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THE  
**BUCOLICS OF VIRGIL,**  
LITERALLY TRANSLATED INTO ENGLISH PROSE,  
FROM  
**THE TEXT OF HEYNE.**



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THE  
BUCOLICS OF VIRGIL,  
LITERALLY TRANSLATED INTO ENGLISH PROSE,

FROM THE

TEXT OF HEYNE:

WITH THE SCANNING OF EACH VERSE, THE SYNTHETICAL ORDER,

A MORE FREE TRANSLATION,

AND A COPIOUS BODY OF NOTES EXPLANATORY, CRITICAL, AND HISTORICAL.

TO WHICH ARE SUBJOINED,

A VOCABULARY

OF ALL THE WORDS THAT OCCUR IN THE ECLOGUES,

AND

AN INDEX.

FOR THE USE OF STUDENTS.

BY

T. W. C. EDWARDS, M.A.

De numero vatum si quis seponat Homerum,  
Proximus à primo tùm Maro, primus erit :  
Et si post primum Maro seponatur Homerum,  
Longè erit à primo, quisque secundus erit.  
*Alcinoi de Virgilio testimonium.*

London:

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1825.

879.





TO  
FIELD-MARSHAL  
HIS ROYAL HIGHNESS  
**WILLIAM FREDERICK,**  
**DUKE OF GLOUCESTER,**  
**KNIGHT OF THE ORDER OF THE GARTER, AND GRAND CROSS OF THE**  
**ORDER OF THE BATH;**  
**ONE OF HIS MAJESTY'S MOST HONORABLE PRIVY COUNCIL;**  
**COLONEL**  
**OF THE THIRD REGIMENT OF FOOT GUARDS;**  
**AND**  
**CHANCELLOR**  
**OF THE UNIVERSITY OF CAMBRIDGE;**  
**D. C. L. F. R. S. F. S. A.**  
**&c. &c. &c.**  
**THIS EDITION**  
**OF**  
**THE BUCOLICS OF VIRGIL**  
**IS,**  
**WITH THE HIGHEST RESPECT AND MOST UNFEIGNED GRATITUDE,**  
**DEDICATED,**  
**BY HIS ROYAL HIGHNESS'S**  
**VERY OBEDIENT**  
**AND MUCH OBLIGED SERVANT,**

*B. W. C. Edwards.*



# PREFACE.

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**EVER** since the invention of the Art of Printing, edition upon edition of the Works of Virgil, either in whole or in part, has kept issuing from the press of almost every nation of Europe.

Great Britain has contributed its quatum both in point of number and of variety: yet I know of no good edition with English Commentaries, nor of any good English Prose Translation, free or literal.

Editors in general have directed their attention more to edify the learned, than to instruct the learner. Or if a few have condescended to translate our Author into English, their Translations have been neither elegant nor faithful, but in many instances Paraphrases rather than true Versions.

Boys reading Latin need many facilities which it is not always convenient to the master, nor indeed always in his power to give: hence for want of these the scholars become careless, acquire a slovenly and an incorrect pronunciation, and too often skim over their lessons without half understanding them.

For my own part, I would rather see a boy comprehend two lines fully, than the entire *Æneid* in a smattering and an imperfect manner.

It was the want of a copy of Virgil, wherein a learner might find more assistance suited to his capacity, and more information within the scope of his intellect, than are to be met with in any edition wherewith I am acquainted, which first prompted me to put the *Bucolics* in the shape in which they now appear.

The plan is in some measure similar to that which I pursued, and am still pursuing, with the Greek Drama; and which indeed has experienced very considerable encouragement. Should the present volume be equally well received, it shall be speedily followed, first, by the *Georgics*, and next, by the *Æneid*, in a form every way calculated to match.

I am not, however, so vain as to think, either that the plan is unsusceptible of improvement, or that the Translation is the best possible: I merely consider the plan to be good, and the Translation to be more faithful than any which has preceded it. I am, moreover, confident, that with the helps here afforded, a boy, thoroughly conversant with his Grammar, and having due recourse to his



Dictionary, will make more rapid and solid progress than he possibly could make without such helps. Only let every word be parsed, and let the Grammar Rules be closely applied.

I am very well aware that the majority of Schoolmasters are averse to the introduction of Translations, however faithful or however elegant they may be ; and that they assign two distinct reasons for this aversion : the first is, that Translations tend greatly to encourage idleness in the pupil ; and the second is, that they leave no room for mental exertion in analysing difficult passages, and in filling up ellipses. Add to these, a corruption of taste, where the Translation is without taste, and a perversion of the sense where the Version is unfaithful.

It cannot be denied that those reasons are weighty, and that Translations therefore ought not to be indiscriminately admitted. Yet with proper attention in selecting them, and moderate discretion in using them, they will be found most useful aids to the scholar, and a great relief to the master.

And to grown persons whose education may have been neglected, as well as to those who may be studying without a Preceptor, whether it be with the view of acquiring a knowledge of the Classics, or of renewing their faded acquaintance with authors once familiar to them, an edition like the following must prove of invaluable service : nor less so to Parents, who being, through long disuse, become less intimate with the dead languages, shall nevertheless feel anxious either to examine their children occasionally, or to take upon themselves their instruction in the absence of a tutor.

If it be urged that the Eclogues of Virgil are seldomer read than his *Æneid*, and therefore that if the *Æneid* had been now published instead of the *Bucolics*, it would have been more likely to be of benefit ; I answer, that there cannot be a greater error in the plan of education, than to hurry children into the *Æneid*, without passing regularly through the *Pastorals* : I will not presume to say it is done for the purpose of making it appear they are forward in their learning, but I am really at a loss to account for it upon any other grounds.

For there is in Pastoral Poetry a simplicity so congenial to the innocence of youth ; a delineation of character so truly natural ; a description of scenery so rural, salubrious, calm, and inviting ; a succession of objects so various and pleasing ; and a style so easy and unaffected, that the perusal of chaste compositions in this department of the Muse cannot fail to improve the heart, to delight and enrich the imagination, to charm the mind, and attune the soul to peace ; and must therefore be deserving of some attention from the young.

If indeed, as some tell us, Pastorals consisted of nothing except ignorance, rusticity, and rudeness, being merely, as the name indicates, imitations of the speeches and actions of herdmen, who are generally a set of unpolished, illiterate clowns, ignoble and grovelling in their thoughts, coarse and ungrammatical in their language, and vulgar in their manners, then might an objection at once valid and visible be raised against the reading of such trash. But be it remembered, that in former times herdmen were not the lowly class of persons they are now a days, and that the Roman swains spoke in as pure Latin in their fields, as Cicero could speak in the senate.

Theocritus of Syracuse, who lived in the reign of Hiero, and was contemporary with Ptolemy Philadelphus, king of Ægypt, is generally looked upon as the father of Pastoral Poetry: and yet his Idyllia cannot be said to be all pastorals. They ought rather to be considered as poems on several occasions, written by a herdman of Sicily; or, at least, by one who assumed that character. As to their merit, many of them, it must be allowed, are fraught with sentiments of admirable beauty; but then others of them abound with dirt and dross. The language, which is chiefly the Doric dialect of the Greek tongue, is unrefined and broad, increasing the nativeness and rusticity of these productions; qualities, indeed, which enhanced their value, and suited, in a peculiar manner, the taste of the age and country in which the poet lived. Accordingly we find him in full possession of the rural crown for a period of nearly two hundred years; till Virgil, a genius formed to excel in delicacy of expression, purity of style, soundness of judgment and correctness of taste, all who had gone before him, became his rival.

It is certainly true that most of the Pastorals of Virgil are close imitations of one or other of the Idyllia of Theocritus; and from the frequent addresses in them to the muses of Sicily, may be inferred how much the Roman poet esteemed the effusions of the Sicilian bard: yet in imitating him, he imitated his beauties only, carefully shunning his faults: he separated, as it were, the pure metal from the dross; and having separated the metal, he mixed it with the rich treasure dug from his own mine, fashioned it anew, and gave to the whole the brightest polish it was susceptible of taking.

Hence Virgil chose to designate his Pastorals by the name of Eclogues or Select Poems; thereby signifying that they contain nothing vulgar, nor filthy. The term Bucolics, by which, strictly speaking, is implied, that the subject matter of these poems relates to *neatherds*, and not to *shepherds* and to *goatherds*, seems much less applicable; but may have originally been fixed upon, for no

other reason than that Tityrus, the principal personage in the first *Eclogue*, was a *neatherd* and *shepherd*. Besides these three denominations of persons tending cattle, Theocritus introduces a fourth, namely, a *swincherd*.

In the Latin language “pastor,” which is the word from which the English term “*Pastoral*” is derived, means “a *feeder* or *herdman* in *general*,” whether of neat cattle, sheep, goats, horses, or swine; unless in its more usual acceptation it signify *shepherd*: hence, as several of the *Eclogues* have no reference at all to *neatherds*, and others but little, whilst all of them relate to *shepherds* or to *goutherds*, the word “*Pastoral*” appears to be a fitter appellation for any one of these poems than the Greek epithet “*Bucolic*.”

Of the *Eclogues* some are of the dramatic kind, each pastoral being a single scene, or dialogue between two or more herdmen; such, for example, as the first, third, fifth, and ninth: others, again, are narrative, the poet speaking all the time, and giving a history of something that had occurred; under this head are to be classed the second, sixth, seventh, eighth, and tenth *Eclogues*:—and, lastly, one of these compositions, namely, the fourth *Eclogue*, is a rhapsody uttered on the joyful anticipation of the birth of a son by Octavia, the sister of Augustus and wife of Mark Antony. This child, whom the poet represents as being about to be born in the happy consulship of Pollio, a man to whom Virgil was indebted for a series of multiplied kindnesses, is said to be destined to partake of the life of the Gods, and to rule the world in perpetual peace.

Throughout the whole of these highly-finished productions, the diversity of subject and of scenery is ample, and the descriptions are every where in the style and spirit of true poetry. Here, we have the lowing of herds, the bleating of flocks, the buzzing of bees, and the purling of streams; there, the solemn shade of a thick wood, or the flowery verdure of an extensive meadow: here, are cool fountains and the banks of rivers; there, are craggy rocks, lofty mountains, and the sea shore: here, are elms clothed with vines, fruits and flowers in rich profusion, corn-fields, and pails of milk: there, are stately cypresses, magnificent oaks, spreading beeches, waving pines, and weeping willows: here, the poplar and ash, the bay-tree and myrtle, the juniper and chestnut; there, firs, tamarisks, and hazels: here, we have a green grotto; there, a shepherd’s cot. At one time the sun is blazing in meridian glory; at another he is hastening down to the portals of the west; and at another, he is set and the evening star is seen. Music is always an accompaniment, and the persons represented are as various as the scenery.

*London, March 5th, 1825.*

# BRIEF ABSTRACT

## OF THE

# LIFE OF VIRGIL.\*

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**P**UBLIUS VIRGILIUS MARO was born at Andēs, a village about three miles from Mantua, on the Ides or fifteenth day of October, in the year of Rome DCLXXXIV, when Pompey the Great and Licinius Crassus were the first time consuls, 69 years before the birth of Christ.

So humble was the sphere of life of his parents, that the name and occupation of his father are not distinctly known. According to some, he was a potter: according to others, a hired servant: and according to others, a husbandman. Sérvius and Probus tell us his name was Virgilius; but Donátus affirms that it was Maro. All, however, agree that Maia was the name of the mother, and that although her husband was of mean extraction, yet she was herself very nearly related to Quintílius Varus, a man of illustrious family. This Maia was the daughter of one Maius, by many erroneously called Magus, a person in easy circumstances, and possessed of a small estate not far distant from Andēs: and it is almost certain that the father of our poet was for several years in the service of Maius, before he became his son-in-law. Having faithfully discharged the duties of a servant, and honestly acquired a small independence, he procured for himself a few

\* The old grammarians have told so many fabulous and improbable stories concerning the parentage, birth, and life of Virgil, that, at this distance of time, it is rather difficult to distinguish between truth and falsehood. What can be more idle, for instance, than the story related by Donátus, or some one assuming that name, respecting the mother of the poet? According to this author, Maia dreamt on the last night of her pregnancy that she was delivered of a laurel branch, which no sooner touched the earth, than it took root, and grew up into a fair and stately tree, adorned with a multitude of flowers and berries. The following day, when she was trudging along the road with her husband, going to transact some business in no very distant part of the country, she was seized with the pains of labour, and actually brought forth in a ditch, by the road side. The child, it is said, did not cry, as is usual in such cases, but putting on a smile, shewed a countenance so sweet, that the very best hopes were immediately entertained of his success in the world. The father marked the place, by sticking a twig of poplar into the ground; and in process of time this twig became a lofty tree; and under it the breeding women of the neighbourhood used, for several generations afterwards, to make vows and pray for a safe delivery.—The same writer tells us that when Virgil was come to years of maturity, having by dint of great study at Cremóna, Milan, and Naples, acquired much knowledge in physic and philosophy, he went to Rome, and soon became acquainted with the master of Augústus's stables. The cures he performed among the horses gained him the reward of a loaf of bread a day; being the ration allowed to each of the grooms.—A few months subsequent to this grant, the Crotoniates sent a present to the emperor, of a beautiful colt; in which everybody discovered the marks of very extraordinary spirit and fleetness: but Virgil gave it as his opinion that the colt was the offspring of a sickly mare, and would certainly prove good for nothing. This having been verified by the event, and reported to Augústus by

the master of the stud, his majesty ordered Virgil's ration of bread to be doubled; so that instead of one loaf, he should from this time, receive two loaves a day. Nor less skilful in dogs was Virgil than in horses, being able, at sight, to form a correct judgment of their parentage. Having been consulted also on this subject, and found to be perfect master of it, Augústus ordered his allowance of bread to be again doubled. Now the emperor had long doubted whether he himself was really the son of Octávius or of some other man: and believed, that as Virgil had so much skill in the parentage of dogs, and of horses, there could be no one more fit to resolve the question respecting the reputed son, of Octávius.—Wherefore he took occasion to ask Virgil in private what he thought of the matter. "Some persons," said Augústus, "consider me to be the son of Octávius; but others say, I am the son of another man. Whose son do you reckon I am?"—Virgil smiled, and told him he could very easily answer that question, if he could do it without giving offence. Cæsar gave him his word that he would not be offended at any thing he should say. Then Virgil, fixing his eyes steadily upon those of Augústus, replied:—"The qualities of the parents of other animals may easily be discovered by philosophers; but in man, they cannot be ascertained: yet I can form a very probable conjecture of the occupation of your father."—Augústus listened with attention to hear what he would say; when Virgil proceeded thus:—"To the best of my judgment your father must have been a baker." Cæsar was astonished. "Hear," continued Virgil, "how I came to form this conjecture:—as a reward of my talents in your service, who are sovereign potentate of the whole world, you have given me nothing except bread upon bread: this is the part either of a baker, or the son of a baker." Augústus, much pleased with his wit, graciously answered, that for the future he should be rewarded, not by a baker, but by a magnanimous king: and he instantly conceived a vast esteem for him, and recommended him to Póllio.



acres of land and a comfortable dwelling on the banks of the Mincius: and here, it is generally believed, the bard drew his first breath.

He had, it is said, two brothers, Silo and Placcus; whereof the former died young; and the latter when he was between thirty and forty. Whether or not the poet was the first is not certain.

When Maro was five years old, Horace, his intimate friend and contemporary poet, was born: and two years afterwards, his great patron Caius Octavius Capias, who is better known in history by the name of Augustus, the nephew and adopted son of Julius Cæsar, and his successor on the throne.

At an early age, but the exact year is a matter of dispute, Virgil was sent to Cremóna for his education. Here he continued till he put on the *toga virilis* or manly gown at the age of fifteen, Pompey and Crassus happening to be then a second time consuls. It was customary, we know, for the Roman youth to make their first appearance in the manly gown towards the completion of their seventeenth year, but there may have been some exceptions to this rule; especially among the lower classes of people, whose precise ages are not always easily ascertained: and besides, some youths are men at an earlier period of life than others.—About this time, many indeed say the very day on which Virgil assumed the *toga virilis*, the poet Lucretius died.

Soon after the assumption of the manly gown, Virgil went to Milan; and thence, having tarried there only a short while, he proceeded to Naples; visiting Rome, perhaps, in his journey. At Naples he studied Physic, Philosophy, and the Mathematics; applying himself, at the same time, to the cultivation of the Latin and Greek languages.

From his tenderest years he had manifested signs of genius, and evinced a love for the Muses. Even whilst at school at Cremóna he composed several verses which had been in a moderate degree admired. Hence it is to be expected that at Naples he made further advances in an Art in which he was eventually to shine peerless for all ages of time. Accordingly we find that in this city, whilst he was pursuing his studies, he not only perfected several of his earlier Pieces, but also laid the foundation of some of his greater Works.

Having remained four or five years at Naples, he repaired to Rome, no doubt with the intention, of establishing himself as a physician; but a civil war breaking out shortly afterwards between Julius Cæsar and Pompey, and the confusion in the capital becoming very great, he returned to Naples.

About the year 707, however, of the city, when the Roman affairs began to assume a more settled aspect, the poet sought the metropolis once more; and there is reason to think he continued in it for about the space of three years.

During this sojourn he is said to have met with considerable practice as a physician; and to have become acquainted with many persons of distinction at Rome, particularly with Pollio and Mæcenas.

After the murder of Julius Cæsar, which was perpetrated on the fifteenth of March in the year of Rome 710, Virgil, at the age of between twenty-five and twenty-six, returned home to his father's in the neighbourhood of Mantua, hoping to find peace and tranquillity in his native vales; at a distance from the din of war which had now broken out afresh.

In the year of the city 713, and of Virgil's life twenty-nine, peace having been again happily restored in Italy, Caius Julius Cæsar Octavianus, the avenger of Julius Cæsar's death, and his successor on the throne, divided the lands of the proprietors who had favoured Brutus and Cæssius, among the soldiers who, under Mark Antony and himself, had defeated the republican forces at Philippi.

Now as the people about Cremóna and Mantua had, during the great contest, proved themselves hostile to the Triumviri, and had even taken part against Mark Antony, the lands in that district were indiscriminately confiscated, and parcelled out among the veteran troops of the Roman legions: Virgil's father, therefore, and himself, were sharers in this calamity, though individually they had wished well to the cause of Antony and of Cæsar.

Virgil, on being forced to give up his estate, went to Rome with the rest of his unfortunate countrymen from about Mantua and Cremóna, who had been expelled from their farms; and who promiscuously flocked to the metropolis in the hope either of having their possessions restored to them; else of meeting with some alleviation of their sufferings in fresh assignments of territory in another quarter of the empire.

They for the most part, however, had not the good fortune to obtain any redress whatever; and were therefore under the painful necessity of offering themselves as hired servants; some of them on the lands which were lately their own, and others on lands

new to them: but Virgil, through means of his former acquaintances of rank, particularly of Póllio, who gave him a letter of introduction to Varus, was admitted into the presence of the emperor, and had an amnesty granted to him. This year Ovid was born.

Whether Virgil, or his father, notwithstanding the particular order given for the restitution of their property, did actually regain immediate possession of it, is not precisely known: but as their farm lay at a very considerable distance from the capital, and as there were many things of much greater moment to engross the attention of the government for a while, it is most probable that several months, if not years, passed away, before either the poet or his father could be said to be definitively reinstated in their freehold. Yet some writers there are, who maintain that Virgil's estate was exempted from confiscation at the time the lands were being partitioned; and that consequently he never had to remove. Be that as it may, the bard most certainly paid a visit to Rome about this epoch: and wherever his father, if still in life, may have then resided, Virgil himself continued in the metropolis, or frequently repaired to it, during a period of some years. But Naples seems to have been his favourite abode, although he had a house at Rome on the Esquilian hill, and often passed a few months in Sicily.

His Writings consist of:—I. Early and Detached Pieces, under the title of *EPIGRAMS* and *CATALECTA*: four petty fictions, called *THE CULEX*, *CIRIS*, *MORETUM*, and *COPA*: and three other compositions, styled, *THE PRIAPEIA*, *DIRÆ*, and *ÆTNA*: but some authors deny that any of these are his, except, perhaps, the *Culex*, and, still less probably, the *Ciris*. II. *THE BUCOLICS*, consisting of *TEN ECLOGUES*, or select Pastorals, in imitation of the Idyls of Theócritus of Syracuse. III. *FOUR BOOKS OF GEORGICS*, in imitation of Hésiod; being very elegant and very useful Treatises on Husbandry, the Culture of Vines and other Trees, the Care of Cattle, and the Management of Bees. IV. *THE ÆNEID*, an Epic Poem in Twelve Books, in imitation of the *Iliad* or rather *Odyssey* of Homer; undertaken principally with a view to celebrate the virtues and establish the authority of Augustus; and to delineate the origin, the courage, the perseverance, and the happiness of the Roman people.

As we have room for nothing more than a brief outline of Virgil's Life, and as we are at present editing his Pastorals only, we shall pass over the subject of all his other compositions, and confine ourselves to a succinct account of his *Bucolics*.

The Eclogue which stands first, (but which plainly was not written the first), consists wholly of a dialogue between two shepherds, or rather, a neatherd and a goatherd, Tityrus and Melibœus. The former is represented peacefully reclining in the shade of a diffusive beech-tree, playing on a pipe, and enjoying perfect composure:—the latter, again, in the act of leaving his country to make room for the disbanded soldiers who had begun to dispossess the land-holders about Mántua and Cremóna of their estates, comes up to Tityrus, poorly in health, urging a few tired goats on before him, and leading with much difficulty by the horns one that had just yeaned, and abandoned her young to perish in a hazel copse.

Melibœus is evidently intended to personate the miseries of those who were obliged to quit their country; and Tityrus, the happiness of Virgil in having had his estate restored to him, or rather in having been permitted to retain it.

The poet ingeniously takes occasion to compliment his benefactor, Caius Cæsar Octaviánus, who, after the battle of Actium, obtained the title of Augustus; and to declare that he will always esteem him a divinity or God.

The Eclogue which stands second, but which was perhaps the one first written, and which there is good reason to think, that even Július Cæsar had seen and admired, is a fine composition, wherein the passion of love is described with great warmth and great delicacy. A shepherd of the name of Córydon conceives a violent liking for Alexis, a beautiful boy belonging either to Mæcenas or to Póllio, but whom the poet calls Íolas. Many imagine that the passion which Virgil attributes to Córydon, he meant to apply to himself: but others defend the poet from any participation in an affair, which, however pure the motive of it, or chaste the expressions of his fondness, must be regarded either as a stigma upon his character, or as a mark of extreme folly.

The third Eclogue is a dispute, or, perhaps more properly, a wrangle, between two shepherds; who, after considerable mutual abuse, challenge each other to sing alternately; agreeing that a third shepherd, Palæmon, who happens to come up, shall be judge, or umpire, between them.

In this admired pastoral, which is in imitation of the fourth and fifth Idyls of Theócritus, two beechen cups or bowls, like the truly famous one in the *Thyrsis* of that poet, are introduced with very pleasing effect.

The country is in its full beauty, the grass is soft, the trees are in blossom, and the woods are green.

The fourth Eclogue is entitled *Póllio*, and has for its subject the universal joy felt by all classes of the Romans on occasion of the marriage of Octávia, sister of Augustus, with Mark Antony: a marriage from which, it was fondly hoped, there would flow so much tranquillity and happiness.

The Sibylline verses, it seems, had foretold that there would about this time be born an infant, who should rule the world in justice, and establish perpetual peace. Accordingly the poet rapturously supposes that the child with which Octávia was then pregnant by her former husband Márcellus, would be this glorious infant, under whom mankind were to experience the blessings of a second and an endless golden age; the earth pouring spontaneously forth a profusion of fruits and flowers; thorns yielding grapes in luscious clusters; the oaks dripping with honey; and the sheep ranging the fields clothed in native scarlet.

He with much delicacy and address pays his court to Augustus, to Mark Antony, to *Póllio*, to Octávia, and to the unborn babe.

This noble poem was written in the year of the city 714, and dedicated to the great *Póllio*, who was at that time consul.

In the fifth Eclogue, two well-bred shepherds, *Menálcas* and *Mopsus*, after mutual compliments, make choice of the death of *Daphnis* as the burden of their song.

*Mopsus* laments the death, and *Menalcas* celebrates the apotheosis or deification of the deceased.

By *Daphnis* we are here to understand the lamented Julius Cæsar, who was traitorously and inhumanly murdered in the senate-house by a lawless band of conspirators in the year of Rome 710.

It is thought that Virgil himself is disguised under the character of *Menálcas*, and *Æmilius Macer*, a poet of Veróna, and friend of Virgil, under that of *Mopsus*.

The sixth Eclogue was written at the express command of Varus, and is an admirable compendium of the Epicurean system of philosophy. Two Satyrs, or perhaps, shepherds, named *Chromis* and *Mnasýlus*, find *Sílinus* asleep in a cave, in which, intoxicated, as usual, with wine, he had thrown himself down the preceding night:—his garland had fallen from his head, and his battered jug was hanging by its worn handle.

A nymph named *Æglé* helps them to bind him; and they stain his face with mulberries, and compel him to sing.

His song commences with the formation of the world, and forthwith the Fauns and wild beasts are seen dancing to the measure, and the stubborn oaks, charmed at the music, bend their heads to listen.

In this Eclogue Virgil most facetiously and flatteringly compliments *Cornelius Gallus* by making one of the Muses, as he was wandering by the streams of *Permessus*, conduct him to the *Aonian* mountains, and there introduce him to the court of *Apollo*: the whole assembly rises to do him honour; and *Linus*, addressing him in heavenly verse, presents him with the pipe of the old *Ascræan Hésiod*, with which he is to celebrate the *Grynæan* grove sacred to *Phœbus*.

In the *Melibœus*, or seventh Eclogue, a shepherd named *Thyrsis*, and a goatherd called *Córydon*, are described sitting on the reedy banks of the *Mincius*, beside a sacred oak, in which swarms of bees are buzzing, in company with a third person, *Daphnis*, who had by chance seated himself under a whispering holm, and whom it would seem they had constituted judge between them, to decide on the respective merits of their singing, and award the palm to the one who should deserve it.

*Melibœus* happening to pass that way in quest of a goat that had strayed, is spied by *Daphnis*, and made to come and hear the dispute.

Both the songsters are *Arcadians*, and the whole affair is related by *Melibœus*.

The eighth Eclogue, termed the *Pharmaceútria*, is a beautiful composition, in imitation of an Idyl of *Theócritus* bearing the same name. It consists of two parts, whereof the first contains the complaints of a shepherd who was despised by his mistress; and the second, the incantations used by a sorceress to regain the lost affections of her lover.

So captivating was the song of Damon and of Alpheſibœus said to be, that the heifers marvelled, the lynxes stood astonished, and the rivers slackened their course.

In the ninth Eclogue, Mœris is carrying two kids to Mântua, when he joins company upon the road with his friend Lycidas who happens to be going the same way as himself: the two shepherds fall into sentimental discourse, and pursue their journey together, occasionally singing to keep up their spirits and beguile the time. Virgil's farm is ingeniously introduced and described, reaching all the way from the declivity of the hills down to the river, with an old broken beech-tree for the land-mark.

Mœris hints at the great danger that both he himself, and Virgil, who is here styled Menâlcas, had encountered from the new comers. They go on until the middle of their journey is distinguished by the prospect of the lake of Mântua, and the sepulchre of Biânor; when Lycidas invites Mœris to set down his kids and rest, kindly offering to carry them for him, should it be more advisable not to stop lest the evening might prove wet.

The tenth Eclogue is a beautiful imitation of the first Idyllium of Theócritus: here the poet represents his friend Gallus as a shepherd dying of love, and complaining of the cruelty of Lycôris, who had deserted him to follow a soldier.

The several sorts of herdsmen come to visit him in his distress, and he is attended by Apóllo the god of song, and by Sylvânus and Pan the two deities of the country.

The scene is laid in Arcâdia, the fountain of pastoral poetry; and we have a view of the pines of Mœnalus, the rocks of Lycæus, and the lawns of Parthénus.

In the end of this Eclogue, which is the last of these fine compositions, Virgil paints himself under the character of a goatherd sitting beneath a juniper, and weaving baskets, until the coming of the evening; when he rises and drives his goats home.

The precise length of time which the poet employed on these Pastorals is a matter of dispute, some writers limiting it to three, and others extending it to seven years.

If, as has been hinted before, Július Cæsar saw the Alêxis, and which is extremely probable, that Eclogue must have been finished in, or before, the year of the city 710: then the last Eclogue being known for certain to have been written in the year of the city 717, we have the space of at least seven years intervening between the appearance of the first and last of these highly-finished poems.

Shortly after the publication of the Book of Bucolics, Virgil set about writing the Georgics, under the immediate patronage of Mæcenas, to whom he dedicated the whole work. This labour he is said to have completed in the year of the city 723; and to have finished the Æneid, which was written partly in Campânia and partly in Sicily, about the end of the year 734, being by this time in the fifty-first year of his own age.

When he had brought the Æneid to a conclusion after toiling on it for eleven years, he determined to travel into Greece, and there perfect it at his leisure. Accordingly he set sail for Athens, and arrived at that port in safety: but from this period his health, which had never been good, began to decline very fast.

The transcendent merits of his writings had gained for him the esteem of the Roman nation at large; and had procured him a very ample independence.

His company was courted by the great, and the emperor entertained the highest regard for him.

As Augústus was at this time in Greece on his return from Asia, it is not improbable that Virgil determined on visiting that country to be in attendance on his illustrious patron. At all events he met the emperor at Athens; and made up his mind to come back with him into Italy.

On the voyage, Virgil was taken extremely ill, and was by his own request landed at Brundísium; where he died on the twenty-second day of September, in the year of the city 735, about three and twenty days before completing his fifty-first year.

His remains were carried to Naples, and interred at a little distance from the city.

To his memory the Romans erected a handsome monument, on which they engraved this epitaph, said to have been dictated by himself a few days previous to his death:—

*Mantua me genuit: Calabri rapuere: tenet nunc  
Parthenope: cecini pascua, rura, duces.*

In his last will he ordered his Æneid to be burnt, because it was not finished to his mind; but Augústus would not suffer it, upon any account whatever, to be destroyed; nor yet to be altered in a single instance.



In person Virgil was tall and robust, of a swarthy complexion, and of rather a rustic look; careless in his dress, temperate in his meals, but of a very sickly constitution, and bashful to a fault.

He had an impediment in his speech, and although he possessed very great penetration and depth of judgment, yet his delivery was not graceful, nor his wit ready.

He lived upon terms of the strictest friendship and intimacy with the greatest men and best poets of his age; particularly with Horace, who in a beautiful Ode addressed to him when he set sail for Athens, prayed the Gods to protect him; and called him the half of his own soul.

In such popular esteem, indeed, was he held, that when he entered the theatre, the audience, to the number of at least one hundred thousand persons, stood up, shewing him the same respect as they did to Cæsar himself.

As he lived universally beloved, so he died universally lamented, and by none more regretted than by Cæsar.

He left the world with all the calmness of mind, and resignation of soul, with which a great and good man ought to take his leave of life.

His works, so long as common sense and taste endure, will continue to be admired; and will remain, unto the latest ages, an imperishable memorial of poetical genius and of refinement of style, perhaps never equalled, and certainly never surpassed.



6	<i>T.</i> O Melibœe, Deus nobis hæc otia fecit:	- - -   - - -   - - -   - - -   - - -
7	namquæ erit ille mihi semper Deus: illius aram	- - -   - - -   - - -   - - -   - - -
5	sapè tener nostris ab ovilibus imbuet agnus.	- - -   - - -   - - -   - - -   - - -
9	Ille meas errare boves, ut cernis, et ipsum	- - -   - - -   - - -   - - -   - - -
10	ludere, quæ vellem, calamo permisit agresti.	- - -   - - -   - - -   - - -   - - -
11	<i>M.</i> Non equidèm invideo; miror magis: undiquè totis	- - -   - - -   - - -   - - -   - - -
12	usquè adèo turbatur agris. En ipse capellas	- - -   - - -   - - -   - - -   - - -
13	protenùs æger ago; hanc etiàm vix, Tityre, duco:	- - -   - - -   - - -   - - -   - - -

## SYNTHETICAL ORDER.

*T. O Melibœe, quidam Dêus fêcit hæc ôtia nôbis: námquæ ille érit sêmpêr Dêus mihi: sapè ténér ág-nus ab nôstris ovilibus imbuet áram illius. Ille permittit méas bóves erráre, ut tu cêrnis, et ille permittit me ipsum ludere quæ cármina égo véllem ludere méo agrêsti cálamo. M. Equidèm égo non invideo tibi; égo mágis miror tíam bónam fortúnam: id turbátur adèo in tótis agris undiquè usque. En égo ipse æger ágo méas capéllas prótenùs: etiàm égo dúco hanc capéllam, O Tityre, vix:*

## LITERAL ORDER AND TRANSLATION.

<i>T. O Melibœe,</i>	<i>T. O Melibœus,</i>	<i>ludere</i>	<i>to play</i>
<i>Dêus</i>	<i>a god</i>	<i>quæ véllem</i>	<i>what I please</i>
<i>fêcit</i>	<i>hath vouchsafed</i>	<i>agrêsti cálamo.</i>	<i>on my rustic pipe.</i>
<i>nôbis</i>	<i>to us</i>	<i>M. Equidèm</i>	<i>M. Truly</i>
<i>hæc ôtia.</i>	<i>these tranquillities:</i>	<i>non invideo;</i>	<i>I envy you not;</i>
<i>namquæ ille</i>	<i>for he</i>	<i>magis miror:</i>	<i>rather I am amazed:</i>
<i>erit mihi</i>	<i>shall be to me</i>	<i>adèo turbatur</i>	<i>to such degree is there confusion</i>
<i>Dêus sêmpêr:</i>	<i>a god for ever:</i>	<i>tótis agris</i>	<i>in all the grounds</i>
<i>sapè</i>	<i>often</i>	<i>éndiquè</i>	<i>on every side</i>
<i>ténér agnus</i>	<i>shall a tender lamb</i>	<i>usquè.</i>	<i>as far as here.</i>
<i>ab nôstris ovilibus</i>	<i>from our sheepfolds</i>	<i>En ipse</i>	<i>Lo! I myself</i>
<i>imbuet</i>	<i>distain</i>	<i>æger</i>	<i>ailing-in-health</i>
<i>áram illius,</i>	<i>his altar.</i>	<i>ágo capéllas</i>	<i>am driving my goats</i>
<i>Ille</i>	<i>He</i>	<i>protenùs:</i>	<i>on before me:</i>
<i>permittit</i>	<i>hath permitted</i>	<i>hanc</i>	<i>this one</i>
<i>méas bóves</i>	<i>my kine</i>	<i>etiàm,</i>	<i>also,</i>
<i>errare,</i>	<i>to range,</i>	<i>Tityre,</i>	<i>O Tityrus,</i>
<i>ut cernis,</i>	<i>as you see,</i>	<i>duco</i>	<i>I am leading along</i>
<i>et ipsum</i>	<i>and myself</i>	<i>vix:</i>	<i>with difficulty:</i>

## MORE FREE TRANSLATION.

*TITYRUS.* O! Melibœus, a God hath vouchsafed to us these comforts: for a God in my estimation shall he for ever be: frequently shall a tender lambkin from our folds imbue his altar. My kine, as you perceive, he hath permitted to range at large, and myself to warble what airs I choose on this my rural pipe. *MELIBÆUS.* In troth I do not begrudge you; rather am I astonished: so great is the stir in all the country round. Lo! I myself unwell am urging my goats along: and this one, Tityrus, with difficulty lead I onward:

6. "Melibœus" properly means "a cow-herd" or "a person who has the care of black cattle" in this Eclogue, however, no such signification seems attached to the name:—"Dêus," flatteringly, with allusion to Augustus: the poet styles him a God some years before divine honors were publicly, and by law, paid to him:—"ôtia," *ease, recreation, and security united*; an idea which no single word in the English language can convey:—"fêcit," *hath established or ordained—hath confirmed or granted*.

7. *Érit ille mihi sêmpêr Dêus, he shall to me be a god henceforth and for ever, i. e., even now and before divine honors have yet been by law established as his due, will I adore and worship him.* As the dedication of Augustus by the senate did not take place until the 38th year of his own age, which was about seven years after this Eclogue was written, the poet very properly introduces "mihi," *to me*: as it he had said "he shall always be a deity of mine, whether others account him a god or not."

9. *errare, to range at will or pleasure—to graze at*

*large: were we to take this infinitive, as Lord Lauderdale did, in its original acceptation, "to wander or go astray," we should stray from the meaning.*

11. *non équidèm invideo; miror magis: I do not in reality envy you; more am I surprised: or, in other words, I really feel less of envy, than I do of admiration.* Melibœus, apprehending that Tityrus might think he envied him, assures him that he does not; adding that he greatly wonders at the sight of such composure in the midst of so much confusion.

12. In lieu of "turbatur," several ancient MSS. have "turbanur," but far less elegantly.

13. Most MSS. have "protenus," and this is the reading of the Venice edition printed by Aldus, as well as of several others. Caper will have it, that "protenus" is an adverb of "Place," and "protinus" an adverb of "Time." Nónius Marcellus defends "protinus," interpreting it "valde." Heyne affirms that "protinus" is a corruption of "protenus:" the sense here, he says, is simply "pro," or rather "præ," that is, "ante se," *before him*.

14	hic inter densas corylos modò namquè gemellos,	-- -- -- -- -- -- --
15	spem gregis, ah! silice in nudà connixa reliquit.	-- -- -- -- -- -- --
16	Sæpè malum hoc nobis, si mens non læva fuisset,	-- -- -- -- -- -- --
17	de cœlo tactas memini prædicere quercus:	-- -- -- -- -- -- --
18	sæpè sinistra cavà prædixit ab ilice cornix,	-- -- -- -- -- -- --
19	Sed tamèn, iste Deus qui sit, da, Tityre, nobis.	-- -- -- -- -- -- --
20	T. Urbem, quam dicunt Romam, Melibœe, putavi	-- -- -- -- -- -- --
21	stultus ego huic nostræ similem, quò sæpè solemus	-- -- -- -- -- -- --
22	pastores ovium teneros depellere fœtus.	-- -- -- -- -- -- --

SYNTHETICAL ORDER.

namquè connixa gemellos fœtus modò hic inter densas corylos, illa reliquit eos spem gregis, ah! me, in nudà silice. Sæpè, si mea mens non fuisset læva, ego memini nostras quercus tactas de cœlo prædicere hoc malum nobis: sæpè sinistra cornix prædixit id ab cavà ilice. Sed tamèn, O Tityre, da tu nobis, qui iste Deus sit. T. Ego stultus, O Melibœe, putavi urbem, quam urbem homines dicunt Romam, esse urbem similem huic nostræ urbi Mantuæ, quò nos pastores sæpè solemus depellere teneros fœtus ovium.

LITERAL ORDER AND TRANSLATION.

namquè modò	for just now	prædixit	predict it
hic	here	ab cavà ilice.	from the hollow holm.
inter densas corylos	among the dense hazels	Sed da nobis	But tell us
connixa gemellos,	having yeaned twins,	tamèn,	by-the-bye,
reliquit,	she has left them,	Tityre,	Tityrus,
ah!	alas!	qui	who
spem gregis,	the hope of my flock,	iste Deus sit.	that god may be.
in nudà silice.	upon the bare flint.	T. Urbem,	T. The city,
Mèmini,	I remember,	quam dicunt Rómam,	which they call Rome,
quercus	that my oaks	Melibœe,	Melibœus,
tactas de cœlo,	smitten from heaven,	égo stultus	I, fool that I was,
sæpe,	did oftentimes,	putavi similem	thought similar
si mens	if my mind	huic nostræ,	to this of ours,
non fuisset læva,	had not been infatuute,	quò pastores	unto which we shepherds
prædicere	presage	sæpe solemus	are many a time wont
hoc malum nobis:	this calamity to us:	depellere	to drive
sæpè	often	teneros fœtus	the tender offspring
sinistra cornix	did the ill-boding crow	ovium.	of our sheep.

MORE FREE TRANSLATION.

for having just now, yonder among the thick hazels, yeaned twin kids, she has left them, alas! the hope of my flock, upon the bare stone. I remember, if my mind had not been silly, that our oaks, blighted by the lightning, did repeatedly augur this disaster upon us: frequently did the ill-boding crow predict it from the hollow holm.—But yet, give me to understand, Tityrus, who that god of yours is.

TITYRUS. The city which they call Rome, Melibœus, I foolishly imagined to resemble this of ours, to which we shepherds are often wont to drive the tender young of our ewes.

15. SÉRVIUS says that "connixa" is here used for "enixa," to avoid an hiatus after nudà. La Cerda deems "connixa," independent of this, preferable to "enixa," as expressing a difficult delivery.

16. læva, *silly or incredulous*: SÉRVIUS interprets it "contrária," *wayward*. This adjective is of ambiguous meaning, being sometimes employed, as it is here, to presage evil, and sometimes, as in the second and ninth books of the Æneid, to denote good. This difference may be attributed to the difference between the Greek and Roman manner of auguring; as the former *always* considered the right hand auspicious,—the latter, *on some occasions*, the left.

18. This verse is wanting in several of the oldest MSS. Perhaps some transcriber inserted it here, as being very appropriate, when he found "antè sinistra cavà monuisset ab ilice cornix," in the ninth Eclogue, verse 15. We shall speak of the crow, and

of right-hand and left-hand omens, when we come to that verse.—The "flex" is a species of oak, by us termed "holm oak."

19. iste dèus, *that god of thine or of yours*: so "ille dèus" would be "that god of his, hers, or theirs:" and "hic dèus," *this god of mine or of ours*: yet many copies have "ille" for "iste;" and some few, "quis" for "qui:"—"da" and "accipe" are often put for "dic" and "audi."

20. Rómam, *Rome*; which, by the best usage, is pronounced as if written "Room." This city in the days of Augustus is said to have been fifty miles in circuit, with a population of nearly four millions.

21. stultus égo, *I foolish man*; *else* we may construe "stultus" with "putavi," and render it "foolishly;" an adjective being often, by the Roman idiom, used where an adverb is proper in English:—"huic nostræ," *this city of ours*; *viz. Mantua*.

23	Sic canibus catulos similes, sic matribus hœdos	-- -- -- -- -- -- --
24	nôram; sic parvis componere magna solebam.	-- -- -- -- -- --
25	Verùm hæc tantùm alias inter caput extulit urbes,	-- -- -- -- -- --
26	quantùm lenta solent inter viburna cupressi.	-- -- -- -- -- --
27	M. Et quæ tanta fuit Romam tibi causa videndi?	-- -- -- -- -- --
28	T. Libertas: quæ sera, tamèn respexit inertem,	-- -- -- -- -- --
29	candidior postquàm tondenti barba cadebat:	-- -- -- -- -- --
30	respexit tamèn, et longo pôst tempore venit;	-- -- -- -- -- --
31	postquàm nos Amaryllis habet, Galatæa reliquit.	-- -- -- -- -- --

## SYNTHETICAL ORDER.

Sic ego nôveram cãtulos esse similes cãnibus, sic ego nôveram hœdôs esse similes mãtribus; sic ego solëbam compôvere magna negôtiis parvis negôtiis. Vêrùm hæc urbs Rôma extulit suum caput tantùm inter alias urbes, quantùm cupressi solent extollere sua capita inter lenta viburna. M. Et quæ tanta causã videndi Rômam fuit tibi? T. Libertas: quæ libertas licet illa vènerit sèra, tamèn illa respexit me inertem, postquàm bårba cadebat candidior mihi tondenti eam: tamèn illa respexit me, et illa vénit longo tempore pôst; pôstquàm Amaryllis hábet nos, et Galatæa reliquit nos.

## LITERAL ORDER AND TRANSLATION.

Sic nôram	Thus I had known	fuit tibi	was there to thee
cãtulos	whelps	videndi Rômam?	of seeing Rome?
similes cãnibus,	like unto dogs,	T. Libertas:	T. Liberty:
sic	thus	quæ sèra,	which late,
hœdôs mãtribus:	kids to their dams:	tamèn	yet
sic	so	respexit inertem,	looked on me a sluggard,
solëbam	I used	postquàm	after-that
compôvere magna	to compare great things	barba	my beard
parvis.	to small.	cadebat candidior	was falling whiter
Vêrùm hæc	But she	tondenti:	to me shearing it:
extulit caput	hath lifted her head	respexit tamèn,	she looked on me however,
tantùm	as much	et longo tempore	and a long while
inter alias urbes,	amid other cities	pôst	afterwards
quantùm	as	vénit;	she came;
cupressi solent	cypresses are wont	postquàm	since-the-time-that
inter lenta viburna.	amidst pliant withies.	Amaryllis	Amaryllis
M. Et quæ causã	M. And what cause	habet nos,	has us,
tanta	so great	Galatæa reliquit.	Galatæa left us.

## MORE FREE TRANSLATION.

Thus I knew that whelps were like dogs, thus kids like their mothers; so I was accustomed to compare great things with small:—but that city has lift its head as high amidst other cities as cypresses are wont to lift theirs amid limber shrubs.

MELIBŒUS. And what so urgent cause had you of seeing Rome?

TITYRUS. Emancipation: which though late, yet looked upon me listless,—after-that a greyer beard was falling from me shaving: it looked upon me, however, and, a long time subsequently, it came; since Amaryllis possesses me, Galatæa left me.

26. The "viburnum," by us called "the way-faring tree" is a shrub, growing in copses and by the sides of roads: it has flexible and tough branches, which are much used in binding faggots—a circumstance from which the Latin name seems to have been derived, that is, from "viere" to bind. Virgil, by this comparison, as Sérvius has justly observed, gives Melibœus to understand, that Rome differed from other cities in kind as well as in magnitude; surpassing them so far in grandeur and in extent, that they were merely like lamps held up in comparison with the sun; or, in the language of shepherds, like lowly shrubs beside stately trees.

28. Commentators are not agreed in opinion about the sense of this verse and the next. Many of them will have "candidior" to agree with "libertas," and not with "barba;" liberty looked upon

me more favorably or benignly; while others strenuously oppose this acceptance of "candidior," and contend for "whiter beard." Rnaeus gives four solutions of the difficulty contained in this passage, but all of them unsatisfactory. The "liberty" spoken of, may not mean emancipation from actual slavery, but freedom from the state of being a servant for hire; freedom, too, from the clutches of love for Galatæa; freedom also from unthrifty habits, from ignorance of the world, from misapplication of talent, and from unprofitable pursuits.

31. Though some think that by "Amaryllis" is allegorically meant "Rome;" and that by "Galatæa" the poet designed "Mantua;" yet others, and more defensibly, consider "Amaryllis" to be a fictitious name for a present worthy sweetheart that Tityrus had,—"Galatæa," a former worthless one.

32	Namquē (fatebor enim) dūm me Galatēa tenebat,	- - - - -
33	nēc spēs libertatis erat, nēc cura pecūllī.	- - - - -
34	Quamvis multa meis exiret victima septs,	- - - - -
35	pinguis et ingrātæ premeretur caseus urbi,	- - - - -
36	nōn unquā gravis ære domum mihi dextra redibat.	- - - - -
37	M. Mirabar, quid mœsta Deos, Amarylli, vocares;	- - - - -
38	cui pendere suā patereris in arbore poma.	- - - - -
39	Tityrus hinc aberat: ipsæ te, Tityre, pinus,	- - - - -
40	ipsi te fontes, ipsa hæc arbusta vocabant.	- - - - -

SYNTHETICAL ORDER.

Namquē (enim ego fatebor) dūm Galatēa tenēbat me, nēc spēs libertātis erat mihi, nēc cura pecūllī erat mihi. Quamvis multa victima exiret meis septs, et quamvis multus pinguis caseus premeretur nostræ ingrātæ urbi Mântua, mea dextra non unquā redibat domum mihi gravis aere. M. Ego mirabar, quid, O Amarylli, tu mœsta vocāres Deos: ego mirabar cui tu patereris poma pendere in suā arbore. Tityrus aberat hinc: O Tityre, ipsæ pinus vocābant te, ipsi fontes vocābant te, hæc ipsa arbusta vocābant te.

LITERAL ORDER AND TRANSLATION.

Namquē (enim fatebor) dūm Galatēa tenēbat me, erat nēc spēs libertātis, nēc cura pecūllī. Quamvis multa victima exiret meis septs, et pinguis caseus premeretur ingrātæ urbi, dextra non unquā redibat domum mihi	For (and I will confess it) whilst Galatēa possessed me there was neither hope of liberty, nor care of acquirement. Although many a victim went from my folds, and many a fat cheese was pressed for the thankless city, my right hand did not ever return home to me	gravis aere. M. Mirabar, quid, Amarylli, mœsta vocāres Deos; cui patereris poma pendere in suā arbore. Tityrus aberat hinc: ipsæ pinus vocābant te, Tityre, ipsi fontes te, hæc ipsa arbusta:	heavy with money. M. I was wondering, why, O Amaryllis, disconsolate you were invoking the Gods; I wondered for whom you were suffering your apples to hang upon their tree. Tityrus was absent from this place: the very pines were calling for thee, Tityrus, the very fountains called thee, these very copses called.
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MORE FREE TRANSLATION.

Because (and I will own it) while Galatēa swayed me, I had neither hope of liberty, nor care of wealth. Though many a victim went from my folds, and many a fat cheese was pressed for the unthankful city, yet never did my hand return home laden with money.

MELIBŒUS. I wondered, Amaryllis, why disconsolate you were invoking the Gods: I wondered for whom you were suffering the fruits to remain on their tree. Tityrus was away: the very pines, Tityrus, the very founts, these very shrubberies were calling you!

33. cura pecūllī, care of my property or concern about gain. Pecūllium was commonly understood to mean "the private stock which a slave is permitted to enjoy, independent of his master." Plautus uses it to express "the separate purse of a wife, made up without the knowledge of her husband." But it also signifies "the property of a freeman:" and Horace, in his Art of Poetry, verse 330, employs "cura pecūllī" in the sense, "love of wealth or concern about gain." This word, no doubt, as well as "pecūnia," is derived from "pecus,"—for, before the invention of money, traffic was carried on chiefly by exchanges of cattle; and indeed many of the earlier coins have the figure of cattle stamped upon them.

34. MSS. and editions differ in the punctuation of this sentence; for, in some of them, there is no point after "septs," but a comma after "pinguis" in the next verse. By this mode of pointing, "pinguis" is made to agree with "victima," instead of with "caseus,"—and that it should do so was the

decided opinion both of Sérvins and of Fabricius.

35. ingrātæ urbi, the thankless city, viz. Mântua: yet concerning the precise meaning of "ingrātæ," there is (it must be allowed) much doubt: the epithets, "unpleasant—disagreeable—hateful—detested—odious—ungrateful—luckless—ill-fated," and many more, indeed, have been offered as the translation of this word in the instance before us.

37. The patrons of allegory, unable to reconcile the "Amarylli" of this verse with the city of Rome, have fancied that some error must have crept into the text: they accordingly recommend the substitution, or, as they are pleased to call it, reatitution of "Galatēa" for "Amarylli."

39. The final syllable of "aberat" is lengthened by the figure of prosody called cæsura.

40. The "arbusta" were large pieces of ground planted with elms or other trees, at the distance generally of about forty feet apart, to leave room for corn, and also for vines, to grow between them.

41	T. Quid facerem? Nequē servitio me exire licebat,	-- -- -- -- -- --
42	nec tam præsentes alibi cognoscere Divos.	-- -- -- -- -- --
43	Hic illum vidi juvenem, Melibæe, quotannis	-- -- -- -- -- --
44	bis senos cui nostra dies altaria fumant.	-- -- -- -- -- --
45	Hic mihi responsum primus dedit ille petenti:	-- -- -- -- -- --
46	"Pascite, ut antè, boves, pueri; submittite tauros."	-- -- -- -- -- --
47	M. Fortunate senex, ergò tua rura manebunt:	-- -- -- -- -- --

## SYNTHETICAL ORDER.

T. Quid *ego* facerem? Neque *id* licebat me exire servitio, nec *id* licebat mihi cognoscere Divos tam præsentes alibi. Hic, O Meliboëe, *ego* vidi illum juvenem, cui *juveni* nostra altaria fumant bis *senos* dies quotannis. Hic ille primus dedit *hoc* responsum mihi petenti *ab illo*: "Vos pascite boves, O pueri, ut antè; vos submittite tauros *jugo*." M. O fortunâte senex, ergò tua rura manebunt:

## LITERAL ORDER AND TRANSLATION.

T. Quid facerem?	T. <i>What could I do?</i>	quotannis	yearly
Nequē	Neither	fumant.	smoke.
licēbat	<i>was it possible</i>	Hic primus	Here first
me	<i>for me</i>	dedit ille	gave he
exire servitio,	<i>to get out of thralldom,</i>	responsum	this answer
nec alibi	<i>nor elsewhere</i>	mihi petenti:	to me petitioning him:
cognoscere Divos	<i>to experience Gods</i>	"Pascite boves	"Feed your kine
tam præsentes.	<i>so propitious.</i>	ut antè,	as heretofore,
Hic,	Here,	pueri:	my lads;
Meliboëe,	Meliboëus,	submittite tauros."	yoke your steers."
vidi illum juvenem	<i>I saw that youth</i>	M. Fortunâte senex,	M. O fortunate old man,
cui	<i>to whom</i>	ergò	then
bis senos dies	<i>for twice six days</i>	tua rura	your farms
nostra altaria	<i>our altars</i>	manebunt:	will remain your own:

## MORE FREE TRANSLATION.

TITYRUS. What could I do? It was neither in my power to get out of thralldom, nor any where else to experience Gods so benign. It was here, Meliboëus, I saw that youth, to whom, annually for twice six days, our altars smoke. It was here he first returned this answer to me his suppliant: "FEED YOUR COWS, AS BEFORE, LADS; YOKE YOUR STEERS."

MELIBŒUS. Fortunate old man, therefore your rural possessions will remain your own:

41. Quid facerem, *what could I do?* Tityrus informs Melibæus that he had no alternative: for it was incumbent on him either to go to Rome, or to continue in vassalage, dependant on another's will. Appian mentions, that, when the lands about Cremona and Mantua were parcelled out among the soldiers of Augustus, great crowds both of young men and of old, and of women with their children, flocked to Rome, and there in truly dismal group filled the Forum and temples with their lamentations, complaining that they had been driven from their homes as though they had been conquered enemies. If many of them were of republican principles, and had favoured Brutus and Cassius, yet others, no doubt, were devotedly loyal, and warmly attached to Augustus.

42. tam præsentes Divos, *Gods so propitious*. It cannot be denied, that "præsens" signifies "present," rather than "propitious;" yet here, and so in the ninth Book of the *Æneid*, verse 404, the meaning seems to be "kindly present after the manner of a divinity or god," that is, "if not bodily and visibly present, yet virtually present, and ready with protection and help." In the passage before us "præsens" may be taken in the sense of "accessible and conceding," for Augustus readily granted Virgil an interview, and instantly complied with his request.

43. juvenem, *youth*, namely, *Octavianus Augustus*, the emperor, who, at the time of partitioning the lands, was under 22 years of age. His enemies

degradingly styled him "puer," or "the boy," on account of his extreme youth when he first headed his armies; but this appellation was afterwards prohibited by a decree of the senate.

44. bis senos dies, *upon twice six or twelve days*, meaning, *on one day of every month*.

45. primus, *first*, that is, *instantly, and almost before I had time to prefer my request*.

46. pueri, *lads or swains*: the word "puer" has four distinct meanings; first, it signifies "a boy" in contradistinction to a "girl;" secondly, "a lad, or boy," with reference to age; as "not having yet attained to manhood;" thirdly, in the vocative, "any man servant or male slave," but more especially one employed as a "valet, groom, or waiter;" fourthly, in the same case, "any male person addressed familiarly, either by an equal or a superior;" and fifthly, in any case, it is "an application of kindness, and of affection, mingled with pity, applicable to a male person of any age, rank, or condition;" in this sense it occurs in the fifth Eclogue, verse 54.—Concerning the true signification of "submittite tauros," commentators are not agreed. Some think it alludes to the breeding of the cattle.

47. tua rura, *your possessions—your farm or estate*; which, as may be inferred from the next two verses, was not very large, nor yet very fertile; being in many, if not most places, full of rocks and fen: however with all its faults it was thought large enough, and was greatly prized because hereditary.

48	et tibi magna satīs. Quamvis lapis omnia nudus	-vv -vv - -vv -vv -v
49	limosoque palus obducit pascua jūco;	- -vv - - -vv - -
50	non insueta graves tentabunt pabula foetas;	- -vv - - -vv - -
51	nec mala vicini pecoris contagia laedent.	-vv - -vv - -vv - -
52	Fortunate senex, hic inter flumina nota	- -vv - - -vv -v
53	et fontes sacros, frigus captabis opacum.	- - - - - -vv -v
54	Hinc, tibi quæ semp̄er vicino ab limite sepes	-vv - - - -vv - -
55	Hyblæis apibus florem depasta salicti,	- -vv - - -vv - -
56	sæp̄e levi somnum suadebit inire susurro.	-vv - - -vv -vv - -

## SYNTHETICAL ORDER.

et illa rura sunt satīs magna tibi. Quamvis nudus lapis obducit omnia tua pascua, atque quamvis palus obducit omnia tua pascua limoso jūco; tamen insueta pabula non tentabunt tuas graves foetas ewes; nec mala contagia vicini pecoris laedent eas. O fortunāte senex, hic inter nota flumina, et inter sacros fontes, tu captabis opacum frigus. Hinc sepes quæ sepes est tibi ab vicino limite semp̄er depasta quodam florem salicti ab Hyblæis apibus, sæp̄e suadebit tibi, levi susurro, inire somnum.

## LITERAL ORDER AND TRANSLATION.

et magna satīs tibi. Quamvis nudus lapis obducit (atque palus limoso jūco) omnia pascua, insueta pabula non tentabunt graves foetas; nec mala contagia vicini pecoris laedent. Fortunāte senex,	and ample enough for you. Though naked rock overrun (and fen with marshy bulrush) all the pastures, unaccustomed fodder shall not affect your pregnant ewes; nor shall the noxious distempers of any neighbouring flocks injure them. O fortunate old man,	hic inter nota flumina et sacros fontes captabis opacum frigus. Hinc, ab vicino limite tibi sepes, quæ, semp̄er depasta florem salicti Hyblæis apibus; sæp̄e, levi susurro, suadebit inire somnum.	here among well-known streams and sacred springs will you enjoy dusky coolness. On this side, from the adjoining border is to you a hedge, which, ever fed upon as to the bloom of the willow by Hyblæan bees, will often, by its light buzz, induce you to repair to sleep.
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## MORE FREE TRANSLATION.

and for you they are sufficiently large. Though bare stone overspread, and swamp with miry bulrush, all the pastures; no unaccustomed food shall assail your pregnant ewes; nor shall the malignant infections of any contiguous flock injure them. Fortunate old man, here amidst known streams, and consecrated fountains, will you enjoy shady coolness. On this hand from the adjoining boundary you have a hedge which ever fed on as to its sallow bloom by Hyblæan bees, will often with gentle hum induce you to betake to sleep.

48. In several MSS. there is simply a comma after the "satīs," and then a colon after "jūco."

50. insueta pabula, unaccustomed food:—broadly insinuating that the flocks of those shepherds who had been turned out of their homes and native pastures, would, in passing through different regions of the Earth, meet with various sorts of herbage, to which they had never been accustomed, and which "tentabunt," would try them; i. e., would put their constitutions to the test, whether they could, or could not, live upon such victuals. The word "insueta" is of course a trisyllable in heroic verse:—graves foetas, your pregnant ewes: here the adjective "graves" is added to "foetas" to express the gravid state of the female; for "foeta" by itself signifies, simply, "any female that has had, or is about to have, young."

51. mala contagia, the evil infections: for, among cattle of every kind, but sheep in particular, cold, wet, hunger, and fatigue introduce distempers, and such as are generally malignant and contagious.

52. hic inter flumina nota, here amidst or between

known rivers, namely, the Mincius and the Po. Virgil was born on the banks of the Mincius, a little above the place where it falls into the Po.

54. By "vicino ab limite sepes" most commentators understand "the hedge from the neighbouring boundary," that is, "the fence or hedge of separation between the lands of Tityrus, and those of one or more of his neighbours:" but some few will not consent to this acceptance of the words, conceiving "limes" to mean "the station of the bee-hives," at no great distance from some willow hedge which sheltered, they say, not only the apiary, but also the cottage and garden of Tityrus.

55. Hyblæis apibus, by Hyblæan bees: of all bees these were accounted by much the best, as having been imported from Hybla in Sicily—a mountain famous for its honey:—florem depasta, fed upon as to its flower, a Greek idiom:—"salicti" for "saliceti" the chives or filaments in the flowers of the willow abound at the top with a fine yellow dust which the bees gather to make their wax.



57	Hinc altâ sub rupe canet frondator ad auras;	-- -- --- -- --- --
58	nec tamèn intereâ raucæ, tua cura, palumbes,	--- --- -- -- --- ---
59	nec gemere aëriâ cessabit turtur ab ulmo.	--- --- -- -- --- ---
60	T. Antè leves ergò pascentur in æthere cervi,	--- -- -- --- --- ---
61	et freta destituent nudos in litore pisces;	--- --- -- -- --- ---
62	antè, pererratis amborum finibus, exul	--- -- -- -- --- ---
63	aut Ararim Parthus bibet, aut Germania Tigrim;	--- -- -- --- -- ---
64	quàm nostro illius labatur pectore vultus.	-- -- -- -- --- ---

## SYNTHETICAL ORDER.

Hinc sub altâ rûpe frondâtor cānet ad auras; uēc tāmèn intēreâ raucæ palumbes, quæ palumbes sunt tua cûra, cessābunt gēmere, nec tūrtur cessābit gēmere ab aëriâ ulmo. T. Antè ergo lēves cērvī pascentur in aēthere, et frēta destituent sūos pisces nūdos in litore; antè, aut Pārthus exul bibet flūcium Ararim, aut Germānia bibet flūrium Tigrim, finibus ambōrum populōrum pererrātis ab ambōbus, quàm vultus illius iuvenis labātur à nōstro pēctore.

## LITERAL ORDER AND TRANSLATION.

Hinc	<i>On that side</i>	èt frēta	<i>and the seas</i>
frondâtor	<i>will the vine-dresser</i>	destituent pisces	<i>leave their fishes</i>
sub altâ rûpe	<i>under the lofty cliff</i>	nudos	<i>bare</i>
cānet ad auras;	<i>be singing to the breezes;</i>	in litore;	<i>on the shore;</i>
nec tamèn	<i>nor yet</i>	antè	<i>sooner</i>
intereâ	<i>at the same time</i>	aut Pārthus,	<i>either shall the Parthian,</i>
raucæ palumbes,	<i>will the hoarse wood-pigeons,</i>	exul,	<i>a wanderer from his home,</i>
tua cura,	<i>your delight,</i>	bibet Ararim,	<i>drink the Soane,</i>
nec tūrtur	<i>nor the turtle-dove</i>	aut Germānia	<i>or Germany</i>
ab aëriâ ulmo	<i>from the airy elm</i>	Tigrim,	<i>the Tigris,</i>
cessābit gēmere.	<i>cease to coo.</i>	finibus ambōrum	<i>the boundaries of both of them</i>
T. Antè	<i>T. Sooner,</i>	pererrātis,	<i>having been wandered across,</i>
ergò	<i>therefore,</i>	quàm vultus	<i>than the countenance</i>
lēves cērvī	<i>shall swift slugs</i>	illius	<i>of that youth</i>
pascentur	<i>feed</i>	labātur	<i>can slip</i>
in aēthere,	<i>in the firmament,</i>	nōstro pēctore.	<i>from our breast.</i>

## MORE FREE TRANSLATION.

On that hand will the pruner at the foot of the lofty cliff be singing to the breezes; nor yet in the mean time will the hoarse wood-pigeons, your delight, nor the turtledove cease from the ærial elm to coo.

TITYRUS. Sooner, therefore, shall fleet deer feed on air, and the seas leave their fishes dry on the beach; sooner shall the Parthian, an exile from his country, drink the Arar, or Germany the Tigris, the boundaries of both nations having by both been traversed; than the countenance of that youth can become effaced from my heart.

57. frondâtor, *the vine-dresser*: Servius however gives three acceptations of this word: 1. *The woodman*, whose employment consists either in felling trees, or in lopping off their branches. 2. *The vine-pruner*, who clears away the leaves of vines, when too thick, that the grapes may be sufficiently exposed to the sun to be ripened. 3. *Any bird that lives amongst green boughs*, and which feeds principally on leaves and insects found on the bark. The Abbé de Marolles taking the word in this last sense, rendered it "*rossignol*," that is, "*nightingale*;" and Lord Landerdale, not to be far behind, translated it "*linnet*:"—ad auras, *to the breezes or gales*, which serve to keep the pruner cool at his work: many critics, however, will have these two words to signify, "*on high or aloud*."

60. pascentur in aēthere, *shall feed in the firmament or airy vault of heaven*, that is, *shall ascend into the atmosphere*, relinquishing the nature of quadrupeds, and assuming that of birds. For "*aēthere*" La Cerda would fain have read "*aëthere*."

61. The appellation "*frēta*," of which the strict

signification is "*friths or straits*," is here put for "*mare, the sea*,"—or rather for "*māria*" in the plural number, "*the seas*." This use of "*frēta*" is not unfrequent with the poets.

62. pererrātis ambōrum finibus, *the boundaries of both nations having by the people of both been traversed*, that is, when the Germans shall all have migrated to Pārthia; and the Pārthians to Germany.

63. In this verse "*Pārthus*" and "*Germānia*" are intended to designate the entire population of Pārthia and of Germany. As, however, the Tigris was not a river of Pārthia, but of Assýria and Mesopotānia, and as the Arar was not a river of Germany, but of Gaul, it is evident that the poet includes the Medes and Assýrians with the Pārthians, and part at least of Gaul with Germany. Martyn explains why Pārthia might be said to own the Tigris and Germany to drink the Arar, by quoting Strabo, who states that the Parthian empire at one time extended westward as far as the Euphrātis, and that the Germans by incursions into Gaul had made conquest of the country between the Rhine and Arar.

65	M. At nos hinc alii sitientes ibimus Afros;	--- --- --- --- --- ---
66	pars Scythiam et rapidum Cretæ veniemus Oaxem,	--- --- --- --- --- ---
67	et penitus toto divisos orbe Britannos	--- --- --- --- --- ---
68	En, unquam patrios longo post tempore fines,	--- --- --- --- --- ---
69	pauperis et tuguri congestum cespite culmen,	--- --- --- --- --- ---
70	post aliquot, mea regna videns, mirabor aristas?	--- --- --- --- --- ---
71	Impius hæc tam culta novalia miles habebit?	--- --- --- --- --- ---

SYNTHETICAL ORDER.

M. At nos ibimus hinc, alii *ad* sitiéntes Afros; pars *nostrum* veniémus *ad* Scythiam, et pars *ad* rápidum *Ævium* Oáxem Crétæ, et pars *apud* Británnos pénitus divisos tóto órbe. En únquam, lóngo témpore pòst, *ego* videns pátrios fines, et cúlmen páuperis tugúri congestum céspite, mirábor méa régna post ál-  
quot aristas? Impius hæc tam cúlta novália?

LITERAL ORDER AND TRANSLATION.

M. At nos ibimus hinc, alii sitiéntes Afros; pars veniémus Scythiam, et rápidum Oáxem Crétæ, et Británnos pénitus divisos tóto órbe. En únquam, lóngo témpore	M. But we must go hence, some to the thirsting Africans; a part will come to Scythia, and to the rapid Oáxis of Crete, and to the British totally separated from the whole world. O! shall I ever a long time	post, videns pátrios fines, et cúlmen congestum céspite páuperis tugúri, post álquot aristas, mirábor méa régna? Impius nñles habébit hæc tám cúlta novália?	hereafter, beholding my native borders, and the roof constructed of sod of my poor hut, behind some beards of corn, wonder at my domains? Shall a ruffian soldier possess these so well cultivated glebes?
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MORE FREE TRANSLATION.

MELIBŒUS. But we must go hence, some to among the thirsty Africans; part of us will visit Scythia, and the rapid Oáxis of Crete, and the Britons totally separated from the whole world. Oh! shall I ever, a long time hereafter, seeing my native borders, and the turf-built roof of my poor cottage behind some standing corn, shall I marvel at my domains? Is a ruffian soldier going to possess those so well-cultivated fallow-grounds?

65. Melibæus, having praised the felicity of Tyrus, begins to descant on the miseries of himself and banished companions. The Africans he terms thirsty, because they inhabit a very hot part of the earth, and many of their deserts are without water.

66. By Scythia, the ancients understood all the northern parts of the continent of Europe and Asia: of this country large tracts were uninhabited, the cold being in the winter time intolerable. Melibæus, therefore, has now named one of the hottest and one of the coldest climates, as being two of those the miserable exiles will visit:—rápidum Crétæ veniémus Oáxem, we shall come to the rapid Oáxis of Crete: but here we must observe that nothing has puzzled commentators more than to comprehend what river Virgil means. Sérvius says the Oáxis was a river of Mesopotámia, and not of the island of Crete. He thinks that a part of Mesopotámia abounding with chalk, may thence have, in the Roman language, been called "Crete," or Crete, and the Oáxis that ran through Mesopotámia, he tells us was not only very rapid, but had its waters (as may be supposed, if it ran through a chalky region) impregnated with chalk. Some, indeed there are, who maintain that "Oáxem" should be "Aráxem," for thus, say they, Virgil wrote the word, clearly meaning the celebrated river Aráxes which falls into the Cáspian lake, precipitately carrying down with it (in former times at least) large quantities of white clay in solution, whereby its water,

particularly after rain, had the semblance of milk. Others deny this, and affirm that there was a river called Oáxis or Oáxes, and a town on it named Oáxis, in the island of Crete.

67. pénitus tóto divisos orbe Británnos, the British totally divided from the whole world: alluding to an ancient tradition, that Britain formed part of the continent of Europe in the shape of a peninsula, until disjoined from it by an earthquake: else, the poet indicates, that as the ocean was the boundary of the old world on the north, Britain, which was beyond the ocean, was out of the world.

68. Some think that "en" is here for the sake of the metre put for "an," and accordingly, they give "unquámne" as the sense of "en únquam:" but "en" expresses desire joined with interrogation.

69. tuguri, for "tugúrii:" it must be remembered that in "tuguri" the accent is on the penult, although short, conformably to the Roman practice in words of this description. Roofs of houses were called "cúlmina," because thatched with straw, which the Latins termed "cúlminia."

73. post álquot aristas,—behind some beards of corn, that is, behind a scanty crop of growing corn: implying that the lands would very shortly degenerate under the management of an old soldier, who could have little or no knowledge of husbandry: or Melibæus speaks of the ears of corn which grow up spontaneously on the turf walls and roofs of huts. But some take "aristas" to mean "harvests."

72	Barbarus has segetes? En, quò discordia cives	--- --- --- --- ---
73	produxit miseros! En, queis consevimus agros!	-- --- --- --- ---
74	Insere nunc, Melibœe, pyros; pone ordine vites.	--- --- --- --- ---
75	Ite meæ, felix quondam pecus, ite capellæ:	--- --- --- --- ---
76	non ego vos posthæc, viridi projectus in antro,	--- --- --- --- ---
77	dumosâ pendere præcûl de rupe videbo:	-- --- --- --- ---
78	carmina nulla canam: non, me pascente, capellæ,	--- --- --- --- ---
79	florentem cytisum et salices carpetis amaras.	-- --- --- --- ---

## SYNTHETICAL ORDER.

Bárbarus *habébit* has sêgetes? En quò discórdia produxit míseros cíves! Eu queis *homínibus* nos consévimus ágros! Insere *tu* píyros núnc, O Melibœe; póne *tu* vítes *in* órđine. Ite *vos* méæ capéllæ, quóndam félix pécus, ite *vos*: non pósthæc égo, proyctus in víridi ántro, vidébo vos pendére de dumósâ rúpe præcûl: égo cánam núlla cármina: *vos*, O méæ capéllæ, non carpétis florentem cytísium et amáras sálíces, *me* pascénte *vos*.

## LITERAL ORDER AND TRANSLATION.

Bárbarus	<i>A barbarian</i>	égo non pósthæc,	<i>I shall not in-time-coming,</i>
has sêgetes?	<i>these corn-fields?</i>	proyctus	<i>procumbent</i>
En, quò	<i>See, to what</i>	in víridi ántro,	<i>in some green grotto,</i>
discórdia produxit	<i>discord has reduced</i>	vidébo vos	<i>behold you</i>
míseros cíves!	<i>our wretched citizens!</i>	pendére præcûl	<i>poised at a distance</i>
En, queis	<i>Look, for whom</i>	de dumósâ rúpe:	<i>on the braky rock:</i>
consevimus agros!	<i>we have sown our lands!</i>	canam	<i>I shall sing</i>
Insere núnc píyros.	<i>Graft now your pear-trees,</i>	núlla cármina:	<i>no songs:</i>
Melibœe;	<i>Melibœus;</i>	non,	<i>ye will not,</i>
póne vítes órđine!	<i>put your vines in order!</i>	capéllæ,	<i>O my goats,</i>
Ite,	<i>Go on,</i>	me pascente,	<i>I tending you,</i>
méæ capéllæ,	<i>my goats,</i>	carpétis	<i>broise</i>
quóndam félix pécus,	<i>ye once happy flock,</i>	flórentem cytísium	<i>the flowering cytisus</i>
ite:	<i>go on:</i>	et amáras sálíces.	<i>and bitter willows.</i>

## MORE FREE TRANSLATION.

A barbarian those corn-fields? See, to what condition discord has reduced our wretched countrymen! Look, for whom we have sown our glebes! Graft now your pear-trees, Melibœus, arrange your vines! Go on, my goats, ye once happy flock, go on: never in time coming shall I, procumbent in yon verdant grotto, see you poised at a distance on the thicket-mantled rock: no pastorals shall I sing: ye will not, my goats, under me as your feeder, nibble the flowery cytisus and bitter willows.

72. *barbarus*, *a barbarian*, or rather, *an alien*: for in the Roman legions there were many foreigners, especially Gauls; and it is well known that the Latins applied the term "*barbarian*" to all foreigners, except the Greeks.

73. For "*produxit*" several MSS. have *perduxit*: and for "*consevimus*" the Brœcia edition has "*consuevimus*." Pierius tells us that in the Roman MS. the reading is "*his nos consuevimus agris*."

74. *insere nunc, Melibœe, pyros*: *graft now your pear-trees, Melibœus*:—*pone ordine vites*! *put your vines in order*: an ironical apostrophe of Melibœus to himself, wherein, as Rucius notices, he expresses his unqualified indignation at having bestowed so much vain labor in cultivating his orchard and his vines for the use of strangers who are come to dispossess him, and to seize on his property without purchase or even thanks.

75. Pierius at this verse explicitly mentions "*ite que quondam felix pecus*," as being the common reading, and which Servius also admits. Some few MSS. however, as the Roman, Oblong, and Lombard, have "*felix quondam pecus*," and this is generally (but I think erroneously) considered to be

a better lection, as being at least (its admirers say) more melodious without detriment to the sense.

77. *Dumosâ pendere præcûl de rûpe videbo*, literally, *I shall see you to hang* (that is, *hanging*,) *repeatedly over the briery rock*: alluding to the manner in which goats like to feed. The infinitive "*pendere*" we may couple with "*de*," and read "*dependere*," *to overhang*; else we may conceive, which is very natural, that the goatherd, when extended at full length in the grassy grotto, saw the rocks reflected from the pellucid surface of some piece of water, with the goats browsing; and as the whole would appear to him inverted, the goats might be said "*to hang from the rock*." Instead of "*pendere præcûl de rûpe*," Pierius found "*de rûpe præcûl pendere*" in several MSS.: and in one (the Medicæan) he found "*frondosâ*" for "*dumosâ*."

79. The cytisus some will have to be a species of hadder; whilst others, again, describe it as a shrub of a peculiar genus, originally found in the isle of Cythnus, one of the Cyclades; and thence carried into Italy, and other parts: different writers give different descriptions of this plant, but they all agree that goats were very fond of it.

80	T. Hic tamēn hanc mecum poteris requiescere noctem	--- --- --- --- ---
81	fronde super viridi. Sunt nobis mitia poma,	--- --- --- --- ---
82	castaneæ molles, et pressi copia lactis.	--- --- --- --- ---
83	Et jam summa procū villarum culmina fumant;	--- --- --- --- ---
84	maioresque cadunt altis de montibus umbræ.	--- --- --- --- ---

## SYNTHETICAL ORDER.

T. Tamēn *tu* poteris requiescere hīc mecū super viridi frōnde *per* hanc nōctem. Mītia pōma sunt nobis, mōlles castanææ sunt nobis, et cōpia prēssi lāctis est nobis. Et jam sūmma cūlmina villārum fūmant procū; atquē majōres ūbræ cādunt de altis mōntibus.

## LITERAL ORDER. AND TRANSLATION.

T. Pōteris tamēn requiescere hanc nōctem hīc mecū super viridi frōnde. Sunt mītia pōma nobis, mōlles castanææ,	T. You will be able however to rest this night here with me on the green sward. There are mellow apples, for us, soft chesnuts,	et cōpia prēssi lāctis. Et jam sūmma cūlmina procū villārum fūmant; atquē majōres ūbræ cādunt de altis mōntibus.	and plenty of squeezed milk. And already the chimney tops afar of the villages smoke; and larger shadows fall from the lofty mountains.
---	--	---	--

## MORE FREE TRANSLATION.

**TITYRUS.** You can, however, rest to-night here with me upon the green sward. We have excellent apples, tender chesnuts, and plenty of curds. And already the chimney tops, afar, of the hamlets smoke, and larger shadows fall from the lofty hills.

80. Melibæus, having finished his *apóstrophē*, is about to resume his journey, when Tityrus kindly invites him to stay all night, and to partake of such fare as he had at hand. Whether Melibæus accepts the invitation, or not, we are left, indeed, to guess. For "hanc nōctem" the Milan editions of 1481 and 1539, the Paris editions of 1541 and 1600, the Antwerp edition of 1543, the early London edition by Pynson, and many of the more recent editions have "hanc nōcte," a reading warranted by the Lombard, Medicæan, and most other MSS. But Guéllius, Aldus, Pálman, La Cérda, Heinsius, Burman, Heyne, and some others contend for the accusative, as qualifying the invitation to be expressly "for the whole night," whereas, say they, by "hanc nōcte" is simply implied "to-night," a phrase whereby "all night" may, or may not, be intended. Again, for the future tense, "pōteris," the Roman and Medicæan MSS. have the preter-imperfect, "pōteras," which Burman, Heinsius, Heyne, and a few other commentators commend, as being decidedly more elegant. In support of their opinion they quote Ovid's *Metamorphosæ*, Book 1. 769.

81. frōnde super viridi, *on the green sward*: this interpretation seems clearly the best, considering that shepherds and neatherds were wont to spend the summer nights upon the grass, watching their flocks and herds. Yet many take "super frōnde" to mean "upon a green bough," as though Tityrus and Melibæus had been birds, and going to roost in a tree. Others say, "on a bed of green foliage," intimating that the night was to be passed in Tityrus's cottage, wherein, oh! wretched, there was no other couch for the poor host and his guest to repose on, than a few green leaves. If any one had suggested "bed of fresh hay" in lieu of "bed of green leaves," and had put the hay in some shed or hovel

at a distance from any human dwelling, this translation would not have outraged common sense, although it nevertheless would have been wide of the real meaning of the words. By "mītia pōma" some commentators understand simply, "mature or ripe apples;" but others, "fine flavored apples," such as have by culture and skilful management been rendered mild and grateful to the palate.

82. castanææ mōlles, literally, *soft chesnuts*; perhaps in contradistinction to "*hirsute* or *horse chesnuts*." Piéris understood "mōllis" here to signify nothing more than "*ripe*;" others render it, "*new* or *fresh*;" and others, again, will have it decidedly to mean "*soft, from having been roasted*:"—prēssi cōpia lāctis, literally, *plenty of pressed or of squeezed milk*, that is, *of curds or new cheese*.

83. sūmma cūlmina, *the top lums or head tunnels*, meaning *the chimney tops*, and which some ambiguously and clumsily translate "*highest chimneys* or *roofs*." The description here given of the coming on of evening in the country, is exceedingly natural, and, as Martyn notices, full of pastoral simplicity. The smoking of the cottage chimneys shews that the housewives are already preparing supper for the labourers by the time they leave off work: yet, it must be granted, that this idea, however fine in itself, is, like several others which have preceded it, not altogether consistent with the whole: for if we keep in mind the "quidque tōtis usquē adēo turbatur agris" of verses 11 and 12, we shall hardly be able to reconcile the peacefulness of the latter scene with the turbulence of the former.

84. The lengthening of the shadows of the hills is a sure indication that the hour of sun-set is approaching: this method of measuring time, is truly rural, and admirably well adapted to the simplicity of pastoral poetry.

## END OF THE FIRST ECLOGUE.



# PUBLII VIRGILII MARONIS BUCOLICÔN ECLOGA SECUNDA.

ALEXIS.

1	FORMOSUM pastor Corydon ardebat Alexis,	-- -- --- -- --- --
2	delicias domini; nèc, quid speraret, habebat.	--- --- -- -- --- ---
3	Tantum inter densas, umbrosa cacumina, fagos	-- -- --- --- --- --
4	assiduè veniebat: ibi hæc incondita solus	--- --- --- -- --- ---
5	montibus et silvis studio jactabat inani.	--- -- --- -- --- ---

## SYNTHETICAL ORDER.

Pástor Córydon ardébat formósum Aléxin, delicias *sui* dómini: nèc *ille* habébat, quid *ipse* speráret. Tán-  
tùm *ille* veniébat assiduè inter dências fágos *habéntes* umbrósa cacúmina: ibi sólus *ille* jactábat hæc in-  
córdita *verba* móntibus et sílvis *cum* ináni stúdio.

