitam fuit hæc spectantis in undam,

Heu frustrâ dilecte puer! Totidemque remisit  
 Verba locus: dictoque Vale, Vale inquit et Echo. 100

## NOTÆ.

78. *Alimenta furori*: fuel to my unhappy passion.

80. *Marmoreis palmis*: with his marble palms; with his hands white as marble.

87. *Ignæ levi ceræ*: like wax by a slow fire. So Virgil:

Hæc ut cera liquescit  
 Uno eodemque igni: sic nostro Daphnis amore.  
 ECLOGUE viii.

89. *Carpitur*: is consumed. So Virgil:  
 Vu.nus alit venis, et cæco carpitur igni.

ÆNEID, iv.

90. *Candore*. The white and rosy color for which he was remarkable, is lost.

Candida candorem roseo suffusa rubore  
 Antè fuit.—OVID, Amor. iii. Eclog. 3.

92. *Nec corpus*. The comeliness, vigor, and grace which had charmed Echo, are all fled. So Terence:

Quid hoc morbi est! adèone, homines immu-  
 tarier

Ex amore, ut non cognoscas eundem esse?  
 ΕΥΝΤΥΧ., Act. ii. Sc. 1.

93. *Quamvis irata*. It is a beautiful picture of the unchangeableness of love, that even the spirit of the slighted Echo, after death, mourns for him. A modern poet expresses this in much vigor of language:

Planets may whirl through Chaos uncontrol-  
 led,

Stars from their courses sullenly retire;  
 Systems may play the rebel, as of old  
 A single star did, and assail their sire.

When the great death-bell of the Sun hath  
 tolled,

Consumed upon his own funereal pyre,  
 The heavens may shrink and shrivel as a  
 scroll.

But love, triumphant love, shall overlive the  
 whole.—T. C. ATKINSON.

True love never dies; where it does not ex-  
 ist, it never has existed.—E. L. BULWER.

98. *Ultima vox*: the last speech; the last words.

100. *Locus*: the place; viz. the echo of the place.

100. *Dicto vale*. The verb *vale*, which is in the imperative mood, is used here as a noun substantive. The English verb *farewell*, is often used in the same manner.

100. *Vale inquit Echo*. Echo repeats the last word of the dying Narcissus. There is a truthfulness to nature in this description, for love treasures up in memory, and loves to repeat the last words of the departed.

Commoritur, Narcisse, tibi resonabilis Echo,  
 Vocis ad extremos exanimata modos  
 Et pereuntis adhuc gemitum resecuta querelis,  
 Ultima nunc etiam verba loquentis amat.  
 ASONTUS, Epigram xcvi.



Ille caput viridi fessum submissit in herbâ:  
 Lumina nox claudit domini mirantia formam.  
 Tum quoque se, postquam est infernâ sede receptus,  
 In Stygiâ spectabat aquâ. Planxêre sorores  
 Naïdes; et sectos fratri posuêre capillos.  
 Planxêre et Dryades, plangentibus assonat Echo.  
 Jamque rogum, quassasque faces, feretrumque parabant:  
 Nusquam corpus erat: croceum pro corpore florem  
 Inveniunt, foliis medium cingentibus albis.

103. Tum quoque,  
 postquam receptus  
 est, infernâ sede,  
 spectabat se in Stygia  
 aqua.

105

## NOTÆ.

102. *Nox claudit*: darkness closes his eyes. Figuratively, *nox* is often used for death, as *lux* is for life.

Nobis, cum semel occidit brevis lux  
 Nox est perpetua una dormienda.

CATULLUS, v. 5.

Swift roll the years, and rise the expected morn,  
 O spring to *light*, auspicious babe be born!

POPE.

Sed omnes una manet nox.

HORACE, Lib. i. Od. xxviii.

She closed her eyes in everlasting *night*.

DRYDEN.

104. *In Stygia*. We hear of the ruling passion being strong in death, but in this instance it is continued after death. This was in accordance with the philosophy of the ancients. Hence Virgil:

Curæ non ipsa in morte relinquunt.—ÆNEID, vi.

105. *Naïdes*. The daughters of the river Cephisus, and sisters of Narcissus.

105. *Posuere capillos*. The cutting of the hair was a sign of great grief among the ancients. Thus Homer describes the custom at the funeral of Patroclus:

There lay the hero's corse with curls o'erspread  
 Late shorn from every mourning prince's head.

ILIAD, xxiii.

Their curls are shorn: one breaks his bow;  
 another

His arrows and the quiver.

BION'S LAMENT FOR ADONIS.

106. *Dryades*. The Dryads were nymphs that presided over woods. Their name is derived from *ὄβυς*, an oak.

107. *Quassas faces*: split torches. Torches were carried before the dead at funerals, and were used to set fire to the funeral pyre. They were pointed, and sometimes shattered at the point, to make them ignite more readily.

108. *Croceum florem*: a saffron flower. This flower grows, for the most part, near the water, which has contributed much to the fiction. Hence an ancient poet says:

Hic est ille suis nimium qui credidi undis  
 Narcissus, vero dignus amore puer.  
 Cernis ab irriguo repetentem gramine ripam  
 Ut per quas periet crescere possit aquas.

SABÆUS

And again, Thomson:

Narcissus fair,  
 As o'er the fabled fountain hanging still.

SEASONS.

109. *Cingentibus albis*: with white leaves enfolding the centre. The blood of Adonis was changed into the anemone, in a similar manner.

By this the boy that by her side lay killed  
 Was melted like a vapor from her sight;  
 And in his blood, that on the ground lay spilled,  
 A purple flower sprung up, chequered with  
 white.—SHAKSPEARE.

## QUESTIONES.

Who was Narcissus?  
 How did he treat the nymphs?  
 Who was Nemesis?  
 What prayer did she grant?  
 What infatuation possessed Narcissus in consequence?  
 Had he power to control this strange passion?

What became of him finally?  
 What metamorphosis did his body undergo?  
 What does Pausanias say in relation to the story of Narcissus?  
 How does Pausanias explain the story?  
 Is this explanation a veritable account, or merely an allegory?

What is the true explanation?  
How may the Narcissus be said to be  
the son of the river Cephissus?  
Did these flowers actually abound in  
Thespiæ?  
How might Narcissus be fabled to be  
greatly loved by the nymphs?  
To what botanical class does the Nar-  
cissus belong?  
How then may he be said to fall in love

with his sister, or according to others, with  
himself?  
Why is he said to gaze in the fountain?  
Why is he said to die in youth?  
Who mourned his death?  
What modern writer has imitated the  
description of Narcissus at the fountain?  
What useful moral does the story of  
Narcissus teach?

## FABULA VII.

### ADVENTUS BACCHI: IMPIETAS PENTHEI.

Pentheus, the son of Echion and Agave, endeavors to prevent the Thebans from paying respect to Bacchus. He orders his servants to seize the pretended deity, and bring him before him. They cannot find Bacchus, but return with Acætes, his chief priest, whom they have captured.

#### EXPLICATIO.

THE orgies of Bacchus were the same as the mysterious rites of Osiris, with such alterations and additions as suited the corrupt tastes of those among whom they were introduced; for we are expressly told by Diodorus Siculus, that "Osiris is the same person that the Greeks call Dionysus;" and again, "the rites of Osiris and Bacchus are the same." Now in the processions of Osiris, found sculptured on the monuments of Egypt, evident reference is made to Noah. First, a boat is carried by priests, superintended by the pontiff clad in a leopard skin, after which are two *hieraphori* with a staff, then a man with a tambourine, behind whom is a pomegranate, with the stalk bound with ivy, followed by two *hieraphori* bearing a staff with a jackall, then others with ivy-bound flowers. The processions of Bacchus are similar to the above, with some additions; for we find in them the tambourine, the ivy-bound thrysus, the leopard skin, the sacred basket, and sometimes the ark, containing fruit with serpents enclosed in the same. Besides these, were carried the mysterious *phalli* in honor of the deity.

Having before shown, that in their Bacchus, the Greeks had a confused blending of the history of Adam and Noah, and that their ceremonies were designed to commemorate early history, it is plain that the rites of Bacchus were a representation of the Fall of Man. The Bacchanals rushing wildly along, half-clothed and covered with skins, were no inappropriate representation of our first parents, as they left Eden, clothed with the skins which God had provided them, and forced now to till the soil for a sustenance. They uttered wild and piercing cries as they ran, and in the most sacred part of the ceremony, as they lifted the fruit from the mystic basket, or a serpent discovered itself from among the fruit, they shout *Evæ! Evæ!* in commemoration of the Tempter who had thus rendered agriculture and the tillage of the vine necessary. The mystic pomegranate, too, was probably said to be the fruit of temptation, as it was fair to the sight, and its name, *ῥοία* (*Rhea*), became the name of the productive earth, the goddess Rhea, because by eating of it the earth came to be cultivated. The fig-leaves, and the serpents in Hippa's hair, also have their antetypes in Eden. The *phallus*, too, which was borne in the orgies of Bacchus, was not only a sign of the fructifying principle of the earth, but had especial reference to the Fall of Man: for it was not till after the Fall, that "Adam knew his wife."

Such was the intention of the rites of Bacchus, but corruptions had probably been introduced, and licentiousness, which induced Pentheus to resist their introduction into Thebes.





**F**OGNITA res meritam vati per Achaïdas urbes  
 Attulerat famam; nomenque erat auguris ingens.  
 Spernit Echionides tamen hunc, ex omnibus unus  
 Contemptor Superùm Pentheus: præsaque ridet  
 Verba senis; tenebrasque et cladem lucis adempta:  
 Objicit. Ille movens albertia tempora canis,  
 Quàm felix esses, si tu quòque luminis hujus  
 Orbus, ait, fieres; ne Bacchia sacra videres!

5

NOTÆ.

2. *Auguris*: of the prophet. This word properly belongs to a soothsayer who makes his predictions from the flight of birds.

No more the augur stands in snowy shroud,  
 To watch each flitting wing and rolling cloud.—HISTORY OF THE CHURCH.

3. *Echionides*. Pentheus, the son of Echion and Agave.

What rage, what rage doth Pentheus' bosom fire?

He from the dragon-brood,  
 That started from the ground, derives his blood.  
 Earth-born Echion was of old his sire.—BACCHÆ OF EURIPIDES.

4. *Contemptor superùm*: a contemner of the gods. The poet inculcates a good moral, by making impiety to the gods the cause of his punishment. A distinction should be made, however, between true religion and superstition.

He with profane contempt against me wars,  
 Drives me from the libations, in his vows  
 Deems me not worthy mention: for which  
 cause,  
 To him and all the Thebans, will I show  
 Myself a god.—EURIPIDES.

5. *Tenebras*: his darkness; his blindness.

6. *Movens albertia*: shaking his temples, white with hoary hair.

Jam mea cyneas imitantur tempora plumas.  
 OVID, Trist. iv. Eleg. 15.

8. *Ne Bacchia sacra*. The mysteries of the heathen world were commemorations of the early history of man, preserved by tradition, but corrupted in many cases by the lapse of time. Thus the ceremonies

Jamque dies aderit, jamque haud procul auguror esse ;  
 Quâ novus huc veniat, proles Semeleïa, Liber ; 10  
 Quem nisi templorum fueris dignatus honore ;  
 Mille lacer spargêre locis : et sanguine sylvas  
 Fœdabis, matremque tuam, matrisque sorores.  
 Evenient : neque enim dignabere numen honore ;  
 Meque sub his tenebris nimium vidisse quereris. 15

Talia dicentem proturbat Echione natus :  
 Dicta fides sequitur ; responsaque vatis aguntur.  
 Liber adest : festisque fremunt ululatus agri :  
 Turba ruunt ; mistæque viris matresque, nurusque,  
 Vulgusque, proceresque, ignota ad sacra feruntur. 20  
 Quis furor, anguigenæ, proles Mavortia, vestras  
 Attonuit mentes ? Pentheus ait ; ærane tantum  
 Ære repulsa valent ? et adunco tibia cornu ?  
 Et magicæ fraudes ? ut quos non belliger ensis,  
 Non tuba terruerint, non strictis agmina telis ; 25  
 Fœmineæ voces, et mota insania vino,

16. Natus Echione proturbat vatem dicentem talia : fides sequitur dicta, responsaque vatis aguntur.

24. Ut fœmineæ voces, et insania mota vino, gregesque obsceni, et inania tympana, vincant eos quos non belliger ensis, non

## NOTÆ.

connected with the Syrian goddess, and the appointments of her temple, are intended to preserve the history of the Flood, and are thought by Lucian to be the work of Bacchus, whom we have shown to be Noah. The mysterious *phalli*, there, bore the inscription of Bacchus.

This ceremony, they say, Deucalion himself ordained to be observed in the temple, as an everlasting commemoration, no less of the universal calamity (the Flood), than of the wonderful means by which the earth again became dry.—LUCIAN DE SYRIA DEA.

They exhibited the first orgies (of Bacchus) around a mystic ark, and with these, the Aonian women secretly began the mysteries.—CYNEGETICS OF OPIAN.

After the oath to the *mystæ*, we commemorated the sad necessity that reduced the earth to its chaotic state ; also Saturn (Jehovah), who, after the darkness, restored earth to a serene sky.

ARGONAUTICS OF ORPHEUS.

The orgies of the just man (Noah), and of the Arkite Minerva, by night.—IDEM.

Minerva, or the divine prudence, is said to have built the Argo or Ark. This is perfectly correspondent with God's warning Noah to build the ark. The following have direct reference to the serpent Tempter, and to the depositing of the Ark of the Covenant in the Tabernacle which was covered with skins :

Hippa, placing a testaceous vessel on her head, and encircling the *fig-leaves* that bind her temples with a serpent, receives Bacchus.

PROCLUS IN TIMÆUM, Lib. ii.

They placed the divine offspring (Bacchus) in an ark of fir, and covered it with skins.

CYNEGETICS OF OPIAN.

The following, from the Greek of Philostratus, relates to the serpent of Paradise, which was erect before the curse, "On thy belly thou shalt crawl."

The ivy creeps, and the serpents that were erect, and the thyrsi, and the trees dropping ho-

ney : you would say as to those uttering wild lamentation, there was, in like manner, to them the Bacchic (of *Eee*) pausing.—ICON. LIB. i. c. 13.

10. *Novus Liber* : the new Bacchus. The epithet *Liber* is an imitation of the name of Noah (*rest*). See note on *Liber*, p. 248.

10. *Proles Semeleïa* : Noah, after his egress from the Ark, may be figuratively styled the son of the Rainbow. Hence Bacchus, who is Noah, can with great beauty be called the son of Semele, which is Sema-el, the *token of God*. The Chinese say the mother of Fohi (Noah), conceived on the bank of a lake, surrounded with a rainbow. Homer, in his hymn to Selene, in speaking of the iris, uses the very term, *token* :

Τέκνωρ δὲ βῆροισι καὶ σῆμα τέτυκται.

I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.—GENESIS ix. 13.

See note on Iris, page 72.

16. *Dicentem proturbat* : spurns him as he utters such things.

17. *Fides sequitur* : confirmation follows.

17. *Aguntur* : are accomplished ; come to pass.

22. *Pentheus ait*. The speech of Pentheus is full of generous ardor and patriotism.

22. *Ærane are repulsa* : brass resounding with brass, viz. brazen vessels beaten with brazen sticks.

Pulsabant æribus æra.—LUCRETIVS.

23. *Adunco cornu* : the winding horn.

Sæva tene cum Berecynthio Cornu tympana.—HORAT. Lib. i. Od. 18.

25. *Strictis agmina telis* : squadrons with brandished weapons.

26. *Fœmineæ voces* : shrieks of women.

Ye female troop,  
Whom from barbaric coasts I led with me

Obscœnique greges, et inania tympana vincant?  
 Vosne, senes, mirer; qui longa per æquora vecti  
 Hâc Tyron, hâc profugos posuistis sede Penates;  
 Nunc sinitis sine Marte capi? Vosne, acrior ætas, 30  
 O juvenes, propiorque meæ; quos arma tenere,  
 Non thyrsos; galeâque tegi, non fronde decebat?  
 Este, precor, memores, quâ sitis stirpe creati:  
 Illiusque animos, qui multos perdidit unus,  
 Sumite serpentis. Pro fontibus ille lacuque 35  
 Interiit: at vos pro fama vincite vestrâ.  
 Ille dedit leto fortes: vos pellite molles,  
 Et patrium revocate decus. Si fata vetabant  
 Stare diu Thebas; utinam tormenta virique  
 Mœnia diruerent: ferrumque, ignisque sonarent! 40  
 Essemus miseri sine crimine; sorsque querenda,  
 Non celandâ foret; lacrymæque pudore carerent.  
 At nunc à puero Thebæ capientur inermi;  
 Quem neque bella juvant, nec tela, nec usus equorum;  
 Sed madidus myrrhâ crinis, mollesque coronæ, 45  
 Purpuraque, et pictis intextum vestibus aurum.

tuba, non agmina  
 strictis telis terrue-  
 rint?

35. Ille interiit pro  
 fontibus lacuque: at  
 vos vincite pro vestra  
 fama.

## NOTÆ.

Associates, and attendants on my march,  
 Resume your Phrygian timbrels framed by me  
 And mother Rhea; round the royal house  
 Of Pentheus let their hoarse notes roar, that  
 Thebes  
 May see you.—BACCHÆ OF EURIPIDES.

27. *Inania tympana*: hollow drums.

Tympana tenta sonant palmis et cymbala circum  
 Conceva.—LUCRETIVS, ii. 636.

28. *Vosne senes*. Pentheus makes a  
 strong appeal to the aged men who had  
 come from Tyre, and had helped to found  
 the city of Thebes. He is described by  
 Euripides as making a similar harangue to  
 his grandfather Cadmus:

And Cadmus, too,

My mother's father, shake his Bacchic wand,  
 Sight ludicrous; nor, sire, can I approve  
 To see your age of reason so devoid.  
 Wilt thou not shake the ivy from thy head?  
 Wilt thou not throw the thyrsus from thy hand?  
 BACCHÆ.

29. *Tyron*. Pentheus calls Thebes their  
 second Tyre. So Teucer, when about to  
 leave Salamis, his native city, for a foreign  
 country:

Certus enim promisit Apollo,

Ambiguum tellure nova Salamina futuram.  
 HORAT. Lib. i. Od. vii.

So Æneas is described by Virgil:

Ilium in Italiam portans victosque Penates.  
 ÆNEID, i. 62.

30. *Sine Marte*: without battle, by me-  
 tonymy.

32. *Thyrsos*. The thyrsus was a pole or  
 spear, enveloped with vine or ivy leaves,  
 and was carried by Bacchus, the Satyrs,  
 Mænades, and others who were engaged in  
 the Bacchic rites. It was often terminated  
 by the apple of the pine or pomegranate,  
 as that tree was dedicated to Bacchus, or

Noah, probably, because it was considered  
 the forbidden fruit.

Pampineis agitat velatam frondibus hastam.  
 METAMORPH. Lib. iii. Fab. 8

His light spear wreathed with ivy-twine.  
 EURIPIDES

32. *Fronde*. The *mystæ* wore myrtle,  
 except in times of procession, when they  
 wore ivy or vine leaves.

Ipse racemiferis frontem circumdatus ovis.  
 METAMORPH. Lib. iii. Fab. 8

35. *Pro fontibus*. The serpent from  
 which they were sprung, died in defence of  
 his fountain, as related in the first Fable  
 of Book III.

37. *Leto fortes*. There is a hearty ap-  
 peal to the manly courage of the Thebans,  
 which is heightened by the antithesis here  
 employed.

38. *Si fata*. If it be fated that Thebes  
 must fall.

39. *Tormenta*: engines, such as batter-  
 ing-rams, for demolition; and balistæ, and  
 catapults, for throwing stones and beams of  
 wood.

41. *Miseri sine crimine*: wretched with-  
 out a crime. Having made an honorable  
 resistance, they would not fall ingloriously.  
 Thus Lucius, in the Roman senate:

What men could do,

Is done already: heaven and earth will witness,  
 If Rome must fall, that we are innocent.

ADDISON'S CATO.

45. *Coronæ, purpuraque*: garlands, and  
 purple. The garlands with which persons  
 were crowned, when drinking, were formed  
 of the leaves and flowers of ivy, the rose,  
 violet, lily, myrtle, and narcissus, to all of  
 which peculiar properties were assigned.  
 Hence Plutarch:



Quem quidem ego actutum, modò vos absistite, cogam  
 Assumptumque patrem, commentaque sacra fateri.  
 An satis Acrisio est animi, contemnere vanum  
 Numen, et Argolicas venienti claudere portas; 50  
 Penthea terrebit cum totis advena Thebis?  
 Ite citi, famulis hoc imperat, ite, ducemque  
 Attrahite huc vinctum: jussis mora segnis abesto.

Hunc avus, hunc Athamas, hunc cœtera turba suorum  
 Corripiunt dictis; frustrâque inhibere laborant. 55  
 Acrior admonitum est; irritaturque retenta  
 Et crescit rabies; remoraminaque ipsa nocebant.  
 Sic ego torrentem, quâ nil obstabat eunti,  
 Leniùs, et modico strepitu decurrere vidi:  
 At, quâcunque trabes obstructaque saxa tenebant, 60  
 Spumeus, et fervens, et ab objice sævior ibat.  
 Ecce! cruentati redeunt: et, Bacchus ubi esset,

58. Sic ego vidi torrentem, qua nil obstabat eunti, decurrere lenius et modico strepitu.

## NOTE.

Hederâ crapulam restingui . . . amethysto herbâ sicut et gemmâ vinolentiam retundi . . . vinum si quando caput tentaverit, florum auram auxiliari, et munire adversus crapulam; ed quod flores calidi leniter spiramenta laxantes spiraculum vino præstant: frigidè verò modicè stringendo repellunt inhibentque evaporationes: ceu viola et corona ex rosis, &c.—SYMPLOS. Lib.iii.

Te decet vernis comam floribus cingi,  
 Te caput Tyria cohilere mitra;  
 Hederam mollem baccifera  
 Religare frontem.—SENEC. ŒDIPUS.

47. *Assumptumque patrem*: his father assumed; his father feigned.

48. *Commenta*: false; counterfeit.

49. *Acrisio*. Acrisius was the son of Abas, and king of Argos.

52. *Ducem*. He orders his servants to seize the leader in these new rites, the pretended Bacchus. So Pentheus, in Euripides:

Go you, retrace the haunts  
 Of this lascivious female-figured stranger,  
 That 'mong our women spreads a new disease,  
 And with pollution stains the nuptial bed.  
 If you can take him, bring him hither bound.  
 That he may die, crushed with o'erwhelming  
 stones.—BACCHÆ.

54. *Avus*. Cadmus, the grandfather of Pentheus, and father of Agave. Euripides represents him as counselling Pentheus:

CAD. Well hath Tiresias counselled thee, my son:  
 Abide with us, no outrage to the laws,  
 For now thou fliest from us, 'mid thy boast  
 Of wisdom most unwise.—BACCHÆ.

54. *Athamas*. He was the son-in-law of Cadmus, and uncle of Pentheus.

57. *Remoramina ipsa*: their very restraints did harm. They only served to excite him more.

58. *Sic ego torrentem*: thus I have seen a torrent. The comparison instituted here is very beautiful, and has been happily imitated by Shakspeare.

The more thou dam'st it up, the more it burns;  
 The current, that with gentle murmur glides,  
 Thou know'st, being stopped, impatiently doth  
 rage;

But, when his fair course is not hindered,  
 He makes sweet music with the enamelled  
 stones,  
 Giving a gentle kiss to every sedge  
 He overtaketh in his pilgrimage.

TWO GENTLEMEN OF VERONA.

64. *Dixere*. The servants reported that they had not seen Bacchus, but had taken one of the Bacchanals, viz. the Tyrian Acætes. The captive taken in the play of Euripides, is Bacchus himself, in disguise:

Thy presence, Pentheus, we approach, returned  
 Not unsuccessful from the chase by thee  
 Enjoined: no savage we pursued, but tame  
 He fled not, nor unwilling gave his hands;  
 Nor from his warm cheek changed the roseate  
 bloom.

Through fear, but smiling, yielded to be bound,  
 And hither led, obedient to thy will.—BACCHÆ.