## LITERAL ORDER AND TRANSLATION.

Pástor Córydon	<i>The shepherd Córydon</i>	umbrósa cacúmina,	<i>shadowy summits,</i>
ardébat	<i>burned</i>	assiduè veniébat:	<i>continually came he:</i>
formósum Aléxin,	<i>for beautiful Alexis,</i>	ibi	<i>there</i>
delicias dómini;	<i>the darling of his lord;</i>	sólus	<i>all alone</i>
nèc	<i>nor</i>	jactábat	<i>he threw</i>
habébat	<i>had he</i>	móntibus	<i>to the mountains</i>
quid speráret.	<i>why he should hope.</i>	et sílvis	<i>and to the woods</i>
Tántum	<i>Only</i>	ináni stúdio	<i>with unavailing affection</i>
inter dências fágos,	<i>in among the dense beeches,</i>	hæc incórdita.	<i>these incondite expressions.</i>

## MORE FREE TRANSLATION.

SHEPHERD Córydon loved pretty Aléxis, the darling of his master: nor had he why he could hope. Only in among the thick beech-trees with embowering tops incessantly resorted he: there all in solitude, with unavailing fondness, poured he forth to the mountains and the woods these incondite strains.

1. pástor Córydon, *the shepherd Córydon*: a character under which, according to most commentators, Virgil is himself concealed; for, say they, he describes in this Eclogue a violent affection that he had conceived for a beautiful boy, a slave belonging to Mæcénas, else to Póllio. Concerning the nature of this affection there are different opinions; some affirming that it was a pure, although certainly very warm attachment; but others, again, maintaining that in one of the same sex it was much too ardent to be pure. The expressions, no one can deny, are those of the most burning love; and the more they are considered, the less do they admit of a favorable construction: yet they have this to recommend them, (if any recommendation it be,) that they are strictly chaste, and such as cannot offend the ear of modesty:—ardébat, *he was on fire for, or was fervently fond of*: the verb “árdeo” is universally allowed to be the very strongest that can be used to express the most intense passion. Among the various surmises and conjectures respecting the person of Aléxis, none perhaps is more absurd than that of Sérvius, who thought that Virgil had adopted it as a feigned name for Angústus. Apuleius confidently asserts, that Aléxis is a fictitious appellation for a boy who belonged to Póllio; that Virgil, having been invited to dine with his master, took notice of this boy’s extraordinary beauty, and instantly fell

in love with him; and that Póllio, a short time afterwards, when he came to know it, made a present to the poet, of the object of his affections: Mártial, however, seems to have believed that Aléxis, or rather Alexánder, was the real name of a very pretty youth, a favorite slave of Mæcénas, and for whom Virgil evinced a most excessive partiality.

2. delicias dómini, *the fondling (or delight) of his lord*; implying, (although certainly it admits also of a very uncharitable construction,) that the boy, on account of his beauty and his good behaviour, was a great favorite with his master:—nèc, quid speráret, habébat, *nor had he why he might hope*, that is, *nor had he any reason whatever to indulge an expectation that he would be successful*, either in gaining the boy’s affections, or in obtaining him from his master:—for “quid” Brunck edited “quod.”

3. umbrósa cacúmina, *umbrageous or shady tops*, the accusative case, in apposition with “fágos;” or we may suppose “cacúmina” to be governed by the present participle “habéntes” elegantly omitted by the figure ellipsis.

4. hæc incórdita, *these crude, extemporaneous, unpremeditated, self-flowing, artless, expressions of his feelings and passion*:—sólus, *alone, by himself, out of sight and out of hearing of the world*. In a situation like this, would a disappointed and desponding lover be led to ejaculate his complaints.

6	"O crudelis Alexi, nihil mea carmina curas?	-- --- --- --- --- ---
7	"Nil nostri miserere? Mori me denique coges!	-- --- --- --- --- ---
8	"Nunc etiam pecudes umbras et frigora captant;	--- --- --- --- --- ---
9	"nunc virides etiam occultant spineta lacertos;	--- --- --- --- --- ---
10	"Thestylis et rapido fessis messoribus æstu	--- --- --- --- --- ---
11	"allia serpyllumque herbas contundit olentes:	--- --- --- --- --- ---
12	"at mecum raucis, tua dum vestigia lustrō,	-- --- --- --- --- ---
13	"sole sub ardenti resonant arbusta cicadis.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

O crudélis Aléxi, cûras *tu* nihil méa cármina? Miserere *tu* nòstri nîl! *Tu* còges me mórî déniqûè! Et-  
 tiàm pécudes nûnc cãptant úmbras et frígora: nûnc étiam spiûeta occúltant virides lacértos; et Thés-  
 tylis contúndit állia atqûè serpyllum, oléntes hêrbas, messoribus fêssis rápido æstu: at, dùm *ego* lús-  
 tro túa vestigia sub ardénti sóle, árbusta résonant raucis cicádis mécum.

## LITERAL ORDER AND TRANSLATION.

"O crudelis Alexi,	"O cruel Alexis,	"virides lacertos;	"the green lizards;
"cûras nihil	"carest thou nought	"et	"and
"mea carmina?	"for my lays?	"Théstylis contúndit	"Théstylis is pounding
"Miserere nostri	"Dost thou pity us	"allia	"garlic
"nîl?	"nought?	"atqûè serpyllum,	"and wild thyme,
"Coges me	"Thou wilt compel me	"olentes hêrbas,	"savoury herbs,
"mori	"to die	"messoribus	"for the reapers
"denique!	"at last!	"fêssis	"weary
"Pecudes etiam	"The cattle, even,	"rápido æstu.	"with the sultry heat.
"nunc captant	"are now enjoying	"At dum,	"But while,
"umbras	"the shades	"sub ardenti sóle,	"beneath the burning sun,
"et frigora:	"and coolnesses:	"lústro túa vestigia,	"I trace thy steps,
"nunc etiam	"now, too,	"arbústa résonant	"the elm-plots resound
"spineta	"the bushes	"raucis cicadis	"with hoarse balm-cricket
"occultant	"hide	"mecum	"and me.

## MORE FREE TRANSLATION.

"O cruel Alexis, carest thou nothing for my songs? Pitiest thou us naught? Thou wilt  
 "drive me to death at length! Now even the cattle enjoy the shade and cool air; now,  
 "the brakes shelter even the green lizards; and Théstylis is pounding garlic and wild-  
 "thyme, savoury herbs, for the reapers spent with the intense heat: but, whilst I pursue  
 "thy steps beneath the burning sun, the groves ring with hoarse balm-cricket and me.

7. La Cerda and some other editors contend for "*cógis*" in the present tense, but the best authorities are decidedly in favor of "*coges*."

8. *umbras et frigora captant*, literally, *catch the shades and coolnesses*: for, in the heats of summer, cattle spontaneously betake themselves to the shade of trees or of rocks, to enjoy the breezes, and to be sheltered from the sun. In the warmer climates, indeed, during the hot months, shepherds generally repair with their flocks to some covered retreat, from about ten o'clock in the morning till two, or even later, in the afternoon.

9. *spineta*, *the thorny bushes*, such as abound in forests and uncultivated places:—*virides lacertos*, *green lizards*. These reptiles are common in Italy and in Sicily. Theócritus mentions them as marking the time of noon by sleeping in the hedges. Córýdon here represents the violence of his passion to be such, as not to suffer him to rest even in the heat of the day, when the brute creation and the very lizards are reposing.

10. For "*Théstylis*" some will have "*Téstilis*, or *Téstylis*," as being (they say, an appellation derived from "*têsta*," *an earthen pan*). The more probable conjecture is, that Virgil borrowed the name from

Theócritus, without attaching any particular meaning to it. The Théstilis of Theócritus was a sorceress, and consequently well skilled in the pounding of herbs:—*rápido æstu*, *with the rapid heat*; in allusion to the rapidity of the sun's supposed motion on his axis, comparing that luminary to a chariot: for, the more rapid the motion of the wheels, the greater must be the heat of the axle.

11. *allia*, *garlic*, or rather *carbes*, that is, *cloves of garlic*:—these, especially when pounded up with wild-thyme and other sweet herbs, were employed, it seems, by the ancient farmers as a restorative to recruit the exhausted strength of the reapers, after hard toil in the heat:—*olentes*, *smelling or yielding a strong odour*, whether agreeable or disagreeable.

12. *mecum*, literally, *with me*, i. e., *together with me*, or *with me in addition to*: in English, therefore, the sense is, *the plantations resound to hoarse balm-cricket with me*; or more freely, *the groves resound with hoarse balm-cricket and me*.

13. The "*cicada* or *balm-cricket*" is a species of grasshopper of a large size. Insects of this tribe abound, during the summer months, in places where there is long grass; and they chirp most in hot weather, and in the middle of the day.

14	"Nonne fuit satiùs, tristes Amaryllidis iras	-- --- --- --- ---
15	"atquè superba pati fastidia? Nonne Menalcan;	-- --- --- --- ---
16	"quamvis ille niger, quamvis tu candidus esses?	-- --- --- --- ---
17	"O formose puer, nimium ne crede colori:	-- --- --- --- ---
18	"alba ligustra cadunt, vaccinia nigra leguntur.	-- --- --- --- ---
19	"Despectus tibi sum, nèc qui sim quæris, Alexi;	-- --- --- --- ---
20	"quàm dives pecoris nivei, quàm lactis abundans.	-- --- --- --- ---
21	"Mille meæ Siculis errant in montibus agnæ:	-- --- --- --- ---

## SYNTHETICAL ORDER.

"Nónne fúit sátiùs páti tristes iras átquè supérba fastídia Amaráyllidis? Nónne fúit sátiùs páti Menálcan; quámvis ille *fuisse* níger, quámvis tu cándidus ésses? O formóse púer, ne créde tu nímiùm táo colóri: álba ligústra cáduunt et jácent húmi despécta quámvis illa sint cándida, nígra vaccínia legúntur. Ego sum despéctus tibi, nec, O Aléxi, quæris tu qui égo sim; quàm dives égo sim nívei pécoris, quàm abúndans égo sim láctis. Mille agnæ errant méæ in Siculis móntibus:

## LITERAL ORDER AND TRANSLATION.

"Nónne fúit sátiùs	"Was it not better	"cadunt,	"fall ungathered,
"páti	"to endure	"nigra vaccinia	"dusky hyacinths
"tristes iras	"the unpleasant pets	"leguntur.	"are culled.
"átquè supérba fastídia	"and haughty slights	"Sum despéctus tibi,	"I am despised by thee,
"Amarýllidis?	"of Amaráyllis?	"Aléxi,	"Alexis,
"Nónne	"Was it not better	"nèc quæris	"nor inquirest thou
"Menálcan;	"to bear with Menálcas;	"quí sim:	"who I am:
"quámvis	"although	"quàm dives	"how rich
"ille níger,	"he was swarthy,	"nívei pécoris,	"of snow-white cattle;
"quámvis	"although	"quàm abúndans	"how abounding
"tu ésses cándidus?	"thou be fair?	"láctis!	"of milk!
"O formóse púer,	"O comely boy,	"Mille agnæ	"A thousand she-lambs
"nè créde nímiùm	"trust not too much	"méæ	"of mine
"colóri:	"to complexion:	"érrant	"rove
"álba ligústra	"the white hedgebells	"in Siculis móntibus:	"on the Sicilian hills:

## MORE FREE TRANSLATION.

"Was it not better to endure the bitter pets and proud scorn of Amaráyllis? Was it not, to bear with Menálcas; though he was swarthy, though thou be fair? Ah! pretty boy, trust not too much to complexion: white hedgebells fall, purple hyacinths are gathered! I am slighted by thee, Aléxis, nor inquirest thou who I am; how rich in snowy cattle, how abounding in milk. A thousand lambs of mine range on the Sicilian hills:

14. *satiùs*, literally, *rather enough*, or *enough in a greater degree*, that is, *more tolerable*: I have, however, rendered it, "*better*:" but the young scholar will recollect that in this sense of "*better*" the Latin word "*melius*" would be preposterous; since, of two evils, there is merely preference given to the less. Servius tells us that the Amaráyllis of this Eclogue was a girl of the name of Léria, whom Mæcenas gave to Virgil; but Catrou thought Servius had no authority whatever for saying so.

15. Servius will have it, that the Menálcan of this verse was a beautiful boy, named Cébes, presented to Virgil by Mæcenas. In the ninth Eclogue, Virgil calls himself Menálcas; and I am of opinion that if he is at all personified in the Pastoral before us, he is Menálcas, and not Córydon. The more rational conjecture is, that all the characters are fictitious, and have allusion to no one. In different MSS. this sentence is differently pointed; but in most of them there is a mark of interrogation after "Menálcan," and a semicolon after "esses" in the next verse.—Heyne and some others, have a full stop after "esses," and another after "colóri," in verse 17.

18. Commentators are, by no means, unanimous

as to the signification of "*ligústrum*," some of them asserting that it is "*the prim print or privet*;" but others, that it is the "*Egyptian Cypros* or *alcánu*:" and others, again, that it is "*the great bindweed* or *withbind*," called also "*barebind* and *hedgebell*," which, indeed, has flowers as white as snow, but is, nevertheless, a most vile and noxious weed, rooted out of every garden. White as are its flowers, they are unfit both for nosegay and for garland, because they are perfectly void of smell, and fade as soon as they are gathered. Dryden took "*ligústra*" to signify "*lilies*;" with equal propriety he might have said "*roses*:"—*vaccinia nigra*, *dusky* or *purple hyacinths*;—for, although "*niger*" strictly means "*black*," yet it is often put for "*purple*," or indeed, *any other dark color*."

20. Heyne and most others have a comma after "*pécoris*," constraining "*nivei*" with "*láctis*;" but to me this punctuation seems incorrect.

21. *Siculis* in *móntibus*, upon the Sicilian mountains; either because these afforded pasture richer than any in Italy; or because Virgil wrote this Eclogue in imitation of the Polyphémus of Theocritus, and may therefore have laid the scene in Sicily.



22	"lac mihi non æstate novum, non frigore defit.	-- -- -- -- -- -- -- --
23	"Canto, quæ solitus, si quando armenta vocabat,	-- -- -- -- -- -- -- --
24	"Amphion Dircaeus in Actæo Aracyntho.	-- -- -- -- -- -- -- --
25	"Nec sum adeò informis: nupèr me in litore vidi,	-- -- -- -- -- -- -- --
26	"cùm placidum ventis staret mare. Non ego Daphnin,	-- -- -- -- -- -- -- --
27	"judice te, metuam, si nunquàm fallat imago.	-- -- -- -- -- -- -- --
28	"O tantùm libeat mecum tibi sordida rura,	-- -- -- -- -- -- -- --
29	"atquè humiles habitare casas, et figere cervos,	-- -- -- -- -- -- -- --
30	"hædorumque gregem viridi compellere hibisco!	-- -- -- -- -- -- -- --

## SYNTHETICAL ORDER.

"novum lac non defit mihi æstâte, *novum lac non defit mihi frigore. Ego cânto illa cârmina, quæ cârmina*  
 "Dircaeus Amphion *fuit solitus cantare* in Actæo Aracyntho, si quândo *ille* vocâbat *sua* armênta. Nec  
 "ego sum adèd infôrmis: nupèr *ego* vidi me *ipsam* in litore, cùm mâre staret placidum à ventis. Ego non  
 "metuam Daphnin, te *ipso* existènte jûdice, *O Alèvi*, si imâgo *mèi* nûnquàm fallat *me*. O tantùm *id* lí-  
 "beat tibi habitâre sórdida rûra atquè hûmiles cásas mecum, et figere cervos, atquè compellere grégem  
 "hædórum viridi hibíaco !

## LITERAL ORDER AND TRANSLATION.

"novum lac	"new milk	"staret	"was standing
"defit mihi	"becomes wanting to me	"placidum ventis :	"unruffled by the winds :
"non æstâte,	"neither in summer,	"non metuam	"I would not fear
"non frigore.	"nor in winter.	"Daphnin,	"Daphnis,
"Canto	"I chant	"te jûdice,	"thyself being judge,
"quæ	"the strains which	"si imâgo	"if the portrait
"(si quândo	"(what time	"nunquàm fallat.	"never deceive me.
"vocâbat armênta)	"he called his herds)	"O tantùm	"O that only
"Dircaeus Amphion	"Dircean Amphion	"libeat tibi	"it could content thee
"solitus	"was wont to chant	"habitâre	"to inhabit
"in Actæo Aracyntho.	"on Actæan Aracynthus.	"sórdida rûra	"mean rural-retreats
"Nec sum	"Nor am I	"atquè hûmiles cásas	"and humble cots
"adèd infôrmis :	"so unsightly:	"mecum,	"with me,
"nupèr	"of late	"et figere cervos,	"and to pierce the deer,
"vidi me	"I saw me	"atquè compellere	"and to drive-together
"in litore,	"on the beach,	"gregem hædórum	"a flock of kids
"cùm mâre	"when the sea	"viridi hibisco!	"with a green switch !

## MORE FREE TRANSLATION.

"new milk to me is wanting neither in summer, nor in winter. I chant what airs Theban  
 "Amphion was wont, whenever he called his herds on Attic Aracynthus. Nor am I so  
 "ill-looking: of late I saw me on the shore when the sea was standing unruffled by the  
 "winds. I would not fear Daphnis, thyself being judge, if the likeness in no way deceive  
 "me. O that it only could content thee to inhabit homely fields with me, and lowly cots;  
 "and to pierce the deer, and to drive together a flock of kids with a green switch!

22. lac novum, *new milk*; or, as some will have it, *the beestings*, that is, *first milk*, after the female has brought forth; this the Romans called "colóstrum or colóstra," and held it in great estimation. To have beestings in the winter season was not extraordinary, as the usual time at which ewes year, is the end of October or beginning of November.

23. si quândo armênta vocâbat, *what time he called his herds*: alluding to the manner that the shepherds of old had of going before their sheep playing on their pipes, and calling on them to follow: hence they were said to *lead* their flocks.

24. Amphion Dircaeus, *Dircean Amphion*, son of Jupiter and Antiope: he is reported to have built the walls of Thebes by the sound of his lyre. Near this city was the famous fountain of Dirce. But respecting the situation of Aracynthus, the opinions

of authors are various: Strabo says that it is in E-tólia: but Pliny places it in Acarnania; and Sequester, in Attica. By "Actæo" Guëllius understood "craggy:" here the final o is not elided.

26. Daphnin, *Dáphnis*, another shepherd, of very handsome figure and of comely countenance.

27. For "fallat," in this verse, some read "fallet," and others "fallet."

28. sórdida rûra, *id est, rûra quæ tu pûtas sórdida esse, rural regions which thou thinkest mean.*

29. By "figere cervos" many understand, "to fix the forked poles" called "fûrcæ or cervi," placed to support the spars whereon rested the roof of huts.

30. viridi hibisco, *with a green switch*: but Sërvius and several others take these words to be the dative case, and they consider the sense to be, "to the green meadows," to feed on them.

31	"Mecum unà in silvis imitabere Pána canendo.	-- -- -- -- -- --
32	"Pan primus calamos cerâ conjungere plures	-- -- -- -- -- --
33	"instituit: Pan curat oves oviumque magistros.	-- -- -- -- -- --
34	"Nec te pœniteat calamo trivisse labellum.	-- -- -- -- -- --
35	"Hæc eadem ut sciret, quid non faciebat Amyntas?	-- -- -- -- -- --
36	"Est mihi disparibus septem compacta cicutis	-- -- -- -- -- --
37	"fistula, Damœtas dono mihi quam dedit ôlîm;	-- -- -- -- -- --
38	"et dixit moriens: 'Te nunc habet ista secundum.'	-- -- -- -- -- --
39	"Dixit Damœtas: invidit stultus Amyntas.	-- -- -- -- -- --

SYNTHETICAL ORDER.

"Unà mecum in silvis tu imitabere Pána canendo. Pan primus instituit conjungere plures calamos cerâ  
 "Pan curat oves atque magistros ovium. Nec id pœniteat te trivisse tûum labellum calamo. Quid Amyn-  
 "tas non faciebat at ipse sciret hæc eadem cœmina? Fistula compácta septem disparibus cicutis est mi-  
 "hi, quam fistulam Damœtas dedit mihi dono ôlîm; et ille moriens dixit mihi: 'ista fistula nunc habet  
 "te sciam secundum magistrum.' Damœtas dixit hæc vërba: stultus Amyntas invidit mihi.

LITERAL ORDER AND TRANSLATION.

"Unà mecum	"Along with me	"ut sciret	"that he might know
"in silvis	"in the woodlands	"hæc eadem?	"these same tunes?
"imitabere Pána	"thou shalt rival Pan	"Est mihi	"There is to me
"canendo.	"in singing.	"fistula	"a pipe
"Pan primus	"Pan first	"compácta	"made up
"instituit	"taught	"septem	"of seven
"conjungere	"to join together	"disparibus cicutis,	"unequal tubes,
"plures calamos	"several reeds	"quam Damœtas	"which Damœtas
"cerâ:	"with wax:	"dedit mihi	"gave to me
"Pan curat	"Pan guards	"ôlîm	"some time ago
"oves	"the sheep	"dono;	"in a present;
"atque	"and	"et moriens dixit:	"and dying he said:
"magistros ovium.	"the wardens of the sheep.	"ista	"that pipe
"Nec pœniteat te	"Nor let it grieve thee	"habet te nunc	"has thee now
"trivisse labellum	"to have worn thy little lip	"secundum.	"its second owner.
"calamo.	"on the reed.	"Damœtas dixit:	"Damœtas spoke:
"Quid	"What	"stultus Amyntas	"the silly Amyntas
"non Amyntas faciebat	"did not Amyntas do	"invidit.	"envied me the gift.

MORE FREE TRANSLATION.

"Along with me in the woods thou shalt emulate Pan in music. It was Pan first taught  
 "us to fasten together a plurality of reeds with wax: Pan guards the flock, and the own-  
 "ers of the flock. Nor need it grieve thee to have worn thy lip on the pipe. What pains  
 "did not Amýntas take to know these same airs? I have a pipe constructed of seven un-  
 "equal reeds, which Damœtas formerly gave me in a present: and dying he said: 'That  
 "now has thee its second owner.' Damœtas said this: the foolish Amýntas envied me.

31. Pan, the god of shepherds, and of all who re-  
 sided in the country, was a monster in appearance;  
 having two horns on his head, a ruddy complexion,  
 a flat nose, with the legs, the thighs, tail, and feet of  
 a goat. He was an excellent musician, and invented  
 the Pandæan pipe, or mouth organ, as it is called, of  
 seven unequal reeds, (as we find in the next verse,)   
 which he styled *Syrinx*, in honor of a nymph of that  
 name, who was metamorphosed into a reed.

32. calamos cerâ conjungere plures, *to conjoin or  
 cement together many reeds with bees-wax*, namely,  
 in the formation of the "*syrinx* or *shepherd's organ*,"  
 consisting at first of seven, but afterwards of nine,  
 and now of twenty tubes or more. The origin of its  
 invention is related in the first book of Ovid's *Me-  
 tamorphosæ*.

36. disparibus compácta cicutis, literally, *formed*

*of unequal hemlocks*:—but by "cicutis" any hollow  
 stalk as well as that of hemlock may be understood.  
 The syrinx or shepherd's pipe was formed of seven  
 reeds, unequal in length and sometimes of different  
 diameters or bore, joined together with wax. At  
 the top, where the lip was applied in playing, all the  
 orifices terminated in the same plane, which was at  
 right angles with the bore of the tube; but at the  
 bottom the inequality of length was visible, for each  
 reed from the longest was shorter than the one pre-  
 ceding it. Theocritus mentions a pipe of this de-  
 scription wherein there were nine reeds:—and to  
 that number the moderns have added, in their best  
 pipes, at least eleven or twelve more.

37. Some think, that by Damœtas, the poet Lu-  
 cretius is intended: and that by Amyntas, in *versu*  
 39, Virgil meant a person named Cornificius.

40	"Præterea duo, nec tutâ mihi valle reperti,	--- --- --- --- ---
41	"capreoli, sparsis etiâ nunc pellibus albo,	--- --- --- --- ---
42	"bina die siccant ovis ubera; quos tibi servo.	--- --- --- --- ---
43	"Jampridem à me illos abducere Thestylis orat:	--- --- --- --- ---
44	"et faciet; quoniam sordent tibi munera nostra.	--- --- --- --- ---
45	"Huc ades, O formose puer: tibi lilia plenis	--- --- --- --- ---
46	"eccè ferunt Nymphæ calathis: tibi candida Nais,	--- --- --- --- ---
47	"pallentes violas et summa papavera carpens,	--- --- --- --- ---
48	"narcissum et florem jungit benè olentis anethi:	--- --- --- --- ---

## SYNTHETICAL ORDER.

"Præterea duo capreoli existentes mihi, nec reperti in valle tutâ mihi, pellibus illorum existentibus etiâ  
 "nunc sparsis albo colore, siccant bina ubera ovis die; quos capreolos ego servo tibi. Jampridem Thes-  
 "tylis orat abducere illos à me: et illa faciet; quoniam nostra munera sordent tibi. Ades tu huc, O for-  
 "mose puer: ecce Nymphæ ferunt lilia tibi plenis calathis: candida Nais, carpens pallentes violas et  
 "summa papavera tibi, jungit narcissum et florem benè-olentis anethi his floribus:

## LITERAL ORDER AND TRANSLATION.

"Præterea,	"Moreover,	"quoniam tibi	"seeing-that to thee
"duo capreoli,	"two male-kids,	"nostra munera	"our presents
"nec tutâ valle	"nor in a safe valley	"sordent.	"are pally.
"reperti mihi,	"found by me,	"Ades huc,	"Come hither,
"pellibus	"with skins	"O formose puer:	"O pretty boy:
"etiâ nunc	"even now	"eccè	"behold
"sparsis albo,	"bespotted with white,	"tibi Nymphæ	"for thee the Nymphs
"siccant bina ubera	"drain the two teats	"ferunt lilia	"are bringing lilies
"ovis	"of a ewe	"plenis calathis:	"in full baskets:
"die;	"a day;	"tibi candida Nais,	"for thee fair Nais,
"quos	"which	"carpens	"gathering
"servo tibi.	"I save for thee.	"pallentes violas	"pale violets
"Thestylis jampridem	"Thestylis long-since	"et summa papavera,	"and poppy tops,
"orat	"entreats	"jungit	"joins to them
"abducere illos	"to lead them away	"narcissum	"daffodil
"à me.	"from me:	"et florem	"and the flower
"et faciet;	"and she shall;	"benè-olentis anethi:	"of sweet-smelling anise:

## MORE FREE TRANSLATION.

"Moreover, two young he-goats, found by me in a valley not void of danger, with skins  
 "even now bespeckled with white, drain, every day, the two teats of a ewe; which for  
 "thee I reserve. Some time ago Thestylis entreats to have them of me: and she shall;  
 "since unto thee our gifts are despicable. O beautiful boy, come hither: for thee, look,  
 "the Nymphs are bringing lilies in full baskets:—for thee fair Nais, gathering chirán-  
 "thus and tops of poppies, joins to them narcissus and the flower of sweet-scented dill:

40. nec tutâ valle reperti, *you found in a safe val-  
 ley*; insinuating that a higher value ought to be set  
 on them, as the finding of them had been attended  
 with danger. La Cerda contends that these young  
 goats were Corydon's own before he found them in  
 the valley, but some think they were wild kids.

41. sparsis, etiâ nunc, pellibus albo, *their skins  
 being even now speckled with white*. Servius tells us  
 that kids, in early youth, have a multitude of white  
 spots on their skins, but that in time the white loses  
 its beauty, and the spots become brown. For "pel-  
 libus albo" Piérus in an ancient MS. found "pelli-  
 bus: albo—," the latter word being of course the  
 nominative to "siccant" in the next line. This read-  
 ing Catron preferred, and admitted into the text.

43. abducere orat, poetically for "orat ut abdu-  
 cat:" so, in the fifth and tenth books of the Æneid,  
 we find "donat habere" for "donat ut habeat."

44. faciet, *she shall do it*, for "abducet," *she shall*

*lead them away*. In some copies the reading is "fa-  
 ciat," *she may*, or rather, *let her do it*.

45. huc ades, O formose puer, *come thou hither*.  
*O comely boy*:—Corydon seeing no chance of suc-  
 cess from the inducements yet held forth, renews  
 his invitation by the offer of a garland and of fruits.

46. Nymphæ, *the rural Goddesses*:—calathis, *in  
 baskets*: properly speaking, "calathus" is a Greek  
 word, the Latin name being "quasillum":—Nais,  
*a Naiid*, for "Naides," *the Naiids*: these nymphs are  
 mentioned with much propriety, because they were  
 fond of boys, and ran away with Hyas.

47. pallentes violas, *pale or yellow violets*, which  
 some take to be "wall-flower;" others, "pansy;"  
 and others, "the buttercup," a wild flower growing  
 so plentifully in meadows as to give an appearance  
 of yellow to the whole surface:—summa papavera,  
*top poppies*, a Latin idiom, like "summa culmina,"  
 in Eclogue 1. 83, above.

49	"tūm, cāsīā atquē aliis intexens suavis herbis,	--- --- --- --- ---
50	"mollia luteolā pingit vaccinia calthā.	--- --- --- --- ---
51	"Ipse ego cana legam tenerā lanugine mala,	--- --- --- --- ---
52	"Castaneasque nuces, mea quas Amaryllis amabat.	--- --- --- --- ---
53	"Addam cerea pruna: honos erit huic quoquē pomo:	--- --- --- --- ---
54	"et vos, O lauri, carpam, et te, proxima myrte;	--- --- --- --- ---
55	"sic positæ quoniam suaves miscetis odores.	--- --- --- --- ---
56	"Rusticus es, Corydon; nec munera curat Alexis:	--- --- --- --- ---
57	"nec, si muneribus certes, concedat Iolas.	--- --- --- --- ---

## SYNTHETICAL ORDER.

"tūm, intexens ēas cāsīā ātquē āllīs suāvibus hērbīs, illa pingit mōllia vaccīnia luteolā cālthā. Ego ipse legam mālā cāna tēnerā lanūgine, ātquē Castāneas nūces, quas nūces mēa Amārýllīs amābat. Ego addam cērea prūna: hōnos ērit huic pōmo quōquē: et ēgo cārpam vos, O lauri, et ēgo cārpam te, O myrte proxima lauro; quōniam sic positæ, O lauri et myrte, vos miscētis suāves odōres. Tu es rústicus, O Cōrydon: nec Aléxis curat tūa mūnera: nec, si tu cērtes dēlentis tūm mūneribus, Iólās concēdat tūm tibi.

## LITERAL ORDER AND TRANSLATION.

"tūm	"then,	"hōnos ērit	"honor shall be
"intexens	"interweaving them	"huic pōmo quōquē:	"to this fruit also:
"cāsīā	"with cassia	"et vos,	"and you,
"ātquē	"and	"O lauri,	"O ye laurels,
"āllīs suāvibus hērbīs,	"other sweet herbs,	"cārpam,	"will I crop,
"pingit	"she decks out	"et te,	"and thee,
"mōllia vaccīnia	"the soft hyacinths	"myrte	"O myrtle
"luteolā cālthā.	"with yellow marigold.	"proxima;	"thou next;
"Ego ipse	"I myself	"quōniam	"since
"legam	"will gather for thee	"sic positæ	"thus arranged
"mālā	"peaches	"miscētis	"ye commingle
"cāna	"hoary	"suāves odōres.	"sweet scents.
"tēnerā lanūgine,	"with tender down,	"Es	"Thou art
"ātquē	"and	"rústicus, Cōrydon;	"a lout, Cōrydon;
"Castāneas nūces,	"chestnuts,	"nec curat Aléxis	"nor cares Alexis
"quas mēa Amārýllīs	"which my Amaryllis	"mūnera:	"for thy gifts:
"amābat.	"loved.	"nec si cērtes	"neither if thou contend
"Addam	"I will add	"muneribus,	"with gifts,
"cērea prūna:	"waxen plums:	"Iólās concēdat.	"would Iolas yield.

## MORE FREE TRANSLATION.

"then interweaving them with cassia, and other odoriferous herbs, she sets off the soft hyacinths with yellow oxe-eye. I myself will gather for thee peaches hoary with tender down; and chestnuts, that my Amaryllis loved. I will add waxen plums: to this fruit also shall there be honor: and you, O bays, will I crop; and thee, O myrtle thou next: since, thus arranged, ye commingle grateful perfumes. Thou art a booby, Cōrydon; nor cares Alexis for thy gifts: neither if with gifts thou contend, would Iolas concede.

49. By "cāsia," some critics understand "rosemary;" others, "lavender."—Intexens, *interweaving*; for it was customary with the ancients to present garlands of flowers, neatly interwoven with sweet herbs, to those they loved.

50. luteolā cālthā, *with clay-colored caltha*: but respecting the identical flower called "caltha" by the Romans, there are many opinions. Ruzus will have it to be the "turnsole or sun-flower:" Martyn and others have translated it, "marigold:" but a few deem it to be the "chrysanthemum."

51. By "mālā" in this verse are almost universally understood, "quinces:" seeing, indeed, that Pliny says "peaches" were not known in Italy till thirty years before his time, or ten after the death of Virgil; and that they were sold at a great price. Some of the learned, however, think, that by "præ-

cōcia," Pliny meant "apricots" and not "peaches."

52. Castāneas nūces, *Castanean nuts*, or, simply, *chestnuts*. The gentle adjective "Castanea" is frequently used by itself, "nux" being understood.

53. To avoid the hiatus occasioned by the retention of the final syllable of "prūna" before initial *h*, some insert "et," but badly:—hōnos ērit, *honor shall be*; meaning that "plums" shall be respected because grateful to Aléxis, as "chestnuts" had been ever since Amaryllis was fond of them.

56. rústicus es, *thou art a clown or simpleton*: a rustic in manners, and a fool for believing that Aléxis cares either for thee or thy gifts: look at the condition of thy potent rival, the boy's master.

57. By "Iólās" most commentators understand Maccenas; but some, Augustus. In several MSS. and editions this word is spelt "Ióllas."

58	"Eheu! quid volui misero mihi? Floribus Austrum	-- --- --- --- --- ---
59	"perditus, et liquidis immisi fontibus apros.	--- --- --- --- --- ---
60	"Quem fugis, ah demens? Habitârunt Dî quoquē silvas,	--- --- --- --- --- ---
61	"Dardaniusque Paris. Pallas, quas condidit, arces	--- --- --- --- --- ---
62	"ipsa colat: nobis placeant ante omnia silvæ.	--- --- --- --- --- ---
63	"Torva leæna lupum sequitur; lupus ipse capellam;	--- --- --- --- --- ---
64	"florentem cytisum sequitur lasciva capella;	--- --- --- --- --- ---
65	"te Corydon, O Alexi: trahit sua quemque voluptas.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

"Eheu! quid *ego* volui mihi misero? Pérditus, *égo* immisi *Austrum* *méis* floribus, et *égo* *immisi* ápros *méis* liquidis fontibus. Quem fugis *tu*, ah démens *puer*? Dîi quoquē habitavérunt silvas, atquē Dardanius Paris *habitarit* silvas. Pállas ipsa colat arces, quas *arces ipsa* condidit: silvæ placeant nobis *ante omnia negotia*. Tórva leæna séquitur lúpum; lúpus ipse séquitur capellam; lasciva capella séquitur floréntem cytisum; Córýdon séquitur te, O Aléxi: sua volúptas tráhit quémque.

## LITERAL ORDER AND TRANSLATION.

"Eheu!	" <i>Alas!</i>	"colat	" <i>may tenant</i>
"quid volui	" <i>what have I willed</i>	"arces	" <i>the citadels</i>
"mihi mí-ero?	" <i>to me wretched?</i>	"quas condidit:	" <i>which she has erected:</i>
"Perditus	" <i>Ruined</i>	"silvæ	" <i>let the woodlands</i>
"immisi	" <i>I have let in</i>	"placeant nobis	" <i>delight us</i>
"Austrum	" <i>the south-wind</i>	"ante omnia.	" <i>before all things.</i>
"floribus,	" <i>to my flowers,</i>	"Torva leæna	" <i>The grim lioness</i>
"et ápros	" <i>and wild-boars</i>	"séquitur lúpum;	" <i>pursues the wolf;</i>
"liquidis fontibus.	" <i>to my clear springs.</i>	"lúpus ipse	" <i>the wolf himself</i>
"Ah! démens,	" <i>Ah! witless-one,</i>	"capellam;	" <i>the goat;</i>
"quem fugis?	" <i>whom fleest thou?</i>	"lasciva capella	" <i>the wanton goat</i>
"Dî quoquē	" <i>The gods, too,</i>	"séquitur	" <i>seeks for</i>
"habitârunt	" <i>have inhabited</i>	"florentem cytisum;	" <i>the flowering cytisus;</i>
"silvas,	" <i>the woods,</i>	"Córýdon te,	" <i>Corydon for thee,</i>
"atquē	" <i>and</i>	"O Alexi:	" <i>O Alexi:</i>
"Dardanius Páris.	" <i>Phrygian Paris.</i>	"sua volúptas	" <i>his own liking</i>
"Pállas ipsa	" <i>Pallas herself</i>	"trahit quemque.	" <i>entices each.</i>

## MORE FREE TRANSLATION.

"Alas! what have I purposed for me miserable? Undone, I have let in the south-blast to my flowers, and wild-boars to my crystal springs!

"Whom, ah! witless boy, fleest thou? Gods, too, have lived in the woods, and Trojan Paris. Let Pallas herself inhabit the palaces which she has built: be the woods to us before all things pleasing.

"The grim lioness pursues the wolf; the wolf himself the goat; the playful goat seeks for the flowering cytisus; Corydon for thee, O Alexis: his peculiar liking allures each!

58. Musonius, and after him Burman, contends that for "Eheu" we ought to read "heu, heu," because, say they, the first syllable of "Eheu" is short. If the first syllable of "Eheu" be sometimes found short, yet in general it is long. It cannot be denied, however, that several old MSS. have "heu, heu," which Heyne has adopted, and defends:—quid volui? *what have I willed?* that is, *what mad passion have I let seize on my mind?* Of the sense intended by these words, different commentators give different explanations:—*austrum, the south-wind*, which was the most stormy of any, frequently approaching to a hurricane, accompanied sometimes by hail, and at other times by a sultriness and heat unfavorable both to animal and vegetable existence.

59. *liquidis immisi fontibus apros, I have admitted or let in the swine to my clear wells: that is, I have suffered this wild and unruly passion to disturb the wonted serenity of my mind.*

60. *Dî, gods*, alluding principally to Apóllo, who, when banished from heaven for killing the Cyclops, tended the flocks of Admētus king of Phérea.

61. *Dardanius Páris, Dardan or Phrygian Paris*, who, though son of Priam, king of Troy, yet was a shepherd on Mount Ida. *Pállas, Minerva*, the goddess of wisdom, and first founder of cities.

64. In some copies this verse is wanting.

65. Although in scanning, the interjection "O" is exempted from synaloépha, yet it is sometimes, as in this line, made short before an initial vowel. In like manner any long vowel, or diphthong, at the end of a word, may be shortened instead of elided before an initial vowel, or diphthong; as "qui" in Eclogue viii, 108: and in cæsural syllables, a long vowel, or diphthong, may remain long; as in "Actæo," verse 21, above: sometimes, too, a short vowel is suffered to remain short, as the final letter of "pruma" before "hónos," in verse 53, above.

66	"Adspice, aratra jugo referunt suspensa juvenci;	--- --- --- --- ---
67	"et sol crescentes decedens duplicat umbras:	--- --- --- --- ---
68	"me tamèn urit amor; quis enlm modus adsit amori?	--- --- --- --- ---
69	"Ah! Corydon, Corydon, quæ te dementia cepit!	--- --- --- --- ---
70	"Semiputata tibi frondosâ vitis in ulmo est.	--- --- --- --- ---
71	"Quin tu aliquid saltèm, potiùs quorum indiget usus,	--- --- --- --- ---
72	"viminibus mollique paras detexere junco?	--- --- --- --- ---
73	"Invenies alium, si te hic fastidit, Alexin."	--- --- --- --- ---

## SYNTHETICAL ORDER.

"Adspice tu, Juvenci referunt aratra suspensa jûgo; et sol decedens duplicat crescentes umbras: tamèn amor urit me; enlm quis modus adsit amori? Ah! Córydon, Córydon, quæ deméntia cépit te! Vitis est semiputata tibi in frondosâ ulmo. Quin tu páras detéxere álliquid saltèm eórum negotiórûm, quórum negotiórûm úsus indiget potiùs, ex viminibus átquè mólli júnco? Tu invenies állum Aléxin, si hic Aléxis fastidit te."

## LITERAL ORDER AND TRANSLATION.

"Adspice,	"See,	"est vitis	"is thy vine
"juvenci	"the steers	"in frondosâ ulmo.	"on the leafy elm.
"referunt aratra	"bear back the ploughs	"Quin	"Why not
"suspensa jûgo;	"upborne on the yoke;	"paras	"preparest thou
"et sol	"and the sun	"detexere	"to weave
"decedens	"going down	"viminibus	"of osiers
"duplicat	"doubles	"átquè mólli júnco	"and pliant bulrush
"crescentes umbras:	"the increasing shadows:	"álliquid	"something
"tamèn me	"yet me	"saltèm,	"at least,
"amor urit;	"doth love consume;	"quórum	"whereof
"nàm quis modus	"for what bound	"úsus	"occasion
"adsit amori?	"can there be to love?	"indiget potiùs?	"stands more in need?
"Ah! Córydon, Córydon,	"Alas! Córydon, Córydon,	"Invenies	"Thou wilt find
"quæ deméntia	"what madness	"állum Aléxin,	"another Aléxis,
"cépit te!	"has seized thee!	"si hic	"if this one
"Semiputata tibi	"Half-pruned by thee	"fastidit te."	"slights thee."

## MORE FREE TRANSLATION.

"Look! the oxen are bringing back the ploughs suspended on the yoke, and the setting sun doubles the lengthening shadows: yet me doth love consume; for what bound is there to love? Ah! Córydon, Córydon, what frenzy hath seized thee! Half-pruned is thy vine on the leafy elm. Why not preparest thou to weave of osiers and pliant rush something at least which thy business more immediately wants? Thou wilt find another Aléxis, if this one disdains thee!"

66. *aratra jûgo suspensa, the ploughs upborne on the yoke*: alluding to the manner of bringing home the plough when the labor of the day is over, namely, with the plough-share inverted, and the beam of the plough hanging, as it were, on the yoke.

67. In lieu of "decedens," which is, unquestionably, the right reading, Pierius found "discedens" in one or two ancient MSS. This description of the coming on of the evening is truly natural, and consequently well adapted to pastoral poetry. As the evening brings coolness with it, the shepherd at its approach begins to perceive the folly of his passion.

68. *me, tamèn, urit amor, yet love burns me*: that is, notwithstanding the coolness that now begins to occupy the air, I feel within me the same heat I felt at noonday; for, what abatement of ardor can the passion of love experience?

70. In this verse, the shepherd reminds himself that he has neglected his business, by attending to an unprofitable love affair: his elms are leafy, and his vines only half pruned. Though summer was not the season for pruning the vines, yet it was customary in summer to dress them, and thin the leaves.

71. For "álliquid saltèm, potiùs quórum," some read "álliquid saltèm potiùs, quórum," something at least rather, whereof: but I certainly prefer, by placing a comma after "saltèm," to understand "potiùs" to signify "more immediately," than to construe it with "paras," and render it "rather."

73. In several editions we find "Aléxim" for "Aléxin," and this too on the authority of the Roman MS. Some commentators defend "Aléxis" in the nominative case, nor without reason, although the accusative is here more generally advocated.

## END OF THE SECOND ECLOGUE.



PUBLII VIRGILII MARONIS  
BUCOLICÔN  
ECLOGA TERTIA.

PALÆMON.

MENALCAS, DAMÆTAS, PALÆMON.

1	<i>M.</i> Dic mihi, Damœta, cujum pecus? An Melibœi?	--- --- --- --- ---
2	<i>D.</i> Non; verùm Ægonis: nupèr mihi tradidit Ægon.	--- --- --- --- ---
3	<i>M.</i> Infelix O semper, oves, pecus! Ipse Neæram	--- --- --- --- ---
4	dùm fovet, àc, nè me sibi præferat illa, veretur,	--- --- --- --- ---
5	hic alienus oves custos bis mulget in horâ;	--- --- --- --- ---
6	et succus pecori, et lac subducitur agnis.	--- --- --- --- ---

SYNTHETICAL ORDER.

*M.* Dic tu mihi, O Damoëta, cûjum pécus hoc pécus est? An est pécus Meliboëi? *D.* Non; verùm pécus Ægonis: Ægon nupèr trádedit hoc pécus mihi. *M.* O oves, vos éstis infélux pécus sémper! Dùm véster magíster ípsos fóvet Neæram, àc verétur nè illa præferat me sibi, hic aliénus cústos múlget oves bis in horâ; et súccus subducitur pécori, et lac subducitur ágnis.

LITERAL ORDER AND TRANSLATION.

<i>M.</i> Dic mihi, Damoëta, cûjum pécus? An Meliboëi? <i>D.</i> Non; verùm Ægonis: Ægon nupèr trádedit mihi. <i>M.</i> O oves, sémper infélux pécus! Dùm ípsos fóvet Neæram,	<i>M.</i> Tell me, Damoëtas, Whose sheep are these? Are they Meliboëus's? <i>D.</i> No; but Ægon's: Ægon lately entrusted them to me. <i>M.</i> O sheep, ever a hapless flock! Whilst he himself courts Neæra,	àc verétur nè illa præferat me sibi, hic aliénus cústos múlget oves bis in horâ; et súccus subducitur pécori, et lac ágnis.	and is afraid lest she prefer me to him, this hireling keeper milks the ewes twice in the hour; and the juice is filched from the cattle, and the milk from the lambs.
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MORE FREE TRANSLATION.

**MENALCAS.** TELL me, Damœtas, whose flock of sheep is this? Is it Melibœus's? **DAMÆTAS.** No: but Ægon's: Ægon a short time ago consigned them to my care.

**MENALCAS.** Ah! sheep, ever a luckless flock! Whilst he himself courts Neæra, and fears lest she prefer me to him, this hireling keeper milks the ewes twice an hour; and the juice is filched from the flock, and the milk from the lambs!

1. By "Damoëtas" some will have it that Virgil himself is meant, and that Menalcas is a fictitious name for some learned Roman who envied and rivalled him. But the more rational opinion is, that there is nothing allegorical intended, and that consequently the characters have reference to nobody. The adjective "cûjum," which (in the city at least) had fallen much (if not entirely) into disuse, was ridiculed by some of the poet's enemies, as being a word not strictly Latin, and employed only by the peasantry. There seems, however, to have been no good reason to cavil on this score, as both Plautus and Terence introduce it repeatedly. For example, we find, in the Curculio, "*cûja vox sonat procûl?*" also, in the Rûdens, "*cûjanam vox mihi adolâvit?*" and "*cûja ad aures vox mihi adolâvit?*" and, in the Andria, "*cûjum puerum apposuisti?*" and, in the Eunûchus, "*virgo cûja est?*"

2. non, verùm Ægonis, *no, but Ægon's*, that rich rival of yours: an answer intended to sting Menalcas, who had tauntingly asked whose flock it was.

3. La Cerda contends for "óvis pécus," asserting that these two words are here put for "óves" like "lâbor Hérculis" for "Hércules." The Roman MS. has "óves;" but in the Lombard copy, certainly, the reading is "óvis;" though there is great reason to suspect, that the final syllable has been altered from *-ves* to *-vis*. Menalcas hints, that Ægon had better mind his flock, than lose his time in paying court to Neæra.

5. aliénus cústos, *an alien or hireling keeper*, that is, a shepherd not their owner.

6. súccus, *the juice or animal lymph*, which gives strength to the mother, and a nutritive quality to her milk. In this verse the final syllable of "pécori" remains unclipped, and long, before "et."



7	<i>D.</i> Parcîus ista viris tamèn objicienda memento.	--- --- --- --- --- ---
8	Novimus, et qui te—, transversa tuentibus hircis,	--- --- --- --- --- ---
9	et quo (sèd faciles Nymphæ risère) sacello.	--- --- --- --- --- ---
10	<i>M.</i> Tùm, credo, cùm me arbustum vidère Miconis	--- --- --- --- --- ---
11	atquè malâ vites incidere falce novellas.	--- --- --- --- --- ---
12	<i>D.</i> Aut hîc ad veteres fagos, cùm Daphnidis arcum	--- --- --- --- --- ---
13	fregisti et calamos; quæ tu, perverse Menalca,	--- --- --- --- --- ---
14	et, cùm vidisti puero donata, dolebas;	--- --- --- --- --- ---
15	et, si non aliquâ nocuisses, mortuus esses.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

*D.* Meménto *tu* tamèn *ista vërba esse* objicienda parcîus viris. *Nos* novimus, et qui *corrûperit* te, hircis tuentibus transversa, et *in* quo sacello; sèd faciles Nymphæ risère. *M.* Tùm, *ego* crédo, cùm *illæ* vidère me incidere arbustum Micónis, atquè novéllas vîtes *ejus* malâ fálce. *D.* Aut hîc ad véteres fágos, cùm *tu* fregisti arcum et calamos Dáphnidis; quæ *negótia* cùm *tu* vidisti donáta púero, et *tu* dolebas, *O* perverse Menálca; et *tu* mórtuus ésses, si *tu* non nocuisses áliquâ.

## LITERAL ORDER AND TRANSLATION.

<i>D.</i> Tàmèn meménto ísta objicienda parcîus viris. Novimus, et qui * * * te, hircis tuentibus transversa, et quo sacello sèd faciles Nymphæ risère. <i>M.</i> Tùm, crédo, cùm vidère me malâ fálce	<i>D.</i> Yet remember that those taunts are to be cast more sparingly at men. <i>We</i> know, both who made use of thee, the he-goats looking askant, and in what sacred-grotto, but the good-tempered Nymphs smiled. <i>M.</i> It was then, I believe, when they saw me with pernicious bill-hook	incidere arbustum atquè novéllas vîtes Micónis. <i>D.</i> Aut hîc ad véteres fágos cùm fregisti arcum et calamos Dáphnidis; quæ, pervérse Menálca, cùm tu vidisti donata púero, et dolebas, et si non nocuisses áliquâ, mórtuus ésses.	hack the elm-grove and young vines of Mycon. <i>D.</i> Or here beside the old beeches when thou brokest the bows and arrows of Daphnis; which, O perverse Menalcas, when thou sawest given to the lad, thou both repinedst, and if thou hadst not hurt in some way, wouldst have died.
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## MORE FREE TRANSLATION.

**DAMÆTAS.** Remember, however, that those imputations are to be cast at men with more reserve. We know, both, who had dealings with you, the he-goats eyeing you askance, and, in what sacred-bower, but the good-tempered Nymphs only laughed.

**MENALCAS.** It was then, I suppose, when they saw me with vicious bill-hook chop up Mycon's elm-plot and tender vines.

**DAMÆTAS.** Or here, beside the aged beech-trees, when you broke Daphnis's bow and arrows; which, O spiteful Menalcas, when you saw given to the lad, you both were vexed, and, if you had not done him mischief in some way, would have died.

7. parcîus ista viris objicienda, *these exprobrations are to be flung at men with more caution and reserve*: here there is particular emphasis on "viris, men;" insinuating that Damætas himself was, in every respect, worthy of the name of a man, because possessed of a manly spirit; and that Menalcas was no man, inasmuch as he had been guilty of actions degrading to his sex, and repugnant to nature. Sérvius places a colon after "parcîus," but badly. Catrou thought that Damætas used "viris," merely to remind Menalcas that he, a stripling, was addressing a grown man.

8. qui te.] Here some word is suppressed, but the context leaves no room to doubt that delicacy required the suppression: the hint is pointed enough, although some assert that nothing more than "vi-

derint" is understood:—transversa, *askant*, the accusative case plural, neuter gender, assumed adverbially:—tuentibus hircis, *the he-goats looking*; an expression fraught with meaning:—the goat, that most libidinous of all animals, is actually ashamed to look, and only leers.

9. The "sacella" were small edifices dedicated to some deity; but in the country, caves or bowers were consecrated, and called sacella.

10. Menalcas, in no way galled by the accusation of Damætas, retorts by ironically charging himself, but in reality this hilding shepherd, with backing Mycon's vines; a crime punishable by death.

11. By "malâ" Borman here understood "*blunt* or *rusty*;" but Sérvius—and, I think, rightly—referred it to the intention of the deer.

16	M. Quid domini faciant, audent cūm talia fūres!	--- --- --- --- --- ---
17	Non ego te vidi Damonis, pessime, caprum	--- --- --- --- --- ---
18	excipere insidiis, multūm latrante Lyciscā?	--- --- --- --- --- ---
19	Et, cūm clamarem, "Quō nūc se proripit ille?"	--- --- --- --- --- ---
20	Tityre, coge pēcus;" tu post carēcta latebas.	--- --- --- --- --- ---
21	D. An mihi cantando victus non redderet ille,	--- --- --- --- --- ---
22	quem mea carminibus meruisset fistula, caprum?	--- --- --- --- --- ---
23	Si nescis, meus ille caper fuit; et mihi Damon	--- --- --- --- --- ---
24	ipse fatebatur: sed reddere posse negabat.	--- --- --- --- --- ---

SYNTHETICAL ORDER.

M. Quid convictum dōmini nō faciāt, cūm fūres audent fācere tālla convicia! An ego non vidi te, O pessime hōmo, excipere cāprum Damonis insidiis, cāne Lyciscā latrante multūm? Et, cūm ego clamārem, "Quō nūc ille proripit se? O Tityre, coge tu tēum pēcus;" tu, O Damonis, latēbas post carēcta. D. An ille, victus cantādo, non redderet mihi cāprum quem cāprum mea fistula meruisset suis carminibus? Si tu nescis, ille cāper fuit meus cāper; et Damon ipse fatebatur mihi quōdā ille cāper fuit meus cāper, sed is negābat se pōsse reddere illum meū cāprum mihi.

LITERAL ORDER AND TRANSLATION.

M. Quid dōmini faciāt, cūm fūres audent tālla! pessime, excipere cāprum Damonis insidiis, Lyciscā latrante multūm?	M. What may masters do, when thieves dare such things! Did I not see thee, most vile one, entrap a goat of Damon's in thy snares, Lycisca barking much?	tu latēbas post carēcta.	thou hiddest behind the sedges.
Et, cūm clamārem, "Quō nūc proripit ille se?"	And, when I shouted, "Whither now is he hurrying himself off?"	D. Victus cantādo an non ille redderet mihi cāprum quem mea fistula meruisset carminibus?	D. Beaten in singing could not he give me the goat which my pipe had merited by its measures?
Tityre, coge pēcus;"	Tityrus, collect your flock;"	Si nescis, ille cāper fuit meus; et Damon ipse fatebatur mihi: sed negābat pōsse reddere.	If thou knowest it not, that goat was mine, and Damon himself acknowledged so to me: but denied that he could give it.

MORE FREE TRANSLATION.

MEALCAS. What may masters do, when thievish underlings make so bold! Did I not see you, you miscreant, entrap a goat of Damon's in your snares, Lycisca barking much? And when I hallooed, "Where now is he slinking to? Tityrus, collect your flock;" you skulked in behind the rushes.

DAMONAS. Why would he not, when vanquished in singing, give up to me the goat which my pipe had won by its measures? If you are ignorant of the matter, that goat was mine, and Damon himself confessed to me it was, but pleaded inability to give it.

16. For "faciant" in this verse, some MSS. have "facient":—fūres, literally, *thieves*; but, in the passage before us, at least; the meaning seems to be between that of "fūres, thieves," and "servi, slaves:" for here the word "fūres" is contrasted with "dōmini, lords or masters;" that is, "*honest men in authority*." Slaves, it is well known, were much addicted to pilfering; and may, therefore, contemptuously have been called "fūres." Indeed, in the *Aulularia* of Plautus, we find "tu trīfūm literārū hōmo" used for "fur," in the sense of "*slave*," rather than of "*thief*." Here, as Damonas was, by his own confession, a servant in the employ of Ægon, Mealcas very consistently asks, what usage might be expected from Damonas's master, when Damonas, a hireling (by his own shewing) and a thief (as Me-

nalcas has already charged, and is further going to charge,) dares to speak with such freedom.

18. Servius tells us that mongrels of a peculiar breed, between a wolf and a dog, were called "Lyciscæ;" but many critics think "Lycisca" here to be simply the name of Damon's dog.

20. Tityre, coge pēcus, Tityrus, see unto (literally, *assemble*) your flock; very plainly insinuating that something not welcome was to be apprehended: in simple fact, that a thief was lurking about. Tityrus, it would appear, was the name of Damon's man or assistant:—carēcta, *places where sedges grow*; unless, as some say, "cārex" was an appellation for "*flag or sword-grass, bulrush, and fern*."

24. reddere posse negābat, he denied to be able to give it, that is, he pleaded his inability to give it.

25	M. Cantando tu illum? Aut unquam tibi fistula cerâ	-- -- -- -- -- -- --
26	juncta fuit? Non tu in triviis, indocte, solebas	-- -- -- -- -- -- --
27	stridenti miserum stipulâ disperdere carmen?	-- -- -- -- -- -- --
28	D. Vis ergo, inter nos, quid possit uterque, vicissim	-- -- -- -- -- -- --
29	experiamur? Ego hanc vitulam (nè fortè recuses,	-- -- -- -- -- -- --
30	bis venit ad muletram, binos alit ubere foetus)	-- -- -- -- -- -- --
31	depono: tu dic, mecum quo pignore certes.	-- -- -- -- -- -- --
32	M. De grege non ausim quidquam deponere tecum:	-- -- -- -- -- -- --
33	est mihi namquè domi pater; est injusta noverca:	-- -- -- -- -- -- --

## SYNTHETICAL ORDER.

M. *Tu vicisti illum cantando? Aut unquam fuit tibi fistula juncta cerâ? Non tu solébas, O indocte hómo, disperdere miserum cårmen stridenti stipulâ in triviis? D. Vis tu ergo ut nos experiamur inter nos vicissim, quid cantús utrèque nòstram possit cantåre? Ego depóno hanc vitulam; nè forte tu recuses hoc pignus, illa vénit bis dié ad muletram, illa álit binos foetus suo úbere: dic tu míhi, quo pignore tu cértes cum me. M. Ego non aúsim depónere quídquam de grége cum te: námquè páter est míhi dómi, injústa novérca est míhi dómi:*

## LITERAL ORDER AND TRANSLATION.

M. Tu illum cantando?	M. Thou beat him in singing?	nè fortè	lest perchance
Aut fuit	Or was there	recuses,	thou refuse,
unquam tibi	ever to thee	venit bis	she comes twice
fistula	a pipe	ad muletram,	to the milking-pail,
juncta cerâ?	joined with wax?	alit binos foetus	suckles two young
Non tu solébas,	Wast thou not wont,	úbere:	at her udder:
indocte,	blockhead,	dic tu,	say thou,
disperdere	to murder	quo pignore	for what bet
miserum cårmen	a sorry tune	certes mecum.	thou canst contend with me.
in triviis	in the cross-ways	M. Non aúsim	M. I dare not
stridenti stipulâ?	on a screaming straw?	deponere tecum	stake with thee
D. Vis ergo	D. Art thou willing, then,	quidquam	any thing
experiamur	that we try	de gréce:	from the flock:
inter nos	between ourselves	námquè míhi	for to me
vicissim,	in turns,	dómi	at home
quid úterque possit?	what each can do?	est	there is
Ego depóno	I stake	páter;	a father;
hanc vitulam;	this heifer;	est	there is
		injústa novérca:	an inequitable step-mother.

## MORE FREE TRANSLATION.

**MENALCAS.** You in playing vanquish him? Or had you ever a pipe joined with wax? Used you not, dullard, to murder in the cross-lanes a pitiful air on a screaming stubble?

**DAMOCETAS.** Are you willing, then, that we, in turns, try between us, what each of us can achieve? I stake this young cow; lest, peradventure, you may refuse her, she comes twice a day to the milking-pail, and suckles two calves at her udder: say you, for what bet you can contend with me. **MENALCAS.** I dare not stake any thing whatsoever with you from the flock: because-that I have a father at home; I have a severe step-mother:

25. Cantando tu illum? *You him in playing?* An elliptical phrase; "vicisti" or rather "vicisse te á-is" being understood: *you beat?* or *say you that you beat?* For "aut" the Mediæval MS. has "haud."

26. Several MS. have "vineta" in lieu of "juncta," but the latter reading is by far more appropriate and, therefore, generally preferred:—*in triviis, in the true ways, or, joining of three roads, that is, in the crossings of the most public thoroughfares.*

27. In this verse is admirably well expressed the utmost contempt of Damocetas as a minstrel: for he is not only represented as a common player by the *way-sides*, but as being possessed of the worst and

most worthless of instruments, without taste in the selection of his music, or skill in the performance of it; and actually murdering, in a horrible manner, a contemptible air on a discordant wheat-stalk.

28. Here a di-syllable constitutes the second foot, a liberty conceded to a proposition followed by its case:—*vicissim, in turns*: Damocetas proposes that species of musical contention called "*Antabacía*," which means *alternate singing*.

29. *vitulam, literally, cow-calf; but in this passage, young-cow, as is inferred from the context.*

33. *injústa, unjust, that is, strict and rigid, being partial to her own, as stepmothers generally are.*

34	bisque die numerant ambo pecus, alter et hœdos.	vvv vv -- vvv vv vv
35	Verum, id quod multò tute ipse fatebere majus,	-- -- -- vv vv vv v
36	insanire libet quoniam tibi, pocula ponam	-- vv vv vv vv vv v
37	fagina, cœlatum divini opus Alcimedontis;	vv -- -- vv vv vv v
38	lenta quibus torno facili superaddita vitis	vv -- vv vv vv vv vv
39	diffusos hederâ vestit pallente corymbos.	-- vv -- -- vv vv v
40	In medio duo signa, Conon: et, quis fuit alter,	vv vv vv vv -- vv vv
41	descripsit radio totum qui gentibus orbem;	-- vv -- -- vv vv v

## SYNTHETICAL ORDER.

atquè bis die ambo numerant pécus, et alter numerat hœdos. Vêrùm, quoniam id libet tibi insanire, pónam id quod tute ipse fatebere esse multò majus quàm quodvis de grége, scilicet mœa fagina pócula, quæ pócula sunt cœlatum ópus divini Alcimedóntis; quibus póculis lènta vitis superaddita facili tórno vésit corymbos diffusos pallente hederâ. In médio eórum poculórum dúo signa sunt, quórum signórum únus signum est Cónon: et, quis fuit alter hómo, ille qui descripsit tótum órbe[m] síuo rádio géntibus;

## LITERAL ORDER AND TRANSLATION.

atquè ambo numerant pécus	and both of them count the cattle	quibus	on which
bis die, et alter hœdos.	twice a day, and one of them the kids.	lènta vitis, superaddita	a flexile tendril, superadded
Vêrùm, quoniam libet tibi insanire, pónam id	But, since it contents thee to be mad, I will stake that	facili tórno, véstit pallente hederâ	by the facile tool, mantles with pale ivy-leaf
quod tute ipse fatebere	which thou thyself wilt confess	diffusos corymbos.	the scattered berry-bunches.
multò majus, fagina pócula, cœlatum ópus divini Alcimedóntis;	to be, by much, greater, my beechen cups, the carved workmanship of divine Alcimedon;	In médio dúo signa, Cónon: et	In the midst are two figures, whereof the one is Cónon: and
		quis fuit alter, qui descripsit gentibus tótum órbe[m] rádio;	who was the other, that described to the nations the whole sphere with his rod;

## MORE FREE TRANSLATION.

and both of them count the cattle twice a day, and one of them reckons the kids. But, since you have a mind to be mad, I will stake that which you yourself will acknowledge to be by far greater; my beechen bowls, the carved workmanship of heavenly Alcimedon; whereon a flexile tendril, embossed by the clever tool, mantles, with crocus-tinted ivy, the scattered clusters of berries. In the middle there are two figures, Conon: and who was the other that with his wand described the whole starry concave to the nations;

34. ambo, both of them, namely, father and step-mother:—alter, the other, that is, either the one or the other; but Sêrvius would have it that by "alter" is implied "novêra," solely. La Cërda, again, explains the meaning to be, "both of them reckon the flock twice a day; and my father the kids."

36. insanire, to be mad, viz. by wishing to contend with me who am greatly superior to you, both in theory and in practice.

37. fagina, beechen, that is, made of beech-wood: Pliny informs us, that beechen cups were anciently very much esteemed, especially when embossed in a masterly manner by the hand of some celebrated carver:—divini Alcimedóntis, of divine Alcimedon; but who this Alcimedon was, if there ever lived a carver so called, is no where recorded. The name leads to a belief that he was a Greek, and consequently a man of some quality; for in Greece none except gentlemen were permitted to learn the art either of sculpture or of painting.

38. Salmásius and La Cërda take "quibus" to be the dative case, and "tórno" to be the ablative; al-

leging that two crafts are spoken of, the 'turner's' and the 'carver's': for, say they, a vine, clusters of berries, and figures of men can not be formed by the "tórno," or turning lathe, but are superadded to the labor of the turner by the art of the carver: hence, they contend, "tórno, lathe," is put for "to-reúma, turned work:"—vitis, vine; unless, here, it mean ivy tendril: many, indeed, understand a vine branch to be interwoven with an ivy, in such manner as that the ivy-berries are shaded by the leaves of the vine; but I rather accord with Nánnius and Ruæus, who maintain that the ivy alone is meant.

40. The shepherd speaks of Cónon, a renowned mathematician born in the isle of Samos, and not of Cónon the Athenian general:—et quis fuit alter? and who was the other? Menáclæus has forgotten the name. Probably either Eudóxus, else Archimédes, was the person; though others have been supposed, particularly Arátus, Anaximánder, and Hesiod.

41. rádio, with his wand or staff, such as the ancient astronomers and mathematicians used, in describing the various parts of the heavens and earth.

42	tempora quæ messor, quæ curvus arator haberet?	--  --  --  --  --  --
43	Necdùm illis labra admovi, sèd condita servo.	--  --  --  --  --  --
44	D. Et nobis idem Alcimedon duo pocula fecit,	--  --  --  --  --  --
45	et molli circùm est ansas amplexus acantho;	--  --  --  --  --  --
46	Orpheaque in medio posuit, silvasque sequentes.	--  --  --  --  --  --
47	Necdùm illis labra admovi, sèd condita servo.	--  --  --  --  --  --
48	Si ad vitulam spectas, nihil est quod pocula laudes.	--  --  --  --  --  --
49	M. Nunquàm hodiè effugies: veniam quocumquè vocâris.	--  --  --  --  --  --

## SYNTHETICAL ORDER.

tēpora quæ mēssor, tēpora quæ cūrvus arātor habēret? Nēcdūm ēgo admōvī mēa lābra illis, sēd ēgo sērvo illa cōndita. D. Et idēm Alcīmedon fēcīt dūo pōcula nōbīs, et ille amplexus ēst ānsas cērvum mōlli acāntho; ātquē ille pōsūt Orphēa in mēdio, ātquē silvas sequētes ēom. Nēcdūm ēgo admōvī mēa lābra illis, sēd ēgo sērvo illa cōndita. Si tū spēcīas ad vītulam, nīhil ēst pōpter quod tū laūdes tūa pōcula. M. Tū nūquām effūgies certāmen hōdīd: ēgo vēniam quocūmqūe tū vocāveris mē.

## LITERAL ORDER AND TRANSLATION.

tēpora	the seasons	ātquē pōsūt	and he placed
quæ mēssor,	which the reaper,	Orphēa	Orpheus
quæ	the seasons which	in mēdio,	in the middle,
cūrvus arātor	the bending ploughman	ātquē silvas	and the woods
habēret?	should observe?	sequētes.	following him.
Nēcdūm	Nor as yet	Nēcdūm	Nor as yet
admōvī lābra	have I adjoined my lips	admōvī lābra	have I adjoined my lips
illis,	to them,	illis,	to them,
sēd sērvo	but I keep them	sēd sērvo	but I keep them
cōndita.	laid up.	cōndita.	laid up.
D. Et nōbīs	D. And for us	Si spēcīas ad vītulam,	If thou look at the heifer,
idēm Alcīmedon	the same Alcimedon	est nīhil quod	there is nought for which
fēcīt dūo pōcula,	made two bowls,	laūdes pōcula.	thou shouldst extol thy bowls.
et amplexus est	and he wreathed	M. Nūquām effūgies	M. Thou shalt never escape
ānsas	their handles	hōdīd:	to day:
circūm	round	vēniam quocūmqūe	I will come whithersoever
mōlli acāntho;	with soft brankūrsin;	vocâris.	thou mayest have called.

## MORE FREE TRANSLATION.

what seasons the reaper, what seasons the bending ploughman should heed? Nor have I to them as yet applied my lips, but I keep them laid up!

DAMETAS. For me, too, the same Alcimedon made a couple of bowls, and with the soft acanthus-leaf he circum-wreathed their handles: and he set Orpheus in the midst, and the woods following him. Nor have I to them as yet applied my lips, but I keep them laid up. If you look at the heifer, there is no occasion for you to vaunt of your bowls.

MENALCAS. Never shall you this day get off:—I will accede to what terms you like!

42. *cūrvus, bent*: in allusion to the bending posture of ploughmen over the plough-tail in the act of ploughing:—*habēret, should I see or hold*. In lieu of “arator habēret” some MSS. have “habēret acātor.”

45. *est ānsas amplexus, he enwrapped or embraced the handles*. There were (it seems) both a plant and a shrub which the Romans called “acanthus”; the former, which is here meant, is, according to some, that which we commonly term “*ben’s foot*” or “*brankūrsin*,” but according to others, perhaps less properly, it is the herb known by the name of “*branchichin*” or “*goat’s horn*,” as having leaves resembling the horns of a goat:—the latter, *viz.*, the shrub, is the “*Egyptian thorn*,” in which sense the word “acanthus” occurs in the second Georgic, verse 119.

46. Orpheus, as I have already said, of antiquity, and son of Calliope, one of the nine Muses, is said to have played upon the lyre with such a masterly hand, that the woods followed him to hear his

music. This proper name retains in Latin its Greek declension: making *Orpheos* in the genitive, *Orphēi* in the dative, and *Orphēa* in the accusative. Virgil introduces a most beautiful episode concerning Orpheus, in the fourth Georgic, beginning at ver. 454; and the number of times he mentions him in his immortal writings is not fewer than eleven.

48. The last letter of “*si*” is here of course elided before the initial vowel of “*ad*” which follows. The meaning of this verse is, “if you consider the heifer which I have offered to bet, you need say nothing of the value of your bowls.” Although “*spēcīas*” and “*laudes*” seem to be undoubtedly the correct reading, yet many contend for “*spēcīes*,” and some for “*laudas*,” on the authority of several MSS.

49. You will see, you need at this day evade the contest. I stake you to whatever conditions you may have proposed: but if you still insist that I stake a heifer, I will make you my surety in I of winning the bet.

50	Audiat hæc tantùm, vèl qui veniit, ecce: Palaemon	--- --- --- --- --- ---
51	efficiam, posthæc nè quemquam voce lacessas.	--- --- --- --- --- ---
52	D. Quid age, si quid habes; in me mora non erit ullæ:	--- --- --- --- --- ---
53	nè quemquam fugio. Tantùm, vicine Palaemon,	--- --- --- --- --- ---
54	sensibus hæc imis, res est non parva, reponas:	--- --- --- --- --- ---
55	P. Dicite: quandoquidèm in molli consedimus herbâ;	--- --- --- --- --- ---
56	et nunc omnis ager, nunc omnis parturit arbos;	--- --- --- --- --- ---
57	nunc frondent silvæ; nunc formosissimus annus.	--- --- --- --- --- ---

SYNTHETICAL ORDER.

Tantùm audiât *aliquis*, vèl *ille* qui veniit (*quicumque tandem ille sit*) hæc cārmina, ecce, Palaemon: *ego* efficiam, nè *tu* lacessas quēquam voce posthæc. D. Quid age *tu*, si *tu* habes quid; *illa* mōra non erit in me: nè *ego* fūgio quēquam. Tantùm, O vicine Palaemon, repōnas (*tu* hæc cārmina tuis imis sensibus; res est non parva res. P. Dicite *vos*: quandōquidèm *nos* consēdimus in molli herbâ; et nunc omnis ager parturit, nunc omnis arbor parturit; nunc silvæ frōdent; nunc annus est formosissimus.

LITERAL ORDER AND TRANSLATION.

Tantùm, vèl qui veniit, ecce, Palaemon, audiât hæc: efficiam nè lacessas quēquam voce posthæc. D. Quid age, si habes quid; in me non erit illa mōra: nè fūgio quēquam. Tantùm, vicine Palaemon,	Only let— or whoever is coming, lo! it is Palaemon, hear these melodies: I will make thee not provoke any one with thy voice hereafter. D. Well then, come on, if thou hast aught; in me there shall not be any tardiness: nor shun I any one for umpire. Only, neighbour Palaemon,	reponas hæc imis sensibus, res est non parva. P. Dicite: quandoquidèm consedimus in molli herbâ; et nunc omnis ager, nunc omnis arbor parturit; nunc silvæ frondent; nunc annus formosissimus.	harbour these strains in your deepest thoughts, the importance is not little. P. Say on: now that we have sitted down together on the soft grass; and now every field, now every tree is putting forth; now the woods are in leaf; now the year is most beautiful.
--	--	---	---

MORE FREE TRANSLATION.

Only let whomsoever he be that is coming, lo! it is Palæmon, hear these performances: I will cause you not provoke any one with your tongue in future.

DAMÆTAS. Come on then, if you have aught in readiness; in me there shall not be delay at all: nor decline I any one for umpire.

Only, neighbour Palæmon, regard these strains with the very utmost attention, the wager is not small.

PALEMÓN. Proceed: since we are seated on the soft grass: and now every field, now every tree is putting forth; now the woods are in leaf; now the year is in full beauty!

50. After "tantùm" there is evidently an ellipsis of "aliquis;" or of the name, perhaps, of some shepherd; which Menalcas, primarily, may have intended as the nominative to "audiât;" but happening that instant to observe somebody coming up, he omits the name—and says, "vèl qui veniit," or *he who is coming*, be he who he may: presently he sees who it is, and adds, "ecce, Palaemon, lo! it is Palaemon," a man well known to us both, and very capable of deciding between us.

51. voce, *with your voice or tongue*, that is, *with reproachful words*, such as you have just now used to me: this at least, is the more rational interpretation; but some render it, "by a challenge to sing."

54. sensibus hæc imis reponas, *reposit or lay up these things in the deepest senses*, that is, *hear them with the utmost attention possible, and submit them to the strictest criticism*.

55. dicite, say; usurped for, cante, sing: indeed the verbs "to say" and "to sing" are, by the Greek and Roman poets, indiscriminately used for each other. In both the Leyden copies and several others the "in" of this verse is wanting; and for "herbâ" the Venetian copy has "umbrâ."

56. parturit, *is germinating or sprouting—is putting forth blades, leaves, shoots, buds, and blossoms*. The description here given of the time of the year is truly rural and altogether beautiful.

58	Incipe, Damœta: tu deindè sequere, Menalca.	--- --- --- --- ---
59	Alternis dicetis: amant alterna Camœnæ.	--- --- --- --- ---
60	D. Ab Jove principium Mūsæ; Jovis omnia plena:	--- --- --- --- ---
61	ille colit terras; illi mea carmina curæ.	--- --- --- --- ---
62	M. Et me Phœbus amat: Phœbo sua sēp̄r apud me	--- --- --- --- ---
63	munera sunt, lauri, et suave rubens hyacinthus.	--- --- --- --- ---
64	D. Malo me Galatea petit, lasciva puella;	--- --- --- --- ---
65	et fugit ad silices, et se cupit antè videri.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Incipe *tu*, O Damœta: deindè *tu* sequere, O Menálca. *Vos* dicetis *in alternis carminibus*: Camœnæ *amant alternâ carmina*. D. Principium Mūsæ *sit* ab Jové; *omnia loca et negotia sunt* plena Jovis: ille *colit* terras: *mea carmina sunt* curæ illi. M. Et Phœbus *amat* me: *sua munera sunt* sēp̄r Phœbo *apud me*, *videlicet*, lauri, et *suave*-rubens hyacinthus. D. Galatæa, *lasciva puella*, *pētit* me *malo*; et *fugit* ad silices, et *cupit* se *videri* antè.

## LITERAL ORDER AND TRANSLATION.

Incipe, Damœta:	<i>Begin, Damœtas:</i>	apud me	<i>with me</i>
deindè, Menalca,	<i>then, Menalcas,</i>	Phœbo	<i>for Phœbus</i>
tu sequere.	<i>thou wilt follow.</i>	sunt sēp̄r	<i>are always</i>
Dicetis	<i>Ye shall say</i>	sua munera,	<i>his own gifts,</i>
alternis:	<i>in alternates:</i>	lauri,	<i>bays,</i>
Camœnæ	<i>the Muses</i>	et suave	<i>and the sweetly</i>
amant alternâ.	<i>love alternate lays.</i>	rubens hyacinthus.	<i>blushing hyacinth.</i>
D. Ab Jove	<i>D. From Jove</i>	D. Galatæa,	<i>D. My Galatæa,</i>
principium Mūsæ;	<i>be the beginning of my song;</i>	lasciva puella,	<i>wanton girl,</i>
Jovis	<i>of Jove</i>	pētit me	<i>pelts me</i>
omnia plena:	<i>all things are full:</i>	malo;	<i>with an apple;</i>
ille colit terras;	<i>he cherishes the lands;</i>	et fugit	<i>and flees</i>
illi	<i>to him</i>	ad silices,	<i>to the osiers,</i>
mea carmina curæ.	<i>my verses are a cure.</i>	et cupit	<i>and wishes</i>
M. Et Phœbus	<i>M. And Phœbus</i>	se videri	<i>herself to be seen</i>
amat me:	<i>loves me:</i>	antè.	<i>priorly.</i>

## MORE FREE TRANSLATION.

Begin, Damœtas: then afterwards, Menalcas, you will follow. Ye shall sing alternately: the Muses like alternate singing.

DAMŒTAS. From Jove be the commencement of my song: of Jove all things are full: he replenishes the lands; to him my strains are a delight.

MENALCAS. And Apollo loves me: with me for Apollo are always his own gifts; laurels, and the sweetly blushing hyacinth.

DAMŒTAS. Galatæa, wanton girl, pelts me with an apple; and scuds to the willows, and wishes herself previously to be observed.

58. Palaemon having been appointed judge, bids the rivals contend in the *Amœbian* style, and tells Damœtas, who had given the challenge, to begin.

59. For "alternis" with which, of course, is understood "carminibus" else "cantibus," some few MSS. have "alterni," agreeing with "vos" the nominative to "dicetis," nor yet badly:—Camœnæ or Camenæ, *the Muses*; a name, according to Varro, derived from "carmen, a song."

60. In editions not a few we find a comma after "principium," causing "Mūsæ" to be the vocative case plural, instead of the genitive singular; "*from Jupiter be our beginning, Muses*:"—Jovis omnia plena, *all is full of Jove*; an expression in perfect conformity with the opinion of the ancient philosophers, who maintained that one soul animated the universe, and that this soul was the deity.

61. Servius interprets "colit," by "amat," but

Ruens, by "fecundat," *he fecundates, or, renders fertile*. Lord Landerdale, again, translated it, "*he clothes*;" and Dryden, "*he blesses*."

62. High as Damœtas had begun, Menalcas rises higher; for he asserts that Apollo the god of verse loves him, and that he has always presents at hand for his celestial patron. In lieu of "et" in this line, some few MSS. have "at."

63. lauri, *bays*, an evergreen into which Dâphnê, the daughter of Pœneus, was metamorphosed, when pursued and almost overtaken by Apollo, who was deeply in love with her: here, the "i" of "lauri" is not elided:—suave rubens hyacinthus, *the sweetly rubly hyacinth*, a flower into which Hyacinthus, a lovely boy of whom Apollo was dotingly fond, was changed, when accidentally killed by a quail.

64. In the couplet beginning with this verse Damœtas boasts of the wantonness of Galatæa.

66.	M. At mihi sese offert ultro, meus ignis, Amyntas;	--- --- --- --- ---
67.	notior ut jam sit canibus non Delia nostris.	--- --- --- --- ---
68.	D. Parta meæ Veneri sunt manera: namquæ notavi	--- --- --- --- ---
69.	ipse locum, æriæ quo congressere palumbes.	--- --- --- --- ---
70.	M. Quod potui, puero silvestri ex arbore lecta	--- --- --- --- ---
71.	aurea mala decem misi; cràs altera mittam.	--- --- --- --- ---
72.	D. O quotiès, et quæ nobis Galatæa locuta est!	--- --- --- --- ---
73.	Partem aliquam, venti, Divùm referatis ad aures.	--- --- --- --- ---

## SYNTHETICAL ORDER.

M. At meus ignis Amyntas offert sese mihi ultro; ut jam Delia non sit notior nostris canibus. D. Munera sunt parta meæ Veneri; namquæ ego ipse notavi locum, in quo æriæ palumbes congressere. M. Quod ego potui, ego misi meo puero decem aurea mala lecta ex silvestri arbore; cràs ego mittam illi altera mala. D. O quotiès, et quæ verba Galatæa locuta est nobis! O venti, referatis vos aliquam partem eorum verborum ad aures Divorum.

## LITERAL ORDER AND TRANSLATION.

M. At meus ignis Amyntas offert sese mihi ultro; ut jam Delia non sit notior nostris canibus.	M. But my flame Amyntas offers himself to me of his own accord; so that now Delia is not better known to our dogs.	M. Quod potui, misi puero decem aurea mala lecta ex silvestri arbore; cràs mittam altera.	M. What I could, I sent to my boy ten golden apples gathered from-off a sylvan tree; to-morrow I will send him others.
D. Munera sunt parta meæ Veneri: namquæ ipse notavi locum, quo æriæ palumbes congressere.	D. Presents are prepared for my pretty-love: for I myself have noted the place, in which the airy wood-pigeons have made their nest.	D. O quotiès, et quæ Galatæa locuta est nobis! Venti, referatis aliquam partem ad aures Divùm.	D. O how often, and what things hath Galatæa said to us! Ye winds, bear some part of them to the ears of the Gods.