66. *Secutum*: that had followed. Keats, who was deeply imbued with the ancient classic spirit, gives an animated account of the march of Bacchus, as related by one of the Bacchanals. The whole description, however, is characterized rather by the gentleness and innocence of the amiable poet, than the actual fierceness of the Bacchic rites.

And as I sat, over the light-blue hills  
 There came a noise of revellers: the rills  
 Into the wide stream came of purple hue—  
 'Twas Bacchus and his crew!  
 The earnest trumpet spake, and silver thrills  
 From kissing cymbals made a merry din—  
 'Twas Bacchus and his kin!  
 Like to a moving vintage down they came,  
 Crowned with green leaves, and faces all on  
 flame;

All madly dancing through the pleasant valley,  
 To scare thee, Melancholy!  
 O then, O then, thou wast a simple name!  
 And I forgot thee, as the berried holly  
 By shepherds is forgotten, when in June,  
 Tall chestnuts keep away the sun and moon:—  
 I rushed into the folly!

Within his ear, aloft, young Bacchus stood,  
 Trifling his ivy-dart, in dancing mood,  
 With sidelong laughing;

Quærenti domino, Bacchum vidisse negârunt.  
 Hunc, dixêre, tamen comitem, famulumque sacrorum  
 Cepimus: et tradunt manibus post terga ligatis,  
 Sacra dei quondam Tyrrhenâ gente secutum.

64. Dixere tamen,  
 cepimus hunc comitem  
 famulumque sacrorum,  
 quondam secutum  
 sacra dei gente  
 Tyrrhenâ: et tradunt  
 cum manibus ligatis.

## NOTE.

And little rills of crimson wine imbrued  
 His plump white arms, and shoulders, enough  
 white  
 For Venus' pearly bite;  
 And near him rode Silenus on his ass,  
 Pelted with flowers as he on did pass  
 Tipsily quaffing.  
 Whence came ye, merry Damsels! whence  
 came ye,  
 So many, and so many, and such glee?  
 Why have ye left your bowers desolate,  
 Your lutes, and gentler fate?  
 "We follow Bacchus! Bacchus on the wing,  
 A conquering!  
 Bacchus, young Bacchus! good or ill betide,  
 We dance before him thorough kingdoms wide:  
 Come hither, lady fair, and joined be  
 To our wild minstrelsy!"  
 Whence came ye, jolly Satyrs! whence  
 came ye,  
 So many, and so many, and such glee?  
 Why have you left your forest haunts, why left  
 Your nuts in oak-tree cleft?—  
 "For wine, for wine, we left our kernel-tree:  
 For wine we left our heath, and yellow brooms,  
 And cold mushrooms;  
 For wine we follow Bacchus through the earth;  
 Great god of breathless cups and chirping  
 mirth!—  
 Come hither, lady fair, and joined be  
 To our mad minstrelsy!"  
 Over wide streams and mountains great we  
 went,  
 And, save when Bacchus kept his ivy tent,

Onward the tiger and the leopard pants,  
 With Asian elephants:  
 Onward these myriads—with song and dance,  
 With zebras striped, and sleek Arabians  
 prance,  
 Web-footed alligators, crocodiles,  
 Bearing upon their scaly backs, in files,  
 Plump infant laughers mimicking the coil  
 Of seamen, and stout galley-rowers' toil:  
 With toying oars and silken sails they glide,  
 Nor care for wind and tide.  
 Mounted on panthers' furs and lions' manes,  
 From rear to van they scour about the plains;  
 A three days' journey in a moment done;  
 And always, at the rising of the sun,  
 About the wilds they hunt with spear and horn  
 On spleenful unicorn.  
 I saw Osirian Egypt kneel adown  
 Before the vine-wreath crown.  
 I saw parched Abyssinia rouse and sing  
 To the silver cymbals' ring!  
 I saw the whelming vintage hotly pierce  
 Old Tartary the fierce!  
 The kings of Ind their jewel-sceptres vail,  
 And from their treasures scatter pearly hail;  
 Great Brahma from his mystic heaven groans,  
 And all his priesthood moans,  
 Before young Bacchus' eye-wink turning pale.  
 Into these regions came I, following him,  
 Sick-hearted, weary—so I took a whim  
 To stray away into these forests drear,  
 Alone, without a peer:  
 And I have told thee all thou mayest hear.

ENDYMION

## QUÆSTIONES.

Did the verification of the predictions of  
 Tiresias lead Pentheus to respect him?  
 What did Tiresias denounce against him  
 when reviled for his blindness?  
 Did Bacchus and his train come to  
 Thebes?  
 Did Pentheus endeavor to prevent the  
 Thebans from honoring him?  
 What address did he make?  
 Why did he address the old men?  
 Did he reproach the young men also?  
 What was the thyrsus?  
 With what were the Bacchanals crowned  
 in procession?

Whom did he exhort them to imitate?  
 Who was Acrisius?  
 What opposition did he make to the  
 rites of Bacchus?  
 What order did he issue to the servants?  
 Who endeavoured to restrain him?  
 Whom did the servants of Pentheus  
 capture?  
 What were the mysteries of the hea-  
 then?  
 Of what were the rites of Bacchus com-  
 memorative?  
 State the different things in them that  
 have reference to the Fall.

## FABULA VIII.

### TYRRHENI NAUTÆ IN DELPHINOS MUTATI.

Bacchus while asleep on the isle of Naxos, is found by some sailors, and carried on board a ship. Awaking from sleep, the god desires to be carried to Naxos; but, after promising to take him thither, the treacherous sailors steer in a contrary direction. Perceiving this, the god causes a sudden prodigy to happen; the vine and ivy overspread the sails, and impede the oars, and terrible forms of wild beasts appear in different parts of the ship, which affright the sailors. They throw themselves into the sea, and become dolphins.

#### EXPLICATIO.

MIRACLES were necessary to give some character to the claims of the new deity, and hence arose the accounts of the Tyrrhene sailors, of the transformation of the daughters of Minyas into bats, and other deeds of power by Bacchus. The story of the transformation of the Tyrrhenian sailors was copied by Ovid from Homer, who gives a very spirited description of it. Homer assigns as a reason for their carrying off the youthful god, that they mistook him for the son of some king, and expected to obtain a large amount of money for him, by way of ransom. The story, as told by Ovid, is quite interesting. The youth, the beauty, and feminine tenderness of the child; his surprise on awaking; his yearning for home, and his tears at the discovery of the treachery of the sailors, are in striking contrast with the bold, reckless and murderous character of the wild and savage crew around him, leagued against one whose helpless age and innocence appealed to every generous sentiment.

The fable rests most probably on some historical basis which the poets have woven into an agreeable fiction. Some Tyrrhene pirates may have made a descent upon the island of Naxos, which was famous for the celebration of the orgies of Bacchus, and having offered some insult to the ceremonies, or made an attack upon the Bacchanals, may have been pursued to their ship, and been destroyed or thrown overboard by the Bacchantes, before they could get their vessel under weigh. And as the dolphins are accustomed to play around ships when at sea, and seem not to be afraid of mankind, hence it may have been fabled that they were at one time human beings. These dolphins were properly porpoises.

The fable is also susceptible of another interpretation. The Tyrrhene sailors, while unacquainted with the properties of wine, may have seized some casks of it, and carried it away with them, and on discovering the pleasantness of its taste, may have indulged in drinking until they have lost the control of the ship, and running upon a rock, may have been wrecked and drowned, with the exception of Acætes, whose reverence for the deity, in other words, his continence and consequent sobriety, may have enabled him to reach land. It is a beautiful moral sentiment, that the pure in heart, and honest in intention, though poor in fortune, are the especial objects of the regards of the deity. Thus the poor fisherman Acætes is made the high-priest of Bacchus; and thus the simple-hearted fishermen of Galilee were made the companions of a manifested God and the apostles and priests of a more sublime faith, and a purer practice





SPICIT hunc oculus Pentheus, quos ira tremendos  
 Fecerat; et, quanquam pœnæ vix tempora differt,  
 O periture; tuâque aliis documenta dature  
 Morte, ait; ede tuum nomen, nomenque parentum,  
 Et patriam; morisque novi cur sacra frequentes.

5

NOTÆ.

1. *Aspicit Pentheus.* The king is only enraged the more when he sees the leader of the sacrifices before him. Some have imagined, because, in Euripides, the priest that is taken, is Bacchus in disguise, that we are to consider Acœtes in the same light; but on a due examination of the story, as told by the two poets, it is evident that Ovid intends to represent Acœtes as the priest of Bacchus, and nothing more.

3. *Documenta:* an example; a warning.

4. *Ede tuum nomen.* In Euripides, where Bacchus in disguise is taken by the attendants of Pentheus, the dialogue is well calculated to exasperate the furious prince.

PEN. But speak, inform me first whence is thy race.

BAC. Without proud prelude plainly will I tell thee.  
 Of flowery Timolus thou perchance hast heard.

PEN. Its heights, I know, wind round the walls of Sardis.

BAC. From thence I come, and Lydia is my country.

PEN. Whence hast thou brought these mystic rites to Greece?

BAC. Bacchus instructed us, the son of Jove.

PEN. Have you a Jove there who begets new gods?

BAC. No: but the Jove that here loved Semelè.

PEN. Taught he his mystic lore by night or day?

BAC. Seeing and seen, and gave his sacred orgies.

PEN. What ceremonious rites have these among you?

BAC. These to the unhallowed may not be revealed.

PEN. What profit to their votaries do they bring?

BAC. Thou mayst not hear, though worthy to be known.

PEN. Well hast thou waived what is my wish to hear.

BAC. The orgies of the god abhor the impious.

PEN. The god was seen by thee: what was his form?

BAC. Even such as pleased him: this I ordered not.

Ille metu vacuus, Nomen mihi, dixit, Acœtes :  
 Patria Mœonia est; humili de plebe parentes.  
 Non mihi, quæ duri colerent pater arva juveni,  
 Lanigerosvè greges, non ulla armenta reliquit.  
 Pauper et ipse fuit; linoque solebat et hamis 10  
 Decipere, et calamo salientes ducere pisces.  
 Ars illi sua census erat. Cùm traderet artem;  
 Accipe, quas habeo, studii successor et hæres,  
 Dixit, opes; moriensque mihi nihil ille reliquit,  
 Præter aquas: unum hoc possum appellare paternum. 15  
 Mox ego, nè scopulis hærerem semper in isdem,  
 Addidici regimen, dextrâ moderante, carinæ  
 Flectere: et Oleniæ sidus pluviale capellæ,  
 Taygetenque, Hyadasque oculis Arctonque notavi,  
 Ventorumque domos, et portus puppibus aptos. 20

12. Cum traderet artem dixit: accipe successor et hæres studii, opes quas habeo; moriensque ille reliquit nihil mihi præter aquas.

## NOTÆ.

PEN. This too thy art hath waived, and told me nought.

BAC. To instruct the wise in wisdom argues weakness.

PEN. Camest thou here first to introduce the god?

BAC. These orgies each barbaric region holds.

PEN. Less wise than the enlightened sons of Greece?

BAC. In this more wise, though differing in their laws.

PEN. Hold you these rites by night, or in the day?

BAC. Chiefly by night; darkness creates an awe.

PEN. This tempts and poisons female chastity.

BAC. Even in the day foul deeds are often found.

PEN. Thou must be punished for thy sophistry.

BAC. Thou for thy folly, impious 'gainst the god.

BACCILÆ.

5. *Cur frequentes*: why thou celebratest.

6. *Acœtes*. Homer, in describing the same story of Bacchus and the pirates, gives Mededes as the name of the pilot.

7. *Mœonia*. A part of Lydia was formerly called Mœonia. Tyrhenus, the son of Atys, led a colony into Tuscany; hence Acœtes was a Mœonian by birth, and a Tyrrehanian or Tuscan by habitation.

10. *Lino*: with the line, or the net. *Linum, flax*, the material, is put for the thing made, by metonymy.

11. *Calamo*: with the reed; with the fishing-rod.

11. *Ducere*: to draw out; to draw to land.

11. *Salientes pisces*: the leaping fishes.

12. *Ars illi census*: his art was his income; his art was his estate.

*Privatus illis census erat brevis*.

HORAT. Lib. ii. Od. 15.

13. *Studii successor*: the successor of my employment; my profession.

15. *Unum hoc paternum*: this alone paternal. The waters were his only patrimony.

16. *Scopulis isdem*: upon the same rocks, viz. the rocks where his father had fished, before him.

18. *Oleniæ capellæ*: of the Olenian kid. The goat Amalthea, which nourished Jupiter, was called Olenia, because it was kept in the town of that name, or because, when translated to heaven, it was placed in the shoulder (*ὠλένας*) of Auriga. Storms of rain are common at its rising, and hence it is called *sidus pluviale*, by Pliny and others. Virgil mentions the importance of the observation of this sign by husbandmen and mariners:

Prætereâ tam sunt Arcturi sidera nobis.

Hædorumque dies servandi, et lucidus anguis;  
 Quàm quibus in patriam ventosa per æquora vectis

Pontus et ostriferi fauces tentantur Abydi.

GEORGIC. i. 204

Post insania Capræ sidera.

HORAT. Lib. iii. Od. 7.

19. *Taygeten*. One of the Pleiades, a constellation situated in the neck of the sign Taurus.

19. *Hyndas*. The daughters of Atlas and Æthra, who lamented their brother Hyas with great violence, and were changed by Jupiter into a constellation, situated in the forehead of Taurus.

19. *Arcton*. He particularly mentions Arctos, or the Bear, because of their importance to mariners. The poet here uses Arctos in the singular number. This is done either by virtue of synecdoche, or because the ancient Greek poets, Homer and others, appear to have known only the Greater Bear. The Greeks steered by Helice, in that constellation, while the Sidonians steered by the Cynosura, or Little Bear. Hence Ovid:

Esse duas Arctos, quorum Cynosura petatur  
 Sidoniis, Helicen Graia carina notet.

FAST. iii. 107

Fortè petens Delon, Diæ telluris ad oras Applicor, et dextris adducor littora remis: Doque leves saltus; udæque immittor arenæ. Nox ubi consumpta est; Aurora rubescere primùm Cæperat; exsurgo, laticesque inferre recentes	25	
Admoneo; monstroque viam quæ ducat ad undas. Ipse, quid aura mihi tumulo promittat ab alto, Prospicio; comitesque voco, repetoque carinam. Adsumus, en! inquit sociorum primus Opheltes: Utque putat, prædam deserto nactus in agro,	30	27. Ipse prospicio ab alto tumulo quid aura promittat mihi
Virgineâ puerum ducit per littora formâ. Ille, mero somnoque gravis, titubare videtur; Vixque sequi: specto cultum, faciemque gradumque: Nil ibi, quod posset credi mortale, videbam. Et sensi, et dixi sociis, Quod numen in isto	35	
Corpore sit, dubito; sed corpore numen in isto est. Quisquis es, O! faveas, nostrisque laboribus adsis, His quodque des veniam. Pro nobis mitte precari, Dictys ait; quo non alius conscendere summas Ocyor antennas, prænsoque rudente relabi:	40	
Hoc Libys, hoc flavus proræ tutela Melanthus, Hoc probat Alcimedon; et, qui requiemque modumque Voce dabat remis, animorum hortator Epopeus: Hoc omnes alii: prædæ tam cæca cupido est. Non tamen hanc sacro violari pondere pinum	45	41. Libys hoc, fla- vus Melanthus tutela proræ hoc, Alcimedon probat hoc.
Perpetiar, dixi; pars hîc mihi maxima juris.		

## NOTÆ.

20. *Ventorum domos.* The different quarters of the winds are spoken of as their regions or habitations. In Fable I., Book I., Ovid gives an account of the different regions of the winds. So Virgil:

Eurique Zephyrique tonat domus.

GEORGIC I. 371.

21. *Delon.* Delos was an island in Mare Egæum, or *Archipelago*, one of the Cyclades, where Apollo and Diana were born.

21. *Diæ.* Dia was an ancient name of the island of Naxos.

25. *Latices inferre.* To take in fresh water for the use of the voyage.

27. *Quid aura promittat:* what the wind may promise. Virgil, in like manner, describes Palinurus, the pilot of Æneas, as anxious to forecast the weather:

Haud segnis strato surgit Palinurus, et omnes  
Explorat ventos, atque auribus æera captat.

ÆNEID, III. 513.

31. *Virginea forma:* of virgin-like form. This is the appearance always attributed to the Theban Bacchus:

PEN. Yet not ungraceful, stranger, is thy form,  
Charming the women. and for this thou comest  
To Thebes: thy length of hair, palestraic toils  
Denoting not, flows loosely round thy cheek,  
Awakening soft desires; and that fair skin  
Of cherished whiteness never felt the touch

Of the sun's beams; but, nursed in sheltering  
shades,  
Aims with its beauty to enkindle love.—BACCHÆ.

Qualis iratam metuens novercam  
Creveras falsos, imitatus artus.  
Crine flaventi simulata virgo  
Luteam vestem retinente zona.—SENEC. ŒDIP

33. *Gradum.* As Bacchus comes stumbling along, *videtur titubare*, Acætes recognises in his gait a deity. With our modern views of the virtue of temperance, on seeing him reeling, we would have been more likely to have recognised a beast. But from subsequent statements of the poet, we are led to infer that Bacchus assumed this appearance of intoxication, that the sailors might carry out their own wicked intentions, and thus draw down upon their heads merited punishment.

35. *Quod numen.* Homer, in his Hymn to Bacchus, relates the same story. The captain of the vessel takes the deity to be Jupiter, Apollo, or Neptune.

40. *Rudente relabi:* to glide down a rope.

41. *Proræ tutela:* the guard of the prow. He stood there on the lookout, or for the purpose of sounding the depths.

42. *Qui requiem.* There was an officer, who, by his voice, or by the stroke of a



Inque aditu obsisto. Furit audacissimus omni  
De numero Lycabas; qui Thuscâ pulsus ab urbe,  
Exilium, dirâ pœnam pro cæde, luebat.

Is mihi, dum resto, juvenili guttura pugno 50  
Rupit: et excussum misisset in æquora; si non  
Hæsisset, quamvis amens, in fune retentus.

Impia turba probat factum. Tum denique Bacchus,  
Bacchus enim fuerat, veluti clamore solutus  
Sit sopor; èque mero redeant in pectora sensus; 55

Quid facitis? quis clamor, ait? quâ, dicite, nautæ,  
Huc ope perveni? quò me deferre paratis?

Pone metum, Proreus, et quos contingere portus  
Ede velis, dixit: terra sistere petita.

Naxon, ait Liber, cursus advertite vestros; 60  
Illa mihi domus est: vobis erit hospita tellus.

Per mare, fallaces, perque omnia numina, jurant,  
Sic fore: meque jubent pictæ dare vela carinæ.

Dextrâ Naxos erat; dextrâ mihi lintea danti  
Quid facis, o demens: quis te furor, inquit, Acæte, 65

Pro se quisque, tenet? lævam pete. Maxima nutu  
Pars mihi significat; pars, quid velit, aure susurrat.

Obstupui; capiatque alius moderamina, dixi:  
Meque ministerio scelerisque artisque removi.

Increpòr à cunctis; totumque immurmurat agmen. 70  
E quibus Æthalion, Te scilicet omnis in uno

53. Proreus dixit  
pone metum, et ede  
quos portus velis con-  
tingere, sistere terra  
petita.

71. E quibus Æthali-  
on ait: scilicet nos-

## NOTÆ.

mace, kept time for the rowers, who struck with the precision of music.

45. *Pinum*. The ship, by metonymy.

46. *Pars marina juris*: the principal right; the chief command.

51. *Si non hæsissem*: if I had not held on.

52. *Quamvis amens*: though senseless; though stunned by the blow.

52. *Retentus in fune*: holding on by a rope.

54. *Veluti*. Here again we are led to believe that the sleep of Bacchus was merely feigned.

59. *Sistere*: you shall be set; you shall be landed.

60. *Naxon*. Naxos is the largest of the Cyclades, a number of small islands lying in a circle, whence their name, in the Mare Ægæum, the *Archipelago*. It was celebrated for its fertility, its wines, its marble, and for the agreeable diversity of scenery. It was celebrated also for the prevalence of the worship of Bacchus. Hence Virgil:

Bacchatamque jugis Naxon, viridemque Donsayn.—ÆNEID, Lib. iii. 125.

60. *Liber*. Bacchus, according to Seneca, was called Liber, not on account of freedom of speech, but because he frees the mind from cares, and renders it more confident and daring. But as Bacchus was

the same as Noah, which signifies "rest" or "comfort," it is better to consider the epithet of *Liber*, (in Greek, Λύσιος), applied to Bacchus, as intending the same thing. The propriety of this will appear from the following extracts:

And he called his name Noah, saying, This same shall comfort us concerning our work, and toil of our hands.—GENESIS v. 29.

Πανσιπόπουσ θνητοῖσι φανεῖς, ἄκος, ἱερὸν ἄνθος,  
Χάρμα βροτοῖς φιλάλιπον.

ORPH. HYMN TO BACCHUS, xlix. 5.

A rest from toil to mortals you appear.

Blest flower, relief, pain-freeing charm to men.

Λύσιε, θυρσομανη, βρόμι', εὖτε, πᾶσιν εὐφρων.

IDEÆ.

O Lysian, thyrsus-raging, comforting to all.

Γαῖα φθηροκμείν ὑπὸ λυσιπόπου Διοῦύσο.

ORPH. CYNTHIÆ.

Earth to rear vines for toil-releasing Bacchus.

Λύσιε ἐκ τε πόνοιον χαλεπῶν, καὶ ἀειρόνοσ

οἰστροῦ.—ORPH. HYMN. APUD OLYMPIODOR.

You free from grievous toils and endless care.

Ταυρογενῆσ Διόνυσοσ εὐφροσύνην πόμθ θνητοῖσ.

ORPHIC. FRAG.

The ox-born Bacchus comfort brought to men.

65. *Quis te*. Supply *tenet, vexat*, or some such word.

68. *Alius moderamina*: let another take the helm.

69. *Ministerio sceleris artisque*: from the execution of their wickedness, and of my office.

Nostra salus posita est? ait. Et subit ipse: meumque  
Explet opus; Naxoque petit diversa relictâ.

tra omnis salus est  
posita in te uno? et  
ipse subit, expletque  
meum opus.

Tum deus illudens, tanquam mœdò denique fraudem  
Senserit, è puppi pontum prospectat aduncâ. 75

Et flenti similis, Non hæc mihi littora, nautæ,  
Promisistis, ait: non hæc mihi terra rogata est;  
Quo merui pœnam facto? quæ gloria vestra est;

Si puerum juvenes, si multi fallitis unum?  
Jamdudum flebam. Lacrymas manus impia nostras 80

Ridet; et impellit properantibus æquora remis.  
Per tibi nunc ipsum, nec enim præsentior illo  
Est deus, adjuro, tam me tibi vera referre,  
Quàm veri majora fide. Stetit æquore puppis  
Haud aliter, quàm si siccum navale teneret. 85

82. Adjuro nunc tibi per ipsum (nec enim deus *ullus* est præsentior illo) me tam referre vera tibi; quam majore fide veri.

Illi admirantes remorum in verbere perstant;  
Velaque deducunt; geminâque ope currere tentant.  
Impediunt hederæ remos, nexuque recurvo  
Serpunt; et gravidis disfringunt vela corymbis.

Ipse, racemiferis frontem circumdatus uvis, 90  
Pampineis agitât velatam frondibus hastam.  
Quem circa tigres, simulacraque inania lyncum,

90. Ipse circumdatus *quoad* frontem racemiferis avis, agitât hastam velatum pampineis frondibus.

## NOTÆ.

79. *Si puerum juvenes.* The double antithesis, in this sentence, the more keenly points the rebuke of the cowardice of their conduct, in which men circumvent a boy, a multitude an individual. It recalls to mind a similar sentence in Virgil, in which Juno upbraids Venus, because she and her son, two deities, had plotted the ruin of *one* woman:

Talibus aggreditur Venerem Saturnia dicis:  
Egrediam verò laudem, et spolia ampla referitis  
Tuque puerque tuus, magnum et memorabile  
nomen.