## MORE FREE TRANSLATION.

MENALCAS. But my flame Amyntas offers himself of his own free will to me; so that now, Delia is not more familiar to our dogs.

DAMÆTAS. Presents are prepared for my love; for I myself have remarked the spot in which the stock-doves building aloft have collected materials for their nest.

MENALCAS. I sent to my boy what I could, ten golden apples gathered off a tree in the forest; to-morrow will I send him more.

DAMÆTAS. O! how oft, and how tenderly has Galatæa spoken to me! Convey some portion of her words, ye gales, to the ears of the Gods.

66. Menalcas urges the constancy of his Amyntas, in opposition to the levity of Galatæa: and in so doing, as Servius has observed, he, in this couplet, excels Damætas's last couplet. Some, however, are of a different opinion, dispraising the forward fondness of Amyntas; and commending the wonderfully pretty and very natural behaviour of Galatæa, in running away, and yet wishing to be seen.

67. As Delia was an appellation of Diána the sister of Apollo and goddess of hunting, several critics have thought that the Delia of this verse must mean Diána: but it is more probable that this Delia was one of Menalcas's sweethearts, or perhaps a servant-maid that carried his meals to him.

68. meæ Veneri, literally, to my Venus, or Beauty, meaning, my mistress, or, fair one:—this way of speaking was common; and, in like manner, Juno was often used for wife, and Jupiter for husband.

69. æriæ palumbes, the ærial wood-pigeons; of

which there are several sorts; as the ring-dove, the stock-dove, the turtle-dove, and the rock-pigeon. Of these, the ring-dove builds in very lofty trees, and is therefore styled ærial. The amorous disposition of doves, and their reputed conjugal fidelity, make them a fit present from a lover to his mistress.

71. aurea mala, golden apples; which Catrou imagined to be oranges: but this fruit was not known in Italy so early as Virgil's time. Some critics, with as little reason, have thought "citrons" are meant: others, again, contend for "quinces;" and others, for "pomegranates." The last seem likely; unless, indeed, the poet employs the epithet "golden," to express merely the beauty of the apples.

73. partem aliquam, some part: Catrou observes that the shepherd limits the winds to bear no more than a part, lest the Gods might be jealous. Ruzus was of opinion, that Damætas wishes the Gods to be witnesses of the promises of Galatæa.



74	<i>M.</i> Quid prodest, quòd me ipse animo non spernis, Amynta,	- - - --- --- ---
75	si, dùm tu sectaris apros, ego retia servo?	--- --- --- --- ---
76	<i>D.</i> Phyllida mitte mihi; meus est natalis, Iola:	--- --- --- --- ---
77	cùm faciam vitulà pro frugibus, ipse venito.	--- --- --- --- ---
78	<i>M.</i> Phyllida amo ante alias; nàm me discedere flevit;	--- --- --- --- ---
79	et, "longum, formose, vale, vale," inquit, Iola.	--- --- --- --- ---
80	<i>D.</i> Triste lupus stabulis, maturis frugibus imbres,	--- --- --- --- ---
81	arboribus venti, nobis Amaryllidis iræ.	--- --- --- --- ---

## SYNTHETICAL ORDER.

*M.* Quid *id* pròdest *mihi*, *O* Amýnta, quòd *tu* ipse non spérnis me *tuo* ánimo, si *solummodò* ego sèrvo rétia, dùm *tu* sectáris ápros? *D.* Mitte *tu* Phýllida míhi; *hæc* *hæc* est meús natális *dies*, *O* Ióla: cùm ego faciám *sacram rem* vitulà pro frugibus, veníto *tu* ipse. *M.* Ego amo Phýllida ánte álias puéllas; nàm *illa* flévit me discédere; et *illa* inquit, Ióla, "vále *tu* longum, vále *tu*, *O* formóse júvenis." *D.* Lúpus est triste *negotium* stábulis, imbres *sunt triste negotium* matúris frugibus, vénti *sunt triste negotium* arbóribus, iræ Amaryllidis *sunt triste negotium* nobis.

## LITERAL ORDER AND TRANSLATION.

<i>M.</i> Quid pròdest, Amýnta, quòd ipse non spérnis me ánimo, si, dùm tu sectáris ápros, égo sèrvo rétia? <i>D.</i> Mitte Phýllida míhi; est meús natális, Ióla: cùm faciám vitulà pro frugibus, venito ipse.	<i>M.</i> <i>What avails it,</i> <i>O Amýntas,</i> <i>that thou thyself</i> <i>despise me not</i> <i>in thy heart,</i> <i>if,</i> <i>whilst thou</i> <i>huntest the boars,</i> <i>I keep the nets?</i> <i>D.</i> Send Phyllis to me; <i>this is my birth-day,</i> Iólas: <i>when I make holy</i> <i>with a calf</i> <i>for the fruits of the earth,</i> come thyself.	<i>M.</i> Amo Phýllida ánte álias; nàm flévit me discédere; et, "longum vále," inquit, Ióla, "formóse, vále." <i>D.</i> Lúpus triste stábulis, ímbres matúris frugibus, vénti arbóribus, iræ Amaryllidis nobis.	<i>M.</i> I love Phyllis before other lasses; for she wept at my departing; and, "a long farewell," said she, Iólas, "handsome youth, fare-thou-well." <i>D.</i> The wolf is a sad thing to the folds, showers to the ripe fruits, the winds to the trees, the luffs of Amaryllis to us.
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## MORE FREE TRANSLATION.

**MENALCAS.** Of what advantage is it to me, Amýntas, that in your heart you despise me not, if, while you hunt the boars, I only watch the toils?

**DAMÆTAS.** Send Phyllis to me; this is my birth-day, Iólas: when I make holy with a calf for the fruits of the earth, come yourself.

**MENALCAS.** I love Phyllis above all others; for at my departure she wept; and, "a long farewell, charming youth," said she, Iólas, "fare-you-well."

**DAMÆTAS.** The wolf is terrible to the flocks, showers to the ripened fruits, winds to the trees, the displeasure of Amaryllis to me.

74. quid pròdest? *what benefits it me?* Damætas had boasted of the ardor of Galatæa; and now Menalcas endeavours to surpass him, by representing that Amýntas's love for him was useless, if Amyntas were to be absent, encountering dangers where-in he himself had no share.

76. Damætas calls upon Iólas to send Phyllis to him, it being his birth-day; and he invites Iólas to come himself when the 'Ambarvália' are celebrated. On one's birth-day it was lawful to indulge in pleasure, but not at the celebration of the Ambarvália, which were sacrifices offered to Ceres for the ripening of the fruits of the earth.

77. cùm faciám vitulà, *when I shall do or make with a calf;* that is, *when I shall perform the usual rites and ceremonies by sacrificing a calf to Ceres.*

78. Menalcas, on hearing Damætas invite Phyl-

lis, declares that he loves her himself above all others, and calls Iólas to witness with what tenderness she took her leave of him:—me discédere flévit, for "discéssum meum flévit," a Grecism.

79. The final letter of the second "vále" of this verse is not elided before the initial vowel of "inquit," but is read short:—Ióla, *O Iólas*, which Sérvius most erroneously took to be another name for Menalcas: "Ióla" is not a word spoken by Phyllis to Menalcas; but by Menalcas, to Iólas. For as Damætas had, in the preceding couplet, addressed himself to Iólas, Phyllis's father else guardian, so now Menalcas addresses himself to the same person, "*O Iólas, I love Phyllis.*"

80. For "ímbres," Hensius found "íंबर," in no less than three ancient MSS., and this reading Gurney, indeed, preferred.

82	<i>M. Dulce satis humor, depulsis arbutus hoëdis,</i>	--- --- --- --- ---
83	<i>lenta salix foëto pecori, mihi solus Amyntas.</i>	--- --- --- --- ---
84	<i>D. Pollio amat nostram, quamvis est rustica, Musam:</i>	--- --- --- --- ---
85	<i>Pierides, vitulam lectori pascite vestro.</i>	--- --- --- --- ---
86	<i>M. Pollio et ipse facit nova carmina: pascite taurum,</i>	--- --- --- --- ---
87	<i>jam cornu petat, et pedibus qui spargat arenam.</i>	--- --- --- --- ---

## SYNTHETICAL ORDER.

*M. Håmor est dålce negõtium såtis årois, årbutus est dålce negõtium hoëdis depålisis å læcte, lænta sålrix est dålce negõtium foëto pëcori, Amyntas sölus est dålce negõtium mõi. D. Põllio amat nõstram Músam, quåmvis illa est rústica Músa; O Píerides, påsците vos vítulam véstro lectóri. M. Põllio et ipse facit nõva cármina: påsците vos illi, O Píerides, taúrur, qui taúrur jåm pétat rño córnur, et qui taúrur jåm spår-gat arënam såtis pëdibus.*

## LITERAL ORDER AND TRANSLATION.

*M. Håmor  
dålce  
såtis,  
årbutus  
depålisis hoëdis,  
lænta sålrix  
foëto pëcori,  
Amyntas sölus  
mõi.  
D. Põllio amat  
nõstram Músam,  
quåmvis  
est rústica:*

*M. Moisture  
is a sweet thing  
to sown lands,  
the arbutu-tree  
to weaned kids,  
the bending willow  
to pregnant cattle,  
Amyntas alone  
to me.  
D. Pollio likes  
our song,  
although  
it is rustic:*

*Pierides,  
pascite vitulam  
vestro lectori.  
M. Pollio et ipse  
facit  
nova carmina:  
pascite  
taurum  
qui jam  
petat cornu,  
et spargat  
arenam  
pedibus.*

*O Muses,  
feed a heifer  
for your reader.  
M. Pollio also himself  
makes  
new verses:  
feed for him  
a bull  
that already  
butts with the horn,  
and scatters  
the sand  
with his feet.*

## MORE FREE TRANSLATION.

**MENALCAS.** Moisture is grateful to springing corn, the strawberry-plant to weaned kids, the bending willow to pregnant goats, Amyntas alone to me.

**DAMETAS.** Pollio loves my Muse, although she is rustic; feed, Pierian nine, a heifer for your reader.

**MENALCAS.** And Pollio composes original verses himself: feed for him a bull, that already butts with his horn and spurns the sand with his feet.

82. depålisis, literally, *thrust or driven out*; understand "*à måtibus*," *from their dams*, or rather, "*ab læcte måtum*," *from the milk of their mothers*; that is, *weaned*:—*arbutus*, the *arbutu* or *strawberry tree*; so called from the resemblance of its fruit to a strawberry. This tree was very common in Italy; and its leaves and green branches like those of the cyttus and willow, were palatable and fattening to goats. La Cerda thought the shepherds equal to one another in this couplet and the one preceding it; but Catrou affirms that Menalcas is unquestionably superior, inasmuch as the images which he presents to the mind are more agreeable than those presented by his opponent.

83. foëto pëcori, *to the gravid or pregnant flock*, meaning, doubtless, *a flock of goats*, as these were more particularly fond of willows: the word "*pëcus*" strictly signifies, *a single one, or a flock of any small-sized gregarious animals whatever—but especially those that huddle together like sheep*. In a wider acceptance, however, as in the 101st line below; and, still more unequivocally, in the 49th line of the sixth Eclogue, it includes, "*black or horned cattle*:" and is not unfrequently put for "*any brute beast or beasts without exception*."

84. Calus Asinius Põllio was a poet, an orator, and historian; and a most liberal patron of poets, especially of Virgil, and of Horace. He was chosen consul in the year of Rome 714: and the next year

he had a triumph decreed to him for his victory over the Dalmätians; on occasion of which triumph, as Ruæus very rationally conjectures, this Eclogue seems to have been written. Põllio had been prefect of further Spain; and he was with Jålius Cæsar when he crossed the Råbicon: he remained steady in the cause of Mark Antony, and finally effected a reconciliation between him and Augústus. Of his very many compositions, nothing has come down to us except a few letters to Cicero. He died at the age of 80, about four years before Christ.

85. Píerides, *ye Píerian maids*, or, *ye nine Muses*. These were reported to have been born in Píeria, in Thëssaly. They were the daughters of Jåpiter and Mnemósynë; and presided over poetry, music, dancing, and all the liberal arts. Their names were Clio, Eutërpë, Thålia, Melpómënë, Terpsichorë, Erato, Polyhýmnia, Calliopë, and Urania. But some suppose that at first there were only three Muses, viz. Mëletë, Mnemë, and Aëdë: others, four; Tei-xiopë, Aëdë, Archë, and Mëletë. The worship of the Muses was common in all parts of Greece and Italy, but no sacrifices were ever offered to them.

86. nõva cármina, *original verses*; Sërvius, however, took the sense to be, "*admirable or excellent verses*;" and Burman, "*heroic or epic poems*."

87. This line is repeated in the ninth book of the Æneid, and gives a true description of the habits of a young bull that is just come to maturity.

88	<i>D.</i> Qui te, Pollio, amat, veniat, quo te quoque gaudet:	-- --- --- --- --- ---
89	mella fluant illi, ferat et rubus asper amomum.	--- --- --- --- --- ---
90	<i>M.</i> Qui Bævium non odit, amet tua carmina, Mævi:	--- --- --- --- --- ---
91	Atque idem jungat vulpes, et mulgeat hircos.	-- --- --- --- --- ---
92	<i>D.</i> Qui legitis flores, et humi nascentia fraga,	--- --- --- --- --- ---
93	frigidus, O pueri, fugite hinc, latet anguis in herbâ.	--- --- --- --- --- ---
94	<i>M.</i> Parcite, oves, nimium procedere; non benè ripæ	--- --- --- --- --- ---
95	creditur: ipse aries etiâ nunc vellera siccât.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

*D.* Vir qui amat te, O Póllio, veniat cō quò ipse gaudet te quoque *pervenisse*: mella fluant illi, et asper rûbus ferat amomum illi. *M.* Homo, qui non odit Bævium, amet tua carmina, O Mævi: atque idem homo jungat vulpes, et mulgeat hircos. *D.* Vos, O pueri, qui legitis flores, et fraga nascentia humi, fûgite hinc, nam frigidus anguis latet in herbâ. *M.* Parcite vos, O oves, procedere nimium: id non creditur benè ripæ: etiâ nunc aries ipse siccât sua vellera.

## LITERAL ORDER AND TRANSLATION.

<i>D.</i> Qui amat te, Póllio, veniat, quò gaudet te quoque: illi mella fluant, et asper rûbus ferat amomum. <i>M.</i> Qui non odit Bævium amet tua carmina, Mævi: atque idem jungat vulpes,	<i>D.</i> Let the man <i>who</i> <i>loves thee, Pollio,</i> come to those honours, unto which <i>he rejoices</i> <i>that thou also hast come:</i> for him let honies flow, and let the rough bramble bear Armenian spice. <i>M.</i> He who <i>hates not Bævius</i> man love thy strains, <i>O Mævius:</i> and the same may yoke foxes,	et mulgeat hircos. <i>D.</i> O pueri, qui legitis flores, et fraga nascentia humi, fûgite hinc, frigidus anguis latet in herbâ. <i>M.</i> Parcite, oves, procedere nimium; non creditur benè ripæ: etiâ nunc aries ipse siccât vellera.	and may milk he-goats. <i>D.</i> O swains, that gather flowers, and strawberries growing on the ground, get ye hence, a cold snake lies hid in the grass. <i>M.</i> Forbear, sheep, to advance too far: it is not trusted well to the bank: even now the ram himself is drying his fleece.
--	--	---	--

## MORE FREE TRANSLATION.

**DAMETAS.** May he who esteems you, Póllio, attain to that excellence, which he rejoices that you also have reached: for him may honey flow, and for him may the incult brambles yield Armenian perfume.

**MENALCAS.** Let him who abominates not Bævius, admire your verses, Mævius: and let the same-one yoke foxes, and milk he-goats.

**DAMETAS.** You that are gathering flowers, and strawberries which grow upon the ground, get away, O swains, from here; a cold snake lies concealed in the grass.

**MENALCAS.** Forbear, sheep, to proceed too far; the bank is not, with safety, to be trusted: even now the ram himself is drying his fleece.

88. quò te quoque gaudet, *whereunto he rejoices that thou, likewise, hast reached*: by which, Servius understood the consulship; Rureus, the consulship and triumph: but Burman rejects this meaning, and maintains that Dametas speaks solely of the great genius and acquisitions of Póllio.

89. mella fluant, *let honies flow*; with reference to the plenty, and happiness, of the golden age; in which, (the poets feigned,) honey dripped from the oaks. But Burman will have it the shepherd spoke metaphorically of "eloquence or fluency of speech, and of sweetness of style." By "amomum," some understand "an aromatic gum," that exuded from a plant of exquisitely grateful smell, growing in Armenia; and others, again, "any oriental spice of very great fragrantcy." Here, perhaps, the gum may be meant; but in verse 25 of the fourth Eclogue the plant itself, which some call "Median spikenard" or

nard," and others "ladies-rose," is clearly intended. 90. Bævius, a wretched poet, contemporary with Virgil, had composed some dramatic pieces, which by the illiterate and vulgar were partially admired. Virgil wishes those, who despise not the effusions of Bævius, may, as a punishment for their bad taste, admire those of Mævius, a worse poet still. Bævius died in Cappadocia, in the year of Rome 720. Perhaps one or both of those poetasters had maligned Póllio in some shape or other.

95. By "aries," here, Servius understood Virgil himself; whom Arius the centurion, it was said, assaulted with his drawn sword, and pursued until he jumped into the river Mincius, and swam to the opposite bank; when, on Virgil's return from Rome with Caesar's edict for Arius to resign possession of the poet's property, the bard civilly asked him to give it up.

96	D. Tityre, pascentes à flumine relce capellas:	--- --- --- --- ---
97	ipse, ubi tempus erit, omnes in fonte lavabo.	--- --- --- --- ---
98	M. Cogite oves, pueri: si lac præceperit aestus,	--- --- --- --- ---
99	ut nupèr, frustrà pressabimus ubera palmis.	--- --- --- --- ---
100	D. Eheu, quàm pingui macer est mihi taurus in ervo!	--- --- --- --- ---
101	Idem amor exitium pecori, pecorisque magistro.	--- --- --- --- ---

SYNTHETICAL ORDER.

D. O Tityre, réjice *tu* pascentes capéllas à flumine: égo ipse, ubi tempus érit *mihi*, lavábo éas omnes in fônte. M. O pûeri, cógite *vos* ôves ad úmbras. Si aestus præcéperit lac, ut *is* nupèr præcépit *id*, nos pressábitis úbera éarum frústrà *nôstris* pálmis. D. Eheu, quàm mácer est taurus *míhi* in píngui érvô! Idem Amor *est* exítium pécôri, atqûe magistro pécôris.

LITERAL ORDER AND TRANSLATION.

D. Relce, Tityre, pascentes capéllas à flumine: ipse, ubi tempus érit, lavábo omnes in fônte. M. Cógite ôves, pûeri: si aestus, ut nupèr, præceperit	D. Ward back, O Tityrus, the feeding goats from the river: I myself, when it shall be time, will wash them all in the source. M. Collect your sheep, swains: if the heat, as of late, shall have forehended	lac, pressábitis úbera pálmis frústrà. D. Eheu, quàm mácer mihi est taurus in píngui érvô! Idem amor exitium pécôri, atqûe magistro pécôris.	the milk, we shall squeeze the teats with our palms in vain. D. Alas! alas! how lean to me is my bull on the fattening vetch! The same love is ruin to the cattle, and to the master of the cattle.
--	---	--	---

MORE FREE TRANSLATION.

DAMÆTAS. Ward back, O Tityrus, the feeding goats from the stream: I myself, when it shall be time, will wash them all in the pool.

MENALCAS. Conduct your sheep to the shade, shepherds: should the heat have dried up the milk, as of late, we shall squeeze the teats with our hands in vain.

DAMÆTAS. Alas! how lean to me my bull is, among the fattening vetch! The same amorous affection is the bane of the herd and of the herdsman!

96. relce, by syncope and crasis for "réjice:" in like manner, Lucrétius, Book III, 891, uses "elcit" for "ejicit." In both words the letter "j" is first of all dropped, and then the vowels "e" and "i," of the syllables preceding and following the "j," are united and pronounced as a diphthong.

97. ipse *omnes* in fônte lavábo, I will wash them all myself in the fountain. Sérvius understood this to mean, I will purify all the Mántuans before Cæsar, the fountain head. His explication of the passage is as follows:—"O Mántua, refrain thou from the endeavour to recover thy lands: for, as soon as a fit opportunity occurs, I will wash them all, (that is, I will render them all clean,) before Cæsar, when he returns from the fight at Actium. The poet uses the expression 'in fônte' with great propriety; being himself afraid to receive back his own ground from Cæsar's friends, whom he compares to streamlets; but he assures the Mántuans that he will obtain this benefit for them from Cæsar personally, the fountain head." I own that, I can see no reason for such acceptance, and especially as Virgil, if we may believe his biographers, had finished the whole of his pastorals seven years before the battle of Actium. It is true, indeed, that he revised them afterwards, and may have made several additions; but of this, nothing is known with certainty. The final syllable of "erit" is here made long by *casúra*.

98. cógite ôves, pûeri: *congregate or get together*

*your sheep, boys; that is, conduct them to the usual resort for coolness—either to the sheep-folds, else to some cooling shade: see the note on verse 8 of the second Eclogue:—præceperit, shall have forestalled or taken beforehand, that is, shall have seized on before us by drying up the dugs.*

99. For "pressábitis," the Venice edition has "pressábitis;" and the Zulich, "prensábitis."

100. Burman and Heyne (in conformity, indeed, with MSS. partially,) give "heu, heu," in the place of "éheu," as above in Eclogue II. 58. In the end of this line the vulgate reading is "érvo," which, for my own part, I certainly prefer, though I have with Heyne edited "érvo." It must be acknowledged, however, that Plénius, and after him, Burman and others, found "érvo" in several MSS., which reading they approved; because the *érvum*, a sort of bitter vetch, is said by Aristotle, Columella, and Pliny, to fatten cattle very much. La Cerda quotes a passage from Plautus in confirmation of this lection: "érvum datúrín' estis, búbus, quod séram;" yet he follows the most learned, who all retain "érvo." Ruæus agrees with La Cerda, and gives "fértim ágro" as the interpretation of "píngui érvô;" but without censuring "érvo."

101. Here some MSS. and editions have "est," between "exitium" and "pécôri;" others, again, have "exitium pécôri est;" and others, "exitium pécôri, pecorisque magistro est."

102	<i>M.</i> His certè nequè amor caussa est: vix ossibus hærent:  -- -- -- -- --
103	nescio quis teneros oculus mihi fascinat agnos.  -- -- -- -- --
104	<i>D.</i> Dic, quibus in terris, et eris mihi magnus Apollo,  -- -- -- -- --
105	tres pateat cœli spatium non ampliùs ulnas.  -- -- -- -- --
106	<i>M.</i> Dic, quibus in terris inscripti nomina regum  -- -- -- -- --
107	nascantur flores; et Phyllida solus habeto.  -- -- -- -- --

## SYNTHETICAL ORDER.

*M.* Néquè certè amor est caussa his *mèis ossibus*: illæ hærent vix ossibus: *ëgo* nescio quis oculus fascinat teneros agnos mihi. *D.* Dic *tu mihi*, in quibus terris spatium cœli pateat non ampliùs *quàm* tres ulnas, et *tu* eris magnus Apóllo mihi. *M.* Dic *tu mihi*, in quibus terris flores nascantur inscripti *quodam* nomina regum: et *tu* solus habeto Phyllida.

## LITERAL ORDER AND TRANSLATION.

<i>M.</i> Néquè, certè, est amor caussa his: vix hærent ossibus: nescio quis oculus fascinat mihi teneros agnos. <i>D.</i> Dic, in quibus terris (et eris mihi	<i>M. Neither, surely, is love the cause to these sheep of mine: they scarcely stick to their bones: I know not what eye bewitches to me my tender lambs. D. Tell me, in what lands (and thou shalt be to me</i>	magnus Apóllo) spatium cœli pateat non ampliùs tres ulnas. <i>M.</i> Dic, in quibus terris flores nascantur inscripti nomina regum; et habeto Phyllida solus.	<i>great Apollo) the expanse of heaven extends not more than three ells. M. Tell me, in what lands flowers grow having inscribed on them the names of kings; and do thou have Phyllis solely thyself.</i>
---	--	--	---

## MORE FREE TRANSLATION.

**MENALCAS.** Love, certainly, is never the cause to these also: their flesh scarcely adheres to their bones: I know not what eye bewitches my tender lambs.

**DAMÆTAS.** Tell me in what part of the Earth, and to me you shall be mighty Apóllo, the expanse of the sky does not extend more than three cubits.

**MENALCAS.** Tell me in what part of the Earth the flowers grow, inscribed with the names of princes; and have Phyllis solely your own.

103. quis oculus mihi fascinat, *what eye bewitches* or *fascinates* to me; a most strange opinion prevailed (and to this day prevails) among the ignorant and superstitious, that witches and magicians (it would be very difficult, I believe, to find either a witch or a magician,) have the power of injuring persons and cattle by looking at them with evil eye.

105. tres pateat cœli spatium non ampliùs ulnas, *the dimension of heaven may be in extent three cubits, not more*: for, by "ulna," some understand "a cubit" rather than "an ell." With respect to the riddle here proposed, grammarians have been sadly tortured to solve it satisfactorily, but hitherto in vain. Many, indeed, have been the solutions offered, but, alas! unsatisfactory all! Sérvius and Philargyrius by "spatium cœli" understood "spatium Cœli, *the space or domain of Cælius*;" an extravagant Mântuan who had spent his estate in luxury, and left himself no more land than sufficed for his grave or sepulchre. Pompónius thought it referred to one "Cælius," whose statue was only three cubits in height. Alciátus understood it of "an oven," the mouth of which was three ells wide. Others, again, imagine "a well" to be meant, and more particularly the astronomers' well at Syênê on the confines of Æthiopia and of Egypt, immediately under the tropic of Cancer. Others have been of opinion that the poet alluded to "a cave" in Sicily. Martyn

gives us an "artificial celestial globe or sphere," as the solution. And, besides these, there have been various other (still less probable) conjectures.

106. inscripti nomina regum, *inscribed as to the names of princes*, like "florem depâsta salicti," *fed on as to the bloom of the willow*, in Eclogue I. verse 55, above. The opinion of most critics is, that the flowers, here alluded to, are "hyacinths;" on the leaves of some of which are said to be seen, AI AI; expressive, it was thought, of lamentation for Hyacinthus, the boy mentioned in the note on verse 63 of this Eclogue; and expressive of the name, or at least part of the name, of Ajax, who slew himself; and from whose blood this flower was said to have sprung. To Telamónian Ajax solely, the riddle applies; for although he was not, strictly speaking, a king: yet was he a king's son, and a commander of troops at the siege of Troy. Now the commanders at that siege were generally looked upon as kings, and styled kings. Then as to the use of the plural number "nomina regum," we know that nothing is more common, than for poets to speak of kings and princes in the plural, when in reality only one king or prince is meant. La Cerda proposed a new solution, producing an ancient coin with L. AQUILUS FLORUS TRIUMVIR, and flowers, on one side of it; and CÆSAR on the other: these, he says, are the flowers of which Menalcas speaks.

108	P. Non nostrum inter vos tantas componere lites:	-- -- -- -- --]
109	et vitula tu dignus, et hic; et quisquis amores	-- -- -- -- --]
110	aut metuet dulces, aut experietur amarus.	-- -- -- -- --]
111	Claudite jam rivos, pueri: sat prata biberunt.	-- -- -- -- --]

SYNTHETICAL ORDER.

P. *Id non est in arbitrio nostrum componere tantas lites inter vos: et tu, O Menalca, es dignus vitula, et hic Damoetas est dignus ea; et quisquis aut metuet dulces amores, aut experietur amarus amores, est dignus vitula. Jam, O pueri, claudite vos rivos: prata biberunt sat.*

LITERAL ORDER AND TRANSLATION.

P. Non nostrum componere tantas lites inter vos: et tu dignus vitula, et hic; et quisquis	P. It is not ours to determine so great contests of skill between you: both thou art worthy of the heifer, and he; and whosoever	aut metuet dulces amores, aut experietur amaros. Jam claudite rivos, pueri: prata biberunt sat.	either shall fear felicious amours, or shall experience infelicitous. Now close the rills, swains: the meadows have drunk enough.
--	---	--	--

MORE FREE TRANSLATION.

PALAMON. It is not in me to decide a cause so strenuously contested between you: both you, Menalcas, are deserving of a heifer, and he; and whosoever either shall sing the fears of successful love, or can, feelingly, describe so well the pangs of disappointment, is deserving. Now stop your rills, swains: the meads have imbibed enough.

108. non nostrum, it is not ours, that is, it is not in my power: some contend for "nostrum," the nominative singular, neuter gender, of the possessive pronoun "noster;" understanding, "negotium," or "munus," or "quid," or some such like, as the substantive omitted; but others, as I do, consider "nostrum," (the genitive plural of the personal pronoun "ego,") to be the right reading, governed by "arbitrio" or "potestate" understood. Palamon declares himself unable to decide which of the two musicians is the better performer, as each of them has acquitted himself so well. Servius places a colon after "non," but badly. In this verse (as in ver. 28, above,) a dissyllable preposition constitutes the second foot of the hexameter.

109. This line, and the next, have puzzled many of the learned to comprehend. The sense seems to be: you are each of you, songsters, worthy of a cow, and so is any and every one, who shall, like you, give a just representation of the fears of successful love,

and describe, from experience, the bitterness of disappointment; alluding, no doubt, principally, to the couplets of Menalcas, beginning with, "quid prodest, quod me ipse animo non spernis?" and "dulce satis humor;" and to that one of Damoetas, commencing with, "triste lupo stabulis."

110. For "metuet" we find "metuat" in several copies; and in some few, "experietur" is given for "experietur." Ebert conjectured "amores" for "amaros," and "amaros" for "amores" of the preceding verse; a reading praised by Scharschmidt, and adopted by Wakefield. Heyne deems both lines to be the interpolation of some copyist.

111. claudite rivos, close your rivulets, or fasten your sluices; a metaphorical expression, evidently borrowed from the practice of irrigating the meadows by rills of water, in the absence of rain; and employed here by Palamon to bid the songsters desist from singing, as they had given sufficient proof of their skill, and afforded him ample pleasure.

END OF THE THIRD ECOLOGUE.



# PUBLII VIRGILII MARONIS BUCOLICŌN ECLOGA QUARTA.

## POLLIO.

1	SICELIDES Mūsæ, paulò majora canamus:	--- --- --- --- ---
2	non omnes arbusta juvant, humilesque myricæ:	--- --- --- --- ---
3	si canimus silvas, silvæ sint consule dignæ.	--- --- --- --- ---
4	Ultima Cumæi venit jàm carminis ætas:	--- --- --- --- ---
5	magnus ab integro sæclorum nascitur ordo.	--- --- --- --- ---

### SYNTHETICAL ORDER.

O Sicélides Músæ, canámus nos cárimina paulò majóra : arbústa átquè húmiles myricæ non jávant ómnes hómīnes : si nos cánimus sílvas, sint sílvæ dignæ cónsule. Última ætas Cumæí cáriminis vénit jàm : jàm mágnus órdo sæclórum náscitur ab intégro témpore.

### LITERAL ORDER AND TRANSLATION.

Sicélides Músæ, canámus paulò majóra : arbústa átquè húmiles myricæ non jávant ómnes : si cánimus sílvas,	<i>Ye Sicilian Muses, let us sing rather grander strains : elm-groves and lowly tamarisks delight not all : if we sing the woodlands,</i>	silvæ sint dignæ cónsule. Última ætas Cumæí cáriminis jàm vénit : mágnus órdo sæclórum náscitur ab intégro.	<i>let the woodlands be worthy a consul. The last era of Cumæan song is now come : the great series of ages begins anew.</i>
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### MORE FREE TRANSLATION.

**YE MUSES** of Sicily, let us sing rather loftier strains: elm-groves and lowly tamarisks delight not all: if we celebrate the woods, be the woods worthy a consul. The last era of the Sibyl's song is now come: the great series of ages is beginning afresh.

1. Sicélides Músæ, *ye Sicilian Muses*: Virgil invokes these, because Theócritus, the father of pastoral poetry, was a Sicilian. For the same reason he uses "Syracóelo" for "bucólico," or rather, for "pastorítio," in the sixth Eclogue, verse 1. In the instance before us, the poet has with taste preferred "Sicélides," to the Latin form "Sicílides;" in which last, the letter "i" constitutes the vowel of no fewer than three successive syllables. In both adjectives the first syllable is, in itself, short; but, by a rule in Greek Prosody, may be read long, as being the first of a proceleusmatic quadrisyllable.

2. non ómnes arbústa jávant, *elm-groves delight not all*; implying, that the subjects of pastoral poetry are of themselves too mean to give pleasure to many readers:—myricæ, *tamarisks*, a lowly shrub, common on the banks of most of the rivers of Italy. In the Medicæan MS., according to Plénius, the reading is, "genístæ," *broom*.

3. si cánimus sílvas, *if we do sing the woods*, that is, *pastoral strains*, silvæ sint cónsule dignæ, *let the woods, or, our pastoral lays, be worthy of a consul*; meaning, *if we bring our images and melody from the country, let our images be worthy of a consul's inspection, and our melody worthy of his ear*:—for "sint" several old MSS. have "sunt."

4. Cumæí cáriminis, *of Cumæan or Sibylline song*: there were, in all, ten Sibyls or propheticesses, viz. the Delphic, Erythræan, Cumæan, Sámian, Cuman, Hellespóntic, Lýbian, Phrygian, Persían, and Tibártine. They delivered their prophecies in verse,

sometimes written upon the leaves of trees, and sometimes uttered orally. These verses, when fairly copied and embodied, were reported to occupy several volumes. It is not quite certain whether by "Cuméan," the poet means the Sibyl of Cumæ in Greece, or of Cumæ in Italy; nor is it of much importance: the former, however, was usually styled "Cuméan," and the latter "Cuman." The Cuméan Sibyl, else some other, had prophesied, it appears, that, in process of time, the Golden Age should return; and that its commencement would be marked by the birth of a king who should abolish contention and bloodshed for ever, and establish perpetual innocency, and peace. Now, as the dissensions between Octaviánuſ Cæsar and Mark Antony had at last been most happily terminated by the marriage of Octávia, the widow of Marcéllus, and sister of Octaviánuſ Cæsar, to Antony; and as Octávia at the time of this marriage, was pregnant of young Marcéllus by her late lord, and also as Octaviánuſ had no male issue of his own, Virgil fondly hopes, that the coming babe shall be the peaceful king spoken of by the Sibyl.

5. ab intégro, *from entire, or from the first beginning*: in this verse the second syllable of "intégro" is read long before the mute "g" followed by the liquid "r":—sæclórum, by syncope, for sæculórum, *of ages*. By "*an age*" some understand a period of a hundred years; but here an entire revolution of all the heavenly bodies is implied; such, that each shall be again in the same position as at first.



6	Jàm redit et Virgo; redeunt Saturnia regna:	--- --- --- --- ---
7	jàm nova progenies cœlo demittitur alto.	--- --- --- --- ---
8	Tu modò nascenti puero, quo ferrea primùm	--- --- --- --- ---
9	desinet, àc toto surget gens aurea mundo,	--- --- --- --- ---
10	casta fave Lucina: tuus jàm regnat Apollo.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Jàm et *Astræa* Virgo rédit; jàm Satúrnia régna rédeunt: jàm nóva progénies demittitur álto coélo. *Tu, O* cásta Lucína, módò fáve nascénti púero, *sub* quo púero férrea gens désinet primùm, àc áurea gens súrget in tóto mún-do: jàm túus Apóllo régnat.

## LITERAL ORDER AND TRANSLATION.

Jàm	<i>Now,</i>	fáve	<i>favor</i>
et	<i>likewise,</i>	nascénti púero,	<i>the forth-coming boy,</i>
Virgo rédit;	<i>the Virgin returns;</i>	quo	<i>under whom</i>
Satúrnia regna	<i>the Satúrnian reigns</i>	férrea gens	<i>the iron race</i>
redeunt:	<i>return:</i>	primùm désinet,	<i>first shall cease,</i>
jàm	<i>now</i>	àc áurea	<i>and a golden race</i>
nóva progénies	<i>a new progeny</i>	súrget	<i>shall arise</i>
demittitur	<i>is being sent down</i>	tóto mún-do:	<i>over the whole world:</i>
álto coélo.	<i>from high heaven.</i>	jàm	<i>already</i>
Tu módò,	<i>Do thou only,</i>	túus Apóllo	<i>thine own Apollo</i>
cásta Lucína.	<i>O chaste Lucína,</i>	régnat.	<i>reigns.</i>

## MORE FREE TRANSLATION.

Justice is now returning: the reign of Saturn is returning: now is a new progeny descending from high heaven.

Do but thou, O chaste Lucína, favor the birth of the boy, under whom the iron age first shall cease, and a golden race arise throughout the whole Earth: now reigns your own Phœbus.

6. *virgo, the virgin, namely, Astræa, or Justice, the daughter of Astræus, king of Arcádia; or, according to others, of Titan, (Saturn's brother,) by Auróra. Some call her the daughter of Júpiter and Thémis; and others consider her to be the same as Rhea, wife of Saturn. She lived upon the Earth, as the poets mention, during the Golden Age, which is often termed the age of Astræa; but when mankind began to degenerate, and to lead dissolute and flagitious lives, their increasing wickedness drove her from the Earth, the last, indeed, of all the divinities that left it; and she was placed among the constellations of the Zodiac, under the appellation of Virgo: many zealous Christians, however, have put a more pious construction on this passage, by taking "virgo" to mean the 'Virgin Mary,' and the "puer" of verse 8, to be 'Jesus Christ.'—Satúrnia regna, the reign of Saturn, the most happy of all, with which, according to the fictions of the poets, commenced and ended the golden age.*

7. *jàm nóva progénies coélo demittitur álto, now a new progeny is sent down from Heaven on high: an expression uttered by divine inspiration, according to the emperor Constantine,—who applied it solely to the Saviour. Hence, if this application be just, Virgil was an inspired writer, an honour, forsooth, he never dreamt of. The meaning I consider to be, simply, a new and more rational race of men, that is, a succession of mortals more prone to wisdom, and more studious of real happiness; a race, in short, with which the gods will again deign to associate. In lieu of "demittitur," several copies have "dimittitur," but badly.*

8. *nascénti púero, to the boy being born, or, coming into the world; that is, to the infant in his birth, or, to the birth of the infant:—férrea, understand "aetas," else, "gens," the iron age or race. The*

poets feigned five ages of the world, completely distinct from one another: 1. *The Golden Age*, in the reign of Saturn, when men lived like the gods, in perfect felicity; enjoying all the comforts and conveniences of life without labor; and experiencing neither bodily pain nor mental affliction of any sort whatever. 2. *The Silver Age*, in which mortals were less happy, having degenerated greatly from their pristine state, and become subject to miseries, by reason of avarice, injustice, and a remissness in the worship of the gods. 3. *The Copper or Brazen Age*, more iniquitous still, when men, having discovered metals, made themselves armour, and were given to violence. 4. *The Age of Demi-gods and Heroes*, who warred at Thebes, and at Troy. And 5. *The Iron Age*, in which Hesiod lived; and which, after extending down to Virgil's time, has unfortunately reached to our days, without any prospect of the happy change so long and so fondly anticipated.

10. *Lucína, the goddess that presided over childbirth, was the same with Luna or Diána, although called by a different name. The Romans often styled her Juno Lucína. Virgil uses the epithet "cásta" because Diána was a virgin:—túus jàm regnat Apóllo, thine own Apollo already reigns. The qualification "túus," thine own, may have been added, because Apóllo was the brother of Diána, and synonymous with the Sun; under whom, for supreme monarch, and not either Saturn or Júpiter, the Sibyl had predicted, that the coming age should roll. La Cerda thought that Apóllo might here be said to be already reigning, because his prophecies by the Sibyl were being fulfilled. Some again imagine that by Apóllo, the poet meant Augustus; although in the year of the city 714, when Póllio was consul, Augustus, or, as he at that time was called, Octaviánus, could hardly be said to be reigning.*

11	Teque adeò decus hoc ævi, te consule, inibit,	--- --- --- --- --- ---
12	Pollio; et incipient magni procedere menses.	--- --- --- --- --- ---
13	Te duce, si qua manent, sceleris vestigia nostri	--- --- --- --- --- ---
14	irrita perpetuâ solvent formidine terras.	--- --- --- --- --- ---
15	Ille Deûm vitam accipiet, Divisque videbit	--- --- --- --- --- ---
16	permixtos heroas, et ipse videbitur illis;	--- --- --- --- --- ---
17	pacatumque reget patriis virtutibus orbem.	--- --- --- --- --- ---

SYNTHETICAL ORDER.

Atque te *existente consule*, O Póllio, te *existente consule*, hoc ædè decus ævi inibit; et mágni menses incipient *procedere*. Te *existente duce*, O Póllio, vestigia nóstri scéleris, si qua *vestigia* manent, irrita, solvent terras à perpetuâ formidine. Ille accipiet vitam Deûrum, atquè ille videbit heróas permixtos Divis, et ipse videbitur illis: atquè ille réget pacátum orbem *cum* pátriis virtútibus.

LITERAL ORDER AND TRANSLATION.

Atquè te,	And whilst thou,	solvent	shall release
Póllio,	O Póllio,	térras	the earth
te cónsule,	whilst thou art consul,	perpetuâ formidine.	from perpetual fear.
hoc ædè decus	this so great glory	Ille accipiet	HE shall partake of
ævi	of the age	vítam Deûm,	the life of the gods,
inibit;	shall make its entrance;	átquè videbit	and shall see
et mágni menses	and the illustrious months	heróas	heroes
incipient <i>procedere</i> .	shall begin to go forward.	permixtos Divis,	intermingled with gods,
Te duce,	With thee for leader,	et ipse	and he himself
vestigia	the vestiges	videbitur illis;	shall be seen by them;
nóstri scéleris,	of our guilt,	átquè réget	and he shall rule
si qua manent,	if any remain,	pacátum orbem	the tranquillized world
irrita	being wholly done away	pátriis virtútibus.	with his father's virtues.

MORE FREE TRANSLATION.

And in your consulship, Póllio, in yours, shall this so great glory of the age make his entry; and the renowned months begin to roll. With you for guide, if any traces of our guiltiness remain, futile they shall release the world from fear for ever.

He shall be made participant of the life of the gods, and shall see heroes intermixed with gods, and shall himself by them be seen; and he shall rule the peaceful globe with the virtues of his sire.

11. Inibit, literally, *will go in*, that is, *will make his entry upon the stage of the world*. Ruæus interprets this word by "inchoabitur;" and he gives us "incipiet" and "oriétur" as synonymes.

12. mágni menses, *mighty or illustrious months*, such as have not yet been known: but Sérvius took the months of July and of August to be meant, forgetting that, (whatever July might have been,) August was at this period, and for several years afterwards, known by no other name than Sextilis.

13. qua scéleris vestigia nóstri, *any traces of our guilt*, that is, *any unquenched embers of civil discord*, or, *a wish, in any quarter, to disturb the tranquillity that has happily been restored*: alluding, perhaps, to Sextus Pompey, son of Pompey the Great, who was still at variance with the state, and possessed a formidable naval force. Him Virgil hopes that Póllio will by his prudence bring over to a sense of duty, and make friends with Antony and Cæsar.

15. Ille Deûm vitam accipiet, *he shall receive the life of gods*; with allusion, Ruæus illustrates, to the golden age, in which men lived like gods, and the gods condescended to associate with men. But in my opinion the poet uses this expression in anticipation of the adoption of Marcéllus by his uncle Augústus, who, as being descended from Trojan Ænéas, son of Venus, was of the blood of the gods; and who, by adopting Marcéllus, would confer upon him the

honor hereditary in himself. We know that he did adopt Marcéllus; and, as history has not recorded the date of this adoption, it is exceedingly probable that it was from the very birth of the infant. Yea, an article in the treaty of marriage between Antony and Octávia, may have stipulated, that the child of which Octávia was pregnant, should be given to Augústus, and brought up as his heir. Hence Marcéllus might very well be said to be going to live amongst gods and heroes.

16. illis, literally, *to them*; for, by the Latin idiom, the passive voice of verbs expressive of any of the senses, is properly followed by a dative case of the person; these verbs evidently denoting acquisition: neither would "ab illis" be correct.

17. pacátumque réget orbem, and *he shall govern or rule the pacified or tranquil world*: for the marriage of Antony and Octávia was the ratification of peace between Octaviánus Cæsar and Antony; and it is well known that the most uninterrupted peace was one of the constituent features of the Golden Age:—pátriis virtútibus, *with the virtues of his sire*, viz. of Augústus, who had adopted him for his son. Although the republican government was not, yet, entirely at an end, it was very easy to foresee that Octaviánus would shortly be declared second emperor of Rome; and therefore the poet might safely speak in this ambiguous manner.

18	At tibi prima, puer, nullo munuscula cultu,	--- --- --- --- ---
19	errantes hederas passim cum baccare tellus,	--- --- --- --- ---
20	mixtaque ridenti colocasia fundet acantho.	--- --- --- --- ---
21	Ipsæ lacte domum referent distenta capellæ	--- --- --- --- ---
22	ubera: nec magnos metuent armenta leones.	--- --- --- --- ---
23	Ipsa tibi blandos fundent cunabula flores.	--- --- --- --- ---
24	Occidet et serpens, et fallax herba veneni	--- --- --- --- ---

## SYNTHETICAL ORDER.

At, O puer, tellus, cum nullo cultu, fundet tibi sua prima munuscula, hederas errantes passim cum baccare, atque colocasia mixta cum ridenti acantho. Capellæ ipsæ referent sua ubera distenta lacte domum: nec armenta metuent magnos leones. Ipsa cunabula fundent blandos flores tibi. Et serpens occidet, et herba fallax veneni

## LITERAL ORDER AND TRANSLATION.

At tibi,	But for thee,	ipsæ	of themselves
puer,	O child,	referent domum	will bring home
tellus	the Earth	ubera	their dugs
nullo cultu	with no culture	distenta lacte:	distended with milk:
fundet	shall pour forth	nec armenta	nor shall the herds
prima munuscula,	her first petty-offerings,	metuent	fear
hederas	ivies	magnos leones.	the huge lions.
errantes	creeping	Ipsa cunabula	Thy very swathing-clothes
passim	in all directions	fundet	will pour forth
cum baccare	with ploughman's nard,	blandos flores	genial flowers
atque	and	tibi.	for thee.
colocasia	Ægyptian beans	Et serpens	And the serpent
mixta	mixt	occidet,	shall die,
ridenti acantho.	with smiling acacia.	et herba	and the herb
Capellæ	The she-goats	fallax veneni	deceitful of poison

## MORE FREE TRANSLATION.

But for thee, child, will the Earth, without any culture, pour forth her first offerings, creeping ivies, with fleabane, in common; and Ægyptian lilies commingled with blossoming sweet-thorn.

The she-goats will, of their own accord, bring home their dugs distent with milk: nor shall the herds dread the great lions. For thee thy very swaddling-clothes will yield kindly flowers in profusion. And the serpent shall die, and the fallacious poison plant

19. errantes hederas, *creeping ivies*: the creeping quality of ivy is well known to every one; and how, that, with roots shooting forth from every joint, it spreads itself over any thing it can fasten on. This plant was used in the chaplets of poets, and mention of it is here made, no doubt, to signify, either that the coming infant shall be himself a poet, or, that he shall be celebrated by poets, as an illustrious character deserving of eternal fame, and to be handed down with ceaseless praises to the latest ages of the world:—baccare, *with baccar*, an herb reputed to be good against enchantments. It is of a size between violet and mullen, with rough leaves, and an agreeable smell. Yet the true *baccar* is by no means common, nor well known. Some take it to be “wild nard;” others, “the herb hemet;” and others, “*digitalis* or *fox-glove*.” Martyn considered it to be the “*blattaria purpurea*.” The translation more frequently given, is, “*ladies-glove*.”

20. ridenti acantho, *with smiling or blossoming acanthus* or *acacia*, a species of thorn, producing the “*gum arabic*,” and bearing flowers of a very sweet smell, originally brought from Egypt: the *acanthus* of this verse, it will readily be perceived, is very different from the herb *acanthus*, called, by us, “*beard's breech*” or “*brankūser*,” mentioned in the third E.

clouge:—colocasia, *Ægyptian lilies*: plants of the beanstalk, growing in the lakes and marshes of Cilicia, and shooting forth a large and very beautiful flower. The leaves of the *colocasia* are said to be of the size of a common umbrella.

22. nec magnos metuent armenta leones, *neither shall the herds fear the huge lions*: this sentiment is borrowed, it would appear, from Isaiah; who predicted that “the cow and the bear should feed, their little ones lie down together—and the lion eat straw like the ox: the wolf also should dwell with the lamb, and the leopard lie down with the kid, and the calf and the young lion, and the fatted together.”

24. fallax herba veneni, a Greek idiom for “herba fallaciter venenata,” or rather for “herba veneno fallaci,” the herb deceitfully venomous—the plant of *guiltful poison*: with allusion, not to the *cicuta* or *hemlock*, with which every one was acquainted, but to the “aconitum” or *wolf's-bane*, a Sardinian plant greatly resembling the “*apiastum*,” or *baum*, and, therefore, more likely to deceive people; similarly to the *fungi* of our times, which many mistake for *mushrooms*, and, by eating them, are poisoned. Ruræus expresses himself of opinion, that the poet had not any particular herb in mind, but that he speaks of poisonous plants in general.

25	occidet: Assyrium vulgò nascetur amomum.	--- --- --- --- ---
26	At simul heroum laudes, et facta parentis,	--- --- --- --- ---
27	jàm legere, et quæ sit poteris cognoscere virtus;	--- --- --- --- ---
28	molli paulatim flavescet campus aristâ,	--- --- --- --- ---
29	incultisque rubens pendebit sentibus uva;	--- --- --- --- ---
30	et duræ quercus sudabunt roscida mella.	--- --- --- --- ---
31	Pauca tamèn suberunt priscæ vestigia fraudis,	--- --- --- --- ---
32	quæ tentare Thetim ratibus, quæ cingere muris	--- --- --- --- ---
33	oppida, quæ jubeant telluri infindere sulcos.	--- --- --- --- ---

## SYNTHETICAL ORDER.

occidet: Assyrium amomum nascetur vulgò. At simul tu poteris jàm legere laudes heroum, et facta tui paréntis, et cognoscere quæ virtus sit; cāmpus flavescet paulatim mólly aristâ, atquæ rúbens úva pendebit de incúltis séntibus; et duræ quércus sudabunt róscida mélla. Tàmèn paúca vestigia priscæ fráudis súberrunt homínibus, quæ vestigia júbeant hómines tentáre Thétim rátibus, quæ vestigia júbeant hómines cingere óppida múrís, quæ vestigia júbeant hómines infindere súlcos tellúri.

## LITERAL ORDER AND TRANSLATION.

occidet:	shall die:	et duræ quercus	and the rigid oaks
Assyrium amomum	Assyrian spikenard	sudabunt	will sweat
nascetur vulgò.	shall grow in common.	róscida mélla.	dewy honies.
At simul	But as soon as	Tàmèn	Yet
jàm poteris	thou shalt already be able	paúca vestigia	some few traces
legere laudes	to read the praises	priscæ fráudis	of pristine trickery
heroum,	of heroes,	súberrunt,	will lurk behind,
et facta paréntis,	and the deeds of thy father,	quæ júbeant	which may prompt men
et cognoscere	and to know	tentáre Thétim	to attempt the sea
quæ virtus sit;	what virtue is;	rátibus,	in ships,
cāmpus paulatim	the field will gradually	quæ	which may stimulate them
flavescet	become yellow	cingere óppida	to enclose towns
mólly aristâ,	with soft ear of corn,	múrís,	with walls,
atquæ rúbens úva	and the reddening grape	quæ	which may lead them
pendebit	shall hang	infundere súlcos	to cleave furrows
incúltis séntibus;	on the undressed thorns;	tellúri.	in the earth.

## MORE FREE TRANSLATION.

shall die: the Armenian balsam shall spring up every where openly. But as soon, now, as thou shalt be able to read the praises of heroes, and the exploits of thy sire, and to understand what magnanimity is,—the plain shall gradually brighten into yellow with bending heads of corn, and the blushing grape shall hang from the uncultivated brambles; and the rugged oaks shall exude roscid honey.

Yet a few seeds of former corruptness will lurk behind, which may instigate men to assay the sea in ships, to fortify towns with walls, and to upcleave furrows in the ground.

25. Piérius says: "In the Lombard MS. it is '*Assyrium et vulgò*:' but the sense is nearer, and more elegant, without the copulative conjunction." Sérvius took the *amomum* to be a plant that grew only in Assyria. But the ancient writers on natural history deny that it ever grew in Assyria, properly so called, at all. It is, by most of these, represented to be a shrub not unlike to a myrtle, a span high, very brittle, with leaves similar to those of the pomegranate tree, and of a reddish color, growing solely in Arménia and Média; though some include Pontus. Virgil speaks of Assyria with the same latitude with which he spoke of Páthia in the first Eclogue.

26. *facta paréntis, the deeds of thy sire*, namely, of *Augustus*, thy uncle, but morally and politically thy father. For "*paréntis*," some MSS. have "*paréntum*;" which would include Antony and the deceased Marcéllus. The course of reading here planned is, 1. *Poetry*; 2. *History*; 3. *Philosophy*.

28. *mólly aristâ, with soft cornbeard*, that is, *with bending ear of corn*: for as the grain ripens, the ear becomes heavy and hangs down. Yet by "*mólly*," most commentators here understand "*ripe*."

29. *rúbens úva, the ripening bunch or cluster*: in this passage "*rúbens*" is truly appropriate in contrast with "*flavescet*" of the line before.

30. *duræ quercus sudabunt róscida mélla, freely, the hard oaks shall distil rosal or limpid honies*, as they were wont to do in the days of Saturn.

31. The wickedness of the generation then existing was not to die away entirely, till the child about to be born should have reached mature manhood.

32. *tentáre Thétim, to attempt or try Thetis*, that is, *the sea*. Thetis, daughter of Néreus and of Doris, was married to Péleus; by whom she had Achíllēs. This goddess is often confounded with Tethys.

33. *quæ júbeant, literally, which may bid or command*; more freely, *to prompt or to incite*.

34	Alter erit tūm Tiphys, et altera quæ vehat Argo	--- --- --- --- ---
35	delectos heroas; erunt etiā altera bella;	-- --- --- --- ---
36	atquē iterūm ad Trojam magnus mittetur Achilles.	--- --- --- --- ---
37	Hinc, ubi jam firmata virum te fecerit ætas,	--- --- --- --- ---
38	cedet et ipse mari vector; nec nautica pinus	--- --- --- --- ---
39	mutabit merces: omnis feret omnia tellus.	-- --- --- --- ---
40	Non rastros patietur humus, non vinea falcem:	-- --- --- --- ---
41	robustus quoquē jam tauris juga solvet arator.	-- --- --- --- ---

## SYNTHETICAL ORDER.

Tūm alter Tiphys erit, et altera Argo erit quæ Argo vehat delectos heroas: etiā altera bella erunt; atquē magnus Achilles mittetur iterūm ad Trojam. Hinc, ubi firmata ætas jam fecerit te virum, et vector ipse cedit mari; nec nautica pinus mutabit merces: omnis tellus feret omnia negotia. Humus non patietur rastros, vinea non patietur falcem; jam quoquē robustus arator solvet juga tauris.

## LITERAL ORDER AND TRANSLATION.

Tūm erit	Then will there be	et vector ipse	even the mariner himself
alter Tiphys,	another Tiphys,	cedet mari:	will renounce the sea:
et altera Argo	and another Argo	nec nautica pinus	nor shall the naval pine
quæ vehat	that may carry	mutabit merces:	exchange mercantile wares:
delectos heroas:	chosen heroes:	omnis tellus	every soil
erunt etiā	there will also be	feret omnia.	shall bear every thing.
altera bella;	other wars:	Humus	The ground
atquē	and	non patietur	shall not endure
magnus Achilles	great Achilles	rastros,	the harrows,
mittetur	shall be sent	non vinea	nor the vine
iterūm	again	falcem:	the pruning-hook:
ad Trojam.	to Troy.	robustus arator	the sturdy ploughman
Hinc,	After this,	quoquē	also
ubi jam	when now	jam solvet	shall now loose
firmata ætas	confirmed age	juga	the yokes
fecerit te virum,	shall have made thee a man,	tauris.	from the steers.

## MORE FREE TRANSLATION.

Then will there be another Tiphys, and another ship Argo to carry chosen heroes: there will be other wars, also; and mighty Achilles shall be sent a second time to Troy.

Afterwards, when years of maturity shall now have constituted thee a man, the trader shall of himself renounce the main: nor shall the nautic pine barter commodities: every country will yield every produce.

The ground shall not endure the harrow; nor the vine, the pruning-hook:—now will the sturdy ploughman, too, release his bullocks from the yoke.

34. alter Tiphys, *another Tiphys*, that is, *another pilot or steersman*: Tiphys was the name of the pilot of Jason's vessel, which was said to be the first that ever crossed the sea; about 1263 years before the birth of Christ, 1085 years after the general deluge, 501 years after the flood of Ogygēs, and 240 after that of Deucalion:—altera Argo, *another Argo*, namely, the ship that carried Jason and his companions to Colchis, in quest of the golden fleece.

35. delectos heroas, *picked or chosen heroes*; with reference to the *Argonauts*, viz. Jason and his shipmates, who sailed in the Argo; in number upwards of fifty, and all of them Greeks of noble family, principally from Thebes:—altera bella, *other wars*, alluding perhaps, to the military expeditions which it would be necessary to undertake in order to reduce Sextus Pompey, who still maintained possession of Sicily; and alluding also to the expedition about to be undertaken against the Dalmatians.

36. The story of the siege and of the capture of Troy by the Greeks; and the valor of Achilles, are

too well known, to require any recountment here. 38. vector, literally, *the carrier or the conveyer*; meaning, *the carrier by water*. Servius tells us that "vector" signified, both "*him that is carried*," and "*him that carries*;" in other words, "*the merchant*," as well as "*the mariner*." Martyn however expresses an opinion, (with which I perfectly agree,) that "vector" was never used in a strictly passive sense; that is, if "*the merchant*" was called "vector," it was because he was conveying goods with him.

39. mutabit merces, *shall exchange wares*: in ancient times traffic was carried on chiefly by barter, or the exchange of one commodity for another.

40. rastros, *rakes or harrows*: rāstrum is a noun irregular, making either "rastri" or "rāstra" in the plural number. The sense of this verse is, that the use of harrows and of pruning-hooks will be unnecessary; as the earth will yield its produce liberally without the labor either of man or beast.

41. In lieu of "robustus," some copies have "robustus," but less eligibly.

42	Nec varios discet mentiri lana colores:	--- --- --- ---
43	ipse sed in pratis aries jam suave rubenti	--- --- --- ---
44	murice, jam croceo mutabit vellera luto:	--- --- --- ---
45	sponte sua sandyx pascentes vestiet agnos.	--- --- --- ---
46	"TALIA SÆCLA," suis dixerunt, "CURRITE," fuis	--- --- --- ---
47	concordes stabili fatorum numine Parcæ.	--- --- --- ---
48	Aggredere O magnos (aderit jam tempus) honores,	--- --- --- ---
49	cara Deum soboles, magnum Jovis incrementum.	--- --- --- ---

## SYNTHETICAL ORDER.

Nec lana discet mentiri varios colores: sed aries ipse in pratis mutabit sua vellera, jam, suave-rubenti murice, ille mutabit sua vellera, jam, croceo luto: sandyx ex sua sponte vestiet pascentes agnos. Parcæ, concordēs stābili nūmine fatorum, dixerunt suis fuis, 'O talia sæcula, cūrrite vos.' O tu, cara sōboles Deorum, magnum incrementum Jovis, aggredere magnos honores; jam tempus aderit.

## LITERAL ORDER AND TRANSLATION.

Nec lana discet mentiri varios colores: sed aries ipse in pratis mutabit vellera jam suave-rubenti murice, jam croceo luto. sandyx sua sponte vestiet pascentes agnos. Parcæ,	Nor shall the wool learn to counterfeit divers hues: but the ram himself in the meadows shall exchange his fleece at one time for sweetly-blushing purple, at another time for saffron yellow: scarlet of its own accord shall clothe the grazing lambs. The Destinies,	concordes stābili nūmine fatorum, dixerunt suis fuis, "Talia sæcla, cūrrite." O cara sōboles Deum, magnum incrementum Jovis, aggredere magnos honores; jam tempus aderit.	consentient with the fixed will of the fates, have said to their spindles, "Such ages, run." O beloved offspring of the gods, great increment of Jove, come on to mighty honors; already will the time be here.
---	---	---	---

## MORE FREE TRANSLATION.

Nor shall the wool learn to feign divers colors: but the ram himself will in the meads tinge his fleece at one time with sweetly-blushing purple, at another, with saffron yellow: scarlet will of its own accord enrobe the grazing lambs. The Destinies, in unison with the fixed will of the Fates, have said to their spindles, "SUCH AGES, RUN ON."

O beloved offspring of the Gods, great progeny of Jove, proceed to high honors, the time will presently be at hand.

42. The poet calls the colors which wool imbibes from dyes, false or fictitious; and he predicts, that, in the coming age, wool shall derive all the various shades of color from nature, and not from art.

44. murice, with purple, or rather, perhaps, with crimson: this color, first given to wool by the Tyrians, was, by a process not clearly known, extracted from a shell-fish, called "murex":—croceo luto, with yellow wood: the "lūtum," a plant to which the dyers give the name of "woold," is cultivated in the fields, and likewise grows wild, especially upon walls and in waste places. Its greatest height is about three feet, and it has long narrow leaves, with a profusion of flowers and seed-vessels. This plant is often, but erroneously, confounded with "wood," from which it is entirely different.

45. By "sandyx," some here understand a sort of herb; whereas it was the name of a color, and of a mineral preparation imparting that color. Pliny speaks of this substance as a cheap material for painting; which has led many to believe, that it was simply "red oxide of lead;" others will have it to be, "native red arsenic;" and others, that preparation of quicksilver called "vermillion," which certainly comes the nearest to "scarlet,"—but could

not, properly speaking, have been a cheap material.

46. In the Medicæan MS. the reading is "dixerunt cūrrire," but Særvius acknowledges the imperative "cūrrite."

47. The Parcæ, or Destinies, were, Clotho, Lachesis, and Atropos, daughters of Night: and had the management of the thread of human life.

48. aggredere, assail or step forward unto:—magnos honores, great or mighty honors; meaning, the magisterial offices and dignities of the Roman commonwealth:—aderit jam tempus, the time will presently be here, namely, the arrival of that stage of life, when it will be lawful for thee to become a candidate, and to sue, for those honors.

49. cara deum sōboles, dear offspring of the gods; this could not be said of Marcellus—till Cæsar had adopted him; for his mother Octavia, the half sister of Augustus, was not of the blood of Trojan Æneas, son of Venus:—magnum Jovis incrementum, great increase of Jupiter: either with reference to Venus, the daughter-in-law of Jupiter, from whom Cæsar was himself sprung; else, signifying that the child should be the pupil or foster-child of Jupiter, or rather of Augustus, who is here called Jupiter. This verse is spōndaic.

50	Adspice convexo nutantem pondere mundum,	--- --- --- --- ---
51	terrasque, tractusque maris, cœlumque profundum:	--- --- --- --- ---
52	adspice, venturo latantur ut omnia sæclo.	--- --- --- --- ---
53	O mihi tam longæ maneat pars ultima vitæ,	--- --- --- --- ---
54	spiritus et, quantum sât erit tua dicere facta!	--- --- --- --- ---
55	Non me carminibus vincet nèc Thracius Orpheus,	--- --- --- --- ---
56	nèc Linus; huic mater quamvis, atquè huic pater adsit:	--- --- --- --- ---
57	Orpheï Calliopea, Lino formosus Apollo.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Adspice *tu* mûndum nutântem *sic* convexo pøndere, atquè terras *nutântes*, atquè tractus mâris *nutântes*, atquè profûndum cœlum *nutâns*: adspice, ut ômnia lætantur ventûro sæclo. O *âtinum* ûltima pars vitæ tam longæ mânecat mihi, et O *âtinum* spiritus mânecat mihi *tântus*, quantum *êjus* spîritûs erit sât *nâhi* dicere tûa facta! Nèc Thrâciûs Orpheus, nec Lînus, non vincet me carminibus; quâmvîs *sua* mâtér âd-sit huic, *nêmpî* Orphêi, atquè quâmvîs *sic*us pâter âdsit huic, *nêmpî* Lîno; quâmvîs *sua* mâtér Mûsa Calliô-peâ âdsit Orphêi, quâmvîs *sûus* pâter formôsus Apóllo, *Dêus* cârminis, âdsit Lîno.

## LITERAL ORDER AND TRANSLATION.

Adspice mûndum	<i>Behold the world</i>	dicere	<i>to relate</i>
convexo pøndere	<i>with spherical ponderousness</i>	tûa facta!	<i>thy achievements!</i>
nutântem,	<i>nodding,</i>	Nèc	<i>Neither</i>
atquè terras,	<i>and the lands,</i>	Thrâciûs Orpheus,	<i>Thracian Orpheus,</i>
atquè tractus mâris,	<i>and the regions of the sea,</i>	non,	<i>no,</i>
atquè	<i>and</i>	nèc Lînus,	<i>nor Linus,</i>
profûndum cœlum:	<i>the lofty sky:</i>	vincet me	<i>shall excel me</i>
adspice	<i>behold</i>	carminibus;	<i>in song;</i>
ut ômnia	<i>how all things</i>	quâmvîs	<i>though</i>
lætantur	<i>are rejoicing</i>	mâtér âdsit	<i>his mother should aid</i>
ventûro sæclo.	<i>at the coming epoch.</i>	huic,	<i>the one,</i>
O ûltima pars	<i>O may the last part</i>	atquè pâter	<i>and his father</i>
vitæ tam longæ	<i>of a life so long</i>	huic;	<i>the other;</i>
mânecat mihi,	<i>remain to me,</i>	Calliôpea	<i>the Muse Calliopè</i>
et spiritus,	<i>and breath,</i>	Orphêi,	<i>Orpheus,</i>
quantum	<i>as much as</i>	formôsus Apóllo	<i>beauteous Apóllo</i>
erit sât	<i>shall be sufficient</i>	Lîno.	<i>Linus.</i>

## MORE FREE TRANSLATION.

Behold the world, with globose weight, beckoning; and the lands, and the regions of the sea, and the lofty sky: look how all things rejoice at the approaching epoch.

O may to me the evening of a life so protracted continue, and as much breath as shall be sufficient to narrate thy exploits! Neither shall Thrâcian Orpheus, nor Linus, excel me in song; no; even though his mother aid the one, and his father the other; Calliôpè, Orpheus; the fair Apóllo, Linus.

50. *nutântem*, *nodding* or *beckoning*, as if to welcome the approach of the coming age, and the birth of the promised boy: yet commentators have greatly puzzled themselves to twist and contort this passage in twenty different shapes.

51. The third syllable of this verse is lengthened by *cæsûra*; not by the "tr" of "tractus."

53. For "longæ," the Lombard, and also Mediæan MS., has "longè;" but corruptly.

55. *non me carminibus vincet, nèc* —, literally, *not me in songs shall beat, neither Thracian Orpheus, nor Linus*: that is, *not me in songs shall, either Thracian Orpheus, or Linus, beat*; for a double negation, though admissible in an instance like this in Latin, is not admissible in English, without implying affirmation: — Thrâciûs Orpheus, *Thracian Orpheus*; see the note at verse 46 of the third Eclogue, above.

56. *nèc Linus, nor Linus*: there were, it seems,

several ancient musicians of this name, but the one here mentioned was a son of Apóllo, by Psamathe, daughter of Crotôpus, king of Argos.

57. For "Orphêi," the Roman MS. and some others have "Orphî:" Rucius reads "Orphêi," as a dissyllable, but I cannot see any reason for this in the verse before us. In the sixth Eclogue, verse 30, the scanning requires "Orpheâ" to be read as a dissyllable; but in the third Eclogue above, verse 46, I consider "Orpheâ" to be unquestionably a dactyle. The nominative "Orpheus" is more properly a spondee, but may also be read as a dactyle. I may here notice that the declension of Latin nouns, and of Greek nouns Latinized, is more fully and clearly set forth in the body of notes, with which my Edition of the Eton Latin Grammar is illustrated, than in any other elementary work of the same kind. In the preface to that Edition I have exposed a quack. "*Hos ego versículos feci—tânt ûlter honores.*"

58	Pan etiã Arcadiã mecum si iudice certet,	--- --- --- --- ---
59	Pan etiã Arcadiã dicat se iudice victum.	--- --- --- --- ---
60	Incipe, parve puer, risu cognoscere matrem:	--- --- --- --- ---
61	matri longa decem tulerunt fastidia menses.	--- --- --- --- ---
62	Incipe, parve puer: cui non risere parentes,	--- --- --- --- ---
63	nec Deus hunc mensã, Dea nec dignata cubili est.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Etiã si Pan cẽrtet cum me, Arcadiã *existente* iudice, etiã Pan dicat se *esse* victum, Arcadiã *existente* iudice. Incipe *tu*, O pãrve pũer, cognõscere *tũam* mãtrem *sũo* risũ: dẽcem mẽnses tũlerunt lõnga fastidia *tũã* mãtri. Incipe *tu*, O pãrve pũer, cognõscere *ũllam*: nec Dẽus dignãtus est huic *ũlrum*, cui parẽtes non risere, mẽnsã; nec Dẽa dignãta est *hunc* cubili.

## LITERAL ORDER AND TRANSLATION.

Etiã si Pan cẽrtet mecum, Arcadiã iudice, etiã Pan dicat se victum, Arcadiã iudice. Incipe, pãrve pũer, cognõscere mãtrem risũ: dẽcem mẽnses	Even <i>if Pan should contend with me, Arcadia being judge, even Pan should say that he was vanquished, Arcadia being judge. Begin, little boy, to know thy mother by her smile: ten months</i>	tũlerunt lõnga fastidia mãtri. Incipe, pãrve pũer: hunc, cui parẽtes non risere, nec Dẽus mẽnsã, nec Dẽa dignãta est cubili.	brought longsome qualms to thy mother. Begin, little boy: him, on whom parents have not smiled, neither hath a god with his table, nor a goddess honored with her bed.
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## MORE FREE TRANSLATION.

Even were Pan to engage with me, Arcadia being judge, even Pan should own himself beaten, Arcadia being judge.

Begin, little babe, to know thy mother by her smile: ten months brought thy mother longsome qualms. Begin, little babe: him on whom his parents have not smiled, neither hath a god honored with his table, nor a goddess with her bed.

58. Pan, the god of shepherds, was a skilful and admired musician: see the note on verse 31 of the second Eclogue:—Arcadiã iudice, *Arcadia being judge*: here the country is put for the inhabitants, like “Germãnia,” for “Germãni,” in the first Eclogue. Arcadia was a country in the middle of the Peloponnẽsus, famous for its mountains; and its inhabitants were for the most part shepherds, and all of them able musicians.

60. risũ cognõscere mãtrem, *by a smile to know mother*, that is, *thy mother*; but, it is by no means plain, whether “*the smile*” is that of the infant, or, of the mother. The learned Catrou indeed ascribes the smile to the child; but Ruẽus, to the mother; in which he agrees with Erythræus and Bembus.

61. dẽcem mẽnses, *ten months*, namely, of four weeks each: for, the usual term of a woman’s pregnancy is nine calendar months, or forty weeks; equal to ten months of four weeks each: but this solution not being satisfactory to all, commentators have distracted themselves exceedingly to give us a more consistent explanation of this passage. Of these, some think, that Octãvia went with child a month longer than usual: others affirm, that many extraordinary persons have been born at the end of ten full months after conception, and have from the additional month derived superior bodily as well as

mental, powers. Yet Pliny mentions “a Roman lady, who, by three husbands, had four children, whereof two were born in the seventh month, one in the eighth, and one in the eleventh. Of these, Cõrbulo, who was born in the seventh, and Suillius Rũffus, who was born in the eleventh, had equal fortune, for they both became consuls; and Cæsõnia, who was born in the eighth month, came to be an empress, the wife of Caligula.” It seems to have been an old opinion at one time very prevalent, but at the same time very false, that, in general, males were born in the tenth month of gestation or pregnancy, and females in the ninth:—tũlerunt, *brought* or *have brought*: the peult of this word, contrary to common usage, is here short. Instead of “tũlerunt,” some read “tũlerint;” others, “tũlerant;” and others, “abstũlerint.” But the vulgar lection is decidedly the best.

62. For “cui,” some, on the authority of Quintilian, read “qui,” the nominative plural. All the ancient MSS. have either “cui,” or “quo;” which latter form was the old dative singular of “qui.”

63. dẽus, *god*; alluding either to the gods generally, or to Augustus in particular:—dẽa, *goddess*, that is, *any goddess*; otherwise it may apply to Jũlia, daughter of Augustus, whom the emperor gave in marriage to his adopted son Marcẽllus.

## END OF THE FOURTH ECLOGUE.





PUBLII VIRGILII MARONIS  
BUCOLICŌN  
ECLOGA QUINTA.

DAPHNIS.

MENALCAS, MOPSUS.

1	<i>ME.</i> CUR non, Mopse, boni quoniam convenimus ambo,	- - - -   - - - -   - - - -
2	tu calamos inflare leves, ego dicere versus,	- - - -   - - - -   - - - -
3	hic corylis mixtas inter considimus ulmos?	- - - -   - - - -   - - - -
4	<i>MO.</i> Tu major: tibi me est æquum parere, Menalca;	- - - -   - - - -   - - - -
5	sive sub incertas Zephyris motantibus umbras,	- - - -   - - - -   - - - -
6	sive antro potius succedimus: adspice, ut antrum	- - - -   - - - -   - - - -
7	silvestris raris sparsit labrusca racemis.	- - - -   - - - -   - - - -

SYNTHETICAL ORDER.

*ME.* O Mópse, quoniam nos duo convenimus, ambo boni músicos, tu bonus inflare leves calamos, ego bonus dicere versus, cum non considimus nos hic inter ulmos mixtas corylis? *MO.* Tu es maior; id est æquum me parere tibi, O Menálca: sive nos considimus sub umbras factas incertas à Zephyris motantibus eas, sive potius nos succedimus antro: adspice tu, ut silvestris labrusca sparsit antrum raris racemis.

LITERAL ORDER AND TRANSLATION.

<i>ME.</i> Cûr, Mópse, quoniam convenimus, ambo boni, tu inflare leves calamos, ego dicere versus, non considimus hic inter ulmos mixtas corylis? <i>MO.</i> Tu maior: est æquum	<i>ME.</i> Why, Mopsus, since we are met, both of us skilful, you to inflate the light reeds, I to sing verses, sit we not down together here among the elms intermixed with hazels? <i>MO.</i> You are the elder: it is right	me parere tibi, Menálca; sive sub umbras incertas motantibus Zephyris, sive potius succedimus antro: adspice, ut silvestris labrusca sparsit antrum raris racemis.	that I obey you, Menálcas; whether we sit down under the shades made doubtful by the moving zephyrs, or whether rather we repair to the grotto: look, how the wild vine has besprent the grotto with scanty clusters.
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MORE FREE TRANSLATION.

**MENALCAS.** WHY, Mopsus, since we are met, both of us expert, you in filling the slim reeds, I in singing lays, sit we not down together here among the elms mixt with hazels?

**MOPSUS.** You are my superior: it is right that I be ruled by you, Menálcas; whether we sit down under the shades fluctuant with the fanning zephyrs, or whether rather we repair to the grotto: see how the wild vine with spare clusters has bespread the grotto.

1. Servius tells us, that by Mopsus we are to understand Æmilius Macer, a poet of Veróna, and a friend of Virgil, who is himself concealed under the character of Menálcas. Catrou admits Menálcas to be Virgil, (an opinion, indeed, which verses 86 and 87, below, almost confirm;) but he thinks Mopsus is the boy Aléxis or Alexánder, the subject of the second Eclogue:—boni ambo, both of us good ones. The phrase "bonus inflare" is a Grecism.

2. In some MSS. there is no comma in this verse, an omission rendering it doubtful whether "leves" should agree with "calamos" or with "versus."

3. considimus, sit we down, or, more freely, do we seat ourselves: but the vulgate reading is, "considerimus," have we sitten down or seated ourselves.

4. tu maior, thou art greater, that is, thou art my superior; but whether "in years," or "in merit," or "in wealth," or "as being my master," is really not certain. Ruæus interprets it to be "in years:"—ti-

bi me est æquum parere, it is right that I should obey thee; words which imply, according to Catrou, that Mopsus was the servant or slave of Menálcas.

5. sub incertas Zephyris motantibus umbras, beneath the shades, incertain, the zephyrs stirring; or, in the shade of the elms and hazels, made unsteady by the fanning zephyrs. For "motantibus," Heyne and some few others have "mutantibus," changing them. The Zephyrus, called also Favónius, was an agreeable wind, blowing gently from the westward.

7. silvestris labrusca, the wild ænánthē, a sort of vine growing in the woods, and yielding grapes of a quality very different from those of the vineyard; being chiefly used in medicine, like the colocynth or bitter apple of the shops:—raris racemis, with spare bunches: the clusters were small in size and few in number, because the branches of the vine had at no time been pruned, nor its leaves thinned. For "raris," Schrader conjectured "villis."

8	<i>ME.</i> Montibus in nostris solus tibi certet Amyntas.	--- --- --- --- ---
9	<i>MO.</i> Quid, si idem certet Phœbum superare canendo?	--- --- --- --- ---
10	<i>ME.</i> Incipe, Mopse, prior; si quos aut Phyllidis ignes,	--- --- --- --- ---
11	aut Alconis habes laudes, aut jurgia Codri.	--- --- --- --- ---
12	Incipe: pascentes servabit Tityrus hædos.	--- --- --- --- ---
13	<i>ME.</i> Immo hæc, in viridi nupèr quæ cortice fagi	--- --- --- --- ---
14	carmina descripsi, et modulans alterna notavi,	--- --- --- --- ---
15	experiar: tu deinde iubeto certet Amyntas.	--- --- --- --- ---

## SYNTHETICAL ORDER.

*ME.* In nostris montibus Amyntas solus certet tibi. *MO.* Quid si idem homo certet superare Phœbum canendo? *ME.* Incipe *tu* prior, *O* Mopse: si *tu* habes aut quos ignes Phyllidis, aut *quas* laudes Alconis, aut *qua* jurgia Codri. Incipe *tu*, *Mopse*: Tityrus servabit pascentes hædos. *MO.* Immo, *ego* experiar hæc carmina, quæ *carmina* ego nupèr descripsi in viridi cortice fagi, et *ego* modulans notavi *ea* alterna: deinde *tu* iubeto *ut* Amyntas certet.

## LITERAL ORDER AND TRANSLATION.

<i>ME.</i> In nostris montibus	<i>ME.</i> On our hills	Incipe:	<i>Begin:</i>
Amyntas solus	Amyntas alone	Tityrus servabit	Tityrus will tend
certet tibi.	can strive with you.	pascentes hædos.	the feeding kids.
<i>MO.</i> Quid si	<i>MO.</i> What if	<i>MO.</i> Immo,	<i>MO.</i> Nay,
idem	the same	experiar	I will try
certet	should strive	hæc carmina	the strains
superare Phœbum	to beat Phœbus	quæ nupèr	which lately
canendo?	in singing?	descripsi	I poured out
<i>ME.</i> Incipe, Mopse,	<i>ME.</i> Begin, Mopsus,	in viridi cortice	on the green bark
prior;	the first;	fagi,	of the beech-tree,
si habes	if you have	et modulans alterna,	and piping alternately,
aut quos ignes	either any loves	notavi:	noted down:
Phyllidis	of Phyllis,	deinde	then
aut laudes Alconis,	or praises of Alcon,	iubeto tu	bid you
aut jurgia Codri.	or quarrels of Codrus.	Amyntas certet.	Amyntas try.

## MORE FREE TRANSLATION.

**MENALCAS.** In our neighbourhood Amyntas alone can engage with you! **MORSUS.** What though he should engage to beat Apóllo in singing?

**MENALCAS.** Begin first, Mopsus; if you have any of the loves of Phyllis, or praises of Alcon, or wrangles of Codrus. Begin: Tityrus will tend the browsing kids.

**MORSUS.** Nay, let me try the strains which lately I wrote out on the green bark of the beech-tree, and playing interchangeably jotted down: then bid you Amyntas try.

8. tibi certet, *can cope or can contend with thee*: here, by a Greek idiom, the poet uses the dative, "tibi," for the ablative "tecum":—by "Amyntas," Catron will have it that Cebēs, the other boy or youth belonging to Virgil, and who was his scholar as well as slave, is here meant.

9. In this verse Mopsus expresses indignation at hearing Amyntas named as his rival.

10. prior, *the first*, that is, *of us two*: but some, indeed, take the sense to be, "*of you two*," namely, *of Mopsus and Amyntas*:—Phyllidis ignes, *the fires of Phyllis*: this lady was the daughter of Lycérgus, king of Thrace, and fell in love with Demóphoon, the son of Thésus, having entertained him as he was returning home from the Trojan war.—Ovid has beautifully expressed the feelings of Phyllis, in an epistle entitled, "*Phyllis to Demóphoon*."