Una dolo Divâm si fœmina victa duorum est.  
ÆNEID, iv. 92.

80. *Jamdudum flebam.* Though innocent, Acœtes wept for the guilt of his companions. The pious are often more concerned for the ungodly than they are for themselves.

82. *Præsentior:* more present; more propitious; of more immediate power, either to reward virtue or punish crime. So Virgil:

Nec tam præsentés alibi cognoscere divos.  
ÆCLOG. i. 42.

85. *Siccum navale:* a dry dock. The ships of the ancients, when not in use, were drawn up on the land. Hence Homer:  
Νῆν δ' ἄγε, νῆα μέλαιναν ἐρῶσσομεν εἰς ἄλα δῖαν.  
ILIAD, A. 141.

Trahuntque siccas machinæ carinas.  
HORAT. Lib. i. Od. 4.

86. *Remorum in verbere:* in the stroke of the oars; in rowing.

87. *Gemina ope.* They endeavor to run by means of the sails and oars.

88. *Hederæ.* Bacchus and his followers were crowned with ivy. Seneca describes the same, but extends the description far beyond proper limits.

Te, Tyrrhena puer rapuit manus,  
Et tumidum Nereus posuit mare,  
Cœrula cum pratis mutat prata.  
Hinc verno platanus folio viret.  
Et Phœbo laurus charum nemus;  
Garrula per ramos avis obstrepit:  
Vivaces hederas ramus tenet,  
Summa ligat vitis carchesia.—ŒDIPUS.

89. *Gravidis corymbis:* with heavy clusters of ivy-berries. Homer describes the same occurrence:

Now wandering o'er the bellying sail o'erhead,  
With pendent clusters, the lush vines were spread;

The verdant ivy up the tall mast rolled  
With fruits and flowers of purple and of gold;  
And living garlands o'er the benches wound  
In winding mazes, and the oar-locks crowned.

HYMN TO BACCHUS.

92. *Tigres.* Tigers, lynxes, and panthers were sacred to Bacchus, because wine, if used without restraint, fosters a cruel and savage disposition.

Idæus prora fremuit leo  
Tigris puppe sedet Gangetica  
Tum pirata freto pavidus natat;  
Et sequitur curvus fugientia carbasa delphin.  
SENEC. ŒDIP.

92. *Simulacra inania:* empty images; vain apparitions. So Homer:

Grim o'er the prow his crest a lion reared,  
Guarding the centre, a huge bear appeared,  
With threatening aspect and appalling sound.

HYMN TO BACCHUS

Pictarumque jacent fera corpora pantherarum.  
 Exiluère viri: sive hoc insania fecit,  
 Sive timor: primusque Medon nigrescere pinnis, 95  
 Corpore depresso, et spinæ curvamine flecti  
 Incipit. Huic Lycabas: In quæ miracula, dixit,  
 Verteris? et lati rictus, et panda loquenti  
 Naris erat, squamamque cutis durata trahebat.  
 At Libys, obstantes dum vult obvertere remos, 100  
 In spatium resilire manus breve vidit; et illas  
 Jam non esse manus; jam pinnas posse vocari.  
 Alter ad intortos cupiens dare brachia funes,  
 Brachia non habuit; truncoque repandus in undas  
 Corpore desiluit. Falcata novissima cauda est, 105  
 Qualia dividuæ sinuantur cornua Lunæ.  
 Undique dant saltus; multâque aspergine rorant;  
 Emerguntque iterum; redeuntque sub æquora rursus;  
 Inque chori ludunt speciem; lascivaque jactant  
 Corpora; et acceptum patulis mare naribus efflant. 110  
 De modò viginti, tot enim ratis illa ferebat,  
 Restabam solus. Pavidum gelidumque trementi  
 Corpore, vixque meum firmat deus, Excute, dicens,  
 Corde metum, Diamque tene. Delatus in illam  
 Accensis aris Baccheia sacra frequento. 115

114. Delatus in illam  
 insulam frequento  
 Baccheia sacra ac-  
 censis aris.

Præbuimus longis, Pentheus, ambagibus aures,  
 Inquit; ut ira morâ vires absumere posset.  
 Præcipitem famuli rapite hunc; cruciataque diris  
 Corpora tormentis Stygiæ dimittite nocti.

## NOTÆ.

94. *Viri exiluère*: the men leaped overboard. Affrighted at the terrible apparitions, they jumped into the sea. Homer, in his Hymn to Bacchus, says that a lion seized the commander of the ship, whereupon the sailors threw themselves into the sea.

The awe-struck crew the pilot gathered round,  
 Until the lion, with terrific roar  
 Sprung forward, and their faithless leader tore;  
 Then urged by fear, they sought the sea divine.  
 And changed to dolphins, tossed the foaming  
 brine.—HYMN TO BACCHUS.

96. *Corpore depresso*: with flattened body.

97. *In quæ miracula*: into what a prodigy; into what a monster.

101. *Resilire*: to start back; to shrink.

104. *Trunco corpore*: with mutilated body; with body deprived of arms and legs.

105. *Novissima cauda*: the extreme part of the tail.

106. *Dividuae lunæ*: of the half-moon.

109. *In speciem chori*: after the manner of a chorus of dancers. This sportive motion of the dolphin is noticed by Virgil:

Haud aliter Teucrum nati vestigia cursu  
 Impediunt, texuntque fugas, et prælia ludo,

Delphinum siniles, qui per maria humida  
 nando.

Carpathium Libycumque secant, luduntque per  
 undas.—ÆNEID, v. 592.

110. *Naribus efflant*: spout from their nostrils.

111. *De viginti*. Ovid describes the crew as consisting of twenty persons; Hyginus says there were but twelve. Accetes was the only one that was saved. The innocent are often punished with the guilty. Hence Æschylus:

Ἡ γὰρ ζυνεσθῶς πλοῖον ἐυσθεῖς ἀνήρ,  
 Ναῦησι θερμοῖς ἐν κακουργίᾳ τινί,  
 Ὀλωλεν ἀνδρῶν σὺν θεοπύστῳ γένει.

SEPTEM AD THEBAS.

113. *Excute metum*: banish fear.

117. *Ut ira posset*. Pentheus tells Accetes that he had been relating a long story, in order that his anger might be mitigated by delay.

121. *Clauditur*: is shut up. So Euripides:

In iron chains

The leader of our choir his pride detains.

Hide in some dreary place

Where night, with all its horrors darkens  
 round.—BACCHÆ.



Protinus abstractus solidis Tyrrhenus Acœtes 120  
 Clauditur in tectis; et, dum crudelia jussæ  
 Instrumenta necis, ferrumque ignisque parantur;  
 Sponte suâ patuisse fores, lapsasque lacertis  
 Sponte suâ fama est, nullo solvente, catenas.

123. Fama est fo. es  
 patuisse sua sponte:  
 catenasque fuisse lapsas  
 lacertis sua sponte,  
 nullo solvente eas.

## NOTÆ.

124. *Sponte sua*: of their own accord; spontaneously. This appears to have been imitated from Euripides, who describes a like occurrence with the Thyades:

The dames, O king,

Seized by thee, and confined, with chains of iron  
 Bound in the common prison, are escaped  
 Far from thy sight, and to the hallowed groves  
 Win their free way: spontaneous from their feet  
 The chains fell off, and of their own accord  
 Back rolled the opening gates, by mortal hands  
 Untouched.—BACCHÆ.

In sublimity, how infinitely is this fictitious release of the high-priest of a fabulous deity, beneath a similar, but veritable divine interposition in favor of the apostles of the true God:

And at midnight. Paul and Silas prayed, and sung praises unto God; and the prisoners heard them. And suddenly there was a great earthquake, so that the foundations of the prison were shaken; and immediately all the doors were opened, and every one's bonds were loosed.—ACTS xvi. 25, 26.

## QUESTIONES.

What account does the leader of the rites of Bacchus give of himself?

If Acœtes was of Mœonia, how is he said to be of the Tyrrhene nation?

What was the former occupation of Acœtes?

For what did he exchange it?

What is Taygete? The Hyades? Arctos?

By what star did the Greeks steer?

By what star the Sidonians?

Upon what island did Acœtes and his companions land?

Whom did Opheltès, the pilot, capture?

Whom did he suppose him to be?

Whom did Acœtes recognise him to be?

Did he try to prevent the carrying off the god?

Where is the island of Naxos?

For what was Naxos famous?

Did the sailors promise to carry Bacchus thither?

Did they steer for Naxos or not?

What prodigy happened?

What impeded the oars, and overspread the sails?

What forms of animals appeared?

Into what were the sailors changed?

How many were in the ship?

How many were spared from transformation?

After relating the foregoing story, what was done to Acœtes by Pentheus?

What miraculous interposition was made in his favor?

Of what interpretation is this fable susceptible?

What incident at Naxos may have given rise to it?

What other explanation can be given?

## FABULA IX.

### PENTHEUS A BACCHIS DISCERPTUS.

Pentheus, unmoved by the miraculous release of Acœtes, priest of Bacchus, and burning with increased rage, goes to Mount Cithæron for the purpose of restraining the celebration of the orgies: while thus looking on the mysteries with profane eyes, he is seen by his mother, Agave, who, under Bacchic furor, mistakes him for a wild boar. She wounds him with her thyrsus; the other Bacchantes join in the pursuit, and tear the unfortunate prince to pieces.

#### EXPLICATIO.

IN this Fable, the poet intends to exhibit the justice of Heaven in the punishment of a cruel and implacable tyrant, who had no reverence for piety and age, nor any veneration for the gods. Pentheus had dishonored Tiresias, a hoary-headed prophet of approved oracular power, and refused to admit the claims of Bacchus, a deity manifested by miracles. Unaffected by the admonitions of the aged seer, and the power of the youthful god, he is hurried on by reckless impiety, and madly rushes upon his own destruction. Under a blind impulse, he attempts to witness the Bacchic rites, but is discovered and attacked by the Bacchantals. He discovers his error when too late, acknowledges his fault, and implores in vain the forgiveness of his impiety. According to the predictions of Tiresias, he defiles with his blood his mother and sisters, and in his miserable end affords an example to others:

*Discite justitiam moniti et non contemnere divos.*—VIRGIL.

The real character of Pentheus was that of a prince zealous for the public interest, but carried by violence beyond a prudent opposition to the rites of Bacchus, which, in their origin religious, and commemorative of the Flood and Fall of Man, became afterwards scenes of corruption and debauchery, as will appear from the following extract from Livy:

“These mysterious rites were at first imparted to a few, but afterward communicated to great numbers, both men and women. To their religious performances were added the pleasures of wine and feasting, to allure the greater number of proselytes. When wine, friendly discourse, night, and the mingling of sexes, had extinguished every sentiment of modesty, then debaucheries of every kind began to be practised, as every person found at hand that sort of enjoyment to which he was disposed by the passion most prevalent in his nature. Nor were they confined to one species of vice, the promiscuous meetings of freeborn men and women; but from this storehouse of villany proceeded false witnesses, counterfeit seals, false evidences, and pretended discoveries. In the same place, too, were perpetrated secret murders; so that, in some cases, even the bodies could not be found for burial. Many of their audacious deeds were brought about by treachery, but most of them by force; and this force was concealed by loud shouting, and the noise of drums and cymbals, so that none of the cries uttered by the persons suffering outrage or murder could be heard abroad.”—Book xxxix.



**P**ERSTAT Echionides; nec jam jubet ire, sed ipse  
 Vadit, ubi electus facienda ad sacra Cithæron,  
 Cantibus et clarâ Bacchantûm voce sonabat.  
 Ut fremit acer equus, cum bellicus ære canoro  
 Signa dedit tubicen, pugnæque assumit amorem : 5  
 Penthea sic ictus longis ululatus æther  
 Movit; et audito clangore recanduit ira.  
 Monte ferè medio est, cingentibus ultima sylvis.

NOTE.

1. *Perstat*. Pentheus persists in his impiety, in rejecting the new deity, though he had witnessed his miraculous interposition in favor of his leader Acætes.

2. *Cithæron*. A mountain of Bœotia, where Actæon and Pentheus were torn in pieces. It was sacred to Bacchus, and from its wild and precipitous character, was well suited for the rites of Bacchus, and the fearful scenes connected with them.

4. *Ut fremit equus*. The excitement of the spirited charger, when he hears the trumpet, has been described by many writers, but by none more forcibly than by Job :

Hast thou given the horse strength; hast thou clothed his neck with thunder?—Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength—he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him; the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha! ha! and he smelleth the battle afar off, the thun-

der of the captains and the shouting.—CHAP xxxix. 19—25.

No fear alarms him, nor vain shouts molest; But at the clash of arms, his ear afar Drinks the deep sound, and vibrates to the war: Flames from each nostril roll in gathered stream, His quivering limbs with restless motion gleam, And o'er his shoulder, floating full and fair, Sweeps his thick mane, and spreads its pomp of hair.—GEORGE iii.

6. *Penthea sic ictus*. A modern poet has



Purus ab arboribus, spectabilis undique campus.  
 Hic oculis illum cernentem sacra profanis 10  
 Prima videt, prima est insano concita motu,  
 Prima suum misso violavit Penthea thyrsu  
 Mater : Iô geminæ, clamavit, adeste sorores.  
 Ille aper, in nostris errat qui maximus agris,  
 Ille mihi ferendus aper. Ruit omnis in unum 15  
 Turba furens : cunctæ coëunt, cunctæque sequuntur,  
 Jam trepidum, jam verba minùs violenta loquentem,

14. Ille aper qui er-  
 rat maximus in nostris  
 agris; ille aper est  
 ferendus mihi.

## NOTÆ.

also compared the roused energies of man to an excited war-steed :

Over the mountains, and far down the valleys,  
 Their voices cheer me like a bugle, now,  
 And my worn spirit, like a war-horse, rallies,  
 And my first day-dreams flash upon my brow.

F. W. THOMAS.

7. *Recanduit ira* : his anger glowed again. This is a strong and beautiful metaphor.

9. *Purus ab arboribus* : free from trees.

10. *Oculis profanis* : with unhallowed eyes.

BAC. Thou who wouldst see what to thy curious eye

Is not permitted; thou who wouldst attempt  
 Things not to be attempted, Pentheus, ho!  
 To thee I call; come forth; appear in sight,  
 In female vestments, like the Mænades;  
 Accoutred, on thy mother and her train  
 To be a spy, thy graceful figure show:  
 A daughter sure of Cadmus meets our eye.

BACCHÆ.

11. *Prima videt*. The mother of Pentheus was the first one that beheld Pentheus profaning the rites of the deity. So Euripides :

Him from Cithæron's rocky head,  
 Or some enclosure's rising mound,  
 His mother first shall view in ambush laid.

Then shouting call the Mænades around :—  
 "These heights, these heights, ye Bacchæ,  
 who

Ascends, our mountain-ranging train to view?

Whence is his lineage traced?

His birth he to no woman owes;

But from some tigress in the howling waste,  
 Or Libyan Gorgon rose."

Vengeance, in all thy terrors clad, appear;

High thy thundering falchion rear;

Stain it in his unrighteous, impious gore,  
 And ruin on this earth-born tyrant pour.

BACCHÆ.

12. *Prima violavit*. Agave was also the first to wound her son, Pentheus. Thus Euripides :

Agave, as the priestess of the rites,  
 Began the murderous work, and rushes on him :  
 The mitre from his hair he rent, that, known,  
 His mother might not kill him; on her cheek  
 He placed his soothing hand, and suppliant said,  
 "Tis Pentheus, O my mother! 'tis thy son,  
 Thine and Echion's son, who sues to thee :  
 Have pity on me, mother; do not kill  
 Thy son for his offence." She foamed with rage,  
 Rolling her eyes askance, nor harbored thoughts  
 She ought to harbor, frantic with the god,

Nor listened to his prayers; but his left hand  
 She seized, and pressing on his side, tore off  
 His shoulder, with a force not hers, the deed  
 Made easy by the god. On the other side  
 Ino assisted in the dreadful work,  
 Rending his flesh : Autoëo hung upon him,  
 And all the Bacchæ : every voice was raised  
 At once; his dying breath was spent in groans

BACCHÆ

13. *Adeste sorores*. Agave calls on her sisters Ino and Autoëo to come and assist her.

14. *Aper*. Inspired by fury, Agave mistakes Pentheus for a wild boar, and pursues him. Euripides says she mistook him for a lion; Valerius Flaccus, a bull; Martial and others, a calf. Thus Euripides :

AGAV. I caught him without toil, with a troop

Of hunters, this young lion : thou mayest see him

CHO. In what lone wild?

AGAV. Cithæron.

CHO. Of Cithæron

What?

AGAV. Killed him.

CHO. But whose hand first wounded him?

AGAV. 'Tis mine, it is my prize.

CHO. Happy Agave!

AGAV. My name amid the Bacchic train is  
 famed :

What other dame from Cadmus—

CHO. What of Cadmus!

AGAV. Who sprung from Cadmus, save myself, myself,

Once touched this savage?

CHO. Happy in thy prize!

AGAV. Share then the feast.

CHO. Alas! what should I share?

AGAV. 'Tis but a whelp : beneath his shaggy  
 head

The hair yet soft begins to clothe his cheeks :  
 This brinded mane is the rough grace that marks  
 The mountain savage. Bacchus to this chase,  
 The hunter Bacchus, roused the Mænades,  
 Showing his skill.—BACCHÆ.

Et raptum vitulo caput ablatura superbo  
 Bassaris.—PERSIUS, Sat. i. 100.

17. *Jam trepidum*. There is a regular gradation in the change of sentiment here, concisely and beautifully expressed. What is here affirmed of one who was infidel in the case of the Bacchic rites, may be well predicated of modern infidels. When trouble comes upon them, but especially when death is approaching, they generally evince cowardice, abate their impiety, condemn their course of wickedness, and repent their infidelity. Altamont, Spira, and

Jam se damnantem, jam se peccâsse fatentem.  
 Saucius ille tamen, Fer opem, matertera, dixit,  
 Autoncë: moveant animcs Actæonis umbræ. 20  
 Illa quid Actæon nescit; dextramque precanti  
 Abstulit; Incô lacerata est altera raptu.  
 Non habet infelix quæ matri brachia tendat:  
 Trunca sed ostendens disjectis corpora membris;  
 Adspice, mater, ait. Visis ululavit Agave; 25  
 Collaque jactavit, movitque per aëra crinem.  
 Avulsumque caput digitis complexa cruentis  
 Clamat, Iô comites, opus hæc victoria nostrum est.  
 Non citiùs frondes autumnno frigore tactas,  
 Jamque malè hærentes altâ rapit arbore ventus; 30  
 Quàm sunt membra viri manibus direpta nefandis.

29. Non ventus rapit citiùs ab alta arbore, frondes tactas autumnno frigore, jamque hærentes malè, quam

## NOTÆ.

Voltaire are illustrious examples of the kind.

20. *Actæonis umbræ.* He conjures his aunt, Autoncë, by the remembrance of the awful death of her son, Actæon, to rescue him from the fury of the Mænades.

21. *Dextram.* While he extends his hands to her in entreaty, she tears his right hand from his body.

22. *Alteræ:* the other, viz. the left hand. This arm, according to Euripides, was torn off by the mother of Actæon. See note on *prima violavit*, line 12.

27. *Caput.* His mother, Agave, tore off his head, and held it up in her bloody hands. Euripides enhances the horror of the scene by the circumstances:

The miserable head

His mother, as she caught it in her hands,  
 Fixed on her thyrsus; o'er Cithæron bears  
 High lifted, as some mountain lion's spoils.  
 Leaving her sisters with the Mænades,  
 And proud of her ill-fated prize, her steps  
 She thus way bends, on Bacchus calling loud,  
 The partner of the chase and of the prize,  
 The glorious conqueror, who this conquest  
 gained

Of tears to her.—BACCHÆ.

28. *Victoria.* It is an aggravation of this horrid catastrophe, that the mother, as she clutches the head of her murdered son in her blood-stained hands, is all unconscious of her crime, and rejoices in it as a victory:

Do Heaven's rich stores, does Wisdom know  
 A meed more glorious, than with conquering  
 hand

To grasp the proud head of a foe?  
 Raptures still rise where Glory takes her stand.  
 BACCHÆ.

30. *Malè hærentes:* ill adhering.

31. *Direpta sunt:* were torn in pieces.  
 They shouted wild: one snatched an arm, and  
 ore

A sandalled foot: dismembered by their force  
 Lay the bare trunk; in their ensanguined hands  
 Each hurled the flesh of Pentheus to and fro;  
 His limbs were scattered; on the craggy rocks  
 Some, on the close-entwined thickets some,  
 No easy search.—BACCHÆ.

32. *Sacra.* To commemorate the history of the Flood, rites were established, in which reference is made to Noah, the abyss, the ark, the dove, the rainbow, &c., traces of which were to be found among all ancient people, even the most rude. Some of these rites, according to Lucian, in his treatise *De Syria Dea*, were established by Deucalion (Noah) himself. Now, the ark which God ordered Noah to make, was called תבה *Theba*; and as Thebes, in Egypt, was a prominent seat of the Arkite worship, there is no doubt that it took its name from *Theba*, the ark in which Noah and his family were preserved. In fact, Nonnus, in his *Dionysiaca*, expressly says, that Thebes, on the southern part of the Nile, was named after the original *Theba*, or ark:

νοτιῶ παρὰ Νείλω

ΘΗΒΗΣ Ἀρχηγονοῖο φερώγγυμος ἔπλετο Θήβη.

The Arkite worship was introduced into Bœotia and the adjacent regions, and names were given to the places around, corresponding to the things commemorated. Arcadia signifies the *land of the ark*. Deucalion's (Noah's) ark was said to have rested on Parnassus, anciently Larnassus, so called from λάρναξ, *an ark*. Pelion, is named of πελεία, *a dove*. Nysa, at the foot of Parnassus, is the city of Nus (Νῶυς), *the husbandman* (Noah). Thebes is called of Theba, *the ark*; and Bœotia itself signifies, alike, the *land of the ark*, and the *land of the ox*, or heifer; for we are expressly told by the Scholiast on Lycophron, that with the Syrians (from whom the Arkite worship came), the ark is the same as heifer or bull: Θήβα γὰρ ἡ βοῦς κατὰ Σύρους. Now, as Θήβα, *an ark*, and Βοῦς, or Ταῦρος, *a bull*, are synonymous, the epithet Ταυρογενής, *ox-born*, applied to Bacchus, is the same as Θηβαιγενής, *ark-born*; but this latter may be rendered also *horn at Thebes*, and from this may have arisen the mistake that Bacchus (Noah, who was born of the

Talibus exemplis monitæ novâ sacra frequentant,  
Thuraque dant, sanctasque colunt Ismenides aras.

membra viri sunt di-  
cepta inanibus nefan-  
dis.

## NOTÆ.

ark) was born at Thebes. The following Orphic fragment of a Hymn to Bacchus, according to the above interpretations, refers to Noah, as born of the ark :

Ταυρογενῆς Διόνυσος εὐφροσύνην πῶρε θνητοῖς.  
The ox-born Bacchus comfort brought to men.

In Syriac, as we have remarked before, *ܩܪܢ* signifies both a bull, and an ark or ship.

But again, since the heathens had an indistinct tradition of the Cherubim which was set up at the garden of Eden, and introduced it in many of their emblems, as I have shown in the note upon *Delubra deæ*, p. 83, the above line from Orpheus may adumbrate Adam as well as Noah, by considering Bacchus as born of the mysterious Cherubim, of which the form of the ox made a conspicuous part. In one place in the Scriptures, *cherubim* is used for *ox*. See Explicatio of Fab. XIII, Lib. I.

Under circumstances plainly referring to the Flood, Bacchus is also described as born of an egg, which is an apt figure of the Ark, fraught as it was with animal life :

Προτογόνον καλέω διφυῆ, μέγαν αἰθερόπλαγκτον,  
Ζουγενῆ, χρυσαίαιν ἀγαλλόμενον περὺ βύσσιν,  
Ταυροβόαν, γένεσιν μακάρων θνητῶν τ' ἀνθρώ-  
πων.—ORPHEUS. Hymn v.

I invoke Protopogon, two-fold, the great wanderer-under-heaven, born-of-an-egg, gloriously-represented with golden wings, bull-roarer, source of the gods and mortalmen.

The adornment of golden wings refers to the Dove, encircled, probably, by the rays of the rainbow. How he is born of an egg, and is the source of gods and men, will appear from what follows. We have before said, that Noah, Bacchus, and Osiris are the same :

\*Ὁς Νῶε, καὶ Διόνυσος, καὶ Ὀσίρις καλεῖται.  
TZETZES.

Now, the Baris or ark of the Egyptians,

was represented by an egg, and the egg-like buildings in the Grecian Hippodrome are called by the name of Baris, in Vitruvius. The sacred Baris is often seen containing the eight gods of the Egyptians, who, no doubt, were the eight persons comprising Noah and his family, and who were probably regarded by their posterity as divine personages. The nocturnal consecration of the egg was, therefore, of great account in the mysteries of Bacchus, remarking upon which, Porphyry says, it represented the world.

Ἐρμῆνευεν ἕε τὸ ὄν τὸν κόσμον.

APUD EUSEB. PRÆP. EV.

That world was Noah and his family, comprising all of human and of bestial life. In like manner, too, Arnobius describes the Syrian gods as sprung from eggs :

Titanes, et Bocores Mauri, et eorum progenies, Dii Syri.—LIB. i.

Atargatis (Dercetis), which signifies a sea-monster, and was an emblem of the Ark, represented half man and half fish, is described by Simplicius, in his comment upon Aristotle, as a receptacle of the gods :

Τὴν Συρίαν Ἀτάργατιν τόπον θεῶν καλέουσι.  
SIMPLICIUS IN ARISTOT.

Macrobius also makes Atargatis the mother of the gods, giving her the same character as is given to Rhea or Cybele; and the Genius of the Ark, under the character of Rhea and Cybele, is styled by Lucretius :

Magna deum mater, materque ferarum.

LIB. ii. 593.

The pomegranate itself, *Ρεία* (Rhea), from which the goddess Rhea is named, is a fit representation of the Ark, for its shape is egg-like, and it contains abundant seeds disposed within it.

33. *Ismenides*. The Theban women, so called from Ismenus, a river of Bœotia.

## QUÆSTIONES.

What does Pentheus resolve to do ?  
Whither does he go ?  
Where was Citharon ?  
What was the character of its scenery ?  
Does Pentheus attempt to discover what was done in the mysteries ?  
Who first sees him ?  
What does she do to him ?  
What animal did Agave take him to be ?

Whom did she call to her aid ?  
What moving appeal did Pentheus make to his aunt, Autonoe ?  
What did Autonoe do to him ?  
What was the fate of Actæon ?  
Who tore off the head of Pentheus ?  
What did she do with it ?  
What effect had this destruction of Pentheus upon the Thebans ?



P. OVIDII NASONIS  
METAMORPHOSEON.

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LIBER IV.

ARGUMENTUM.

NOTWITHSTANDING the example afforded by the fate of Pentheus, Alcithoë and her sisters will not admit the divinity of Bacchus. When all the other Theban women lay aside their engagements, to join in the festival of the god, they continue their spinning and weaving, while they lighten their labors by the recital of various stories. The principal of these was the story of Pyramus and Thisbe, upon whose tragical death, the fruit of the mulberry tree, under which they lay, was changed from white to black. At the conclusion of their stories, strange noises are heard, apparitions and lights are seen in the house, and the sisters are changed into bats. Still cherishing implacable hatred against the house of Cadmus, Juno visits the Infernal regions, and employs Tisiphone, one of the Furies, to affect with madness, Ino, the daughter of Cadmus, and Athamas, her husband. Under this influence, Athamas slays Learchus, while Ino, with Melicerta in her arms, leaps into the sea, of which they become deities. The attendants who had followed Ino are changed into rocks and birds. Overcome with the accumulated miseries of their descendants, Cadmus and Hermione abandon Thebes, and going into Illyria, are changed into serpents. Their principal solace is the thought that the powerful deity, Bacchus, is descended from them. Acrisius of Argos is now the only one that denies the divine character of the god. He refuses to believe that Bacchus is the son of Jupiter, and in like manner does not credit that his own grandson, Perseus, is born of Jupiter, by Danaë. The valorous deeds of the latter are a proof of his descent. After the slaughter of the Gorgon, he now stopped to claim the hospitality of Atlas, and on being repulsed by him, changes him into a mountain. Afterwards, in his passage through the air, Perseus beholds Andromeda chained to a rock, and slays the monster who is advancing from the sea to devour her. Perseus marries Andromeda, and at the bridal feast relates the manner in which he had slain the Gorgon, and cut off her head. Many serpents spring up from the drops of blood that fell; the winged horse, Pegasus, also, and his brother Chrysaor.

## FABULA I.

IMPIETAS MINYĒIDUM: DERCETIS: SEMIRAMIS: NAIAS.

The Theban dames receive Bacchus at his festival, except Alcithoë and her sisters, the daughters of Minyas, who remain at home, carding and spinning. To divert the time, one of them proposes to tell each a story in her turn. She hesitates whether she will tell the story of Dercetis changed into a fish, or the story of Semiramis changed into a dove, or that of Naias, or of the Tree whose fruit, formerly white, was changed into the color of blood. This last was preferred, as the story was not common.

### EXPLICATIO.

In the account of the daughters of Minyas, some reference appears to be had to the Flood, for Minyas is described as a son of Neptune; and Nicolaus Damascenus says, that Baris (Ararat), where the Ark rested, is above the country of the Minyæ. Two of their names, as given by Antoninus, were compounded in part of *hippa*, which is regarded as a priestess of the *hippos*, or Ark. They probably adhered to the former rites of Bacchus, and resisted the corruptions that were introduced. In the first part of this Fable, the names and titles of Bacchus are given, and a brief, but lively description of the pageant of the procession. There is also a lengthy apostrophe to Bacchus, which may be regarded in the light of a hymn to that deity. Dercetis, to whose story reference is briefly made by one of the sisters, is doubtless an hieroglyphic or emblem intended to represent the Ark. It will be shown by the notes, that it was the receptacle of the gods, in other words, Noah and his family, who were regarded by their remote descendants with a reverence that afterwards became worship; just as the Baris of Osiris contained the Ogdoad, or eight gods of the Egyptians. Semiramis too, it will be seen, was a mythological, and not an historical personage, and was no other than an emblem of the Dove which signified to Noah the end of the Deluge. The Ark, the Dove, and the Rainbow, were commemorated in many of the rites of the heathens, and traces of the Arkite story are to be found among every people of the earth, showing the universality of the tradition. The Naiad referred to in the Fable, according to Arrian, lived in Nosala, an island of the Erythrean sea, and after corrupting all the men that came to the island, changed them into fishes. The Ichthyophagi descended from them, after they were restored to the human form.

The story of Pyramus and Thisbe, of Babylon, which forms the second Fable, is a continuation of the account of the Minyæides, who are changed into bats, after the relation of the sad fate of the Babylonian lovers.



T non Alcithoë Minyëias Orgia censet  
 Accipienda dei : sed adhuc temeraria, Bacchum  
 Progeniem negat esse Jovis : sociasque sorores  
 Impietatis habet. Festum celebrare sacerdos,  
 Immunesque operum dominas famulasque suorum, 5  
 Pectora pelle tegi, crinales solvere vitas,  
 Serta comis, manibus frondentes sumere thyrsos,  
 Jusserat : et sævam læsi fore numinis iram,

NOTE.

1. *At.* By the use of this particle, the poet artfully connects this fable with the last one of the preceding book. Although Pentheus had been punished for his impiety, Alcithoë is unwilling to own the deity.

1. *Orgia.* Regarding Bacchus as a blending of the Scriptural Noah and Adam, and the rites of Bacchus as a commemoration of the Fall of Man, and of the Flood, it is possible that *ὄργια* is derived from *ὄργη*, *wrath*, inasmuch as the anger of God was manifested at the expulsion from Paradise, when man was forced to till the earth, and at the Flood, when a guilty world was submerged for its impiety.

3. *Sorores.* Antoninus names the sisters Alcithoë, Arsippa, and Lousippa.

4. *Sacerdos.* The priest was most probably Tiresias, or Acetes.

6. *Pelle tegi.* To be clothed with skins. This was in commemoration of God's clothing our first parents, when man was ordered to till the ground. The skins of fawns and foxes were employed. The latter was probably an addition of later

times. Foxes were slain because they hurt the vines.

6. *Crinales solvere.* In these sacrifices, women were accustomed to let the hair flow dishevelled; in token of the distress of our general mother when rushing wildly forth from Eden, a wanderer over the earth.

8. *Læsi numinis:* of the insulted deity. If they should refuse to attend his rites.

10. *Calathos.* Baskets in which they



Vaticinatus erat. Parent matresque, nurusque ;  
 Telasque calathosque, infectaque pensa reponunt : 10  
 Thuraque dant ; Bacchumque vocant, Bromiumque, Lyæumque,  
 Ignigenamque, satumque iterum, solumque bimatrem.  
 Additur his Nyseus, indetonsusque Thyoneus,  
 Et cum Lenæo genialis consitor uvæ,  
 Nycteliusque Eleleusque parens, et Iacchus, et Evan : 15  
 Et quæ præterea per Graias plurima gentes

13. Nyseus additur  
 his, Thyoneusque in-  
 detonsus, et consitor  
 genialis uvæ cum  
 Lenæo.

## NOTÆ.

were accustomed to put the distaff, wool, and balls of thread.

10. *Infecta pensa*. They received Bacchus with readiness, not even taking time to finish their tasks.

11. *Thuraque dant*: give frankincense, viz. offer incense to him, in sacrifice. Frankincense is a gum resin which distils from the *Boswellia thurifera*, a tree inhabiting Arabia and India. When burnt it exhales a strong aromatic odor, on which account it was much used by the heathens in the worship of their gods.

11. *Bromiumque*. A surname of Bacchus, from βρῆζω, to groan, in allusion to the frantic cries of the Bacchanals.

Fair-haired Euion, Bromian, joyful god Lysian, insanely raging with the leafy rod. To these our rites, benignant power, incline, When favoring men, or when on gods you shine.

ORPHEUS, Hymn I.

11. *Lyæum*. This name is from λῦω, to free; it is the same as the Latin *Liber*, and is given to Bacchus in imitation of the name of Noah (*rest*). See note on *Liber*, page 248. Bacchus was also called *Lysius*, which is also derived from λῦω, and has the same signification as *Lyæus* and *Liber*.

Hear me, Jove's son, blest Bacchus, god of wine, Born of two mothers, honored and divine ; Lysian Euion Bacchus, various-named, Of gods the offspring, secret, holy, famed ; Fertile and nourishing, whose liberal care Augments the fruit that banishes despair.

ORPHEUS, Hymn I.

12. *Ignigenam*. The epithet *fire-born* is applied to Bacchus, from the circumstance of his being taken from Semele when stricken with thunder. Hence Orpheus :

Three, Semele, I call, of beauteous loien ; Deep-bosomed, lovely, flowing locks are thine, Mother of Bacchus, joyful and divine, The mighty offspring, whom Jove's thunder bright

Forced immature, and frightened into light.

HYMN XLV.

12. *Satum iterum*. Bacchus, according to a physical interpretation, was born first of Semele, and again of Jupiter, that is, of the earth and of the ether ; or, historically, considered as Noah, once of his mother, and again of the Ark. Nonnus, in his Dionysiacs, calls him Ἄρχεγονίς, *ark-born*.

13. *Nyseus*. This surname was in consequence of his residence at Nyssa.

Bacchus, phrenetic, much named, blest divine, Bull-horned, Lenæan, bearer of the vine ; From fire-descended, raging, Nysian king. From whom initial ceremonies spring.

ORPHEUS, Hymn lii.

13. *Thyoneus*. Bacchus, considered as Adam, may have been called Thyoneus, from θῦω, to sacrifice, because sacrifice was first instituted by God himself, when he offered the beasts, with the skins of which he afterwards clothed Adam and Eve. It may be derived from Thyone, a title of Semele. But considering Bacchus as Noah, and the son of Semele, (which is Sema-el, the token of God, i. e., the Rainbow), the title of Thyone, as applied to Semele, may allude to the sacrifice offered to Deity at the close of the Deluge, when the Rainbow of peace spanned the earth. Similar to the above mythological birth of Bacchus is the Chinese account of the birth of Fohi (Noah) : his mother, while walking on the bank of a lake, conceived, being surrounded with a rainbow.

14. *Lenæo*. A surname of Bacchus from ληνός, a wine-press.

Sounding, magnanimous, Lenæan power, O various formed, medicinal, holy flower ; Mortals in thee repose from labor find, Delightful charm, desired by all mankind.

ORPHEUS, Hymn I.

15. *Nycteleus*. The name of Nycteleus (νυκτός), is applied to Bacchus, in consequence of his orgies being celebrated by night.

Come, rouse to sacred joy thy pupil king, And Brumal nymphs with rites Lenæan bring ; Our orgies shining through the night inspire, And bless, triumphant power, the sacred choir.

ORPHEUS, Hymn lii

15. *Eleleus*. The Bacchanals often repeated ἐλεεῦ, as a cry of animation. It was used in war in like manner, and also in singing Pæans.

15. *Iacchus*. A name derived from ἰαχχῆ, a *brawling*.

15. *Evan*. Evan (εὐαν), was a title applied to Bacchus, the meaning of which is not known. Considering the Bacchic rites as in part a scenic representation of the Fall, *Evan*, like εὐα, would seem to have reference to Eve, by whose temptation, agriculture, the rearing of the vine, and human society were established.

16. *Plurima nomina*. The ancients im-

Nomina, Liber, habes. Tibi enim inconsumpta juventas;  
 Tu puer æternus, tu formosissimus alto  
 Conspiceris cælo: tibi, cùm sine cornibus adstas,  
 Virgineum caput est: Oriens tibi victus, ad usque 20  
 Decolor extremo qua cingitur, India Gange.  
 Penthea tu, venerande, bipennisiferumque Lycurgum  
 Sacrilegos mactas: Tyrrenaque mittis in æquor  
 Corpora. Tu bijugum pictis insignia frænis  
 Colla premis lyncum: Bacchæ, Satyrique sequuntur, 25

22. Tu, venerande, mactas Penthea, bipennisiferumque Lycurgum sacrilegos.

NOTÆ.

agined that it was agreeable to the deities to invoke them under a multitude of names.

17. *Tibi enim.* The poet appears to introduce here a hymn to Bacchus, in which he records his exploits.

17. *Inconsumpta juventas:* unfading youth.

18. *Tu formosissimus.* Osiris, Bacchus, and Noah were the same. When in Egypt the allegorical spirit began to displace historical tradition, it is probable that Osiris was considered as the Sun. Hence, in an inscription on a pillar erected to him at Memphis, are the words, "I am related to the god of day." In Egypt, Osiris was considered as the Sun, and Isis as the Moon; and in Greece, the correspondent deities, Bacchus and Ceres, were also considered as the Sun and Moon. Hence Virgil:

Vos o clarissima mundi

Lumina, labentem cælo quæ ducitis annum,  
 Liber et alma Ceres.—GEORGIC i. 5.

19. *Cornibus.* As horns are weapons both of offence and defence, they are used to signify strength, confidence, daring, and violence. Thus:

But my horn shalt thou exalt as the horn of an unicorn.—PSALM xcii. 10.

Horns may be attributed to Bacchus, then, since wine gives confidence, and because immoderate drinkers are accustomed to strike whomsoever they meet.

Viresque; et addis cornua pauperi.  
 HOR. Lib. iii. Od. 21.

Tunc pauper cornua sumit.—OVID. ART. AM.

Plutarch says horns were given to Bacchus, because he first taught ploughing and sowing. But properly, Bacchus is represented as wearing horns, because, in Syriac, ארן signifies both a bull, and an ark or ship. And hence Bacchus is alike called Θηβαίεως, born of the Ark, or born at Thebes, and Βουβαίης, born of a bull. He is therefore described by Orpheus as having the face of a bull:

Ελάτῃ, μάκαρ Διόττις, ποσειδάωνε, Ταυρομήτωπε.  
 ΗΥΜΝ xliν.

A bull thou seem'st to lead us, on thy head  
 Thou bearest horns.—BACCHUS OF EURIPIDES.

Some have imagined that horns were assigned to Bacchus because they were an-

ciently used as drinking cups. The modern phrase of "taking a horn," it will be perceived, is purely classical, however it may savor of slang.

By the words, *sine cornibus*, in this place, we are to understand Bacchus in a pleasant, mirthful mood, before excited to madness and fury by wine.

20. *Virgineum caput.* A head gentle and virgin-like.

Huc averte favens virgineum caput,  
 Vultu sidereo discute nubila  
 Et tristes Erebi minas.  
 Avidumque fatum.—SENEC. ŒDIP.

20. *Oriens.* Bacchus is said first to have subdued India, and to have erected pillars in commemoration of the achievement.

Hæc et Thebanî Dionysi terra columnas  
 Monstrat ad Oceanum, atque extremi litora  
 ponti  
 Montibus Indorum, qua vasto gurgite Ganges  
 In mare se volvit, Nyssæamque impulit undam.  
 DIONYSIUS.

20. *Adusque.* An anastrophe for *usque ad.* Supply *eam partem.*

21. *India.* India was an extensive and rich country of Asia, the boundaries of which differed at different times. It took its name from Indus, its principal river.

21. *Gange.* The Ganges is a large river of India, the sources of which are unknown. It is generally believed to rise in the mountains of Thibet. After receiving many tributaries, it forms a delta twice as large as that of the Nile, and empties into the Bay of Bengal.

22. *Lycurgum.* A king of Thrace, and a violent opposer of Bacchus. He took an axe, and commenced cutting down the vineyards, when, inspired by madness, he cut off his own legs.

Tectaque Penthei  
 Disjecta non levi ruina.  
 Thracis et exitium Lycurgi.  
 HOR. Lib. ii. Od. 19.

25. *Satyri.* Rural deities of a licentious nature, having the horns, ears, legs, and feet of goats, and the rest of their body human. As licentiousness is the effect of drinking, the Satyrs are suitable companions of Bacchus. See note on page 62. Lucian gives a most ludicrous account of the advance of Bacchus and his train, and of the conquest of India:

Quique senex ferulâ titubantes ebrius artus  
Sustinet; et pando non fortiter hæret asello.  
Quacunque ingrederis, clamor juvenilis, et unâ  
Fœmineæ voces, impulsaque tympana palmis,

## NOTÆ.

When Bacchus, with his strange army, invaded India, the natives at the first formed such a contemptuous idea of him, that they turned both himself and his enterprise into ridicule, or rather pitied him for his presumption, whom they, if he in good earnest meant to attack them, saw by anticipation already with his whole troop trod under foot by their elephants. In truth, according to the intelligence they received from their spies, they could entertain no great opinion of a conqueror who was marching against them with so ridiculous an army.

The flower of his troops, it is said, consisted of a few regiments of half-naked mad women, and these women had, instead of armor and weapons, ivy-wreaths about their brows, aprons of doe-skin round their waist, short spears twined with ivy, unarmed with iron, in their hands, and light round shields on their arms, which, on being struck, gave a dull sound; for they held, as you see, the thyrsus of the Mænades for javelins, and their tabrets for a sort of shield. They had likewise with them, they say, a parcel of stark-naked rustics, with tails to their backs, and budding horns, as they sprout from kids, on their foreheads, making the most ludicrous caperings and gesticulations. The general of this spruce band (Bacchus) had so little beard, that not the slightest trace of down was discoverable on his cheeks; but to make amends for it, he had ram's horns, a circlet of vine leaves and grapes around his temples, and the hair platted in tresses like a woman's coiffure; wore a loose purple robe and gilt buskins, and rode in a car, drawn by leopards. Under him were two other commanders, (Silenus and Pan), one a short, thick, old, shrivelled fellow, with a pendulous paunch, a flat, apish nose, and long, pointed ears, wore a yellow, womanish gown, supported himself, when walking, on a staff, but when riding, as he could not keep long together on his legs, mounted generally on an ass; the other a most grotesque figure, his lower half resembling a goat, with shaggy-haired thighs, a long goat's beard, just the same horns, and of a very warm temperament. In one hand he held a pipe of reeds, in the other a crooked stick; and so he hopped, and frisked, and skipped about in great leaps among the whole troop, and frightened the women, who, at the sight of him, ran up and down with dishevelled hair, crying *Evæ, Evæ*, which I suppose was the name of their commander-in-chief. Moreover, these frantic wenches had committed great ravages among the flocks; they without ceremony tore a live sheep to pieces, and devoured the flesh, I believe, quite raw.

How could the Indians and their king do any thing but laugh at such intelligence? They naturally thought it not worth while to march a regular army against such a rabble; should they come up, said they, our women will soon despatch them: for that they should go in person to deliver battle to such mad trulls, with a general in a woman's cap at their head, and encounter the little drunken old mongrel, and the middle being between man and goat, and his naked dancers, was quite out of the question: even victory itself over such a ridiculous adversary, would be disgraceful. But hearing

afterwards what devastation the god had already committed in the country; how he had laid whole cities in ashes, with all their inhabitants; had set on fire one forest after another, and that in a short time, if he was suffered to proceed, all India would be in flames; they now saw that the affair was of a more serious nature than they had imagined. All immediately ran to arms, the elephants were caparisoned, and were drawn up, with castles upon their backs, against the enemy, whom they still despised, yet, fired with indignation at the mischiefs they had wrought, could not run fast enough to charge the beardless general with his frantic troops.

The two armies stood facing each other. The Indians formed themselves in close ranks behind the elephants, which were led on in the van. Bacchus was likewise busied in ranging his troops in battle array: he himself commanded in the centre, Silenus brought up the right wing, Pan the left; the satyrs were posted as the officers: *Evæ* was the word.

Now the tabrets were beat, the cymbals sounded, one of the satyrs performed the office of trumpeter, blowing with full cheeks his horn, and even the ass of Silenus brayed as martially as he could, to bear his part in searing the foe. The Mænades, in the mean time, girt with snakes which bared the iron points of their thyrsus from under the ivy, and with tremendous yells, rushed among the enemy. The poor Indians had not the courage to endure the shock; they and their elephants fell immediately into disorder, faced about, and sought their safety in a disgraceful flight; in short, they were vanquished and taken prisoners, by the very adversaries whom they had before derided: and thus, from their own experience, learned that uncommon warriors should not be scorned upon hearsay.—BACCUS.

26. *Quique senex*. Silenus, who was the nurse, preceptor, and attendant of Bacchus. He was represented as old, bald, and flat-nosed, riding on an ass, and carrying his can.

*Te senior turpi sequitur Silenus asello.*

*Turgida pampineis redimitus tempora sertis.*

TEMPORA SERTIS.

Great muse of Bacchus, to my prayer incline, Silenus, honored by the powers divine; And by mankind, at the triennial feast, Illustrious demon, revered as the best: Holy, august, the source of lawful rites, Phrenetic power, whom vigilance delights, Surrounded by thy muses young and fair, Naiads and Bacchic nymphs who ivy bear, With all thy satyrs on our incense shine, Dæmons wild-formed, and bless the rites divine  
ORPHEUS, *Hymn liv.*

26. *Ferula*. Silenus is represented as bearing the *ferula*, the stalk of a certain weed, that as drunkards are apt to strike, it may be in mirth, and with no dangerous consequences.

27. *Non fortiter*: not firmly; insecurely



Concavaque æra sonant, longoque foramine buxus. 30

Pacatus mitisque, rogant Ismenides, adsis :

Jussaque sacra colunt. Solæ Minyeides intus,

Intempestivâ turbantes festa Minerva,

Aut ducunt lanas, aut stamina pollice versant,

Aut hærent telæ, famulasque laboribus urgent. 35

E quibus una, levi deducens pollice filum :

Dum cessant aliæ, commentaque sacra frequentant,

Nos quoque, quas Pallas melior Dea detinet, inquit,

Utile opus manuum vario sermone levemus :

Perque vices aliquid, quod tempora longa videri

Non sinat, in medium vacuas referamus ad aures. 40

Dicta probant, primamque jubent narrare sorores.