11. Alconis laudes, *praises of Alcon*, a Cretan archer, and one of the companions of Hercules. He was such an adept, it is said, as never to miss his aim; and could split a hair at what distance is not mentioned) with the point of his dart:—jurgia Códri, *stripes of Codrus*, the son of Melanthus, and the last king of Athens. In a war between the Atheni-

ans and Spartans, according to Paterculus, but Dórians according to Justin, the oracle at Delphi had predicted that the victory would be theirs, whose king should be slain. Accordingly the enemy gave orders not to hurt Codrus; but he, having disguised himself, picked a quarrel with one of their foragers, and, by losing his life, saved his country.

14. et modulans alterna notavi, *and, modulating alternately, I noted*: meaning, in the opinion of La Cerda, "*I sang and played alternately*;" but others say, and with more reason, "*I played and marked alternately*:" here the poet assumes "alterna" adverbially, like "transversa," in the third Eclogue:—tu, deinde, iubeto certet Amyntas, *then, do thou command that Amyntas contend*: an expression in some measure favorable, it must be confessed, to Catron's hypothesis respecting Mopsus and Amyntas: but, in reality, uttered *ironically* by the offended Mopsus. That this is the true meaning I cannot for a moment doubt, although no commentator has ever hinted at such acceptance. I am here, however in justice bound to acknowledge that I am indebted to Dr. James Taylor of Chelsea, for a clear understanding of this passage.

16	ME. Lenta salix quantùm pallenti cedit olivæ,	--- --- --- --- ---
17	Puniceis humilis quantùm saliunca rosetis;	--- --- --- --- ---
18	judicio nostro tantùm tibi cedit Amyntas.	--- --- --- --- ---
19	MO. Sèd tu desine plura, puer; successimus antro.	--- --- --- --- ---
20	"EXTINCTUM Nymphæ crudeli funere Daphnin	--- --- --- --- ---
21	"flebant: vos coryli testes et flumina Nymphis;	--- --- --- --- ---
22	"quùm, complexa sui corpus miserabile gnati,	--- --- --- --- ---
23	"atquè Deos atquè astra vocat crudelia mater.	--- --- --- --- ---

## SYNTHETICAL ORDER.

ME. Quantùm lènta sàlix cédit pallénti olivæ, quantùm hùmilis saliunca cédit Puniceis rosétis; tantùm, in nòstro judicio, Amyntas cédit tibi. MO. Sèd tu, puer, désine lóqui plúra vërba; nos successimus ántro. "Nymphæ fébant Dáphnin extíctum crudéli fúnere: vos, O córyli, et vos, O flúmina, éstis téstes Ným-  
 "phæ; quùm máter, compléxa miserábilè corpús súi gnáti, vócat átquè Déos crudélès átquè ástra crudélia.

## LITERAL ORDER AND TRANSLATION.

ME. Quantùm lènta sàlix cédit pallénti olivæ, quántùm hùmilis saliunca Puniceis rosétis; tantùm, nòstro judicio, Amyntas cédit tibi.	ME. As much as the pliant willow is inferior to the pallid olive, as much as humble nard is to crimson rose-beds; so much, in our judgment, is Amyntas inferior to you.	"flebant Dáphnin "extíctum "crudéli fúnere: "vos, "córyli "et flúmina, "téstes "Nýmphis; "quùm máter, "compléxa "miserábilè corpús "súi gnáti, "vócat "átquè Déos "átquè ástra "crudélia.	"bewailed Daphnis "taken off "by a cruel death: "you, "ye hazels "and streams, "were witnesses "for the Nymphs; "when the mother, "embracing "the wretched body "of her son, "calls "both the gods "and the stars "cruel.
MO. Sèd tu désine plúra, puer; successimus ántro. "Nymphæ	MO. But do you forbear saying more, lad; we have reached the grotto. "The Nymphs		

## MORE FREE TRANSLATION.

MENALCAS. As much as the limber osier is inferior to the pale olive-tree, as much as dwarf nard-of-the-mountains is to beds of scarlet roses; just so much, in my opinion, is Amyntas inferior to you.

MOPHUS. But desist you from further compliments, my swain; we have reached the grotto:—"The Nymphs bemoaned Daphnis taken off by a cruel death: you were evidences to the Nymphs, ye hazels and ye streams; when his mother, embracing the lamented body of her son, calls both gods and stars cruel.

16. The most remarkable property of the willow is its flexibility, and hence the adjective "lènta," expressive of this quality, is often and suitably applied to it:—pallénti olivæ, to the pale olive tree, alluding to the yellowish green color of its leaves.

17. Puniceis rosétis, to scarlet (rather than, crimson) rose-beds: for the color denominated Punic or Phœnician, by the Romans, was a very bright red, approaching the nearest to scarlet:—hùmilis saliunca, humble edivunch; which some, but erroneously, take to be "Idwender." The more generally received opinion is, that the saliunca is the same with the Celtic nard, a species of valerian, found in great abundance on the mountains that divide Italy from Germany, and on those about Génoa, and Savóna. It is a low plant, with a very fragrant smell, and is highly esteemed as one of the best preservatives of clothes from moths.

18. Menalcas in this verse, and the two preceding it, seems to apologize to Mopsus for having spoken of the merits of Amyntas.

19. Mopsus appears satisfied with the apology of

Menalcas, and bids him say no more, as they have reached the grot, and he is going to begin his song.

20. extinctum crudéli fúnere Dáphnin, Daphnis cut off by a cruel death: alluding, doubtless, to the cruel murder of Jálilus Cæsar in the senate house, who fell stabbed by three and twenty wounds. Yet the sentiments of commentators upon this passage are various; some asserting that, by Daphnis, Virgil intended his own brother Flaccus: while others understand the Quintilius of Cremóna; and others, Quintilius Varus, who was killed by the Germans several years after Virgil's death: others, again, will have Salonínus, a son of Caius Asínus Póllio, to be the personage represented: and Ludovicus Vivés, with more piety, forthwith, than judgment, thought the poet spoke of the crucifixion of Christ.

23. máter, his mother; by which Ruseus imagines "Rome" is meant, as Jálilus Cæsar had no mother alive at the time of his assassination. For my own part I greatly incline to the opinion of Martyu, who fancied Venus, the mother of all the Julian race, to be the "máter" of this passage.

24	"Non ulli pastos illis egère diebus	-- -- -- -- -- -- --
25	"frigida, Daphni, boves ad flumina: nulla nequè amnem	--- --- --- --- --- ---
26	"libavit quadrupes, nèc graminis attigit herbam.	-- -- -- -- -- -- --
27	"Daphni, tuum Pœnos etiàm ingemuisse leones	--- --- --- --- --- ---
28	"interitum, montesque feri silvæque loquuntur.	--- --- --- --- --- ---
29	"Daphnis et Armenias curru subungere tigres	--- --- --- --- --- ---
30	"instituit; Daphnis thiasos inducere Baccho,	--- --- --- --- --- ---
31	"et foliis lentas intexere mollibus hastas.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

"Non illi *pastores*, O Dáphni, egère pástos bóves ad frígida flúmína in illis diébus: nùlla quádrupes  
 "néque libávit ánnem, nèc áttigit hérbam gráminis. Atquè féri móntes atquè sílvæ loquántur etiàm  
 "Poénos leónes ingemuisse túum intèritum. O Dáphni, Dáphnis et instituit subjungere Arménias tígres  
 "cúrui; Dáphnis et instituit indúcere thíasos Báecho, et intèxere léntas hastas: móllibus fóliis.

## LITERAL ORDER AND TRANSLATION.

"Non ulli,	"Not any herdmen,	"etiàm	"that even
"Dáphni,	"Dáphnis,	"Poénos leónes,	"the Carthaginian lions,
"illis diébus	"on those days	"Dáphni,	"Dáphnis,
"egère	"drove	"ingemuisse	"bemoaned
"pástos bóves	"their fed oxen	"túum intèritum.	"thy death.
"ad frígida flúmína:	"to the cool streams:	"Et Dáphnis	"And it was Dáphnis
"nequè	"neither	"instituit	"taught
"nùlla quádrupes	"did any horse	"subjungere	"to yoke
"libávit ánnem,	"taste the brook,	"Arménias tígres	"Arménian tigers
"nèc áttigit	"nor touch	"cúrui;	"to the chariot;
"hérbam gráminis.	"a blade of grass.	"Dáphnis indúcere	"Dáphnis, to lead up
"Atquè	"As well	"thíasos Báecho,	"dances to Bacchus,
"féri móntes	"the wild mountains	"et intèxere	"and to wreathe
"atquè sílvæ	"as the woods	"léntas hastas	"the pliant spears
"loquántur	"affirm	"móllibus fóliis.	"with soft leaves.

## MORE FREE TRANSLATION.

"None drove their fed cattle to the cooling streams, Dáphnis, upon those days: neither  
 "did any steed taste of the river, nor touch a blade of grass. The savage mountains and  
 "the woods tell, that the Líbyan lions, Dáphnis, bewailed thy decease.  
 "Dáphnis both taught to yoke Arménian tigers to the car; Dáphnis, to lead up festive  
 "dances to Bacchus, and to wreathe the pliant spears with soft foliage.

24. non ulli, *not any*, understand the substantive "pastores, or, *herdmen*, or, *shepherds*. Moschus, in his epitaph on Bion, introduces the herds mourning for his death, and refusing to feed: and Suetonius says, that just before the assassination of Julius Caesar, the horses which he had consecrated when he passed the Rubicon, and which had fed at large ever since their consecration, were observed to abstain from food, and to shed tears. This story is not very probable: but I believe dogs to be capable of expressing great sorrow for the decease of a master who in his lifetime had been kind to them.

25. nùlla nèquè, *neither no one*, like "non nèc," in the fourth Eclogue, verse 55. This is a Grecism; for in Greek, as in the French language, two negatives strengthen the negation, but in Latin, and in English, they annul it.

26. libávit quádrupes, *quadruped tasted*. Here, as in several other passages of Virgil, "quádrupes" signifies "horse or steed," the most generous and useful of all quadrupeds.

27. Poénos leónes, *the Punic or Carthaginian lions*, in place of "Áfros leónes," *the African lions*: Carthage, which lay over against Rome, was a famous city of Africa, a region abounding in lions.

28. móntes sílvæque loquántur, *the mountains*

and the woods say or declare, that is, *proclaim* or *tell by their echoes*. This will not bear to be investigated strictly; for even had Italy been ten times as near to Africa as it is, the lions must have roared as loud as so many cannons to have been heard at all. The same may be said of Sicily, if any one contend that the scene was in that island.

29. Arménias tígres, *Arménian tigers*: with allusion to the "*Liberalia*" or feasts of father Liber, that is, Bacchus, whose chariot was drawn by tigers. Servius asserts, but erroneously, that Julius Caesar first instituted these solemnities in Italy: he may however have restored them, and graced them with new ceremonies:—cúrui, *to the chariot or the car*; here "cúrui," the old dative case singular of "cúrui," is put for "cúrui," like "die" for "dicí," in the first book of the Georgics, verse 208, or "méti" for "metui," Æneid I. 261.

30. thíasos, *choruses of convivial singers and dancers*, common at festivals. In place of "Báecho," the more ancient MSS. have "Bacchi;" a reading adopted by Heyne, consentingly with Burman.

31. Spears enwreathed with vine leaves and ivy were called "thyrsi," in English "*thyrses*;" and were carried by those who assisted at the solemnities of the jolly god.

32	"Vitis ut arboribus decori est, ut vitibus uvæ,	--- --- --- --- --- ---
33	"ut gregibus tauri, segetes ut pinguibus arvis,	--- --- --- --- --- ---
34	"tu decus omne tuis. Postquàm te fata tulerunt,	--- --- --- --- --- ---
35	"ipsa Pales agros, atquè ipse reliquit Apollo.	--- --- --- --- --- ---
36	"Grandia sæpè quibus mandavimus hordea sulcis,	--- --- --- --- --- ---
37	"infelix lolium et steriles dominantur avenæ.	--- --- --- --- --- ---
38	"Pro molli violâ, pro purpureo narcisso,	--- --- --- --- --- ---
39	"carduus et spinis surgit paliurus acutis.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

"Ut vitis est decori arboribus, ut uvæ sunt decori vitibus, ut tauri sunt decori gregibus, ut segetes sunt decori pinguibus arvis; tu eras omne decus tuis sodalibus. Postquàm fata tulerunt te, ipsa Pales reliquit agros, atquè ipse Apollo reliquit agros. Infelix lolium et steriles avenæ dominantur in tuis sulcis quibus sæpè mandavimus grandia hórdea. Pro molli violâ, pro purpureo narcisso, carduus surgit et paliurus armatus cum acutis spinis surgit.

## LITERAL ORDER AND TRANSLATION.

"Ut vitis	"As the vine	"reliquit agros.	"left the fields.
"est decori	"is an honor	"Sæpè,	"Often,
"arboribus,	"to the trees,	"sulcis	"in those furrows
"ut uvæ	"as grapes are an honor	"quibus	"to which
"vitibus,	"to the vines,	"mandavimus	"we have committed
"ut tauri	"as bulls are an honor	"grándia hórdea,	"the plump barley,
"gregibus,	"to the herds,	"infelix lolium	"wretched darnel,
"ut segetes	"as crops of standing corn	"et steriles avenæ	"and barren oats
"pinguibus arvis,	"to the fertile lands,	"dominantur.	"domineer.
"tu	"thou	"Pro	"Instead of
"omne decus	"wast every honor	"molli violâ,	"the soft violet,
"tuis.	"to thy fellow-swains.	"pro	"instead of
"Postquàm	"After-that	"purpureo narcisso,	"the purple daffodil,
"fata tulerunt te,	"the fates took thee away,	"carduus surgit,	"the thistle springs up,
"Pales ipsa,	"Pales herself,	"et paliurus	"and the brier
"atquè Apólló ipse	"and Apólló himself	"acutis spinis.	"with sharp prickles.

## MORE FREE TRANSLATION.

"As the vine is a glory to the trees, as grapes are a glory to the vine, as bulls are a glory to the herds, as standing corn to the fertile fields, so wast thou all the glory of thy fellow-swains. When the fates took thee away, the Goddess of pasture herself, and the God of song himself abandoned the plains.

"Often in the furrows wherein we have sown the plump barley, do wretched cockle-weed and the sterile wild-oat prevail. Instead of the soft violet, up springs the thistle, and in lieu of the purple narcissus, the buckthorn with sharp prickles.

32. vitis arboribus decori est, the vine is an ornament to the trees, namely, to the elms, to which it is wedded, and by which it is supported.

35. Pales was the goddess of sheep-folds and of pastures: she was worshipped with great solemnity at Rome, and her festivals, called "*Pallia*," were celebrated that very day, on which Rómulus began to lay the foundation of the city. Apólló was god of music and of poetry: he had several surnames, one of which was Nómios, that is, "*Feeder*," in commemoration of his sojourn in the service of Adméteus king of Phéræ. — These two deities are again mentioned together, at the beginning of the third book of the Georgics. The desertion of the fields by Pales and Apólló is a figurative expression of the grief of the shepherds for the loss of Daphnis; insinuating that they were so afflicted, as to neglect both their crook and their pipe.

36. grándia hórdea, the big or portly barley, yet meaning, wheat or any other corn: — for "quibus" some of the oldest MSS. have "quidém," badly.

37. This verse occurs again in the first book of the Georgics, verse 154, where, according to some ancient commentators, the poet wrote "dominantur," but here, they say, he wrote "nascuntur." Be that as it may, most of the earlier MSS. have "nascuntur" in both places, and this is the reading Heyne followed.

38. pro purpureo narcisso, for or in place of the purple daffodil. The common daffodil is white with a yellowish cup, inside: but there is another sort of daffodil, also white, with a purplish cup, inside. Both sorts are mentioned by Dioscórides, as being the commonest varieties of the narcissus; and it is perhaps of the latter that the poet here speaks. Besides these, however, there are several other sorts of daffodil well known to florists.

39. et spinis paliurus acutis, and the paliure with acute prickles. There has been much controversy respecting the paliurus: several taking it to be the "buckthorn, or white brier," others, "furze," and others, "a species of bramble."

40	"Spargite humum foliis, inducite fontibus umbras,	--- --- --- --- ---
41	"pastores: mandat fieri sibi talia Daphnis.	--- --- --- --- ---
42	"Et tumulum facite, et tumulo superaddite carmen:	--- --- --- --- ---
43	" <i>Daphnis ego in silvis, hinc usque ad sidera notus,</i>	--- --- --- --- ---
44	" <i>formosi pecoris custos, formosior ipse.</i> "	--- --- --- --- ---
45	ME. Tale tuum carmen nobis, divine poëta,	--- --- --- --- ---
46	quale sopor fessis in gramine; quale, per æstum	--- --- --- --- ---
47	dulcis aquæ saliente sitim restinguere rivo.	--- --- --- --- ---

## SYNTHETICAL ORDER.

"O pastores, spargite vos humum foliis, inducite vos umbras fontibus: nam Daphnis mandat talia negotia fieri sibi. Et facite vos tumulum, et superaddite vos hoc carmen tumulo:—*Hic ego Daphnis juvenis, notus in silvis, hinc notus usque ad sidera, custos formosi pecoris, ipse formosior.*" ME. O divine poëta, tum carmen est tale nobis, quale sopor in gramine est fessis hominibus; quale id est per æstum restinguere sitim saliente rivo dulcis aquæ.

## LITERAL ORDER AND TRANSLATION.

"Spargite humum	"Strew the ground	"ad sidera;	"unto the stars;
"foliis,	"with leaves,	"custos	"the keeper
"pastores,	"shepherds,	"formosi pecoris,	"of a fair flock,
"inducite umbras	"draw shades	"ipse formosior."	"myself more fair."
"fontibus:	"over the fountains:	ME. Tale,	ME. Such,
"Daphnis mandat	"Daphnis commands	divine poëta,	divine poet,
"talia	"such things	tuum carmen	is thy song
"fieri sibi.	"to be done for him.	nobis,	to us,
"Et	"And	quale sopor	as slumber
"facite tumulum,	"make a tomb,	in gramine	on the grass
"et	"and	fessis;	to the weary;
"tumulo	"to the tomb	quale	as
"superaddite carmen:	"superadd this epitaph:	restinguere sitim,	to quench one's thirst,
"Daphnis, ego,	"Daphnis, I,	per æstum,	in the scorching-heat,
"notus in silvis,	"renowned in the woods,	saliente rivo	from a purling rill
"hinc usque	"hence even	dulcis aquæ.	of sweet water.

## MORE FREE TRANSLATION.

"Bestrew ye the ground with leaves, shepherds, over the fountains draw shady boughs: such rites for himself does Daphnis command to be performed. And raise ye a tomb, and on the tomb inscribe this epitaph:—  
**"Daphnis am I, celebrated in the woods, hence even unto the stars;  
 "the shepherd of a fair flock, myself fairer."**

MENALCAS. Such, heavenly poet, is to me your song, as is slumber on the grass to the weary; as in summer's heat is the allayment of thirst at a purling rill of fresh water.

40. spargite humum foliis, strew the ground with leaves. It was customary with the ancients to scatter leaves and flowers on the ground in honor of eminent persons deceased:—inducite fontibus umbras, induce shades to the fountains: alluding to the custom of crowning the fountains with garlands and green boughs. For "fontibus umbras," Catrou edited "frondibus aras," consentiently with some MSS. "Besides," says he, "that the words which I have preferred are to be found in some of the oldest manuscripts, they form a more true image with regard to a dead person:—for we do not read, any where, that arbours were raised over fountains, to honor funerals; and we often read that altars and tombs were covered with branches. Thus at the death of Polydore, the altars were covered with cypresses, and the branches were interwoven with blue ribbands." This learned critic did not think of the festivals called *Fontinalia*, nor of verse 20 of the ninth

Eclogue below. Another reading is "montibus umbras;" and one MS. has "frontibus umbras."

42. tumulum facite, make a mound; that is, raise a sepulchral monument:—superaddite carmen, superadd or inscribe an epigram, or a funeral distich.

44. This verse Martyn understood to mean, that "Julius Cæsar ruled the greatest nation in the world, and was himself the most excellent person of all."

45. divine poëta, literally, divine or heavenly poet, more freely, delightful or charming poet. Theocritus in his eighth Idyl compares the sweetness of the poetry of Daphnis to the taste of honey, but Virgil, in this verse and the two which follow it, compares the song of Mopsus to the resting of weary limbs on the grass, and the quenching of thirst in summer at a living spring of sweet water. The copy exceeds the original in beauty, as much as cypresses exceed limber shrubs in height.

46. Another reading is, "lassis per gramina."

48	Nec calamis solùm æquiparas, sèd voce, magistrum:	--- --- --- --- ---
49	fortunate puer, tu nunc eris alter ab illo:	--- --- --- --- ---
50	Nos tamèn hæc quocumque modo tibi nostra vicissim	--- --- --- --- ---
51	dicemus; Daphninque tuum tollemus ad astra:	--- --- --- --- ---
52	Daphnin ad astra feremus: amavit nos quoquè Daphnis.	--- --- --- --- ---
53	MO. An quidquam nobis tali sit munere majus?	--- --- --- --- ---
54	Et puer ipse fuit cantari dignus; et ista	--- --- --- --- ---
55	jampridèm Stîmichon laudavit carmina nobis.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Nec tu æquiparas tuum magistrum calamis solùm, sèd etiam tãd voce: O fortunâte puer, tu eris nunc âlter ab illo. Tãmèn nos dicemus tibi vicissim hæc nôstra cârmina quocúmque módo nos possumus dicere ea; atquè nos tollémus tuum Dáphnin ad ástra: nos ferémus Dáphnin ad ástra: námquè Dáphnis amávit nos quóquè. MO. An quídquam mágus sit mágus múnus tali múnere nobis? Et puer ipse fuit dignus cantári; et Stîmichon laudávit ista cârmina nobis jampridèm.

## LITERAL ORDER AND TRANSLATION.

Nec æquiparas magistrum calamis solùm, sèd voce: fortunâte puer, tu eris nunc âlter ab illo. Tãmèn nos, quocúmque módo dicémus tibi vicissim hæc nôstra, atquè tollémus tuum Dáphnin ad ástra;	Nor equal you your master on the pipes only, but in voice also: O fortunate youth, you will now be the other from him. Yet we, in whatever style we can, will sing to you in turn these verses of ours, and we will exalt your Daphnis to the stars;	ferémus Dáphnin ad ástra: Dáphnis amávit nos quóquè. MO. An quídquam sit mágus nobis tali múnere? Et puer ipse fuit dignus cantári, et Stîmichon jampridèm laudávit nobis ista cârmina.	we will raise Daphnis to the stars: Daphnis loved us also. MO. Can any thing be greater to us than such a favor? Both the youth himself was worthy to be celebrated, and Stîmichon some time ago praised to us those verses of yours.
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## MORE FREE TRANSLATION.

Nor equal you your master upon the pipes only, but in voice also: happy youth, you will now be the next to him. Yet will I, in my turn, sing to you in some style these verses of mine, and I will exalt your Daphnis to the stars: Daphnis will I exalt to the stars: me also did Daphnis love.

MOPUS. Can aught be more grateful to me than such a boon? Both was the youth himself worthy to be sung, and Stîmichon has ere now praised to me those verses.

48. uèc calamis solùm, *nor on the reeds or pipe alone*. Sèrvius was of opinion, that this must refer to Theócritus, as master, and to Virgil, as disciple; but there does not appear to me to be even a shadow of reason in favor of such an opinion, notwithstanding the concurrence of Martyn, in sentiment with Sèrvius. Catrou, with some semblance indeed of probability, thought this line a full confirmation of his system. 'If there has hitherto,' says he, 'been any question whether this Eclogue treats of a master and a scholar, there cannot, now, be a doubt of it. Virgil is charmed with the delightful verses of his pupil; and he retracts the words he had uttered in the outset of the pastoral, having there given Aléxis the honor, only, of being accomplished on the pipe, and taken to himself the credit of being a superior singer; but in this verse he confesses himself to be equalled in voice as well as on the pipe by his disciple.' Ræus took Dáphnis to be the master of Mopus. All these hypótheses militate against the personification of Július Cæsar, hinted at above.

49. tu nunc eris âlter ab illo, *thou now wilt be the other from him*, that is, *the first after or next to him*. Sèrvius explains these words by "tu solus post il-

lum bucôlicum cårnen scribis." La Cerda's paraphrase is, "tu post illum eris jam nunc âlter magister opiniónis mortális." Catrou harps on the old string, and understands that Aléxis is in every respect before Cebès.

50. quocúmque módo, *in whatever way we can*, or, *in a style howsoever mean*; an expression indicative of the great modesty of Menálcas—a quality for which Virgil was remarkable.

51. Dáphnin tuum, *your Daphnis*, that is, *thy favorite or friend*: although some say "thy patron or master:"—ad ástra, *to the stars*, namely, by singing his apotheosis or deification.

52. amávit nos quóquè Dáphnis, *us also did Daphnis love*. It has been hinted above that Július Cæsar saw and admired the Aléxis: if so, he might be said to have loved Virgil's poetry. Yet some, by "nos," understand "us Mántuas;" for Mántua was a city of Cisálpine Gaul, Július Cæsar's favorite province.

53. puer, *the boy or lad*; either, an expression of affection, which is most likely, else, uttered with allusion to the perpetual juvenile vigor which the immortal gods enjoy.

55. By Stîmichon some understand Mæcéuas.



56	ME. "CANDIDUS insuetum miratur limen Olympi,	-- -- -- -- -- -- -- --
57	"sub pedibusque videt nubes et sidera Daphnis.	-- -- -- -- -- -- -- --
58	"Ergò alacris silvas et cætera rura voluptas	-- -- -- -- -- -- -- --
59	"Panaque pastoresque tenet Dryadasque puellas.	-- -- -- -- -- -- -- --
60	"Nèc lupus insidias pecori, nèc retia cervis	-- -- -- -- -- -- -- --
61	"ulla dolum meditantur: amat bonus otia Daphnis.	-- -- -- -- -- -- -- --
62	"Ipsi lætitiâ voces ad sidera jactant	-- -- -- -- -- -- -- --
63	"intonsi montes: ipsæ jàm carmina rupes,	-- -- -- -- -- -- -- --
64	"ipsa sonant arbusta: 'Deus, Deus ille, Menalca!'	-- -- -- -- -- -- -- --

## SYNTHETICAL ORDER.

ME. "Cándidus Dáphnis mirátur insuétum límen Olýmpi, átquè vídet núbes et sídera sub sáis pédibus.  
 "Ergò álacris volúptas ténet sílvas et cætéra rúra, átquè Pána, átquè pastóres, átquè Dryádas puéllas.  
 "Nèc lúpus meditátur insídias pécori, nèc úlla retia meditántur dólum cervís: bónus Dáphnis ámat ótia.  
 "Ipsi intónsi móntes jáctant sáas vóces ad sídera præ lætitiâ: ípsæ rúpes jàm sónant cárimina, ípsa ar-  
 bústa jàm sónant cárima: 'Ílle est Déus, ílle est Déus, Ó Menálca!'

## LITERAL ORDER AND TRANSLATION.

ME. "Cándidus Dáphnis	ME. "Shining Daphnis	"nèc úlla rétia	"nor do any toils
"mirátur	"admires	"meditántur dólum	"devise stratagem
"límen Olýmpi	"the court of heaven	"cervís:	"for the deer:
"insuétum,	"new to him,	"bónus Dáphnis	"the good Daphnis
"átquè vídet	"and sees	"ámat ótia,	"loves tranquillity.
"núbes	"the clouds	"Intónsi móntes	"The unshorn mountains
"et sídera	"and the stars	"ípsi	"themselves
"sub pédibus.	"beneath his feet.	"jáctant vóces	"toss their voices
"Ergò	"Therefore	"ad sídera	"to the stars
"álacris volúptas	"a lively pleasure	"lætitiâ:	"for joy:
"tenet sílvas	"possesses the woods	"jàm	"now
"et cætera rúra,	"and other rural-parts,	"ipsæ rúpes,	"the very rocks,
"átquè Pána,	"and Pan,	"ípsa arbústa	"the very plantings
"átquè pastóres,	"and the herdmen,	"sónant cárima:—	"sound the strains:—
"átquè Dryádas puéllas.	"and the Dryad maids.	"Deus,	"A god,
"Nèc lúpus	"Nor meditates the wolf	"Déus ílle,	"a god he is,
"insidias pecori,	"ambushes for the flock,	"Menálca!"	"Menálcas!"

## MORE FREE TRANSLATION.

MENALCAS. "Effulgent Daphnis admires the court of Olympus new to him, and sees  
 "the clouds and stars beneath his feet.

"Wherefore gaysome pleasure possesses the woodlands and the rest of the country, and  
 "Pan, and the shepherds, and the Dryad nymphs.

"Neither doth the wolf devise plots against the sheep, nor are any toils set to ensnare  
 "the deer: gentle Daphnis loves tranquillity.

"The woody mountains themselves dart their voices with rejoicing to the skies: the very  
 "rocks, the very groves sound the strains: 'A GOD, A GOD HE IS, MENALCAS!'

56. cándidus, shining or effulgent, that is, having the splendid appearance which it is believed angels of light have; for Daphnis had put off mortality, and put on immortality, being now of the number of the gods:—insuétum limen, literally, the unaccustomed threshold or entrance, more freely, the court unto which he was a stranger:—Olýmpi, of Olympus, that is, of heaven; for Olympus, a mountain of Thessaly, was so high, that the poets feigned, its top reached to heaven; and hence, heaven is by them very frequently called Olýmpus. This Thessálian hill is only 6481 feet high: Dhawalagiri, 26,462 feet.

59. Dryádas puellas, the Dryad girls: these were nymphs who presided over the woods, as the Naïds did over the open country.

63. intónsi móntes, the unshorn mountains, that is, mountains covered with trees and thickets which had never been cut or cleared away: but some commentators will have the sense to be, "barren mountains," that is, hills whereon no flocks fed, no grass was mown, and no corn was reaped.

64. Menálcas, in a sort of rapture, not only heard the hills rejoicing, but he now hears the very rocks and groves echoing to him, that Daphnis is in reality a god. In the year of the city 712, the Triúmviri had decreed divine honours to Júlíus Cæsar, two years after his death; and advantage was taken of a comet that appeared about this time, to induce a belief that he had taken up his seat among the immortal gods, and that this comet was his star.

65	"Sis bonus O felixque tuis! En quatuor aras:	--- --- --- --- ---
66	"eccè duas tibi, Daphni, duoque altaria Phœbo.	--- --- --- --- ---
67	"Pocula bina novo spumantia lacte quotannis	--- --- --- --- ---
68	"craterasque duos statuam tibi pinguis olivi:	--- --- --- --- ---
69	"et multo imprimis hilarans convivia Baccho,	--- --- --- --- ---
70	"ante focum, si frigus erit, si messis, in umbrâ,	--- --- --- --- ---
71	"vina novum fundam calathis Ariusia nectar.	--- --- --- --- ---
72	"Cantabunt mihi Damœtas et Lyctius Ægon:	--- --- --- --- ---
73	"saltantes satyros imitabitur Alpheisibœus.	--- --- --- --- ---

## SYNTHETICAL ORDER.

"O sis tu bonus atquè felix tuis indigenis atquè adoratoribus! En quatuor aras; eccè duas aras tibi, O Daphni, atquè duo altaria sacra Phœbo. Ego statuam tibi bina pocula spumantia novo lacte atquè duos crateras pinguis olivi, quotannis: et, imprimis hilarans convivia multo Bacco, ante focum, si frigus erit, sed in umbrâ, si messis erit, ego fundam ex calathis Ariusia vina quæ vina sunt novum nectar. Damœtas et Lyctius Ægon cantabunt mihi: Alpheisibœus imitabitur saltantes satyros.

## LITERAL ORDER AND TRANSLATION.

"O sis bonus atquè felix tuis "En quatuor aras "eccè duas tibi, "Daphni, "atquè duo altaria "Phœbo. "Tibi "statuam quotannis "bina pocula "spumantia "novo lacte, "atquè duos crateras "pinguis olivi: "et imprimis	"O be propitious and favorable to thine! "Behold four altars: "lo! two for thee, "Daphnis, "and two hearths for Cynthis. "To thee "will I present yearly two bowls foaming with new milk, and two goblets of fat oil: and especially	"hilarans convivia multo Bacco, ante focum, si erit frigus, in umbrâ, si messis, fundam calathis Ariusia vina, novum nectar. Damœtas et Lyctius Ægon cantabunt mihi: Alpheisibœus imitabitur saltantes satyros.	"enlivening the banquets with plenty of wine, before the fire, if it shall be winter, in the shade, if it shall be harvest, I will pour from the flagons Ariusian wines, a new nectar. Damœtas and Lyctian Ægon shall sing to me: Alpheisibœus will ape the dancing satyrs.
---	--	---	---

## MORE FREE TRANSLATION.

"Oh! Be gracious and indulgent to thine own. See here four altars; lo! two for thee, Daphnis, and two hearths for Apolló. Two foaming bowls of new milk, and two goblets of fat oil will I yearly present to thee: and above all things enlivening the feasts with plenty of wine, (before the fire, if it shall be in winter; in the shade, if it shall be harvest-time,) I will from the crocks pour the Chian wines, a new nectar. Damœtas and Lyctian Ægon shall sing to me: Alpheisibœus will mimic the frisking satyrs.

65. sis bonus O felixque tuis, O be good and favorable to thy worshippers. The adjective "felix" is applied to those who confer happiness, as well as to those who enjoy it:—en quatuor aras, behold four altars: the adverb "en," in this verse, and "eccè," in the next, have each the effect of a transitive verb on the nouns "aras" and "altaria."

66. duo altaria Phœbo, two sacrificial hearths or lofty altars to Apolló. By "ara," an altar in general was meant, whether consecrated to an infernal or a supernal deity, or to gods who had once been mortal; but "altare" properly signified any altar erected for the purpose of sacrifice to a celestial god, originally divine. Sometimes, however, "altare" is put for "ara," as in Eclogue, l. 44. Here Heyne has "duas altaria Phœbo," nor badly.

68. Hefsius reads "duo," as it is found in some of the oldest manuscripts, like "ambo" in Eclogue VI. 18, or "duo" in Æneid XI. 285. Libations of new milk frothing from the ewe, she-goat, or cow, of olive oil, of honey, of wine, and of sacred blood,

were solemnly offered by the Greeks and Romans. 69. multo Bacco, with copious Bacchus, that is, with plenty of wine.

70. By this line it is evident that Virgil alludes to two different sacrifices; one of them in winter, and the other in summer.

71. calathis, from the baskets or hampers, being those in which the wines had arrived:—according to others, "from the chalices or cups in the shape of a hamper."—Ariusia, Ariusian or Chian: Ariusium was a promontory of the Isle of Chios in the Ægean sea, famous for exquisite wine:—nectar, the drink of the gods: their food was called "ambrosia."

72. Lyctius Ægon, Cretan Ægon: for Lyctus was a city of Crete; whence Idomeneus, is sometimes styled Lyctius, as in the third book of the Æneid.

73. The satyrs were a sort of demigods, who attended Bacchus: they had horns upon their heads, shaggy bodies, long tails, and the legs and feet of a goat. Singing and dancing were part of the ancient worship, as well of the Jews as Pagans.

74	"Hæc tibi semper erunt, et cum sollennia vota	--- --- --- --- ---
75	"reddemus Nymphis, et cum lustrabimus agros.	--- --- --- --- ---
76	"Dum juga montis aper, fluvios dum piscis amabit,	--- --- --- --- ---
77	"dumque thymo pascuntur apes, dum rore cicadæ;	--- --- --- --- ---
78	"semper honos nomenque tuum laudesque manebunt.	--- --- --- --- ---
79	"Ut Baccho Cererique, tibi sic vota quotannis	--- --- --- --- ---
80	"agricolæ facient: damnabis tu quoque votis."	--- --- --- --- ---
81	MO. Quæ tibi, quæ tali reddam pro carmine dona?	--- --- --- --- ---

## SYNTHETICAL ORDER.

"Hæc *mûnera* erunt tibi semper, et cum *nos* reddemus sollennia vota Nymplis, et cum *nos* lustrabimus ægros. Dum aper amabit jûga montis, dum piscis amabit fluvios, atque dum apes pascuntur thymo, dum cicadæ pascuntur rore; tûus hõnos atque tûum nõmen atque tûæ laudes manebunt semper. Ut agricolæ faciunt vota Baccho atque Céreri, sic agricolæ facient vota tibi quotannis: tu quoque dam-nabis eos votis." MO. Quæ dóna réddam égo tibi, quæ dóna réddam égo pro tali carmine?

## LITERAL ORDER AND TRANSLATION.

"Hæc	"These offerings	"cicadæ	"hahn-crickets
"erunt semper tibi,	"shall always be for thee,	"rore;	"shall feed on dew
"et	"both	"hõnos	"thine honor
"cum reddemus	"when we pay	"atque tûum nõmen	"and thy name
"sollennia vota	"our anniversary vows	"atque laudes	"and thy praises
"Nymphis,	"to the Nymphs,	"semper manebunt.	"shall always remain.
"et	"and	"Ut Baccho	"As unto Bacchus
"cum lustrabimus	"when we lustrate	"atque Céreri,	"and to Ceres,
"agros.	"our fields.	"sic tibi	"so unto thee
"Dum	"So long as	"agricolæ	"will the husbandmen
"aper	"the boar	"facient vota	"make their vows
"amabit jûga	"shall love the brows	"quotannis:	"annually:
"montis,	"of the mountain,	"votis	"by vows
"dum	"so long as	"quoque	"likewise
"piscis	"the fish shall love	"tu damnabis."	"wilt thou gird."
"fluvios,	"the streams,	MO. Quæ	MO. What
"dumque	"so long, too, as	reddam tibi,	can I give you,
"apes pascuntur	"bees shall feed	quæ dóna	what presents,
"thymo,	"on thyme,	pro	in return for
"dum	"so long as	tali carmine?	such a song?

## MORE FREE TRANSLATION.

"These offerings shall always be for thee, both when we pay our solemn vows unto the Nymphs, and when we make the circuit of our fields.

"So long as the boar shall love the mountain brows, so long as fish shall love the floods, so long, too, as bees shall feed on thyme, so long as grasshoppers on dew; thy honor and thy name and praises shall evermore endure. As unto Bacchus and to Ceres, so to thee will the swains annually make their vows: by their vows, too, wilt thou gird them."

MORSUS. What presents can I make to you, what presents, in return for such a song?

75. Nymphis, to the Nymphs or rural goddesses: it was customary, it seems, to sacrifice to the Nymphs in winter, and to worship them within doors, merrily dancing round their images:—et cum lustrabimus agros, and when we lustrate our fields: alluding to the *ambarralia*, a solemn sacrifice to Ceres, described in the first book of the Georgics.

77. Aristotle says that the cicadæ has no mouth; but that it thrusts out a trunk like a tongue, with which it sucks in the dew.

78. This verse is repeated in the first book of the Æneid, where Æneas professes eternal gratitude to Dido for her kindness to him in his distress.

79. Baccho Cérerique, unto Bacchus and to Ceres, namely, the God of vintage, and the Goddess of husbandry: the two principal cares, indeed, of a husband-

man. Bacchus and Ceres were annually worshipped together; and Daphnis, or Julius Caesar, the poet affirms shall be as often invoked as these. At the beginning of the Georgics he begs of Augustus Caesar, a deity about to be, to preside over husbandry.

80. damnabis tu quoque votis, thou, too, wilt condemn them by their vows, that is, if the husbandmen shall make a vow rashly, in the ardor of their wishes, praying to Ceres to grant their desires or requests, and if, when thou shalt have granted their petitions, they shall fail to perform their promises, thou wilt not be trifled with, but wilt, in justice, inflict summary vengeance on them for their impiety. Several explanations of this passage have been attempted, indeed, by different critics; but most of their comments are confused, and their versions absolutely absurd.

82	Nàm nequè me tantùm venientis sibilus Austri,	-- -- -- -- --
83	nèc percussa juvant fluctu tàm litora, nèc quæ	-- -- -- -- --
84	saxosas inter decurrunt flumina valles.	-- -- -- -- --
85	ME. Hâc te nos fragili donabimus antè cicutâ:	-- -- -- -- --
86	hæc nos, "Formosum Corydon ardebat Alexin;"	-- -- -- -- --
87	hæc eadem docuit, "Cujum pecus? An Melibœi?"	-- -- -- -- --
88	MO. At tu sume pèdum, quod, me cùm sæpè rogaret,	-- -- -- -- --
89	non tulit Antigenes, (et erat tùm dignus amari,)	-- -- -- -- --
90	formosum paribus nodis atquè ære, Menalca.	-- -- -- -- --

## SYNTHETICAL ORDER.

Nàm nequè sibilus venientis Aústri jàvat me tantùm, nèc litora percùssa fluctu tàm jàvant me, nèc flùmina quæ flùmina decurrunt inter saxosas vâllea jàvant me tantùm. ME. Nos donâbimus te hâc fragili cicutâ antè: hæc cicutâ docuit nos cànere, "Còrydon ardèbat formòsum Aléxin;" hæc eadem cicutâ docuit nos cànere, "Cújum pécus? An Melibœi?" MO. At tu, O Menálca, sùme hoc pèdum formòsum páribus nódis átquè ære; quod pèdum Antigenes non tulit, cùm ille sæpè rogâret me id, et tùm ille erat dignus amári.

## LITERAL ORDER AND TRANSLATION.

Nàm	For	"formòsum Aléxin;"	"for beauteous Aléxis:"
nequè sibilus	neither does the whisper	hæc eadem,	this same reed taught us,
venientis Aústri	of the coming south-wind	"Cújum pécus?"	"Whose sheep are these?"
tantùm,	charm me so much,	"An Melibœi?"	"Are they Melibœus's?"
nèc litora	nor the shores	MO. At tu,	MO. But do you,
percùssa fluctu,	lashed by the wave,	Menálca,	Menálcas,
nèc flùmina	nor rivers	sùme pèdum	take this crook
quæ decurrunt	which glide down	formòsum	bonny
inter saxosas vâllea	among stony vales	páribus nódis	with uniform knobs
tàm jàvant me.	so delight me.	átquè ære;	and brass;
ME. Antè	ME. First	quod Antigenes,	which Antigenès,
nos donâbimus te	will we present you	cùm	though
hâc fragili cicutâ:	with this crisp reed:	sæpè rogâret me,	he often asked it of me,
hæc	this reed	(et tùm	(and at that time
docuit nos,	taught us,	erat dignus amári)	he was worthy to be loved)
"Còrydon ardèbat	"Còrydon burned	non tulit.	obtained not.

## MORE FREE TRANSLATION.

For neither the whistling of the rising breeze, nor shores lashed by the billow, nor rivers hurrying onward through rocky dells, delight me so much.

MENALCAS. First will I present you with this slim pipe: this taught me, "Còrydon loved pretty Aléxis:" this same pipe, "Whose sheep are these? Are they Melibœus's?"

MORSUS. But do you, Menálcas, accept of this crook, handsome with uniform knobs and brass; which Antigenès, though he often asked it of me, obtained not; and yet was he worthy of my regard.

82. venientis sibilus Aústri, the hissing or whisper of the coming south-wind, more freely, the whistling of the rising gale. Menálcas had previously compared the sweetness of Mopsus's song to the great delight rest gives to the weary, and spring water to the thirsty: Mopsus returning the compliment, affirms that the verses of Menálcas are more pleasing to the ear than the voice of the rising breeze, than the murmur of the rolling wave, or even the echo of streams running through rocky valleys.

85. hâc te nos fragili donâbimus antè cicutâ, first of all (or, before you give us any thing,) we will present you with this frail or delicate pipe, literally, this hemlock-stalk; being the reed or pipe on which we first sang the "Aléxis" and "Palæmon."

86. In this line and the next Virgil broadly insinuates that he himself is Menálcas, by hinting that the 'Aléxis' and 'Palæmon' were composed by that shepherd. By these two verses it is manifest, that the second and third Eclogues were written before the present one. Heyue is of opinion that the Pastorals of Virgil were published in the following order, II, III, V, I, IX, VI, IV, VIII, VII, X.

90. formòsum páribus nódis átquè ære, beautiful with equidistant or even-sized knobs and brass, that is, ornamented or beautiful with knots all similar to one another, and mounted with brass. The value of the crook is further enhanced by the consideration that the respected Antigenès, (another shepherd,) had repeatedly begged to obtain it, but in vain.



# PUBLII VIRGILII MARONIS

## BUCOLICÔN

### ECLOGA SEXTA.

#### SILENUS.

1	PRIMA Syracosio dignata est ludere versu	--- --- --- --- ---
2	nostra, nequè erubuit silvas habitare, Thalia.	--- --- --- --- ---
3	Cùm canerem reges et proelia, Cynthus aurem	--- --- --- --- ---
4	vellit, et admonuit: "Pastorem, Tityre, pingues	--- --- --- --- ---
5	pascere oportet oves, deductum dicere carmen."	--- --- --- --- ---
6	Nunc ego (namquè supèr tibi erunt, qui dicere laudes,	--- --- --- --- ---
7	Vare, tuas cupiant, et tristia condere bella)	--- --- --- --- ---

#### SYNTHETICAL ORDER.

Nóstra Thalia prima est dignata lúdere Syracósio vérsu, néquè *illa* erúbuit habitáre sílvas. Cùm égo cánerem réges et proélia, Cýnthius vellit *meam* aúrem, et admónuit me: "*Id opórtet pastórem, O Tityre, pascere pingues oves, dicere dedúctum cármén.*" Nunc égo (námqùè *póētæ* érunt tibi súper námero, O Váre, qui *póētæ* cúpiant dicere túas laúdes, et cóndere *tua* tristia bélla)

#### LITERAL ORDER AND TRANSLATION.

Nóstra Thalia prima dignata est lúdere	Our Thalia first deigned to sport	"pascere oves "pingues, "dicere "deductum carmen."	"to feed his sheep "fat, "to sing "an attenuate strain."
Syracósio vérsu, néquè erúbuit habitáre sílvas.	in Syracúsan verse, nor blushed she to inhabit the woods.	Nunc égo (námqùè érunt tibi súpèr, Váre, qui cúpiant dicere túas laúdes, et cóndere tristia bélla)	Now I (for there will be to thee more than enow, O Varus, who may wish to celebrate thy praises, and to record thy mournful wars)
Cùm cánerem réges et proélia, Cýnthius vellit aúrem, et admónuit: "Opórtet pastórem, "Tityre,	When I sang of kings and battles, Apóllo twitched my ear, and admonished me: "It behoves a shepherd, "Tityrus,		

#### MORE FREE TRANSLATION.

My Thalia condescended the first to sport in Sicilian verse, nor felt she ashamed to inhabit the woods. When I offered to sing of kings and of battles, Cynthus twitched mine ear, and admonished me:—"It becomes a shepherd, Tityrus, to feed his fattening sheep, to chant a humble strain." Now will I (for you will have a superabundance, Varus, of those who will wish to celebrate thy praises, and to record thy distressing wars)

1. prima, the first, or, before any other; meaning that Virgil himself was the first of the Latins who had ever condescended to write pastorals. Plautus, Ennius, and Lucrétius, had favored their countrymen with comedies, tragedies, annals, and satires, but none of the Romans had thought pastoral poetry deserving of notice:—Syracósio vérsu, in Syracúsan verse, out of compliment to Theocritus, who was a native of Syracuse. That the third syllable of "Syracósio," or rather of "Syracósió," might be short, the poet changes the "u" or rather "ou" into "o"; that is, he drops the "u" of the diphthong, and retains the short "o."

2. Thalia was one of the nine Muses, and seems here to be put simply for "Músa."

3. cùm cánerem, when I sang or rather would be singing, that is, when I felt desirous and offered to sing: alluding to an attempt, which Virgil is said to have made, to sing the actions of the Alban kings, before he betook himself to pastorals:—Cýnthius, Apóllo; so called from Cynthus, a mountain of De-

los, and the birth place both of Apóllo and Diána.

4. In this verse, Virgil owns that Apóllo called him Tityrus: an acknowledgment rendering it probable that the first Eclogue was written before this one:—pingues, fat; but whether the sense is, "to feed the fat sheep, or, to feed the sheep fat," is not clear. Sérvius, however, interprets "pingues pascere" by "pascere ut pinguescant to feed that they may fatten; a very rational construction.

5. deductum cármén, a reduced or thin-spun lay; a metaphor taken from wool.

6. súper érunt, there will be over-enough, that is, there will be poets enow and more than enow.

7. Váre, O Varus: but commentators are not agreed, concerning the particular Varus here meant. Many contend for Alphenus Varus: some for Quintilius Varus of Cremóna: but the more generally received opinion is, that Quintus Atilius Varus or Publius Quintilius Varus, was the person:—tristia bélla, sorrowful wars: not sorrowful to Varus, but to his enemies, and his country in general.

8	agrestem tenui meditabor arundine Musam.	-- --- --- --- --- ---
9	Non injussa cano: si quis tamèn hæc quoquè, si quis	-- --- --- --- --- ---
10	captus amore leget, te nostræ, Vare, myricæ,	--- --- --- --- --- ---
11	te nemus omne canet: nec Phæbo gratior ulla est,	--- --- --- --- --- ---
12	quàm sibi quæ Vari præscripsit pagina nomen.	--- --- --- --- --- ---
13	Pergite, Pierides. "Chromis et Mnasyllus in antro	--- --- --- --- --- ---
14	"Silenum pueri somno vidère jacentem,	-- --- --- --- --- ---
15	"inflatum hesterno venas, ut sèmpèr, Iaccho.	-- --- --- --- --- ---

## SYNTHETICAL ORDER.

meditabor agrèstem Músam ténuí arúndine. *Ego non cáno injússa cármina: tamèn si quis léget hæc cármina quòquè, si quis, cáptus amóre nostræ Músæ, léget hæc cármina, nostræ myricæ cánet te, O Váre, ómne némus cánet te: nec úlla página est grátior Phœbo, quàm illa página quæ página præscripsit síbi nómen Vari. Pérgete vos, O Pierides. "Púeri Chrómis et Mnasyllus vidère Silénum jacentem sómno in "antro, inflátum quòdã venas, ut sèmpèr, hesterno Iácho.*

## LITERAL ORDER AND TRANSLATION.

meditabor	will exercise	nec est	nor is
agrestem Músam	my rural Muse	úlla página	any page
ténuí arúndine.	on the slender reed.	gratior Phœbo	more grateful to Phæbus
Injússa	Forbidden lays	quàm	than
non cáno:	I sing not:	quæ	that which
támèn	however	præscripsit síbi	hath prefixed to it
si quis,	if any one,	nómen Vari.	the name of Varus.
si quis	any one	Pergite Pierides.	Proceed, Muses.
cáptus amóre	taken with love of them	"Púeri	"The youths
leget	shall read	"Chromis et Mnasyllus	"Chromis and Mnasyllus
quòquè hæc,	even these,	"vidère Silénum	"saw Silenus
te, Váre,	thee, Varus,	"jacentem sómno	"lying in a sleep
nostræ myricæ,	our tamarisks,	"in antro,	"in a cave,
te	thee	"inflatum vénas,	"swollen as to his veins,
ómne némus	every grove	"ut sèmpèr,	"as always,
cánet:	shall resound:	"hesterno Iácho.	"with yesternight's wine.

## MORE FREE TRANSLATION.

exercise my rural Muse on the slender pipe. Forbidden lays I sing not: yet if any one shall read even these, if any one enamoured of our Muse shall read them, thee, Varus, our tamarisks, thee every grove shall resound: nor is any page more pleasing to Apóllo, than that which in its front has written on it the name of Varus.

Proceed, Muses.

"The youths Chromis and Mnasyllus saw Silenus lying in a cavern asleep, his veins "distended, as usual, with the wine of the preceding day.

8. meditabor Músam, *I will compose or set to music a song—I will trill or quaver on an air—I will exercise the Muse.* See the note on the second verse of the first Eclogue.

9. non injussa cáno, *I sing not forbidden strains,* that is, I do not attempt kings and battles, themes which Cýnthius has warned or forbidden me not to sing: or, the meaning may be, "*I sing not unbidden strains,*" that is, "*I sing not without orders,*" either from Varus or some one else; therefore "*I sing bidden strains,*" but this acceptance is, to me, I confess, less apposite, although many, indeed, prefer it to the other:—*hæc quòquè, these even or these also.*

10. myricæ, *tamarisks*: see Eclogue IV. 2.

11. te némus ómne cánet, *thee every grove shall sing*: for, although the God of song hath deterred me from describing thy actions in epic poetry, yet shall frequent mention be made of thee in these my Bucolics or Pastorals.

12. síbi quæ præscripsit, literally, *which has pre-*

*scribed to itself or upon itself, freely, which has prefixed to it or which bears inscribed on its face.*

13. Piérides, *ye Piérian maids*: see Eclogue III. 85.—Some will have Chromis and Mnasyllus to be young satyrs, because the *Silēni*, before they grow old, are satyrs; others, and, perhaps, with greater correctness, take them to be young shepherds.

14. Silēnus was a sort of demioed, the tutor and companion of Bacchus. He was represented as an elderly person, of very convivial habits, but, almost perpetually, drunk:—*púeri, the boys or youths, or, as some render it, the young satyrs*:—*sómno jacentem, prostrate with sleep, that is, lying asleep.*

15. inflátum vénas, *inflated or blown out as to his veins, that is, flushed and tumid*, the effect of copious drinking:—*hesterno Iácho, with yesterday's Iachus or wine.* Here the poet uses "Iaccho," in the same sense as he uses "Baccho;" in verse 69 of the fifth Eclogue, above:—*ut sèmpèr, as always or as usual—agreeably to his custom.*

16	"Serta procūl tantūm capiti delapsa jacebant;	--- --- --- --- ---
17	"et gravis attritā pendebat cantharus ansā.	--- --- --- --- ---
18	"Aggressi (nām sæpē senex spe carminis ambo	--- --- --- --- ---
19	"luserat) injiciunt ipsis ex vincula sertis.	--- --- --- --- ---
20	"Addit se sociam, timidisque supervenit, Ægle;	--- --- --- --- ---
21	"Ægle, Naiadum pulcherrima: jāmque videnti	--- --- --- --- ---
22	"sanguineis frontem moris et tempora pingit.	--- --- --- --- ---
23	"Ille dolum ridens, 'Quò vincula nectitis?' inquit.	--- --- --- --- ---
24	"Solvite me, pueri: satis est potuisse videri.	--- --- --- --- ---

## SYNTHETICAL ORDER.

"Serta *ejus*, delapsa capiti, jacebant procūl tantūm; et gravis cantharus *ejus* pendebat *sua* attritā ansā.  
 "Hi *pueri* aggressi (nām senex sæpē luserat ambo spe carminis) injiciunt vincula *ei* ex ipsis sertis. Æ-  
 "gle addit se sociam *his pueris*, atque *illa* supervenit *his* timidis; Ægle, pulcherrima Naiadum: atque  
 "illa pingit *ei*, jām videnti, frontem et tempora sanguineis moris. Ille, ridens dolum, inquit, 'Quò nec-  
 "titis *vos* vincula *mihi*?' 'Solvite *vos* me, O *pueri*: id est satis *vos* videri potuisse vincire me.

## LITERAL ORDER AND TRANSLATION.

"Serta,	"His garland,	"timidis;	"to them timorous;
"delapsa capiti,	"having fallen from his head,	"Ægle, pulcherrima	"Ægle, the fairest
"jacebant	"lay	"Naiadum:	"of the Nāids:
"tantūm procūl;	"only a little way off;	"atque jām videnti,	"and to him now seeing,
"et gravis cantharus	"and his heavy tankard	"pingit frontem	"she paints the forehead
"pendebat	"was hanging	"et tempora	"and temples
"attritā ansā.	"by its worn handle.	"sanguineis moris.	"with ruddy mulberries.
"Aggressi	"Having seized him	"Ille,	"He,
"(nām sæpē senex	"(for oft had the veteran	"ridens dolum,	"laughing at the trick,
"luserat ambo	"beguiled both of them	"inquit,	"says,
"spe carminis)	"with the hope of a song)	"Quò	"Wherefore
"injiciunt vincula	"they put ligatures on him	"nectitis vincula?"	"bind ye bands?
"ex ipsis sertis.	"of his very garland.	"Solvite me, pueri:	"Loose me, lads:
"Ægle addit se	"Ægle adds herself	"est satis	"it is enough
"sociam,	"an associate,	"videri	"that you appear
"atque supervenit	"and comes unexpectedly up	"potuisse.	"to have been able.

## MORE FREE TRANSLATION.

"His garland, fallen from his head, lay just by; and his massive tankard was hang-  
 "ing by its worn handle.

"Having seized him (for often had the old demigod amused both of them with the  
 "hope of a song,) they bind him with the ribbands of his own garland.

"Ægle joins herself an associate, and comes unexpectedly on the timorous young-  
 "sters; Æglē, the fairest of the Nāids: and just as he is opening his eyes she paints his  
 "forehead and temples with red-sapped mulberries.

"He, smiling at the trick, says, 'Why fasten you fastenings? Unbind me, lads: it is  
 "'sufficient that ye seem to have had me in your power.

16. procūl tantūm, at a distance only, an idiomatic mode of expressing, "a little way off."

17. gravis cātharus, his heavy (and it may thence be presumed, capacious) tankard: the cātharus was a drinking vessel in the form of a beetle, with an ear or handle at the end:—attritā ansā, by its ear worn or rubbed away; through long and frequent use.

18. ambo, both of them: here the poet, in imitation of the Greek, uses "ambo," like a dual number for "ambos."

19. injiciunt vincula, they cast nooses or bonds on him, that is, they bind him with bandages.

20. addit se sociam, timidisque supervenit Ægle, Ægle adds herself as a companion, and comes unexpectedly on the timid or startled youngsters.

21. Naiadum, of the Nāids, namely, the Nymphs

who presided over running water. Here we have "Naiadum" a quadrisyllable, but in the tenth Eclogue we read "Naiaden," a trisyllable:—jām videnti, to him now seeing, that is, just as he begins to awake and to open his eyes.

22. sanguineis moris, with red-staining mulberries. This fruit, it is said, was originally white, but was changed into red by the blood of Píramus and Thisbē. See Ovid's Metamorphoses, B. IV. 54.

24. satis est potuisse videri, it is enough you seem to have been able: yet this easy sentence no one has ever, as far as I know, translated rightly. Martyn renders the words, "it is enough that I have been made visible;" Davidson, "it is enough that I have suffered myself to be seen!" Ruæus's interpretation is, "sufficit quòd potuerim deprehendi à vobis!"



25	"Carmina, quæ vultis, cognoscite: carmina vobis;	--- --- --- --- ---
26	"huic aliud mercedis erit.' Simul incipit ipse.	--- --- --- --- ---
27	"Tùm verò in numerum Faunosque ferasque videres	--- --- --- --- ---
28	"ludere, tùm rigidas motare cacumina quercus.	--- --- --- --- ---
29	"Nec tantùm Phœbo gaudet Parnassia rupes;	--- --- --- --- ---
30	"nec tantùm Rhodope mirantur et Ismarus Orphea.	--- --- --- --- ---
31	"Namquè canebat, uti magnum per inane coacta	--- --- --- --- ---
32	"semina terrarumque animæque marisque fuissent,	--- --- --- --- ---

## SYNTHETICAL ORDER.

"Cognoscite vos *in* carmina, quæ carmina vos vultis cognoscere: carmina erunt vobis: aliud mercedis  
 "erit huic *Nymphæ*.' Simul ipse incipit canere. Tùm verò *tu* videres atquè Faunos atquè feras ludere  
 "in númerum, tùm *tu* videres rigidas quereus motare sua cacumina. Nec Parnassia rupes gaudet tan-  
 "tùm Phœbo, nec Rhodope et Ismarus mirantur Orphea tantùm. Namquè *Silvius* canebat, uti scēmi-  
 "na atquè terrarum, atquè animæ, atquè maris fuissent coacta per magnum inane spātium,

## LITERAL ORDER AND TRANSLATION.

"Cognoscite carmina	"Hear the lays	"Nec gaudet	"Nor delights
"quæ vultis;	"which ye desire;	"Parnassia rupes	"the Parnassian rock
"carmina vobis:	"there are lays for you:	"tantùm	"so much
"huic erit	"to her there shall be	"Phœbo;	"in Phœbus;
"aliud	"another sort	"nec	"nor do
"mercedis."	"of recompense."	"Rhodope et Ismarus	"Rhodopè and Ismarus
"Simul	"At the same time	"mirantur Orphea	"admire their Orpheus
"ipse incipit.	"himself begins	"tantùm	"so much.
"Tùm verò	"Then indeed	"Namquè canebat,	"For he sang,
"videres	"mightest thou see	"(ut)	"how
"atque Faunos	"both the Fauns	"per magnum inane	"through the vast void
"atquè feras	"and the wild beasts	"semina	"the seeds
"videre in númerum,	"to caper to the measure,	"atquè terrarum,	"both of earth,
"tùm	"then, too,	"atquè animæ,	"and of air,
"rigidas quereus	"the rigid oaks	"atquè maris,	"and of sea,
"motare cacumina.	"to wag their tops.	"fuissent coacta,	"were brought together,

## MORE FREE TRANSLATION.

"Listen to the songs which ye wish for: songs there are for you: unto her there shall be  
 "another sort of recompense.' Immediately he begins. Then indeed you could see the  
 "Fauns and wild beasts frisking to the measure,—and the stubborn oaks waving their  
 "heads. Nor rejoices the Parnassian rock so much in Apollo, neither do Rhodopè and  
 "Ismarus so much admire their Orpheus. For he sang, how, throughout the immense  
 "void, the atoms of earth, and of air, and of water, had been congregated into one mass,

27. in númerum, very literally, *into number*, but freely, *to the measure of the strain*, that is, *keeping time with the music*:—Faunos, the Fauns, rural deities having the legs, feet, and ears of a goat; with the rest of the body of the human form:—for "ferasque" some copies have "silvasque."

28. ludere, *to sport or to frisk—to skip or to gambol*:—motare cacumina, *to move or wag their tops*, that is, *bobbing, as to their summits, and observing, to all appearance, the strictest time with the tune*.

29. Parnassia rupes, the Parnassian rock, a two-peaked mount of Phocis, in the vicinity of Helicon and of Cithæron. It is of considerable altitude, and was sacred to the Muses, to Apollo, and Bacchus. On a clear day it was visible to the citadel of Corinth, from which it was distant about 80 miles.

30. Rhodopè is a lofty mountain of Thrace, extending as far as the Euxine sea, in an easterly direction all across the country. This mountain is represented ringing with the sad lamentations of the Dryads for the unfortunate fate of Eurýdicè in the fourth book of the Georgics:—for "mirantur," the reading of the Roman and oblong manuscripts, the

common lectio is "mirantur." Ismarus, is another mountain of Thrace, near the Hebrus, very rugged, but in former times it was covered with vines and olives; and at the foot of it there was a town of the same name:—here the scanning, it will be perceived requires "Orphea" to be pronounced as a dissyllable: see the note at verse 57 of the fourth Eclogue, above. In like manner we find "Promethei," a trissyllable, in verse 42, below.

31. magnum per inane, *throughout the vast void or the immense empty space*. According to Epicurus, a philosopher of Athens, born at Gargættus about 341 years before Christ, there were two original, and entirely distinct, principles; the "plenum" and the "vacuum," that is, "body" and "void," or, in other words, "matter" and "space."

32. semina, the seeds or rudiments—the atoms or particles; these, according to Epicurus, were originally scattered all over the immense void; but were afterwards brought into a sort of union. How they became scattered, and by whom they were collected he does not tell us! In this verse "anima" is used for "air," and "mâre" for "water."

33	"et liquidi simul ignis: ut his exordia primis	--- --- --- --- ---
34	"omnia, et ipse tener mundi concreverit orbis.	--- --- --- --- ---
35	"Tum durare solum, et discludere Nerea ponto	--- --- --- --- ---
36	"coeperit, et rerum paulatim sumere formas:	--- --- --- --- ---
37	"jamque novum ut terræ stupeant lucescere solem;	--- --- --- --- ---
38	"altius atque cadant submotis nubibus imbres:	--- --- --- --- ---
39	"incipiant silvæ cum primum surgere, cumque	--- --- --- --- ---
40	"rara per ignotos errent animalia montes.	--- --- --- --- ---

## SYNTHETICAL ORDER.

"et simul liquidi ignis: ut *ex* his primis *elementis* omnia exordia *coactuerint*, et ut ipse tener orbis mundi concreverit. Tum ut solum coeperit durare, et discludere Nerea ponto, et paulatim sumere formas rerum: atque ut terræ jam stupeant novum solem lucescere; atque ut imbres cadant de nubibus submotis altius supra terram: cum primum silvæ incipient surgere, atque cum primùm rara animalia errent per ignotos montes.

## LITERAL ORDER AND TRANSLATION.

"et	"and	"formas rerum:	"the shapes of things:
"simul	"at the same time	"atque jam	"and now
"liquidi ignis:	"of ethereal fire:	"ut	"how
"ut	"how	"terræ	"the regions of earth
"his primis	"from these first principles	"stupeant	"behold with amazement
"omnia exordia,	"all the elements,	"novum solem	"the new Sun
"et	"and	"lucescere;	"shine;
"tener orbis	"the fresh globe	"atque	"and how
"ipse	"itself	"nubibus	"from the clouds
"mundi	"of the world	"submotis altius	"suspended more loftily
"concreverit.	"grew.	"imbres cadant:	"the showers descend:
"Tum	"Then	"cum primum	"when for the first time
"solum	"how the soil	"silvæ	"the woods
"coeperit durare,	"began to harden,	"incipiant surgere,	"begin to rise,
"et	"and	"atque	"and
"discludere Nerea	"to shut up the waters	"cum animalia	"when the living creatures
"ponto,	"in the bed of the deep,	"rara	"few in number
"et	"and	"errent	"range
"paulatim	"by degrees	"per	"over
"sumere	"to assume	"ignotos montes.	"the unknown mountains.

## MORE FREE TRANSLATION.

"and of ethereal fire at the same time:—how from these constituent particles all the elements, and the world's fresh globe itself concorporated.

"Then, how the surface began to harden, and to confine the waters to the cavity of the deep, and to assume by degrees the appearances of things:—and now, how the Earth was amazed at the shining of the new Sun; and how, from the clouds suspended on high, the showers descend:—when—that for the first time, the woods begin to rise, and when the animals, yet few in number, range over the unknown mountains.

33. *liquidi ignis*, of liquid or pure fire: these four bodies, viz., earth, air, water, and fire, were, in the dark ages of science, thought to be simple substances, and had, therefore, the name of "elements;" a term implying that all other substances were modifications and combinations of these:—*exordia*, original or primary productions.

34. *tener mundi orbis*, the unfirm or (by reason of its newness) soft ball of the world, that is, the terrestrial globe of the Earth, as yet in its infancy:—*concreverit*, may have concentered or grown together; viz. by accumulating round a nucleus or centre, and adhering to that nucleus or centre, to which every particle of matter is constantly tending by the innate power of gravitation.

35. *solum*, the soil or surface of the ground; so called because trodden upon by the human foot, the

sole of which was by the earlier Latins termed "*solum*:"—*discludere Nerea*, literally, to shut up Nereus apart. Nereus, a sea god, son of Oceanus and Terra, and father of the Nereids, is here figuratively put for "*the waters*."—By "*ponto*" in this verse, it will be perceived, we are to understand the "*cavity or bed of the deep*," and not "*the deep itself*." Heyne places a semicolon after "*orbis*" of the preceding line, conceiving the ordo to be, "*orbis mundi coeperit durare solum*;" nor badly.

36. *et rerum paulatim sumere formas*, and gradually to take or assume the form of things, that is, by degrees to be covered with vegetation; and to give birth to all the animate and inanimate forms which abound either in its womb or on its surface.

40. For "*ignotos*" some of the ancient MSS. have "*ignaros*," a reading which admits of defence.

41	“ Hinc lapides Pyrrhæ jactos, Saturnia regna,	-- -- -- -- -- -- --
42	“ Caucasasque refert volucres, furtumque Promethei.	-- -- -- -- -- -- --
43	“ His adjungit, Hylan nautæ quo fonte relictum	-- -- -- -- -- -- --
44	“ clamâssent; ut litus, ‘Hyla, Hyla,’ omne sonaret.	-- -- -- -- -- -- --
45	“ Et fortunatam, si nunquàm armenta fuissent,	-- -- -- -- -- -- --
46	“ Pasiphaën nivei solatur amore juvenci.	-- -- -- -- -- -- --
47	“ Ah! virgo infelix, quæ te dementia cepit!	-- -- -- -- -- -- --

## SYNTHETICAL ORDER.

“ Hinc *the* refert jactos lapides Pyrrhæ, et Saturnia regna, atquæ furtum Pro-  
 “ methei. *He* adjungit his *fabulis*, quo fonte Argonautæ clamavissent Hylan relictum *ab ipsis*; ut omne  
 “ litus sonaret ‘Hyla, Hyla.’ Et *he* solatur Pasiphaën (fortunatam *mullerem* si armenta nunquàm fu-  
 “ sent) amore nivei juvenci. Ah! infelix virgo, quæ dementia cepit te!

## LITERAL ORDER AND TRANSLATION.

“ Hinc	“ <i>After this</i>	“ omne litus	“ <i>all the shore</i>
“ refert	“ <i>he relates</i>	“ sonâret,	“ <i>resounded,</i>
“ jactos lapides	“ <i>the cast stones</i>	“ ‘Hyla, Hyla.’	“ <i>‘Hylas, Hylas.’</i>
“ Pyrrhæ,	“ <i>of Pyrrha,</i>	“ Et	“ <i>And</i>
“ Saturnia regna,	“ <i>the Saturnian reigns,</i>	“ solatur	“ <i>he consoles</i>
“ atquæ	“ <i>and</i>	“ Pasiphaën	“ <i>Pasiphaë</i>
“ Caucasæas volucres,	“ <i>the Caudæan birds,</i>	“ (fortunatam	“ <i>(a fortunate woman</i>
“ atquæ	“ <i>and</i>	“ si armenta	“ <i>if herds</i>
“ furtum Promethei.	“ <i>the theft of Prometheus.</i>	“ nunquàm fuissent)	“ <i>had never been)</i>
“ His	“ <i>To these</i>	“ amore	“ <i>in her love</i>
“ adjungit,	“ <i>he adjoins,</i>	“ nivei juvenci.	“ <i>of the snow-white bull.</i>
“ quo fonte	“ <i>at what fountain</i>	“ Ah!	“ <i>Alas!</i>
“ nautæ clamâssent	“ <i>the mariners called aloud</i>	“ infelix virgo,	“ <i>hapless maid,</i>
“ Hylan relictum;	“ <i>for Hylas left behind;</i>	“ quæ dementia	“ <i>what madness</i>
“ ut	“ <i>so that</i>	“ cepit te!	“ <i>seized thee!</i>

## MORE FREE TRANSLATION.

“ He next relates the stones thrown by Pyrrha, the reign of Saturn, and the birds  
 “ of Caucasus, and the theft of Prometheus.

“ To these he adds, at what fountain the Argonauts called aloud on lost Hylas; so  
 “ that all the coast re-echoed ‘*Hylas, Hylas.*’

“ And he consoles Pasiphaë (happy if herds had never been) in her passion for the  
 “ snow-white bull. Ah! wretched maid, what insanity possessed you!

41. Silenus having finished the history of the formation of the world proceeds to sing of the golden reign of Saturn, and of the introduction of fire by Prometheus: also, of the overwhelming flood that deluged the Earth in the days of Deucalion, king of Thessaly; and the restoration of the human race by the means recommended by Themis. The order of these events, however, is here so extremely confused, that many consider the text corrupt. Pyrrha was the wife of Deucalion, and by the advice of the oracle of Themis, she and her husband, by casting the bones of their grandmother, namely, the stones of the Earth, behind them, repaired the loss of the human race; for these stones, as fast as they threw them, became men and women.—The reign of Saturn was noticed at verse 6 of the fourth Eclogue.

42. *The birds of Caucasus, and the theft of Prometheus.* The cunning Prometheus, a son of Epæurus by Clymene, having (it was said) formed a man out of clay, animated him with fire which he stole from the chariot of the sun. Some, however, report, that he only introduced fire among men, and pointed out to them its various uses. He was, for this, chained to a rock upon mount Caucasus; and there, either a vulture, or an eagle, continually fed on his liver, which grew as fast as it was devoured.

In this line the scanning requires “Promethei” to be a trisyllable, as was noticed at verse 30, above.

43. Hylas was an amiable youth who accompanied Hérculès in the Argonautic expedition. Having been sent to draw water at a fountain on the Asiatic coast, he fell in, and was drowned; or, according to others, he was carried away by the Næids.

44. In the first “Hyla” of this verse, the terminational vowel is neither elided nor shortened; and in the second “Hyla” it is not elided, but it is shortened: this is after the Greek manner, and the effect is extremely pleasing and expressive.

46. Pasiphaë was daughter of the Sun, and wife of Minos, king of Crete. She is said to have fallen in love with a white bull; but some critics explain this, by telling us that a gentleman of the name of Bull was her paramour. Whether this gentleman (but he could be no gentleman,) was in any way related to honest Jolan, we are not informed; neither, if Minos had brought an action against him for *criminal conversation* with his lady, is it known, at how much the damages might have been laid. The celebrated monster called the Minotaur was (in part) the fruit of Pasiphaë’s incontinence. This monster many interpret to have been twin boys,—whereof the one resembled Minos; the other, Taurus.

48	"Proetides implerunt falsis mugitibus agros:	- - -   - - -   - - -   - - -
49	"àt non tàm turpes pecudum tamèn ulla secuta est	- - -   - - -   - - -   - - -
50	"concubitus, quamvis collo timuisset aratrum,	- - -   - - -   - - -   - - -
51	"et sæpè in levi quæsisset cornua fronte.	- - -   - - -   - - -   - - -
52	"Ah! virgo infelix, tu nunc in montibus erras!	- - -   - - -   - - -   - - -
53	"Ille, latus niveum molli fultus hyacintho,	- - -   - - -   - - -   - - -
54	"ilice sub nigrâ pallentes ruminat herbas,	- - -   - - -   - - -   - - -
55	"aut aliquam in magno sequitur grege. Claudite, Nymphæ,   d s d d d s	

## SYNTHETICAL ORDER.

"Proetides impleverunt agros falsis mugitibus, attamen non ulla edrum est secuta tam turpes concubitus pecudum, quamvis singula earum timuisset aratrum suo collo, et sæpè quæsivisset cornua in levi fronte. Ah! infelix virgo, Pasiphaë, tu nunc erras in montibus! Ille, (némpè, juvénus) fultus quoad slum niveum latus molli hyacintho, ruminat pallentes herbas sub nigrâ ilice; aut sequitur aliquam vaccam in magno grege! O Nymphæ, claudite vos,

## LITERAL ORDER AND TRANSLATION.

"Proetides	"The daughters of Prætus	"infelix virgo,	"hapless maid,
"implerunt agros	"filled the fields	"tu	"thou
"falsis mugitibus:	"with imaginary lowings:	"nunc erras	"now roamest
"àt tamèn	"but yet	"in montibus!	"on the mountains!
"non ulla	"no one of them	"Ille,	"He,
"secuta est	"sought for	"fultus	"propped
"tàm turpes concubitus	"such vile embraces	"niveum latus	"as to his snowy side
"pecudum,	"of cattle,	"molli hyacintho,	"with soft hyacinth,
"quamvis	"although	"ruminat	"ruminates
"timuisset	"she might have dreaded	"pallentes herbas	"the pallid herbs
"aratrum	"the plough	"sub nigrâ ilice;	"under a gloomy holm;
"collo,	"on her neck,	"aut	"or
"et sæpè	"and often	"sequitur aliquam	"follows some cow
"quæsisset cornua	"have felt for horns	"in magno grege.	"in the numerous herd.
"in levi fronte.	"on her smooth forehead.	"Claudite,	"Shut up,
"Ah!	"Alas!	"Nymphæ,	"O Nymphs,

## MORE FREE TRANSLATION.

"The daughters of Prætus filled the plains with imaginary lowings, but yet no one of them sought for such debasing enjoyment of cattle, though she dreaded the yoke for her neck, and often felt for horns on her smooth front.

"Alas! hapless lady, you are now roving on the mountains. He, resting his snowy side upon the soft gladder, ruminates the blanched herbage beneath a gloomy green-holm, or else is following some female in the numerous herd. Shut up, ye Nymphs,

48. The Proetides were the daughters of Prætus, king of Argos, by his queen Stenobœa, called also Antia or Antiope. These, having compared their beauty to that of Juno, were seized with madness; and, in their phrenzy, imagining themselves to be cows, they ran about the fields lowing. As, however, they were not really cows, their lowings are here termed *false* or *imaginary*.

52. ah! virgo infelix, ah! unhappy maiden, with allusion to Pasiphaë of verse 46, above.

53. ille, he, namely, "juvénus" or "taurus," the bull;—fultus, literally, *propped* or *bolstered*; more freely, *resting*, in a transitive or middle sense. The final syllable of "fultus" is here lengthened by cæsura, and, in some measure, perhaps by the initial "h" which follows:—hyacintho, *on the hyacinth*, or rather, *gladder*. By "hyacinthus," it ought to be observed, the ancients seldom (yea perhaps never) meant the flower which we now-a-days commonly call "*hyacinth*;" but they, more frequently, meant the "*martagon lily*," especially that variety of the *martagon*, termed (from its numerous dark spots) the "*tiger lily*:" sometimes, however, as here, "hy-

acinthus" unquestionably signifies *gladder* or *iris*, a species of sword grass, with a large purple flower. Now by referring to verse 45 of the third Eclogue, and to verse 20 of the fourth, or to verse 119 of the second Book of the Georgics, we readily perceive that there were both an herb and a shrub called *acanthus*: therefore it need not surprise us that two different plants should have the name of *hyacinth*, and yet neither of them be our *hyacinth*.

54. pallentes ruminat herbas, *he chews again or ruminates the yellowish green herbs*. Ruminating animals, it is well known, swallow their food hastily; and afterwards, at their leisure, return it as *cud* into their mouths, and chew it over again. The cud is of a yellowish color, for the verdure of the grass soon fades in the first stomach. Other animals in general have only one stomach, but the ruminating animals are furnished with two, three, or four.

55. As the text of this verse occupies too much room to admit of the scanning in the same way as the other verses, without overrunning the regular width of the page, I have put letters to indicate the feet, namely, *d* for dactyle, and *s* for sponde.

56	"Dictæ Nymphæ, nemorum jam claudite saltus;	-- -- --- -- --- --
57	"si quâ fortè ferant oculis sese obvia nostris	-- --- --- -- --- --
58	"errabunda bovis vestigia: forsitan illum	-- --- -- --- --- --
59	"aut herbâ captum viridi, aut armenta secutum,	-- -- --- -- --- --
60	"perducant aliquæ stabula ad Gortynia vaccæ.	-- --- --- -- --- --
61	"Tum canit Hesperidum miratam mala puellam:	--- --- -- -- --- --
62	"tum Phaëthontidas musco circumdat amaræ	--- --- -- -- --- --
63	"corticis, atquæ solo proceras erigit alnos.	--- --- -- -- --- --

## SYNTHETICAL ORDER.

"saltus nêmorum, O Dictæ Nymphæ, jam claudite vos saltus nêmorum; si quâ fortè errabûnda vesti-  
 "gia bôvis fêrant sese ôbvia nôstris ôculis: fôrstitân âliquæ vaccæ perdûcant îllum, aut cåptum virîdi her-  
 "bâ, aut secûtum armenta, ad Gortynia stâbula. Tûm ille cånit puëllam mirâtam âuræa mâla Hespéri-  
 "dum: tûm circûmdat Phaëthontîdas mûsco amâræ cörticis, atquæ érigit proceras âlnos è sólo.

## LITERAL ORDER AND TRANSLATION.

"Dictæ Nymphæ,	"ye Dictæan Nymphs,	"viridi herbâ,	"with the green grass,
"claudite jam	"shut up now	"aut	"or
"saltus nêmorum;	"the lawns of the forests;	"secutum armênta.	"following the herds.
"si fortè	"if perchance	"Tum	"Then
"errabûnda vestigia	"the wandering footsteps	"canit puellam	"he sings the maiden
"bôvis	"of the bull	"miratam	"charmed with
"fêrant sese ôbvia	"bring themselves obvious	"mala	"the apples
"quâ	"any where	"Hesperidum:	"of the Hespêridês:
"nôstris ôculis.	"to our eyes.	"tum circûmdat	"then he surrounds
"Fôrstitân	"Peradventure	"Phaëthontîdas	"the sisters of Phaëton
"âliquæ vaccæ	"some heifers	"musco	"with moss
"perducant îllum	"may lead him on	"amaræ cörticis,	"of bitter bark,
"ad Gortynia stabula,	"to the Gortynian stalls,	"atquæ érigit	"and rears
"aut	"either	"proceras âlnos	"the tall alders
"cåptum	"captivated	"sólo.	"from the ground.

## MORE FREE TRANSLATION.

"shut up now, ye Dictæan Nymphs, the lawns of the forests; if by chance the wander-  
 "ing steps of my bull present themselves any where to our sight. Perhaps, either en-  
 "ticed by the verdant pasture, or following the herds, some heifers may lead him on to  
 "the Gortynian stalls.

"After that, he sings the maiden who admired the apples of the Hespêridês: then he  
 "enwraps the sisters of Phaëton in moss of bitter bark, and uprears the stately alders  
 "from the ground.

56. Dictæ Nymphæ, O ye Dictæan or ye Cretan Nymphs; for "Dictæ" was the name of a mountain in Crete, the scene of Pasiphaë's amours, and seems here to be put for Crete itself:—nêmorum claudite saltus, close the openings of the groves, either by shutting the gates, or, by spreading the toils used in catching wild beasts. The original meaning of "saltus" is "bounding place" or "leap-hole," being derived from "saltem," the supine of "salio, I leap," because at those openings, or gaps, the wild beasts, when pursued, bounded out of the forests. In this apostrophè Silenus comforts Pasiphaë, by request-  
 "ing the Nymphs to close the egresses of the groves.

58. fôrstitân, peradventure or by chance; expres-  
 "sive, according to the opinion of Sérvius, first, of a fear lest the bull should go on to Guossus, the regal seat of Minos; and next of a wish that he should go to Gortyna. To me, as to Ruess and to Heyne, the sense seems to be the very reverse.

60. Gortyna was a celebrated city of Crete, near to the ruins of which the famous labyrinth is still to be seen. The pastures in the neighbourhood of this city were the richest in all the world, and were fed

on principally, if not solely, by the herds of the Sun.

61. The poet here alludes to the fable of Atalanta, daughter of Schœnus, king of Scyros, who lost the race she ran with prince Hippomenês, through her admiration of three golden apples, perhaps citrons, else pomegranates, which grew in the garden of the Hespêridês, in Africa; and which her cunning opponent threw out to divert her from her course. By this stratagem, which was devised by the goddess Venus, and artfully practised by the prince himself, Hippomenês obtained Atalanta in marriage; but he and his bride, having defiled the temple of Cýbelê, in their impatience to consummate their nuptials, were changed into lions for their impiety.

62. The Heliadês or sisters of Phaëton, viz. Phaëtusa, Lampetîê, and Lampetîsa, were changed into alders, as they were bewailing the fate of their brother, who had fallen from the chariot of the sun into the river Po, formerly called the Eridanus. The celebrated fable of the rashness of Phaëton, and of his unsuccessful attempt to drive, for one day, the chariot of his father the Sun, is beautifully recorded by Ovid in his Metamorphosês, Book II, F. 1,

64	"Tùm canit, errantem Permessi ad flumina Gallum	--- --- --- ---
65	"Aonas in montes ut duxerit una Sororum;	--- --- --- ---
66	"utque viro Phœbi chorus assurrexerit omnis:	--- --- --- ---
67	"ut Linus hæc illi divino carmine pastor,	--- --- --- ---
68	"floribus atque apio crines ornatus amaro,	--- --- --- ---
69	"dixerit: 'Hos tibi dant calamos, en accipe, Musæ,	--- --- --- ---
70	"'Ascræo quos antè seni; quibus ille solebat	--- --- --- ---
71	"cantando rigidas deducere montibus ornos.	--- --- --- ---

## SYNTHETICAL ORDER.

"Tùm ille cãnit, ut ùna Soròrum duxerit Gállum, erràntem ad flúmina Permèssi, in Aonas mòntes; át-  
 "què ut ómnis chòrus Phœbi assurrexerit hùc viro: ut pástor Línus, ornátus quòdã sòos crines cum flò-  
 "ribus átquè amàro ápìo, dixerit hæc vërba illi in divìno cårmine:—" Musæ dant hos cålamos tibi, èn  
 "'accipe tu eos, quos cålamos illæ dedérunt antè Ascræo sèni; quibus cålamis ille solébat dedúcere rí-  
 "'gidas órnos móntibus cantàndo.

## LITERAL ORDER AND TRANSLATION.

"Tùm cãnit,	"Then he sings,	"átquè amàro ápìo,	"and bitter parsley,
"ut	"how	"dixerit illi hæc	"spoke to him these words
"ùna Soròrum	"one of the Sisters	"divìno cårmine:	"in heavenly verse:
"duxerit Gállum,	"conducted Gallus,	"Músæ	"The Muses
"erràntem	"wandering	"dant tibi	"give unto thee
"ad flúmina	"beside the streams	"hos cålamos,	"these reeds,
"Permèssi,	"of Permèssus,	"èn accipe,	"lo! take them,
"in Aonas mòntes;	"to the Aonian mountains;	"quos	"which
"átquè ut	"and how	"antè	"aforetime they gave
"ómnis chòrus	"the whole choir	"Ascræo sèni;	"to the Ascræan sage;
"Phœbi	"of Apóllo	"cantàndo	"by playing
"assurrexerit viro:	"rose up to the man:	"quibus	"upon which
"ut	"how	"ille solébat	"he used
"pástor Línus,	"the shepherd Linus,	"dedúcere	"to draw down
"ornátus crines	"adorned as to his hair	"rigidas órnos	"the rigid wild-ashes
"flóribus	"with flowers	"móntibus.	"from the mountains.

## MORE FREE TRANSLATION.

"Then he sings how one of the Muses led Gallus, wandering by the streams of Per-  
 "messus, up to the Aonian mountains; and how the whole choir of Phœbus rose to do  
 "him honor: how the shepherd Linus, having his hair decorated with flowers and bit-  
 "ter smallage, addressed to him these words in celestial strain:—" *The Muses give unto*  
 "'you these pipes, lo! take them, which they aforetime gave to the aged Ascræan; wherewith  
 "'he used to draw, by his playing, the unbending wild ash-trees down from the mountains.

64. errantem Permessi ad flumina Gallum, *Gallus wandering at or near the streams of Permessus, a river of Bœotia, rising in mount Helicon, and flowing almost all round it. This river was sacred to the Muses. Among the Romans there were many celebrated persons of the surname of Gallus; but it is of Cornelius Gallus, that Virgil here speaks, a knight who had rendered himself famous by his poetical, as well as his military talents. He was passionately fond of a young courtesan, called Lycoris or Cythæris, and celebrated her beauty in his poetry: but she proved faithless, and forsook him to follow Antony. This occasioned Virgil to write the tenth Eclogue.*

65. Aonas in montes, *unto the Aonian or the Bæotian mountains, so called from Aon, a son of Neptune, who settled in Eubœa and Bæotia. The mountains more particularly alluded to, are Helicon and Cithæron:—ùna sororum, one of the sisters, that is, one of the nine Muses. See the note at Ecl. III. 85.*

66. viro assurrexerit, *rose or stood up to the man; a tribute of honor, and a testimony of esteem.*

67. Linus pastor, *Linus the shepherd: Linus was*

a son of Apóllo by Permianthe, daughter of Crotópus, king of Argos; or, as others say, by the Muse Terpsichorè. The sense of this verse, as Heyne remarks, depends on the manner of pointing it: for by placing a comma after "illi," the words "divino carmine pastor" become isolated, and signify "a shepherd of heavenly melody," or "of surpassing eloquence." This reading some indeed prefer, whilst others, again, content themselves with the vulgar. Linus is here called a shepherd, either out of compliment to the fraternity, or, because his father Apóllo was once of that profession.

68. apio, *with parsley or smallage, an herb used in chaplets to keep the head cool.*

70. Ascræo sèni, *to the Ascræan veteran, viz. Hesiod, whose birth place was Ascræa, a village of Bæotia. The precise age in which he lived is a matter of dispute, some historians making him contemporary with Homer, others not. All, however, so far agree, that he flourished (nearly) about the time of that bard; which is also unknown, though it is believed to have been about 900 before Christ.*

72	"His tibi Grynæi nemoris dicatur origo;	- - -   - - -   - - -   - - -
73	"nè quis sit lûcus, quo se plus jactet Apollo."	- -   - -   - -   - -   - -
74	"Quid loquar, ut Scyllam Nisi, quam fama secuta est,	- - -   - - -   - - -   - - -
75	"candida succinctam latrantibus inguina monstribus	- - -   - - -   - - -   - - -
76	"Dulichias vexâsse rates, et gurgite in alto	- - -   - - -   - - -   - - -
77	"ah! timidos nautas canibus lacerâsse marinis?	- - -   - - -   - - -   - - -
78	"Aut, ut mutatos Terei narraverit artus?"	- -   - -   - -   - -   - -

## SYNTHETICAL ORDER.

"Origo Grynæi nemoris dicatur tibi his cælamis; nè sit quis lûcus, quo lûco Apóllo, Déus cæraminis,  
 "jactet se plus." Quid ego loquar, ut Siléus narraverit Scýllam filiam Nisi, quam fama est secuta vex-  
 "avisse, succinctam quoad sicut candida inguina cum latrantibus monstribus, Dulichias rates; et laceravisse  
 "timidos nautas cum marinis canibus, ah, in alto gurgite? Aut quid ego loquar ut ille narraverit mutatos  
 "artus Terei?"

## LITERAL ORDER AND TRANSLATION.

"His	"On these	"vexâsse	"to have harassed
"origo	"let the origin	"(succinctam	"(begirt
"Grynæi nemoris	"of the Grynæan forest	"candida inguina	"as to her fair waist
"dicatur tibi;	"he celebrated by thee;	"latrantibus monstribus)	"with barking monsters)
"nè sit	"that there be not	"Dulichias rates;	"the Dulichian ships;
"quis lûcus	"any hallowed-grove	"et,	"and,
"quo	"in which	"in alto gurgite	"in the deep gulf,
"Apóllo jactet se	"Apóllo may vaunt himself	"lacerâsse	"to have torn
"plus."	"more."	"(ah)	"(alas)
"Quid loquar,	"Why should I say,	"timidos nautas	"the trembling sailors
"ut	"how	"marinis canibus?	"with maritime dogs?
"narraverit Scýllam	"he related Scylla	"Aut	"Or
"Nisi,	"the daughter of Nisus,	"ut	"how he related
"quam	"whom	"artus Terei	"the limbs of Tereus
"fama est secuta	"fame has recorded	"mutatos?	"metamorphosed?"

## MORE FREE TRANSLATION.

"On these let by thee be celebrated the origin of the Grynæan grove, so that there may be  
 "no grove in which Apóllo may pride himself more."

"Why need I relate in detail, how he commemorated Scylla the daughter of Nisus,  
 "whom fame has rumoured to have distressed, begirt as to her fair waist with barking  
 "monsters, the Dulichian fleet; and in the deep gulf (alas) to have lacerated the terri-  
 "fied mariners with sea dogs? Or how he recorded the transformed limbs of Tereus?"

72. Grynæi nemoris origo, the origin of the Grynæan grove or forest. Grynium, according to Strabo, was a city of Æolis, where Apóllo had a temple of white marble, a sacred grove of wide extent, and a famous oracle. Servius says that this grove, which he states to have been on the borders of Iónia, was dedicated to Apóllo by his daughter Grýno: some, however, think it derived its name from Grynæa, a city of Mæsia, which had its appellation either from Grynus, son of Eurýpylus; or from Grynæus, one of the Centaurs. Euphorion, the Chalcidian, is said to have written a wonderfully beautiful poem descriptive of this grove, which poem Gallus translated into Latin verse. Perhaps by "origo," we ought here to understand "the illustration and history" rather than "the origin."

73. Virgil pays his friend Gallus a very handsome compliment, by hinting that his verses will render the Grynæan grove preferable to all other groves in the eyes of Apóllo, the God of song.

74. quid loquar, why should I speak at large? Nisus was king of Megára, (the capital of Megáris, an ancient country of Achaia,) and had a purple lock of hair on the top of his head. This lock his daughter Scylla traitorously cut off when he was asleep,

and by so doing rendered the enemies of her country successful. See verse 405 of the first Georgic; and Ovid's Metamorphoses, Book VIII. F. 1. There are several readings of the verse before us,—some contending for "Scýllam Nisi? Aut quam, &c." the daughter of Nisus? Or her whom, with allusion to Scylla, daughter of Phorcys. Though I have followed Heyne, yet I decidedly prefer "aut quam;" since the poet speaks not of one Scylla, but of two.

75. latrantibus monstribus, with barking monsters. Scylla, the daughter of Phorcys, was, while bathing, suddenly changed, from the waist downwards, into frightful monsters like dogs. On perceiving which, she threw herself into the sea, and became the once terrific rock called Scylla in the straits of Medina.

76. Dulichias rates, the Dulichian vessels, or ships of Dulichium, an island in the Iónian sea, under the dominion of Ulysses. The poet here alludes to a passage in the twelfth book of the Odyssey.

78. Terei artus, the members of Tereus, a king of Thrace, who was metamorphosed into a "hoopoe," a sort of bird, for having offered violence to Philomela, his sister-in-law; who was afterwards transformed into a "nightingale." Here the scanning requires "Terei" to be pronounced as a dissyllable.

79	"Quas illi Philomela dapes, quæ dona parârit?"	-- -- -- -- -- --
80	"Quo cursu deserta petiverit, et quibus alis"	-- -- -- -- -- --
81	"infelix sua tecta supervolitaverit alis?"	-- -- -- -- -- --
82	"Omnia, quæ, Phœbo quondam meditante, beatus"	-- -- -- -- -- --
83	"audîit Eurotas, jussitque ediscere lauros,"	-- -- -- -- -- --
84	"ille canit; pulsæ referunt ad sidera valles:"	-- -- -- -- -- --
85	"cogere donèc oves stabulis, numerumque referre"	-- -- -- -- -- --
86	"jussit, et invito processit Vesper Olympo."	-- -- -- -- -- --

## SYNTHETICAL ORDER.

"Quas dâpes, quæ dôna Philomêla parâverit illi? Quo cûrsu ille petiverit desêrta, et quibus âlis ille, infelix hómo, supervolitâverit tecta ântè súa tecta? Ille cânit ômnia cârmina, quæ cârmina, Phœbo meditante quondâm, beâtus Eurôtas audivit, âtquè jussit sâlas laûros ediscere; vâllés pâlsæ réferunt côm-tus ad sîdera: donèc Vêspêr jussit pâstôres cógere ôves stâbulis, âtquè refêrre nûmerum edrum, et donèc Vêspêr processit ex invito Olym-po."

## LITERAL ORDER AND TRANSLATION.

"Quas dâpes,	"What banquets,	"audîit,	"heard,
"quæ dôna	"what presents	"âtquè jussit	"and bade
"Philomêla parârit	"Philomel prepared	"laûros ediscere,	"its laurels learn,
"illi?"	"for him?"	"ille cânit;	"he sings;
"Quo cûrsu	"With what speed	"pâlsæ vâllés	"the smitten dales
"petiverit desêrta,	"he sought the deserts,	"réferunt	"echo them
"et quibus âlis	"and with what wings	"ad sîdera:	"to the skies:
"infelix	"unhappy wretch	"donèc Vêspêr	"till the Evening star
"supervolitâverit	"he fluttered over	"jussit	"commanded
"tecta	"the roofs	"cógere ôves	"to gather the sheep
"ântè súa?"	"formerly his own?"	"stâbulis,	"to the folds,
"Omnia, quæ,	"All the Aîrs, which,	"âtquè	"and
"Phœbo	"Phœbus	"refêrre nûmerum,	"to count their number,
"quondâm meditante,	"formerly practising,	"et processit	"and walked forth
"beâtus Eurôtas	"the favored Eurôtas	"invito Olym-po."	"from unwilling Olympus."

## MORE FREE TRANSLATION.

"What a banquet, what gifts Philomela prepared for him? With what speed he sought the deserts, and with what wings, unfortunate wretch, he flew about over the palaces once his own?  
 "All the Aîrs which, aforetime when Phœbus was minstrelsyng, the happy Eurôtas heard, and bade its bay-trees learn, did he sing; the percussed valleys re-echo them to the skies: till the Evening star gave notice to collect the sheep to the pens, and to count over their number, and rode forth from unwilling Olympus."

79. quas dâpes, *what feasts or banquets*; namely, the body of his own son Itys, aged about six years, whom his own mother Procnê, the wife of Têreus, ordered to be served up to him, as soon as she had discovered his infidelity, and horrible cruelty to her sister Philomela:—quæ dôna, *what gifts*, or, *offerings*, namely, the head of his son Itys, which Philomela threw down on the table before Têreus, when he had nearly finished his inhuman repast. Whereupon the king drew his sword to kill both Procnê and Philomela, but he was instantly changed into a hoopoe, or lapwing, some say, an owl; Procnê, into a swallow; Philomela, into a nightingale; and Itys, into a pheasant.

82. ômnia, *all the songs or stories*, which Apôllo used to sing or relate on the banks of the Eurôtas, when he was courting his darling Hyacinthus.

83. The river Eurôtas, now called the *Baristop-tamo*, had its rise in Arcâdia, and ran most majestically through Lacônia, close by the very walls of Sparta. Its banks were beautifully shaded with bay trees, and other evergreens.

86. invito processit Vêspêr Olym-po, *Hesper advanced or marched forth from unwilling Olympus*; meaning that the skies were so much charmed with the song of Silênus, that they were sorry to see the evening coming on, because it would terminate the strain. By "Vesper," another name for Hêesperus, is meant the planet Venus, which, in one part of her orbit, is the Evening star for the space of about four months together; and then rising before the Sun, instead of setting after him, she is the Morning star (by the Romans called Lâcifer, by the Greeks, Phôs-phoros,) for a like period of time.

END OF THE SIXTH ECLOGUE.





# PUBLII VIRGILII MARONIS

## BUCOLICÔN

### ECLOGA SEPTIMA.

#### MELIBŒUS.

#### MELIBŒUS, CORYDON, THYRSIS.

1	<i>M.</i> Forte sub argutâ consederat ilice Daphnis,	--- --- --- --- ---
2	compulerantque greges Corydon et Thyrsis in unum;	--- --- --- --- ---
3	Thyrsis oves, Corydon distentas lacte capellas:	--- --- --- --- ---
4	ambo florentes ætatibus, Arcades ambo;	--- --- --- --- ---
5	et cantare pares, et respondere parati.	--- --- --- --- ---
6	Hûc mihi, dùm teneras defendo à frigore myrtos,	--- --- --- --- ---

#### SYNTHETICAL ORDER.

*M.* Dáphnis consederat fòrtè sub argutâ ilice, àtquè Córydon et Thýrsis compúlerant *sûps* grêges in únum *locum*; Thýrsis compúlerat *sûas* ôves, Córydon compúlerat *sûas* capéllas disténtas lacte: ámbò pastóres floréntes ætatibus, ámbò pastóres Arcades pátriâ; ámbò et páres cantáre, et paráti respondére *álteri*. Hûc míhi, dùm *égo* deféndo *méas* téneras mýrtos à frigore,

#### LITERAL ORDER AND TRANSLATION.

<i>M.</i> Dáphnis fòrtè consederat sub argutâ ilice, àtquè Córydon et Thýrsis compúlerant grêges in únum; Thýrsis ôves, Córydon capéllas disténtas lacte:	<i>M. Daphnis had by chance sitten down under a whispering holm, and Córydon and Thyrsis had driven together their flocks into one; Thyrsis his sheep, Córydon his goats distended with milk:</i>	ámbò floréntes ætatibus, ámbò Arcades; et páres cantáre, et paráti respondére. Hûc míhi, dùm deféndo téneras mýrtos à frigore,	<i>both of them flourishing in their ages, both of them Arcádians; and equal matches to sing, and prepared to reply. Hither from me, whilst I fence my tender myrtles from the cold,</i>
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#### MORE FREE TRANSLATION.

**MELIBŒUS.** DAPHNIS as it happened had seated himself under a whispering green-holm, and Córydon and Thyrsis had driven their flocks together into one; Thyrsis his sheep, Córydon his goats distended with milk:—both of them swains in the flower of their age, both of them Arcádians; equally matched, too, in singing, and prepared to answer one another. Hither from me, whilst I fence my delicate myrtles from the cold,

1. fòrtè, accidentally or as it happened.—sub argutâ ilice, under a stridulous, or a whispering, holm; that is, beneath a holm-tree canorous with the breeze, else, with the singing of birds. Here commentators are greatly divided in their opinion, concerning the persons whom Virgil intends by Daphnis, Melibœus, Córydon, and Thyrsis. Some will have Córydon to be Virgil himself; and Thyrsis, some one of his contemporary poets and rivals. Others take Melibœus to be Virgil; and Córydon some one of his intimate friends. Catrou will have it that Córydon is Aléxis; and of course that Thyrsis is Cebès. Ruæus, again, imagines Córydon to be either Gallus, or Póllio; Thyrsis, some rival poet; Daphnis, a common friend; and Melibœus, Virgil. La Cerda, again, had not a doubt that the bard feigned a contention between himself and Theócritus, dead long before, whom he here calls Thyrsis. Thus Virgil is any one of the four, except Thyrsis: or, perhaps, more pro-

perly, not one of the four, the whole being the children of imagination, and alluding to nobody.

2. in únum, understand either “locum” or “grégem,” into one place, or, into one flock; but the former seems preferable.

4. Arcades ámbò, both of them Arcádians: here “Arcades” may be an epithet of excellence, rather than (in its stricter sense) of country. The singers, however, may have been Arcádians by nation, although the scene is not in Arcádia, but on the banks of the Minus in Cisálpine Gaul. Catrou hints that Cebès and Aléxis were young slaves brought from a foreign country, and are here styled Arcádians on account of their great skill in music.

5. cantáre páres, et respondére paráti, for “cantando páres, et ad respondendum paráti,” with allusion to the amœbean style of contention.

6. For “hûc” in this verse, several manuscripts and editions have “hic:” but less correctly.

7	vir gregis ipse caper deerraverat: atquē ego Daphnin	-- --- --- --- ---
8	adspicio: ille ubi me contrā videt, "Ociūs," inquit,	-- --- --- --- ---
9	"hūc ades, O Melibœe; caper tibi salvus, et hædi;	-- --- --- --- ---
10	"et, si quid cessare potes, requiesce sub umbrā:	-- --- --- --- ---
11	"hūc ipsi potum venient per prata juvenci.	-- --- --- --- ---
12	"Hic viridis tenerā prætexit arundine ripas	-- --- --- --- ---
13	"Mincius, æque sacrā resonant examina quercu."	-- --- --- --- ---
14	Quid facerem? Nequē ego Alcippen, nèc Phyllida habebam,   d d s s d s	
15	depulsos à lacte domi quæ clauderet agnos:	--- --- --- --- ---

## SYNTHETICAL ORDER.

vir *mēi* grēgis *scilicet* cāper ipse deerrāverat: atquē ego adspicio Dāphnin: ille, ubi videt me contrā, inquit, "Ociūs, O Melibœe, ades tu hūc; caper est salvus tibi, et hoēdi *sunt* salvi tibi; et, si tu pōtes cessāre " quid tēporis, requiesce tu sub umbrā: tui juvenci venient ipsi per prata pōtum. Hic flūvius Mincius " prætexit sūas viridis ripas tenerā arūndine, atquē exāmina resonant ē sacrā quercu." Quid ego facerem? Ego habēbam nèquē Alcippen, nec Phyllida, quæ clāderet agnos depulsos à lacte dōmī:

## LITERAL ORDER AND TRANSLATION.

vir gregis	<i>the husband of the flock</i>	"juvenci	<i>"thy bullocks</i>
caper ipse	<i>the he-goat himself</i>	"venient hūc	<i>"will come hither</i>
deerrāverat:	<i>had strayed:</i>	"ipsi	<i>"themselves</i>
atquē	<i>and</i>	"per prata	<i>"over the meadows</i>
ego adspicio Dāphnin:	<i>I espy Daphnis:</i>	"pōtum.	<i>"to drink.</i>
ille,	<i>he,</i>	"Hic Mincius	<i>"Here the Mincius</i>
contrā,	<i>on the other hand,</i>	"prætexit	<i>"has skirted</i>
ubi videt me,	<i>when he sees me,</i>	"viridis ripas	<i>"its green banks</i>
inquit,	<i>says,</i>	"tenerā arūndine,	<i>"with tender reed,</i>
"Ociūs,	<i>"Faster,</i>	"atquē	<i>"and</i>
"O Melibœe,	<i>"O Melibœus,</i>	"ē sacrā quercu	<i>"from the hallowed oak</i>
"ades hūc;	<i>"come hither;</i>	"exāmina resonant."	<i>"the swarms resound."</i>
"caper	<i>"thy goat</i>	Quid facerem?	<i>What could I do?</i>
"salvus tibi,	<i>"is safe for thee,</i>	Ego habēbam	<i>I had</i>
"et hoēdi;	<i>"and thy kids:</i>	nèquē Alcippen,	<i>neither Alcippē,</i>
"et,	<i>and,</i>	nèc Phyllida,	<i>nor Phyllis,</i>
"si pōtes	<i>"if thou canst</i>	quæ clāderet	<i>who might shut up</i>
"cessare quid,	<i>"stay a little,</i>	agnos	<i>the lambs</i>
"requiesce	<i>"rest</i>	depulsos à lacte	<i>depelled from the milk</i>
"sub umbrā:	<i>"under the shade:</i>	dōmī:	<i>at home:</i>

## MORE FREE TRANSLATION.

the husband of the flock, the he-goat himself, had strayed: and I espy Daphnis:—he, on the other hand, when he sees me, says:—

"More quickly, Melibœus, come hither; your goat is safe for you, and your kids; and "if you can tarry a little, repose in the shade: your bullocks will of themselves come across "the meadows to drink. Here the Mincius has fringed its verdant banks with tender reed, "and from the hallowed oak the swarms resound."

What could I do? I had not Alcippē, nor Phyllis, to pen the weaned lambs at home:

7. deerrāverat, *had strayed off*: this word is here a quadrisyllable, "ce" being sounded as one vowel.

12. viridis ripas, *its verdant or green banks*: here "viridis," that is, "virideis," is put for "virides": Heyne has "virides," but quite unnecessarily, and contrary to the best MSS. Martyn construed "viridis" with "Mincius" of the next line, his translation being "*the verdant Mincius*":—for "prætexit," some copies have "pertextit," others "protexit."

13. Mincius, *the river Menzo or Mincio*, in Cisalpine Gaul, which flows with most uncommon slowness out of the lake of Benacus, (now called, *Lago di Garda*;) and falls into the Po, a very few miles below Mantua:—*ē sacrā quercu*, *out of the sacred or hallowed oak*. This tree was sacred to Jupiter; and

it was held in great respect not only by the Greeks and Romans, but by the Gauls, Britons, and several other ancient nations. A plant, too, called *mistletoe*, which grows chiefly upon oaks, was much used in the religious ceremonies of the Druids.

14. Alcippē and Phyllis were, no doubt, the respective mistresses of Cōrydon and Thyrsis. Ruæus, however, thinks they were servant-maids to Melibœus; if his opinion be right, they happened, it appears, to be from home. But, if the first hypothesis be correct, Melibœus says, significantly enough, "*I had neither an Alcippē, nor a Phyllis*."

15. depulsos à lacte, *driven away from the milk*, that is, *weaned*; as was noticed in Eclogue III. 82. For "agnos," the Medicæan MS. has "hoedos."

16	et certamen erat, Corydon cum Thyrside, magnum.	-- --- --- --- ---
17	Posthabui tamèn illorum mea seria ludo.	--- --- --- --- ---
18	Alternis igitur contendere versibus ambo	-- --- --- --- ---
19	cœpere: alternos Musæ meminisse volebant.	-- --- --- --- ---
20	Hos Corydon, illos referebat in ordine Thyrsis.	--- --- --- --- ---
21	C. Nymphæ, noster amor, Libethrides, aut mihi carmen,	-- --- --- --- ---
22	quale meo Codro, concedite (proxima Phœbi	--- --- --- --- ---
23	versibus ille facit); aut, si non possumus omnes,	--- --- --- --- ---
24	hic arguta sacrâ pendebit fistula pinu.	-- --- --- --- ---

## SYNTHETICAL ORDER.

et magnum certamen erat, *némpe*, Córydon cum Thýrside. Tàmèn *ego* posthabui mēa sēria lúdo illórum. Igitur illi ambo cœpere contendere in alternis versibus: Músæ volēbant *me* meminisse alternos *versus* Córdonis et Thýrsidis. Córdon referebat hos *versus*, Thýrsis referebat fillos in ordine. C. O Libéthrides Nymphæ, *vos quæ estis* noster amor, concedite *vos* míhi carmen, quále *vos* conceditis méo Códro (ille facit *carmina* próxima versibus Phœbi); aut, si *nos* omnes non possumus *facere* omnia *negotia*, hæc arguta fistula pendebit hic in sacrâ pinu.

## LITERAL ORDER AND TRANSLATION.

et erat magnum certamen, Córdon cum Thýrside. Posthabui, tàmèn, mēa sēria lúdo illórum. Alternis versibus igitur ambo cœpere contendere: alternos Músæ volēbant meminisse. Hos Córdon referebat,	and there was a great contest, Córdon with Thýrsis. I postferred, however, my grave concerns to their sport. In alternate verses therefore both of them began to contend: the alternate verses the Muses were willing I should bear in mind. These did Córdon recite,	illos Thýrsis in ordine. C. Libéthrides Nymphæ, noster amor, aut concedite míhi carmen, quále méo Códro (ille facit proxima versibus Phœbi); aut, si omnes non possumus, arguta fistula pendebit hic sacrâ pinu.	those did Thýrsis in turn. C. Libéthrian Nymphs, our delight, either grant to me a song, such as to my Codrus (he makes verses the next to the verses of Phœbus); or, if we all cannot, my shrill pipe shall hang here on this sacred pine.
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## MORE FREE TRANSLATION.

and there was a mighty contest, Córdon with Thýrsis. I, however, made my serious affairs give way to their pastime.

In alternate strains, therefore, both of them begin to contend: their alternate strains the Muses wished me to record. These did Córdon, those did Thýrsis in-turn rehearse.

CORYDON. Ye Libéthrian Nymphs, my delight, either grant to me such a song as ye grant to Codrus (he makes verses next to those of Apóllo); or, if we cannot all excel, here on this sacred pine my tuneful pipe shall hang.

16. Córdon cum Thýrside, *Córdon with Thýrsis*, figuratively, as though he had said "ille cum illo," *he with him or one with another*: meaning, *there was a mighty contention of Córdon with Thýrsis*, or rather, "between Córdon and Thýrsis."

17. posthabui, *I put off or regarded as a matter of inferior consideration—I postponed*.

18. alternis versibus, *in alternate verses or in reciprocal strains*, that is, in the amœbean style, like to the song of Dametas and Menalcas in the third Eclogue, above: but only with this difference, that there, each measure consists of a distich or a single couplet; but here, of a tetrastich or two couplets.

19. The Muses wished me to remember the alternates; and therefore they granted me both memory to remember them, and ability to record them.

21. Nymphas Libéthrides, *ye Libéthrian Nymphs*, namely, the Muses who presided over the fountain of Libéthrum or Lebétrus, in the vicinity of mount

Hélicon. There was also in Magnésia, according to Pliny, a fountain called Libétrus or Libétrus: and Sequéster mentions a hill of Aétolia, named Libétris. Córdon entreats the Muses to grant him the same portion of poetical fire as they had granted to Codrus, a Latin poet contemporary with Virgil, and much esteemed by him. Jávénal however in the beginning of his satires, speaks of a sorry poet of this name; but there is reason to think he was not the same with the Codrus of the Augustan age.

23. or, if we cannot all, a proverb; meaning, *if I cannot attain to that degree of excellence*, I will relinquish music entirely. In this verse the final syllable of "facit" is lengthened by *cæsura*.

24. It was customary on giving over any employment, to devote the instruments of it to some deity, by hanging them up in a consecrated place. The pine was sacred to Cybèle. For "hic" in this verse Heyne, from the Venétian copy, has "his," badly.

25	T. Pastores, hederâ crescentem ornatè poëtam,	-- -- -- -- -- --
26	Arcades, invidiâ rumpantur ut ilia Codro:	-- -- -- -- -- --
27	aut, si ultra placitum laudârit, baccare frontem	-- -- -- -- -- --
28	cingite, nè vati noceat mala lingua futuro.	-- -- -- -- -- --
29	C. Setosi caput hoc apri tibi, Delia, parvus	-- -- -- -- -- --
30	et ramosa Micon vivacis cornua cervi.	-- -- -- -- -- --
31	Si proprium hoc fuerit, levi de marmore tota	-- -- -- -- -- --
32	Puniceo stabis suras evincta cothurno.	-- -- -- -- -- --

## SYNTHETICAL ORDER.

T. O Arcades pastores, ornatè *vos me* crescentem poëtam *cum* hederâ, ut ilia rumpantur Códro *præ* invidiâ: aut, si *Codrus* laudâverit *me* ultra placitum, cingite *vos* frontem *mihî* *con* baccare, nè mála lingua *vâs* noceat *mihî* futuro vati. C. O Delia, párvus Micon *dicat* tibi hoc caput setosi apri, et *hec* ramosa cornua vivacis cervi. Si hoc *prosperitâs* fuerit proprium *mihî*, tu stabis tóta de lévi marmore, evincta *quod* tuas suras *cum* Puniceo cothurno.

## LITERAL ORDER AND TRANSLATION.

T. Arcades pastores, ornatè hederâ crescentem poëtam, ut ilia Códro rumpantur invidiâ: aut, si laudârit últra placitum, cingite frontem baccare, nè mála lingua noceat futuro vati.	T. Ye Arcadian shepherds, <i>adora</i> with ivy your rising poet, that the sides to Codrus may be burst with envy: or, if he shall have praised me beyond my liking, bind my brow with ploughman's hard, lest his evil tongue should hurt your future minstrel.	C. Tibi, Delia, párvus Micon hoc caput setosi apri, et ramosa cornua vivacis cervi. Si hoc fuerit proprium, stabis tóta de lévi marmore, evincta suras Puniceo cothurno.	C. To thee, O Delia, the little Mycon presents this head of a bristly boar, and these branchy horns of a long-lived stag. If this degree of luck may have been constant, thou shalt stand at full length of polished marble, begirt us to thy legs with a scarlet buskin.
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## MORE FREE TRANSLATION.

THYRSIS. Crown, O Arcadian shepherds, your rising poet with ivy, so that Codrus's sides may be burst with spleen:—or, if he shall praise me beyond my desire, bind with fleabane my brow, that his evil tongue injure not your future bard.

CORYDON. To thee, Delia, the young Mycon presents (for me) this head of a bristly boar, and these branching horns of a long-lived stag.

Should this success have been lasting, thou shalt stand at full length of polished marble, having thy legs bound round with morocco buskins.

25. *hederâ crescentem ornatè poëtam*, *adorn with ivy your rising poet*, meaning, Thyrsis himself: but La Cerda doubts this. The ivy with yellow berries was the sort used in the chaplets of poets.

27. *últra placitum, beyond agreeableness*, that is, *beyond my merits, and beyond my approbation*: but some will have the sense to be, "contrary to his own real sentiments" or "against his own wish;" and others say the meaning is, "deridingly or flatteringly," that is, "sneeringly and without sincerity of expression:"—*baccare, with haccar*, an herb that the ancients believed to be capable of repelling fascination. See the note at Eclogue IV. 19.

28. *mála lingua, his evil tongue*: it was superstitiously thought that some persons had the power of injuring, either by looking upon an object with evil eye, or by muttering some spell over it with an evil tongue. And all insincere expressions, it was imagined, had a tendency to injure those to whom they were particularly and pointedly addressed.

29. *Delia, Diana*, the goddess of hunting; called

by this name, because she was born in the island of Delos. The shepherd here feigns to consecrate to her the head of a boar, and the horns of a stag, for the success she had granted to him in hunting.

30. Rucius takes the "little Mycon" to have been a young shepherd, one of Corydon's acquaintances. Others think, he was a boy, (an emblem of uncorrupted innocence and purity, and on that account adapted to present an offering to the chaste Diana) related in some way to Corydon. Sérvius explains "párvus" by "húmilis, paúper, vel minor ætate." I have given "*long-lived*," as the translation of "*vivacis*;" but some prefer "*sprightly*."

31. *si proprium hoc fuerit, if this shall have been my own*, that is, *if this success in hunting (and, perhaps, in singing) shall not have deserted me, but shall continue perpetually with me*:—*tóta, a whole length* or an entire statue, instead of a bust.

32. *Puniceo cothurno, with a Punic or a red buskin*, by which some critics understand "*buskins of porphyry*," a sort of red marble.

33	T. Sinum lactis, et hæc te liba, Priape, quotannis	-- --- --- --- --- ---
34	exspectare sât est: custos es pauperis horti.	-- --- --- --- --- ---
35	Nunc te marmoreum pro tempore fecimus: at tu,	-- --- --- --- --- ---
36	si fœtura gregem suppleverit, aureus esto.	-- --- --- --- --- ---
37	C. Nerine Galatea, thymo mihi dulcior Hyblæ,	-- --- --- --- --- ---
38	candidior cyncis, hederâ formosior albâ:	-- --- --- --- --- ---
39	cùm primùm pasti repetent præsepia tauri,	-- --- --- --- --- ---
40	si qua tui Corydonis habet te cura, venito.	-- --- --- --- --- ---

## SYNTHETICAL ORDER.

T. O Priape, *id est* sât te exspectare sinum *novi* lactis, et hæc liba, quotannis: *tu es* custos pauperis horti. Nunc nos fecimus te marmoreum pro tempore: At, si fœtura suppleverit gregem, esto tu aureus. C. Nerine Galatæa, *tu quæ es* dulcior mihi thymo Hyblæ, candidior cyncis, formosior albâ hederâ: cùm primùm pâsti tauri répetent præsepia, venito *tu*, si qua cura tui Corydonis habet te,

## LITERAL ORDER AND TRANSLATION.

T. Sinum lactis, et hæc liba, Priape, est sât te exspectare quotannis: es custos pauperis horti. Nunc fecimus te marmoreum pro tempore: at, si fœtura suppleverit gregem,	T. <i>A pail of milk, and these cakes, Priapus, it is enough for thee to expect yearly: thou art the keeper of a poor garden. Now we have made thee of marble for a time: but, if the breed shall have recruited my flock,</i>	esto tu aureus. C. Galatæa Nerine, dulcior mihi thymo Hyblæ, candidior cyncis, formosior albâ hederâ, cùm primùm pâsti tauri répetent præsepia, venito, si qua cura tui Corydonis habet te.	<i>be thou of gold. C. O Galatæa daughter of Nereus, sweeter to me than the thyme of Hybla, whiter than swans, more beautiful than the silver ivy, as soon as ever the fed steers shall re-seek their stalls, come, if any regard for thy Corydon possesses thee.</i>
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## MORE FREE TRANSLATION.

THYRSIS. A pail of milk, and these cakes, Priapus, it is enough for thee to expect annually: thou art the keeper of a poorly-furnished garden. Now I have made thee of marble for a season,—but if the breeding of the cattle shall have recruited my flock, thou shalt be of gold.

CORYDON. O! Galatæa, daughter of Nereus, sweeter unto me than Hybla's thyme, whiter than swans, fairer than the silver ivy, as soon as ever the well-fed steers shall reseek their stalls, come, if you have any regard for your Corydon.

33. sinum lactis, et hæc liba quotannis, *a pailful of milk, and these cakes* (viz. of flour, honey, and oil) yearly. To the inferior deities, victims were never offered. Priapus was fabled to be the son of Bacchus and Venus: he was the guardian of vineyards and of gardens; and an image of him, (in general diminutive in size,) stood in some conspicuous part of the ground whereof he had the care.

35. nunc te marmoreum fecimus, *at present we have constructed or made thee* (that is, *thy image or figure*) of marble: the images of Priapus, however, were more generally of wood:—pro tempore, *for a time or season*, that is, *for the present*; but, as others say, “proportionably to my circumstances or according to the state of the times,” by no means such as can be boasted of.

36. fœtura, *the breeding or the going with young*. The signification seems to be simply this, “*if the next yearning of my ewes shall have supplied or made*

*up the deficiency in my flock, occasioned by all varieties of causes, thy image shall be of gold, and not of marble nor of wood.*”

37. Galatæa was a most beautiful sea-nymph, the daughter of Nereus, by his sister and wife Doris, hence the appellation “Nerine.” She was greatly beloved by Polyphémus, the Sicilian shepherd, and her beauty is much celebrated by the poets. Corydon speaks not here in earnest of the Nereid Galatæa, but of his own fair sweetheart under this borrowed name:—thymo Hyblæ, *than the thyme of Hybla*, a mountain of Sicily, noted for the excellence of its honey: see verse 55 of the first Eclogue, above:—dulcior, *sweeter*; namely, to the smell: for thyme is esteemed solely for its sweet scent.

38. hederâ albâ, *than white or silver ivy*, with reference to a scarce species of this plant with hoary leaves, which in some instances are entirely white, and in others, edged as it were with silver.

41	T. Immò ego Sardois videar tibi amarior herbis,	--- --- --- --- --- ---
42	horridior rusco, projectâ vilior algâ,	--- --- --- --- --- ---
43	si mihi non hæc lux toto jam longior anno est.	--- --- --- --- --- ---
44	Ite domum pasti, si quis pudor, ite juvenci.	--- --- --- --- --- ---
45	C. Muscosi fontes, et somno mollior herba,	--- --- --- --- --- ---
46	et quæ vos rarâ viridis tegit arbutus umbrâ,	--- --- --- --- --- ---
47	solstitium pecori defendite: jam venit æstas	--- --- --- --- --- ---
48	torrida; jam læto turgent in palmite gemmæ.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

T. Immò égo vídear tibi amárior Sardóis hérbis, horridíor rúscó, vílior projectâ algâ, si hæc lux non est jam lóngior míhi tóto áнно. Ite vos dómum, O pásti júvenci, si quis pádor est vóbis, íte vos dómum. C. O muscósi fóntes, et O hérbá móllior sómno, et víridis árbutus quæ árbutus tegit vos rarâ úmbrâ, defendite vos solstitium méo pécori: jam tórrida æstas venit; jam gémmæ túrgent in læto pálmite.

## LITERAL ORDER AND TRANSLATION.

T. Immò, égo vídear tibi amárior Sardóis hérbis, horridíor rúscó, vílior projectâ algâ, si hæc lux non est lóngior míhi jam tóto áнно. Ite dómum, pásti júvenci, si quis pádor, íte.	T. Nay, may I appear to thee bitterer than Sardinian herbs, rougher than gorse, more worthless than outcast weed of the sea, if this day-light is not longer to me already than a whole year. Go home, ye fed steers, if there be any shame in you, go home.	C. Muscósi fóntes, et herba móllior sómno, et víridis árbutus quæ tegit vos rarâ úmbrâ, defendite solstitium pécori: tórrida æstas jam véuit; jam gémme túrgent in læto pálmite.	C. Ye mossy fountains, and thou grass more soft than sleep, and the green arbutue-tree that covers you with its spare shade, ward off the solstitial heat from my cattle: the scorching summer is now coming; already the buds swell on the joyous vine shoot.
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## MORE FREE TRANSLATION.

THYRSIS. Nay, may I seem to thee bitterer than the Sardinian crowfoot, ruggedger than the holly-bush, more worthless than the outcast weed of the sea, if this day be not already longer to me than an entire year. Go home, ye well-fed steers, if ye have any shame, go home.

CORYDON. Ye mossy fountains, and grass more soft than sleep, and the arbutue-tree which screens you with its scanty shade, ward off the heat from my cattle: now comes scorching summer; now swells the bud on the rejoicing shoot of the vine.

41. Sardóis hérbis, *than Sardinian herbs or plants*, with allusion to the herb anciently called "*sárdony*," a sort of *ranunculus* or *crow-foot*, which grew very plentifully in Sardinia. It was bitterful to the taste, and, when eaten, brought on convulsions attended with laughter, and often ending in death.

42. rúscó, *than rusk*, a prickly plant growing in woods, and generally known by the name of "*butcher's-broom* or *knee-holly*:"—projectâ algâ, *than sea-weed thrown out by the wave*. There are several sorts of submarine plants, and consequently of *sea-weed*: of these "*kelp*" is by far the most common: its ashes form *natron* or *soda*. The "*álga tinctória*" of the shores of Crete affords a kind of purple color, at present very little in use.

44. si quis pádor, *if there be any sense of shame in you*: broadly insinuating that the cattle had eaten enough, and that Thyrsis himself was impatient to get home to his sweetheart.

45. sómno móllior herba, *O thou grass more soft than sleep*: an expression not fraught, indeed, with much meaning; and therefore some take "*sómno*"

to be the dative case, and render the phrase, "*thou grass soft and inviting to sleep*." In support of this acceptance of the words, Ruæus quotes from Propertius, "*lacrýmis mollem*," where the sense is evidently, "*ad lacrymas mollem*," *prone to tears*.

46. Here the poet elegantly uses, by a Greek idiom, the nominative for the vocative, "*and the green arbutue-tree which covers you with its scanty shade*:" the *árbutus* or *strawberry tree* is an evergreen of low stature, common in the woods of Italy.

47. solstitium, *the solstice*, or, in plain English, *the midsummer heat*: there are, properly, two solstices, the *æstival*, when the day is the longest, and the *brumal*, when the day is the shortest:—but by "*solstitium*" the Latins (almost always) mean the former; designating the latter, "*brúna*."

48. jam læto túrgent in palmite gémmæ, *on the joyous vine-branch the buds or the first appearances of young shoots already swell*. The eye-buds of the vine make their appearance in summer; and, then, remaining unprogressive until the ensuing spring, they unfold themselves, and produce shoots.

49	T. Hic focus, et tædæ pingues: hic plurimus ignis	--- --- --- --- ---
50	semper, et assiduâ postes fuligine nigri.	--- --- --- --- ---
51	Hic tantum Boreæ curamus frigora, quantum	--- --- --- --- ---
52	aut numerum lupo, aut torrentia flumina ripas.	--- --- --- --- ---
53	C. Stant et juniperi, et Castanæ hirsutæ;	--- --- --- --- ---
54	strata jacent passim sua quæque sub arbore poma;	--- --- --- --- ---
55	omnia nunc ridet: at, si formosus Alexis	--- --- --- --- ---
56	montibus his abeat, videas et flumina sicca.	--- --- --- --- ---

## SYNTHETICAL ORDER.

T. Focus est hic, et pingues tædæ sunt hic: hic plurimus ignis est semper, et hic postes sunt semper videntur nigri cum assiduâ fuligine. Hic nos curamus frigora Boreæ tantum, quantum aut lupo curat numerum ovium, aut torrentia flumina curant ripas. C. Et juniperi stant, et hirsutæ Castanæ stant: poma jacent strata passim, sua poma sub quæque arbore: nunc omnia negotia ridet: at, si formosus Alexis abeat his montibus, tu videas et flumina sicca.

## LITERAL ORDER AND TRANSLATION.

T. Hic focus,	T. Here is a hearth,	ripas.	for their banks.
et	and here	C. Et	C. Both
pingues tædæ:	are unctuous pines:	juniperi,	junipers,
hic	here	et	and
plurimus ignis	there is a very large fire	hirsutæ Castanæ	prickly chesnuts
semper,	at all times,	stant;	stand thick;
et postes	and the posts	sub quæque arbore	underneath each tree
nigri	are black	sua poma	its fruits
assiduâ fuligine.	with continual smoke.	jacent strata	lie strewn
Hic	Here	passim;	up and down;
curamus frigora	we care for the colds	nunc	now
Boreæ	of Boreas	omnia ridet:	all things smile:
tantum,	as much,	at, si	but, if
quantum	as	formosus Alexis	pretty Alexis
aut	either	abeat	were to depart
lupo numerum,	the wolf for number,	his montibus,	from these hills,
aut	or	videas	thou wouldst see
torrentia flumina	impetuous rivers	et flumina sicca.	even the rivers dry.

## MORE FREE TRANSLATION.

THYRSIS. Here are a hearth, and unctuous pines: here a rousing fire may be seen at all times, and door-posts black with continual smoke. Here we care as much for the blasts of Boreas, as either the wolf cares for the number of the sheep, or as swelling torrents care for their banks.

CORYDON. Both junipers and rough chesnuts crown the boughs: under every tree its fruits lie scattered about: all things now smile: but if fair Alexis were to go from these hills, you would see the very rivers dry.

49. focus et tædæ pingues, a fire-place, or hearth, and fat or unctuous pine branches, for fuel. As Corydon had praised summer, Thyrsis celebrates winter.—plurimus ignis, very much fire, that is, a large (or as we call it, good) fire.

50. assiduâ postes fuligine nigri, posts black with constant soot, or rather with ceaseless smoke fraught with soot; a very proper description of the warmth of a smoky hut or cottage without a chimney.

52. Boreæ frigora, the colds or the chilling-blasts of Boreas, that is, of the north-east wind, the cold-east of all winds.

53. stant juniperi, junipers stand or stand forth. Heyne observes that, by "stant," nothing more is implied than "sunt, there are;" but in this he certainly errs; since the former verb conveys not only an idea that the junipers stand thick and plentiful, but that they are fresh on their trees, and very easi-

ly discernible. In this line, after the Greek fashion, the final letter of "juniperi," and the final vowel of "Castanæ," remain unelided and long, before the initial vowels whereby they are respectively followed: the verse is, besides, spondaic. It is very well known that the fruit of the chesnut-tree is inclosed in a prickly husk,—and hence the propriety of the expression "Castanæ hirsutæ."

54. Some read "sua quæque," pronouncing the former word, of course, as a monosyllable. Though this lection admits indeed of defence, yet it seems less appropriate than "sua quæque," the mere conjecture of later editors, and unsupported by any authority.

56. videas et flumina sicca, thou wouldst see the very rivers dry, and hence all things languishing: such a sickness and gloom would the departure of Alexis cast upon the face of nature.



57	T. Aret ager; vitio moriens sitit æris herba;	--- --- --- --- --- ---
58	Liber pampineas invidit collibus umbras:	-- --- --- --- --- ---
59	Phyllidis adventu nostræ nemus omne virebit,	--- --- --- --- --- ---
60	Jupiter et læto descendet plurimus imbri.	--- --- --- --- --- ---
61	C. Populus Alcideæ gratissima, vitis Iaccho,	--- --- --- --- --- ---
62	formosæ myrtus Veneri, sua laurea Phæbo:	-- --- --- --- --- ---
63	Phyllis amat corylos: illas dum Phyllis amabit,	--- --- --- --- --- ---
64	nec myrtus vincet corylos, nec laurea Phœbi.	-- --- --- --- --- ---

## SYNTHETICAL ORDER.

T. Ager aret; moriens herba sitit vitio æris; Liber invidit nostris collibus suas pampineas umbras: adventu nostræ Phyllidis omne nemus virebit, et Jâpiter descendet plurimus in læto imbri. C. Pópulus est gratissima Alcideæ, vitis est gratissima Iaccho, myrtus est gratissima formosæ Veneri, sua laurea est gratissima Phœbo: mea Phyllis amat corylos: dum mea Phyllis amabit illas, nec myrtus vincet corylos, nec laurea Phœbi vincet illas.

## LITERAL ORDER AND TRANSLATION.

T. Ager aret;	T. The ground is parched;	gratissima	is the most pleasing
moriens herba	the dying grass	Alcideæ,	to Hérculēs,
sitit	thirsts	vitis	the vine
vitio	because of the drought	Iaccho,	to Bacchus,
æris;	of the air;	myrtus	the myrtle
Liber	Bacchus	formosæ Veneri,	to beautiful Venus
invidit collibus	has envied our hills	sua laurea	his own bay-tree
pampineas umbras:	his vine-leaf shadows:	Phœbo:	to Apollo:
adventu	at the approach	Phyllis amat	Phyllis loves
nostræ Phyllidis	of our Phyllis	corylos;	the hazels;
omne nemus	every grove	dum	so long as
virebit,	will look green,	Phyllis amabit	Phyllis shall love
et Jâpiter	and Jove	illas,	those,
descendet plurimus	will descend most ample	nec myrtus,	neither the myrtle,
læto imbri.	in a joyous shower.	nec laurea Phœbi,	nor Apollo's bay,
C. Pópulus	C. The poplar	vincet corylos.	shall excel the hazels.

## MORE FREE TRANSLATION.

THYRSIS. The ground is parched; the dying herbage thirsts by reason of the sultriness of the air; Bacchus has begrudged our mountains the shadows of his vines: at the approach of our Phyllis every grove will become verdant,—and Jâpiter descend most plenteously in a joyous shower.

CORYDON. To Hérculēs the poplar is the most pleasing; to Bacchus, the vine; to beautiful Venus, the myrtle; to Apóllo, his own bay:—my Phyllis likes the hazels; so long as Phyllis shall like those, neither shall Venus's myrtle excel, nor the bay-tree of Apóllo, the hazels.

57. vitio æris, by reason of the corruptness or vitiated state of the air, alluding to the sultriness and great drought which Thyrsis feigns, is prevailing.

60. Jâpiter descendet plurimus, Jove will descend most abundant: here "Jâpiter" is used in the same sense as "pluvia, rain:" sometimes, too, "Jâpiter" is synonymous with "aër, the atmosphere or open air, also, the sky." Corydon, in the preceding tetrastich, had painted all things smiling; but predicted, that if his Aléxis were to leave him, every thing would be seen to wither:—Thyrsis, on the contrary, paints all things sickly, but predicts, that on the approach of his Phyllis, every thing would revive. For "descendet" in this verse, several MSS. have "descendit," the present tense: and for "imbri," in the end of the line, some few have "imbres."

61. pópulus Alcideæ gratissima, the poplar is the most pleasing to Alcideæ, that is, unto Hérculēs, who is often called by this name,—either because of his

great strength, or in compliment to Alcæus, the father of Amphitryon, whose queen (Alcména,) was the mother of Hérculēs. The poplar, whereof there are several varieties, but particularly the white, the black, and the Libyan, was sacred to this hero; for the ancients fabled that when he descended to the infernal realms, to bring away the dog Cerberus, he crowned himself with white poplar, which he saw growing on the banks of the Acheron.

62. The myrtle was considered sacred to Venus; either, because it is a plant of extraordinary beauty and sweetness; else, because that it delights in the shores of the sea,—from the froth of the waters of which this goddess is reported to have sprung. The bay-tree or laurel, (but they are not the same,) was sacred to Phœbus, because Daphnē with whom the god was most violently enamoured had been metamorphosed into a laurel or a bay.

61. For "corylos," some MSS. have "Veneris."

65	T. Fraxinus in silvis pulcherrima, pinus in hortis,	--v -- --v --v --
66	populus in fluviis, abies in montibus altis:	--v --v --v -- --v --
67	sæpius àt si me, Lycida formose, revisas,	--v -- --v -- --v --
68	fraxinus in silvis cedat tibi, pinus in hortis.	--v -- --v --v --v --
69	M. Hæc memini, et victum frustrà contendere Thyrsin.	--v -- --v -- --v --v
70	Ex illo Corydon Corydon est tempore nobis.	-- --v --v -- --v --

## SYNTHETICAL ORDER.

T. Fraxinus est pulcherrima in silvis, pinus est pulcherrima in hortis, populus est pulcherrima in fluviis, abies est pulcherrima in altis montibus; àt, O formose Lycida, si tu revisas me sæpius, fraxinus cedat tibi in silvis, pinus cedat tibi in hortis. M. Ego memini hæc carmina, et Thyrsin victum contendere frustrà cum Corydæne. Ex illo tempore, Corydon est Corydon nobis.

## LITERAL ORDER AND TRANSLATION.

T. Fraxinus pulcherrima in silvis, pinus in hortis, populus in fluviis, abies in altis montibus: àt si, formose Lycida, revisas me sæpius, tibi	T. The ash is the handsomest in woods, the pine-tree in gardens, the poplar in rivers, the fir upon lofty hills: but if, O pretty Lycidas, thou wouldst revisit me oftener, to thee	fraxinus in silvis, pinus in hortis cedat. M. Hæc memini et victum Thyrsin contendere frustrà. Ex illo tempore Corydon est Corydon nobis.	would the ash in the woods, the pine in the gardens yield. M. These verses I remember, and that the vanquished Thyrsis contended in vain. From that time Corydon is Corydon for us.
--	--	--	--

## MORE FREE TRANSLATION.

THYRSIS. The handsomest in woods is the ash; in gardens, the pine; the poplar by rivers; the fir-tree on lofty hills: but if, my pretty Lycidas, thou wilt come and see me oftener, to thee in the woods would the ash yield, in the gardens would the pine.

MELIBŒUS. Thus much I remember, and that the vanquished Thyrsis strove in vain. From that time it is Corydon, Corydon for me.

65. fraxinus in silvis pulcherrima, pinus in hortis, the ash is in woodlands the fairest, the pine-tree in gardens. Of pine-trees there are several sorts; of which the greater part is very seldom seen except in woods or upon mountains: the poet here speaks of the "pinus sativa" or "manured pine," which is cultivated in gardens, being an evergreen, pleasing to the eye, and extremely grateful to bees.

68. For "cedat" in this verse, many copies have "cédet," contrary to the best authorities.

69. Melibœus having finished the recital of the song of the two shepherds, or, at least, having gone through as much of it as he distinctly remembered, (enough, indeed, for a fair specimen of the talents of each,) he resumes his narration, and informs us that Thyrsis was vanquished, and that Corydon of course had won. For, in the first amœbean, Corydon begins with piety to the gods, and a prayer for inspiration from them; Thyrsis, with self-conceit, and malignant feelings towards Córdus: in the second, Corydon accosts Diána, a most virtuous and truly chaste goddess—and presents noble offerings to her; Thyrsis pays court to Priapus, an obscene deity, with promises only: in the third, Corydon addresses himself to his sweetheart with gentleness, and in terms of admiration and sincere affection; Thyrsis uses uncouth similes, and his ideas and language are altogether harsh: in the fourth, Corydon celebrates summer, and depicts agreeable objects;

Thyrsis, winter in a smoky hut, and he draws comparisons from subjects which are uninviting: in the fifth, Corydon describes all things flourishing, but says they would wither were Aléxis to be absent; Thyrsis, on the contrary, represents all things sickly, but he says nature would revive were Phyllis to come: in the sixth and last, Corydon pays Phyllis a handsome compliment, by asserting that the hazels which she loves are dearer to him than the poplar of Hérculès, the vine of Bacchus, the myrtle of Venus, or, even the bay-tree of Apollo; Thyrsis makes an awkward attempt to equal Corydon,—for, by the laws of amœbean poetry, the respondent must equal if he cannot surpass his opponent: but here the respondent fails, inasmuch as he makes the ash and pine inferior to Lycidas conditionally, and also more for his own pleasure, than for that of him whom he would extol.

70. ex illo Corydon, Corydon est tempore nobis, from that time Corydon is Corydon to us, or in other words, from that time Corydon is, in our estimation, deserving of himself and of his name. Servius would have it that there is an ellipsis in this verse, and he supplies it with, "victor, nobilis supra omnes." Ruæus took the meaning to be simply, "from that time Corydon is looked upon by us as being truly Corydon, that is, as being unquestionably deserving of the rank which he holds as a musician, and of the celebrity or fame in which he flourishes, among all."

## END OF THE SEVENTH ECLOGUE.



PUBLII VIRGILII MARONIS  
BUCOLICŌN  
ECLOGA OCTAVA.

PHARMACEUTRIA.

DAMON, ALPHESIBÆUS.

1	PASTORUM Musam Damonis et Alpheſibœi,	-- -- -- --- --- --
2	immemor herbarum quos est mirata juvencæ	-- -- -- -- --- --
3	certantes, quorum stupefactæ carmine lynces,	-- -- -- --- -- ---
4	et mutata suos requiêrunt flumina cursus;	-- -- --- --- -- ---
5	Damonis Musam dicemus et Alpheſibœi.	-- -- -- -- --- --

SYNTHETICAL ORDER.

*Nos dicemus Múſam pastórum Damonis et Alpheſibœi, quos pastóres juvencæ, immemor herbárum, est miráta certantes, cármine quórum pastórum lynces sunt stupefactæ, et flúmina mutáta quódd suos cúrsus requiêrunt; nos dicemus Múſam Damonis et Alpheſibœi.*

LITERAL ORDER AND TRANSLATION.

Dicemus	<i>We will relate</i>	quorum	<i>of whom</i>
Múſam	<i>the song</i>	lynces	<i>the lynxes</i>
pastórum	<i>of the shepherds</i>	stupefactæ,	<i>were astonished,</i>
Damonis	<i>Damon</i>	et	<i>and</i>
et Alpheſibœi,	<i>and Alpheſibæus,</i>	flúmina,	<i>the rivers,</i>
quos certantes	<i>whom contending</i>	mutáta	<i>changed</i>
juvencæ,	<i>the heifer,</i>	suos cúrsus,	<i>as to their courses,</i>
immemor	<i>unmindful</i>	requiêrunt;	<i>stood still;</i>
herbárum,	<i>of the pastures,</i>	Múſam	<i>the song we will relate</i>
est miráta;	<i>admired;</i>	Damonis	<i>of Damon</i>
cármine	<i>at the melody</i>	et Alpheſibœi.	<i>and of Alpheſibæus.</i>

MORE FREE TRANSLATION.

THE SONG of the shepherds Damon and Alpheſibæus, whom as they were contending, the heifers, forgetful of their grass, admired; at whose melody the Ounces were astonished; and the rivers, reversing their courses, stood still; the song of Damon and of Alpheſibæus will we relate.

1. *pastorum Múſam Damonis et Alpheſibœi, the song of the shepherds (or neatherds) Damon and Alpheſibæus*: two persons, whose names, according to Ruſæus, mean "Skilful" and "Counſider;" appellations unconnected with the subject of this Eclogue. The song of the former (which begins with verse 17, and finishes with verse 61.) is imitative of the third Idyl of Theócritus, and consists of the laments of a shepherd whose mate had deserted him to marry another: the song of the latter, viz. the song of Alpheſibæus, the Eclogue takes its title, PHARMACEUTRIA, which means "veneficia," that is, "sorceries or bewitching spells." In neither song has the subject matter any reference whatever to the singer, any more than a dialogue between two players upon the stage, hath to those players; or than one of Burns's songs would have to a person who might chance to sing it, either now or ten thousand years hence. Damon and Alpheſibæus merely sing a song that they had learnt, or which they had heard sung before; but which song is ever afterwards called the song of those shepherds,—either in compliment to them for the very superior style in which they had

acquitted themselves in singing it; else because the composer of the song was unknown, and they were the first who had been heard to sing it.

2. *juvencæ, the heifer*, the singular for the plural number, the sense being "the heifers."

3. *stupefactæ lynces, the lynxes were amazed*: an exórdium, indeed, which prepares us for something grand. A lynx is a spotted beast endowed with the very sharpest vision; it resembles a wolf in shape, and possesses the fleetness of a stag. The ancient writers, to impress (forcibly) the idea of excellence in the performances of celebrated musicians, were apt to feign that not only the tame but even the wild beasts were enraptured with the measures, and that the effect of the notes on inanimate bodies, particularly on woods and rivers, was such, as to influence them most sensibly,—setting in motion those which had not motion, and arresting the motion of those which had. That some beasts are more or less affected by musical sounds is very well known; but I doubt much, whether any are capable of admiring a strain how melodious so ever it may be.

4. *mutáta, changed or reversed by running backwards towards their sources*:—requiêrunt, rested or stood still. Some, however, construe "requiêrunt" as a transitive verb, taking "cúrsus" to be its regimen, "the rivers stayed their streams."

6	Tu mihi (seù magni superas jam saxa Timavi,	- - -   - -   - - -   - -   - - -   - -
7	sivè oram Illyrici legis æquoris; en erit unquam	- -   - - -   - - -   - - -   - - -   - -
8	ille dies, mihi cùm liceat tua dicere facta!	- - -   - - -   - - -   - - -   - - -   - -
9	En erit, ut liceat totum mihi ferre per orbem	- - -   - - -   - -   - - -   - - -   - -
10	sola Sophocleo tua carmina digna cothurno!	- - -   - -   - - -   - - -   - - -   - -
11	A te principium: tibi desinet) accipe jussis	- -   - - -   - - -   - - -   - - -   - -
12	carmina cœpta tuis; atquè hanc sine tempora circum	- - -   - - -   - -   - - -   - - -   - -
13	inter victrices hederam tibi serpere lauros.	- -   - -   - - -   - - -   - - -   - -

## SYNTHETICAL ORDER.

Tu, *O Pollio*, *five* mihi, seù *tu* jam superas saxa magni Timavi, sivè *tu* legis oram Illyrici æquoris; en unquam ille dies erit, cùm *id* liceat mihi dicere tua facta! En *ille* dies erit ut *id* liceat mihi ferre tua carmina, carmina sola digna Sophocleo cothurno, per totum orbem terrarum! Principium meorum laborum erat à te: meus labor desinet tibi: accipe tu hæc carmina cœpta tuis jussis; atquè sine tu hanc hederam serpere circum tempora tibi inter tæas victrices lauros.

## LITERAL ORDER AND TRANSLATION.

Tu mihi,	<i>Be thou with me,</i>	ferre	<i>to waft</i>
seù	<i>whether</i>	per totum orbem	<i>over the whole globe</i>
jam superas	<i>thou be now passing over</i>	tua carmina,	<i>thy strains,</i>
saxa	<i>the rocks</i>	sola digna	<i>alone worthy</i>
magni Timavi,	<i>of great Timæus,</i>	Sophocleo cothurno!	<i>of the buskin of Sophocles!</i>
sivè	<i>or whether</i>	A te	<i>From thee</i>
legis oram	<i>thou be coasting the shore</i>	principium:	<i>was our commencement:</i>
Illyrici æquoris;	<i>of the Illyrian sea;</i>	tibi	<i>with thee</i>
en	<i>say</i>	desinet:	<i>our song shall end:</i>
ille dies	<i>will that day</i>	accipe carmina	<i>accept my lays</i>
unquam erit,	<i>ever be,</i>	cœpta tuis jussis;	<i>begun at thy commands;</i>
cùm	<i>when</i>	atquè sine	<i>and suffer</i>
liceat mihi	<i>it may be allowed me</i>	hanc hederam	<i>this ivy</i>
dicere	<i>to narrate</i>	serpere	<i>to creep</i>
tua facta!	<i>thy exploits!</i>	circum tempora tibi	<i>around thy temples</i>
En erit,	<i>Say, will the time be,</i>	inter	<i>amid</i>
ut liceat mihi	<i>when it may be allowed me</i>	victrices lauros.	<i>thy victorious laurels.</i>

## MORE FREE TRANSLATION.

Do thou incline thine ear unto me, Póllio, whether thou be now passing over the rocks of broad Timávus, or cruizing along the shore of the Illyrian sea; say, will that day ever arrive, when it will be permitted me to celebrate thy achievements! Say, will it come, when I shall be allowed to publish throughout the whole universe thy tragedies, alone worthy of the buskin of Sóphocles. From thee our song had its beginning: with thee it shall terminate: accept the strains begun by thy command, and suffer this ivy to creep about thy temples amidst thy victorious bays.

6. It has distracted commentators to discover for certain what name is here omitted by the figure elipsis: some contending for Octavianus, and others for Póllio. I agree with Ruus that the latter is decidedly the person; as this Eclogue appears to have been written in the year of the city 715, when Póllio was at the head of an expedition bound for Parthia, a province of Illyricum:—magni saxa Timávi, the rocks of the mighty Timávus, a river of Italy, falling by seven mouths into the Adriatic sea.

7. Illyrici æquoris, of the Illyrian main, namely, that part of the Adriatic which washes the shores of Illyricum, over against Italy, eastward.

10. Sophocleo cothurno, of the Sophoclean buskin, meaning, of the buskin of Sóphocles, the Athenian, who was esteemed the prince of tragic poetry, and is believed to have been the first who introduced the cothurnus or buskin, a sort of high shoe, or rather, boot, with a thick sole of cork, to make the actor appear tall:—tua carmina, thy verses, mean-

ing, thy tragedies,—for the buskin was the badge of tragedy, as the sock was of comedy. Póllio was a celebrated writer of tragedy,—but none of his pieces have come down to us. The critics who think that this Eclogue was dedicated to Augustus, quote the “*Ajax*,” a tragedy written by him; but, unluckily for their hypothesis, Augustus had not begun it, at the time of the publication of the Bucolics.

11. à te principium; tibi desinet, freely, *I began pastoral song under thy auspices, and I will leave it off whenever it shall please thee to bid me.*

13. Crowns of bay were worn by conquerors in their triumphs: and the poets had chaplets of ivy; namely, of that sort of hederá with yellow or golden berries. There is a wonderful degree of delicacy in the words of this verse: for the poet with great modesty entreats his patron to permit the humble ivy to creep amongst his victorious bays, thereby soliciting him to condescend to accept these lays in the midst of his victories.

14.	frīgida vix cœlo noctis decēsserat ūmbra;	--- --- --- --- --- ---
15	cūm ros in tēnerā pecorī gratissimū herbā;	--- --- --- --- --- ---
16	incumbens tēreti Damon sic cōspit olivæ.	--- --- --- --- --- ---
17	D. Nascere, præque diem veniens age, Lucifer, alium;	--- --- --- --- --- ---
18	conjugis indigno Nisæ deceptus amore	--- --- --- --- --- ---
19	dūm queror; et Divos, quamquā nīl testibus illis	--- --- --- --- --- ---
20	profeci, extremā meriens tamēn alloquor horā.	--- --- --- --- --- ---
21	Incipe Mænālios mecum, mea tibia, versus.	--- --- --- --- --- ---

## SYMMETICAL ORDER.

Frīgida ūmbra noctis vix decēsserat cœlo, cūm ros, gratissimū pecorī, est in tēnerā herbā; Dāmon, incumbens tēreti olivæ, sic cōspit cœnere. D. Nāscere tu, O Lūcifer, atquē, veniens præ, age tu alium diem; dūm ego, deceptus indigno amorē meā conjugis Nisæ, queror; et dūm moriens ego alloquor Divos in hęc extremā hōrā meā vitæ, quamquā ego profeci nīhil illis (mēpæ, Divis) testibus, tamēn ego alloquor illos. Incipe tu, O meā tibia, Mænālios vērsum cum me.

## LITERAL ORDER AND TRANSLATION.

Vix	Scarcely	age alium;	usher it in fair;
frīgida ūmbra	had the cold shade	dūm,	whilst I,
noctis	of night	deceptus	deceived
decēsserat cœlo,	retired from the sky,	indignō amorē	by the worthless love
cūm	at a time when	Nisæ cōjugis,	of Nisæ my mistress,
ros	the dew	queror;	complain;
in tēnerā herbā	on the tender blade	et moriens	and dying
gratissimū	is most grateful	alloquor Divos	accost the gods
pecorī;	to cattle;	extremā hōrā,	in this my last hour,
Dāmon incumbens	Dāmon leaning against	quāquā	although
tēreti olivæ	a tall round olive-tree	profeci nīl	I have profited nothing
sic cōspit.	thus began.	illis testibus,	from them being witnesses,
D. Nāscere,	D. Arise,	tāmēn.	yet nevertheless.
Lūcifer,	Morning star,	Incipe mēcum,	Begin with me,
atquē, veniens	and, coming	meā tibia,	my pipe,
præ diem,	before day,	Mænālios vērsum.	Mænālian strains.

## MORE FREE TRANSLATION.

Scarcely had the cold shade of night retired from the vault of heaven, at a time that the dew on the tender blade is most delightful to cattle; when Damon, leaning against a tall round olive, thus began.

DAMON. Rise, Morning star, and coming in advance, bring-on resplendent day; whilst I, deceived by the perfidious love of Nisæ my betrothed, utter my lament; and unto the Gods, now that I am dying, although it has availed me nought that they were witnesses, yet in my last hour appeal. Begin, my pipe, with me, Mænalian strains.

14. frīgida vix cœlo noctis decēsserat ūmbra, the cold shade of night had scarce retired from the sky or from the face or vault of heaven, that is, the time was the grey dawn, when the first faint glimmering of the morning twilight announces that the night is ended. The poet, to give dramatic effect to the subject, represents the singer (who personates the disappointed lover) in a situation such as he most likely would have been in, had the affair been his own: and yet, by the very singular construction of the sentence, depending on the position of "cūm," he in a manner insinuates that the affair was not, in reality and fact, Damon's own.

15. The sense of this line is ambiguous: for the acceptance may be, either, when the dew IS on the blade, or, when the dew IS grateful.

16. incumbens tēreti olivæ, leaning against a tall and tapering olive; but some take the signification to be, leaning upon a tapering stick or staff made of olive-tree. Ruæus appears undecided which of the two to understand, the trunk of an olive, or a walk-

ing stick of olive-tree:—tēres means long and round, like a cylinder, or, frustum of a cone.

17. præque diem veniens age, and coming before the day usher it in:—Lūcifer, O Morning star, namely, the planet Venus, the brightest of all the stars, which, in one part of her orbit, (as was noticed at verse 86 of the sixth Eclogue, above,) rises before the sun, the precursor of day,—and is the last star that disappears:—alium, benign or fair.

18. cōjugis, literally, of my spouse or mate; but here, of my betrothed or intended: so in the fourth book of the Æneid, verse 536, we find "maritos," used in the sense of "præcos, wooers or suitors."

21. This verse, which is intercalary, occurring again seven times below, constitutes the burden, or, as it is sometimes called by us, the Chorus of Damon's song: in like manner verse 68, "dācite ab ūrbe dōmum, meā cārmina, dācite Dāphnīa," constitutes that of Alpheisbæus's song:—Mænālios vērsum, Mænālian strains, such as are wont to be sung by the shepherds on mount Mænalus.

22	Mænalus argutumque nemus pinosque loquentes	--- --- --- --- ---
23	semp̄r habet; semp̄r pastorum ille audit amores,	--- --- --- --- ---
24	Panaque, qui primus calamos non passus inertes.	--- --- --- --- ---
25	Incipe Mænalios mecum, mea tibia, versus.	--- --- --- --- ---
26	Mopso Nisa datur! Quid non speremus amantes?	--- --- --- --- ---
27	Jungentur jam gryphes equis; ævoque sequenti	--- --- --- --- ---
28	cum canibus timidi venient ad pocula damæ.	--- --- --- --- ---
29	Mopse, novas incide faces: tibi ducitur uxor.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Mænalus semp̄r habet atquē argūtum nēmus atquē loquētes pīnos; ille semp̄r audit amōres pastōrum, atquē ille audit Pāna, qui Pan primus non est pāssus calamos esse inertes. Incipe tu, O mēa tibia, Mænālios vērsum cum me. Nisa datur in matrimōnium Mōpso! Quid nos amāntes non sperēmus? Jam gryphes jungēntur equis; atquē in ævo sequenti hoc ævum timidi damæ venient ad pocula cum cānibus. O Mōpse, incide tu nōvas fāces: ūxor dūcitur tibi.

## LITERAL ORDER AND TRANSLATION.

Mænalus semp̄r habet atquē argūtum nēmus atquē loquētes pīnos; ille semp̄r audit amōres pastōrum, atquē Pāna, qui primus non pāssus calamos inertes. Incipe mecum, mēa tibia, Mænālios vērsum. Nisa datur	<i>Mænalus always has both a vocal grove and speaking pines; he ever hears the loves of shepherds, and Pan, who first suffered not reeds to be idle. Begin with me, my pipe, Mænalian strains. Nisa is given</i>	Mōpso! Quid non amāntes sperēmus? Jam gryphes jungēntur equis; atquē ævo sequenti timidi damæ venient ad pocula cum cānibus. Mōpse, incide nōvas fāces, ūxor ducitur tibi.	<i>to Mopsus! What may not we lovers expect? Now will griffins be joined to stallions; and in the age following this the timorous deer will come to the drinking troughs with the dogs. O Mopsus, cut new torches, a wife is being brought to thee.</i>
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## MORE FREE TRANSLATION.

Mænalus has always a tuneful grove and vocal pines; he ever hears the loves of shepherds, and Pan, the first who suffered not reeds to be dormant. Begin, my pipe, with me, Mænālian strains.

Nisa is given to Mopsus! What may not we lovers expect? Presently will griffins be coupled with stallions; and, in the next age, the timorous deer will come to drink with the dogs. Cut fresh torches, Mopsus: a wife is on the point of being brought unto you.

22. Having mentioned Mænālian strains, the poet closely follows up the idea which had occasioned him to make mention of them, and accordingly celebrates mount Mænalus, (making in the plural number *Mænala*) a high hill in Arcadia, sacred to Pan, and clothed with stately pines. He most beautifully ascribes to this hill a voice and ears.

21. Pāna, Pan, that is, the music of the God Pan. See the note at verse 31 of the second Eclogue.

27. jungēntur gryphes equis, griffins will be joined to horses. Damon here impassionately describes the marriage of Nisa with Mopsus, as being actually something monstrous. The griffin is a fabulous animal, said to have the body of a lion, and the wings and beak of an eagle. Servius tells us that a deadly enmity was reported to subsist betwixt the race of griffins and that of horses:—gryps is a noun of the masculine gender; but we are not, hence, to infer, that all griffins were of the male sex: if, however, any one considers "equis" to be, in this passage, put for "equābus," I willingly yield, or at least, I

shall not dispute the matter. Perhaps by "jungēntur" the poet means "shall be joined together in the yoke," rather than "sexually coupled."

28. timidi damæ, the timid or timorous deer: dama is a noun of doubtful gender, being sometimes read masculine, and often feminine: at all events, hinds or does, as well as male deer, are here meant. Thus in the first Eclogue, verse 9, we found "mēas bōves," my kine, where oxen as well as cows, were evidently intended. In our vernacular dialect we say ducks, and geese, without excluding the drakes, and ganders. These peculiarities seem inseparable from language, being rivetted, as it were, in them by usage:—ad pocula, to the basins or the drinking places, that is, to the stone cisterns or troughs.

29. nōvas incide fāces, cut new or fresh torches, namely, pieces of pine or other unctuous wood made taper and ending in a point. The bride was led home by night, five persons (for the most part, but sometimes more, sometimes fewer) carrying each a blazing torch before her. Damon speaks ironically.

30	Sparge, marite, nuces: tibi deserit Hesperus Cētam.	-- vv vv vv vv vv vv
31	Incipe Mænālios mecum, mea tibia, versus.	-- vv vv vv vv vv vv
32	O digno conjuncta viro! dūm despicias omnes,	-- vv vv vv vv vv vv
33	dūmque tibi est odio mea fistula, dūmque capellæ,	-- vv vv vv vv vv vv
34	hirsutumque supercilium, proluxaque barba;	-- vv vv vv vv vv vv
35	nēc curare Deūm credis mortalia quemquam.	-- vv vv vv vv vv vv
36	Incipe Mænālios mecum, mea tibia, versus.	-- vv vv vv vv vv vv
37	Sepibus in nostris parvam te roscida mala	-- vv vv vv vv vv vv
38	(dux ego vester eram) vidi cum matre legentem:	-- vv vv vv vv vv vv

## SYNTHETICAL ORDER.

Spārgē *tu* nūces, *O* marīte: Hēsperus dēserit Cētam tibi. Incipe *tu*, *O* mēa tibia, Mēnālios vērsus cum me. *O* *foemina* conjuncta digno viro! dūm *tu* dēspicias omnes *alios* hōmines, atquē dūm mēa fistula est odio tibi, atquē dūm mēa capellæ sunt odio tibi, atquē mēum hirsutum supercilium est odio tibi, atquē mēa proluxa barba est odio tibi; nēc *tu* crēdis quēquam Deōrum curāre mortalia *negotia*. Incipe *tu*, *O* mēa tibia, Mēnālios vērsus cum me. *Ego* vidi te parvam *puellam* (ēgo eram vēster dux) legentem rōscida mala in nōstris sēpibus cum *tad* mātē:

## LITERAL ORDER AND TRANSLATION.

Spārgē nūces,	Scatter walnuts,	hirsutum supercilium,	my shaggy eye-brow,
marite:	bridegroom:	atquē	and
tibi	for thee	proluxa bārba;	my rank beard;
Hēsperus	The Evening star	nēc crēdis	nor believest
dēserit Cētam.	is leaving Cēta.	quēquam	that any one
Incipe mēcum,	Begin with me,	Dēūm	of Gods
mēa tibia,	my pipe,	curāre	cares for
Mēnālios vērsus.	Mænālian strains.	mortalia!	mortal concerns!
O conjuncta	O thou conjoined	Incipe mēcum,	Begin with me,
digno viro!	to a worthy husband!	mēa tibia,	my pipe,
dūm	whilst	Mēnālios vērsus.	Mænālian strains.
dēspicias omnes,	thou despisest all others,	Vidi te	I saw thee
atquē dūm	and whilst	parvam	a little girl
mēa fistula	my pipe	cum mātē	with thy mother
est	is	(ēgo eram	(I was
odio tibi,	a detestation to thee,	vēster dux)	your guide)
atquē dūm	and whilst	legentem	gathering
capellæ,	my goats are,	rōscida mala	dewy apples
atquē	and	in nōstris sēpibus:	on our hedges:

## MORE FREE TRANSLATION.

Throw nuts about, bridegroom: the Evening star for you is leaving Cēta. Begin, my pipe, with me, Mænālian strains.

Ô! thou that art matched to a worthy husband! whilst thou disdaineest all others, and whilst my pipe is hateful to thee, and whilst my goats are hateful, and my shaggy eye-brows hateful, and my rank beard; nor believest that any one of the Gods regards human affairs! Begin, my pipe, with me, Mænālian strains. With thy mother I saw thee, when thou wast a little maid, gathering dewy apples on our hedges; I was your guide:

30. spārgē nūces, scatter walnuts or nuts, namely, that the children may scramble for them: alluding to an ancient practice among the Romans, on nuptial occasions. The children, and childish folk, of those days played with nuts, as those of the present age play with marbles:—tibi dēserit Hēsperus Cētam, Hēsper or the Evening star is leaving Cēta for thee, that is, night is coming on, or, rather, night is advancing. Cēta was a high mountain in Thēssaly, but whether we are to understand, that Hēsperus was rising, or setting, is not clear: I prefer the former acceptation, herein differing from several very learned commentators.

34. proluxa bārba, my rank beard, that is, my stiff

and overgrown beard. For "proluxa," several MSS. and Heyne have "promissa;" but less eligibly.

37. parvam, little, as being yet, very young. The shepherd recalls the time, place, and manner of his first falling in love with Nisa.

38. cum mātē, with mother, but it is by no means plain, whether we are here to understand "mēā," my, or "tūā," thy. La Cerda contends for the former, because in the Cyclops of Theocritus, (in imitation of a passage of which Idyl, the passage before us was evidently written,) Galatēa is represented as coming along with the shepherd's mother. Ruusius very judiciously thinks the more natural construction is "cum tūā mātē, with THY mother."