Illa, quid è multis referat (nam plurima nôrat),

Cogitat : et dubia est, de te, Babylonia, narret,

Derceti, quam versâ squamis velantibus artus 45

31. Ismenides ro-  
gant ut adsis mitis pa-  
catusque ; coluntque  
iussa sacra.

40. Perque vices re-  
feramus in medium ad  
vacuas aures aliquid,  
quod non sinat tem-  
pora videri longa.

### NOTÆ.

30. *Buxus*. The box is here put, by metonymy, for the flute made of box.

31. *Pacatus mitisque*. The Theban women entreat that he may be gentle and merciful to them.

32. *Intus*: within their house.

Is there who comes along the way ?  
Are there who in their houses stay ?  
Hence, begone, whoe'er you are !  
To hallowed sounds let each his voice prepare,  
The song to Bacchus will I raise,  
Hymning, in order meet, his praise.

BACCHÆ OF EURIPIDES.

33. *Intempestiva Minerva*: by their untimely Minerva ; by their unseasonable labors. Minerva is here put, by metonymy, for the arts which she taught, viz. carding, spinning, and weaving.

33. *Turbantes festa*: interrupting the festival.

38. *Melior dea*: a goddess better than Bacchus.

45. *Derceti*. A goddess of the Assyrians, said to be a daughter of Venus, who having suffered violation, slew her lover, and threw herself into the lake near Ascalon, where she became a fish. There is no doubt that Dercetis was a hieroglyphical personage, to designate the Ark. This will appear more readily, on reading Lucian's treatise on the Syrian goddess, and noting the ceremonies which he says were instituted by Deucalion (Noah), in commemoration of the Flood, which we have quoted in notes on pages 84 and 256.

A fish is held sacred at Hierapolis, and is never eaten ; but they eat all sorts of edible fowl, the dove alone excepted, which with them is sacred. These usages seem now, to the followers of that opinion, to have been introduced in honor of Dercetis and Semiramis, the former because one-half of her bears the form of a fish, the latter because Semiramis was at last metamorphosed into a dove. I, for my part, am willing to believe that Semiramis was the foundress

of this temple, but not that it is dedicated to Dercetis, at least not from the reasons adduced. LUCIAN. DE SYRIA DEÆ.

Hyginus speaks of the Ark under the figure of an egg, from which Venus (representing, probably, the renovated earth and the race of mankind), was born :

There fell from heaven an egg of extraordinary magnitude, into the Euphrates ; the fishes rolled it ashore ; the doves hatched it ; and thus came Venus out of the shell, who in the sequel was named the Syrian goddess. At the prayer of this goddess, Jupiter, in honor of their virtues, transplanted the fishes among the stars. On this account the Syrians reckon the fishes and the doves among the gods, and do not eat them.

FABUL. xcviij.

Now Strabo calls this goddess Atargatis:

Τιμῶσι τὴν Συρίαν θεῶν, τὴν Ἀτάργατιν.

But Eratosthenes says she was Dercetis. Athenagoras makes Semiramis the Syrian goddess, and the daughter of Dercetis or Derceto :

Ἡ θυγάτηρ τῆς Δερκέτους Σεμίραμις ἔδοξε Συρίᾳ θεός.

Hence it appears that Dercetis and Atargatis were the same, and that the Syrian goddess was an imaginary deity, in whose honor there was a blended worship of two emblems of the Flood, the Ark and the Dove. Atargatis is the same as Atargatus, which is compounded of *Atar* or *Athar*, and *gatus* or *catus* (κῆτος), which signifies a sea-monster, like a whale, no inappropriate representation of the Ark. We may then consider the name *Atargatis* as equivalent to the god *Cetus*. Or, as Osiris (Noah) entered the Ark on the seventeenth of the month *Athor*, we may refer the former part of the compound to that. By dropping the first letter of *Atargatis*, and changing the letters *t* and *g* into their cognates *d* and *k*, we would have the name Dercetis : or, by the Chaldaic particle *da*

Stagna Palæstini credunt celebrâsse figurâ :  
 An magis, ut sumptis illius filia pennis,  
 Extremos altis in turribus egerit annos :  
 Naïs an ut cantu, nimumque potentibus herbis  
 Verterit in tacitos juvenilia corpora pisces :  
 Donec idem passâ est. An, quæ poma alba ferebat,  
 Ut nunc nigra ferat contactu sanguinis arbor.  
 Hæc placet : hanc, quoniam vulgaris fabula non est,  
 Talibus orsa modis, lanâ sua fila sequente.

50

51. An ut arbor quæ  
 ferebat alba poma,  
 nunc ferat nigra con-  
 tactu sanguinis.

## NOTÆ.

(*de*), which signifies *the*, and the word *cetus* (*cetis*), with the assumption of *r* for euphony, we will have the word *Dercetis*, signifying *the sea-monster*. Hesiod, in his *Theogony*, speaking of what the Sea gave rise to, evidently alludes to Noah, under the character of Nereus—to the central waters of the earth, or “fountains of the great deep” that were broken up, under the character of Thaumás (תְּהוֹמָם). Thäum, *the abyss*, and to the Ark, under the personification of Ceto :

The Sea gave Nereus life, unerring seer.  
 And true; most ancient of his race, whom all  
 Hail as the sage, for mild and blameless he :  
 Remembering still the right; still merciful  
 As just in counsels. Then embracing Earth,  
 He fashioned the great Thaumás, Phorceus  
 strong,  
 And blooming Ceto.—THEOGONY, 233.

See note on *Sacra*, page 255, in which Dercetis is plainly shown to be the Ark.

46. *Palæstini*. The inhabitants of Palestine, a province of Syria, and now a part of Asiatic Turkey.

47. *Filia*. Semiramis, the wife of Ninus, who built Nineveh. After her husband's death, she enlarged the empire by conquest, and is said by some to have built Babylon. There is much diversity of opinion relative to her character and era. Many consider her altogether fabulous. She was doubtless an emblem of the Flood, and worshipped as such, at Hierapolis; hence the sanctity with which doves were regarded. On Mount Eryx, in Sicily, was a temple to the Marine Venus, where sacred doves were kept, with which two festivals were connected, the one called *Αναγώγια*, when they were let out, and flew over sea; and the *Καταγώγια*, when they returned to the shrine of the goddess. On the occasion of the latter, were great rejoicings. This no doubt commemorated the joy on the return of the Noachic dove. The doves of Eryx were carrier doves, it is to be presumed. Nonnus, in his *Dionysiacs*, plainly refers to the return of the Dove to the Ark :

She first unbarred  
 Her friendly window to the auspicious Dove,  
 Returning from the sea

Clemens Alexandrinus says that the Syro-Phœnicians reverence doves and fish as the people of Elis do Jupiter :

Οἱ μὲν τὰς περιστερὰς διὰ δὲ τοὺς ἰχθύς, οὕτως εἰβουσι περιτῶς, ὡς Ἕλαιοὶ τὸν Δία.—COHORT.

Xenophon speaks of the same worship :

Ἰχθύων οὐδὲ οἱ Σύροι Θεοὺς ἐνόμιζον. καὶ ἀδικοῦν οὐκ εἶων, οὐδὲ τῆς περιστερᾶς.—ANABASIS.

Hyginus mentions the same worship :

Syri pisces et columbas ex Deorum numero habent; non edunt.—FAB. EXCVII.

Diodorus mentions the worship of the Dove :

Διὸ καὶ τοὺς Ἀσσύριους τὴν περιστερὰν τιμᾶν ὡς Σεάν.

We will now show that Semiramis was not a real personage, but an emblem of the Dove of Noah. Hesychius says that Semiramis, when rendered in Greek, signifies the mountain dove :

Σεμίραμις, περιστερὰ ὄρειος Ἑλληνιστί.

It is evident this refers to the Dove which brought the olive leaf from a high mountain, while the rest of the world was still submerged. But in the Syriac original, it more plainly points to the Noachic Dove, which was the *token of God's reconciliation*, when it brought the olive branch; for it is compounded of Sama or Sema, a *token*, and Ramas or Ramis, *the most High*. Hesychius says :

Ῥάμας δ' Ὑψιστος Θεός.

48. *Altis in turribus* : in hoary towers. Semiramis, it is said by some, had usurped the government, on the death of her husband, and when her son grew up, she was confined in a castellated building, and as the doves make their cotes in ancient houses, she was said to have been changed into a dove.

49. *Naïs*. The Naiads were nymphs who presided over springs and fountains.

49. *Cantu* : by incantation.

52. *Arbor*. The mulberry tree, which bore white berries, that were changed to black, when sprinkled with the blood of Pyramus and Thisbe.

54 *Lanâ sequente* : as the wool followed the thread, viz. as she was spinning.

## QUESTIONS.

Was the punishment of Prometheus a warning to all the Titans?

Who were still unwilling to become the god?

What is the meaning of Prometheus?

Why is Bacchus called Lyceus?

Why Agave? Why Nycteus?

Why Dionysus? Why Lenæus?

Why is he called Nyctæus? Why Cleonus?

Why Iacchus? Why Dion?

Whence is Bacchus said to be the most beautiful in heaven?

Why is he represented with horns?

What did Bacchus do after conquering the East?

What happened to Leucippus?

Why are the Satyrs said to follow Bacchus?

Who was Silenus?

Who gives a humorous account of the procession of Bacchus?

Did the Minyædes join in the festival of Bacchus?

How did they employ their time?

By what figure is Minerva put for the arts which that goddess taught?

While engaged in their employments, what does one of the sisters propose?

What is the mythological story of Demeter?

How is this to be interpreted?

Are Anagallis and Demeter the same?

Are there abundant evidences of Eastern traditions through the nations?

What is the mythological account of Semiramis?

Was she a real or a fabulous character?

What is the meaning of the word which rendered in Greek?

Why would she be known as the mountain dove?

What is the meaning in Syriac?

How is Semiramis the *lover of God*?



## FABULA II.

### MORS PYRAMI ET THISBES: MINYEIDES IN VESPERTILIONES.

Pyramus and Thisbe, two Babylonian lovers, whose parents are hostile, slay themselves under a mulberry-tree; upon which the mulberries, formerly white, become of the color of blood. After the relation of their stories, the Minyeides are changed to bats.

#### EXPLICATIO.

Love stories, in the olden time, as at present, were subjects of attraction to gentle dames, and therefore the sisters preferred the fable of Pyramus and Thisbe, and especially as it was not a common one. The tragical story of these unhappy lovers was founded, possibly, on some historical occurrence that anciently took place at Babylon.

The story of their woes is told in simple, yet affecting language, and appeals the more strongly to the heart, that the poet lets unaffected nature speak in her own simplicity, rather than clothe his thoughts in the pomp of expression. Debarred all intercourse, their only language, for a time, is eloquent looks, and signs and tokens of love, until fortune discloses a cleft in the wall that divided their dwellings. Here they could sit and converse, and feel upon each other's cheek the warm breath as it came, and inhale it with a transport of love. How simple, and yet how natural, the momentary chiding of the envious wall, for parting them, and again the grateful recognition of what they owed to it! Here sitting, they passed the time, and after they had said farewell, with the simplicity of love, which is always childlike, each gave a kiss to the wall, intended for the other.

They arrange a meeting, and the timid Thisbe dares the darkness and the forest, to meet her lover; "Love made her bold." Escaping from the lioness, she enters a cave with the loss of her veil, and returns to her appointment, to find her lover, through affection for her, slain by his own hand—unconscious—with the shades of death settling o'er his eyes, that open at the name of Thisbe, look upon her face, and then close for ever. Love, that had led her to dare the chances of death, now nerves her arm for death itself, and the same sword that had drunk his vital blood, is now driven to the heart of his unhappy mistress. She desires that the tree beneath which they are weltering, may record the story of their woes, and that the parents who opposed their union in life, may yet permit their dust to mingle after death.

Of the mulberry there are three kinds, originally from three countries to which their colors are appropriate; the *white* mulberry of Asia; the *red* of America, and the *black* of Africa. Each variety of color is also distinguished by a different kind of bark and leaf. At Annapolis, in Maryland, there is a mulberry tree which has black fruit, although its leaves and bark evidently show it is of the *white* kind. A circumstance like this may have given rise to the Babylonian fiction. This Fable contains a good moral, as it shows the evil consequences of clandestine attachments on the part of children, as well as the impropriety of arbitrary control on the part of parents

**M**YRAMUS et Thiste, juvenum pulcherrimus alter,  
 A tera, quas Oriens habuit, prælata puellis.  
 Contiguas tenuère domos, ubi dicitur altam  
 Coetibus muris cinxisse Semiramis urbem.  
 Notitiam primosque gradus vicina fecit:      5  
 Tempore crevit amor: tædæ quoque jure coissent:  
 Sed vetuère patres. Quod non potuère vetare;

NOTE.

4. *Coetibus muris*: with walls of brick. The walls of Babylon were considered one of the Seven Wonders of the world. According to Pliney, they were 60,000 paces in circumference, 200 feet high, and 50 feet thick. They formed a square, each side of which was about 15 miles long, and contained 25 gates, all of solid brass.

4. *Altam urbem*. Babylon. This city is believed to have been planned by Belus. He built a portion of it, which was continued by Nebuchadnezzar. It was never finished. It was celebrated for its hanging gardens, palaces, canals, and immense walls.

5. *Primos gradus*: the first steps; the first advances.

6. *Tædæ jure*: by the ceremony of the torch. In ancient marriages, after the path of fire and water, five torches were carried before the bride by as many boys, whose parents were still living.

7. *Sed vetuère patres*: but their fathers forbade. There is much in the story of these ill-fated lovers that reminds us of Romeo and Juliet.

Two households, both alike in dignity,

In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

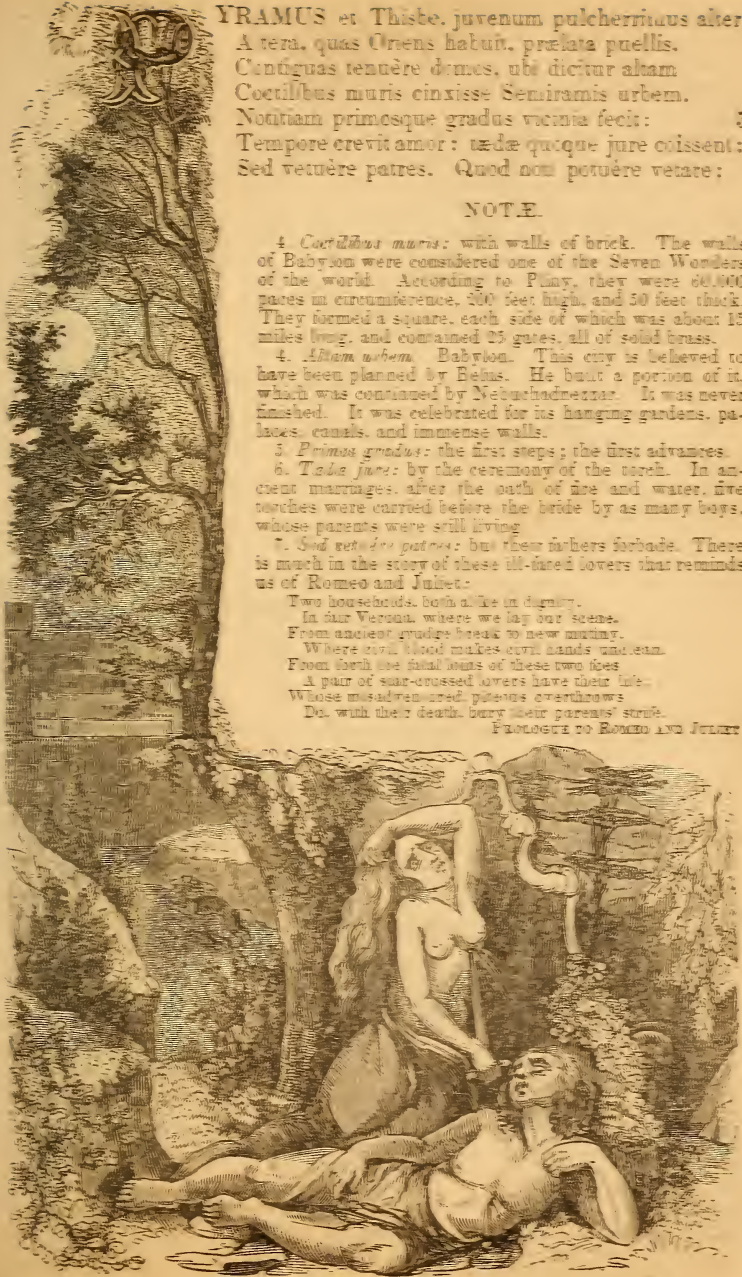
From both the fatal looms of these two foes

A pair of star-crossed lovers have their life;

Whose misadventured piteous overthrows

Do, with their death, bury their parents' strife.

PROLOGUE TO ROMEO AND JULIET



Ex æquo captis ardebant mentibus ambo.

Conscius omnis abest: nutu signisque loquuntur.

Quòdque magis tegitur, tantò magis æstuat ignis.

7. Quod non potuere  
vetare, ambo arde-  
bant mentibus ex  
æquo captis.

Fissus erat tenui rimâ, quam duxerat olim,

Cùm fieret, paries domui communis utrique.

Id vitium, nulli per secula longa notatum,

Quid non sentit amor? primi sensistis amantes,

Et voci fecistis iter; tutæque per illud

Murmure blanditiæ minimo transire solebant.

Sæpe ut constiterant, hinc Thisbe, Pyramus illinc;

Inque vicem fuerat captatus anhelitus oris;

Invide, dicebant, paries, quid amantibus obstas?

Quantùm erat, ut sineres nos toto corpore jungi!

Aut, hoc si nimium, vel ad oscula danda pateres!

Nec simus ingrati: tibi nos debere fatemur,

Quòd datus est verbis ad amicas transitus aures.

Talia diversâ nequicquam sede locuti,

Sub noctem dixere Vale: partique dedere

Oscula quisque suæ, non perveniencia contrâ.

Postera nocturnos Aurora removerat ignes,

Solque pruinosas radiis siccaverat herbas:

Ad solitum coiere locum. Tum murmure parvo

Multa prius questi, statuunt, ut nocte silenti

Fallere custodes, foribusque excedere tentent:

Cumque domo exierint, urbis quoque claustra relinquunt:

Neve sit errandum lato spatiantibus arvo;

Conveniant ad busta Nini; lateantque sub umbrâ

Arboris. Arbor ibi, niveis uberrima pomis,

Ardua morus, erat, gelido contermina fonti.

Pacta placent: et lux, tardè discedere visa,

15

20

25

30

35

21. Aut si hoc esset  
nimium, pateres vel  
ad danda oscula! nec  
simus ingrati.

33. Neve sic erran-  
dum illis spatiantibus  
lato arvo, ut conve-  
niant ad busta Nini.

## NOTE.

8. *Captis mentibus*: with captivated minds.

20. *Quantum*. This is spoken ironically—in the sense of *minimum*.

21. *Ad oscula pateres*: you might open so that we could kiss one another!

24. *Diversa sede*. Pyramus sitting on one side of the wall, and Thisbe on the other.

27. *Nocturnos ignes*. The stars which grew dim, and disappeared before the light of the sun. The following description of morning by a modern poet far transcends the ancient:

The dawn was stealing up into the sky  
On its gray feet, the stars grew dim apace,  
And faded, till the Morning Star alone,  
Soft as a molten diamond's liquid fire,  
Burned in the heavens. The morn grew freshier;  
The upper clouds were faintly touched with gold;  
The fan-palms rustled in the early air;  
Daylight spread cool and broadly to the hills;  
And still the star was visible, and still  
The young Bedouin with a straining eye  
Drank its departing light into his soul.  
It faded—melted—and the fiery rim  
Of the clear sun came up.—N. P. WILLIS.

30. *Multa questi*. Having complained

of many things, viz. their unkind parents, their unhappy fate, &c.

34. *Conveniant*. Unable to meet elsewhere, they make an appointment at the tomb of Nini.

Being held a foe, he may not have access  
To breathe such vows as lovers use to swear;  
And she so much in love, her means much less  
To meet her new-beloved anywhere:  
But passion lends them power, time means to  
meet.

Tempering extremities with extreme sweet.

ROMEO AND JULIET.

34. *Busta Nini*. Nini was the son of Belus. He was the builder of Nineveh, and the founder of the Assyrian monarchy. After his death, he had a magnificent tomb erected to his memory.

36. *Morus*. The trysting-place was under a mulberry, near the tomb of Nini.

37. *Tardè discedere*. Time always appears slow to the expectant lover. So Juliet:  
Gallop apace, you fiery-footed steeds,  
Towards Phaëbus' mansion; such a wagoner  
As Phaëthon would whip you to the west,  
And bring in cloudy night immediately.

ROMEO AND JULIET.



Precipitata aquis, et aquis non surgit ab indem.  
 Cellula per tenebras, versum cœcœ. Thasie  
 Egredietur, iniquæ suis: nō aperta que vallum 40  
 Peruenit ad tumulum: circumque sua ardore sedit.  
 Audacem incedit ante. Venit hora recedat  
 Cœde leuam homin spirituales omni motus.  
 Deposuit enim viciu iouis in unâ.  
 Quam procul ad Luna sacius Babylonia Thasie 45  
 Vidit: et obscuram amodo pœde fugit in antrum:  
 Dumque fugit, tergo velamine ipsa remouit.  
 Ut lei saxa sciam manu compescunt unâ.  
 Dum sedit in syvas, arvensis iouis sine ipsi  
 Ore creduntur tepores inuenit amictus. 50  
 Sarcis egressus vestign vada in ali  
 Pulvere cœca fœta, circumque expandit ore  
 Pyramus: ut vado vestem quoque sanguine madentem  
 Berperit: Una omis nar. inquit, perdet amictus.  
 E quibus illa fuit longè dignissima vna: 55  
 Nostri nocens nimis est. Ego n. insequenda, gerenda.  
 In hac pleni mane qui pass. mane venies:  
 Nec prius hoc veni. Nostriam dæuillie corpus.  
 Et scelerata fero consumam viscera morsu.  
 O quæcumque sub hâc habundis rupe, leones! 60  
 Sed unâ est agere decem. Velamine Thasie  
 Tollit, et ad pacis secum fero ardore antrum.  
 Urore dedit una lacrymas, dedit oscula, vasa:  
 Eccepe nunc, inquit, nostri quocumque sanguinis inustus.

50. Lamentum exortum  
 ore tenes amictus  
 inuenit ore sine  
 vel. *Dicitur*  
 55. Ego pœnem in  
 insequenda, quæ  
 inuenit inuenit  
 nec prius meus nec  
 veni huc prius.

NOTE.

38. *Precipitata aquis*. The poets imagined that the Sun descended at night into the sea.  
 39. *Nec erat*. The poet describes the Day as precipitated into the Ocean, as the Night rises from the same. Hesiod beautifully describes them as alternately gliding across the threshold of darkness.  
 Their Night  
 And Day, near passing mutual greeting still  
 Exchange, alternate as they glide abroad:  
 The bronze threshold vast. This enters first  
 Forth issues, nor the two e'er one abode  
 Knows contain. This passes first, and rounds  
 The round of earth, till in the mansion waits  
 Till the due season of her travel come. *THEOPHASTUS.*  
 39. *Tenebre cœcœ*: the night being turned: the door being opened.  
 40. *Ad luna sacius*: by the light of the moon.  
 41. *Amictus*. The thin veil which Thasie had dropped.  
 42. *Vestem sanguine tinctam*: her garment stained with blood, viz. her veil.  
 43. *Fua vna*: one night, one death.  
 Sed omnes una manu nec.—Eten.  
 44. *Longè dignissima*: most worthy of a long life. See Pliny or Macrobinus, on the death of an amiable lady.