39	alter ab undecimo tùm me jàm céperat annus:	--- --- --- --- ---
40	jàm fragiles poteram à terrâ contingere ramos.	--- --- --- --- ---
41	Ut vidi, ut perii, ut me malus abstulit error!	--- --- --- --- ---
42	Incipe Mænaliös mecum, mea tibia, versus.	--- --- --- --- ---
43	Nunc scio, quid sit Amor: duris in cotibus illum	--- --- --- --- ---
44	aut Tmarus, aut Rhodope, aut extremi Garamantes,	--- --- --- --- ---
45	nec generis nostri puerum nec sanguinis, edunt.	--- --- --- --- ---
46	Incipe Mænaliös mecum, mea tibia, versus.	--- --- --- --- ---

## SYNTHETICAL ORDER.

alter annus ab undécimo anno tùm jàm céperat me: jàm ego poteram contingere fragiles ramos à terrâ. Ut ego vidi te, ut ego perivi, ut malus error abstulit me! Incipe tu, O mea tibia, Mænaliös versus cum me. Nunc ego scio quid negotium Amor sit: aut Tmarus, aut Rhodope, aut extrémus Garamántes edunt illum in suis duris cötibus, nec puerum nostri generis, nec nostri sanguinis. Incipe tu, O mea tibia, Mænaliös versus cum me.

## LITERAL ORDER AND TRANSLATION.

tùm	at that time	Mænaliös versus.	Mænaliön strains.
annus	the year	Nunc scio	Now know I
alter	next	quid Amor sit:	what Love is:
ab undécimo	after my eleventh	illum	him
jàm	had already	aut Tmarus,	either did Tmarus,
céperat me:	received me:	aut Rhodope,	or Rhodope,
jàm poteram	I just was able	aut	or
contingere	to reach	extrémi Garamántes,	the remotest Garamántes,
fragiles ramos	the brittle branches	in duris cötibus,	on rugged cliffs,
à terrâ.	from the ground.	edunt;	produce;
Ut vidi,	How I gazed,	puerum	a boy
ut perii,	how I languished,	nec nostri generis	neither of our race
ut malus error	how a rankling distraction	nec sanguinis.	nor of our blood.
abstulit me!	took me from me!	Incipe mecum,	Begin with me,
Incipe mecum,	Begin with me,	mea tibia,	my pipe,
mea tibia,	my pipe,	Mænaliös versus.	Mænaliön strains.

## MORE FREE TRANSLATION.

I had then just entered my twelfth year: already could I reach the slender boughs from the ground. How I gazed, how I languished, how a fatal bewilderment transported my sense. Begin, my pipe, with me, Mænalian strains.

Now I know what Love is: him did either Tmarus, or Rhodopë, or the remotest Garamántes, on rugged cliffs, produce; a boy not of our race nor blood. Begin, my pipe, with me, Mænalian strains.

39. alter ab undécimo, *the next from the eleventh*; by which Servius will have it, that *the thirteenth* is meant: Joseph Scaliger, indeed, and La Cerda are of the same opinion. Yet, as Ruëus justly observes, "alter ab illo" does not signify the *third* after him, but the *second* to him; and hence "alter ab undécimo" must signify "*the one next from eleven*," that is, "*the twelfth*." There is, however, in the expression, it must be confessed, some degree of ambiguity; in as much as the words convey not to all persons the same sense:—me jàm céperat, *had now taken or had just received me*; for "céperat," in this verse, some MSS. have "acceperat."

41. The final syllable of "perii" remains here unelided, and long, before the initial vowel which follows it:—me malus error abstulit, *a bad error carried me away, more freely, an ungovernable wandering of thought caught away my heart and soul*, that is, *I was lost in the mazes of love*.

43. scio quid sit Amor, *I know what love is*, meaning, *I know what Cupid the god of love is*. The shepherd having mentioned the manner in which he was

first seized with this unruly affection, turns to the cruel temper of the god of it. The final "o" of the verb "scio," and hence of "nescio," as in verse 103 of the third Eclogue, or verse 107 below, is seldom or never made long: see the Prosody of my Edition of the Eton Latin Grammar:—duris in cötibus, *on hard rocks*; but the primitive signification of "cos" is "*sharping-stone*," and particularly "*a hone*."

44. For "aut Tmarus," a reading which is warranted by several MSS., the common lection is Ismarus. Tmarus was a mountain of Thesprotia in Epirus; and Rhodopë, a mountain of Thrace. The final syllable of "Rhodopë" remains here unelided and long before "aut" which follows it. The Garamántes were a savage people of Africa, living as far south towards the Equator, or Equinoctial Line, as the Earth at that time was thought to be inhabited, or indeed, habitable.

45. nec generis nostri puerum, nec sanguinis, *a boy not of our race nor blood*, but of inhuman disposition and savage heart: the vulgar lection is "nostri generis:"—edunt, *produce*: the present tense.

47	Sævus amor docuit gnatorum sanguine matrem	--- --- --- --- ---
48	commaculare manus: crudelis tu quoquè, mater:	--- --- --- --- ---
49	crudelis mater magis, an puer improbus ille?	--- --- --- --- ---
50	Improbis ille puer: crudelis tu quoquè, mater.	--- --- --- --- ---
51	Incipe Mænaios mecum, mea tibia, versus.	--- --- --- --- ---
52	Nunc et oves ultro fugiat lupus; aurea duræ	--- --- --- --- ---
53	mala ferant quercus; narcisso floreat alnus;	--- --- --- --- ---
54	pinguia corticibus sudent electra myricæ;	--- --- --- --- ---

## SYNTHETICAL ORDER.

Sævus amor docuit matrem commaculare *sua*s manus sanguine *suorum* gnatorum: tu quoquè, O mater, *eras* crudelis mater; an *fuit* mater magis crudelis, *vel fuit* illa (*uelpo*, Amor) magis improbus puer? Ille *fuit* improbus puer: tu quoquè, O mater, *fuit* crudelis mater. Incipe *tu*, O mea tibia, Mænaios *versus* cum me. Nunc et lûpus fugiat oves ultro; duræ quercus ferant aurea mala; alnus floreat narcisso; myricæ sudent pingula electra *ex suis* corticibus;

## LITERAL ORDER AND TRANSLATION.

Sævus amor	Relentless love	Incipe mecum,	Begin with me,
docuit matrem	taught a mother	mea tibia,	my pipe,
commaculare manus	to imbrue her hands	Mænaios versus.	Mænalian strains.
sanguine	in the blood	Et nunc	And now
gnatorum:	of her sons:	lûpus	let the wolf
crudelis mater	a cruel mother	ultro	of his own accord
quoquè	too	fugiat oves;	flee the sheep;
tu:	thou wast:	duræ quercus	let the hard oaks
magis crudelis	whether more cruel	ferant	bear
mater,	was the mother,	aurea mala;	golden apples;
an ille	or he	alnus	let the alder
improbus puer?	an atrocious boy?	floreat	blossom
Improbis puer	An atrocious boy	narcisso;	with narcissus;
ille:	is he:	myricæ	let the tamarisks
tu, quoquè,	thou, too,	sudent	sweat
mater,	O mother,	pinguia electra	adipous amber
crudelis.	wast cruel.	corticibus;	from their barks;

## MORE FREE TRANSLATION.

Relentless love taught a mother to imbrue her hands in the blood of her own children: a cruel mother, too, thou wast: was the mother more cruel, or an impious boy he? An impious boy, he: cruel, also, thou, mother! Begin with me, my pipe, Mænalian strains. And now let the wolf of himself run from the sheep; the rigid oaks bear golden apples; the alder blossom with narcissus; the tamarisks exude clammy amber from their barks;

47. sævus amor docuit matrem, *cruel love taught a mother*; namely, *Medæa*, daughter of *Ætès* king of Colchis. She married *Jason*, a celebrated hero, son of *Esou* king of *Iólchos*, by *Alcimedæ*, daughter of *Phylacus*, a son of *Deion* king of *Phocis*. To *Jason*, *Medæa* bare several children; two of whom she most inhumanly slew, to be revenged on her faithless husband; who, after living comfortably with her for ten years, had divorced her, to marry *Cræusa* or *Glauçæ*, daughter of *Creou* king of *Corinth*.

49. In this verse the poet puts the question, whether *Medæa* was more culpable for perpetrating the murder of her children, or *Cupid* for instigating her to perpetrate it: and, in the next verse, he seems to answer, that the atrocity or impious wickedness of *Cupid*, and the cruelty of the mother, deserve to be regarded as sins indiscriminately equal. These two verses are, by many critics, thought to be the interpolation of some copyist.

52. oves ultro fugiat lûpus, *let the wolf of his own free will flee (or run away from) the sheep*: this the shepherd says in continuation of the ridicule which

he heaps on the absurdity of the marriage about to be solemnized; insinuating that no event, however strange, can excite astonishment, after the nuptials of *Mopsus* and *Nisa*.

53. narcisso floreat alnus, *let the alder-tree blossom or flower with narcissus*: see the note at verse 38 of the fifth Eclogue. The flower of little worth which is vulgarly called daffodil, is not, of course, that which is here meant. *Narcissus* was a beautiful youth, a son of the river *Cephissus* by the nymph *Liriope*: and, seeing his lovely image reflected in a fountain, he became enamoured of it. Filled in his attempts to get at the enchanting object, he killed himself, and was changed into that beautiful flower the narcissus or daffodil.

54. pingula electra, literally, *fat ambers*, freely, *resinous amber*. This is the *succinum* of the Latins the term "electra" being (more properly) a Greek word. Some, but badly, take the synthetical order of this verse to be, "pinguia electra sudent e corticibus myricæ," literally, *let fat ambers exude from the barks of the tamarisk*.

55	certain et cyenis ululæ; sit Tityrus Orpheus;	-- -- --- -- --- --
56	Orpheus in silvis, inter delphinas Arion.	--- -- --- -- --- --
57	Incipe Mænalius tecum, mea tibia, versus.	--- --- -- --- -- --- --
58	Omnia vel medium fiant mare. Vivite, silvæ:	--- --- -- --- -- --- --
59	præceps ærii speculâ de montis in undas	-- --- -- --- -- --- --
60	deferar; extremum hoc munus morientis habeto.	--- -- --- -- --- --
61	Desine, Mænalius jam desine, tibia, versus.	--- --- -- --- -- --- --
62	Hæc Damon: vos, quæ responderit Alphesibæus,	-- -- --- -- --- --
63	dicite, Pierides; non omnia possumus omnes.	--- --- -- --- -- --- --

## SYNTHETICAL ORDER.

et ululæ certent cum cyenis: Tityrus sit alter Orpheus; Orpheus in silvis, Arion inter delphinas. Incipe tu, O mea tibia, Mænalius versus cum me. Omnia negotia fiant vel medium mare. Vivite vos, O silvæ: ego deferar præceps de speculâ ærii montis in undas; habeto tu, O Nisa, hoc extremum munus morientis Damonis. Desine tu, O tibia, jam desine tu Mænalius versus. Damon dixit hæc carmina: O Pierides, dicite vos quæ carmina Alphesibæus responderit; nos omnes non possumus facere omnia negotia.

## LITERAL ORDER AND TRANSLATION.

ululæ et certent cyenis;	<i>let the owls also contend with the swans;</i>		deferar in undas; habeto hoc extremum munus morientis.	<i>will I cast me into the waves; have thou this last boon of thy dying lover.</i>
Tityrus sit Orpheus; Orpheus in silvis, Arion inter delphinas.	<i>let Tityrus be an Orpheus; an Orpheus in the woods, an Arion among the dolphins.</i>		Desine, tibia, jam desine Mænalius versus.	<i>Cease, pipe, now cease Mænalian strains.</i>
Incipe tecum, mea tibia, Mænalius versus.	<i>Begin with me, my pipe, Mænalian strains.</i>		Hæc Damon:	<i>These verses Damon sang:</i>
Vel omnia fiant medium mare.	<i>Or let all things become mid sea.</i>		vos, Pierides, dicite quæ Alphesibæus responderit;	<i>do ye, O Pierian maids, say what strains Alphesibæus may have responded;</i>
Vivite, silvæ: præceps de speculâ ærii montis	<i>fare ye well, woods: headlong from the summit of yon lofty mount</i>		omnes non possumus omnia.	<i>we all cannot accomplish all things.</i>

## MORE FREE TRANSLATION.

let the owls also with swans contend; be Tityrus an Orpheus; an Orpheus in the woodlands, an Arion among the dolphins. Begin, my pipe, with me, Mænalian strains. All things may become even a general sea. Woods, farewell: from the summit of yon lofty crag will I fling myself headlong into the waters; accept this last tribute of thy dying swain. Cease pipe, now cease Mænalian strains.

These verses sang Damon: say, O Muses, what lays Alphesibæus sung responsive; all things we cannot all.

55. certent et cyenis ululæ, and let the owls contend with swans: no bird has a more hideous voice than an owl, and none (according to the ancients,) a sweeter voice than a swan. But a swan has, in reality, little or no voice: hence, either were the ancients in error respecting the swan, else "cyenus" was the appellation of some bird of melody as well as of the swan:—sit Tityrus Orpheus, *be Tityrus an Orpheus*: here Tityrus is put for some doltish shepherd, an ordinary performer on the pipe.

56. inter delphinas Arion, *an Arion amongst the dolphins*: alluding to the story of Arion, a lyric poet and famous musician of Lesbos, who, having acquired great wealth in Italy, was returning with it to his native country, in a Corinthian ship; when, on the voyage, the covetous mariners seized upon

it, and threw him overboard: but he was saved by dolphins, who had flocked about the ship, charmed with his minstrelsy.

58. vivite, silvæ, literally, *live, O ye woods, freely, fare ye well, woodlands*: here "vivite," *live ye*, is by a Greek idiom put for "gaudete," *rejoice ye*, in the sense of "valête," *fare ye well*.

59. ærii speculâ de montis, *from the observatory or peak of the ærial mountain*: with allusion, most likely, to the far-famed rock in the island of Leucædia, from which desponding lovers used to leap.

60. deferar, *I shall be borne down*: but usurped in a middle sense, *I will throw me down*:—extremum hoc munus morientis, *this last gift of a dying man*, that is, *my last gift to you, Nisa, is my death*.

63. *If we cannot all things all*; a common proverb.

64	A. Effer aquam, et molli cinge hæc altaria vittâ;	-- -- -- -- -- --
65	verbenasque adole pingues et mascula thura:	-- -- -- -- -- --
66	conjugis ut magicis sanos avertere sacris	-- -- -- -- -- --
67	experiar sensus. Nihil hîc nisi carmina desunt.	-- -- -- -- -- --
68	Ducite ab urbe domum, mea carmina, ducite Daphnin.	-- -- -- -- -- --
69	Carmina vèl cœlo possunt deducere Lunam:	-- -- -- -- -- --
70	carminibus Circe socios mutavit Ulyssæi:	-- -- -- -- -- --
71	frigidus in pratis cantando rumpitur anguis.	-- -- -- -- -- --
72	Ducite ab urbe domum, mea carmina, ducite Daphnin.	-- -- -- -- -- --

## SYNTHETICAL ORDER.

A. Effer *tu* aquam, et cinge *tu* hæc altaria *cum* mollî vittâ; atquè adole *tu* pingues verbenas et máscula thûra: ut *ego* experiar sacris magicis avèrtere sanos sensus *mêi* conjugis. Nihil *dêest* hîc nisi carmina desunt. Ducite *vos*, O mēa cārmina, Dāphnin dōmum ab ūrbe, dūcite *vos* illū dōmum. Cārmina pōssunt vèl dedūcere Lūnam cœlo: Circe mutāvit sōcios Ulyssæi carminibus: frigidus ānguis in prātis rūmpitur cantādo. Ducite *vos*, O mēa cārmina, Dāphnin dōmum ab ūrbe, dūcite *vos* illū dōmum.

## LITERAL ORDER AND TRANSLATION.

A. Effer aquam, et cinge hæc altaria mollî vittâ; atquè adole pingues verbenas et máscula thûra: ut experiar sacris magicis avèrtere sanos sensus conjugis. Nihil hîc nisi carmina desunt. Ducite dōmum ab ūrbe,	A. Bring forth the water, and bind these altars with a soft fillet; and burn fat vervain and male frankincense: that I may try by sacred spells to turn away the sound senses of my lovelorn. Nothing here except charms are wanting. Bring home from the city,	mēa cārmina, dūcite Dāphnin. Cārmina pōssunt vèl dedūcere Lūnam cœlo: carminibus Circe mutāvit sōcios Ulyssæi: frigidus ānguis in prātis rūmpitur cantādo. Dūcite dōmum ab ūrbe, mēa cārmina, dūcite Dāphnin.	my charms, bring Daphnis. Charms can even draw down the moon from the sky: by charms Circe transformed the associates of Ulysses: the cold snake in the meadows is burst by incantation. Bring home from the city, my charms, bring Daphnis.
--	---	---	--

## MORE FREE TRANSLATION

ALPHESIBŒUS. Bring out the water, Amariyllis, and bind these altars with a soft fillet; and burn unctuous vervain, and pure frankincense, that I may try by sacred spells to turn the right senses of my beau. Here nothing is wanting except charms. Bring home from the city, my charms, bring Daphnis. Charms can draw down the very moon from the sky: by charms Circe transformed the associates of Ulysses; the cold snake in the meads is by cantation burst. Bring home from the city, my charms, bring Daphnis.

64. effer aquam, bring forth the water: the sorceress, whom Alpheus here personates, addresses herself to Amariyllis, her waiting maid. In lieu of "effer," some critics contend for "affer;" but as hot water was used in magical ceremonies, the command of the mistress to the servant, "bring forth the water," seems to imply, "bring out to me the water heated in the house."—mollî vittâ, with a soft fillet: the fillet is called soft because it was of wool.

65. verbenas adole pingues, burn pinguid or rich vervain, that is, fat mullein leaves. Although "verbenas" strictly signifies "vervain or mullein," yet by this word was often understood all sorts of plants pulled up with a lump of mould, or earth, from any consecrated place:—mâcula thûra, male frankincense, meaning, the largest and best frankincense.

66. conjugis, of my mate or beau: here "conjugis" is used in the same sense as in verse 18, above.

67. cārmina, verses or charms, namely, a particu-

lar formula of metrical words uttered in a particular manner—and duly accompanied by strange and mystic movements.

69. That the Moon could be drawn down from the firmament by the influence of magic was at one time a very prevalent opinion; even among persons who ought to have known better than to entertain such a belief. The Thessalians were said to be possessed of this art, more than any other people.

70. Circe was an enchantress, whom Ulysses visited in his return from Troy: she turned his companions into swine for their gluttony and voluptuousness. Here "Ulyssæi" is put for "Ulysses," and read as a trisyllable. Heyne has "Ulyxi."

71. cantādo, by versifying or incanting, that is, by incantation or the power of magic. The gerund "cantādo," Ruzius interprets by "dum id incantatur, scilicet, à magis;" that is, whilst the charms are being uttered by magical performers.

73	Terna tibi hæc primùm triplici diversa colore	--- --- --- --- ---
74	licia circumdo; tæque hæc altaria circum	--- --- --- --- ---
75	effigiem duco. Numero Deus impare gaudet.	--- --- --- --- ---
76	Ducite ab urbe domum, mea carmina, ducite Daphnin.	--- --- --- --- ---
77	Necte tribus nodis ternos, Amarylli, colores:	--- --- --- --- ---
78	necte, Amarylli, modo: et, 'Veneris,' dic, 'vincula necto.'	--- --- --- --- ---
79	Ducite ab urbe domum, mea carmina, ducite Daphnin.	--- --- --- --- ---
80	Limus ut hic durescit, et hæc ut cera liquescit	--- --- --- --- ---
81	uno eodemque igni; sic nostro Daphnis amore.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Primùm *ego* circumdo tibi hæc terna licia diversa triplici colore; atquæ tær *ego* duco effigiem *tui* circum hæc altaria. Dæus gaudet *in* impare número. Dúcite *vos*, *O* mea carmina, Daphnin domum ab urbe, dúcite *vos* illum domum. Necte *tu*, *O* Amarylli, ternos colores tribus nodis; necte *tu* illos, *O* Amarylli, módò: et dic *tu*, "*Ego* necto vincula Veneris." Dúcite *vos*, *O* mea carmina, Daphnin domum ab urbe, dúcite *vos* illum domum. Ut hic limus durescit, et ut hæc cera liquescit *in* uno atquæ eodem igni; sic Dáphnis durescit et liquescit nostro amore.

## LITERAL ORDER AND TRANSLATION.

Primùm	<i>First</i>	necte módò,	<i>tie them now,</i>
circumdo tibi	<i>I twine round thee</i>	Amarylli:	<i>Amaryllis:</i>
hæc terna licia	<i>these three threads</i>	et dic,	<i>and say,</i>
diversa	<i>variate</i>	"necto	<i>"I tie</i>
triplici colore;	<i>with triple hue;</i>	"vincula Veneris."	<i>"the ties of Venus."</i>
atquæ tær	<i>and thence</i>	Dúcite domum	<i>Bring home</i>
circum hæc altaria	<i>about these altars</i>	ab urbe,	<i>from the city,</i>
effigiem duco.	<i>thine effigy I lead.</i>	mea carmina,	<i>my charms,</i>
Dæus gaudet	<i>The god delights</i>	dúcite Daphnin.	<i>bring Daphnis.</i>
impare número.	<i>in an odd number.</i>	Ut hic limus	<i>As this clay</i>
Dúcite domum	<i>Bring home</i>	durescit,	<i>hardens,</i>
ab urbe,	<i>from the city,</i>	et ut	<i>and as</i>
mea carmina,	<i>my charms,</i>	hæc cera	<i>this wax</i>
dúcite Daphnin.	<i>bring Daphnis.</i>	liquescit	<i>softens</i>
Necte	<i>Tie</i>	uno atquæ eodem	<i>in one and the same</i>
ternos colores,	<i>three colors,</i>	igni;	<i>fire:</i>
Amarylli,	<i>Amaryllis,</i>	sic Dáphnis	<i>so let Daphnis</i>
tribus nodis:	<i>with three knots:</i>	nostro amore.	<i>with our love.</i>

## MORE FREE TRANSLATION.

First these three threads, with threefold color varied, I about thee twine; and thy effigy I three times round these altars lead. In this odd number the god delights. Bring home from the city, my charms, bring Daphnis. Tie three colors, Amaryllis, with three knots: tie them quickly, Amaryllis: and say, "*I tie the knots of Love.*" Bring home from the city, my charms, bring Daphnis. As this clay hardens, and as this wax softens in one and the same fire; so let Daphnis with love of me.

73—74. terna tibi hæc (primùm) triplici diversa colore licia circumdo, *I, first of all, cast around thee (that is, about thine effigy; these twine garbs of triple hue, namely, threads composed of a white, a red, and a black strand each; so that there were three triple threads, each made up of three strands, differing, as above, in color. The "licium" (properly speaking,) was the roof of a weaver's beam; but it likewise meant the thread of the shuttle; and, in the plural, the "tribumbs."* Tie number three, and three times three, were sacred to magic.

75. número Deus impare gaudet, *the God or deity delights in this odd number*, as being indicative of the beginning, of the middle, and of the end. The deity here alluded to, is (probably) Hecate, who presided over enchantments, and had three faces.

78. et, "Veneris," dic, "vincula necto," and say,

"*I knot the knots of Venus:*" the very act of tying the knots was to be accompanied by certain words; a magical form, without which the operation would be incomplete, and consequently of none effect.

80. limus ut hic durescit, and as this wax softens: here the sorceress, having made two images, one of clay, and the other of wax, lays them on the fire. Some imagine that the image of clay was the sorceress's own, and all agree that the other, that is, the figure of wax, was that of Daphnis.

81. In this verse "eodem" is a dissyllable, being pronounced as if written "yódem":—"sic Dáphnis, so let Daphnis harden and soften: which some explain to mean, "*let Daphnis's heart be hard to other women, but let it melt with love of me:*" this explanation, I confess, seems to me altogether absurd.

82	Sparge molam, et fragiles incende bitumine lauros.	--- --- --- --- ---
83	Daphnis me malus urit; ego hanc in Daphnide laurum.	--- --- --- --- ---
84	Ducite ab urbe domum, mea carmina, ducite Daphnin.	--- --- --- --- ---
85	Talis amor Daphnin, qualis, cum fessa juvenum	--- --- --- --- ---
86	per nemora atque altos querendo bucula lucos	--- --- --- --- ---
87	propter aquæ rivum viridi procumbit in ulvâ	--- --- --- --- ---
88	perdita, nec seræ meminit decedere nocti;	--- --- --- --- ---
89	talis amor teneat, nec sit mihi cura mederi.	--- --- --- --- ---
90	Ducite ab urbe domum, mea carmina, ducite Daphnin.	--- --- --- --- ---

## SYNTHETICAL ORDER.

Sparge tu molam, et incende tu fragiles lauros cum bitumine. Malus Daphnis urit me; ego ero hanc laurum in Daphnide. Ducite vos, O mea carmina, Daphniu domum ab urbe, ducite vos illum domum. Talis amor teneat Daphnin, qualis amor tenet buculam, cum eadem bucula, fessa querendo juvenum per nemora atque per altos lucos, procumbit perdita in viridi ulvâ propter rivum aquæ, nec meminit illa decedere seræ nocti; talis amor teneat Daphnin, nec cura mederi mihi sit mihi. Ducite vos, O mea carmina, Daphnin domum ab urbe, ducite vos illum domum.

## LITERAL ORDER AND TRANSLATION.

Sparge molam, et incende bitumine fragiles lauros. Malus Daphnis urit me, ego hanc laurum in Daphnide. Ducite domum ab urbe, mea carmina, ducite Daphnin. Talis amor Daphnin, qualis, cum bucula, fessa querendo juvenum	Strew the salt-cake, and light up with bitumen the crackling bays. Wicked Daphnis burns me, I burn this laurel on Daphnis. Bring home from the city, my charms, bring Daphnis. May such love seize Daphnis, as, when a heifer, weary with seeking the bull	per nemora atque altos lucos, procumbit perdita in viridi ulvâ propter rivum aquæ, nec meminit decedere seræ nocti; talis amor teneat, nec sit cura mihi mederi. Ducite domum ab urbe, mea carmina, ducite Daphnin.	through forests and lofty groves, lies down distracted on the green reed beside a rill of water, nor is mindful to depart at late night; may such love seize him, nor be care to me to cure him. Bring home from the city, my charms, bring Daphnis.
--	--	---	--

## MORE FREE TRANSLATION.

Crumble the salted-cake, and light up the laurels with bitumen. Cruel Daphnis burns me, I this laurel on Daphnis. Bring home from the city, my charms, bring Daphnis. May such love seize upon Daphnis, as, when a heifer, tired with ranging after the bull through forests and lofty groves, lies down, distracted, upon the green reed, nigh to a rivulet of water, nor late at night thinks of departing; may such love seize on him, nor be mine the care to cure him. Bring home from the city, my charms, bring Daphnis.

82. The "mola" was a cake made of meal, salted, parched, and kneaded. It was crumbled on the foreheads of victims, just before they were sacrificed, and hence they were said to be "immolated:" crumbs of mola were also strewed about the altars. The sorceress bids her attendant scatter crumbs of this cake upon the image of Daphnis, as upon the victim at a sacrifice:—fragiles lauros, the crackling bays: here "fragiles" does not mean "brittle," but "crackling:" for the bay crackles remarkably in the fire. Bitumen, which is a sort of mineral pitch, was employed, it seems, as we use brimstone in the construction of matches. The twigs of bay were dipped in it, to make them kindle more readily. For "lauros" the oblong MS. has "ramos."

85. talis amor, such lechery or carnal desire.

86. bucula, a heifer or young cow, a diminutive of "bos:" so in the preceding verse, as in verse 46 of

the sixth Eclogue, "juvenus," which strictly signifies "stot or young steer," is used for "taurus."

87. propter aquæ rivum, close by a brook of water; an expression taken from Lucretius:—viridi in ulvâ, upon the green reed, a sort of plant growing in marshes, or rather, the vegetable scum of ponds; which, in summer, is frequently seen at their edges and on their banks. As "alga" denotes sea-weed in general, so "ulvâ" means any fresh water plant. For "ulvâ" several copies have "hêrbâ."

88. perdita, lost to herself. This entire line, according to Macrobius, is taken from the poet Varius, mentioned in Eclogue IX, verse 35:—nec seræ meminit decedere nocti, nor minds she to depart at late night, meaning, she forgets to return to the herd, and is unconscious of the lateness of the night, being wholly absorbed in the vehemence of her affection, yet tired withal, and full of despondency.

91	Has olim exuvias mihi perfidus ille reliquit,	-- --- --- --- --- ---
92	pignora cara sui; quæ nunc ego limine in ipso,	--- --- --- --- --- ---
93	terra, tibi mando: debent hæc pignora Daphnin.	--- --- --- --- --- ---
94	Ducite ab urbe domum, mea carmina, ducite Daphnin.	--- --- --- --- --- ---
95	Has herbas, atquæ hæc Ponto mihi lecta venena	-- --- --- --- --- ---
96	ipse dedit Mæris: nascuntur plurima Ponto.	--- --- --- --- --- ---
97	His ego sæpè lupum fieri, et se condere silvis	--- --- --- --- --- ---
98	Mœrin, sæpè animas imis excire sepulcris,	-- --- --- --- --- ---
99	atquæ satas aliò vidi traducere messes.	--- --- --- --- --- ---
100	Ducite ab urbe domum, mea carmina, ducite Daphnin.	--- --- --- --- --- ---

## SYNTHETICAL ORDER.

Ille perfidus homo reliquit has exuvias (*quæ exuviae sunt cara pignora sui*) mihi olim; quæ pignora ego nunc mando tibi, O terra, in ipso limine hujus domus: hæc pignora debent reducere Daphnin mihi. Ducite vos, O mea carmina, Daphnin domum ab urbe, ducite vos illum domum. Mœris ipse dedit mihi has herbas, atquæ hæc venena lecta in Ponto: plurima venena nascuntur in Ponto. Ego sæpè vidi Mœrin fieri lupum his venenis, et condere se silvis, sæpè ego vidi illum excire animas ex imis sepulcris, atquæ traducere satas messes aliò. Ducite vos, O mea carmina, Daphnin domum ab urbe, ducite vos illum domum.

## LITERAL ORDER AND TRANSLATION.

Ille perfidus	<i>He, perfidious man,</i>	lecta Ponto:	<i>gathered in Pontus:</i>
reliquit mihi	<i>left with me</i>	nascuntur	<i>they grow</i>
olim	<i>some time ago</i>	plurima Ponto.	<i>very numerous in Pontus.</i>
has exuvias,	<i>these cast-garments,</i>	His	<i>By these</i>
cara pignora sui;	<i>dear pledges of himself;</i>	ego sæpè vidi	<i>I have often seen</i>
quæ nunc,	<i>which now,</i>	Mœrin	<i>Mæris</i>
terra,	<i>O earth,</i>	fieri lupum,	<i>become a wolf,</i>
mando tibi	<i>I consign to thee</i>	et condere se	<i>and hide himself</i>
in ipso limine:	<i>in the very porch:</i>	in silvis,	<i>in the woods,</i>
hæc pignora	<i>these pledges</i>	sæpè	<i>often</i>
debent Daphnin.	<i>owe me Daphnis.</i>	excire animas	<i>call ghosts forth</i>
Ducite domum	<i>Bring home</i>	imis sepulcris,	<i>from the deep graves,</i>
ab urbe,	<i>from the city,</i>	atquæ traducere	<i>and transfer</i>
mea carmina,	<i>my charms,</i>	satas messes	<i>the sown crops</i>
ducite Daphnin.	<i>bring Daphnis.</i>	aliò.	<i>to another place.</i>
Mœris ipse	<i>Mœris himself</i>	Ducite domum	<i>Bring home</i>
dedit mihi	<i>gave to me</i>	ab urbe,	<i>from the city,</i>
has herbas,	<i>these herbs,</i>	mea carmina,	<i>my charms,</i>
atquæ hæc venena	<i>and these poisonous-plants</i>	ducite Daphnin.	<i>bring Daphnis.</i>

## MORE FREE TRANSLATION.

Some time ago, faithless swain, he left with me these garments he had put off, dear pledges of himself; which, now, O earth, I to thee commit, under the very threshold of my door:—these pledges owe me Daphnis. Bring home from the city, my charms, bring Daphnis. These plants, and these virulent-herbs culled in Pontus, Mæris himself gave unto me: in Pontus they grow numerous. Often have I seen Mæris, by help of these, become a wolf, and hide himself in the woods, often summon the goblins from their deep graves, and transfer the springing harvests to another place. Bring home from the city, my charms, bring Daphnis.

91. has exuvias, *these clothes he had put off*. The sorceress now commits to the earth some garments which her Daphnis had worn.

92. limine in ipso, *in the entrance itself*, that is, *in the very porch of the house or under the threshold of the door*. Servius explains the porch here meant to be that of Vesta's temple, but in this, I certainly think, he errs; as all the ceremonies appear to have been performed at home, and as the enchantress or sorceress seems to speak of her own house; which, however, may also have been Daphnis's.

95. Ponto, *in Pontus*, a country of Asia Minor, bounded on the north by the Euxine or Black sea, and on the east by Colchis. It was fruitful in potent herbs:—venena, literally, *poisons*, but freely, *drugs of extraordinary efficacy*.

96. The "Mœris" of this verse was some notorious wizard; and by no means, I imagine, the same with the "Mœris" of the next Eclogue.

98. animas imis excire sepulcris, *to summon the spirits (of the dead) from out the deepest graves*.

99. satas messes, *sown crops or springing corn*.

101	Fer cineres, Amarylli, foràs; rivoque fluenti	--- --- --- --- ---
102	transque caput jace; nè respexeris. His ego Daphnin	--- --- --- --- ---
103	aggrediar: nihil ille Deos, nll carmina curat.	--- --- --- --- ---
104	Ducite ab urbe domum, mea carmina, ducite Daphnin.	--- --- --- --- ---
105	Adspice: corripuit tremulis altaria flammis	--- --- --- --- ---
106	sponte suâ, dùm ferre moror, cinis ipse: bonum sit!	--- --- --- --- ---
107	Nescio quid certè est: et Hylax in limine latrat.	--- --- --- --- ---
108	Credimus? An, qui amant, ipsi sibi somnia fingunt?	--- --- --- --- ---
109	Parcite, ab urbe venit, jam parcite, carmina, Daphnis.	--- --- --- --- ---

## SYNTHETICAL ORDER.

*Fer tu cineres, O Amarylli, foràs: àtquè jâce eos, àtquè trans túum caput, fluénti rivo; nè respéxeris tu. Ego aggredíar Dáphnin his cinéribus: ille cúrat Déos níhil, ille cúrat cármína níhil. Dúcite vos, O méa cármína, Dáphnin dómum ab úrbe, dúcite vos íllum dómum. Adspice tu, O Amarylli: cínis ípse corripuit altária cum trémulis flámmis, suâ spónte, dùm égo móror ferre túm: sit hoc ómen bónum ómen! Hoc prodígium est certè égo nésceo quid: et Hýlax látrat in límine dómús. Crédimus nos nobís? An hómines, qui ámant, ípsi fingunt sómnia síbi? Párcite vos, O cármína, jam párcite vos, Dáphnis vénit ab úrbe.*

## LITERAL ORDER AND TRANSLATION.

Fer cineres	<i>Bring the ashes</i>	suâ spónte	<i>have of their own accord</i>
foràs,	<i>out of doors,</i>	corripuit altaria	<i>caught the altars</i>
Amarylli;	<i>Amaryllis;</i>	tremulis flammis,	<i>with tremulous flames,</i>
àtquè jâce,	<i>and throw them,</i>	dùm móror	<i>whilst I delay</i>
àtquè trans caput,	<i>and over thy head,</i>	ferre:	<i>to remove them:</i>
fluénti rivo;	<i>into the running brook;</i>	sit bónum!	<i>be it portentive of good!</i>
nè respexeris.	<i>look not behind thee.</i>	Est certè	<i>There is certainly</i>
His ego aggrediar	<i>With these will I assail</i>	nescio quid:	<i>an I know not what:</i>
Daphnin:	<i>Daphnis:</i>	et Hylax latrat	<i>and Hylax barks</i>
ille curat nihil	<i>he cares nothing</i>	in limine.	<i>in the entrance.</i>
Deos,	<i>for the gods,</i>	Creddimus?	<i>Believe we?</i>
nll carmina.	<i>nothing for spells.</i>	An, qui amant,	<i>Or, do those who love,</i>
Ducite domum	<i>Bring home</i>	ipsi fingunt	<i>themselves feign</i>
ab urbe,	<i>from the city,</i>	somnia sibi?	<i>dreams for themselves?</i>
mea carmina,	<i>my charms,</i>	Parcite, carmina,	<i>Desist, charms,</i>
ducite Daphnin.	<i>bring Daphnis.</i>	jam parcite,	<i>now desist,</i>
Adspice:	<i>Look:</i>	Daphnis venit	<i>Daphnis is coming</i>
ipse cinis	<i>the very embers</i>	ab urbe.	<i>from the city.</i>

## MORE FREE TRANSLATION.

Bring the ashes forth, Amaryllis; and cast them into the running brook, and over thy head; look not behind thee. With these will I assail Daphnis: nought cares he for the gods, nothing for spells. Bring home from the city, my charms, bring Daphnis.

Look, the very embers have caught the altars spontaneously with quivering flames, whilst I delay to remove them:—may it be a happy omen! There is certainly a something: and Hylax in the entrance barks. Can I believe? Or do those in love form to themselves fancies? Avast, charms, now avast, from the city Daphnis is coming.

101. *fer cineres foràs, bring out the ashes; namely, those of the vervain, and other substances which have been burnt:—rivo fluénti, to the flowing brook: here the poet uses "rivo fluénti" for "in rivum fluéntem," into the running brook.*

102. *trans caput jâce, throw them over thy head; nè respexeris, look not behind. This ceremony was frequently performed at sacrifices. The ashes were thrown in this manner that the gods might receive them without being seen to receive them. For "nè," Heyne has "nec," which is also the reading of the Medicæan and oblong MSS.*

103. *nihil ille Deos, nll carmina curat, nothing does he regard the Gods, nothing cares he for incan-*

*tations: words expressive of disappointment, and of a fear respecting the issue.*

105. *Servius, and a few others, assign this verse and the next to Amaryllis; who, just as she is going to remove the ashes, perceives the quivering flames rising from the embers.*

107. *The barking of the dog is a token that he either hears or sees somebody advancing: this somebody, it turns out, is Daphnis, his mistress's beau.*

108. *In this verse, the pronoun "qui" is not elided before "amant," but read short.*

109. *One MS. has "domum" for "venit:" and in the Vatican, the lection is "parcite, ab urbe venit, jam carmina parcite, Daphnis."*

## END OF THE EIGHTH ECLOGUE.





PUBLII VIRGILII MARONIS  
BUCOLICŌN  
ECLOGA NONA.

MÆRIS.

LYCIDAS, MÆRIS.

1	L. Quò te, Mæri, pedes? An, quò via ducit, in urbem?	-- --- --- --- --- ---
2	M. O Lycida, vivi pervenimus, advena nostri,	-- --- --- --- --- ---
3	quod nunquàm veriti sumus, ut possessor agelli	-- --- --- --- --- ---
4	diceret: "Hæc mea sunt; veteres migrate coloni."	-- --- --- --- --- ---
5	Nunc victi, tristes, quoniam Fors omnia versat,	-- --- --- --- --- ---
6	hos illi (quod nec benè vertat) mittimus hædos.	-- --- --- --- --- ---

SYNTHETICAL ORDER.

L. Quò, O Moëri, tui pedes ferunt te? An ferunt illi te in urbem Mantuam, quò via ducit? M. O Lycida, nos vivi pervenimus ad id infortunium, id quod nos sumus veriti nunquàm, ut advena possessor nostri agelli diceret: "hæc arva sunt mea arva; migrate vos, O veteres coloni." Nunc nos victi, tristes, quoniam Fors versat omnia negotia, mittimus illi possessori hos hoedos, quod minus nec vertat benè illi.

LITERAL ORDER AND TRANSLATION.

L. Quò, Moëri, pedes te? An in urbem, quò via ducit? M. O Lycida, vivi pervenimus quod nunquàm sumus veriti, ut advena, possessor nostri agelli,	L. Whither, O Mæris, are thy feet carrying thee? Is it into the city, whereunto the road leads? M. O Lycidas, alive we have reached that which we never apprehended, when a new-comer, the possessor of our little farm,	diceret: "Hæc sunt mea; "veteres coloni, "migrate." Nunc victi, tristes, quoniam Fors versat omnia, mittimus illi hos hoedos, quod nec vertat benè.	should say: "These are mine; "old tilmen, "begone." Now overpowered, heavy-hearted, seeing that Fortune upsets all things, we forward to him these kids, a portion which neither let turn out well for him.
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MORE FREE TRANSLATION.

LYCIDAS. WHERE are you travelling to, Mæris? Is it, the way the road leads, to the city? MÆRIS. Oh! Lycidas, we have lived to see the time, which we never apprehended we should, when a new-comer, the possessor of our little glebe, could say: "These are mine; old craftsmen, remove." Now vanquished, dispirited, since Fortune overturns all things, we are conveying to him these kids, nor may the gift be prosperous to him.

1. quò te, Moëri, pedes, understand here, ferunt or ducunt? whither, O Mæris, are thy feet carrying thee? Mæris, it appears, was trudging on towards Mantua with two kids upon his shoulder for the table of the new lord of the manor, when old Lycidas, a shepherd very well known to him, overtakes him on the road, and asks him where he is going to. Servius tells us that Mæris is the "procurator" or bailiff on Virgil's farm, and that Arrius, the centurion, is the person to whom he is conveying the kids; Virgil not having, as yet, been able to regain, from this Arrius, possession of his little estate, but being gone back to Rome to represent his case to Augustus. Catrou will have it, that Mæris, is Virgil's father.

2. vivi pervenimus, alive we have reached to, that is, with our life have we come to see the day, expres-

sive of wonder at being really alive in the midst of such violence and outrage; clearly alluding to the intemperate conduct of the disbanded soldiers who had been put in possession of the lands about Mantua. Mæris speaks of himself in the plural number; and says "nostri agelli," of our little field or farm, although he may at no time have held a higher situation on the estate than that of bailiff.

6. quod nec benè vertat, a portion which may it not turn out well to him: in other words, "quod utinàm non prosit illi," which I would may not benefit him. The common form of congratulating a person who had received something beneficial, was, "benè vertat," may it turn out well for thee, that is, I wish thee joy, or, good may it do thee: hence "nec benè vertat" must mean "little good may it do him."

7	L. Certè equidèm audieram, quà se subducere colles	--- --- --- --- ---
8	incipiunt, mollique jugum demittere clivo,	--- --- --- --- ---
9	usquè ad aquam et veteris jàm fracta cacumina fagi,	--- --- --- --- ---
10	omnia carminibus vestrum servasse Menalcæan.	--- --- --- --- ---
11	M. Audieras, et fama fuit: sed carmina tantum	--- --- --- --- ---
12	nostra valent, Lycida, tela inter Martia, quantum	--- --- --- --- ---
13	Chaonias dicunt, aquilâ veniente, columbas.	--- --- --- --- ---

## SYNTHETICAL ORDER.

L. Certè equidèm *ego* audieram, vestrum *dôminum* Menalcæan servasse omnia *rura suis* carminibus *sibi ab eo loco*, quâ colles incipiunt subducere se, atquè demittere jûgum molli clivo, usquè ad aquam et ad jàm fracta cacumina veteris fagi. M. *Tu* audieras *id*, et *ea* fama fuit: sed, O Lycida, nostra carmina valent tantum inter Martia tela, quantum *homines* dicunt Chaonias columbas *valere*, aquilâ veniente.

## LITERAL ORDER AND TRANSLATION.

L. Certè equidèm audieram	L. Surely indeed I had heard	veteris fagi.	of you old beech-tree.
vestrum Menalcæan	that thy Menalcæan	M. Audieras,	M. Thou hadst heard it,
carminibus	had by his legs	et	and
servasse omnia,	saved all the grounds,	fama fuit:	that report was abroad:
quâ	where	sed	but
colles incipiunt	the hills begin	nostra carmina,	our lays,
subducere se,	to lower themselves,	Lycida,	Lycidas,
atquè	and	valent	avail
demittere jûgum	to slope their brow	tantum	as much
molli clivo,	with easy descent,	inter Martia tela,	amid martial weapons,
usquè ad aquam	as far as to the water	quantum,	as,
et	and	dicunt	they say
jàm fracta cacumina	the now broken tops	Chaonias columbas,	Chaonian pigeons do,
		aquilâ veniente.	the eagle coming on them.

## MORE FREE TRANSLATION.

LYCIDAS. Certainly, indeed, I had heard, that, where the hills begin to steal away, and with gentle declivity to slope their ridges quite down to the water's edge and the now broken tops of yon aged beech, your Menalcæas had saved all by his verses.

MÆRIS. You had heard so, and there was that report:—but our verses avail just as much, Lycidas, amidst the arms of the soldiery, as, they say, that Chaonian doves avail, when the eagle is coming on them.

7. certè equidèm audieram, *certainly indeed I had heard*. Lycidas expresses astonishment at the information he has just received from Mæris, because he had heard that Mæris's master Menalcæas had saved his whole farm by his poetry:—quâ se subducere colles incipiunt, *where the hills begin to withdraw themselves or to steal away*. It is the general opinion that Virgil, in these verses spoken by Lycidas, describes the situation of his own farm, which extended from the foot of the hills down to the river Mincius; and that, under the fictitious but favorite name of Menalcæas, he is himself disguised.

8. mollique jûgum demittere clivo, *and with soft or easy declivity to let down their brow*, that is, *to verge with gentle slope or declivity down towards the banks of the river and very edge of the marsh*, namely, the "pâlus" which is mentioned in the 49th verse of the first Eclogue, above.

9. veteris jàm fracta cacumina fagi, *unto the now broken tops of the aged beech*. For "jàm fracta," Catron would have "confracta," on no less authority, too, than that of Quintilian, who quotes this passage in the sixth chapter of his eighth book; but, in most of the old copies of Quintilian, the reading is "jam fracta." Heinsius found "veteres, jam fracta cacumina, fagos," in the Medicæan manuscript; and thislection Heyne and Burman advocate and admit.

10. omnia carminibus servasse, *had saved all, by*

*his verses or poems*, alluding (most probably) to THE DAPHNE, which, it is thought, recommended Virgil, more than any other of his compositions, to the favour and patronage of Augustus:—vestrum Menalcæan, *thy Menalcæan*, that is, *Menalcæas thy master*; but Catron deemed this expression to be a confirmation of his opinion, that Mæris is none other than the father of Virgil; for, he tells us, it could not be used, with any propriety, except (only) to a father in respect of his son; or to one friend with regard to another; and he argues boldly that Lycidas would not have dared to speak thus to a mercenary concerning his master: but surely the learned critic had forgotten, that this mode of speech to a hired servant, and even to a slave, was by no means uncommon; especially when persons of the same degree and station in life were conversing together. It was a familiar form of allusion, without any intention whatever of disrespect to the person alluded to.

12. tela inter Martia, *amid martial weapons*, that is, *amidst the arms of war or of the god Mars*; in other words, *amongst the soldiery*.

13. Chaonias columbas, *Chaonian pigeons* or *Dodonæan doves*. Dodóna was a grove of Epîrus, anciently called Chaônia; and in this grove (it was reported) there were pigeons or doves that uttered oracular responses. Here "*Chaonian pigeons*" seem to be put for "*pigeons in general*."

14	Quòd nisi me quâcumquè novas incidere lites	--- --- --- --- ---
15	antè sinistra cavâ monuisset ab ilice cornix;	--- --- --- --- ---
16	nèc tuus hic Mœris, nèc viveret ipse Menalcas.	--- --- --- --- ---
17	L. Heu, cadit in quemquam tantum scelus! Heu, tua nobis	d s s d d s
18	penè simul tecum solatia rapta Menalca!	--- --- --- --- ---
19	Quis caneret Nymphas? Quis humum florentibus herbis	--- --- --- --- ---
20	spargeret, aut viridi fontes induceret umbrâ?	--- --- --- --- ---

## SYNTHETICAL ORDER.

Quòd, nisi sinistra cornix monuisset me ab cavâ ilice antè, incidere novas lites quâcumquè; nèc hic tuus amicus Mœris, nèc Menalcas ipse viveret. L. Heu, tantum scelus cadit in quemquam! Heu, O Menalca, tua solatia sunt penè rapta nobis simul cum te! Quis caneret Nymphas? Quis spargeret humum florentibus herbis, aut induceret fontes viridi umbrâ?

## LITERAL ORDER AND TRANSLATION.

Quòd	<i>Because</i>	In quemquam!	<i>to any one!</i>
nisi	<i>unless</i>	Heu,	<i>Alas,</i>
sinistra cornix	<i>the sinister crow</i>	tua solatia,	<i>thy charms,</i>
ab cavâ ilice	<i>from a hollow holm</i>	Menalca,	<i>Menalcas,</i>
antè	<i>had previously</i>	penè	<i>were almost</i>
monuisset me	<i>warned me</i>	rapta nobis	<i>snatched from us</i>
incidere	<i>to cut short</i>	tecum	<i>with thee</i>
novas lites	<i>the new disputes</i>	simul.	<i>at the same time.</i>
quâcumquè,	<i>on any terms whatever,</i>	Quis	<i>Who</i>
nèc hic	<i>neither this</i>	caneret Nymphas?	<i>would sing the Nymphs?</i>
tus Mœris,	<i>thy Mœris,</i>	Quis	<i>Who</i>
nèc Menalcas ipse	<i>nor Menalcas himself</i>	spargeret humum	<i>would strew the ground</i>
viveret.	<i>would be living.</i>	florētibus herbis,	<i>with flowery herbs,</i>
L. Heu,	<i>L. Alas,</i>	aut	<i>or</i>
tantum scelus	<i>does such wickedness</i>	induceret fontes	<i>cover the fountains</i>
cadit	<i>fall</i>	viridi umbrâ?	<i>with a green shade?</i>

## MORE FREE TRANSLATION.

But, if a crow on the left had not from a hollow holm forewarned me to cut short the new disputes on any terms, neither would this your Mœris, nor Menalcas himself have been living.

LYCIDAS. Alas! does so much villainy attach to any one! Alas! Menalcas, thy charms were nearly snatched from us together with thyself!

What one would have sung the Nymphs? What one would with flowery foliage have strewn the ground, or with verdant shade have covered-over the fountains?

15. antè sinistra cavâ monuisset ab ilice cornix, a crow on the left hand had forewarned from a hollow holm. Both the crow and the raven were accounted birds of bad omen, but the augury of the former was not certain unless it proceeded from the left; nor of the latter, unless it proceeded from the right. When an observer stood with his face towards the south, then the east was the left, and the west was of course the right hand. Now in this manner, for the most part, stood the Roman seers: but the Greeks stood with their backs unto the south, and hence the east was to their right hand; and the west, to their left. When the flight of birds was due east, and first seen to the eastward, the augury was always accounted good; but the reverse for the opposite quarter of the heavens. Here, the crow was heard to croak from the east, and as the omen was sure, and foreboded mischief, namely, the death both of Menalcas and of Mœris, it was *unlucky*: but it was also *lucky*, in as much as it served to warn them of the danger in which they stood, and thereby enabled them to escape it. In the 18th verse of the first Eclogue I gave "*ill-boding*" as the translation of "*sinistra*," in as much as Melibœus had not taken warning from the

evil predictions of the crow to which that verse refers; but here I take the meaning of "*sinistra*" to be "*on the left hand*," rather than "*inauspicious*."

16. This verse seems to be a strong confirmation of the truth of the story respecting the danger Virgil encountered, when he made bold to claim restitution of his property from the centurion who had taken possession of it.

17. heu! cadit in quemquam tantum scelus, alas! falls such wickedness unto any one! that is, unto the share of any one! meaning, could any one be guilty of a crime so great!

19. The words of this line and of the next, I imagine, are not to be taken literally, but figuratively: the sense being: *Who will describe in song the beauties of the rural scene, and depict the inviting coolness of the fountains overhung with a canopy of verdant foliage?* They are uttered with allusion to "*extinctum Nymphæ crudeli funere Daphnin flébant*," and "*spargite humum foliis, inducite fontibus umbras*," of the fifth Eclogue, above. In the passage before us, the verb "*induco*" seems to be nearly synonymous with "*têgo*:" in like manner Cæsar uses the expression "*inducere acuta pèllibus*."

21	Vèl quæ sublegi tacitus tibi carmina nupèr,	-- -- --- --- --- ---
22	cùm te ad delicias ferres Amaryllida nostras?	-- --- --- --- --- ---
23	"Tityre, dùm redeo ( <i>brevis est via</i> ) pasce capellas;	--- --- --- --- --- ---
24	"et potum pastas age, Tityre; et, inter agendum,	-- -- --- --- --- ---
25	"occursare capro ( <i>cornu ferit ille</i> ) caveto."	-- --- --- --- --- ---
26	M. Immò hæc, quæ Varo necdùm perfecta canebat:	-- -- -- --- --- ---
27	"Vare, tuum nomen ( <i>superet modò Mantua nobis,</i>	--- --- --- --- --- ---
28	"Mantua væ miseræ nîmiùm vicîna Cremona)	--- --- --- --- --- ---
29	"cantantes sublime ferent ad sidera cœni."	-- -- --- --- --- ---

## SYNTHETICAL ORDER.

Vèl quis càneret éa cārmina quæ cārmina égo nupèr sublegi tibi tacitus, cùm tu ferres te ad nòstras delicias Amaryllida? "O Tityre, dùm égo rédeo, via est brévis, pásce tu méns capéllas; et áge éas páschas, "O Tityre, pótum: et, inter agéndum, caveto tu occursare cāpro, ille ferit sáo cœni." M. Immò, hæc cārmina, quæ cārmina necdùm perfectá ille canébat Váro: "O Váro, cantantes cœni ferent túum nomen sublime ad sidera, módò Mántua súperet nóbis, Mántua væ nîmiùm vicîna miseræ Cremónæ!"

## LITERAL ORDER AND TRANSLATION.

Vèl	Or who would sing	"caveto	"beware
carmina	those songs	"occursare capro,	"to meet the he-goat,
quæ nupèr	which lately	"ille ferit	"he strikes
tacitus	silently listening	"cornu."	"with his horn."
sublegi tibi,	I learnt of thee underhand,	M. Immò hæc,	M. Nay, these,
cùm	when	quæ,	which,
ferres te	thou wert hearing thyself	necdùm perfectá,	nor as yet perfected,
ad Amaryllida	to Amaryllis	canébat Váro:	he sang to Varus:
nóstras delicias?	our delight?	"Váro,	"O Varus,
"Tityre,	"O Tityrus,	"cantantes cœni	"the singing swans
"dùm redeo	"till I return	"ferent	"shall bear
"( <i>brévis est via</i> )	"( <i>short is the way</i> )	"tuum nomen	"thy name
"pásce capéllas;	"feed my goats;	"sublime ad sidera,	"on high to the stars,
"et, Tityre,	"and, Tityrus,	"módò Mantua	"only that Mantua
"áge páschas	"drive them, when fed,	"superet nóbis,	"remain to us,
"pótum:	"to drink:	"Mántua væ	"Mantua alas
"et	"and	"nîmiùm vicîna	"too near
"inter agendum	"in driving them	"miseræ Cremónæ."	"to wretched Cremonæ."

## MORE FREE TRANSLATION.

Or have sung those strains, which, attentively-listening, I lately learnt-underhand of you, when you were repairing to our darling Amaryllis? "Tityrus, until I come back (*short is the way*), feed my goats; and when fed, Tityrus, drive them to drink; and, in driving them, beware of meeting the he-goat, he butts with his horn."

MÆRIS. Nay, rather these, which, yet unfinished, he sang to Varus:—"O Varus, thy name the melodious swans shall waft to the stars on high, so be only that Mántua remain to us; Mántua too near, alas, to unhappy Cremóna!"

21. *vèl quæ cārmina, or those verses which, understand, "quis cànere?" what one would sing?* being repeated from verse 19:—*sublegi tacitus, I, keeping silent, stole from thee sily;* that is, *whilst thou wast proceeding onward to Amaryllis and singing as thou wentest, I, quietly listening to thee, learnt the song of thee without thy knowledge.*

22. *ad delicias nòstras, to Amaryllis our darling:* here the shepherd uses "*nòstras,*" *our,* figuratively for "*túas,*" *thy;* else (which is less probable) he insinuates that Amaryllis was the darling both of himself and of Mæris: or, lastly, he employs this peculiar mode of speaking, to express that Amaryllis was the delight of Menalcas; and, that Mæris, when he went on singing, was conveying some communication to her from his master.

23. This verse and the two next are a fragment of a song, which Virgil had (perhaps very early in life) translated into his own language from the Greek of Theóritus. Some are of opinion, that the journey whereof he speaks, was his own journey to Rome after being assaulted by Arrius; and, that the he-goat of verse 25 is none other than that centurion.

27. The fragment commencing with this line consists of three verses; part of a poem not yet finished, addressed to Varus; and for whom, see the note at verse 7 of the sixth Eclogue.

28. Had Mántua been less near to Cremóna, the spirit of disloyalty might not have infected it, and in the division of the lands it might not have suffered.

29. The singing of swans was noticed above, at verse 55 of the eighth Eclogue.

30	L. Sic tua Cyrneas fugiant examina taxos:	--- --- --- --- ---
31	sic cytiso pastæ distentent ubera vaccæ:	--- --- --- --- ---
32	incipi, si quid habes. Et me fecere poetam	--- --- --- --- ---
33	Pierides: sunt et mihi carmina: me quoque dicunt	--- --- --- --- ---
34	vatem pastores; sed non ego credulus illis:	--- --- --- --- ---
35	nâm nequē adhuc Vario videor, nec dicere Cinnâ	--- --- --- --- ---
36	digna, sed argutos inter strepere anser olores.	--- --- --- --- ---
37	M. Id quidē ago; et tacitus, Lycida, mecum ipse voluto,	--- --- --- --- ---
38	si valeam meminisse: nequē est ignobile carmen.	--- --- --- --- ---

SYNTHETICAL ORDER.

L. Sic tua examina opum fugiant Cyrneas taxos: sic tua vaccæ, pastæ cytiso, distentent tua ubera lacte: incipe tu, si tu habes quid carminis. Et Pierides fecere me poetam: et carmina sunt mihi: pastores quoque dicunt me esse vatem; sed ego non sum credulus illis: nâm adhuc ego videor dicere carmina digna nequē Vario nec Cinnâ, sed strepere velut anser inter argutos olores. M. Quidē ego ago id; et tacitus, Lycida, ego ipse voluto cum me, si ego valeam meminisse illud: nequē illud est ignobile carmen.

LITERAL ORDER AND TRANSLATION.

L. Sic tua examina fugiant Cyrneas taxos: sic vaccæ pastæ cytiso distentent ubera: incipi, si habes quid. Pierides fecere et me poetam: carmina sunt et mihi: pastores quoque, dicunt me vatem; sed ego non credulus illis:	L. So may thy swarms avoid the Cyrnean yew-trees: so may thy cows fed with cytissus distend their udders: begin, if thou hast aught. The Muses have likewise made me a poet: songs are also to me: the shepherds, too, say that I am a bard; but I am not credent to them:	nâm adhuc videor dicere digna nequē Vario nec Cinnâ, sed strepere anser inter argutos olores. M. Quidē ago id; et tacitus ipse voluto mecum, Lycida, si valeam meminisse: nequē est ignobile carmen.	for as yet I appear to sing strains worthy neither of a Vartus nor of a Cinna, but to cackle like a goose among the tuneful swans. M. Indeed I am about it; and silent I can it over with myself, Lycidas, if I may be able to recollect it: nor is it a mean song.
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MORE FREE TRANSLATION.

LYCIDAS. So may your swarms avoid the yews of Córscica: so may your cows, fed on cytissus, distend their udders: begin, if you recollect aught. The Muses have made a poet of me too: I, also, have my verses: the shepherds likewise call me bard, but I believe them not. For as yet I seem to sing nothing worthy either of Varius or of Cinna; but to scream, among the melodious swans a goose.

MÆRIS. About that indeed am I occupied; and in silence, Lycidas, I am thinking with myself, whether I can remember it: nor is it any ordinary lay.

30. sic, so: a form of obtesting and wishing one well for compliance with some request:—tua Cyrneas fugiant examina taxos, *may thy bees avoid the Córscican yews*. The island of Córscica in the Mediterranean sea, upon the coast of Italy, was by the Greeks called *Cyrnos* or *Cyrnê*, and its honey was of a bitter and very unpleasant flavor; owing, it was said, to the great number of yew-trees with which the island abounded, and upon which the bees fed. As the bees and honey of Hybla were the best, so those of Córscica were the worst.

31. Heyne has "distendant," as have some MSS. 33—34. me dicunt vatem pastores, *the shepherds say that I am a poet*, or rather, *a bard*. Sérvius considered these words to be expressive of modesty in

Lycidas; but Martyn took them to have a meaning the very reverse; believing Lycidas, forsooth, to be proud of his talents, and in fact fishing obliquely for a compliment from his friend.

35. In most MSS. and editions we find "Váro" for "Vario" in this line, but, I believe, erroneously; since Lycidas seems not to speak of Quintilius Varus, but of Varius the poet, author of the celebrated tragedy "*Thyestes*," and of several other admired pieces:—Cinnâ, *of a Cinna*, the author of a beautiful poem called "*Smyrna*;" and by no means Cornelius Cinna, grandson of Pompey.

36. anser inter olores, *a goose among the swans*; a pun on the poet Anser, who had sung the praises of Mark Antony, and ridiculed Virgil's writings.

39	"Huc ades, O Galatæa: quis est nâm ludus in undis?"	--- --- --- --- ---
40	"Hic ver purpureum; varios hic flumina circum	--- --- --- --- ---
41	"fundit humus flores; hic candida populus antro	--- --- --- --- ---
42	"imminet, et lentæ texunt umbracula vites.	--- --- --- --- ---
43	"Huc ades: insani feriant sine litora fluctus."	--- --- --- --- ---
44	L. Quid, quæ te purâ solum sub nocte canentem	--- --- --- --- ---
45	audieram? Numeros memini, si verba tenerem.	--- --- --- --- ---
46	M. "Daphni, quid antiquos signorum suspicis ortus?"	--- --- --- --- ---
47	"Ecce Dionæi processit Cæsaris astrum;	--- --- --- --- ---

## SYNTHETICAL ORDER.

"O Galatæa, ades tu huc: nâm quis lûdus est in ûndis? Hic purpûreum ver est nobis; hic hûmus fûndit  
 "varios flôres cîrcum flûmina; hic cándida pópulus îmminet ântro, et léntæ vîtes têxunt umbrâcula. A-  
 "des tu huc: sine tu ut însâni flûctus fêriant lîtora." L. Quid frágmentum vêrsuum sunt êa cârmina quæ  
 "êgo audîveram te solum canentem sub purâ nôcte? Ego mêmîni nûmeros, si êgo tenêrem verba. M. "O  
 "Dâphni, quid sùspicis tu ântîquos ôrtus signôrum? Ecce âstrum Dionæi Cæsaris processit;

## LITERAL ORDER AND TRANSLATION.

"Ades huc,	"Come hither,	"sine	"suffer
"O Galatæa:	"O my Galatæa:	"insani flûctus	"that the mad billows
"nâm quis lûdus	"for what sport	"feriant lîtora."	"buffet the shores."
"est	"is there	L. Quid,	L. But what were those,
"in ûndis?	"among the waves?	quæ	which
"Hic	"Here is	audieram te	I heard thee
"purpûreum ver;	"purple spring;	canentem solum	singing alone
"hic	"here	sub purâ nôcte?	under serene night?
"hûmus fûndit	"the ground pours forth	Mêmîni nûmeros,	I remember the notes,
"varios flôres	"divers flowers	si tenêrem vërba.	if I had the words.
"cîrcum flûmina;	"about the rivers;	M. "Dâphni,	M. "O Dâphnis,
"hic	"here	"quid sùspicis	"why contempestest thou
"cándida pópulus	"the white poplar	"antiquos ôrtus	"the ancient risings
"imminet antro,	"overhangs the grotto,	"signôrum?	"of the signs?
"et	"and	"Ecce,	"Look,
"lentæ vîtes	"the limber vines	"âstrum	"the star
"têxunt umbrâcula.	"weave shady bowers.	"Dionæi Cæsaris	"of Dionæan Cæsar
"Ades huc:	"Come hither:	"processit;	"has entered on its course;

## MORE FREE TRANSLATION.

"Come hither, O Galatæa: for what pleasure is there in the water? Here is brilliant spring;  
 "here about the rivers the ground pours forth a variety of flowers; here the white poplar  
 "overhangs the grotto, and the limber vines form shady bowers. Come hither: suffer the  
 "maddening billows to lash the shores."

LYCIDAS. What were those, which I heard you singing by yourself one clear even-  
 ing? I remember the notes, if I had hold of the words.

MÆRIS. "O Daphnis, why gaze you with marked attention on the risings of the signs  
 "which are of ancient origin? Behold, the star of Dionæan Cæsar hath begun its course;

39. The fragment beginning with this verse is in imitation of a most beautiful passage in the Cyclops of Theocritus. Galatæa was a sea nymph, of whom the Cyclops was enamoured; and he invites her to forsake the ocean for the pleasures of the land.

40. hic ver purpûreum, here is purple spring; but more freely, bright or brilliant spring.

41. candida pópulus, the white poplar, called also the *abele tree*. The leaves of this tree are of a dark green, but underneath they are whitish and woolly. The bark, likewise, of the tree is white.

42. lentæ tēxunt umbrâcula vîtes, the bending or pliant vines weave shady bowers. The poet, here, avoids the mention of grapes, because there are none on the vines in spring.

44. purâ sub nôcte, literally, beneath pure night, freely, on one clear or unclouded evening.

45. nûmeros mêmîni, I do remember the numbers, that is, the notes or measure—the air or tune.

47. Dionæi Cæsaris âstrum, the star of Dionæan Cæsar, namely, the comet which appeared shortly after the assassination of Julius Cæsar; and which was regarded as a sign that his soul was received into heaven. The Jûlian family claimed their descent from Trojan Ænêas, son of Vênus, daughter of the sea nymph Dîonê; and hence the title "Dionæan." The poet acquaints Dâphnis, that there will not be any need to observe the risings of the old constellations, with respect to agriculture; because the new star will be sufficient for every purpose.

48	" <i>astrum, quo segetes gauderent frugibus, et quo</i>	-- --- -- --- -- ---
49	" <i>duceret apricis in collibus uva colorem.</i>	--- -- --- -- --- -- ---
50	" <i>Inserere, Daphni, pyros: carpent tua poma nepotes.</i> "	--- -- --- -- --- -- ---
51	Omnia fert ætas, animum quoquē. Sæpē ego longos	--- -- --- -- --- -- ---
52	cantando puerum meminī me condere soles.	-- --- -- --- -- --- --
53	Nūnc oblita mihi tōt carmina; vox quoquē Mœrin	-- --- -- --- -- --- --
54	jām fugit ipsa: lupi Mœrin vidēre priores.	--- -- --- -- --- -- ---
55	Sed tamēn ista satis referet tibi sæpē Menalcas.	--- -- --- -- --- -- ---

## SYNTHETICAL ORDER.

"*astrum, sub quo astro segetes gauderent frugibus, et sub quo astro uva duceret colorem in apricis collibus. Inserere tu, O Daphni, pyros: tui nepotes carpent tua poma.*" Ætas fert omnia negotia, illa adfert animum quoquē. Ego meminī me existētem puerum sæpē condere longos soles cantando. Nūnc tot carmina sunt oblita mihi: vox quoquē ipsa jām fugit Mœriu: lupi vidēre Mœriu priores. Sed tamēn Menalcas referet ista carmina tibi satis sæpē.

## LITERAL ORDER AND TRANSLATION.

" <i>astrum,</i>	" <i>a star,</i>	<i>sæpē</i>	<i>often</i>
" <i>quo</i>	" <i>under which</i>	<i>me puerum</i>	<i>when I was a lad,</i>
" <i>segetes</i>	" <i>the corn-fields</i>	<i>condere</i>	<i>I put down</i>
" <i>gauderent</i>	" <i>should rejoice</i>	<i>longos soles</i>	<i>the long suns</i>
" <i>frugibus,</i>	" <i>with produce,</i>	<i>cantando.</i>	<i>with singing.</i>
" <i>et</i>	" <i>and</i>	<i>Nūnc</i>	<i>Now</i>
" <i>quo</i>	" <i>under which</i>	<i>tot carmina</i>	<i>are so many songs</i>
" <i>uva</i>	" <i>the grape</i>	<i>oblita mihi;</i>	<i>forgotten by me;</i>
" <i>duceret colorem</i>	" <i>should acquire a color</i>	<i>ipsa vox</i>	<i>the very voice</i>
" <i>in apricis collibus.</i>	" <i>on the sunny hills.</i>	<i>quoquē</i>	<i>also</i>
" <i>Daphni,</i>	" <i>O Daphnis,</i>	<i>jām</i>	<i>now</i>
" <i>inserere pyros:</i>	" <i>plant pear-trees:</i>	<i>fugit Mœrin:</i>	<i>deserts Mœris:</i>
" <i>nepotes</i>	" <i>thy grandchildren</i>	<i>lupi</i>	<i>the wolves</i>
" <i>carpent</i>	" <i>shall gather</i>	<i>videre Mœrin</i>	<i>have seen Mœris</i>
" <i>tua poma."</i>	" <i>thy fruits."</i>	<i>priores.</i>	<i>first.</i>
<i>Ætas</i>	<i>Age</i>	<i>Sed tamēn</i>	<i>But yet</i>
<i>fert omnia,</i>	<i>carries off all things,</i>	<i>Menalcas referet</i>	<i>will Menalcas recite</i>
<i>quoquē animum.</i>	<i>even the mind.</i>	<i>ista tibi</i>	<i>those unto thee</i>
<i>Ego meminī</i>	<i>I remember, that,</i>	<i>sæpē satis.</i>	<i>often enough.</i>

## MORE FREE TRANSLATION.

"*a star, under which the corn-fields shall rejoice, and the clustering-grape acquire its color*  
"*on the sunny hills. Plant pear-trees, Daphnis: your grand-children will pluck the fruit.*"

Time impairs all things, yea the memory itself. I remember that, in my youth, I often sang down the summer suns to repose.

Now those so many songs I have forgotten: now the voice itself deserts Mœris: the wolves have seen Mœris first. But yet these will Menalcas recite to you often enough.

48. *quo segetes gauderent frugibus, by which the corn-fields should joy or rejoice with fruits; that is, under the benign influence of which, the crops should be most abundant.* The words "segetes" and "fruges" are sometimes confounded with one another; but the latter has certainly a far wider signification than the former, as it includes every species of vegetable produce, whilst "seges" more properly means "*standing corn or a field that has been sown, but not yet reaped.*" By "gauderent" we may understand, either "*were or ought to rejoice,*" else, "*must or shall rejoice;*" that is, "*shall teem with plenty.*"

49. *apricis in collibus, on the open or sunny hills.* Grapes acquire not only their color, but likewise in a great measure their flavor, from due exposure to the rays of the sun. The adjective "apricus" forms a perfect contrast with "opacus."

50. *inserere pyros, graft or plant pear-trees.* Mœris exhorts the shepherd Daphnis, that is, the Ro-

man people, to plant fruit trees, because these will thrive under the new constellation,—and posterity will reap the fruit in peace:—*poma, apples, or, any esculent fruit approaching to the shape of apples.*

51. *animum, literally, the mind or mental faculties, but here more especially, the memory.*

52. *condere, to bury,* employed here in the sense of "condidisse," *to have buried, that is, to have sung down:—soles, suns, meaning, "days."*

53. Here the poet takes "oblita" passively, and employs the dative "mihi" elegantly for "a me."

54. *lupi Mœrin videre priores, wolves have seen Mœris first;* alluding to a foolish old opinion, that if a wolf saw a person before that person saw him, the person so seen lost his voice. Another ridiculous notion also prevailed, namely, that the sight of a wolf produced temporary muteness.

55. Mœris is not inclined to sing any more, but consoles Lycidas with hopes of hearing Menalcas.



56	<i>L. Caussando nostros in longum ducis amores.</i>	-- -- -- -- -- -- --
57	<i>Et nunc omne tibi stratum silet æquor: et omnes,</i>	-- -- -- -- -- -- --
58	<i>adspice, ventosi ceciderunt murmuris auræ.</i>	-- -- -- -- -- -- --
59	<i>Hinc adèò media est nobis via: namquè sepulcrum</i>	-- -- -- -- -- -- --
60	<i>incipit apparere Bianoris. Hic, ubi densas</i>	-- -- -- -- -- -- --
61	<i>agricolæ stringunt frondes, hic, Mæri, canamus:</i>	-- -- -- -- -- -- --
62	<i>hic hædos depone: tamèn veniemus in urbem.</i>	-- -- -- -- -- -- --

## SYNTHETICAL ORDER.

*L. Tu ducis nostros amores in longum tēpus caussando. Et nunc omne æquor stratum silet tibi: et, adspice tu, omnes auræ ventosi murmuris ceciderunt. Adèò media via est nobis hinc: namquè sepulcrum Bianoris incipit apparere. Hic, ubi agricolæ stringunt densas frondes, hic, O Mæri, canamus nos: hic depone tu hoedos: veniemus tamèn in urbem.*

## LITERAL ORDER AND TRANSLATION.

<i>L. Caussando</i>	<i>L. By framing excuses</i>	<i>nobis:</i>	<i>to us:</i>
<i>ducis</i>	<i>thou bringest</i>	<i>namquè</i>	<i>for</i>
<i>nostros amores</i>	<i>our anxieties</i>	<i>sepulcrum Bianoris</i>	<i>the tomb of Bianor</i>
<i>in longum.</i>	<i>to the stretch.</i>	<i>incipit apparere.</i>	<i>begins to appear.</i>
<i>Et</i>	<i>And</i>	<i>Hic,</i>	<i>Here,</i>
<i>nunc</i>	<i>now</i>	<i>ubi</i>	<i>where</i>
<i>omne æquor</i>	<i>all the lake</i>	<i>agricolæ</i>	<i>the husbandmen</i>
<i>stratum</i>	<i>becalm'd</i>	<i>stringunt</i>	<i>are stripping</i>
<i>silet tibi;</i>	<i>is silent to thee;</i>	<i>densas frondes,</i>	<i>the dense boughs,</i>
<i>et omnes auræ</i>	<i>and all the breezes</i>	<i>hic,</i>	<i>here,</i>
<i>ventosi murmuris,</i>	<i>of windy murmur,</i>	<i>Mæri,</i>	<i>O Mæris,</i>
<i>adspice,</i>	<i>see,</i>	<i>canamus:</i>	<i>let us sing:</i>
<i>ceciderunt.</i>	<i>have fallen.</i>	<i>hic</i>	<i>here</i>
<i>Adèò,</i>	<i>Besides,</i>	<i>depone hoedos:</i>	<i>lay down thy kids:</i>
<i>hinc</i>	<i>from this place</i>	<i>veniemus</i>	<i>we shall arrive</i>
<i>est</i>	<i>is</i>	<i>tamèn</i>	<i>notwithstanding</i>
<i>mèdia via</i>	<i>mid way</i>	<i>in urbem.</i>	<i>in the city.</i>

## MORE FREE TRANSLATION.

**LYCIDAS.** By making these excuses you procrastinate my gratification. And now the whole surface of the lake is hushed in smoothness for you, and every breath, look, of murmuring wind has died away. Besides, from hence is half our journey: for Biânor's tomb begins to come in view.

Here, where the swains are stripping the dense branches, here, O Mæris, let us sing: here lay down the kids: we shall nevertheless reach the city.

56. *caussando nostros in longum ducis amores*, literally, *by pleading thou drawest our loves to the long*, that is, *by forming excuses thou only inflamest me the more*. Lycidas considers the plea of loss of memory and of loss of voice, urged by Mæris, as a mere pretence, and therefore he presses him very hard to proceed: at the same time reminding him that they are now come half way, and that every circumstance is most favorable.

57. *omne tibi stratum silet æquor*, *all the surface of the lake calmed for thee is silent*. The two shepherds journeying onward I were now by the brink of the lake of Mantua, a considerable extent of water formed round the city by the river Mincio. Ruæus, however, takes "æquor" here to mean surface of the river; and Sèrvius interprets it, most absurdly, "spatium campi, the space or expanse of the plain." Trapp, again, translates it "sward," and Lord Lauderdale, "fields," giving the signification of the participle "stratum" to be "peaceable and gay." Dryden's silly paraphrase is, "and now the waves roll silent to the shore." What absurdity!

59. *hinc adèò mèdia est nobis via*, *hence still mid way is to us*, or, *moreover from this place half of our*

*journey remains*; whereby Lycidas insinuates, either that there is plenty of time for singing, else that they ought to halt a little, being now, as nearly as possible, half way to Mantua:—*sepulcrum, tomb*, or, *funereal monument*. It was customary among the ancients to raise their sepulchres near the highways, with inscriptions on them addressed to travellers.

60. Biânor, surnamed Oenus, was son of the river Tiber by the prophetess Manto, daughter of the seer Thresias; and became king of Tuscany: having founded a city on the banks of the Mincius, he called it "Mantua," after the name of his mother.

61. *stringunt frondes*, *are stripping or despoiling the green boughs*, either of their twigs, their leaves, or their bark. Sèrvius gives "amputant" and "decerpunt" as the synonyms of "stringunt," quoting verse 305 of the first book of the Georgics, where this verb has, still more unequivocally, the meaning which he wishes not to assign to it, namely, that of "stripping." By "stringunt," Ruæus understands "are gathering into bundles." Dryden, as usual, perverts the sense, and says, *where the laborers' hands have formed a bower of wreathing trees*. A version like this, is an insult to common sense.

63	Aùt, si, nox pluviam nè colligat antè, veremur,	-- --- -- --- -- ---
64	cantantes licèt usquè (minùs via lædet) eamus.	-- --- -- --- -- ---
65	Cantantes ut eamus, ego hoc te fasce levabo.	-- --- -- --- -- ---
66	M. Desine plura, puer; et, quod nunc instat, agamus.	--- --- -- --- -- ---
67	Carmina tùm meliùs, cùm venerit ipse, canemus.	--- --- -- --- -- ---

## SYNTHETICAL ORDER.

Aùt, si nos veremur, nè nox colligat pluviam antè, id licet ut nos eamus cantantes usquè, via lædet nos minùs. Ut nos eamus cantantes, ego levábo te hoc fasce. M. Désine tu lóqui plúra verba, O puer; et agamus nos id quod nunc instat. Nos canemus carmina meliùs tùm, cùm Menálcas ipse vénerit.

## LITERAL ORDER AND TRANSLATION.

Aùt, si veremur nè nox antè colligat pluviam, licèt eamus cantantes usquè, via lædet minùs. Ut eamus cantantes,	Or, if we fear lest the night previously gather rain, albeit go we on singing still, the way will irk the less. That we may go on singing,	égo levábo te hoc fasce. M. Désine plúra, puer; et agamus quod nunc instat. Canemus carmina meliùs tùm, cùm ipse vénerit.	I will ease thee of this burden. M. Forbear saying more, lad; and let us transact that which now presses. We shall sing songs better then, when he himself shall have come.
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## MORE FREE TRANSLATION.

Or, should we apprehend that the evening may prove wet before we get there, let us go onward singing the while; the road will be less tiresome. That we may go onward singing, I will lighten you of this load.

MÆRIS. Forbear saying more, my friend; and let us accomplish the business now in hand. We shall then sing strains more sweetly, when he shall have come himself.

63. Another reading, here, is "àt, si nos pluviam nè colligat antè veremur," but unsupported by any respectable authority. Heyne explains "nox pluviam nè colligat antè," by, "nè cum vesperâ nubes in pluviam colligantur." The plain English appears to be, "lest the night bring rain ere we reach the city, or, lest, with the fall of night, there come rain before we can finish our journey." In apprehension of this event, it would not, of course (Lýcidas very seasonably advises) be prudent to tarry.

64. cantantes licèt usquè, (minùs via lædet,) eamus, it is granted that still singing (the road will irk less) we proceed; that is, we have it in our power and choice not to halt and yet to enjoy the sweets of song, sweets which will render the fatigue of travelling less irksome. The word "licet" may be taken either as a verb, "it is permitted;" or as a conjunction, "albeit, considering so, notwithstanding." For "lædet" in this verse, Heyne, after Heinsius and one or two others, has "lædat;" and in some few MSS. we find "lædit," nor badly.

65. Lýcidas is indeed anxious to engage Mæris to sing, and has recourse to every means likely to induce him to comply with his request: he had propo-

sed that they should rest themselves a little by the way-side; and now as the face of the sky is not altogether settled, he very kindly offers to ease him of his load and to carry it for him, in order that they may lose no time, if he will only give a song in return for this service. In one ancient MS. the lection is "égo te hoc;" and, in another, "hoc" is wanting.

66. désine plúra, understand "desicere, vel lóqui," to say, else, to speak; as in verse 19 of the fifth Eclogue, "desist saying more:"—puer, boy or lad, a familiar mode of address.

67. cùm vénerit ipse, when he shall himself (that is, Menálcas or Virgil) have come: an expression intimating that the poet, as was noticed at verse 23 above, was at this period at Rome, endeavouring to obtain a fresh order for the ejection of Arrius the centurion. Under all circumstances, Mæris has no inclination to sing, but entreats his friend to permit him to finish the business in hand, namely, that of conveying the two kids to the intruder: he, however, holds out some hope that the time yet will arrive, when Lýcidas may fondly hear from him, and from Menálcas also himself, the songs which he is so desirous of hearing.

## END OF THE NINTH ECLOGUE.



# PUBLII VIRGILII MARONIS BUCOLICÔN ECLOGA DECIMA.

## GALLUS.

1	<b>EXTREMUM</b> hunc, Arethusa, mihi concede laborem.	-- --- --- --- --- ---
2	Pauca meo Gallo, sèd, quæ legat ipsa Lycoris,	--- --- --- --- --- ---
3	carmina sunt dicenda: neget quis carmina Gallo?	--- --- --- --- --- ---
4	Sic tibi, cùm fluctus subterlabère Sicanos,	--- --- --- --- --- ---
5	Doris amara suam non intermisceat undam.	--- --- --- --- --- ---
6	Incipe: sollicitos Galli dicamus amores,	--- --- --- --- --- ---
7	dùm tenera attendent simæ virgulta capellæ.	--- --- --- --- --- ---

### SYNTHETICAL ORDER.

O ARETHUSA, concede *tu* hunc extrémum labórem mihî. Pauca cárminã sunt dicenda *mihî* méo Gállo, sèd *cármina* quæ Lycóris ípsa légat: quis néget cármina Gállo? Sic amára Dóris non intermisceat súam úndam tibi, cum *tu* labère súbter Sicános flúctus. Incipe *tu*, O Déa: dicamus *nos* sollicitos amóres Gál-  
li, dùm simæ capellæ attóndent ténera virgúta.

### LITERAL ORDER AND TRANSLATION.

Concede mihî, Arethúsa, hunc extrémum labórem.	<i>Grant to me, O Arethúsa, this last essay.</i>	non intermisceat tibi súam úndam, cùm labère súbter Sicános flúctus.	<i>not intermix with thee her wave, when thou shalt glide along beneath the Sicilian billows.</i>
Pauca cármina sunt dicenda méo Gállo, sèd quæ Lycóris ípsa légat:	<i>A few verses must be sung for my Gallus, but which Lycóris herself may read:</i>	Incipe: dicamus sollicitos amóres Gállí, dùm	<i>Begin: let us sing the anxious loves of Gallus, whilst</i>
quis néget cármina Gállo? Sic amára Dóris	<i>who can refuse verses to Gallus? So may bitter Doris</i>	simæ capellæ attóndent ténera virgúta.	<i>the flat-nosed goats are cropping the tender shrubs.</i>

### MORE FREE TRANSLATION.

FAVOR me, Arethúsa, in this last essay. A few verses, but such as Lycóris herself may read, must be sung for my Gallus: who can refuse verses to Gallus? So may not the salt sea, when thou glidest under the Sicilian billows, intermingle its waters with thine. Begin: the anxious loves of Gallus let us sing, while the flat-nosed goats mump the twigs.

1. extrémum hunc labórem, *this last labour or final essay*. The Eclogue upon which we are now entering was the last of our poet's compositions in the Bucolic style, and is a very fine imitation, far surpassing the original, of the first Idyllium of Theocritus. Out of compliment to the Sicilian bard, the Roman invokes Arethúsa, a fountain of Sicily. Thus, also, at the beginning of the fourth Eclogue, he addressed himself to the Muses of that island.

2. méo Gállo, *to my Gallus*: an expression which indicates that Gallus was the intimate friend of Virgil: and we need only refer to the sixth Eclogue above, commencing at verse 64 and reading to verse 73 inclusively, to be convinced of the high opinion which Maro entertained of this general officer, and poet. The Gallus there mentioned with so much respect, and who forms the subject of the present Pastoral, was Cornélius Gallus, a native of Frioul, and not Asinius Gallus, son of the famous Calus Asinius Póllio, as some erroneously assert:—ípsa Lycóris, *Lycóris herself*. Cornélius Gallus was passionately fond of an actress of those times, a courtesan named Cythéris: her, he had himself celebrated un-

der the fictitious name of Lycóris; and her, Virgil here calls by the same name. This woman deserted Gallus to follow Mark Antony; whereupon Gallus took her cruel treatment of him so much to heart, that he almost died. After being discarded by Antony, Cythéris took up with an officer in the army of Agrippa, and went with him into Gaul.

4. sic tibi, cùm flúctus subterlabère Sicános, *so to thee when thou shalt glide* (that is, *when thou glidest*) *under the Sicilian waves*. Arethúsa was originally a Nymph of Elis, and went to bathe in the river Alpheus: the god of the stream became enamoured of her, and pursued her over hill and dale. She, ready to sink with fatigue, implored the aid of Diána, and the goddess changed her into a fountain. Hereupon Alpheus mingled his streams with hers, but Diána opened a secret passage for Arethúsa under the land and sea: thus the waters of the fountain disappeared, and rose in the island of Ortýgia, near Syracuse.

5. Dóris amára, *bitter Doris*, that is, *the salt sea*. Dóris was daughter of Ocean and Tethys, and married her own brother Nereus: she is here figuratively put for the "sea" itself.

8	Non canimus surdis; respondent omnia silvæ.	--- --- --- --- ---
9	Quæ nemora, aut qui vos saltus habuere, puellæ	--- --- --- --- ---
10	Naiades, indigno cum Gallus amore periret?	--- --- --- --- ---
11	Nam nequæ Parnassî vobis juga, nam nequæ Pindi	--- --- --- --- ---
12	ulla moram fecere, nequæ Aonia Aganippe.	--- --- --- --- ---
13	illum etiam lauri, illum etiam flevère myricæ:	--- --- --- --- ---
14	pinifer illum etiam solâ sub rupe jacentem	--- --- --- --- ---
15	Mænalus, et gelidi fleverunt saxa Lycæi.	--- --- --- --- ---

## SYNTHETICAL ORDER.

*Nos non cānimus sūrdīs; silvæ rēspōndēt omniā nōstra cārmina. Quæ nēmora, aut qui saltus habuere vos, O Naiades puellæ, cūm Gāllus perīret indigno amore? Nām nēquæ jūga Parnāssî, nām nēquæ ūlla jūga Pindi, nēquæ Aōniā Aganippē fecēre mōram vōbīs. Illīc etiā lauri flevēre illum, illīc etiā myricæ flevēre illum: pinifer Mænalus etiā et saxa gelidi Lycæi flevērunt illum jacentem sub solâ rūpe.*

## LITERAL ORDER AND TRANSLATION.

Non cānimus	<i>We sing not</i>	nequæ	<i>neither</i>
sūrdīs;	<i>to the deaf;</i>	Aōniā Aganippē	<i>Aonian Aganippē</i>
silvæ	<i>the woods</i>	fecēre mōram	<i>occasioned delay</i>
rēspōndēt omniā.	<i>respond all.</i>	vōbīs!	<i>to you!</i>
Quæ nēmora	<i>What groves</i>	illum	<i>Him</i>
aut qui saltus,	<i>or what lawns,</i>	etiā lauri,	<i>even the bay-trees,</i>
Naiades puellæ,	<i>ye Naiad maidens,</i>	illum	<i>him</i>
habuere vos,	<i>detained you,</i>	etiā myricæ	<i>even the tamarisks</i>
cūm Gallus periret	<i>when Gallus was perishing</i>	flevēre:	<i>lamented:</i>
indigno amore?	<i>of unrequited love?</i>	illum jacentem	<i>him lying</i>
Nām nequæ	<i>Because neither</i>	sub solâ rūpe	<i>under a lonely rock</i>
jūga	<i>the steep</i>	pinifer Mænalus	<i>did pine-bearing Mænalus</i>
Parnāssî,	<i>of Parnāssus,</i>	etiā,	<i>too,</i>
nām nēquæ	<i>because nor</i>	et saxa	<i>and the stones</i>
ūlla	<i>any heights</i>	gelidi Lycæi	<i>of cold Lycæus</i>
Pindi,	<i>of Pindus,</i>	flevērunt.	<i>lament.</i>

## MORE FREE TRANSLATION.

We sing not to the deaf; the woods re-echo all. What groves, ye virgin Naiads, or what lawns detained you, when Gallus was pining with ill-requited love? Because neither did the tops of Parnāssus, nor yet the heights of Pindus, nor did Aōnian Aganippē retard you. There the very bays, there the very tamarisks consoled him: pine-covered Mænalus, too, and the rocks of cold Lycæus wailed for him, as he lay under a solitary cliff.

8. non cānimus sūrdīs, *we sing not to the deaf*: alluding to the old proverb, "nārras fabulam sūrdo," *you tell a story to a deaf man*. Virgil means, that, if Lycōris will not hearken to him, yet will the song be repeated by the echoing woods.

9. The poet now enters on the subject of the Pastoral, and addresses the Naiads, rural Nymphs who presided over the fountains of Parnāssus, of Pindus, and of Hēlicon, and who had cruelly neglected Gallus in his distress, when even the trees, and shrubs, and inanimate rocks were sharing his grief.

10. In this verse "Naiades" is a trisyllable, as was noted at verse 21 of the 6th Eclogue above: Heyne, however, on the authority of several MSS. and consentingly with one or two editions, has "Nāides," the vocative case plural of "Nāis;" nor badly, although different from the more common (and, as is generally believed, original) lection: — indigno amore, literally, *with unworthy or indign love*, more freely, *with ill-requited love*, or, *with a return which he deserved not for his kind affections*. Sometimes, indeed, the adjective "indignus" appears to signify "cruel," and this may be its meaning here.

11. Parnāssus was a two-peaked lofty mountain of Phocis; and Pindus, was a mountain of Bœotia: both of them were sacred to the Muses, and the for-

mer also to Apōllo and Bacchus. Heyne and some others write *Parnāssus* with one s.

12. Aōniā Aganippē, *Aonian or Bœotian Aganippē*, a celebrated fountain flowing out of Pindus, and styled Aōnian, from Aon, the son of Neptune, who settled in Eubœa and Bœotia. In no two words do MSS. and editions differ so much as in these two: for some have "Aōniæ Aganippē;" others, "Aōniæ Aganippes;" others, "Aōniæ Aganippæ;" Heyne, "Aōniæ Aganippē;" but the vulgate, and (in my opinion) best lection is "Aōniā Aganippē." The final "a" of the former word remains unelided, and is lengthened by cæsūra; or may (by poetic licence) be the Doric "a" of the Greeks.

13. Heinsius, Heyne, and some others, on the authority of a few manuscripts, leave out the second "illum" of this line, retaining the final "i" of "lauri" unelided and long before "etiā." Both Heyne and Heinsius are by far too fond of variety and innovation, very often adopting, in direct opposition to sound taste, and on flimsy conjecture, the most antiquated forms for the sake of peculiarity.

15. Mænalus and Lycæus were mountains of Arcadia, the scene of this Pastoral. Of these the one was covered with pine trees, the other (for several months of the year) with snow.

16	Stant et oves circum, nostri nec pœnitent illas;	--- --- --- --- ---
17	nec te pœniteat pecoris, divine pœta:	--- --- --- --- ---
18	et formosus oves ad flumina pavit Adonis.	--- --- --- --- ---
19	Venit et upilio: tardi venere bubulci:	--- --- --- --- ---
20	uvidus hiberna venit de glande Menalcas.	--- --- --- --- ---
21	Omnes, "Unde amor iste," rogant, "tibi?" Venit Apollo:	--- --- --- --- ---
22	"Galle, quid insanis?" inquit; "tua cura Lycoris	--- --- --- --- ---
23	"perque nives alium, perque horrida castra, secuta est."	--- --- --- --- ---

SYNTHETICAL ORDER.

Et oves stant circum illum, nec id pœnitent illas nostri: nec pœniteat id te tuus pœcoris, O divine pœta: et formosus Adonis pavit oves ad flumina. Uplio et venit: tardi bubulci venere: Menalcas venit uvidus de hiberna glande. Omnes rogant, "Unde iste amor tibi?" Apollo venit: "Quid insanis tu, O Galle?" inquit ille; "tua cura Lycoris est secuta alium coniugem atque per nives, atque per horrida castra."

LITERAL ORDER AND TRANSLATION.

Et oves stant circum, nec pœnitent illas nostri; nec, divine pœta, pœniteat te pœcoris: et formosus Adonis pavit oves ad flumina. Uplio et venit: tardi bubulci venere:	And his sheep stand around him, nor does it ashame them of us; neither, O heavenly poet, need it ashame thee of thy flock: even the beauteous Adonis tended sheep along the streams. The shepherd, too, came: the slow-paced neat-herds came:	Menalcas venit, uvidus de hiberna glande. Omnes rogant, "Unde tibi "iste amor?" Apollo venit: "Quid, Galle," inquit, "insanis?" "Lycoris tua cura "est secuta "alium "atque per nives "atque "per horrida castra."	Menalcas came, wet with winter mast. All inquire, "Whence to thee "that love?" Apollo came: "Why, Gallus," says he, "dost thou rave?" "Lycoris thy solicitude "is following "another "both through snows "and "through horrid camps."
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MORE FREE TRANSLATION.

His sheep also stand around him, nor are they ashamed to share our griefs: neither of thy flock, charming poet, be thou ashamed: yea, the fair Adonis tended sheep beside the streams. The shepherd, likewise, came: the slow-paced neat-herds came: Menalcas came, wet with hyemal mast. All interrogate, "Whence to thee this love?" Apollo came: "Gallus," says he, "why ravest thou? Lycoris, the object of thy passion, is following another through snows and through rugged camps."

16. nostri nec pœnitent illas, nor ashamed it them of us. The poet represents Gallus as a shepherd, but he apologizes to him for the liberty he assumes. By using "nostri, of us," in the sense of "tui, of thee," Virgil most aptly couples himself with Gallus, combining his own person and own sorrows with those of his friend. Servius interpreted the passage thus: "As the sheep, O Gallus, are not ashamed to stand round thee, so neither do thou be ashamed of them; for even Adonis himself was formerly a shepherd." Another interpretation is, "We are not ashamed of sheep, that is, of being a shepherd, or, of composing and singing Pastorals; neither, O Gallus, be thou ashamed to be of our profession."

18. et formosus oves ad flumina pavit Adonis, the beauteous Adonis, even, fed or tended sheep at rivers or along the banks of streams. Adonis was the son of Cynaras, a king of Cyprus, by his own daughter Myrrha. He was of great beauty, and very much beloved by Venus.

19. Here "upilio" is used for "opilio" after the Greek manner; the initial short "o" being changed into the diphthong "ou," or long vowel "u;" but

some contend for "oppilio;"—in lieu of "bubulci" Servius, consistently with several old manuscripts, reads "subulci," understanding the word to mean (as it really does mean) "swineherds," and he interprets "tardi" in this passage to signify "stupid."

20. uvidus hiberna de glande, wet from (but some say, fat or sleek with) winter mast or acorn; that is, from feeding his goats (in the winter season) in the woods, where there are chesnuts, beech-nuts, and acorns in abundance at the foot of the trees.

22. Galle, quid insanis? Why art thou mad, Gallus? This question is put to awaken the desponding lover, and to remind him that he has set his heart on a worthless woman:—tua cura, thy care or solicitude, that is, the object of thy love or affections.

23. secuta est, has followed and is following. Although the general opinion is, that Virgil here alludes to Cytheris and Mark Antony, yet if this opinion be correct, the occurrence had taken place at least seven, or eight, years before this Eclogue was written. Some, therefore, doubt whether Antony be the soldier spoken of, and even whether the actress Cytheris be the person intended by Lycoris.

24	Venit et agresti capitis Silvanus honore	--- --- --- --- ---
25	florentes ferulas et grandia lilia quassans.	--- --- --- --- ---
26	Pan Deus Arcadiæ venit; quem vidimus ipsi	--- --- --- --- ---
27	sanguineis ebuli baccis minioque rubentem.	--- --- --- --- ---
28	"Equis erit modus?" inquit: "Amor non talia curat.	--- --- --- --- ---
29	"Nec lacrymis crudelis amor, nec gramina rivis,	--- --- --- --- ---
30	"nec cytiso saturantur apes, nec fronde capellæ."	--- --- --- --- ---
31	Tristis et ille: "Tamèn cantabitis, Arcades," inquit,	--- --- --- --- ---

## SYNTHETICAL ORDER.

Et Silvānus venit *cum* agrēsti honōre cāpitis, quassans florentes ferulas et grandia lilia. Pan, Dēus Arcadiæ, venit; quem *Pāna* *ros* ipsi vidimus rubentem sanguineis baccis ebuli atque minio. "Equis mōdus erit *tuis querēlis*?" inquit ille: "Amor non curat *talia facta*." Nec crudelis amor saturatur lacrymis, nec grāmīna saturantur rivis, nec āpes saturantur cýtiso, nec capellæ saturantur frōnde." At ille (*nēmpē Gállus*) tristis inquit: "Tamèn, *o* Arcades, *vos* cantabitis

## LITERAL ORDER AND TRANSLATION.

Et Silvānus	<i>And Silvānus</i>	"erit?"	"will there be?"
agrēsti honōre	<i>with rural honor</i>	"Amor	"Cupid
cāpitis	<i>of head</i>	"non curat	"cares not for
venit,	<i>came,</i>	"talia.	"such whinings.
quassans	<i>waving,</i>	"Nec lacrymis	"Neither with tears
florētes ferulas	<i>the florulent fennels</i>	"crudelis amor,	"is cruel love,
et grandia lilia.	<i>and big lilies.</i>	"nec rivis	"nor with streams
Pan	<i>Pan</i>	"gramina,	"is the grass,
Dēus Arcadiæ	<i>god of Arcadia</i>	"nec cýtiso	"nor with cýtisus
venit;	<i>came;</i>	"āpes saturantur,	"are bees satiated,
quem	<i>whom</i>	"nec frōnde	"nor with green-foliage
ipsi vidimus	<i>we ourselves saw</i>	"capellæ."	"are the goats."
rubentem	<i>red</i>	At ille	But he
sanguineis baccis	<i>with the purple berries</i>	tristis	sorrowful
ebuli,	<i>of the dwarf-elder,</i>	inquit:	replies:
atque minio.	<i>and with native cinnabar.</i>	"Tamèn,	"Yet,
"Equis mōdus,"	"What limit,"	"Arcades,	"Arcadians,
inquit,	<i>says he,</i>	"cantabitis	"ye shall sing

## MORE FREE TRANSLATION.

Silvanus likewise came, with rural honors on his head, waving the flowery fennels-giant and large lilies. Pan, the god of Arcadia, came: whom we ourselves beheld stained with the blood-red berries of the dwarf-elder, and with native cinnabar. "Whether, at all, will you have any moderation," says he, "in your distress? Cupid regards not such woes! Neither is cruel Love sated with tears, nor is grass with streams, nor are bees with cýtisus, nor are goats with browse." But he mournfully answers, "Ye, however. O Arcadians, shall sing

24. agrēsti cāpitis hōnore, literally, *with rural honor of head*, freely, *crowned with rural honors*, that is, *having upon his head green branches commingled with fennel-giant in full blossom, and with large lilies*. Silvānus, (a son of an Italian shepherd by a she-goat, as some obscenely say,) was god of the woodlands, and forests, as Pan was of the open country. He was generally represented as half man, half goat: and was often figured holding a cypress in his hand, because he was passionately fond of a beautiful youth called Cyparissus, who was afterwards changed into a cypress. According to several mythologists, Silvānus was a son of Picus, king of Lātium. He was worshipped in Italy only.

25. florētes ferulas, *flowering ferules or fennels-giant*. These are plants growing to the height of about six or eight feet, with leaves resembling those of fennel, but much larger; the stalk or stem is thick and full of a mucous pith, which the Sicilians, even of the present day, use for tinder; whence the poets

of old ingeniously feigned that Prometheus, when he stole fire from heaven, concealed it in a hollow ferule. Walking sticks of this plant are prized (particularly by old people) for excessive lightness.

26. A description of "Pan" was given in the note at verse 31 of the second Eclogue, above.

27. sanguineis ebuli baccis, *with the blood-red or purple berries of the dwarf-elder or dwarf-elder*, a very common plant about three feet high, growing chiefly in church-yards:—minio, *with cinnabar*, a native red oxyd of quicksilver; but others say, *with vermilion*. The word "minium" is now commonly used to signify "red-lead":—rubentem, *ruddy or roseate*.

28. In lieu of "Equis" in this line, La Cerda and some others contend for "et quis."

31. Gallus, in most sorrowful mood, begins, and directs his discourse to the Arcadian shepherds, expressing a great desire of having his woes recorded by them, and at the same time an ardent wish that he had been one of them.

32	"montibus hæc vestris: soli cantare periti	- - - - -
33	"Arcades. O! mihi tùm quàm mollitè ossa quiescant,	- - - - -
34	"vestra meos oñm si fistula dicat amores!	- - - - -
35	"Atquè utinàm ex vobis unus, vestrique fuissem	- - - - -
36	"aut custos gregis, aut maturæ vinitor uvæ.	- - - - -
37	"Certè, sivè mihi Phyllis, sivè esset Amyntas,	- - - - -
38	"seù quicumque furor, (quid tùm, si fuscus Amyntas?	- - - - -
39	"Et nigra violæ sunt, et vaccinia nigra,)	- - - - -
40	"mecum inter salices lentâ sub vite jaceret;	- - - - -

## SYNTHETICAL ORDER.

"hæc mea mala vestris montibus: vos, O Arcades, qui estis soli periti cantare. O! quàm mollitè ossa mihi tùm quiescant, si oñm vestra fistula dicat meos amores! Atquè utinàm ego fuissem unus ex vobis, atquè aut custos vestri gregis, aut vinitor maturæ uvæ! Certè, sive Phyllis, sive Amyntas esset mihi, seù quicumque furor esset mihi, (quid tùm, si Amyntas sit fuscus? Et violæ sunt nigrae, et vaccinia sunt nigra,) Phyllis, vèl Amyntas, vèl quicumque esset, jaceret cum me sub lentâ vite inter salices;

## LITERAL ORDER AND TRANSLATION.

"hæc	"these woes	"aut vinitor	"or a vintager
"vestris montibus:	"on your mountains:	"maturæ uvæ!	"of the ripe grape!
"Arcades	"ye Arcadians	"Certè,	"Surely,
"soli	"alone	"sivè esset	"whether it were
"periti cantare.	"skilled to sing.	"Phyllis mihi,	"Phyllis to me,
"O! tùm	"O! then	"sivè Amyntas,	"or Amyntas,
"quàm mollitè	"how softly	"seù	"or
"ossa mihi	"would the bones to me	"quicumque furor,	"whatever passion it might,
"quiescant,	"rest,	"(quid tùm,	"(what then,
"si oñm	"if hereafter	"si Amyntas	"if Amyntas
"vestra fistula	"your pipe	"fuscus?	"be brown?
"dicat	"should rehearse	"Et sunt violæ	"Both are violets
"meos amores!	"my loves!	"nigrae,	"dark,
"Atquè utinàm	"And O! that	"et vaccinia	"and hyacinths
"fuissem	"I had been	"nigra,)	"dark,)
"unus ex vobis	"one of you,	"jaceret	"either of them would repose
"atquè aut	"and either	"mecum	"with me
"custos	"a keeper	"inter salices	"among the willows
"vestri gregis,	"of your flock,	"sub lentâ vite;	"beneath a limber vine;

## MORE FREE TRANSLATION.

"upon your mountains these my laments: Arcadians alone accomplished in song! O! how softly then would my bones requiesce, were hereafter your pipe to celebrate my passion. And O! that I had been one of you, and either a keeper of your flock, or a gatherer of the ripe cluster!

"Surely, whether it were Phyllis were my flame, or whether it were Amyntas, or whosoever it might, (and what though Amyntas be brown? Both are violets dusky, and hyacinths are dusky,) either would have reposed with me among the willows, beneath a limber vine;

32. montibus vestris, on your mountains. Arcadia abounded in mountains, and in woods; and was remarkable for the number as well as clearness of its echoes; hence its very rocks and trees were said to be musical:—soli cantare periti, ye alone skilled to sing or ye alone accomplished in song. The people of Arcadia were considered to be by far the best songsters and ablest minstrels in the world: and so they might, for the Muse and pipe were their study from their earliest years, in a land where all things, as it were, conspired to form perfect musicians.

33. For "quiescant, would repose," some few ancient MSS. have "quiescent," will repose, but less eligibly: and yet the learned Catrou deemed "quiescent" preferable to "quiescant."

36. aut maturæ vinitor uvæ, else a vintager of the ripe grape. Various, however, are the acceptations in which "vinitor" has been taken: Lauderdale and Trapp translate it "pruner;" many others, "gatherer;" and Dryden, "presser."

38. seù quicumque furor, or whatsoever rage, that is, what object so ever of the insane or frantic passion of love; an affection that rages with maddening heat, and which is deaf to the voice of reason. Gallus insinuates, that he would not (in this event) have experienced such cruel treatment as he met with from Lycoris; but would have quietly enjoyed the company of his beloved, (whatever might have been the sex, or complexion of the favorite,) among the willows beneath a spreading vine.



41	"serta mihi Phyllis legeret, cantaret Amyntas.	--- --- --- --- ---
42	"Hic gelidi fontes; hic mollia prata, Lycori;	--- --- --- --- ---
43	"Hic nemus: hic ipso tecum consumerer ævo.	--- --- --- --- ---
44	"Nunc insanus amor duri me Martis in armis	--- --- --- --- ---
45	"tela inter media atquæ adversos detinet hostes.	--- --- --- --- ---
46	"Tu procul à patriâ (nec sit mihi credere) tantum	--- --- --- --- ---
47	"Alpinas, ah! dura, nives et frigora Rheni	--- --- --- --- ---
48	"me sine sola vides. Ah! te nè frigora lædant!	--- --- --- --- ---
49	"Ah! tibi nè teneras glacies secet aspera plantas!	--- --- --- --- ---

## SYNTHETICAL ORDER.

"Phyllis légeret sërta míhi, Amýntas cantáret. Híc gélidi fóntes *sunt*; híc, O Lycóri, móllia práta *sunt*; híc némus *stat*: híc égo consumerér ipso ævo cum te. Nunc insánus amor détinet me in ármis dúri Mártis, inter média téla atquæ advérsos hóstes. Tu prócul à pátriâ (nec *id* sit míhi crédere *hoc míhi*) sóla sine me, ah! dúra *puella*, vides tántum Alpinas nives et frígora Rhéni. Ah! nè frígora lædant te! Ah! nè áspera glácies sécet téneras plántas tibi!

## LITERAL ORDER AND TRANSLATION.

"Phyllis légeret	"Phyllis would gather	"atquæ	"and
"sërta míhi,	"garlands for me,	"advérsos hóstes.	"adverse foes.
"Amýntas cantáret.	"Amyntas would sing.	"Tu	"Thou
"Híc	"Here	"prócul à pátriâ,	"far from thy country,
"gélidi fóntes;	"are gelid fountains;	"sóla sine me,	"all alone without me,
"híc	"here	"(nec sit mihi	"(nor be it to me
"móllia práta,	"are soft meadows,	"crédere,)	"to believe it,)
"Lycóri;	"Lycoris;	"ah! dúra,	"O cruel one,
"híc némus:	"here there is a grove:	"vides tántum	"beholdest only
"híc técum	"here with thee	"Alpinas nives	"Alpine snows
"consumerer	"could I be wasted away	"atquæ frígora	"and the colds
"ipso ævo.	"with very age.	"Rhéni.	"of the Rhine.
"Nunc	"Now	"Ah! nè	"Ah! may not
"insánus amor	"frantic love	"frígora lædant te!	"the colds hurt thee!
"détinet me	"detains me	"Ah!	"Alas!
"in ármis	"in the arms	"nè áspera glácies	"may not the sharp ice
"dúri Mártis,	"of rigid Mars,	"secet tibi	"cut to thee
"inter média téla	"among mid weapons	"tèneras plántas.	"the tender soles of the feet.

## MORE FREE TRANSLATION.

"Phyllis would have gathered garlands for me, Amyntas would have sung. Here are cool fountains; here are soft meadows, Lycoris; here, a grove: here with thee I could pass my whole life away. Now, frantic love detains me in the service of rigid Mars, amid showers of darts and opposing foes. Thou, far from thy country by thyself without me (oh! that I could disbelieve it) seest, alas! cruel one, only Alpine snows, and the frosts of the Rhine! Ah! may not the frosts hurt thee! Ah! may not the sharp icicles wound thy delicate feet!

42. hic gelidi fontes, hic mollia prata, understand "sunt," here are gelid fountains, here are velvet meadows. Gallus tells Lycoris how happy both of them might have been, in the quiet enjoyment of a pastoral life, had she only proved faithful to him.

43. hic ipso tecum consumerer ævo, here, namely, among these fountains, meadows, and groves, with thee I could be worn away, with very age; that is, I could here spend an eternity in thy company.

44. duri Martis in armis, in the arms or service of rigid Mars. Gallus here ascribes to his passion that which his ambition and duty led him to follow. He was at this time (as some say) in the army of Ventidius, warring against the Parthians on the banks of the Euphrates: but others affirm, that he was in the army opposed to Sextus Pompey, who was ravaging the coast of Campania, in the end of the year of the city 716, or beginning of 717. Perhaps by Mars here

is meant Cupid. For "me," in this verse, Heyne has "te;" the conjecture of Hermann.

46. nec sit mihi, nor be it to me, that is, nor let me: here "sit," by a manner of speaking, imitative of the Greeks, is put for "licet," it is lawful or allowed:—tantum, solely, with reference to "vides;" but several take this word to be an adjective, "so much," governed by "credere;" and others, though they regard it as an adverb, "only," join it to "sit."

47. Alpinas nives, Alpine snows, or, the snows of the Alps; lofty mountains dividing Gaul from Italy, and which are covered with perpetual snow.—frigora Rhéni, colds or frosts of the Rhine; a river dividing Germany from Gaul. Some critics conjecture, that these words allude not to any wars in which Mark Antony was engaged; but to the expedition undertaken by Agrippa the consul, in the beginning of the year 717, to suppress a rebellion in Gaul.

50	<i>Ibo, et, Chalcidico quæ sunt mihi vendita verum</i>	- -   - - -   - -   - - -   - -   - -
51	<i>"carmina, pastoris Siculi modulabor avenâ.</i>	- - -   - -   - - -   - - -   - - -   - -
52	<i>"Certum est in silvis inter spelæa ferarum</i>	- -   - -   - -   - -   - - -   - -
53	<i>"malle pati, tenerisque meos incidere amores</i>	- - -   - - -   - - -   - -   - - -   - -
54	<i>"arboribus: crescent illæ; cressetis, amores!</i>	- - -   - -   - -   - -   - - -   - -
55	<i>"Interea mistis lustrabo Mœnala Nymphis;</i>	- - -   - -   - -   - -   - - -   - -
56	<i>"aut acres venabor apros. Non me ulla vetabunt</i>	- -   - -   - - -   - -   - - -   - -
57	<i>"frigora Parthenios canibus circumdare saltus.</i>	- - -   - - -   - - -   - -   - - -   - -

**SYNTHETICAL ORDER.**

“*Ego ibo, et ego modulabor arenâ Siculi pastôris* *ea carmina quæ carmina sunt cōdita mihi Chalcidico versu. Id est certum consilium mihi, me malle pati in silvis, inter spelæa ferarum, atque incidere meos amôres tēueris arbôribus: illæ arbores crescunt: vos, O amôres, crescetis! Interea ego lustrabo Mænalæ cum mixtis Nymphis; aut ego venabor acres âpros. Ulla frīgora non vetābunt me circumdare Parthénios saltus cānibus.*

**LITERAL ORDER AND TRANSLATION.**

"Ibo,	"I will go,	"iucidere	"to carve out
"et	"and	"meos amôres	"my loves
"modulabor	"will warble	"ténuris arboribus :	"on the young trees : —
"avênâ	"on the reed	"illas crêscunt ;	"they will grow ;
"Siculi pastôris	"of the Sicilian shepherd	"crescētis,	"ye will grow,
"cârmina	"the lays	"amôres !	"O loves !
"quæ	"which	"Intercâ	"Meanwhile
"sunt coudita	"were composed	"lustrâbo Mænala	"will I range Mænalus
"mihi	"by me	"mixtis Nymphis ;	"with mingled Nymphs ;
"Chalcidico versu.	"in Chalcidic verse.	"aut	"or
"Est	"It is	"venâbor	"will hunt
"cêrtum,	"my bent determination,	"âcres âpros.	"the fierce boars.
"mâlle pati	"rather to suffer	"Ulla frigora	"Any colds
"in silvis	"in the woods	"non vetâbunt me	"shall not hinder me
"inter spelæa	"among the dens	"circumdare	"from surrounding
"ferârum,	"of wild beasts,	"Parthénios saltus	"the Parthenian lawns
"atquæ	"and	"câlibus.	"with my dogs.

**MORE FREE TRANSLATION.**

*"I will go, and I will warble on the Sicilian shepherd's pipe those lays which I composed  
"in Euphōrion's pathetic strain. I am resolved, rather to suffer in the woodlands among  
"the dens of wild beasts—and to inscribe my loves upon the young trees: they will grow;  
"ye will grow, my loves!*

“ Meanwhile with mingled Nymphs over Mænalus will I roam, or will hunt the fierce  
“ boars. No colds shall prevent me from encompassing the Parthénian lawns with my dogs.

50. *libo, I will go*: which Ruzius explains to mean, either "I will wander about like a pilgrim from place to place," or "I will go hence, and, relinquishing the military profession altogether, will conceal me in the woods."—Chalcidius verus, in *Chalcidic verse*, that is, in *elegiac strain*, such as Euphōrion (a native of Chalcis in the island of Euboea) wrote:—*quæ sunt mihi cōdita carmina, the poems which are or have been composed by me or the lays which I composed*; alluding either to the translation, made by Gallus, of the Greek elegies of Euphōrion into Latin verse, (a translation greatly admired—but which has not come down to our day,) else, to some original compositions of this unfortunate lover, in imitation of those very beautiful Greek originals of Euphōrion, the Chalcidian; which imitations, however, if they ever existed, have also (long since) perished.

51) *pastoris Siculi modulabor ovēas*, literally, *I will modulate (or warble) on the pipe of the Sicilian shepherd*; that is, *I will abandon elegy, and I will take me to pastoral poetry, after the much approved*

model of Theocritus the Sicilian. For "modulabor" some few ancient MSS. have "meditabor."

52. *spelaea*, the *hollows* or *dens*: the poet here uses the Greek epithet "*spelaea*," in place of the Latin word "*speluncas*."

53. *malle pati, rather to endure, supply, says Ru-*  
*sæus, the words "quam Lycifrda in posterum sequi,*  
*atquæ ita deperire," than to pursue Lycfrda in time*  
*coming, and be thus utterly undone :* but the context  
will hardly admit of this meaning. For my own part  
I consider the sense to be, "*I am determined to re-*  
*create myself, and to live in the deepest solitude,"*  
rather than to expose myself to the gaze of the world,  
exciting the compassion, but at the same time the  
astonishment of all who see me. Gallus seems to  
acknowledge the folly of his passion, but he confess-  
es himself unable to remedy it.

56. *Macneta*, *Μακνήτις*, a mountain of Arcadia.  
57. *Parthenius saltus*, *the Parthenian lawns*. Parthenias was also a mountain of Arcadia, on which young women used to hunt.

58	"Jàm mihi per rupes videor lucosque sonantes	--  --  --  --  --  --
59	"ire: libet Partho torquere Cydonia cornu	--  --  --  --  --  --
60	"spicula: tamquàm hæc sint nostri medicina furoris,	--  --  --  --  --  --
61	"aut Deus ille malis hominum mitescere discat.	--  --  --  --  --  --
62	"Jàm nequè Hamadryades rursùm, nèc carmina nobis	--  --  --  --  --  --
63	"ipsa placent: ipsæ, rursùm concedite, silvæ.	--  --  --  --  --  --
64	"Non illum nostri possunt mutare labores;	--  --  --  --  --  --
65	"nèc, si frigoribus mediis Hebrumque bibamus,	--  --  --  --  --  --
66	"Sithoniasque nives hyemis subeamus aquosæ;	--  --  --  --  --  --

## SYNTHETICAL ORDER.

"Ego videor mihi jam ire per rupes atque per sonantes lucos: id libet mihi torquere Cydonia spicula Partho cornu: tamquam hæc negotia sint medicina nostri furoris, aut tamquam ille Deus discat mitescere malis hominum. Jam nequè Hamadryades placent nobis rursùm, nèc carmina ipsa placent nobis: ipsæ silvæ, concedite vos rursùm. Nostri labores non possunt mutare illum; nèc, si nos atque bibamus Hebrum in mediis frigoribus, atque subeamus Sithonias nives aquosæ hyemis;

## LITERAL ORDER AND TRANSLATION.

"Jàm	"Already	"malis hominum.	"at the ills of men.
"videor	"I seem	"Jàm	"Now
"mihi	"to myself	"nequè rursùm	"neither any more
"ire	"to be going	"Hamadryades,	"do the syrian Nymphs,
"per rupes	"over rocks	"nèc carmina ipsa	"nor songs themselves
"atque	"and	"placent nobis:	"delight us:
"sonantes lucos:	"through sounding groves:	"ipsæ silvæ,	"ye very woods,
"libet	"it pleases me	"concedite rursùm.	"farewell again.
"torquere	"to hurt	"Nostri labores	"Our sufferings
"Cydonia spicula	"the Cydonian shafts	"non possunt	"cannot
"Partho cornu:	"from a Parthian bow:	"mutare illum;	"change him;
"tamquàm	"as though	"nèc, si atque	"not, if even
"hæc sint	"these things could be	"bibamus	"we were to drink
"medicina	"a cure	"Hebrum	"the Hebrus
"nostri furoris,	"of our enthusiasm,	"mediis frigoribus,	"in mid frosts,
"aut	"or as though	"atque	"and
"ille Deus	"that god	"subeamus	"were to undergo
"discat	"could learn	"Sithonias nives	"the Sithonian snows
"mitescere	"to meekens	"aquosæ hyemis;	"of sleety winter;

## MORE FREE TRANSLATION.

"I seem to myself to be already roaming over rocks, and through echoing forests: it delights me to shoot the Cretan arrows from the Parthian bow: as if these pastimes were a cure for my malady, or as though that deity could be softened by human woes. Now neither do the Nymphs of the woods any longer, nor songs themselves give us pleasure: ye groves, once more adieu. Our sufferings cannot move him, not even if we were to drink the Hebrus in the midst of frosts, and endure the Sithonian snows of inclement winter;

59. Partho cornu, from a Parthian horn, meaning, a bow: for, the Parthians were famous for archery, and their best bows were made of horn:—Cydonia spicula, Cydonian shafts: Cydon was a city of Crete, and had several manufactories of bow-strings, and arrows, which were greatly prized for their make.

60. nostri medicina furoris, a medicine or remedy of our distraction. The word "furor" signifies "any inordinate passion or unruly affection of mind," but more particularly "rage or fury."

61. deus ille, that deity, namely, Cupid the god of love:—mitescere, to meekens or to relent, that is, to soften or melt with compassion.

62. Hamadryades, the Hamadryads. These were Nymphs presiding over particular trees—especially oaks:—and whose existence was coeval with, and dependent on the trees of which they were guardians.

63. ipsæ rursùm concedite silvæ, give place, very

woods, again; or, rather, fare ye well, woods, once more: for here the sense of "concedite," seems to be synonymous with that of "vivite" in verse 58 of the eighth Eclogue, above.

65. nèc si frigoribus mediis Hebrumque bibamus, nor though in medial colds we both drink the Hebrus; that is, not even, if in mid winter's piercing frosts, we were to drink of the waters of the Hebrus, would the heat of our passion be assuaged. The Hebrus, now called the Marissa, was one of the largest rivers of Thrace, rising in mount Rhodope, and running into the Ægean sea.

66. Sithoniasque nives subeamus, and were we to go under the Sithonian snows; still the ardor of our passion would not be cooled. Sithonia was a region of Thrace, between Hæmus and the Danube— proverbial for the great depth and long duration of its snows:—hyemis aquosæ, of watery or sleety winter.

67	"nec si, cūm moriens altā liber āret in ulmo,	-- --- --- --- --- ---
68	"Æthiopum versemus oves sub sidere Cancrī.	--- --- --- --- --- ---
69	"Omnia vincit amor: et nos cedamus amori."	--- --- --- --- --- ---
70	Hæc sāt erit, Divæ, vestrum cecinisse pœtam,	--- --- --- --- --- ---
71	dūm sedet, et gracili fascellam texit hibisco,	--- --- --- --- --- ---
72	Pierides: vos hæc facietis maxima Gallo;	--- --- --- --- --- ---
73	Gallo, cūjus amor tantūm mihi crescit in horas,	-- --- --- --- --- ---
74	quantūm vere novo viridis se subjicit alnus.	-- --- --- --- --- ---

## SYNTHETICAL ORDER.

"nec si versemus oves Æthiopum sub sidere Cancrī, cūm moriens liber āret in altā ulmo. Amor vincit omnia negotia, et nos cedamus amori." Id erit sāt, O Piērides Divæ, vēstrum pœtam cecinisse hæc cārmina, dūm ille sedet, et tēxit fascellam gracili hibisco: vos facietis hæc cārmina maxima cārmina Gallo; Gallo, amor cūjus Gāllū crēscit mihi tantūm in hōras, quantūm viridis alnus subjicit se in novo vēre.

## LITERAL ORDER AND TRANSLATION.

"nec si,	"nor if,	vēstrum pœtam	for your poet
"cūm	"when	ceciniſſe,	to have sung,
"móriens liber	"the dying rind	dūm sedet,	whilst he sits,
"āret	"withers	et	and
"in altā ulmo,	"on the lofty elm,	tēxit	weaves
"versemus	"we were to tend	fascellam	his little basket
"oves	"the sheep	gracili hibisco:	of slender twig:
"Æthiopum	"of the Æthiopians	hæc	these
"sub sidere	"under the star	vos facietis	ye will make
"Cancrī.	"of Cancer.	máxima Gállo;	the greatest to Gallus;
"Amor	"Love	Gállo,	to Gallus,
"vincit omnia,	"conquers all things,	āmor cūjus	the love of whom
"et	"and	crēscit mihi	grows upon me
"amóri	"unto love	in hōras,	hourly,
"nos cedamus."	"we must yield."	tantūm	as much
Hæc,	These verses,	quantūm	as
Piērides Divæ,	O Piērian Goddesses,	viridis alnus	the green alder
erit	it will be	subjicit se	shoots itself up
sāt	enough	novo vēre.	in early spring.

## MORE FREE TRANSLATION.

"nor if, when the dying rind is withering on the lofty elm, we were to tend the flocks of Æthiopia under the constellation of the Crab. Love subdues all things, and unto love must we submit."

These, O Piērian Goddesses, it will suffice that your poet hath sung, whilst he sits and weaves his little frail of slender osier:—these ye will render most acceptable unto Gallus; unto Gallus, for whom my affection increases as much every hour, as the green alder-tree uprears itself in the infancy of spring.

68. Æthiopum versemus oves, *we were to tend the sheep of the Æthiopians or Abyssinians*: here, from a climate of very great cold, the lover passes to one of extreme heat; with allusion perhaps to a prevalent but foolish notion, that "heat extracts heat." Persons entertaining this opinion recommend, for a burn or scald, that the part affected be held close to a clear fire as long as the patient can possibly endure to see himself roasted alive. Æthiopia is an extensive tract of Africa, lying to the south of Egypt; between the tropic of Cancer, and the Equinoctial line. The phrase "to tend the sheep of the Æthiopians" seems to be put for "to tend our sheep in Æthiopia":—sub sidere Cancrī, *under the Crab's star*, meaning, "under the vertical sun." The Crab is one of the constellations or twelve signs of the zodiac; the most northerly of them all: the sun is yearly in this sign from the twenty-first day of June, till the twentieth day of July.

69. In this verse the final syllable of "amor" is lengthened by cæsura, and with very happy effect.

71. dūm sedet, et gracili fascellam tēxit hibisco, *whilst he sits, and weaves of twig his little basket or frail*. Virgil seems to use "fascellam" to denote the meanness of his compositions in the pastoral style. By "hibisco" some critics understand the herb "*althæa* or wild mallow."

72. máxima, *chiefest or very great*; that is, most acceptable, or, in the very highest degree pleasing,—notwithstanding the humbleness of the style.

73. cūjus amor mihi crēscit, *my love of whom increases*: but some erroneously take the meaning to be "whose love (of Lycris) increases on me!" Such was Lord Lauderdale's acceptance:—in hōras, *in-to hours*, that is, hourly or every hour.

74. vēre novo, *in new or early spring*:—se subjicit, for "se superjicit," or rather, for "se attollit," *raises itself or shoots upward*.

75	Surgamus: solet esse gravis cantantibus umbra;	-- --- --- -- --- .
76	juniperi gravis umbra; nocent et frugibus umbræ.	--- --- --- -- --- .
77	Ite domum saturæ, venit Hesperus, ite, capellæ.	--- --- --- --- --- .

## SYNTHETICAL ORDER.

Surgamus nos; umbra solet esse gravis cantantibus hominibus; umbra juniperi est gravis; umbræ nocent et frugibus. Ite vos domum, O mææ saturæ capellæ, Hesperus venit, ite vos domum.

## LITERAL ORDER AND TRANSLATION.

Surgamus:	<i>Let us rise:</i>	umbræ	<i>shadows</i>
umbra	<i>the shade</i>	nocent	<i>injure</i>
solet	<i>is wont</i>	et frugibus.	<i>even the crops.</i>
esse gravis	<i>to be harmful</i>	Ite domum,	<i>Go home,</i>
cantantibus;	<i>to singers;</i>	saturæ capellæ,	<i>ye full goats,</i>
umbra	<i>the shade</i>	Hesperus	<i>the Evening star</i>
juniperi	<i>of the juniper</i>	venit,	<i>is coming,</i>
gravis;	<i>harmful;</i>	ite.	<i>go.</i>

## MORE FREE TRANSLATION.

Let us rise: shade is apt to prove hurtful to singers: the shade of the juniper, hurtful: shadows injure even the crops. Go home, ye full-fed goats, yonder now comes the Evening star, go home.

75. solet esse gravis umbra, *shadiness or shade is wont to be noxious*; meaning, no doubt, *the shadiness of evening or of night, when a chilling dampness from the falling dew occupies the ambient air*. La Cerda, after Titius, contended for "cunctantibus," *to persons loitering or tarrying*, in lieu of "cantantibus," *to persons singing*: and one MS. has "contantibus" in the very same sense, namely, *continuing or tarrying*: but, however good these lections may be, they are not supported by sufficient authority.

76. juniperi gravis umbra, *the shadow of the juniper, noxious*. To sit under a juniper in the day time is extremely pleasant and wholesome, owing to the

singularly grateful and salubrious smell which exhales from this tree; but after nightfall the shade of the juniper, in common with that of all other trees, is unwholesome, because the leaves give out azotic gas, a sort of air totally incapable of supporting animal life: a person is besides apt to become hoarse, and to contract rheumatic pains by sitting long under any tree whatever, after sun-set.

77. saturæ capellæ, *ye full or sated kids*. The poet concludes his Bucolics by representing himself under the mean character of a goatherd; and by using the adjective "satur," he seems to imply that he has spent enough of time in writing Pastorals.

## END OF THE BUCOLICS.

# PARSING

## THE FIRST THREE LINES OF THE FIRST ECLOGUE:

BEING

### A SPECIMEN OF THE RIGHT MODE OF PARSING.\*

THE RULES ARE THOSE OF THE ETON GRAMMAR.

LINE 1. *Tityre* is the vocative case singular of the noun substantive proper of the second declension and masculine gender, *hic Tityrus, hujus Tityri*, Tityrus; the name of a shepherd, signifying (according to some) "securely at ease," but (according to others) "a satyr," or "a goat," or "a reed." This word has here no adjective, pronoun, nor participle agreeing with it; nor any substantive in apposition with it: but is the antepositive to *tu*. The Rule for its gender is, *Præpositiva quæ maribus tribuantur masculula dicantur, ut sunt Divorum; Mars, Baccus, Apollō: virorum; ut Cato, Virgilius, Tityrus*—*tu* is the nominative case singular of the personal pronoun, a substantive of all genders, *tu, thou, tui, of thee*: it has *Tityre* for its antepositive, and (in apposition with the participle *recubans*) is the nominative to *meditare* of the next verse: the pronoun *tu* is here expressed for the sake of emphasis, forming a contrast with *nos* of line 3:—*pátula* is the genitive case singular, feminine gender, of the adjective of three terminations and no articles, *pátulus, pátula, pátulum*, expansively open or broad spreading; to agree with its substantive *fági* in gender, number, and case: the Rule for the concord is, *Adjectiva, participia, et pronomina, cum substantivo, genere, número, et casu, concordant: ut, rara avis, nigro cyeno, pátula fági*. The comparative and superlative degrees of comparison of *pátulus* are formed by *magis*, more, and *valde* or *maximè*, very or most:—*recubans* is the nominative case singular, masculine gender, of the present participle (*hic, hæc, hoc recubans, hujus recubantis*, reclining) of the neuter verb of the first conjugation, *recubo, recubas, recubui, recubare, recubandi, recubando, recubandum, recubitum, recubitu, recubans, recubiturus*, I recline or loll; a compound of the inseparable preposition *re-*, with the simple neuter verb *cado*, I lie down; to agree with its substantive (the personal pronoun, *tu*) in gender, number, and case, in conformity with the second concord, *Adjectiva, participia, &c.* The Rule for the preterite of the simple verb, is, *As in præsentis perfectum format in -avi, &c. dème lavo, laui, &c. atquè cado, cavi*: and the Rule for the supine is, *Quod dat -ui dat -itum; ut, dormui, dormitum, cavi, cbitum*. The Rule for the preterite of the compound verb is, *Præteritum dat idem simplex et compositivum*: and for the supine, *Compositivum ut simplex formatur quodque supinum*—*sub* is a preposition serving (both) to the accusative, and to the ablative case: namely, to the accusative when the signification is "prior to" or "before;" but to the ablative, when the signification is "under" or "beneath." It here governs *tégmine* in the ablative case, the signification being, "beneath:"—*tégmine* is the ablative case singular of the noun substantive common, of the third declension and neuter gender, *hoc tégmen, hujus tégminis*, a roof or cover, a canopy or an awning: governed by the preposition *sub*, and has no adjective, pronoun, nor participle agreeing with it; nor any substantive in apposition with it: but, being the former of two substantives of different signification coming together, is followed by *fági* in the genitive case. The Rule for the gender of *tégmen* is part of the second Exception to the third Special Rule: *Est neutrale genus signans rem non animatam nomen in -a, ut, probléma; -en, ut ómen, óminis, tégmen, tégminis*:—*fági* is the genitive case singular of the noun substantive, (appellative of a tree,) *hæc fágus, hujus fági*, a beech-tree; after the substantive *tégmen*, being the latter of two substantives of different signification coming together; *Quàm dæo substantiva diversæ significationis concurrunt, postérius in genitivo ponitur: ut, amor nāmni, tégmine fági*: and has the adjective *pátula* agreeing with it in gender, number and case; namely, the feminine gender, the singular number, and the genitive case. The Rule for the gender of *fágus*, is, *Appellativa arborum erunt muliebria; ut, ál nus, an alder; fágus, a beech-tree*.

LINE 2. *silvestrem* is the accusative case singular, feminine gender, of the adjective of three articles, and of two or of three terminations; *hic et hæc silvestris, hoc silvestre; vel, hic silvester, hæc silvestris, hoc silvestre*, woody or sylvan: to agree with its substantive *Músam* in gender, number, and case, conformably to the Second Rule of Concord, *Adjectiva, participia, et pronomina, cum substantivo, genere, número, et casu concordant: ut, rara avis; nigro cyeno, silvestrem Músam*. The adjective *silvester* vel *silvestris*

\* A most wretched method prevails in many of the public, and most of the private, schools of this realm; and which is now so rivetted by custom, as to be (like every other bad habit) almost incapable of reform. The Reverend William Mellard defends it with all his might and strength, and so do many others: but what of that? And yet Mr. Mellard is very far from being a despicable parser.

is one of eleven,\* declined after the third declension of substantives, which have the nominative and the vocative cases singular in *-er* or *-is*: its signification admits not well of degrees of comparison; hence it is not compared. — *ténui* is the ablative case singular, feminine gender, of the adjective of two terminations and three articles; *hic et hæc tenuis, hoc ténue*, slender or slim: to agree with its substantive *arénd* in gender, number, and case; agreeably to the Second Rule of Concord: *Adjectiva, participia, et pronomina, &c.* This adjective forms its comparison regularly, making *hic et hæc tendior, hoc tenúius*, slenderer or more slender, in the comparative degree; and *tenuissimus, tenuissimum, tenuissimum*, slenderest or most slender, in the superlative degree. In quantity, *ténui* is a tribrach or word of three short syllables; but in poetry it is often found, for example in verse 180 of the second Book of the Georgics, a trochee; that is, a long syllable followed by a short: and this is effected by the conversion of *u* into *v*, or into *ov*; whence, instead of *ténui*, the right pronunciation in those instances is *ténris* or *ténris*: — *Músam* is the accusative case singular, of the noun substantive common, of the first declension and feminine gender, *hæc Músa*, a Muse or song; genitive, *hújus Músæ*, of a Muse or song; governed by the deponent verb *meditáris*, agreeably to the Fourth Rule relating to the construction of verbs: *Vérba transitiva cuiuscunque generis, sive activi, sive deponentis, sive communis, exigunt accusativum: ut, percontatorem fúgit; Músam meditáris.* *Músam* has the adjective *sileóestrem* agreeing with it in the three requisites of concord between an adjective and substantive: and the Rule for its gender is the First Special Rule; *Nómen non créscentis genitivo; ceñ, cáro cárnis, cápra cápræ, Músu Músæ, génu* *est muliére*: — *meditáris* is the second person singular of the present of the indicative of the deponent verb of the first conjugation, *méditor, meditáris vèl meditáre, meditátus sum vèl fúí, meditári, meditándi, meditándo, meditándum, meditátum, meditátu, meditans, meditáturus, meditátus, meditándus*, I meditate or muse, I bethink or excogitate, I tune or trill; and has for its nominative case the pronoun *tu*, expressed (for the sake of emphasis) in the verse preceding this; with which nominative it agrees in number and in person, consistently with the First Rule of Concord: *Vérbum personále concórdat cum nominatívo número et personá: ut, est via; tu meditáris.* This verb governs *Músam* in the accusative case, agreeably to the construction of verbs transitive; and it admits *arénd* after it in the ablative case, by the Rule; *Quódeis vérbum admittit ablatívum significántem instruméntum, aut causám, aut módu* *actionis: ut, hi júculis se defúndunt; tu Músam meditáris arénd.* The Rule for the preterperfect tense of *méditor*, is, *Vérba in -or admittunt ex postériore supino præterítum, vérsio -u per -us, et sum consociáto vèl fúí.* Verbs deponent are declined like the passive voice of verbs in *-o*, but with gerunds, supines, and participles: and it is to be remarked that the participle in *-tus* has often a passive, although more frequently an active signification. Thus, in the ninth Eclogue, verse 53, the participle *oblíttus* of the deponent verb *oblíviscor* is used passively: — *arénd* is the ablative case singular of the noun substantive common of the first declension and feminine gender, *hæc aréna*, an oat or oaten straw, *hújus arénae*, of an oat or oaten straw: after the verb *meditáris*, being expressive of the instrument whereby the action implied in that verb is effected: *Quódeis vérbum admittit ablatívum significántem instruméntum, &c.* This noun has the adjective *ténui* agreeing with it in the three requisites of concord between an adjective and substantive: and the Rule for its gender is the First Special Rule: *Nómen non créscentis genitivo; ceñ, cáro cárnis, aréna arénae, génu* *est muliére*. Although the primitive meaning of *aréna* be “oat or oaten pipe,” yet it also signifies any “pipe or tube” resembling a straw; particularly a single-handed flageolet; which is a little wind-instrument of wood, furnished with one hole behind for the thumb, and either three or four holes above, for the fingers: the musician who plays on this instrument, inflates it at the end, where, by a peculiar contrivance, called a whistle-piece, the air blown into the tube sounds more or less shrilly, and modulations are produced by the motion of the fingers and thumb closing and opening the holes. A skilful performer can play very sweetly and with great softness on a pipe of this simple construction.

LINE 3. *nos* is the nominative case plural of the substantive pronoun of all genders, *égo, I, méi*, of me; and has for antepoint, *Meliboéus atquè álíi pastóres*, understood: it is the nominative to *inquimus*, and has no adjective, pronoun, nor participle agreeing with it; nor substantive in apposition with it. *Nos* is here expressed for the sake of emphasis, being contrasted with *tu*, the nominative to *meditáris*: — *pátriæ* is the genitive case singular, of the noun substantive common, of the first declension and the feminine gender, *hæc pátria, hújus pátriæ*, one's native country; being the latter of two substantives (whereof *fines* is the former) of different signification coming together: *Quóm dúo substantíva diversæ significatiónis concurrunt, postérius in genitívo pónitur: ut, amor númí, the love of money; pátriæ fines, the limits of our country: pátriæ* has no adjective, pronoun, nor participle (expressed) agreeing with it; nor

\* See the notes on the declension of adjectives in my Edition of the Eton Latin Grammar; an Edition in which are given not only the quantity of e-

very syllable, and the accentuation of every individual word, English as well as Latin; but also many highly select and very useful annotations.

any substantive in apposition with it. The Rule for its gender is, *Nōman non creācōis genitibz*; cēd, cēdō cēdīs, *pātrīa pātrīam, gēnūs est multibz*—*finēs* is the accusative case plural of the noun substantive common, of the third declension and of the doubtful gender, *hic vėl hęc finis, hūjus finis*, an end, a limit or boundary; governed by the transitive verb *līquimus*: *Vērba transitīva, cuiuscūqz gēneris, sive actīvi, sive deponentis, sive cōmūnis, dīgunt accusatīvum*: ut, *percontatōrem fūgīto*, see an inquisitive person; *finēs līquimus*, we are leaving the limits: *finēs* has no adjective, pronoun, nor participle, agreeing with it; nor any substantive in apposition with it; but governs *pātrīs* in the genitive case, being the former, and *pātrīa* the latter of two substantives of different signification coming together. The Rule for the gender of *finis* is contained in the Third Exception to the First Special Rule for the Genders of Nouns: *Incerti gēneris sūt tālpa, et dāma, cādīs, et cītīs, bālanus, ctānis, finis, &c.*—*et* is a copulative conjunction, signifying “and;” here it couples the accusative *āra* with the accusative *finēs*: *Conjunctiōes copulatiuę similes cōsū conjūgunt*: ut, *Xenophōntem et Platōnem*, Xēnophon and Plato; *finēs et āra*, limits and fields:—*dūlcia* is the accusative case plural, neuter gender, of the adjective of two terminations and three articles, *hic et hęc dūlcis, hoc dūles*, sweet, agreeable, pleasant; forming its comparison regularly, and making *hic et hęc dūlcior, hoc dūlcius*, sweeter or more pleasant, in the comparative degree; and *dūlcissimus, dūlcissima, dūlcissimum*, sweetest or most pleasant, in the superlative degree: to accord with its substantive *āra* in gender, number and case: consentingly with the Second Rule of Concord: *Adjectīva, participiā, et pronōmīna, cum substantīvo, gēnere, nūmero, et cōsū cōncordant*: ut, *rāra āvis*, a scarce bird; *dūlcia āra*, sweet or pleasant fields:—*līquimus* is the first person plural of the present of the indicative, active,\* of the simple verb of two voices of the third conjugation, *līquo, līquis, līqui, līquere, līquēndū, līquēdus, līctum, līcti, līquens, līcturus*; *līquor, līqueris vėl līquere, līctus sum vėl sūi, līqui, līctus, līquēndus*, I leave and am left; having for its nominative case the pronoun *nos*, with which it agrees in number, and in person; conformably to the First Rule of Concord: *Vērbum personāle cōncordat cum nominatīvo, nūmero et personā*: ut, *est via*, the way is; *nos līquimus*, we leave: and governing *āra* in the accusative case, this noun being the object to which the action of the verb is directed. Rule; *Vērba transitīva, &c.* The Rule for the preterperfect tense active of *līquo* is, *Quo fit -qui*: ut, *līquo līqui*; and for the supine, *A rūmpo rūpi, rūptum*; *līqui quēquē, līctum*; and for the preterite passive, *Vērba in -or admittunt ex posteriorē supīno pręteritū, vērō -u per -u, et cum cōsociatō vėl sūi*: ut, *à līctu, līctus sum vėl sūi*; *à līctu, līctus sum vėl sūi*:—*āra* is the accusative case plural, of the noun substantive common, of the second declension and the neuter gender, *hoc ārum, hūjus ārui*, a tilled field; governed by the transitive verb *līquimus*: Rule; *Vērba transitīva cuiuscūqz gēneris, sive actīvi, sive deponentis, sive cōmūnis dīgunt accusatīvum*: ut, *percontatōrem fūgīto*, shun an inquisitive man; *līquimus āra*, we are leaving our fields: and has the adjective *dūlcia* agreeing with it in gender, in number, and in case, consentingly with the Second Rule of Concord, *Adjectīva, participiā, &c.* The Rule for the gender of *ārum* is, *Omne quod ērit in -um, sēd Gręcūm, sive Latīnū, est gēnūs neutrum*. Construing *līquimus* in the first member of the sentence, we must understand it again in the second; thus, *nos līquimus finēs pātrīa et (nos līquimus) dūlcia āra*: *elae āra* might be said to be in the accusative case, because coupled with *finēs* by the conjunction *et*; by the Rule, *Conjunctiōes copulatiuę similes cōsū conjūgunt*. Besides *ārum, ārui*, a noun neuter, we often meet with *ārus, ārui*, of the masculine gender: both words appear to be derived from *āro*, I till or cultivate; and the signification of both nouns is the same, namely, “arable land” or “a field in a state of cultivation,” but more especially where there is no standing crop.

#### MANNER OF DECLINING EXEMPLIFIED IN THE LAST LINE NOW PARSED.

ECLOGUE I, LINE 3. *nos*.] Singular number: nominative, *ēgo*, I; genitive, *mēi*, of me; dative, *mēhi*, to me; accusative, *mē*, me; vocative, wanting; ablative, *à mē*, from or by me: Plural Number: nominative, *nos*, we; genitive, *nōstrūm vėl nōstrī*, of us; dative, *nōbīs*, to us; accusative, *nos*, us; the vocative, wanting; ablative, *à nōbīs*, by or from us.

*pātrīa*.] Singular Number: nominative, *hęc pātrīa*, one's native country; genitive, *hūjus pātrīa*, of one's native country; dative, *huic pātrīa*, to one's native country; accusative, *hanc pātrīam*, one's native country; vocative, *O pātrīa*, O native country; ablative, *ab hęc pātrīa*, from one's native country. This noun has no plural number.

*finēs*.] Singular Number: nominative, *hic vėl hęc finis*, a limit or boundary; genitive, *hūjus finis*, of a limit or boundary; dative, *huic finī*, to a limit or boundary; accusative, *hunc vėl hanc finem*, a limit or boundary; vocative, *O finis*, O limit or boundary; ablative, *ab hęc vėl hęc finē vėl finī*, from a limit or boundary. Plural Number: nominative, *hi vėl hęc finēs*, limits or boundaries; genitive, *hōrum vėl hārum finium*, of limits or boundaries; dative, *his finībūs*, to limits or boundaries; accusative, *hos vėl has fl-*

\* Verbs transitive in -o have two voices, *ris*, the active and the passive: it is therefore right, both in parsing, and in declining, to accustom the pupil to view such verbs in their whole bearing at once.



*nes*, limits or boundaries; vocative, *O flues*, *O* limits or boundaries; ablative, ab his *flnibus*, by or from limits or boundaries.

*et.*] A conjunction, undeclined.

*dulcia.*] Singular Number: nominative, *hic et hæc dulcis*, a sweet man or woman, *hoc dulce*, a sweet thing; genitive, *hujus dulcis*, of a sweet person, or thing; dative, *huic dulci*, to a sweet person, or thing; accusative, *hunc et hæc dulcem*, a sweet person, *hoc dulce*, a sweet thing; vocative, *O dulcis*, *O* sweet person, *et*, *O dulce*, *O* sweet thing; ablative, ab *hõe*, *hãc*, *hõe dulci*, by a sweet person or thing. Plural Number: nominative, *hi et hæc dulces*, sweet persons, *hæc dulcia*, sweet things; genitive, *horum, harum, hõrum dulcium*, of sweet persons or things; dative, *his dulcibus*, to sweet persons or things; accusative, *hos et has dulces*, sweet persons, *hæc dulcia*, sweet things; vocative, *O dulces*, *O* sweet persons, *et*, *O dulcia*, *O* sweet things; ablative, ab *his dulcibus*, by or from sweet persons or things. The Comparative Degree: *hic et hæc dulciõr*, a sweeter person, *hoc dulciõs*, a sweeter thing: declined like *melior*, better. Superlative Degree: *dulcissimus*, the sweetest man, *dulcissima*, the sweetest woman, *dulcissimum*, the sweetest thing: declined like *bonus*, good.

*linquimus.*] Active Voice: Indicative Mood: present tense, *ego linquo*, I leave; *tu linquis*, thou leavest; *ille linquit*, he leaves; *nos linquimus*, we leave; *vos linquitis*, ye leave; *illi linquunt*, they leave: preter-imperfect tense, *ego linquebam*, I was leaving; *tu linquebas*, thou wast leaving; *ille linquebat*, he was leaving; *nos linquebamus*, we were leaving; *vos linquebatis*, ye were leaving; *illi linquebant*, they were leaving: preter-perfect tense, *ego liqui*, I left; *tu liquisti*, thou leftest; *ille liquit*, he left; *nos liquimus*, we left; *vos liquistis*, ye left; *illi liquerunt vel liquere*, they left: preter-pluperfect tense, *ego liqueram*, I had left; *tu liqueras*, thou hadst left; *ille liquerat*, he had left; *nos liqueramus*, we had left; *vos liqueratis*, ye had left; *illi liquerant*, they had left: future tense, *ego linquam*, I shall leave; *tu linques*, thou wilt leave; *ille linquet*, he will leave; *nos linquemus*, we shall leave; *vos linquetis*, ye will leave; *illi linquent*, they will leave. Imperative Mood: no first person singular; second person singular, *linque vel linquito* tu, leave thou; third person singular, *linquat vel linquito* ille, let him leave: — first person plural, *linquimus* nos, let us leave; second person plural, *linquite vel linquite* vos, leave ye; third person plural, *linquant vel linquant* illi, let them leave. Potential Mood: present tense, *ego linquam*, I may leave; *tu linquis*, thou mayest leave; *ille linquat*, he may leave; *nos linquamus*, we may leave; *vos linquatis*, ye may leave; *illi linquant*, they may leave; preter-imperfect tense, *ego linquerem*, I might leave; *tu linqueres*, thou mightest leave; *ille linqueret*, he might leave; *nos linqueremus*, we might leave; *vos linqueretis*, ye might leave; *illi linquerent*, they might leave: preter-perfect tense, *ego liquerim*, I may have left; *tu liqueris*, thou mayest have left; *ille liquerit*, he may have left; *nos liquerimus*, we may have left; *vos liqueritis*, ye may have left; *illi liquerint*, they may have left: preter-pluperfect tense, *ego liquissem*, I would have left; *tu liquisses*, thou wouldst have left; *ille liquisset*, he would have left; *nos liquissemus*, we would have left; *vos liquissetis*, ye would have left; *illi liquissent*, they would have left: future tense, *ego liquero*, I shall have left; *tu liqueris*, thou wilt have left; *ille liquerit*, he will have left; *nos liquerimus*, we shall have left; *vos liqueritis*, ye will have left; *illi liquerint*, they will have left. The Subjunctive Mood is declined like the Potential. Infinitive Mood, present and preter-imperfect tense, *linquere*, to leave; preter-perfect and preter-pluperfect tense, *liquisse*, to have left; future tense, *lictum esse*, to be about to leave. Gerunds, *linquendi*, of leaving; *linquendum*, leaving; *linquendo*, in leaving. Supines: first, *lictum*, to leave; second, *lictu*, to be left. Participles: present, *hic, hæc, hoc linquens*, genitive, *hujus linquentis*, a person or thing leaving; future, *licturus, lictura, licturum*, about to leave. Passive Voice: Indicative Mood: present tense, *ego linquor*, I am left; *tu linqueris* vel *linquere*, thou art left; *ille linquitur*, he is left; *nos linquimur*, we are left; *vos linquimini*, ye are left; *illi linquantur*, they are left: preter-imperfect tense, *ego linquebar*, I was left; *tu linquebaris* vel *linquebare*, thou wast left; *ille linquebatur*, he was left; *nos linquebamur*, we were left; *vos linquebamini*, ye were left; *illi linquebantur*, they were left: preter-perfect tense, *ego lictus sum* vel *fui*, I have been left; *tu lictus es* vel *fuisti*, thou hast been left; *ille lictus est* vel *fuit*, he has been left; *nos licti sumus* vel *fuimus*, we have been left; *vos licti estis* vel *fuistis*, ye have been left; *illi licti sunt* vel *fuérunt* vel *fuere*, they have been left: preter-pluperfect tense, *ego lictus eram* vel *fueram*, I had been left; *tu lictus eras* vel *fueras*, thou hadst been left; *ille lictus erat* vel *fuérat*, he had been left; *nos licti eramus* vel *fuéramus*, we had been left; *vos licti eratis* vel *fuératis*, ye had been left; *illi licti erant* vel *fuérant*, they had been left: future tense, *ego linquar*, I shall be left; *tu linqueris* vel *linquere*, thou wilt be left; *ille linquetur*, he will be left; *nos linquemur*, we shall be left; *vos linquimini*, ye will be left; *illi linquantur*, they will be left. Imperative Mood: no first person singular: second person, *linquere* vel *linquitur* tu, be thou left; third person, *linquantur* vel *linquitur* ille, let him be left; first person plural, *linquamur* nos, let us be left; second person, *linquimini* vel *linquimini* vos, be ye left; third person, *linquantur* vel *linquantur* illi, let them be left. Potential Mood: present tense, *ego linquar*, I may be left; *tu linqueris* vel *linquere*, thou mayest be left; *ille linquetur*, he may be left; *nos linquamus*, we may be left; *vos linquimini*, ye may be left; *illi linquantur*, they may be left: preter-imperfect tense, *ego linquerer*, I might be left; *tu linquereris* vel *linquerere*, thou mightest be left; *ille linqueretur*, he might be left; *nos linqueremur*, we might be left; *vos linquerimini*, ye might be left; *illi linquerentur*, they might be left: preter-perfect tense, *ego lictus sim* vel *fuissim*, I may have been left; *tu lictus sis* vel *fuieris*, thou mayest have been left; *ille lictus sit* vel *fuérat*, he may have been left; *nos licti simus* vel *fuissimus*, we may have been left; *vos licti sitis* vel *fuéritis*, ye may have been left; *illi licti sint* vel *fuérint*, they may have been left: preter-pluperfect tense, *ego lictus essem* vel *fuissem*, I might have been left; *tu lictus esses* vel *fuisses*, thou mightest have been left; *ille lictus esset* vel *fuisset*, he might have been left; *nos licti essemus* vel *fuissemus*, we might have been left; *vos licti essetis* vel *fuissetis*, ye might have been left; *illi licti essent* vel *fuissent*, they might have been left: future tense, *ego lictus ero* vel *fuero*, I shall have been left; *tu lictus eris* vel *fueris*, thou wilt have been left; *ille lictus erit* vel *fuérat*, he will have been left; *nos licti erimus* vel *fuérimus*, we shall have been left; *vos licti eritis* vel *fuéritis*, ye will have been left; *illi licti erunt* vel *fuérunt*, they will have been left. The Subjunctive Mood is declined like the Potential. Infinitive Mood: present and preter-imperfect tense, *linqui*, to be left; preter-perfect and preter-pluperfect tense, *lictum esse* vel *fuissu*, to have been left; future tense, *lictum iri*, to be about to be left. Past participle, *lictus, licta, lictum*, left; future participle in -*du*s, *linquendus, linquenda, linquendum*, that ought to be left, or that must be left.

*arva.*] Singular Number: nominative, *hoc arveum*, a field; genitive, *hujus arvi*, of a field; dative, *huic arvo*, to a field; accusative, *hoc arveum*, a field; vocative, *O arveum*, *O* field; ablative, ab *hoc arvo*, from or by a field. Plural: nominative, *hæc arva*, fields; genitive, *horum arvorum*, of fields; dative, *his arvis*, to fields; accusative, *hæc arva*, fields; vocative, *O arva*, *O* fields; ablative, ab *his arvis*, by or from fields.

END.

# LEXICON

OR

## VOCABULARY OF ALL THE WORDS

WHICH OCCUR IN THE

## ECLOGUES OF VIRGIL.

### A

**A**, a preposition governing the ablative case, and used before a consonant only.

by  
from  
against, vii, 6

**ab**,  
a preposition governing the ablative case; used before vowels, and frequently before consonants, with the exception, perhaps, of v, x, and z: in signification, ab differs little or nothing from a.

by  
from  
after or next to, v, 49

**abduco, abdúxi, abdúctum, abdúcere**,  
a verb active of the third conjugation, compounded of the preposition a or ab, and the simple transitive verb duco, I lead.

I lead away  
I carry off to possess

**abeo, abivi vel ábili, ábitum, abire**,  
a verb neuter, irregular, of the fourth conjugation; compounded of the preposition a or ab, and the simple neuter verb, irregular, eo, I go.

I go away or depart

**ábies, abietis vel ábjetis**,  
a noun substantive common, appellative of a tree, of the third declension and feminine gender.  
a fir tree

**ábsum, ábfui, ábesse, abfatúrus**,  
a verb irregular; compounded of the preposition a or ab, and the substantive verb sum, I am.

I am absent or away

**abundans, abundantis**,  
a participle present, of all genders, from the neuter verb of the first conjugation, abundo, I abound.  
abounding in  
overflowing with

**ac**,  
a copulative conjunction.  
and

**acanthus, acánthi**,  
a noun substantive common (the name of a plant) of the second declension and masculine gender.  
bearfoot or brankursin, iii, 45  
acacia or Ægyptian sweet-thorn, iv, 20

**accipio, accépi, accéptum, accipere**,  
a verb active of the third conjugation, compounded of the preposition ad, and the simple active verb capio, I take.

I receive or I accept of, vi, 69, viii, 11  
I become a partaker of, iv, 15

**acer, ácris, ácre, vel, ácris, ácris, ácre**,  
an adjective of the third declension of substantives, of two, or of three terminations.  
sharp or pungent  
fierce or bold, x, 56

### AC

**Achilles, Achillis, vocative, Achille**,  
a noun proper, of the third declension and masculine gender.

**Achillès**,  
a Greek warrior, son of Pélus king of Thessaly, by the goddess Thetis.

**Actæus, Actæa, Actæum**,  
a noun adjective proper; derived (probably) from Acte, an ancient name of Attica.

**Actæan or Attic**  
craggy or bordering on the shore

**acutus, acúta, acútum**,  
a noun adjective of three terminations.  
sharp or pointed

**ad**,  
a preposition governing the accusative case.

to  
at  
beside or near, vi, 64

**áddo, áddidi, ádditum, áddere**,  
a verb active of the third conjugation, compounded of the preposition ad, and the simple active verb of the first conjugation, do, I give.

I add

**ádrò**,  
an adverb.  
so or to that degree, i, 12  
so very, ii, 25  
so great, iv, 11  
moreover or besides, ix, 59

**adhuc**,  
an adverb.  
as yet or hitherto

**adjungo, adjúnxi, adjúctum, adjúngere**,  
a verb active of the third conjugation, compounded of the preposition ad, and the simple active verb jungo, I join.  
I conjoin or I join to

**admóneo, admónui, admónitum, admonére**,  
a verb active of the second conjugation, compounded of the preposition ad, and the simple transitive verb móneo, I advise.  
I warn, admonish, or put in mind

**admóveo, admóvi, admótum, admovére**,  
a verb active of the second conjugation, compounded of the preposition ad, and the simple transitive verb móveo, I move.  
I admove or apply unto

**adóleo, adólui et adólévi, adúltum, adolére**,  
a verb active of the second conjugation, compounded of the preposition ad, and the simple neuter verb óleo, I savour or scent.  
I cause to blaze or burn

**Adónis, Adónidis**,  
a noun proper, of the third declension and masculine gender.

*Adonis,*

a most beautiful youth, son of Cinyras king of Cyprus, by his own daughter Myrrha.

*adspicio, adspēxi, adspēctum, adspicere,*

a verb active of the third conjugation, compounded of the preposition *ad*, to, and the simple transitive verb *obspicio*, *spēcio*, I view or behold.

*I look*

*I behold or see, vii, 8*

*adsum, adfui, adēsse, adfuturus,*

a verb neuter, irregular; compounded of the preposition *ad*, and the substantive verb *sum*, I am.

*I am present or at hand*

*advena, advēre,*

a noun substantive common, of the first declension, and of the masculine and also feminine gender.

*a new-comer, a stranger, a foreigner*

*adventus, advētus,*

a noun common, of the fourth declension and masculine gender

*an arrival or approach*

*adversus, adversa, adversum,*

an adjective of three terminations, or the past participle of the verb *adverto*, I turn to.

*adverse, hostile, opposite*

*aeger, aegra, ægrum,*

a noun adjective of three terminations.

*sick, ailing in health, unwell*

*Ægle, Ægles,*

a noun proper, of the first declension, and feminine gender.

*Æglē,*

one of the Naiads, daughter of the Sun, by Nemæa.

*Ægon, Ægonis,*

a noun proper, of the third declension and the masculine gender.

*Ægon,*

a wealthy shepherd.

*æquiparo, æquiparāvi, æquiparātum, æquiparāre,*

a verb active, of the first conjugation; compounded of the adjective *æquus*, equal or level, and the simple verb transitive *paro*, I prepare.

*I equal, I match, or I vie with*

*æquor, æquoris,*

a noun substantive common, of the third declension and neuter gender.

*any level surface*

*the sea, viii, 7*

*a lake or sheet of water, ix, 57*

*æquus, æqua, æquum,*

a noun adjective of three terminations.

*equal, even, level*

*just or right, v, 4*

*æēr, æēris,*

a noun substantive common, of the third declension and masculine gender; making *æēra* in the accusative case singular; a Greek word.

*the air or atmosphere*

*æērius, æēria, æērium,*

a noun adjective of three terminations.

*æērial or airy*

*high or lofty, i, 59, viii, 59*

*æēs, æēris,*

a noun substantive common, of the third declension and neuter gender.

*brass, v, 90*

*money, i, 86*

*æēstas, æēstātis,*

a noun substantive common, of the third declension and feminine gender.

*summer*

*æēstus, æēstūs,*

a noun common, of the fourth declension and masculine gender.

*raging heat*

*ætās, ætātis,*

a noun common, of the third declension, and feminine gender.

*age or an age*

*time or old age, ix, 51*

*æēther, æētheris,*

a noun common, of the third declension, and masculine gender; making *æēthera* in the accusative case singular; a Greek word.

*the air, atmosphere, or sky*

*Æthiops, Æthiopsis,*

a noun gentile, of the third declension, and masculine gender.

*an Ethiopian, a negro or blackmoor*

Properly speaking, *Æthiops* is an adjective of one termination, *hūc, hæc, hoc, Æthiops, Edhiopian*, that is, of or belonging to *Æthiopia*.

*æēvum, æēvi,*

a noun common, of the second declension and neuter gender.

*an age*

*a whole life-time or an eternily, x, 43*

*Afer, Afri,*

a noun gentile, of the second declension, and of the masculine gender.

*an African*

Properly speaking, *Afer* is a noun adjective of three terminations, namely, *Afer, Afra, Afrum*, African, that is, of or belonging to *Africa*.

*Aganippe, Aganippes,*

a noun proper, of the first declension and feminine gender.

*Aganippē,*

a fountain of Boeotia.

*agellus, agelli,*

a noun common, of the second declension, and masculine gender; diminutive.

*a little field or farm*

*āger, āgri,*

a noun common, of the second declension and masculine gender.

*a field, a manor, land, country*

*aggrēdiōr, aggrēssus sum, āgredi,*

a verb deponent, and transitive, of the third conjugation, compounded of the preposition *ad*, to, and the simple deponent intransitive verb *grādiōr*, I step or march.

*I go forward to or aspire at, iv, 48*

*I seize on, vi, 18*

*I accost or assail, viii, 103*

*I enterprize or attempt*

*aggrēssus, aggrēssa, aggrēssum,*

the past participle of *aggrēdiōr*, which see.

*having come up to or seized on*

*āgna, āgnæ,*

a noun substantive common, of the first declension and feminine gender.

*a ewe-lamb*

*āgnus, āgni,*

a noun common, of the second declension and masculine gender.