Never was there a young person more worthy of a long—I had almost said—an immortal life.—*Pliny's Epistles.*  
 51. *Leones*. He calls upon the lions which he supposes to have destroyed Thasie, to devour him also in pieces.  
 52. *Est unâ*. He exclaims, it is the part of a coward to wait for death, since there is little difficulty in finding it by one's own hand. Seneca taught the ancients to seek relief from the sorrows of life by self-destruction. Christianity of the contrary teaches that it is ignoble to abandon the post which Heaven has assigned us, and directs us to fortify our breasts by the consolations of religion, and the hopes of another and a better world. Thus a Christian poet:  
 Hope, with uplifted face, set free from earth,  
 Pans for the pain of her ethereal birth.  
 On steady wings sails through to immense  
 auras.  
 Plucks amaranthine rays from bowers of bliss,  
 And crows the soil, while yet a mourner here,  
 With wreaths as these triumphal sprigs wear.  
 Hope, as an anchor firm and sure, holds fast  
 The Christian vessel, and belets the mast. *CRUYZEN.*  
 54. *Eccepe haurias*: receive the draughts of my blood. Virgil, in like manner, describes Dido as calling on the clothes of

Quoque erat accinctus, dimittit in ilia ferrum : 65  
 Nec mora ; ferventi moriens è vulnere traxit.  
 Ut jacuit resupinus humi ; cruor emicat altè,  
 Non aliter, quàm cùm vitiato fistula plumbo,  
 Scinditur, et tenues stridente foramine longè  
 Ejaculatur aquas ; atque ictibus aëra rumpit. 70  
 Arborei fœtus aspergine cœdis in atram  
 Vertuntur faciem : madefactaque sanguine radix  
 Puniceo tingit pendentia mora colore.  
 Ecce metu nondum positò, ne fallat amantem.  
 Illa redit : juvenemque oculis, animoque requirit : 75  
 Quantaque vitârit narrare pericula gestit.  
 Utque locum et versam cognovit in arbore formam ;  
 (Sic facit incertam pomi color) hæret, an hæc sit.  
 Dum dubitat, tremebunda videt pulsare cruentum  
 Membra solum : retroque pedem tulit : oraque buxo 80  
 Pallidiora gerens, exhorruit æquoris instar,  
 Quod fremit, exiguâ cùm summum stringitur aurâ.  
 Sed postquam remorata suos cognovit amores,  
 Percutit indignos claro plangore lacertos ;  
 Et laniata comas ; amplexaque corpus amatum, 85  
 Vulnere supplevit lacrymis ; fetumque cruori  
 Miscuit : et gelidis in vultibus oscula figens,  
 Pyrame, clamavit, quis te mihi casus ademit ?  
 Pyrame, responde : tua te, charissime, Thisbe  
 Noninat : exaudi ; vultusque attolle jacentes. 90  
 Ad aomen Thisbes oculos jam morte gravatos  
 Pyramus erexit, visâque recondidit illâ.  
 Quæ postquam vestemque suam cognovit, et ense  
 Vidit ebur vacuum ; Tua te manus, inquit, amorque 94. Tua manus,

74. Ecce illa metu nondum positò, redit, ne fallat amantem ; requiritque juvenem oculis animoque.

## NOTÆ.

Æneas, her late lover, to receive the offering of her life :

Dulces exuvie, dum fata deusque sinebant, Accipite hanc animam.—ÆNEID, Lib. iv. 651.

68. *Vitiato plumbo*: the lead being defective. Conduit pipes, made of pottery, and of lead, were in use at a very early period.

71. *Cœdis*: of the blood. The cause is here put for the effect.

83. *Suos amores*: her loves ; her lover. The concrete is here used for the abstract amator.

89. *Tua te*. Thy own Thisbe calls thee, dearest. How short, but yet how affectionate and affecting the address !

91. *Nomen Thisbes*. Those only who have loved, can tell the full power which the name of one beloved exercises over the heart. Campbell beautifully expresses this :

Who hath not owned, with rapture-smitten frame,

The power of grace, the magic of a name.

PLEASURES OF HOPE.

91. *Morte gravatos*: now weighed down with death. Dido, in like manner, roused by the voice and affectionate address of her sister, raises her dying eyes :

Illâ, graves oculos conata attollere, rursus

Deficit : infixum stridet sub pectore vulnus.

ÆNEID, iv. 688.

92. *Recondidit*: closed them again. The poet does not make the dying lover speak ; he has left all to the imagination of the reader. When the failing energies of nature were for a moment roused at the name of Thisbe, what must have been the eloquence of those dying eyes, as he lifted them, weighed down with the dews of death, and gazed for an instant upon the face of his mistress !

94. *Ebur vacuum*: the empty scabbard. *Ebur*, ivory, is here put for the scabbard, which was made of that material. The empty scabbard and the sword tell the tale of his self-destruction. Juliet, in like manner, judges of the manner of Romeo's death by the fatal cup in his hand, and stabs herself with his dagger :

- Perdidit, infelix. Est et mihi fortis in unum 95 amorque perdidit :  
 Hoc manus : est et amor : dabit hic in vulnera vires. infelix.
- Persequar exstinctum : letique miserrima dicar  
 Causa comesque tui. Quisque à me morte revelli  
 Heu solâ poteras, poteris nec morte revelli.
- Hoc tamen amborum verbis estote rogati, 100  
 O multum miseri mei illiusque parentes,  
 Ut, quos certus amor, quos hora novissima junxit,  
 Componi tumulo non invideatis eodem.
- At tu, quæ ramis arbor miserabile corpus  
 Nunc tegis unius, mox es tectura duorum ; 105  
 Signa tene cædis : pullosque, et luctibus aptos,  
 Semper habe fætus, gemini monumenta cruoris.  
 Dixit : et aptato pectus mucrone sub imum  
 Incubuit ferro ; quod adhuc à cæde tepebat.
- Vota tamen tetigêre deos, tetigêre parentes : 110  
 Nam color in pomo est, ubi permaturuit, ater ;  
 Quodque rogis superest, unâ requiescit in urnâ.
- Finis erat dictis ; et adhuc Minyeïa proles  
 Urget opus, spernitque deum, festumque profanat :  
 Tympana cùm subitò non apparentia raucis 115  
 Obstrepuêre sonis ; et adunco tibia cornu,  
 Tinnulaque æra sonant ; redolent myrrhæque, crocique :  
 Resque fide major, cæpêre virescere telæ,  
 Inque hederæ faciem pendens frondescere vestis.
- Pars abit in vites : et quæ modò fila fuerunt, 120

102. Ut non invidetis eos quos certus amor. quos hora novissima junxit, componi eodem tumulo

## NOTÆ.

JUL. Go, get thee hence, for I will not away. What's here? a cup, closed in my true-love's hand?

Poison, I see, hath been his timeless end ;— O churl! drink all? and leave no friendly drop To help me after?—I will kiss thy lips ; Haply, some poison yet doth hang on them, To make me die with a restorative. Thy lips are warm.

WATCH. Lead, boy. Which way?

JUL. Yea, noise? then I'll be brief. O happy dagger!

This is thy sheath : there rust, and let me die.

SHAKESPEARE.

95. *In unum hoc*: for this one thing ; for death.

96. *Dabit hic*: this will give, viz. love will give.

98. *Morte revelli*: be separated by death alone.

100. *Estote rogati*: be entreated.

103. *Componi tumulo*: to be laid together in the tomb.

112. *Quod superest*: what remains ; their remains, viz. the ashes and bones which would remain after they were burnt upon the funeral pile.

112. *Urna*. The vessel in which the ashes of the dead were deposited.

113. *Finis*. There is an end here to the story of Pyramus and Thisbe. The poet

now returns to the account of the Minyæides.

114. *Urget opus*. They continue their labors of carding, spinning, and weaving, disregarding the rites of Bacchus.

114. *Festumque profanat*: profanes the festival. The profanation of the holy day of the Lord was visited with the most severe punishment, both divine and human, under the old Jewish law ; and in all the Christian codes, the violation of the Sabbath is forbidden.

What evil thing is this that ye do, and profane the Sabbath day? Did not your fathers thus, and did not our God bring all this evil upon us, and upon this city? yet ye bring more wrath upon Israel by profaning the Sabbath.

NEHEMIAH xiii. 17, 18.

115. *Tympana non apparentia*. Invisible drums were heard through the house.

Plangebant alii proceris tympana palmis, Aut tereti tenues tinnitus ære ciebant : Multi raucisonis efflabant cornua bombis, Barbaraque horribili siridebat tibia cantu.

CATULL. CIR. ii. 61.

117. *Virescere*. Their webs began to grow green with ivy.

119. *In hederæ faciem*. The sails of the ship in which the Tyrrhene pirates were carried, put forth ivy in the same manner



Palmitæ mutantur: de stamine pampinus exit:  
 Purpura fulgorem pictis accommodat uvis.  
 Jamque dies exactus erat, tempusque subibat,  
 Quod tu nec tenebras, nec posses dicere lucem;  
 Sed cum luce tamen dubiæ confinia noctis. 125  
 Tecta repentè quati, pinguesque ardere videntur  
 Lampades, et rutilis collucere ignibus ædes;  
 Falsaque sævum simulacra ululare ferarum.  
 Fumida jamdudum latitant per tecta sorores;  
 Diversæque locis ignes ac lumina vitant. 130  
 Dumque petunt latebras; parvos membrana per artus  
 Porrigitur, tenuique inducit brachia pennâ.  
 Nec, quâ perdidierint veterem ratione figuram,  
 Scire sinunt tenebræ. Non illas pluma levavit:  
 Sustinuère tamen se perlucentibus alis. 135  
 Conatæque loqui, minimam pro corpore vocem  
 Emittunt; peraguntque leves stridore querelas;  
 Tectaque, non sylvas, celebrant; lucemque perosæ  
 Nocte volant: seroque trahunt à vespere nomen.

129. Sorores jamdudum latitant per fumida tecta, diversæque locis, vitant ignes et lumina.

## NOTÆ.

122. *Purpura*. The purple of the cloth gives its brightness to the red grapes that make their appearance in the webs.

128. *Falsa simulacra*: false forms. Bacchus caused vain apparitions of wild beasts to move through the house.

128. *Ferarum*. Tigers, lynxes, panthers, &c. Oppian, in his *Cynegetics*, says that the panthers were formerly Bacchæ, and retaining their ancient fondness for wine, are the most readily taken by placing it where they can drink until they are intoxicated.

129. *Latitant sorores*. The sisters conceal themselves through terror.

131. *Membrana*. A thin skin which entirely covers the body of the bat.

134. *Non pluma levavit*. Feathers did not bear them up into the air, but cartilaginous wings.

136. *Pro corpore*: when compared with the body.

138. *Tecta celebrant*. Bats frequent barns and houses.

138. *Lucemque perosæ*: hating the light. The moral application of the metamorphosis of the Minyæides is excellent. The profane and irreligious who fly from the light of truth, and love the darkness of error, are appropriately represented as changed into bats, animals that come out at night. So the Evangelist:

Light is come into the world, and men loved darkness rather than light, because their deeds were evil. For every one that doeth evil, *hateth the light*, neither cometh to the light, lest his deeds should be reproved.—SR. JOHN iii. 19, 20.

139. *Vespere*. Bats are called *vespertilionæ*, from *vesper*, evening, because they fly in the twilight and night. From the similarity to *tela*, a web, which the latter part of *vespertilio* exhibits, may have arisen the idea of their being *weavers* who were changed to bats.

## QUÆSTIONES.

Who were Pyramus and Thisbe?  
 Where did they live? Was Babylon a remarkable city?  
 By whom was Babylon built?  
 What impediment was there to the union of Pyramus and Thisbe?  
 How were they accustomed to converse?  
 What appointment did they make?  
 Who came first to the place of meeting?

What happened to her as she came?  
 What induced Pyramus to suppose Thisbe was killed?  
 What did he do in consequence?  
 Did Thisbe arrive before he expired?  
 When she perceived the cause of his death, what did she do?  
 What petition did she make before her death?

Did her parents grant her request ?  
 What change took place in the tree be-  
 neath which they lay ?  
 How many kinds of mulberry-trees are  
 there ?  
 Do white mulberry-trees ever bear black  
 fruit ?  
 Might this have given rise to the fiction ?  
 After the Minyeïdes had ended their  
 relation, what took place ?

What sounds were heard ?  
 What took place in the webs that they  
 were engaged upon ?  
 What apparitions were seen ?  
 What change took place in the Min  
 yeïdes ?  
 Why were they said to be changed into  
 bats ?  
 What is the derivation of Vespertilio ?  
 At what time do bats come out ?

## FABULA III.

### VIA AD INFEROS: JUNO TISIPHONEM EDUCIT.

Juno, still incensed against the house of Cadmus on account of Semele, resolves upon the ruin of Ino, one of the daughters of Cadmus. For this purpose she descends to the infernal regions, and employs one of the Furies to avenge her on Ino and her husband Athamas, who were enemies of her deity.

#### EXPLICATIO.

SOME erroneously say the account of Athamas and Ino is historical. They tell us that Athamas was the son of Æolus, the god of the winds, and the grandson of Deucalion; and that on the death of Themisto, his first wife, he married Ino, the daughter of Cadmus. He divorced Ino for Nephele, by whom he had Phryxus and Helle. Divorcing Nephele in her turn, he took back again Ino, and had by her Learchus and Melicerta. Ino, wishing to destroy the children of Nephele, in order to make room for her own children, bribed the oracle of Apollo to declare, that the children of Nephele must be sacrificed to appease the anger of the gods; whereupon Athamas in a rage killed Learchus, and would have slain Ino also, had she not taken up Melicerta in her arms, and jumped with him into the sea.

Now it is evident, from the etymology of the names employed here, that a *confused* account of the diluvial history is given. Ino, by *metathesis*, Ion, is Iona (*the dove*), and as she was the nurse of Bacchus (*Noah*), is the Dove of the Deluge. She was the sister of Semele (*sema-el, the token of God*), viz. the Rainbow. Athamas (*a themis, without justice*), was the race of ungodly antediluvians. He is said to be King of Thebes (*theba, the ark*), and was the son of Æolus, the god of winds, which we may suppose prevailed at the Deluge. His first wife was Themisto (*Themis, justice*), referring to the godliness of the early race of men. His next wife was Nephele (*nephelim, giants*), referring to the daughters of Cain, from intermarriages with whom the "giants in those days" arose. The oracle that declares the children of Nephele (*the Nephelim*) must be sacrificed to the anger of the gods, is the prophetic voice proclaiming, through Noah, the destruction of the wicked by the flood. This explanation will be pursued in the next Fable, with which this is connected. By Juno's descent into the infernal regions, which the ancients believed to be in the centre of the earth, for the purpose of procuring a Fury to work the destruction of Ino (*Iona, the dove*), we may understand the evoking of the vengeance of God for the destruction of man, when the bursting forth of the waters of the central abyss engulfed the world, at the breaking up of the "fountains of the great deep." The purification of Juno by Iris, refers to the Rainbow that succeeded.





UM verò totis Bacchi memorabile Thebis  
 Numen erat: magnasque novi matertera vires  
 Narrat ubique Dei: de totaque sororibus expers  
 Una doloris erat, nisi quem fecêre sorores.  
 Aspicit hanc natis, thalamoque Athamantis habentem 5  
 Sublimes animos, et alumno numine, Juno.  
 Nec tulit: et secum, Potuit de pellice natus  
 Vertere Mæonicos, pelagoque immergere, nautas,  
 Et laceranda suâ nati dare viscera matri.  
 Et triplices operire novis Minyeïdas alis? 10  
 Nil poterit Juno, nisi inultos flere dolores!  
 Idque mihi satis est! Hæc una potentia nostra est!  
 Ipse docet quid agam! Fas est et ab hoste doceri.  
 Quidque furor valeat, Pentheâ cæde satisque

NOTE.

1. *Tum verò.* After the punishment of the Minyæides.
2. *Matertera.* Ino, the sister of Semele.
4. *Expers dolbris:* free from sorrow. Ino was the only one of the sisters that had not met with some signal calamity. Antonoë had seen her son Actæon torn in pieces by dogs, after his transformation; Semele was destroyed by lightning: and Agave had torn her son Pentheus in pieces.
5. *Natis.* Her sons Learchus and Melicerta.

6. *Alumno numine.* Bacchus had been the foster-child of Ino.
7. *Pellice natus.* Bacchus, the son of Semele.
9. *Laceranda matri.* She alludes to Pentheus, who was torn in pieces by his mother.
13. *Ipse.* Bacchus himself had given Juno an example of what she ought to do. He had inspired Agave and others with madness, that had caused them unspeakable sorrow.

Ac super ostendit. Cur non stimuletur, eatque 15  
 Per cognata suis exempla furoribus Ino ?  
 Est via declivis funesta nubila taxo :  
 Ducit ad infernas per muta silentia sedes.  
 Styx nebulas exhalat iners : umbræque recentes  
 Descendunt illac, simulacraque functa sepulcris. 20  
 Pallor, Hyemsque tenent latè loca senta : novique  
 Quà fit iter, manes, Stygiam quod ducit ad urbem,  
 Ignorant : ubi sit nigri fera regia Diis.  
 Mille capax aditus, et apertas undique portas  
 Urbs habet : utque fretum de totâ flumina terrâ, 25  
 Sic omnes animas locus accipit ille ; nec ulli  
 Exiguus populo est, turbamve accedere sentit.  
 Errant exsanguis sine corpore et ossibus umbræ :  
 Parsque forum celebrant, pars ima tecta tyranni ;  
 Pars alias artes, antiquæ imitamina vitæ 30  
 Exercent : aliam partem sua pœna coerces.  
 Sustinet ire illuc cœlesti sede relictâ,  
 (Tantum odiis iræque dabat), Saturnia Juno.  
 Quò simul intravit, sacroque à corpore pressum

33. Saturnia Juno  
 sede cœlesti relictâ,  
 sustinet ire illuc.

## NOTÆ.

17. *Est via.* The construction of this line is very similar to that of Lib. I., Fab. VII., line 6.

Est via sublimis, cœlo manifesta sereno.

17. *Taxo.* The ancients believed that the juice of the yew-tree was poisonous, and that it would cause death to slumber under it. Hence it is represented as shading the path to the infernal regions. Virgil describes the descent to the Shades as steep, and shaded with gloomy trees :

These rites performed, the prince, without delay,  
 Hastes, to the nether world, his destined way,  
 Deep was the cave ; and, downward as it went  
 From the wide mouth, a rocky rough descent ;  
 And here th' access a gloomy grove defends.

ÆNEID vi. 236.

20. *Functa sepulcris :* having enjoyed sepulchral rites ; having been buried. The unhappy souls that had not received the rites of burial, were forced to wander a hundred years on the banks of the Styx. Hence, Virgil :

The ghosts rejected are th' unhappy crew  
 Deprived of sepulchres and funeral due :  
 The boatman, Charon : those, the buried host,  
 He ferries over to the farther coast ;  
 Nor dares his transport vessel cross the waves  
 With such whose bones are not composed in  
 graves.

A hundred years they wander on the shore ;  
 At length, their penance done, are wafted o'er.

ÆNEID vi. 325.

21. *Pallor, Hyems.* Paleness, coldness, silence, torpidity, and the like symptoms of death, are happily represented as dwelling here. Virgil gives a more extended description of the inhabitants, which are

personifications of human passions, affections, and vices :

Just in the gate, and in the jaws of hell,  
 Revengeful Care, and sullen Sorrows dwell,  
 And pale Diseases, and repining Age,  
 Want, Fear, and Famine's unresisted rage ;  
 Here Toils, and Death, and Death's half-brother,  
 Sleep,  
 Forms terrible to view, their sentry keep ;  
 With anxious pleasures of a guilty mind,  
 Deep Frauds before, and open Force behind ;  
 The Furies' iron beds ; and Strife, that shakes  
 Her hissing tresses, and unfolds her snakes.

ÆNEID vi. 273.

23. *Ignorant.* The ghosts are described as wandering about, unacquainted with the way. So Virgil :

Obscure they went through dreary shades that  
 led  
 Along the waste dominions of the dead :  
 Thus wander travellers in woods by night,  
 By the moon's doubtful and malignant light.

ÆNEID vi. 268.

25. *Utque fretum.* This is a beautiful resemblance.

26. *Ulli populo :* to any people, viz. to any multitude of people.

29. *Forum celebrant :* frequent the forum. The ghosts are represented as still delighting in what had interested them in life.

31. *Sua pœna :* their proper punishment.

34. *Ingenuit limen.* The threshold groaned with the weight of the goddess. It had been accustomed to feel the weight of ghosts only. So Virgil, in describing the effect of the body of Æneas on the boat of Charon :

He clears the deck, receives the mighty freight,  
 The leaky vessel groans beneath the weight.

ÆNEID vi. 413

Ingemuit limen; tria Cerberus extulit ora; 35  
 Et tres latratus simul edidit. Illa sorores  
 Nocte vocat genitas, grave et implacabile numen,  
 Carceris ante fores clausas adamante sedebant;  
 Deque suis atros pectebant crinibus angues.  
 Quam simul agnōrunt inter caliginis umbras, 40  
 Surrexere Deæ. Sedes Scelerata vocatur.  
 Viscera præbebat Tityos lanianda; novemque  
 Jugeribus distentus erat. Tibi, Tantale, nullæ  
 Deprēnduntur aquæ; quæque imminet, effugit arbor:  
 Aut petis, aut urges ruiturum, Sisyphæ, saxum. 45

43. Belidesque ausæ  
 moliri letum suis pa-  
 truelibus assidue re-  
 petunt undas quas per-  
 dunt.

NOTÆ.

35. *Cerberus*. Cerberus was the guardian of Hell, a dog with three heads, one of a lion, another of a wolf, and the third of a dog. Horace describes him as having a hundred heads:

Demittit atras bellua centiceps  
 Aures.—LIB. ii. Ob. xiii. 34.

Hesiod describes Cerberus as having fifty heads:

And next a monstrous birth, the dog of Hell:  
 Blood-fred and brazen-voiced, and bold, and strong.

The fifty-headed Cerberus.—THEOGONY.

36. *Tres latratus*. Cerberus uttered three different barkings from as many different heads. So Virgil:

Cerberus hæc ingens latratu regna trifauci  
 Personat.—ÆNEID vi. 417.

37. *Nocte genitas*. The Furies Alecto, Megæra, and Tisiphone, were said to be the daughters of Acheron and Nox.

38. *Fores adamantæ*. The doors are said to be of adamant, as that is of the most solid character. Milton, in his description of Hell, far exceeds our poet:

At last appear  
 Hell-bounds, high reaching to the horrid roof;  
 And thrice threefold the gates: three folds were brass,

Three iron, three of adamantine rock,  
 Impenetrable, impaled with circling fire,  
 Yet unconsumed.—PARADISE LOST.

38. *Sedebant*: were sitting. Virgil, in like manner describes the Fury, Tisiphone, as keeping guard at the gates of Hell:

Wide is the fronting gate, and, raised on high  
 With adamantine columns, threat the sky.  
 Vain is the force of man, and heaven's as vain,  
 To crush the pillars which the pile sustain.  
 Sublime on these a tower of steel is reared;  
 And dire Tisiphone there keeps the ward.  
 ÆNEID vi. 552.

41. *Surrexere Deæ*. The Furies arose.

41. *Sedes Scelerata*: the habitation of the wicked. So Virgil:

'Tis here in different paths, the way divides:  
 The right to Pluto's golden palace guides,  
 The left to that unhappy region tends  
 Which to the depth of Tartarus extends—  
 The seat of night profound, and punished fiends.  
 ÆNEID vi. 540.

42. *Tityos*. Tityus was the son of Terra, a giant of prodigious size, whose body covered nine acres of land. He offered insult to Latona, for which he was confined in the Infernal Regions, with a vulture preying upon his bowels as they grew. The fiction probably has reference to some volcano. Homer gives a description of this monster, which is again imitated by Virgil:

There Tityus, large and long, in fetters bound,  
 O'erspread nine acres of infernal ground;  
 Two ravenous vultures, furious for their food,  
 Scream o'er the fiend, and riot in his blood,  
 Incessant gore the liver in his breast,  
 The immortal liver grows and gives the immortal feast.—ODYSSEY xi.

There Tityus was to see, who took his birth  
 From heaven, his nursing from the foodful earth  
 Here his gigantic limbs, with large embrace,  
 Infold nine acres of infernal space.  
 A ravenous vulture in his opened side,  
 Her crooked beak and cruel talons tried;  
 Sate for the growing liver, digged his breast:  
 The growing liver still supplied the feast.

ÆNEID vi. 595.

43. *Tantale*. Tantalus was the son of Jupiter, and a king of Phrygia. Admitted to the table of the gods, he betrayed their secrets. For this crime, or, according to some, for killing his son, and serving him up to the gods, he was condemned in the Infernal Regions to suffer perpetual thirst, though immersed in water up to the chin. He was doomed to perpetual hunger also, though food was temptingly spread before him, which always fled his touch. Homer gives a vigorous description of this:

There Tantalus along the Stygian bounds  
 Pours out deep groans: with groans all Hell  
 resounds;

E'en in the circling floods refreshment craves,  
 And pines with thirst amidst a sea of waves:  
 When to the water he his lip applies,  
 Back from his lip the treacherous water flies.  
 Above, beneath, around his hapless head,  
 Trees of all kinds delicious fruitage spread;  
 There figs, sky-dyed, a purple hue disclose,  
 Green looks the olive, the pomegranate glows,  
 There dangling pears exalted scents unfold,  
 And yellow apples ripen into gold;  
 The fruit he strives to seize, but blasts arise,  
 Toss it on high, and whirl it to the skies.

ODYSSEY xi



Volvitur Ixion; et se sequiturque, fugitque,  
 Molirique suis letum patnelibus ausæ,  
 Assiduæ repetunt, quas perdiunt, Belides, undas.  
 Quos omnes acie postquam Saturnia torvâ  
 Vidit, et ante omnes Ixiona: rursus ab illo 50  
 Sisyphon aspiciens; cur hic è fratribus, inquit,  
 Perpetuas patitur pœnas; Athamanta superbum  
 Regia dives habet; qui me cum conjugè semper  
 Sprevit? et exponit cassas odiique viæque;  
 Quidque velit. Quod vellet, erat, ne regia Cadmi 55 55. Quod vellet, erat,  
 Staret; et in facinus traherent Athamanta sorores.  
 Imperium, promissa, preces, confundit in unum,  
 Sollicitatque deas. Sic hæc Junone locutâ,  
 Tisiphone canos, ut erat turbata, capillos  
 Movit; et obstantes rejecit ab ore colubras. 60  
 Atque ita, Non longis opus est ambagibus, infit,  
 Facta puta, quæcunque jubes: inamabile regnum  
 Defere; teque refer cæli melioris ad auras.

## NOTE.

Mento summam aquam attingens siti enectus  
 Tantalus.—CICERO, *Tusc.*

45. *Sisyphus.* Sisyphus was a son of Æolus and Euryetia. He was a noted robber, and for his crimes was condemned in the Infernal Regions to roll a huge stone to the top of a mountain, which no sooner came near the summit, than it rolled back with accelerated rapidity. Hence, his punishment was eternal. His labors are well described by Homer:

I turned my eye, and as I turned surveyed  
 A mournful vision, the Sisyphian shade!  
 With many a weary step, and many a groan,  
 Up the high hill he heaves a huge round stone;  
 The huge round stone, resulting with a bound,  
 Thunders impetuous down, and smokes along  
 the ground.—*Odyssey xi.*

Nixantem trudere monte  
 Saxum, quod tamen a summo jam vertice  
 rursum  
 Volvitur.—*LUCRET.* Lib. iii. 1013.

46. *Ixion.* He was the son of Phlegyas, and a king of Thessaly. Abhorred by all for the treacherous murder of his father-in-law, Jupiter took him up to heaven, where he sought to dishonor Juno. For this, Jupiter struck him to Tartarus with lightning, and had him bound to a wheel, which revolved continually.

Illic Junonem tentare Ixionis ausi  
 Versantur celeri noxia membra rota.  
*TIBULL.* Lib. i. Eleg. iii. 73.

48. *Belides.* The fifty daughters of Danaus, son of Belus, who all, with the exception of Hypermnestra, on their wedding night killed their husbands, who were the sons of their uncle Ægyptus. For this crime they were condemned in the Infernal Regions to fill with water a cask which was perforated in the bottom. Hence, their labor was endless.

—laticem pertusam congerere in vas,  
 Quod tamen expleri nulla ratione potest.

*LUCRET.* Lib. iii. 1021  
 Et Dania proles, Veneris quæcunq; minina læsit,  
 In cava Lethæas dolia portat aquas.  
*TIBULL.* Lib. i. Eleg. iii. 79

50. *Ante omnes.* Juno is described as looking with aversion on Ixion, because of the insult which he had offered to her.

51. *Cur hic.* Juno maliciously inquires, Why is Sisyphus punished in the Infernal Regions, while his brother Athamas reigns in a palace?

57. *Imperium, promissa, preces.* There is a gradation here that forcibly expresses the violence of the hatred of Juno, and of the degradation which it involves. First, with royal dignity, she commands; she then attempts to bribe a compliance; and, lastly, like a suppliant, has recourse to humble entreaty.

62. *Facta puta:* consider done. It is the duty of a servant to obey a ruler promptly. A French courtier, in expressing his zeal in the service of his prince, once said, "If the thing is possible, consider it already done; if impossible, still expect that it will be done."

64. *Roratis aquis:* with sprinkled water. As the Iris is produced from vapors, or small drops of rain, the term *roratis* (like dew) is used.

65. *Lustravit.* Iris purified Juno from the pollution which she had contracted by visiting the Shades below. The Romans were accustomed to purify themselves with water after they returned from a house in which a dead body lay, or from a funeral.

65. *Thaumantias.* There is evident reference here to the Rainbow of the Flood. That the ancients had preserved the tradition of the Bow being made a sign of the

Læta redit Juno: quam cælum intrare parantem  
Roratis lustravit aquis Thaumantias Iris.

65

## NOTÆ.

covenant between God and man, is evident from frequent passages in the poets. Iris, or the Rainbow, is mythologically said to be the daughter of Thaumās. Now *Thaumās* is a compound word (ΘΑΥΜΑΣ), and signifies *the abyss* and *fire*. It is well known, that the rainbow is formed by the rays of the sun falling on minute drops of rain: the Rainbow seen by Noah was probably produced by the sun's rays falling on the drops of rain which were exhaled from the waters of the retiring abyss; and, hence, the propriety of the allegory. An allegory, by Ptolemy Hephestion, in which Arke (the ark) is spoken of as the daughter of Thaumās, and sister of Iris, refers to the same Noachic history:

Ἡ δὲ Ἀρκὴ Θαύμαντος ἦν θυγάτηρ, ἧς ἡ ἀδελφὴ  
Ἴρις.—Nov. Hist. Lib. iii.

65. *Iris*. The tradition of the Rainbow appears to have been widely diffused among the nations. It is designated by God himself as a *sign*, or *token*, of his Covenant, or Oath. Hesiod calls it the Great Oath of the gods; and various other authors call it a *sign*, or *token*.

And God said, This is the token of the covenant which I make between me and you, and

every living creature that is with you, for perpetual generations. I do set my bow in the cloud—and I will remember my covenant, which is between me and you, and every living creature of all flesh: and the waters shall no more become a flood to destroy all flesh.—GENESIS ix. 12, 15.

Swift-footed Iris, nymph of Thaumās born,  
Takes with no frequent embassy her way  
O'er the broad main's expanse, when haply  
      stribe  
Has risen, and controversy 'midst the gods,  
If there be one 'midst those who dwell in heaven  
That utters falsehood, Jove sends Iris down  
To bring from far, in golden ewer, the wave  
Of multitudinous name, the mighty oath,  
That from a high rock inaccessible  
Glides cold.—THEOGONY.

Ἴρισιν εὐκότες, ὡς τε Κρονίων  
Ἐν νέφει στήριξε, ΤΕΡΑΣ μερόπων ἀνθρώπων.  
ILLIAD xi. 27.

Like to the bow, which Jove amid the clouds  
Set as a token to desponding man.

Ἡὐτε πορφυροῖν Ἴριν θνητοῖσι πανόση  
Ζεὺς ἐξ οὐρανόθεν, τέρας ἐμμεναι.  
ILLIAD xvii. 547.

Just as when Jove amid the heavens displays  
His bow mysterious, for a lasting sign.

Τέκρωρ δὲ βροτοῖς καὶ σῆμα τέτεκται.  
HOMER'S HYMN TO SELENE.

An intimation and a sign to men.

## QUESTIONES.

What effect had the punishment of the Minyæides?

Which one of the daughters of Cadmus had not met with some signal calamity?

What does Juno resolve to do to her?

For this purpose whither does Juno go?

What guards the entrance of Tartarus?

Who sit before the gates of Tartarus?

Who was Tityus? What his punishment?

Who was Tantalus? What was his punishment?

Who was Sisyphus? How was he punished?

Who was Ixion? To what punishment was he condemned?

Who were the Belides? What was their punishment?

Whom does Juno address?

Who were the Furies?

What request does she make of them?

Which one of the Furies promises her assistance to Juno?

Who was Iris? Was she a real or allegorical personage?

To what Biblical occurrence does the story of Iris evidently refer?

Why was Iris called Thaumantias?

What is the derivation of Thaumās?

Was the Ark of Noah also made an allegorical personage?

What allegorical personage was Ino, by metathesis Ion?

Who was Athamas? Give the etymology of the name, and state its mythological connection?

How may we interpret the descent of Juno into the Infernal Regions?

Where did the ancients locate Tartarus?

## FABULA IV.

### INO ET MELICERTA IN DEOS MARINOS.

O obeying the commands of Juno, Tisiphone left the court of Pluto, and came to the house of Athamas, where she affected him and his wife Ino with madness. Athamas now seizes Learchus, his son, and kills him; whereupon Ino, to avoid his fury, throws herself into the sea together with her son Melicerta. By the entreaty of Venus, they are changed into sea-gods. The companions of Ino, about to cast themselves into the sea through despair, are changed into rocks and birds.

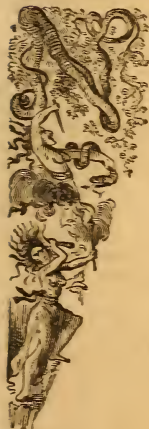
#### EXPLICATIO.

TISIPHONE, whose name signifies *desire of revenge*, clothed with her bloody robe, girt with a serpent girdle, her head bristling with snakes, bearing her flaming torch, and a fearful poison, and accompanied by Sorrow, Terror, Fear, and Frenzy, comes forth to execute the vengeance of the offended Juno. The door-posts tremble beneath her tread, the doors grow pale, and the very sun shrinks back from her presence. No wonder that Athamas is affrighted, and feels the awful power of the dread deity before him.

Having abundantly proved before, that Bacchus was the Noah of Scripture, it is easy to recognise in the nurse of Bacchus, Ino, by metathesis, Ion, the *Iona*, or *Dove*, which is connected with the story of Noah, and which, on ancient coins—especially those of Apamea—is sometimes found brooding over an ark; and is an allegorical representation of the Spirit of God watching over the human family when enclosed in that receptacle which divine wisdom had provided. As Venus and the Dove are always found associated, and as Venus is fabled to arise from the sea, denoting, probably, the new creation as coming forth from the sea, after the Deluge, we may regard Ino as the same as Venus; for, in her name Leucothoe, or Leucothea, as it is more commonly written, we have the *white-goddess*, corresponding exactly to Venus Aphrodite, the goddess of the *foam*.

Palæmon on ancient coins and medals is often found upon the back of a Cetus, which is a huge fish that is evidently a type of the Ark. Sometimes the Ark itself is represented, and above it a Cetus with Palæmon on its back. It is most proper to regard Palæmon as a type of the Ark of Noah. Mythologically the Ark may be said to be the son of the Dove. Its etymology will show it a type of the Ark, for Palæmon is Palæ—Man, or Maon, *the ancient moon*. Now the moon has always been a type of the Baris of Osiris, which is represented in the shape of a *lunette*. Hence, Osiris is said to have “entered the moon;” and, hence, in allusion to the Ark as the mother of the renovated world, the moon was worshipped anciently as “the mother of the whole world.” It has been shown before that Osiris and Noah were the same, and that the Baris of the former was the Ark of the latter.





EC mora; Tisiphone madefactam sanguine sumit  
 Importuna facem: fluidoque cruore rubentem  
 Induitur pallam; tortoque incingitur angue:  
 Egrediturque domo. Luctus comitantur euntem,  
 Et Pavor, et Terror, trepidoque Insania vultu. 5  
 Limine constiterat: postes tremuisse feruntur  
 Æolii; pallorque fores infecit acernas:  
 Solque locum fugit. Monstris exterrita conjux,  
 Territus est Athamas; tectoque exire parabant.  
 Obstitit infelix, aditumque obsedit Erinny's: 10

NOTE.

2. *Cruore rubentem*: red with blood. Virgil describes Tisiphone as clad in the same habiliments:

Sublime on these a tower of steel is reared,  
 And dire Tisiphone there keeps the ward,  
 Girt in her sanguine gown, by night and day.—ÆNEID vi. 554.  
 And o'er her shoulders was a garment thrown  
 Dabbled in human blood: and in her look  
 Was horror! and a deep funeral cry  
 Broke from her lips.—HESIOD'S SHIELD OF HERCULES.

3. *Torto angue*. A snake bound around her waist formed a girdle.

Two grisly snakes  
 Hung from their girdles, and with forked tongues  
 Licked their infected jaws, and violent gnashed  
 Their fangs fell glaring.

HESIOD'S SHIELD OF HERCULES.

4. *Imctus comitantur*. What a fearful

troop forms the train of the Fury. Seneca describes Mars as accompanied by a train of similar terror:

Letum, Luesque, Mors, Labor, Tabes, Dolor,  
 Comitatus illo, dignus.—ŒDIPUS, Act. iii.

8. *Conjux*. Ino, the wife of Athamas.

10. *Infelix*: unhappy; that causes un happiness; pernicious.

Nexaque vipereis distendens brachia nodis,  
 Cæsariem excussit. Motæ sonuêre colubræ;  
 Parsque jacens humeris; pars circum tempora lapsæ  
 Sibila dant, saniemque vomunt, linguasque coruscant.

Inde duos mediis abruptit crinibus angues; 15  
 Pestiferâque manu raptos immisit. At illi  
 Inöosque sinus, Athamanteosque pererrant;  
 Inspirantque graves animas; nec vulnera membris  
 Ulla ferunt: mens est, quæ diros sentiat ictus.  
 Attulerat secum liquidi quoque monstra veneni, 20  
 Oris Cereberei spumas, et virus Echidnæ;  
 Erroresque vagos, cæcæque obliviam mentis,  
 Et scelus, et lacrymas, rabiemque, et cædis amorem;  
 Omnia trita simul: quæ sanguine mista recenti  
 Coxerat ære cavo, viridi versata cicutâ. 25

24. Quæ mista recenti sanguine coxerat cavo ære versata viridi cicuta.

## NOTÆ.

11. *Vipereis nodis*: with knots of vipers; with knotted vipers.

Cæruleos implexæ crinibus angues Eumenides.—VIRGIL. *Georgic. iv. 452.*

14. *Linguas coruscant*: make their tongues quiver; brandish their tongues.

15. *Abruptit crinibus*: tears from her hair. Virgil describes the Fury Alecto in like manner taking a serpent from her hair to wound Amata:

From her black bloody locks the Fury shakes  
 Her darling plague, the favorite of her snakes:  
 With her full force she threw the poisonous dart,  
 And fixed it deep within Amata's heart,  
 That, thus envenomed, she might kindle rage,  
 And sacrifice to stife her house and husband's age.—ÆNEID VII.

18. *Inspirant graves animas*: inspire their baneful breath. So Virgil:

Unseen, unfelt, the fiery serpent skims  
 Between her linen and her naked limbs,  
 His baneful breath inspiring as he glides,  
 Now like a chain around her neck he rides;  
 Now like a fillet to her head repairs,  
 And with his circling volumes folds her hairs.  
 At first the silent venom slid with ease,  
 And seized her cooler senses by degrees;  
 Then, ere th' infected mass was fired too far,  
 In plaintive accents she began the war.

ÆNEID VII.

19. *Mens*. Just in proportion as mind is superior to matter, so is the spirit capable of more intense suffering than the body.

The spirit of a man will bear his infirmity, but a wounded spirit who can bear?—PROVERBS XVIII. 14.

20. *Attulerat*. Tisiphone had brought.

20. *Monstra veneni*: a monster of poison; a monstrous poison.

21. *Echidnæ*. Echidna was a monster fabled to be sprung from Chrysaör and Callirhoë, and represented as a beautiful woman above the waist, and a serpent below it. The word is also used to signify the Hydra, or other huge venomous serpent. Hesiod thus describes her:

Another monster dread she bare anon  
 In the deep-hollowed cavern of a rock;  
 Stupendous, nor in shape resembling aught  
 Of human, or of heavenly: monstrous, fierce,  
 Echidna: half a nymph, with eyes of jet  
 And beauty-blooming cheeks: and half, again,  
 A speckled serpent, terrible and vast,  
 Gorged with blood-banquets, trailing her huge folds  
 Deep in the hollows of the blessed earth.

THEOGONY.

22. *Errores*. As restlessness and wandering about are often characteristics of madness, they are here said to be a part of the compound.

24. *Omnia trita simul*: all bruised together.

25. *Ære cavo*: in a brazen cauldron. The cauldron is said to be brazen, because brass is poisonous. Shakspeare gives a vivid account of rites practised by witches while mixing their terrible compounds in a pot.

1 WITCH. Thrice the brinded cat hath mew'd.

2 WITCH. Thrice; and once the hedge-pig whined.

3 WITCH. Harper cries, 'tis time! 'tis time!

1 WITCH. Round about the cauldron go;

In the poisoned entrails throw.—

Toad, that under coldest stone,  
 Days and nights hath thirty one  
 Sweltered venom sleeping got,  
 Boil them first in the charmed pot!

ALL. Double, double toil and trouble;

Fire, burn; and, cauldron, bubble!

2 WITCH. Fillet of a fenny snake

In the cauldron boil and bake;

Eye of newt, and toe of frog,  
 Wool of bat, and tongue of dog,  
 Adder's fork, and blind-worm's sting,  
 Lizard's leg, and owl's wing,  
 For a charm of powerful trouble  
 Like a hell-broth boil and bubble!

ALL. Double, double toil and trouble;

Fire, burn; and, cauldron, bubble!

3 WITCH. Scale of dragon, tooth of wolf;

Witches' mummy, maw, and gulf,  
 Of the ravined salt-sea shark;  
 Root of hemlock, digg'd i' the dark;  
 Liver of blaspheming Jew,  
 Gall of goat, and slips of yew,  
 Sliver'd in the moon's eclipse;

Dumque pavent illi, vertit furiale venenum Pectus in amborum; præcordiaque intima movit. Tum face jactatâ per eundem sæpius orbem, Consequitur motus velociter ignibus ignes. Sic victrix, jussique potens, ad inania magni Regna redit Ditis: sumptumque recingitur anguem.		26. Dumque illi pavent: vertit furiale venenum in pectus amborum.
Protinus Æolides mediâ furibundus in aulâ Clamat, Iô comites, his retia pandite sylvis: Hic modò cum geminâ visa est mihi prole læna. Utque feræ, sequitur vestigia conjugis, amens:	30	
Deque sinu matris ridentem et parva Learchum Brachia tendentem rapit, et bis terque per auras More rotat fundæ: rigidoque infantia saxo Discutit ossa ferox. Tum denique concita mater, (Seu dolor fecit, seu sparsi causa veneni); Exululat; passisque fugit malè sana capillis.	35	
Teque ferens parvum nudis, Melicerta, lacertis, Evohe, Bacche, sonat. Bacchi sub nomine Juno Risit: et, Hos usus præstet tibi, dixit, alumnus.	40	
Imminet æquoribus scopulus; pars ima cavatur Fluctibus, et tectas defendit ab imbris undas: Summa riget, frontemque in apertum porrigit æquor. Occupat hunc (vires insania fecerat), Ino: Seque super pontum, nullo tardata timore, Mittit. onusque suum: percussa recanduit unda.	45	
At Venus immeritæ neptis miserata labores,	50	45. Ino occupat hunc, (enim insania fecerat vires,) tardataque nullo timore mittit se.

## NOTÆ.

Nose of Turk, and Tartar's lips;  
Finger of a birth-strangled babe,  
Ditch-delivered by a drab,  
Make the gruel thick and slab,  
Add thereto a tiger's chauldron  
For the ingredients of our cauldron.

ALL. Double, double toil and trouble;  
Fire, burn; and, cauldron, bubble!

MACBETH, Act iv. Sc. 1.

25. *Versata cicutâ*: stirred with hemlock. The hemlock was a deadly poison, and, hence, employed in this place. It is said to be *viridis*, because the poison is in the juice, and, consequently, more abundant when it is green.

26. *Furiale venenum*: the poison that excites to madness.

29. *Consequitur ignibus*. The Fury whirls her torch so as to form a circle of flame, and thus confuse the eyes of the beholder.

30. *Inania regna*: the empty realms; the shadowy realms.

32. *Æolides*. Athamas, the son of Æolus.

34. *Gemina prole*: with her twin offspring.

34. *Læna*. It was a common error for persons under the Bacchic influence to mistake others for wild-beasts. Thus Agave and Autonoe took Pentheus to be

a wild-boar. In modern times, on the contrary, we are accustomed to regard as the beast the person who is under the Bacchic impulse.

36. *Ridentem Learchum*. Learchus, the son of Athamas and Ino, slain by his father. It increases the horror of the circumstances, that the innocent child, all unconscious of its fate, smiles upon its inhuman murderer.

42. *Melicerta*. Another son of Athamas and Ino.

43. *Juno risit*. Juno laughed to hear Ino call on the name of Bacchus, her foster-child, who had been the cause of her calamities.

44. *Hos usus*: these advantages; these fruits. This is spoken in irony.

45. *Imminet æquoribus*: o'erhangs the sea.

The dreadful summit of the cliff  
That beetles o'er his base into the sea.

SHAKESPEARE.

50. *Onus suum*: her burden, viz. Melicerta, whom she was carrying.

50. *Recanduit*: became white again; was white with foam.

51. *Neptis*: her grand-daughter. Ino was the daughter of Harmonia, who was born of Venus by Mars.



Sic patruo blandita suo est: O numen aquarum,  
 Proxima cui cælo cessit, Neptune, potestas;  
 Magna quidem posco: sed tu miserere meorum,  
 Jactari quos cernis in Iōnio immenso: 55  
 Et dīs adde tuis. Aliqua et mihi gratia ponto est;  
 Si tamen in dio quondam concreta profundo  
 Spuma fui, Graiūmque manet mihi nomen ab illā.  
 Annuit oranti Neptunus; et abstulit illis  
 Quod mortale fuit; majestatemque verendam 60  
 Imposuit; nomenque simul, faciemque novavit:  
 Leucothoëque, deum, cum matre Palæmona dixit.  
 Sidoniæ comites, quantum valuêre, secutæ  
 Signa pedum, primo vidêre novissima saxo:  
 Nec dubium de morte ratæ, Cadmeïda palmis 65  
 Deplanxere domum, scissæ cum veste capillos.  
 Utque parum justæ, nimiūmque in pellice sævæ,  
 Invidiam fecêre deæ. Convicia Juno  
 Non tulit: et, Faciam vos ipsas maxima, dixit,  
 Sævitiæ monumenta meæ. Res dicta secuta est. 70  
 Nam quæ præcipuè fuerat pia, Persequar, inquit,  
 In freta reginam; saltumque datura, moveri  
 Haud usquam potuit; scopuloque affixa cohæsit.  
 Altera, dum solito tentat plangore ferire

69. Faciam vos ipsas maxima monumenta meæ sævitiæ.

## NOTÆ.

52. *Patruo*: her uncle. Venus was the daughter of Jupiter, who was the brother of Neptune.

55. *Ionio*. The Ionian Sea was that part of the Mediterranean Sea which washed the western coast of Greece, and extended to the Mare Adriaticum.

57. *Concreta spuma*. Venus was said to have sprung from the foam of the sea, and, hence, was called Aphrodite, from ἀφρός, foam. Thus Hesiod:

Till now, swift-circling, a white foam arose  
 From that immortal substance, and a maid  
 Was nourished in the midst. The wafting waves  
 First bore her to Cythera's heaven-blessed coast;

Then reached she Cyprus, girt with flowing seas,

And forth emerged a goddess, beautiful  
 In modesty. Green herbage sprung around  
 Beneath her slender feet. Her gods and men  
 Name Aphrodite, goddess of the foam,  
 Since in the sea-foam nourished, and again  
 Wreathed Cythera, for that first she touched  
 Cythera's coast; and Cyprus, for she rose  
 On Cyprus, 'midst the multitude of waves.

## THEOGONY.

61. *Nomen novavit*: changed the name. Ino was called Leucothoë, or Leucothea, by the Greeks, and Matuta by the Romans. Thus Cicero:

Ino, the daughter of Cadmus, is she not called Leucothea by the Greeks, and Matuta by us?

TUSCUL. DISF. LIB. I.

I call Leucothea, of great Cadmus born,  
 d Bacchus' nurse, whom ivy leaves adorn.

Hear, powerful goddess, in the mighty deep  
 Vast-bosomed, destined thy domain to keep:  
 In waves rejoicing, guardian of mankind;  
 For ships from thee alone deliverance find,  
 Amidst the fury of th' unstable main.  
 When art no more avails, and strength is vain  
 When rushing billows with tempestuous ire  
 O'erwhelm the mariner in ruin dire,  
 Thou hear'st, with pity touched, his suppliant  
 prayer,  
 Resolved his life to succor and to spare.

ORPHEUS'S HYMN TO LEUCOTHEA.

Her name and attributes are the same as those of Venus Aphrodite.

62. *Palæmona*. Melicerta was called Palæmon.

Ponti regna tenet nitidi matertera Bacchi,  
 Nereidumque choris Cadmeia cingitur Ino.  
 Jus habet in fluctus magni puer adveua ponti  
 Cognatus Bacchi, nomen uou vile Palæmon.  
 SENECA, ŒDIP.

Oh nursed with Dionysius, doomed to keep  
 Thy dwelling in the widely-swelling deep;  
 With joyful aspect to my prayer incline.  
 Propitious come, and bless the rites divine;  
 Thy mystics through the earth aid sea attend,  
 And from old Ocean's stormy waves defend:  
 For ships their safety ever owe to thee,  
 Who wanderest with them through the raging  
 sea.  
 Come, guardian power, whom mortal tribes desire,  
 And far avert the deep's destructive ire.

ORPHEUS'S HYMN TO PALÆMON.

63. *Sidonia*. The Theban women are here called Sidonian, because they were originally from Sidon.

Pectora, tentatos sentit riguisse lacertos. 75  
 Illa, manus ut fortè tetenderat in maris undas,  
 Saxea facta, manus in easdem porrigit undas.  
 Hujus, ut arreptum laniabat vertice crinem,  
 Duratos subitò digitos in crine videres.  
 Quo quæque in gestu deprênditur, hæsit in illo. 80  
 Pars volucres factæ, quæ nunc quoque gurgite in illo  
 Æquora distringunt sumptis Ismenides alis.

## NOTE.

65. *Cadmeida*. Ino, the daughter of Cadmus. | implacable hatred against the house of Cadmus.

67. *In pellice*: in the case of the harlot, viz. Semele, for whom Juno had cherished | 82. *Ismenides*. Thebans, so called from the river Ismenus.

## QUÆSTIONES.

- |   |   |
|---|---|
| <p>Whither does Tisiphone go?<br/>         Who are her companions?<br/>         What was the effect of the appearance of Tisiphone upon Athamas?<br/>         What does the Fury do to him and Ino?<br/>         Do the serpents wound their bodies?<br/>         What injury do the serpents do to them?<br/>         What poison had Tisiphone brought with her?<br/>         Who was Echidna?<br/>         Where does the Fury throw the poison?<br/>         How is Athamas effected?<br/>         What does he take Ino and her two sons to be?<br/>         What does he do to Learchus?<br/>         How is Ino affected?<br/>         What does he do with Melicerta?</p> | <p>Who intercedes with Neptune for Ino and Melicerta?<br/>         Why was Venus called Aphrodite?<br/>         What did Ino become? Under what name?<br/>         What did Melicerta become? What was his name?<br/>         What part of Noachic history does Ino, by metathesis Ion, appear to adumbrate?<br/>         How could the Dove be said to be the nurse of Bacchus?<br/>         Whom does Ino in her new name and character of Leucothoë, or Leucothea, appear to be?<br/>         Of whom is Palæmon a type?<br/>         What is the etymology of Palæmon?<br/>         How does the Moon typify the Ark?</p> |
|---|---|

## FABULA V.

### CADMUS ET HERMIONE IN DRACONES.

Cadmus and Hermione, affected by the calamities that had happened to their family, abandon Thebes and go into Illyricum. Here he suspects that his afflictions have been in consequence of the dragon which he slew being sacred to some god; after which he and his wife are changed to serpents.

#### EXPLICATIO.

As some learned men contend that Cadmus was a real personage, in accordance with that view, and for the sake of heroic interest, we regarded him as an historical character, in our explanations of Fables I. and II. Book III. But the achievements of Cadmus could not have been the work of an individual, for he is said to have led colonies into Phenicia, Cyprus, Rhodes, Thera, Thasus, Anape, and Samothracia; to have discovered and have wrought mines of gold and copper in Cyprus and elsewhere; to have founded settlements, and one hundred cities in Africa: to have established colonies in Attica, Eubœa, Bœotia, and Illyria; to have reigned in Armenia, and, after reigning at Thebes for sixty-two years, to have reigned in Illyria. Besides this, he is said to have been the inventor of letters.

Now, all these things may be referred to a tribe, but could not have been the work of an individual. We will, therefore, regard Cadmus, (anciently written *Κάδμου*;) not as a real character, but a personification of the Cadmonites, a race spoken of in the Bible, who lived near Baal Hermon, in Syria. On this account, and probably because a body of Hermonians accompanied the Cadmonites to Bœotia, Hermione is allegorically the wife of Cadmus. The people around Baal Hermon were given to serpent-worship, and in consequence were called Hivites, from Hivia, *a serpent*. Ancient authors say, that in Hermon and Mount Libanus were many *Βαιθίλια* (*Beth-el, house of God*); these were the upright stones that formed the serpent-temples. Hence, Cadmus, who is described as identical with the Taut\* of the Phenicians, the Thouth of the Egyptians, and the Hermes of the Greeks, is said to have taught the worship† of the serpent, and at last to have been changed into a serpent. As the temples used by the worshippers of the serpent were built of upright stones, disposed in the form of that reptile, it is a myth of easy application to say that Cadmus was changed into a serpent. As Semele (*Sema-el, the token of God, i. e. the Rainbow*), and Ino (*Ione, the dove*), are daughters of Cadmus; and Bacchus (Noah) his grandson, it is readily perceived, that Cadmus (the Cadmonites) brought the traditions of the Deluge into Greece; as also the tradition of the serpent of Paradise, which, at first regarded as oracular, became a symbol—a talisman—and at length a god through the nations.

\* Taut is the first that invented letters—whom the Egyptians called Thouth, the Alexandrians Thoth, but the Greeks rendered Hermes.—PHILO APUD EUSEBIUM.  
Cadmus, not only a royal epithet, but an epithet of Hermes.—VETUS AUCTOR APUD PHAVORINUM  
Cadmus, who is the same as Hermes.—SCHOLIAST ON LYCOPHRON.

† Taut consecrated the form of the dragon and of serpents; and the Phenicians and Egyptians after him did the same.—EUSEBIUS, PRÆP. EVANG., Lib. i., Cap. 10.

The Greeks received the worship of the serpent from Cadmus.—VOSSIUS.





ESCIT Agenorides natam parvumque nepotem  
 Æquoris esse deos. Luctu serieque malorum  
 Victus, et ostentis, quæ plurima viderat, exit  
 Conditor urbe suâ; tanquam fortuna locorum  
 Non sua se premeret: longisque erratibus actus  
 Contigit Illyricos profugâ cum conjuge fines. 5  
 Jamque malis annisque graves, dum prima retractant  
 Fata domûs, releguntque suos sermone labores;  
 Num sacer ille meâ trajectus cuspide serpens,  
 Cadmus ait, fuerit; tùm, cùm Sidone profectus 10  
 Vipereos sparsi per humum, nova semina, dentes?  
 Quem si cura deûm tam certâ vindicat irâ,  
 Ipse precor serpens in longam porrigar alvum.  
 Dixit; et, ut serpens, in longam tenditur alvum:  
 Duratæque cuti squamas increscere sentit, 15

NOTÆ.

1. *Agenorides*. Cadmus, the son of Agenor.

4. *Urbe sua*. From Thebes, which he had founded.

6. *Illyricos*. Illyricum, now *Upper Albania*, was a country of Greece, the precise limits of which are not known. It was bounded on the east by a range of mountains that separates it from Thessaly; on the south by Epirus, now *Lower Albania*; and on the west by *Mare Hadriaticum*.

7. *Malis annisque graves*: weighed down with misfortunes and with years.

When age and want, O ill-matched pair,  
 Show man was made to mourn.—BURNS.

9. *Ille serpens*. The serpent which he had slain, as related in Lib. III., Fab. I.

12. *Vindicat*. Cadmus is led to suppose that the misfortunes which he has suffered, have been inflicted by some deity, to whom the serpent which he slew was sacred.

13. *Ipse serpens porrigar*: may I myself be extended, a serpent. The ophite hierogram is found wherever the serpent-worship prevailed. It appears on coins, medals, temples, and pillars, under various modifications, as shown in Figures 1 to 7. The serpent of Paradise was the original of the whole. See note on *Serpentis*, page 92.

Nigraque cæruleis variari corpora guttis:  
 In pectusque cadit pronus: commissaque in unum  
 Paulatim tereti sinuantur acumine crura.  
 Brachia jam restant: quæ restant brachia tendit  
 Et lacrymis per adhuc humana fluentibus ora, 20  
 Accede, ð conjux, accede, miserrima, dixit;  
 Dumque aliquid superest de me, me tange; manumque  
 Accipe, dum manus est; dum non totum occupat anguis.  
 Ille quidem vult plura loqui: sed lingua repentè  
 In partes est fissa duas. Nec verba volenti 25  
 Sufficiunt: quotiesque aliquos parat edere questus,  
 Sibilat: hanc illi vocem natura relinquit.  
 Nuda manu feriens exclamat pectora conjux,  
 Cadme, mane: teque his, infelix, exue monstris.  
 Cadme, quid hoc? ubi pes? ubi sunt humerique, manusque? 30  
 Et color, et facies, et, dum loquor omnia? Cur non  
 Me quoque, cælestes, in eundem vertitis anguem?  
 Dixerat: ille suæ lambebat conjugis ora;  
 Inque sinus caros, veluti cognosceret, ibat:  
 Et dabat amplexus; assuetaque colla petebat. 35  
 Quisquis adest (aderant comites), terretur: at illa  
 Lubrica permulcet cristati colla draconis,  
 Et subitò duo sunt; junctoque volumine serpunt;  
 Donec in oppositi nemoris subière latebras.

13. Precor ut ipse  
 porrigar serpens in  
 longam alvum.

31. Cur cælestes,  
 non vertitis me quo-  
 que in eundem angu-  
 em?

## NOTÆ.

16. *Variari*: to be marked; to be streaked.

And those fearful snakes were streaked  
 O'er their cerulean backs with streaks of jet,  
 And their jaws blackened with a jetty dye.

HESIOD'S SHIELD OF HERCULES.

16. *Cæruleis guttis*: with green spots.

17. *In pectus cadit pronus*: falls prone  
 upon his breast.

On thy belly shalt thou crawl, and dust shalt  
 thou eat all the days of thy life.—GENESIS, iii. 14.

23. *Non totum occupat*: does not possess  
 me entire.

25. *In partes duas*. On account of its  
 great volubility, the tongue of the serpent  
 appears to be divided.

27. *Sibilat*. When he attempts to speak,  
 he hisses. Thus Milton, in speaking of  
 the fallen angels:

He would have spoke,  
 But hiss for hiss returned with forked tongue  
 To forked tongue.—PARADISE LOST.

29. *Teque exue*: free yourself.

36. *Ille permulcet*: she strokes; she caresses.

38. *Duo sunt*. Hermione is now also  
 changed into a serpent.

38. *Juncto volumine*: with joined spires.  
 In the phrase *juncto volumine*, we have the  
 identical original ophite hierogram pre-  
 sented to us, under the mistaken figure,  
 however, of two serpents. As Sabæism,  
 or worship of the heavenly host, was con-

nected with serpent-worship, the globe,  
 with the serpent passing through it, was  
 intended to represent the sun's disk, and  
 the serpent's way, the sun's path among  
 the stars. As the Cadmonites and Hermo-  
 nians built serpent-temples of this kind in  
 Illyria, Cadmus and Hermione were fabled  
 to be changed into serpents in that coun-  
 try; Hence Scylax Caryandensis, speak-  
 ing of Enchelia in Illyria, says:

The stones and the temple sacred to Cadmus  
 and Hermione are there.—GEOG. VET.

The correctness of this will appear from  
 the plate (Fig. 8) and description of an  
 ancient serpent-temple in England.

From a circle of upright stones (without im-  
 posts), erected at equal distances, preceded  
 two avenues, in a wavy course, in opposite di-  
 rections. These were the *fore* and *hinder* parts  
 of the serpent's body, passing from west to east.  
 Within this great circle were four others, con-  
 siderably smaller, two and two, described about  
 two centres, but neither of them coincident with  
 the centre of the great circle. They lay in the  
 line drawn from the north-west to the south-  
 east points, passing through the centre of the  
 great circle. The *head* of the serpent was  
 formed of two concentric ovals, and rested on  
 an eminence—which is the southern promontory  
 of the Hakpen (Serpent's head) hills.—VOSSII  
 OF THE SERPENT, p. 330.

The etymology of Hakpen is Hak, a *ser-  
 pent*, and Pen, the *head*. The remains of  
 a similar temple are evidently alluded to  
 by Pausanias:



Nunc quoque nec fugiunt hominem, nec vulnere lædunt:  
Quidque priùs fuerint, placidi meminère dracones.

41

## NOTE.

On proceeding in a straight line from Thebes to Glisas, you will see a place surrounded with rough stones, which the Thebans call the Serpent's head. —DESCRIPTION OF GREECE, Lib. ix. Cap. xix.

The following refers to a serpent-temple of Cadmus; for, as shown in the *interpretatio*, Cadmus and Hermes are the same:

In 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.

As the Βασιλῖα severally represented a god, from this may have arisen the myth, that all the gods attended the marriage of Cadmus and Hermione.

## QUÆSTIONES.

How was Cadmus affected by the misfortunes that pursued his family?

Whither did he go? Where is Illyria?

What does he imagine was the cause of the misfortunes that befell his house?

What request does he make?

Was he immediately changed into a serpent?

Is the tongue of the serpent forked?

Has he the vicious nature of the serpent?

Who accompanied him in his exile from Thebes?

Does she witness his transformation?

What change takes place in her?

Was Cadmus a real character, or the personification of a tribe?

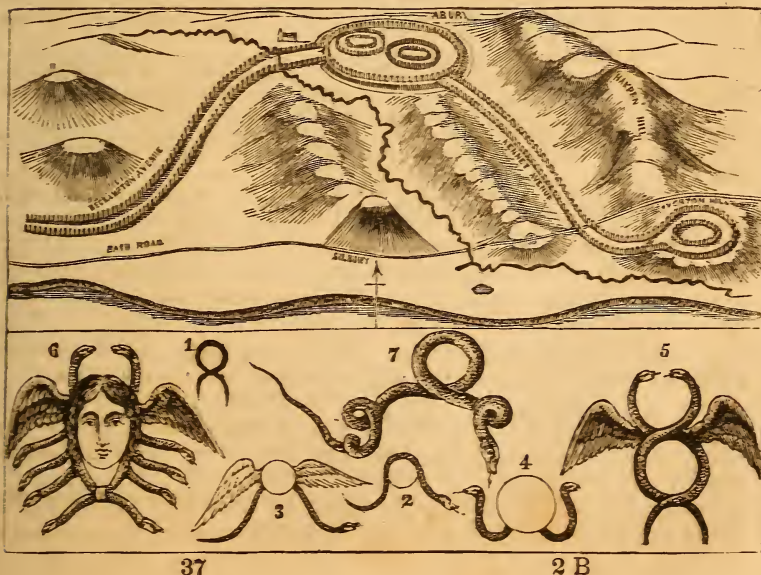
To what worship were the Cadmonites addicted?

How, then, are we to interpret the transformation of Cadmus and his wife?

In what form were the serpent-temples built?

In what country has one been found in good preservation?

Fig. 8.





## FABULA VI.

### ATLAS IN MONTEM MUTATUR.

Perseus having cut off the head of Medusa, on his return to the court of Polydectes, begs the hospitality of Atlas. Being refused by Atlas, and treated with indignity, Perseus turns upon him the head of Medusa, and transforms him to a mountain.

#### EXPLICATIO.

THE explanation of this Fable will necessarily differ, according to the view taken of Perseus. Some consider him as a real personage, some as the personification of a tribe, and others again, as an emblem of the Mithriac worship. Those regarding his birth historically, suppose that Prætus, by corrupting the fidelity of the guards of Danaë with money, gained access to her; and, that by making Jupiter the fictitious father of Perseus, the usual scandal was avoided. Mythically considered, others regard Jupiter descending in a shower of gold, as Mithras, or the golden Sun, fertilizing Danaë, the dry and arid earth, from whom Perseus is produced. Considering Perseus as the personification of a tribe, we may regard him as a maritime expedition going out, which is said, therefore, to be the son of Danaë, from *ναῦς*, a ship. This appears the more probable, as, again, he and his mother are said to be enclosed in an ark and thrown into the sea.

The Gorgons, whom Perseus visits for the purpose of obtaining the head of Medusa, appear to be forces of the sea, or savage nations infesting the sea, who, on account of the fear which they excited, were said to transform beholders to stone. We will devote more particular attention to them hereafter, in another Fable.

Diodorus Siculus tells us, that Atlas was an ancient astronomer, and the inventor of the sphere. Tzetzes also states, that he was an astronomer of Libya, devoted ardently to investigations of the heavens, and, that having ascended a lofty mountain for the purpose of observation, he fell into the sea, whence both the sea and the mountain were named after him. This would appear the more reasonable, as he is said to be the father of the Pleiades and Hyades. The golden apples, and the serpent by which they were guarded, it will be evident from the notes, were traditions of the events that took place in Paradise. Some, however, regard the golden apples as rich flocks of sheep, since *μῆλα* signifies sheep as well as apples; while some regard them as gold mines in the vicinity of the mountain. If Atlas used the summits of Atlas as an observatory, it would be sufficient to connect his name with the range after death, and cause the myth of his transformation.



ED tamen ambobus versæ solatia formæ  
 Magna nepos fuerat, quem debellata colebat  
 India, quem positis celebrabat Achæia templis.  
 Solus, Abantiades, ab origine cretus eâdem,  
 Acrisius superest, qui mœnibus arceat urbis  
 Argolicæ; contraque deum ferat arma: genusque  
 Non putet esse Jovis. Neque enim Jovis esse putabat  
 Persea, quem pluvio Danaë conceperat auro.

5

NOTE.

2. *Nepos.* Bacchus, the son of Semele.

3. *Achæia.* Achæia, a part of Greece, is here used to signify the whole of Greece.

4. *Abantiades.* Acrisius, the son of Abas.

4. *Ab origine eodem:* of the same origin. Jupiter, the father of Bacchus, was also the father of Belus, who was the father of Atlas, and grandfather of Acrisius.

8. *Persea.* Perseus was the son of Jupiter by Danaë, the daughter of Acrisius. An oracle had told Acrisius that he would perish by the hands of his grandson, wherefore he enclosed Danaë in a brazen tower. But Jupiter is said to have entered the chamber of Danaë, in a shower of gold, and Perseus was the result of their union. After his birth, he and his mother were exposed in an ark which was carried by the winds to the island of Seriphos. The ark was found

by fishermen, who carried Danaë and Perseus to Polydectes, king of the island. Conceiving at length a passion for Danaë, and contemplating her dishonor, Polydectes sought to engage Perseus in an enterprise which would ensure his destruction. Perseus promised to bring him the head of Medusa, the only one of the Gorgons which was mortal, and by the aid of Pluto's helmet, which rendered him invisible, Minerva's buckler, and Mercury's wings and *talaria*, and a short dagger of

Mox tamen Acrisium, tanta est præsentia veri,  
 Tam violâsse deum, quàm non agnôsse nepotem 10  
 Pænitet: impositus jam cælo est alter; at alter,  
 Viperei referens spoliū memorabile monstri,  
 Aëra carpebat tenerum stridentibus alis.  
 Cùmque super Libycas victor penderet arenas;  
 Gorgonei capitis guttæ cecidère cruentæ: 15  
 Quas humus exceptas varios animavit in angues;  
 Undè frequens illa est infestaque terra colubris.  
 Indè per immensum ventis discordibus actus,  
 Nunc huc, nunc illuc, exemplo nubis aquosæ  
 Fertur: et ex alto seductas æthere longè 20  
 Despectat terras; totumque supervolat orbem.  
 Ter gelidas Arctos, ter Cancri brachia vidit:  
 Sæpe sub occasus, sæpe est ablatus in ortus.  
 Jamque cadente die, veritus se credere nocti,  
 Constitit Hesperio regnis Atlantis in orbe; 25  
 Exiguamque petit requiem, dum Lucifer ignes  
 Evocet Auroræ: currus Aurora, diurnos.  
 Hic hominum cunctos ingenti corpore præstans  
 Iapetionides Atlas fuit. Ultima tellus  
 Rege sub hoc, et pontus erat, qui Solis anhelis 30  
 Æquora subdit equis, et fessos excipit axes.  
 Mille greges illi, totidemque armenta per herbas

25. Dum Lucifer evocet ignes Auroræ, et Aurora currus diurnos.

## NOTÆ.

diamonds, he killed Medusa, and cut off her head. After this he slew a sea-monster, which was about to devour Andromeda, and married that beautiful princess. After several other exploits, he engaged in the public games at Larissa, and unwittingly slew his grandfather with a quoit.

8. *Danaë*. The daughter of Acrisius, and mother of Perseus.

8. *Pluvio auro*: in showery gold; in a shower of gold.

9. *Acrisium*. Acrisius was the son of Abas, king of Argos. He was the twin brother of Prætus, with whom he disputed the right of succession to the throne of Argos. After a pitched battle, in which neither had the advantage, they made a treaty, which secured the crown of Argos to Acrisius, and that of Tirynthus to Prætus. Having learned from an oracle, that his grandson would cause his death, he confined his daughter Danaë in a tower, to prevent her having offspring. Perseus, however, was born of Danaë, and after many wonderful exploits, accidentally killed an old man with a quoit, at Larissa, who proved to be his grandfather Acrisius.

11. *Auer*: the one, viz. Bacchus.

11. *Alter*: the other, viz. Perseus.

12. *Spoliū monstri*. The head of Medusa, one of the Gorgons, whose hair consisted of serpents.

13. *Alis*: with wings, viz. the *talara*, which he had borrowed from Mercury.

16. *Animavit*. This fiction arises from the abundance of serpents in these regions, and is copied from Apollonius Rhodius:

For when brave Perseus, (this her godlike son  
 His mother oftener named Eurymedon.)

O'er Libya flew, the Gorgon's head to bring,  
 Fresh-slain and dripping, to th' expecting king,  
 From every drop, that dyed the soil with blood,  
 A serpent sprung, and thus increased the brood.

ARGONAUTICS, Lib. iv.

22. *Arctos*. The Bears, a northern constellation. See note on page 134.

22. *Cancri*. Cancer, the Crab is the fourth sign of the zodiac. The Tropic of Cancer, the boundary of the sun's declination towards the north, is 23°, 28', or 1630 miles, from the Equator. See note on page 131.

24. *Cadente die*: day declining; at the close of day.

27. *Ignes evocet Auroræ*: calls forth the fires of Aurora.

29. *Iapetionides*. Atlas, the son of Iapetus, and the king of Mauritania.

Iapetus the ocean damsel led  
 Light-footed Clymene, and shared her couch.  
 She bare to him a son, magnanimous  
 Atlas.—HERODOTUS'S THEOGONY.

29. *Atlas*. Atlas was a king of Mauritania, who had a great many flocks of sheep, and also the beautiful gardens which