*a lamb or he-lamb*

**ágo, égi, áctum, ágere,**  
*a verb active of the third conjugation.*  
*I drive or push onward*  
*I am doing, ix, 37*  
*I proceed with, ix, 66*

**agréstis, agréstis, agréste,**  
*an adjective of two terminations.*  
*rustic or pertaining to the country*

**agricola, agricolæ,**  
*a noun substantive common, of the first declension,*  
*and of the masculine and also feminine gender.*  
*a husbandman or farmer*

**ah !**  
*an interjection.*  
*ah ! alas*

**ála, álae,**  
*a noun substantive common, of the first declension*  
*and feminine gender.*  
*a wing*

**álacer vel álacris, álacris, álaere,**  
*a noun adjective of three or of two terminations, de-*  
*clined after the third declension of substantives.*  
*brisk, cheerful, gay, joyful*

**álbus, álba, álbum,**  
*an adjective of three terminations.*  
*while by nature*  
*hoary or silvercolored, vii, 38*

**Alcídes, Alcídæ,**  
*a noun proper, of the first declension, and the mas-*  
*culine gender.*

**Alcídēs or Hérculēs,**  
*a son of Jupiter by Alcmena, a daughter of Eléc-*  
*tryon king of Argos.*

**Alcímedon, Alcimedóntis,**  
*a noun proper, of the third declension and the mas-*  
*culine gender; a Greek name.*

**Alcímedon,**  
*a skilful carver so called.*

**Alcíppe, Alcíppe,**  
*a noun proper, of the first declension and feminine*  
*gender.*

**Alcíppē,**  
*the name of a woman.*

**Alcon, Alcónis,**  
*a noun proper, of the third declension and the mas-*  
*culine gender; of Greek origin.*

**Alcon,**  
*a famous archer of Crete.*

**Aléxis, Aléxeos vel Aléxis,**  
*a noun proper, of the third declension and the mas-*  
*culine gender.*

**Aléxis,**  
*the name of a pretty boy.*

**álga, álga,**  
*a noun common, of the first declension and feminine*  
*gender.*  
*sea-weed or sea-wrack, kelp*

**álibi,**  
*an adverb of place.*  
*elsewhere or in another place*

**aliénus, aliéna, aliénium,**  
*an adjective of three terminations.*  
*belonging to another. foreign*  
*strange or hireling, iii, 5*

**álið,**  
*an adverb of place.*  
*to another spot or situation*

**áliqua,**  
*an adverb of manner.*  
*in some way or other*

**áliquis, áliqua, áliquid vel áliquod,**  
*an indefinite pronoun, compounded of álius, another,*  
*and quis, who or what?*  
*some one or other person or thing*

**áliquot,**  
*an adjective undeclined.*  
*some few*

**álius, ália, áliud, genitive, álius,**  
*an adjective pronoun.*  
*another; in the plural, other*

**állium, állii,**  
*a noun common, of the second declension and of the*  
*neuter gender.*

**garlic**

**álloquor, allocútus sum, álloqui,**  
*a verb deponent, and transitive, of the third conju-*  
*gation, compounded of the preposition ad, to, and*  
*the simple deponent verb loquor, I speak.*  
*I accost or I appeal to*

**álmus, álma, álmum,**  
*an adjective of three terminations.*  
*holy, fair, serene, calm, benign, lucid*

**álnus, álui,**  
*a noun common, appellative of a tree, of the second*  
*declension and feminine gender.*  
*an alder*

**Alphesiboéus, Alphesiboéi,**  
*a noun proper, of the second declension and mascu-*  
*line gender.*

**Alphesibæus,**  
*the name of a man, signifying cow-finder.*

**Alpinus, Alpina, Alpinum,**  
*a noun adjective proper, of three terminations.*

**Alpine,**  
*that is, of or pertaining to the Alps.*

**álo, álui, álitum vel áltum, álere,**  
*a verb active of the third conjugation.*  
*I nourish or feed*  
*I suckle, iii, 30*

**altáre, altáris,**  
*a noun substantive common, of the third declension*  
*and neuter gender.*

*an altar or rather a sacrificial hearth*

**áltér, áltera, álterum, genitive, altérius,**  
*a pronominal adjective.*

*the other*  
*an other; in the plural, other, iv, 34, 35*

**altérnis,**  
*an adverb.*  
*interchangeably, by turns*

**altérnus, altérna, altérnum,**  
*an adjective of three terminations.*  
*alternate, one after the other*  
*in a series or succession*

**áltius,**  
*an adverb, the comparative degree of áltus, loftily.*  
*more loftily, on high, at mid altitude*

**áltus, álta, áltum,**  
*an adjective of three terminations.*  
*high, loftily, stately*  
*deep, vi, 76*

**ámans, amántis**  
*the present participle of ámo, which see.*  
*loving*

**amārus, amāra, amārum,**  
*an adjective of three terminations.*  
*bitter, pungent*  
*saltish or brackish, x, 5*

**Amarýllis, Amarýllidis,**  
*a noun proper, of the third declension and feminine gender; of Greek origin.*

**Amarýllis,**  
*the name of a woman, signifying water-conduit, or gutter-tile.*

**ámbo, ámbæ, ámbo,**  
*an adjective plural, irregular, making in the accusative case, ámbos vel ámbo, ámbas, ámbo.*  
*both of two*

**ámnis, ámnis,**  
*a noun substantive of the third declension and masculine gender.*  
*a river or brook*

**ámo, amāvi, amātum, amāre,**  
*a verb active of the first conjugation.*  
*I love or like*

**amómum, amómi,**  
*a noun substantive common, of the second declension and neuter gender.*  
**amómum,**  
*an Armenian spice or scent.*  
*Median balsam, iv, 25*  
*spikenard, ladies-glove, according to some, but dubiously.*  
 The amómum was a plant, in several respects, like a myrtle, but in others like a balsam, growing in Armenia, Media, and Pontus.

**ámor, amóris,**  
*a noun common, of the third declension and masculine gender.*  
*love, affection, attachment*  
*lust or carnal desire, iii, 101, 102, vi, 46,*  
*viii, 81, 85, 89*  
*delight, vii, 21*  
*Cupid, viii, 43, x, 29*  
*jealousy, viii, 47*  
*admiration or liking, vi, 10*  
*fond or anxious longing, ix, 56*

**Amphion, Amphíonis,**  
*a noun proper, of the third declension, and the masculine gender; a Greek name.*

**Amphíon,**  
*a celebrated musician, who built Boeótian Thebes, it was said, by the minstrelsy of his lyre.*

**amplēctor, amplēxus sum, amplēcti,**  
*a verb deponent of the third conjugation.*  
*I clasp, hug or embrace*  
*I cling to*

**amplēxus, amplēxa, amplēxum,**  
*the past participle of amplēctor, which see.*  
*embracing or having embraced*

**amplius,**  
*an adverb, the comparative of amplē, amply.*  
*more extensively, further*

**Amýntas, Amýntæ,**  
*a noun proper, of the first declension, and the masculine gender; of Greek origin.*

**Amýntas,**  
*the name of a young swain, and shepherd, signifying helpful.*

**ánima, ánimæ,**  
*a noun common, of the first declension and feminine gender.*  
*the soul, the breath*

*the air, vi, 32*  
*a ghost, spirit or goblin, viii, 98*

**ánimus, ánimi,**  
*a noun common, of the second declension, and of the masculine gender.*  
*the mind or mental faculty*  
*the memory, ix, 51*

**ánnus, ánni,**  
*a noun common, of the second declension, and of the masculine gender.*  
*a year*  
*the season of the year, iii, 57*

**ánsa, ánsæ,**  
*a noun common, of the first declension and feminine gender.*  
*the ear or handle of a jug or cup*

**ánser, ánseris,**  
*a noun substantive common, of the third declension and masculine gender.*  
*a goose or gander*  
 There was a Latin poet of this name.

**ánte,**  
*a preposition governing the accusative case.*  
*before*

**ántè,**  
*an adverb.*  
*before*  
*sooner, i, 60, 62*  
*previously or beforehand, ix, 15*

**Antígenes, Antígenis,**  
*a noun proper, of the third declension and the masculine gender.*

**Antígenēs,**  
*the name of a shepherd.*

**antíquus, antíqua, antíquum,**  
*an adjective of three terminations.*  
*ancient, old*

**ántrum, ántri,**  
*a noun common, of the second declension, and neuter gender.*  
*a cave, a den, a grot or grotto*

**Aones, Aónium,**  
*an adjective proper, of one termination, and of Greek origin, wanting the neuter gender, and found in the plural number only.*

**Aónian**

**Aónius, Aónia, Aónium,**  
*a noun adjective proper, of three terminations.*

**Aónian**

**áper, ápri,**  
*a noun substantive common, of the second declension and masculine gender.*  
*a boar*

**ápis, ápis, et ápes, ápis,**  
*a noun common, of the third declension, and feminine gender; in the genitive plural, ápum.*  
*a bee*

**ápium, ápii,**  
*a noun substantive common, of the second declension and neuter gender.*  
*parsley*  
*smallage*

**Apóllo, Apóllinis,**  
*a noun proper, of the third declension, and the masculine gender.*

**Phæbus or Apollo,**  
*the god of song: son of Jupiter and Latóna, born in the isle of Delos.*

**appáreo, appáruí, appáritum, apparére,**  
a verb neuter of the second conjugation, compounded  
of the preposition *ad*, and the simple neuter verb  
*páreo*, *I appear* or *obey*.

*I appear or come into view*

**apricus, aprica, apricam,**  
an adjective of three terminations.  
sunny, open to the sun

**ápud,**  
a preposition governing the accusative case.  
*at, near or close by*  
*with or in possession of*, iii, 62

**áqua, áquae,**  
a noun substantive common, of the first declension  
and feminine gender.  
water  
a river or pool, ix, 9

**áquila, áquile,**  
a noun substantive common, of the first declension,  
and feminine gender.  
an eagle

**aquóeus, aquósa, aquósum,**  
an adjective of three terminations.  
watery, rainy

**ára, áræ,**  
a noun substantive common, of the first declension,  
and feminine gender.  
an altar

**Aracynthus, Aracynthi,**  
a noun proper, of the second declension and mascu-  
line gender.

**Aracynth,**  
a mountain in Greece.

**Arar, Araris,**  
a noun proper, of the third declension, and mascu-  
line gender.  
the Arar,  
a river of France, now called the Soane.

**arátor, aratóris,**  
a noun substantive common, of the third declension  
and masculine gender.  
a ploughman

**arátrum, arátri,**  
a noun substantive common, of the second declension  
and neuter gender.  
a plough

**árbor vel árbos, árboris,**  
a noun substantive common, of the third declension  
and feminine gender.  
a tree

**arbústum, arbústi,**  
a noun substantive common, of the second declension  
and neuter gender.  
an elm plot  
a corn-grove or vineyard

**árbutus, árbuti,**  
a noun substantive common, of the second declension  
and feminine gender.  
the arbuté or strawberry tree

**Arcádia, Arcádiæ,**  
a noun proper, of the first declension and feminine  
gender.

**Arcádia,**  
a country in Peloponnésus, now called the Moréa,  
famous for pastures and for music.

**Arcas, Arcadis,**  
a noun gentle, of the third declension and mascu-

line gender; a Greek word.  
an Arcádia,

↳ Properly speaking, *Arcas* is a gentile adjective  
of one termination.

**árcus, árcûs,**  
a noun substantive common, of the fourth declension  
and masculine gender.  
a bow

**árdens, ardéntis,**  
the present participle of *árdeo*, which see.  
ardent or burning hot

**árdeo, ársi, ársum, ardére,**  
a verb neuter and also active, of the second conjuga-  
tion.  
*I am on fire*

*I passionately love or burn for*, ii, 1, v, 86

**aréna, arénæ,**  
a noun substantive common, of the first declension,  
and feminine gender.  
sand

**áreo, áruí, arére,**  
a verb neuter of the second conjugation.  
*I wither*  
*I am parched or dried up*

**Arethúsa, Arethúsæ,**  
a noun proper, of the first declension, and feminine  
gender.

**Arethúsa,**  
a nymph of Elis, who was changed into a fountain  
in the isle of Ortýgia, near Syracuse in Sicily.

**Argo, Argûs,**  
a noun proper, of the fourth declension, and of the  
feminine gender.  
the Argo,

a ship, or rather barge, with fifty oars, in which Ja-  
son and his companions sailed to Colchis.

**argútus, argúta, argútum,**  
an adjective of three terminations.  
shrill, loud, tuneful, melodious

**áries, arietis vel árjetis,**  
a noun substantive common, of the third declension,  
and masculine gender.  
a ram

**Aríon, Aríonis,**  
a noun proper, of the third declension, and mascu-  
line gender.

**Aríon,**  
a celebrated musician, saved by dolphins.

**arista, aristæ,**  
a noun common, of the first declension and feminine  
gender.

the beard of corn  
an ear of corn, iv, 28  
a year, as some say, i, 70

**Ariúsus, Ariúsia, Ariúsium,**  
an adjective proper, of three terminations.  
**Ariúsian or Arúsian, Chian,**  
↳ For Ariúsus, several write *Arúsus*; but bad-  
ly: the name of the promontory in the island of  
Chios, from which this adjective is derived, being  
*Ariúsium*, and not *Arúsium*.

**arma, armórum,**  
a noun common, of the second declension and neuter  
gender, used in the plural number only.  
arms or weapons of war

**Arménius, Arménia, Arménium,**  
an adjective proper, of three terminations.  
*Arménian* or *belonging to Arménia*

**arméntum, arnénti,**

a noun common, of the second declension and neuter gender.

a herd or drove of cattle

**ártus ártûs,**

a noun common, of the fourth declension, and masculine gender.

a joint or limb

**arúndo, arúndinis,**

a noun common, of the third declension, and feminine gender.

a reed or cane

a musical pipe, vi, 8

**árvum, árvi,**

a noun common, of the second declension and neuter gender.

ploughed or fallow land

a field or lawn

**arx, árceis,**

a noun common, of the third declension, and feminine gender.

the top or summit of a rock

a citadel, tower, or fortress

a town or palace, ii, 61

**Ascræus, Ascræi, Ascræum,**

an adjective proper, of three terminations.

**Ascræan,** of or belonging to Ascræ

**áspcr, áspcrâ, áspcrum,**

an adjective of three terminations.

rough

prickly, iii, 89

sharp, x, 49

**assiduè,**

an adverb.

continually, perpetually, incessantly

**assiduus, assidua, assidium,**

an adjective of three terminations.

continual, constant

**assúrgo, assurréxi, assurréctum, assúrgere,**

a verb neuter of the third conjugation, compounded of the preposition *ad*, and the simple neuter verb *surgō*, I rise.

I rise up

**Assýrius, Assýria, Assýrium,**

an adjective proper, of three terminations.

**Assýrian,** of or belonging to Assýria

**ástrum, ástri,**

a noun common, of the second declension and neuter gender.

a star or constellation

**ât,**

a conjunction.

but

**átquè,**

a conjunction.

and

**attingo, áttigi, attáctum, attingere,**

a verb active, of the third conjugation, compounded of the preposition *ad*, and the simple active verb *tángo*, I touch.

I reach, I arrive at

I touch or taste, v, 26

**attóndeo, attóndi, attónsum, attóndère,**

a verb active, of the second conjugation, compounded of the preposition *ad*, to, and the simple active verb *tóndeo*, I shear.

I crop, poll, mump, or browse

**attritus, attríta, attrítum,**

the past participle of the compound transitive verb of the third conjugation, *átero*, attrívi vèl attréui, attrítum, attrétere, I rub or wear down.

worn, battered

**áúdeo, áúsus sum, áúldère,**

a verb neuter-passive of the second conjugation.

I dare, I presume or make bold

**áúdio, áúdivi, áúditum, áúdire,**

a verb active of the fourth conjugation.

I hear

**áúfero, áústuli, áblátum, áúferre,**

a verb transitive and irregular, compounded of the preposition *à* or *ab*, from, and the simple transitive irregular verb *ferō*, I bear or carry.

I take away, I transport

**áúra, áúras vèl áúràe vèl áurái,**

a noun common, of the first declension and feminine gender.

a breeze or gale

a blast or breath of wind, ix, 58

**áúreus, áúrea, áúreum,**

an adjective of three terminations.

golden

cast in gold, vii, 36

**áúris, áúris,**

a noun common, of the third declension, and feminine gender.

the ear or organ of hearing

**áúsim,**

a verb defective.

I dare

**Áúster, Áústri,**

a noun proper, of the second declension, and masculine gender.

the south wind, a hurricane

**aut,**

a conjunction.

either, else, or

**avéna, avénæ**

a noun common, of the first declension and feminine gender.

an oat

an oat-stalk

a musical pipe, i, 2, x, 51

**avérto, avérti, aversum, avértère,**

a verb active of the third conjugation, compounded of the preposition *à*, from, and the simple active verb *vérto*, I turn.

I turn away or avert

I divert or turn, viii, 66

## B.

**bácca, báccæ,**

a noun common, of the first declension and feminine gender.

a berry or any small fruit

**báccar, báccaris,**

a noun common, of the third declension and neuter gender.

the herb *baccar*

fleabane, ploughman's yard

bennet, ladies-glove

Authors are not agreed concerning the identical herb which the ancient Romans called *baccar*, but the more general opinion seems to be, that it was the *blattária purpúrea*; but some say *digitáris* or *fox-glove*.

**Báachus, BáACHI,**

a noun proper, of the second declension, and masculine gender.

**Bacchus,**

the god of wine, son of Júpiter by Sémelâ.  
wine, v, 69

**bárba, bárbæ,**

a noun common, of the first declension and feminine gender.  
the beard

**bárbarus, bárbari,**

a noun common, of the second declension and of the masculine gender.  
a barbarian or savage

an alien or a foreigner, i, 72

☞ Properly speaking, *bárbarus* is an adjective of three terminations, *bárbarus, bárbura, bárburum*, outlandish, barbarous or barbaric.

**Bávius, Bávii,**

a noun proper, of the second declension and masculine gender.

**Bávius,**

a wretched poet of the Augústian age.

**beátus, beáta, beátum,**

an adjective of three terminations, or, the past participle of the transitive verb of the first conjugation, *béo*, I bless, I make happy.

happy, blessed, fortunate, favoured

**béllum, bélli,**

a noun common, of the second declension, and neuter gender.  
war, battle, conflict

**bènè,**

an adverb, having *mélius*, better, for its comparative degree, and *óptimè*, best, for its superlative.  
well

happily, prosperously, ix, 6

fragrantly or sweetly, ii, 48

safely or with safety, iii, 94

**Biánor, Biánoris,**

a noun proper, of the third declension and the masculine gender.

**Biánor,**

a king of Tuscany, and founder of Mántua.

**bibo, bibi, bibitum, bibere,**

a verb active, and likewise neuter, of the third conjugation.  
I drink

**binus, bína, binum,**

an adjective of three terminations.

bine or two, iii, 80, v, 67

both the two, ii, 42

**bis,**

an adverb.

twice

**bitúmen, bitúminis,**

a noun common, of the third declension, and neuter gender.

*bitúmen* or *bitumen*,

a sort of pitchy earth.

**blándus, blánda, blándum,**

an adjective of three terminations.

bland, gentle, genial, kind

**bónus, bóna, bonum,**

a noun adjective of three terminations, having *mélior*, better, for its comparative degree, and *óptimus*, best, for its superlative.

good

gentle, v, 61

propitious or gracious, v, 65

auspicious or lucky, viii, 106

skilful, v, i

**Bóreas, Bóreæ,**

a noun proper, of the first declension, and the masculine gender.

**Bóreas, the north wind****bos, bóvis,**

a noun common, of the third declension, and of the masculine and also feminine gender; making *bóum* in the genitive plural, and *bóbus* or *búbus* in the dative and ablative plural.

an ox or a cow

a bull, vi, 58

**brévis, brévis, brève,**

an adjective of two terminations.

short, brief

**Británni, Britannórum,**

a noun gentile, of the second declension and the masculine gender.

**the British or Britons**

☞ Properly speaking, *Británnus* is an adjective of three terminations, *Británnus, Británnus, Británnum*, British or pertaining to Britain

**bubúlcus, bubúci,**

a noun common, of the second declension and of the masculine gender.

a neat-herd, an oxherd, a herdman

**bucólicon, bucólici,**

a noun common, of the second declension, and of the neuter gender, making *bucólicon*, rather than *bucolicórum*, in the genitive plural; a Greek word.

a bucolic or pastoral poem

**búcula, búculæ,**

a noun common, of the first declension and feminine gender.

a heifer or young cow

## C.

**cacúmen, cacúminis,**

a noun common, of the third declension, and neuter gender.

the top, a summit or peak

**cádo, céci, cásum; cádere,**

a verb neuter of the third conjugation.

I fall

I alight, ix, 17

**cælátus, cæláta, cælátum**

an adjective of three terminations, else the past participle of the transitive verb of the first conjugation, *cælo*, I carve or carve.

curved or embossed

☞ Some contend for *cælo* and *cælátus*, as though derived from the Greek adjective *koilos*, hollow.

**Cæsar, Cæsaris,**

a noun proper, of the third declension, and the masculine gender.

**Cæsar,**

a surname of the Julian family, and which was assumed by their successors, as a title of kingly, or rather of imperial dignity.

**cæter, cætera, cæterum,**

an adjective of three terminations.

the other

the rest

**cálamus, cáлами,**

a noun common, of the second declension and of the masculine gender.

a reed

a cane or stalk

a pipe, i, 10, ii, 34, v, 2, 48, vi, 69



*an arrow*, iii, 13

↪ In the first Eclogue, verse 10, the word *cálamus* may mean "the style" of piping; and in the fifth Eclogue, ver. 48, it may mean "the art" of playing.

*cálathus, cálathi,*

a noun common, of the second declension and masculine gender.

a basket, ii, 46

a crock, hamper, flagon or cup, v, 71

*Calliopéa, Calliopéæ,*

a noun proper, of the first declension, and feminine gender.

*Calliopè,*

one of the Muses, and mother of Orpheus.

*cáltha, cált hæ,*

a noun common, of the first declension and feminine gender.

the flower caltha, marigold

*buphráthnus* or *oreye*

*chrysáthemum*

*turnsole, pilewort*

↪ Authors are not agreed concerning the flower which the Romans called *cáltha*; the more general opinion, however, is, that it was either *marigold* or *oreye*. Botanists recognize a tribe of flowery herbs under this appellation.

*Camœné, Camœnárúm,*

a noun appellative proper, of the first declension and feminine gender; used in the plural number only.

the Muses,

so called, it is said, from *cámen*, a song.

*cámpus, cámpi,*

a noun common, of the second declension, and of the masculine gender.

a plain or field

*Cáncer, Cánceri,*

a noun proper, of the second declension and masculine gender.

the Crab

one of the signs of the Zodiac.

*cándidas, cándida, cándidum,*

white, shining, effulgent

clothed in white, v, 56

fair, ii, 16

*cánis, cánis,*

a noun common, of the third declension, and of the masculine and also feminine gender.

a dog or bitch

*cáno, cécini, cántum, cánere,*

a verb active, and likewise neuter, of the third conjugation.

I sing

I sound or resound, vi, 11

I praise or celebrate, ix, 19

*cántans, cantántis,*

the present participle of *cánto*, which see.

singing

*cántharus, cánthari,*

a noun common, of the second declension and masculine gender.

a tankard or jug

*cánto, cantávi, cantátum, cantáre,*

a verb active of the first conjugation.

I sing

I charm or enchant, viii, 71

*cánus, cána, cánum,*

an adjective of three terminations.

hoary, grey

*capélla, capéllæ,*

a noun common, of the first declension and feminine gender.

a female kid or she-goat

*cáper, cápri,*

a noun common, of the second declension, and of the masculine gender.

a he-goat

*cápío, cépi, cáptum, cápere,*

a verb active, of the third conjugation.

I take

I seize, ii, 69

I receive, viii, 39

*capréolus, capréoli,*

a noun common, a diminutive, of the second declension and masculine gender.

a cheveril or young he-goat

*cápto, captávi, captátum, captáre,*

a verb active of the first conjugation.

I catch or take, I enjoy, i, 53, ii, 8

*cáptas, cápta, cáptum,*

the past participle of *cápío*, which see.

taken

smitten, vi, 10

allured, vi, 59

*cáput, cápitis,*

a noun common, of the third declension, and neuter gender.

the head

*cárduus, cárdui,*

a noun common, of the second declension, and of the masculine gender.

a thistle

*caréctum, carécti,*

a noun common, of the second declension, and neuter gender.

a rush-bush, a sedge-plot

*cármén, cármínis,*

a noun common, of the third declension, and neuter gender.

a verse

a song, i, 78, v, 81, vi, 18, 25, viii, 3, ix, 21

an epitaph or inscription, v, 42

a tune, iii, 22, 27

a metrical prophecy, iv, 4

a charm or spell, viii, 67—109

*cárpens, carpéntis,*

the present participle of *cárpo*, which see.

cropping, plucking

*cárpo, cárpsi, cáptum, cápere,*

a verb active, of the third conjugation.

I gather or pluck

I crop or browse, i, 79

*cárus, cára, cárum,*

an adjective of three terminations.

dear, beloved

*cása, cáse,*

a noun common, of the first declension and feminine gender.

a cot, a cottage, a cabin, a hut

*cáseus, cásei,*

a noun common, of the second declension, and of the masculine gender.

a cheese

*cásia, cásiæ,*

a noun common, of the first declension and feminine gender.

*cassia, rosemary, lavender*

**Castaneus, Castanea, Castaneum,**  
an adjective proper, of three terminations.

*Castanean, chestnut, of Castanea*

↳ The feminine gender of this adjective is often used by itself, (nuz being understood,) to signify "a chestnut."

**castra, castrorum,**

a noun common, of the second declension, and of the neuter gender; used chiefly in the plural number, although it has the singular, *castrum*, a castle.

a camp, tents, any military station

**castus, casta, castum,**

an adjective of three terminations.

*chaste, pure, holy, undefiled*

**catalus, catali,**

a noun common, of the second declension, and of the masculine gender.

a whelp or cub

**Caucaseus, Caucasea, Caucaseum,**

an adjective proper, of three terminations.

*Caucasean, of or belonging to Caucasus*

**caussa, caussae, vel causa, causae,**

a noun common, of the first declension and feminine gender.

a cause, plea, pretence, excuse, motive

**caussor, causatus sum, caussari,**

a verb deponent, transitive as well as neuter, of the first conjugation.

*I plead or pretend an excuse*

**caveo, cavi, cautum, cavere,**

a verb active, and also neuter, of the second conjugation.

*I beware, I guard or provide against*

**cavus, cava, cavum,**

an adjective of three terminations.

*hollow, excavate*

**cedo, cessi, cessum, cedere,**

a verb neuter, of the third conjugation.

*I yield, I give place to, I submit*

*I quit or relinquish, iv, 38*

**cera, cerae,**

a noun common, of the first declension and feminine gender.

*bees-wax*

**Ceres, Cereris,**

a noun proper, of the third declension, and feminine gender.

*Cerēs,*

the goddess of corn and of harvest.

*corn itself, a crop or harvest*

**cereus, cerea, cereum,**

an adjective of three terminations.

*waxen or made of wax*

*soft and yellow like wax, ii, 58*

**cerno, crevi, cretum, cernere,**

a verb active of the third conjugation.

*I discern, I see or behold*

**certamen, certaminis,**

a noun common, of the third declension, and neuter gender.

a contest, a conflict, a contention

**certans, certantis,**

the present participle of *certo*, which see.

*contending, contesting, striving, vying*

**certe,**

an adverb.

*certainly, surely, assuredly, without doubt*

**certo, certavi, certatum, certare,**

a verb active, of the first conjugation.

*I strive or contend*

*I vie with, viii, 55*

**certus, certa, certum,**

an adjective of three terminations.

*certain, sure, resolved, determined*

**cervus, cervi,**

a noun common, of the second declension, and of the masculine gender.

a hart, a stag, a deer

**céspe, céspitis,**

a noun common, of the third declension, and masculine gender.

a turf

**cesso, cessavi, cessatum, cessare,**

a verb active, of the first conjugation.

*I cease or desist, I give over*

*I tarry, I loiter or stay, vii, 10*

**Chalcidicus, Chalcidica, Chalcidicum;**

an adjective proper, of three terminations.

*Chalcidic or Chalcidian, of Chalcis*

**Chaonius, Chaonia, Chaonium,**

an adjective proper, of three terminations.

*Chaonian, of Chaonia*

**chórus, chóri,**

a noun common, of the second declension and masculine gender.

a company of singers or of dancers

a choir or quire

**Chrómis, Chrómis,**

a noun proper, of the third declension, and masculine gender.

*Chromis,*

the name of a shepherd or satyr.

**cicáda, cicádæ,**

a noun common, of the first declension and feminine gender.

a balm-cricket, a grasshopper

**cicúta, cicútæ,**

a noun common, of the first declension, and feminine gender.

hemlock

a reed or tube, ii, 36

a musical pipe, v, 85

**cíngo, cíngi, cíngtum, cíngere,**

a verb active, of the third conjugation.

*I bind or gird*

*I envelope or put round*

*I enclose, iv, 32*

*I crown, as some say, vii, 28*

**cínis, cíneris,**

a noun common, of the third declension, and the masculine (but sometimes, feminine) gender.

*ashes, embers, cinders*

**Cinna, Cinnæ,**

a noun proper, of the first declension, and the masculine gender.

*Cinna,*

a Roman poet: there was also a famous general of this name, grandson of Pompey the Great.

**Círce, Círces,**

a noun proper, of the first declension, and feminine gender.

*Circē,*

a sorceress inhabiting Æsa on the coast of Italy.

**cicum,**

a preposition governing the accusative case.

*about, round about*  
**circūm,**  
*an adverb.*  
*around*  
**circūmdo, circūmdedi, circūmdatū, circūmdare,**  
*a verb active, of the first conjugation, compounded of the preposition circūm, about, and the simple active verb, do, I give.*  
*I encompass or encircle*  
*I clasp or gird*  
*I twine about, viii, 74*  
*I surround, x, 57*  
**civis, civis,**  
*a noun common, of the third declension, and of the masculine and also feminine gender.*  
*a citizen*  
**clāmo, clamāvi, clamātū, clamāre.**  
*a verb active and neuter, of the first conjugation.*  
*I shout or call aloud*  
*I loudly call upon, vi, 44*  
**clāudo, clāusi, clāsum, clāudere,**  
*a verb active, of the third conjugation.*  
*I shut or close*  
*I pen up, vii, 15*  
**clivus, clivi,**  
*a noun common, of the second declension, and of the masculine gender.*  
*a descent, a slope or declivity*  
**coāctus, coācta, coāctum,**  
*the past participle of cōgo, which see.*  
*gathered, assembled, collected*  
**Codrus, Cōdri,**  
*a noun proper, of the second declension and masculine gender.*  
**Codrus,**  
*an Athenian king who died for his country, v, 11;*  
*a poet and musician, vii, 22, 26.*  
**coēlum, coēli,**  
*a noun common, of the second declension, and neuter gender in the singular number; but masculine in the plural, coēli, coelorum.*  
*heaven, the sky or firmament*  
**coēpi, coēpisti, &c.,**  
*a verb defective, being the preterite tense of the obsolete verb coepio, coēpi, coēptum, coēpire, I commence.*  
*I begin, began, or have begun*  
**coēptus, coēpta, coēptum,**  
*the past participle of the old verb active and neuter, coēpio. See coēpi, I begin or have begun.*  
*begun, enterprized, undertaken*  
 ☞ The neuter gender of this participle is very often used substantively, *coēptum*, an undertaking, or thing begun.  
**cognōsco, cognōvi, cognitum, cognōscere,**  
*a verb active of the third conjugation, compounded of con for cum, and the obsolete verb gnosco, I understand.*  
*I know, I become acquainted with*  
 ☞ This verb and the verb *scio*, cannot, in general, be used for one another with propriety. There is a distinction, not easily explained, betwixt the use of the one and that of the other: such are *savoir* and *connoître* in French; and such, also, are *saber* and *conocer* in Spanish.  
**cōgo, cōegi, cōectum, cōgere,**  
*a verb active, of the third conjugation, compounded of con for cum, with the simple active verb, ago, I drive, gently or forcibly.*

*I drive together, I assemble or collect*  
**cōlligo, collēgi, collēctum, colligere,**  
*a verb active, of the third conjugation, compounded of con for cum, and the simple active verb lego, I call or gather.*  
*I collect or gather together*  
**cōllis, collis,**  
*a noun common, of the third declension, and of the masculine gender.*  
*a hill or down*  
**cōlo, cōlui, cōltum, cōlere,**  
*a verb active, of the third conjugation.*  
*I till or cultivate*  
*I tenant or inhabit, ii, 62*  
*I cherish, fecundate, or replenish, iii, 61*  
**cōlocāsia, colocāsiae,**  
*a noun common, of the first declension and feminine gender.*  
*Cilician lily or Egyptian bean*  
 ☞ Perhaps this word is more properly written *colocāsium, colocāsi*, of the second declension, and neuter gender.  
**cōlonus, colōni,**  
*a noun common, of the second declension and of the masculine gender.*  
*a husbandman or petty farmer*  
*a tilman or croftsman*  
**cōlor, colōris,**  
*a noun common, of the third declension, and of the masculine gender.*  
*color or hue*  
*complexion, ii, 17*  
**cōlūmba, colūmbae,**  
*a noun common, of the first declension and feminine gender.*  
*a dove or pigeon*  
**commāculo, commaculāvi, commaculātum, commaculare,**  
*a verb active, of the first conjugation, compounded of the preposition cum, and the simple active verb maculo, I stain or spot.*  
*I imbrue or stain*  
**compāctus, compācta, compāctum,**  
*an adjective of three terminations, or, the past participle of the compound verb of the third conjugation, compingo, compingit, compāctum, compingere, I compact or fasten together.*  
*conjoined, cemented*  
**compello, compuli, compūsum, compēllere,**  
*a verb active, of the third conjugation, compounded of the preposition com, and the simple active verb pello, populi, pūsum, pēllere, I drive.*  
*I drive together*  
**complexus, complexa, complexum,**  
*the past participle of the deponent verb of the third conjugation, compounded of cum and plector, complexor, complexum, complexi, I embrace.*  
*embracing or having embraced*  
**compōno, compōsi, compōsitum, compone-re,**  
*a verb active, of the third conjugation, compounded of the preposition com, and the simple active verb pono, I put.*  
*I compose*  
*I determine or decide, iii, 108*  
**concedo, concessi, concessum, concēdere,**  
*a verb active, and also neuter, of the third conjugation, compounded of con for cum, and the simple active and neuter verb cedo, I yield or depart.*  
*I concede or yield, ii, 57*

*I grant or vouchsafe*, vii, 22, x, 1  
*I prosper or fare well*, x, 63

**côncors**, **concordis**,  
*an adjective of one termination.*  
*concordant, consentient, unanimous*

**concréscô**, **concrévi**, **concrétum**, **concréscere**,  
*a verb neuter, of the third conjugation, compounded of con for cum, and the simple neuter verb, créscô, I grow.*  
*I concrete or coalesce*

**concûbitus**, **concûbitûs**,  
*a noun common, of the fourth declension, and masculine gender.*  
*a lying with, a sexual embrace*

**cônditus**, **côndita**, **cônditum**,  
*the past participle of cōdo, which see.*  
*laid up*, iii, 43, 47  
*composed*, x, 50

**cōdo**, **côndidi**, **cônditum**, **côndere**,  
*a verb active of the third conjugation, compounded of con for cum, and the simple active verb of the first conjugation, do, I give.*  
*I hoard or lay up*  
*I build or erect*, ii, 61  
*I record*, vi, 7  
*I hide*, viii, 97  
*I bury or put down*, ix, 52  
*I compose*, x, 50

**côngero**, **congessi**, **congéstum**, **congérere**,  
*a verb active, of the third conjugation, compounded of con for cum, and the simple active verb, géro, I carry.*  
*I heap together or pile up*  
*I collect materials for building*, iii, 69

**congéstus**, **congêsta**, **congêstum**,  
*the past participle of cōngero, which see.*  
*heaped together*  
*constructed or covered*, i, 69

**conjunctus**, **conjûnga**, **conjûnctum**,  
*the past participle of conjûngo, which see.*  
*conjoined, united, wedded*

**conjûngo**, **conjûnxi**, **conjûnctum**, **conjûngere**,  
*a verb active, of the third conjugation, compounded of con for cum, and the simple active verb jûngo, I join.*  
*I join together, I conjoin*

**cônjunx** *vel* **cônjux**, **cônjugis**,  
*a noun common, of the third declension, and of the masculine and also feminine gender.*  
*a husband or wife, a spouse*  
*a bride or intended wife*, viii, 18  
*a lover or love-mate, a beau*, viii, 66

**connixus**, **connixa**, **connixum**,  
*the past participle of the compound deponent verb of the third conjugation, connitor, connisus *vel* connixus sum, conniti, I strive the utmost, I yearn.*  
*having yearned or brought forth*

**Cônon**, **Conônis**,  
*a noun proper, of the third declension, and masculine gender.*

**Conon**,  
*a mathematician of Samos.*

**cônséro**, **consévi**, **cônsitum**, **consérere**,  
*a verb active, of the third conjugation, compounded of con for cum, and the simple active verb, séro, I set or sow.*

*I sow*

**consídeo**, **consédi**, **conséssum**, **considére**,  
*a verb neuter, of the second conjugation, compounded of con for cum, and of the simple neuter verb sédeo, I sit.*  
*I sit together*

**consído**, **consédi**, **conséssum**, **considére**,  
*a verb neuter of the third conjugation, compounded of con for cum, and the simple neuter verb, sído, I perch or settle.*  
*I sit down together*

**cônsul**, **cônsulis**,  
*a noun common, of the third declension, and of the masculine gender.*  
*a consul*

**consúmô**, **consúmpsi**, **consúptum**, **consúmere**,  
*a verb active, of the third conjugation, compounded of con for cum, and the simple active verb súmo, I take.*  
*I consume, I spend, I wear out*

**contágium**, **contágii**,  
*a noun common, of the second declension, and neuter gender.*  
*a contagion, infection*

**contêdo**, **contêndi**, **contênsu** *et* **contêntum**, **contêndere**,  
*a verb active and likewise neuter, of the third conjugation, compounded of con for cum, and the simple active verb têdo, I stretch or bend.*  
*I stretch or strain*  
*I contend or vie*, vii, 18, 69

**contíngo**, **côntigi**, **contáctum**, **contíngere**,  
*a verb active, of the third conjugation, compounded of con for cum, and the simple active verb tângo, I touch.*  
*I touch, I reach to, or lay hold of*

**côntrâ**,  
*an adverb.*  
*on the contrary, on the other hand*  
*on the other side, over against*

**contúndo**, **côntudi**, **contúsium**, **contúndere**,  
*a verb active, of the third conjugation, compounded of con for cum, and the simple active verb túndo, I beat or bruise.*  
*I bruise or pound*

**convénio**, **convéni**, **convéntum**, **convénire**,  
*a verb neuter, of the fourth conjugation, compounded of con for cum, and the simple neuter verb vénio, I come.*  
*I come or resort together*  
*I meet or convene*

**convéxus**, **convéxa**, **convéxum**,  
*an adjective of three terminations.*  
*convex, globous or globose*

**convívium**, **convívii**,  
*a noun common, of the second declension, and neuter gender.*  
*a feast or banquet*

**côpia**, **côpiæ**,  
*a noun common, of the first declension and feminine gender.*  
*plenty*  
*In the plural number this noun signifies forces.*

**côrnix**, **corníciæ**,  
*a noun common, appellative of a bird, of the third declension and feminine gender.*  
*a crow, a rook, a chough or daw*

**côrnu**, **côrnu**, *plural*, **côrnua**, **côrnum**,

- a noun common, of the fourth declension, and neuter gender: undeclined in the singular number.  
 a horn: a bow, x, 5)
- córpus, córporis,**  
 a noun common, of the third declension, and neuter gender.  
 a body, the body
- corrípio, corrípiui, corréptum, corripere,**  
 a verb active, of the third conjugation, compounded of the preposition *cum*, and the simple active verb *rapio*, I snatch or seize.  
 I catch up hastily  
 I seize or catch hold of, viii, 105
- córtex, córticis,**  
 a noun common, of the third declension, and of doubtful gender, being sometimes masculine and sometimes feminine.  
 bark, rind, or peel
- Córydon, Córýdonis,**  
 a noun proper, of the third declension and the masculine gender.
- Córýdon,**  
 the name of a shepherd, signifying sky-lark.
- córylus, córyli,**  
 a noun common, appellative of a tree, of the second declension and feminine gender.  
 a hazel  
 ☞ Many white *córylus*, but less eligibly.
- cerýmbus, corýmbi,**  
 a noun common, of the second declension, and of the masculine gender.  
 a bunch or cluster of ivy-berries
- cos, cótis,**  
 a noun common, of the third declension, and feminine gender.  
 a whetstone  
 a cliff or ragged rock, viii, 43
- cothúrnus, cothúrne,**  
 a noun common, of the second declension, and of the masculine gender.  
 a buskin,  
 a sort of high shoe, or boot, with a thick sole of cork, worn by tragedians.
- cràs,**  
 an adverb.  
 to-morrow
- cráter, cratérís,**  
 a noun common, of the third declension, and masculine gender; a Greek word.  
 a bowl or goblet  
 ☞ From this the Latins formed *crátio*, *crateræ*, of the first declension and feminine gender.
- crédo, crédidí, créditum, crédere,**  
 a verb active, of the third conjugation, thought to be compounded of *crétum*, the supine of *cerno*, I discern, and the simple active verb of the first conjugation, *do*, I give.  
 I believe  
 I confide, ii, 17  
 I trust, iii, 95
- crédulus, crédula, crédulum,**  
 an adjective of three terminations.  
 credulous, credent, easy of belief
- Cremóna, Cremónæ,**  
 a noun proper, of the first declension, and feminine gender.
- Cremóna,**  
 a town of Cisalpine Gaul, on the river Po.
- créscens, crescéntis,**  
 the present participle of *créscere*, which see.  
 growing, increasing  
 lengthening, ii, 67  
 rising, vii, 25
- créscere, crévi, crétum, créscere,**  
 a verb neuter, of the third conjugation.  
 I grow or increase
- Créta, Crétæ,**  
 a noun proper, of the first declension and feminine gender.
- Crète,**  
 an island in the Mediterranean sea.
- crínis, crínis,**  
 a noun common, of the third declension, and masculine gender.  
 hair, the hair
- cróceus, crócea, cróceum,**  
 an adjective of three terminations.  
 saffron-colored, yellow
- crudélis, crudélis, crudéle,**  
 an adjective of two terminations.  
 cruel
- cubile, cubilis,**  
 a noun common, of the third declension, and neuter gender.  
 a bed
- cújus, cûja, cûjum,**  
 an adjective of three terminations.  
 whose
- cúlmen, cúlminis,**  
 a noun common, of the third declension, and neuter gender.  
 the roof or ridge of a house  
 a summit or chimney top, i, 83
- cúltus, cûlta, cûltum,**  
 the past participle of *cólo*, which see.  
 filled, cultivated, manured
- cúltus, cûltûs,**  
 a noun common, of the fourth declension and of the masculine gender.  
 tillage, cultivation, culture
- cùm vel quàm,**  
 an adverb, and also a conjunction.  
 when, since, seeing-that
- cum,**  
 a preposition governing the ablative case.  
 with
- Cumæus, Cumaëa, Cumaëum,**  
 an adjective proper, of three terminations.
- Cumæan, of Cuma or Cumæ**
- cunábula, cunabulorum,**  
 a noun common, of the second declension, and neuter gender; used in the plural number only.  
 swaddling clothes, a cradle
- cûpio, cupívi vel cûpii, cupitum, cupere,**  
 a verb active of the third conjugation.  
 I covet, I desire, I wish or long for  
 ☞ This verb was originally of the fourth conjugation, and had *cupere*, in the infinitive.
- cupréssus, cupréssi,**  
 a noun common, appellative of a tree, of the second declension and feminine gender.  
 a cypress
- cûr,**  
 an adverb of interrogation.  
 wherefore, why, for what reason
- cûra, cûræ,**

a noun common, of the first declension and feminine gender.  
*care, concern*, i, 33, viii, 89  
*delight*, i, 58  
*regard*, iii, 61, vii, 40  
*object of solicitude or of affection*, x, 22  
*cūro, curāvi, curātum, curāre*,  
 a verb active, of the first conjugation.  
*I care for, I regard, I heed or mind*, ii, 6,  
 56, vii, 51, viii, 35, 103, x, 28  
*I take care of*, ii, 33  
*cūrro, cucūrri, cūrsum, cūrre*,  
 a verb neuter, of the third conjugation.  
*I run*  
*cūrrus, cūrriis*,  
 a noun common, of the fourth declension, and of the masculine gender.  
 a chariot or car  
*cursus, cursūs*,  
 a noun common, of the fourth declension and masculine gender.  
 a course  
*flight, haste, speed*, vi, 80  
*cūrvus, cūrva, cūrsum*,  
 an adjective of three terminations.  
*crooked, curved*  
*bowing, bending*, iii, 42  
*cūstos, custōdis*,  
 a noun common, of the third declension, and of the masculine and also feminine gender.  
 a keeper or guard  
 a guardian or protector, vii, 34  
*cýonus, cýeni*,  
 a noun common, of the second declension and of the masculine gender.  
 a swan  
*Cydónius, Cydónia, Cydónium*,  
 an adjective proper, of three terminations.  
*Cydónian, Cretan*  
*Cýnthius, Cýnthii*,  
 a noun proper, of the second declension, and masculine gender.  
*Cýnthius*,  
 a surname of Apóllō.  
 Properly speaking, *Cýnthius* is an adjective of three terminations, *Cýnthius, Cýnthia, Cýnthium*, *Cýnthian*; that is, of Cýnthus, a mountain of Delos.  
*Cyrnéus, Cyrnéa, Cyrnéum*,  
 an adjective proper, of three terminations.  
*Cyrnéan, Córscian or of Córscica*  
*cýtisus, cýtisi*,  
 a noun common, of the second declension, and masculine gender.  
*cýtisus, Cýthnian ladder*

## D.

*dāma, dāmæ*,  
 a noun common, of the first declension, and doubtful gender; being sometimes masculine and sometimes feminine.  
 a buck, a doe, a fallow-deer  
*dāmmo, damnávi, damnātum, damnáre*,  
 a verb active, of the first conjugation.  
*I condemn*  
*I bind, I obligate or oblige*, v, 80  
*Damoétas, Damoétæ*,  
 a noun proper, of the first declension, and the mas-

culine gender.  
*Damætas*,  
 the name of a swain and shepherd, signifying (according to Rŭsus) popular.  
*Dámon, Damónis*,  
 a noun proper, of the third declension, and the masculine gender.  
*Damon*,  
 the name of a swain and shepherd, meaning clever or skilful.  
*dápes, dápum*,  
 a noun common, of the third declension and feminine gender; used in the plural number only.  
*vands, food*  
 a feast or banquet  
*Dáphnis, Dáphnidis, aocusative, Dáphnin*,  
 a noun proper, of the third declension, and the masculine gender; a Greek word.  
*Daphnis*,  
 a shepherd of Sicily, son of Mércury and pupil of Pan; a favorite name with the poets.  
*Dardánius, Dardánia, Dardánium*,  
 an adjective proper, of three terminations.  
*Dardan, Trojan, Dardánian*,  
 de,  
 a preposition governing the ablative case.  
*from, of, out of*  
*déa, déæ*,  
 a noun common, of the first declension and feminine gender.  
 a goddess  
*débeo, débui, débitum, débère*,  
 a verb active, of the second conjugation, said to be a compound of *de* and *habeo*.  
*I owe*  
*decédens, decedéntis*,  
 the present participle of *decédo*, which see.  
*departing, selling or going down*  
*decédo, decéssi, decéssum, decédere*,  
 a verb neuter of the third conjugation, compounded of the preposition *de*, and the simple neuter verb, *cédo, I yield or depart*.  
*I depart or retire*  
*I go from or give way to*, viii, 88  
*décem*,  
 an adjective undeclined.  
 ten  
*decéptus, decépta, decéptum*,  
 the past participle of the compound transitive verb of the third conjugation, *decipio, decépi, decéptum*, *decipere, I deceive*.  
*deceived*  
*decúrro, decúrri, decúrsum, decúrvere*,  
 a verb neuter, of the third conjugation, compounded of *de*, *from*, and the simple neuter verb, *cúrro, I run*.  
*I run down or along*  
*décus, décoris*,  
 a noun common, of the third declension and neuter gender.  
 honor, glory, decoration, ornament  
*dedúco, dedúxi, dedúctum, dedúcere*,  
 a verb active, of the third conjugation, compounded of *de*, and the simple active verb *dúco, I lead or draw*.  
*I lead or draw down*  
*dedúctus, dedúcta, dedúctum*,  
 an adjective of three terminations, or the past participle of *dedúco*, which see.

*humble, slender, attenuate*

*deérro, deerrávi, deerrátum, deerráre,*

*a verb neuter, of the first conjugation, compounded of de, from, and the simple neuter verb, érrro, I wander.*

*I stray, straggle, or wander from*

*deféndo, defendi, defénsus, defendére,*

*a verb active, of the third conjugation, compounded of de, from, and the obsolete verb, féndo, I find or fence*

*I defend, I fence or ward off*

*defero, détuli, delátum, deferre,*

*a verb active, irregular; compounded of de, and the simple irregular verb, fero, I bear or suffer.*

*I bear or carry down*

*I cast me, viii, 60*

*defíco, defectus sum, defieri,*

*a verb neuter-passive, irregular; compounded of de, and the simple irregular verb, fio, I become, or, am made or done.*

*I am wanting; I fail or become deficient*

*deíndè,*

*an adverb.*

*afterwards, subsequently, then*

*delápsus, delápsa, delápsus,*

*the past participle of the compound dependent neuter verb, of the third conjugation, delápor, delapeus sum, delábi, I slip or slide down.*

*fallen, tumbled from*

*deléctus, delécta, deléctum,*

*the past participle of the compound transitive verb, of the third conjugation, delígo, delegi, deléctum, delígere, I pick or choose.*

*chosen, select*

*Délia, Dêliæ,*

*a noun proper, of the first declension, and feminine gender.*

*Dêlia,*

*the name of a woman, iii, 67 :*

*a title of Diána, vii, 29.*

*deliciæ, deliciárum,*

*a noun common, of the first declension and feminine gender; used in the plural number only.*

*a darling, a fondling, a delight*

*a sweetheart, ix, 22*

*delphín, delphínis,*

*a noun common, of the third declension, and masculine gender; a Greek word.*

*a dolphin*

*ἔφ. The Latin form of this noun is delphínus, delphíni, masculine, of the second declension.*

*démens, deméntis,*

*an adjective of one termination.*

*mad, deranged of mind*

*witless, silly, inconsiderate, ii, 60*

*dementía, deméntiæ,*

*a noun common, of the first declension and feminine gender.*

*madness, frenzy, insanity*

*demitto, demísi, demíssus, demittere,*

*a verb active, of the third conjugation, compounded of de, and the simple active verb mitto, I send.*

*I send down*

*I lower or let down, ix, 8*

*déniquè,*

*an adverb.*

*at last, eventually, finally, at length*

*densus, dènsa, dènsus,*

*an adjective of three terminations.*

*dense, close, thick*

*depástus, depásta, depástum,*

*the past participle of the compound transitive verb, of the third conjugation, depáscio, depávi, depástum, depáscere, I feed upon.*

*fed upon*

*depéllo, depúli, depúlsum, depéllere,*

*a verb active, of the third conjugation, compounded of de, and the simple active verb, péllo, I drive.*

*I drive along, i, 22*

*I drive away from or wean, iii, 82, vii, 15*

*depóno, depósui, depósitum, depónere,*

*a verb active of the third conjugation, compounded of de, and the simple active verb, póno, I put.*

*I deposit or lay down*

*I stake or bet, iii, 31, 32*

*depúlsus, depúlsa, depúlsum,*

*the past participle of depello, which see.*

*driven from, weaned*

*descéndo, descéndi, descénsus, descénderé,*

*a verb neuter of the third conjugation, compounded of de, and the simple neuter verb scéndo, I climb.*

*I descend or go down*

*describo, descripsi, descriptum, describere,*

*a verb active, of the third conjugation, compounded of de, and the simple active and neuter verb scribo, I write.*

*I describe, iii, 41*

*I copy, I jet or write down, v, 14*

*déséro, deserui, desértum, desérere,*

*a verb active, of the third conjugation, compounded of de, from, and the simple active verb, séro, I lay in order.*

*I desert, relinquish, forsake or abandon*

*desértum, desérti,*

*a noun common, of the second declension and neuter gender.*

*a desert or wilderness*

*désino, desívi vel desíi, désítum, desínere,*

*a verb neuter and active, of the third conjugation, compounded of de, and the simple neuter and active verb sío, I let or permit.*

*I leave off or forbear*

*I cease or end, viii, 11*

*despéctus, despécta, despéctum,*

*the past participle of despicio, which see.*

*despised, slighted, disdained*

*despicio, despíxi, despéctum, despícere,*

*a verb active, of the third conjugation, compounded of de, and the simple active verb obsolete, spicio, I view.*

*I look down on or disesteem, I slight*

*destítuo, destítui, destítutum, destítuere,*

*a verb active, of the third conjugation, compounded of de, from, and the simple active verb, státuo, I appoint.*

*I leave destitute, I abandon or forsake*

*désus, defuí, déssé, defutúrus,*

*a verb irregular, compounded of de, from, and the substantive verb sum, I am.*

*I am wanting*

*detéxo, detéxui, detéxtum, detéxere,*

*a verb active, of the third conjugation, compounded of de, and the simple active verb téxo, I weave or plait.*

*I plait or weave*

*detíneo, detínui, deténtum, detínere,*

*a verb active, of the second conjugation, compounded of de, and the simple active verb téneo, I hold.*

*I detain*

dextra, dextræ,

a noun substantive common, of the first declension, and feminine gender.

the right hand

↳ Properly speaking, *dextra* is the feminine gender (*manus*, a hand, being understood,) of the adjective of three terminations, *dexter, dextera vel dextra, dexterum vel dextrum*, right.

dico, dixi, dictum, dicere,

a verb active, of the third conjugation.

*I say**I tell*, iii, 1, 31, 104, 106*I narrate or relate*, viii, 5, 63, x, 6*I sing or rehearse*, iii, 55, 59, iv, 54, v, 2, 51, vi, 5, 6, ix, 35, x, 3, 34*I name or call*, i, 20, ix, 33*I proclaim or publish*, viii, 8*I celebrate*, vi, 72

Dictæus, Dictæa, Dictæum,

an adjective proper, of three terminations.

Dictæan, Cretan,

dies, diēi,

a noun common, of the fifth declension: masculine or feminine in the singular number; but masculine, only, in the plural.

a day, the day time

diffusus, diffusa, diffusum,

the past participle of the compound transitive verb of the third conjugation, *diffundo, diffudi, diffusum, diffundere*, I pour forth or diffuse.

diffused, scattered upon, spread

dignor, dignatus sum, dignari,

a verb deponent of the first conjugation.

*I deem worthy*, iv, 63*I condescend or vouchsafe*, vi, 1

dignus, digna, dignum,

an adjective of three terminations. worthy

Dionaëus, Dionaëa, Dionaëum,

an adjective proper, of three terminations.

Dionæan, descended from Diônē

Dircaëus, Dircaëa, Dircaëum,

an adjective proper, of three terminations.

Dircæan, Theban, Bæotian

discedo, discessi, discessum, discédere,

a verb neuter of the third conjugation, compounded of *dis*, and the simple neuter verb *cédo*, I yield or give way.*I depart or go away*

disclúdo, disclúdi, disclúsum, disclúdere,

a verb active, of the third conjugation, compounded of *dis*, and the simple active verb *clúdo*, I shut.*I partition off**I shut up or confine apart*, vi, 35

disco, didici, discere,

a verb active of the third conjugation.

*I learn*

discordia, discordiæ,

a noun common, of the first declension and feminine gender.

discord, dissention, disagreement

dispar, disparis,

an adjective of one termination, compounded of *dis*, separate, and *par*, equal.

unequal

dispérdo, dispérdidi, dispérditum, dispérde-

re,

a verb active, of the third conjugation, compounded of *dis*, and the simple active verb *pérdo*, I lose.*I mar, I massacre or murder*disténto, disténtávi, disténtátum, disténtáre, a verb active, of the first conjugation, compounded of *dis*, and the simple active verb *ténto*, I try.*I stretch out or distend*disténtus, disténta, disténtum, the past participle of the compound active verb, of the third conjugation, *disténdo, disténdi, disténtum et disténsium, disténdere*, I distend.

distent or distended

dívā, dívæ,

a noun common, of the first declension and feminine gender.

a goddess

diversus, diversa, diversum,

an adjective of three terminations.

different, variate, diverse

dívēs, dívitis,

an adjective of one termination, having *dítor* more frequently than *divitior*, for comparative degree; and *ditissimus* always for superlative. It has *divite* only, in the ablative case singular, and hence *divitum* in the genitive plural.

rich, affluent

divínus, divína, divínum,

an adjective of three terminations.

divine, heavenly, excellent, charming

divísus, divísa, divísium,

the past participle of the compound transitive verb, of the third conjugation, *divido, divisi, divisum, dividere*, I divide.

divided, parted, separated

dívus, dívī,

a noun common, of the second declension and masculine gender; used more frequently in the plural, than in the singular number.

a god, a divinity, a deity

do, dédi, dátum, dáre,

a verb active, of the first conjugation.

*I give*

↳ This verb and its compounds of the first conjugation have, contrary to all others, a short before *-re* and *-ri* in the infinitive; and before *-bem*, *-bar*, *-bo*, and *-bor*.

dóceo, dócui, dóctum, docére,

a verb active, of the second conjugation.

*I teach or instruct*

dóleo, dólui, dólitum, dolére,

a verb neuter, of the second conjugation.

*I grieve, I fret or repine*

dólus, dóli,

a noun common, of the second declension, and of the masculine gender.

trickery, fraud, stratagem, guile

dóminor, dominátus sum, dominári,

a verb deponent, and intransitive, of the first conjugation.

*I lord it or domineer over**I prevail*, v, 37

dóminus, dómini,

a noun common, of the second declension, and of the masculine gender.

a lord or master

dómus, dómus vel dómi,

a noun common, (in part) of the fourth, and (also in part) of the second declension; and feminine gender.

a house, a home, a dwelling



! The genitive *dómi* always signifies "at home."  
The dative and ablative cases singular are *dómo*;  
the vocative, *dómus*. The plural number is of the  
fourth declension, but has the genitive and accu-  
sative cases of the second: *domórum*, rather than  
*dómuum*; and *dómos*, rather than *dónus*.

*donátus, donáta, donátum*,  
the past participle of *dóno*, which see.  
given, presented

*dónéc*,  
an adverb.  
till, until, while, whilst

*dóno, donávi, donátum, donáre*,  
a verb active, of the first conjugation.  
I give or present, I gift  
I bestow freely

*dónum, dóni*,  
a noun common, of the second declension, and neuter  
gender.  
a gift or present

*Dóris, Dóridis, accusative, Dórin*,  
a noun proper, of the third declension, and feminine  
gender; a Greek name.

*Doris*,  
wife of Nereus, and mother of the Nereids.  
the sea, x, 5

*Drýades, Drýadum*,  
a noun proper, of the third declension and feminine  
gender: the plural of *Drýas, Drýadis*, a Dryad.  
the Dryads,  
woodland nymphs, guardians of the oak.

*dúco, dúxi, dúctum, dúcere*,  
a verb active, of the third conjugation; imperative,  
*duc*.  
I lead or draw, I bring  
I conduct, vi, 65  
I acquire, ix, 49

*dúlcior, dulciórís*,  
the comparative degree of *dúlcis*, which see.  
sweeter, more fragrant

*dúlcis, dúlcis, dúlce*,  
an adjective of two terminations.  
sweet, fragrant  
pleasant, delightful, i, 3  
grateful, iii, 82  
successful, iii, 110  
fresh and cool, v, 47

*Dulíchius, Dulíchia, Dulichium*,  
an adjective proper, of three terminations.  
*Dulichian, of Dulichium*

*dúm*,  
an adverb.  
while, so long as, until

*dumósus, dumósa, dumósum*,  
an adjective of three terminations.  
lushy, brambly

*dúo, dúæ, dúo*,  
a numeral adjective, of three terminations, and of  
irregular declension; wanting the singular num-  
ber.  
two

*duplico, duplicávi, duplicátum, duplicáre*,  
a verb active, of the first conjugation.  
I double, I increase twofold

*durésco, duréscere*,  
a verb neuter, inceptive, of the third conjugation.  
I harden or begin to harden  
*dúro, durávi, durátum, duráre*,

a verb active and neuter, of the first conjugation.  
I harden or render hard

*dúrus, dúra, dúrum*,  
an adjective of three terminations.  
hard, stiff  
rugged, viii, 43  
rigid, x, 44  
cruel, x, 47

*dux, dúcis*,  
a noun common, of the third declension, and of the  
masculine and also feminine gender.  
a leader, a guide, a conductor

E.  
*è*,  
a preposition governing the ablative case, used be-  
fore consonants only.  
out of

*ébulum, ébuli*,  
a noun common, of the second declension, and of the  
neuter gender; appellative of a plant, growing in  
burying-places.  
walwort, dancewort, dwarf-elder

*éccè*,  
an adverb  
lo! behold

*écloga, éclogæ*,  
a noun common, of the first declension, and feminine  
gender.  
an eclogue or select poem

*écquis, écqua, écquid vel écquod*,  
an interrogative pronoun.  
what person or thing

*edisco, edidici, ediscere*,  
a verb active of the third conjugation, compounded  
of the preposition *è*, out of, and the simple active  
and neuter verb, *disco*, I learn.  
I learn off or get by heart

*édo, édidi, édium, édere*,  
a verb active, of the third conjugation, compounded  
of the preposition *è*, and the simple active verb of  
the first conjugation, *do*, I give.  
I utter or edit  
I produce or bring forth, viii, 45

*efféro, éxtuli, elátum, efferre*,  
a verb active, irregular; compounded of *è* or *ex*, and  
the simple active verb, irregular, *fero*, I bear.  
I bear forth, I bring out  
I lift or upraise, i, 25

*efficio, effeci, effectum, efficere*,  
a verb active, of the third conjugation, compounded  
of *e* or *ex*, out of, and the simple active verb, *fá-  
cio*, I make or do.  
I bring to pass, I effect  
I make or cause, iii, 51

Though the simple verb *fácio* has no other pas-  
sive voice than *fáio*, I am made, or, done; yet when  
compounded with a preposition, its passive voice  
is regular, in addition to the passive formed with  
*fáio*. Thus the passive of *efficio* is *efficior*, I am  
effected or made out; besides *effio*, I am brought  
to pass.

*effigies, effigiei*,  
a noun common, of the fifth declension and feminine  
gender.  
an effigy or image

*effugio, effugi, effugitum, effugere*,  
a verb neuter and also active, of the third conjuga-  
tion, compounded of *è* or *ex*, and the simple neuter  
and active verb, *fugio*, I flee or shun.

*I escape, I get clear off or away*  
 égo, méi,  
*a substantive personal pronoun.*  
*I, I myself*  
 éheu,  
*an interjection.*  
*alas! uh! woe me!*  
 eléctrum, eléctri,  
*a noun common, of the second declension, and neuter gender.*  
*amber*  
 ⚡ The true Latin name is *succinum*.  
 ên,  
*an adverb.*  
*lo! behold*  
 ênim,  
*a conjunction.*  
*for*  
 êo, évi, ítum, íre,  
*a verb neuter, irregular.*  
*I go*  
 êquidèm,  
*a conjunction.*  
*verily, truly, indeed*  
 êquus, êqui,  
*a noun common, of the second declension and masculine gender.*  
*a horse*  
 êrgò,  
*a conjunction.*  
*therefore*  
 êrigo, êrêxi, êrêctum, êrígere,  
*a verb active, of the third conjugation, compounded of è, and the simple active verb, rîgo, I rule.*  
*I erect or upraise*  
 errabündus, errabündâ, errabündum,  
*an adjective of three terminations.*  
*wandering, strolful*  
 êrrans, errântis,  
*the present participle of êrro, which see.*  
*wandering, straying, ranging*  
*creeping, iv, 19*  
 êrro, errâvi, errâtum, errâre,  
*a verb neuter, of the first conjugation.*  
*I wander or stray*  
*I stroll or range, i, 9, ii, 21, vi, 40*  
 êrror, êrrôris,  
*a noun common, of the third declension, and of the masculine gender.*  
*a wandering*  
*an error, a mistake*  
*a surprize or bewilderment of mind, viii, 41*  
 êrubesco, êrubui, êrubescere,  
*a verb inceptive of the third conjugation, compounded of è, and the simple neuter inceptive verb, rubesco, I redden.*  
*I blush or am ashamed*  
 êrvum, êrvi,  
*a noun common, of the second declension and neuter gender.*  
*a tetch or tare*  
 et,  
*a conjunction.*  
*and, both, also, even, too*  
 etiâm,  
*a conjunction.*  
*also, likewise, even, and yet, yea*

Eurótas, Eurótæ,  
*a noun proper, of the first declension, and the masculine gender.*  
*the Eurótas,*  
*a river of Læcœnia, flowing by Spërta; and, by pre-eminence, styled Barlâpétanus, king of rivers.*  
 evínctus, evíncta, evínctum,  
*the past participle of the compound active verb of the fourth conjugation, evincio, evinxi, evinctum, e-vincire, I bind or tie about.*  
*bound, begirt*  
 ex,  
*a preposition, governing the ablative case, used before all vowels, and optionally before consonants.*  
*out of*  
*from or off, iii, 70*  
*ever since, vii, 70*  
 exâmen, exâminis,  
*a noun common, of the third declension, and neuter gender.*  
*a swarm of bees*  
 êxcio, êxcívi, êxcítum, êxcíre,  
*a verb active, of the fourth conjugation, compounded of è or ex, out, and the simple active verb, cio, I rouse or excite.*  
*I rouse out, I summon forth*  
 êxcipio, êxcépi, êxcéptum, êxcípere,  
*a verb active, of the third conjugation, compounded of è or ex, out, and the simple active verb, cápio, I take.*  
*I receive or entertain*  
*I entrap or ensnare, iii, 18*  
 êxéo, êxívi, êxítum, êxíre,  
*a verb neuter, irregular, compounded of è or ex, and the simple neuter verb, irregular, êo, I go.*  
*I go out*  
 êxítium, êxítii,  
*a noun common, of the second declension and neuter gender.*  
*ruin, destruction*  
 êxórdium, êxórdii,  
*a noun common, of the second declension, and neuter gender.*  
*a beginning or rise*  
*an element or first principle, vi, 33*  
 expérior, expértus sum, experíri,  
*a verb deponent, of the fourth conjugation, and compounded of è or ex, with the simple deponent verb obsolete, pèrior, I essay.*  
*I try, iii, 29, v, 15, viii, 67*  
*I experience, iii, 110*  
 expécto, expectâvi, expectâtum, expectâre,  
*a verb active, of the first conjugation, compounded of è or ex, out, and the simple active verb, spâcto, I behold or view.*  
*I expect or look for*  
 ⚡ This word is very often written *expêcto*.  
 extinctus, extincta, extinctum,  
*the past participle of the compound active verb, of the third conjugation, extinguo, extinxí, extinctum, extinguerè, I extinguish.*  
*extinguished, taken off, slain*  
 extrémus, extrémâ, extrémum,  
*an adjective of three terminations, being the superlative degree of extérnus, outward.*  
*the last, viii, 20, 60, x, 1*  
*the remotest or farthest, viii, 44*  
 êxul, êxulis,  
*a noun common, of the third declension, and of the*

*masculine and also feminine gender.*  
*an exile, a banished man or woman*  
**exúviæ, exuviârum,**  
*a noun common, of the first declension, and feminine gender; used in the plural number only.*  
*clothes put off, cast garments*

## F.

**fácilis, fácilis, fáciie,**  
*an adjective of two terminations*  
*easy*  
*mild or good tempered, iii, 9*  
*masterly, clever, adroit, iii, 38*  
**facio, fêci, factum, facere,**  
*a verb active, of the third conjugation; having, for passive voice, fio, I am made or done.*  
*I do, i, 41, ii, 35, 44, iii, 16, vii, 14*  
*I make, iii, 44, iv, 37, v, 42, vii, 35, ix, 32, iii, 77, v, 80*  
*I compose, iii, 86, vii, 23*  
*I render, x, 72*  
*I cause or occasion, x, 12*  
*I grant or vouchsafe, i, 6*  
**factum, facti,**  
*a noun common, of the second declension, and neuter gender.*  
*a deed, an exploit or achievement*  
**fâginus, fâgina, fâginum,**  
*an adjective of three terminations.*  
*beechen, made of beech wood*  
**fâgus, fâgi,**  
*a noun common, of the second declension, and of the feminine gender.*  
*a beech tree*  
**fallax, fallâcis,**  
*an adjective of one termination.*  
*fallacious, deceitful*  
**fallo, fêfelli, fâlsum, fallere,**  
*a verb active and neuter, of the third conjugation.*  
*I deceive, cheat, or beguile*  
**fâlsus, fâlsa, fâlsum,**  
*an adjective of three terminations, or, the past participle of fallo, which see.*  
*false, delusive, imaginary, counterfeit*  
**fâlx, fâlcis,**  
*a noun common, of the third declension, and feminine gender.*  
*a bill-hook, a scythe or sickle*  
**fâma, fâmæ,**  
*a noun common, of the first declension and feminine gender.*  
*fame, rumour, report*  
**fâscino, fascinávi, fascinatûm, fascinare,**  
*a verb active of the first conjugation.*  
*I fascinate or bewitch*  
**fâscis, fâscis,**  
*a noun common, of the third declension, and masculine gender.*  
*a fardel or package*  
*a bundle, load, or burden*  
**fastidio, fastidivi, fastiditum, fastidire,**  
*a verb active of the fourth conjugation.*  
*I loath, I disesteem or disdain*  
**fastidium, fastidii,**  
*a noun common, of the second declension, and neuter gender.*  
*pride, haughtiness*

**scorn, disdain, ii, 15**  
*a qualis, iv, 61*  
**fâtere, fâssus sum, fatêri,**  
*a verb deponent, of the second conjugation.*  
*I own, acknowledge, or confess*  
**fâtum, fâti,**  
*a noun common, of the second declension, and neuter gender.*  
*fate, destiny*  
**Fâuni, Faunorum,**  
*a noun proper, of the second declension, and masculine gender; being the plural number of Faunus, Faunî, a Faun.*  
*the Fauns*  
*gods of the fields and woods.*  
**fâveo, fâvi, fâutum, favere,**  
*a verb active, and likewise neuter, of the second conjugation.*  
*I favor or befriend*  
**fâx, fâcis,**  
*a noun common, of the third declension, and of the feminine gender.*  
*a torch or taper*  
**fêlix, fêlicis,**  
*an adjective, of one termination.*  
*happy, fortunate, prosperous*  
*kind, propitious, v, 65*  
**fêra, fêræ,**  
*a noun common, of the first declension and feminine gender.*  
*a wild beast*  
**fêrio, fêrire,**  
*a verb active, of the fourth conjugation; seldom or never used in the present tense, and perhaps never in the supine.*  
*I strike or beat*  
*I butt, ix, 25*  
*I buffet or lash, ix, 43*  
**fêro, fêrs, tûli, látum, ferre, imperative, fer,**  
*a verb active, irregular.*  
*I bear or suffer*  
*I yield or produce, iii, 89, iv, 39, viii, 53*  
*I bring, ii, 46, viii, 101*  
*I wâst, carry, proclaim or diffuse, viii, 9*  
*I extol, v, 52*  
*I carry off or impair, ix, 51*  
*I offer or present, vi, 57*  
*I remove or carry away, viii, 106*  
*I bear or convey, ix, 22, 29*  
**fêrens, fêrrea, fêrreum,**  
*an adjective, of three terminations.*  
*of iron*  
**fêrula, fêrulæ,**  
*a noun common, of the first declension and feminine gender.*  
*the herb ferula or fennel-giant*  
**fêrus, fêra, fêrum,**  
*an adjective of three terminations.*  
*wild, savage*  
**fêssus, fêssa, fêssum,**  
*an adjective of three terminations, or, perhaps rather, the past participle of the verb neuter deponent of the third conjugation, fâsscor, fêssus sum, fâscis, I am weary.*  
*weary, tired, fatigued, spent*  
**figo, fixi, fixum, figere,**  
*a verb active, of the third conjugation.*  
*I fix or stick*

*I pierce or transfix*, ii, 2  
 fingo, finxi, fictum, fingere,  
 a verb active of the third conjugation.  
*I fashion, frame, or devise*  
*I form or fancy*, viii, 108  
 finis, finis,  
 a noun common, of the third declension, and masculine or feminine gender.  
 an end or conclusion  
 a limit or boundary, i, 3, 62, 68  
 fio, factus sum, fieri,  
 a verb neuter-passive, irregular.  
*I am made*  
*I am done*, v, 41  
*I become*, viii, 97  
 ⚡ This verb is used as the passive voice of *facio*, *I make*, or *I do*. But *facio*, when compounded with a preposition, hath *ficio* in the passive, in addition to *fio*.  
 firmatus, firmata, firmatum,  
 the past participle of the transitive verb of the first conjugation, firmo, firmavi, firmatum, firmare,  
*I strengthen or make firm.*  
 confirmed, ripe, mature  
 fiscella, fiscellæ,  
 a noun common, of the first declension and feminine gender.  
 a frail or little basket  
 fistula, fistulæ,  
 a noun common, of the first declension and feminine gender.  
 a pipe, a flageolet or flute  
 flamma, flammæ,  
 a noun common, of the first declension and feminine gender.  
 a flame  
 a flare or blaze  
 flavesco, flavescere,  
 a verb neuter, inceptive, of the third conjugation.  
*I become yellow*  
 fléo, flévi, flétum, flére,  
 a verb active, and also neuter, of the second conjugation.  
*I weep*, iii, 78  
*I bemoan, bewail, deplore or lament*, v, 21, x, 13, 15  
 flórens, floréntis,  
 the present participle of *flóreo*, which see.  
 flourishing, flowering  
 flóreo, flóruí, florére,  
 a verb neuter, of the second conjugation.  
*I flourish*  
*I put forth flowers or blossom*, viii, 53  
 flos, flóris,  
 a noun common, of the third declension, and masculine gender.  
 a flower  
 bloom or blossom, i, 55, ii, 48  
 flúctus, flúctús,  
 a noun common, of the fourth declension, and of the masculine gender.  
 a wave, a surge or billow  
 fluens, fluéntis,  
 the present participle of *flúo*, which see.  
 flowing, running like water  
 flúmen, flúminis,  
 a noun common, of the third declension, and neuter gender.

a river or stream  
 flúo, flúxi, flúctum et flúxum, flúere,  
 a verb neuter, of the third conjugation.  
*I flow*  
 flúvius, flúvii, vocative, flúvius,  
 a noun common, of the second declension and of the masculine gender.  
 a river, a stream  
 focus, foci,  
 a noun common, of the second declension, and of the masculine gender.  
 a hearth or fire-place, vii, 49  
 a fire, v, 70  
 foéta, foetæ,  
 a noun common, of the first declension, and the feminine gender.  
 a gravid female, i, 50  
 a female that has young  
 ⚡ Properly speaking, this noun is the feminine gender of the adjective *foetus*, *foéta*, *foetum*, gravid, or pregnant with young; the substantive *capella*, or *ovis*, or *vacca*, or some such like, being understood.  
 foetúra, foetúræ,  
 a noun common, of the first declension and feminine gender.  
 a breeding or going with young  
 foetus, foéta, foetum,  
 an adjective of three terminations.  
 pregnant, big with young  
 foetus, foetús,  
 a noun common, of the fourth declension, and masculine gender.  
 the young of any animal  
 fólium, fólii,  
 a noun common, of the second declension, and neuter gender.  
 a leaf  
 fons, fontis,  
 a noun common, of the third declension, and masculine gender.  
 a fountain, a source or spring  
 fóras,  
 an adverb.  
 out of doors, forth  
 fóрма, fórmæ,  
 a noun common, of the first declension and feminine gender.  
 a shape or form  
 formido, formídinis,  
 a noun common, of the third declension, and of the feminine gender.  
 fear, dread, apprehension  
 formósior, formosióris,  
 the comparative degree of *formósus*, which see.  
 fairer, more handsome  
 formosíssimus, formosíssima, formosíssimum,  
 the superlative degree of *formósus*, which see.  
 most beautiful  
 formósus, formósa, formósum,  
 an adjective of three terminations.  
 fair, beautiful, beautiful  
 handsome, pretty  
 fors, fórtis,  
 a noun common, of the third declension and feminine gender.  
 chance, fortune

**försitän,**  
an adverb.  
*perhaps, peradventure*

**förtè,**  
an adverb; or the dative case singular of *fortis*.  
*by chance, casually, as it happened*

**fortunátus, fortunáta, fortunátum,**  
an adjective of three terminations.  
*fortunate, lucky, prosperous, happy*

**föveo, fovi, fótum, fovere,**  
a verb active, of the second conjugation.  
*I cherish or keep warm*  
*I court or woo, iii, 4*

**fractus, fracta, fractum,**  
the past participle of *frangere*, which see.  
*broken, shattered*

**frágilis, frágilis, frágile,**  
an adjective of two terminations.  
*fragile, brittle, easily broken*  
*crackling, viii, 82*  
*slim or crisp, v, 87*

**frágum, frági,**  
a noun common, of the second declension, and neuter gender.  
*a strawberry*

**frángo, frégi, fráctum, frángere,**  
a verb active of the third conjugation.  
*I break*

**fraus, fraudis,**  
a noun common, of the third declension, and feminine gender.  
*fraud, deceit, guile, trickeries*

**fráxinus, fráxini,**  
a noun common, of the second declension, and of the feminine gender.  
*an ash tree*

**frétum, fréti,**  
a noun common, of the second declension, and neuter gender.  
*a frith or arm of the sea*  
*the sea, i, 61*

**frigidus, frigida, frigidum,**  
an adjective of three terminations.  
*frigid, cold*  
*cool, v, 25*

**fríguis, frígoris,**  
a noun common, of the third declension, and neuter gender.  
*cold*  
*coolness, i, 53, ii, 8*  
*frost, x, 47, 48, 57*  
*intense cold, x, 65*  
*winter, ii, 22, v, 70*

**frondátor, frondatóris,**  
a noun common, of the third declension, and masculine gender.  
*a vine-pruner, a woodman, i, 57*

**fróndeo, fróndui, fróndere,**  
a verb neuter, of the second conjugation.  
*I am in leaf*

**frondósus, frondósa, frondósum,**  
an adjective of three terminations.  
*leafy*

**frons, fróndis,**  
a noun common, of the third declension, and of the feminine gender.  
*a fresh bough, a green leaf*

*living foliage or sword, i, 81*  
*a verdant leafy branch, x, 30*

**frons, fróntis,**  
a noun common, of the third declension; and of the feminine, but originally masculine, gender.  
*the forehead*  
*The compounds of frons are all masculine.*

**frúges, frúgum,**  
a noun common, of the third declension, and of the feminine gender; used in the plural number only.  
*fruits of the earth, vegetable produce*  
*crops or grain*

**fústra,**  
an adverb,  
*in vain, to no purpose*

**fúgio, fugi, fugitum, fugere,**  
a verb active and neuter, of the third conjugation.  
*I flee or shun*  
*I quit or leave, i, 4*  
*I desert, ix, 54*  
*I avoid, ix, 30*  
*I refuse or am shy of, iii, 53*  
*I betake to, iii, 65*  
*I get hence, iii, 93*

**fúligo, fúliginis,**  
a noun common, of the third declension, and of the feminine gender.  
*soot, sooty smoke*

**fústo, fústi, fústum,**  
the past participle, of the verb active, of the fourth conjugation, *falscio, falsci, fústum, fúscire, I prop or bolster.*  
*propped, bolstered, supported, resting*

**fúmo, fumávi, fumátum, fumáre,**  
a verb neuter, of the first conjugation.  
*I smoke or reek*

**fúndo, fúdi, fúsum, fúndere,**  
a verb active, of the third conjugation.  
*I pour out, v, 71*  
*I pour forth or yield in profusion, iv, 20, ix, 41*

**fúnus, fúneris,**  
a noun common, of the third declension, and the neuter gender.  
*a funeral or burial*  
*a death or decease, v, 20*

**fur, furis,**  
a noun common, of the third declension, and of the masculine and also feminine gender.  
*a thief*  
*a kinsling, a slave, a varlet, iii, 16*

**fúro, furóris,**  
a noun common, of the third declension and the masculine gender.  
*madness, rage, fury*  
*frenzy, x, 60*  
*flame of love, object of desire, x, 38*

**furtum, furti,**  
a noun common, of the second declension and neuter gender.  
*theft*

**fúscus, fúscus, fúscum,**  
an adjective of three terminations.  
*brown, tawny, dark of complexion*

**fusus, fúsi,**  
a noun common, of the second declension, and masculine gender.  
*a spindle*

**futūrus, futura, futurum;**  
the future participle of *sum*, which see  
future, yet or about to be

## G.

**Galatæa, Galatæe,**  
a noun proper, of the first declension, and feminine gender.

**Galatæa,**  
the name of a woman, signifying milk-maid:  
a sea nymph, daughter of Nereus, ix, 39.

**Gállus, Gállí,**  
a noun proper, of the second declension and masculine gender.

**Gállus,**  
a Roman poet and general officer, who raised himself from an obscure situation to high honor; but afterwards fell into disgrace, and killed himself.  
↳ There were many persons of this name.

**Garamántes, Garamántum,**  
a noun gentle, of the third declension, and masculine gender; the plural of *Gáramas*, *Garamántis*, a *Garamántis* or *Zúrion*.

the **Garamántës,**  
a people of Africa, living near the Equator.

**gaudeo, gavisus sum; gaudère,**  
a verb neuter-passive, of the second conjugation.  
I joy or rejoice, iii, 88  
I delight in, vi, 29, viii, 75  
I smile or teem, ix, 48

**gélidus, gélida, gélidum,**  
an adjective of three terminations.  
gelid, cold, bleak, chill

**geméllus, gemélli,**  
a noun common, of the second declension, and masculine gender: diminutive.  
a little twin

**gemma, gemmæ,**  
a noun common, of the first declension, and feminine gender.  
a vine bud

**gêmo, gêmui; gêmítum, gêmere,**  
a verb neuter of the third conjugation.  
I groan or moan:  
I coo, i, 59

**gens, gëntis,**  
a noun common, of the third declension and feminine gender.  
a nation or people  
a race, iv, 9

**gênus, gêneris.**  
a noun common, of the third declension, and neuter gender.  
a kind, a race, or lineage

**Germânia, Germániæ,**  
a noun proper, of the first declension, and feminine gender.

**Gërmany,**  
a country of Europe.

**gláoies, glaciëi,**  
a noun common, of the fifth declension and feminine gender.  
ice, frost

**glans, glándis,**  
a noun common, of the third declension, and of the feminine gender.  
an acorn, mast

**gnátus, gnáti,**  
a noun common, of the second declension, and mas-

culine gender.

a son

**Gortýnius, Gortýnia, Gortýnium,**  
an adjective proper, of three terminations.  
**Gortýnian, Cretan, of Gortys**

**grácilis, gráciis, grácile,**  
an adjective of two terminations.  
slender, thin, slim

**grámen, gráminis,**  
a noun common, of the third declension, and neuter gender.

grass, herbage

**grándis, grándis, gránde,**  
an adjective of two terminations.  
big, huge, large, great

**grátor, grátioris,**  
the comparative degree of the adjective *grátus*, *grátus*, *grátum*, acceptable, grateful or agreeable.  
more acceptable or pleasing

**gratissimus, gratissima, gratissimum,**  
the superlative degree of *grátus*: see *grátor*.  
most pleasing or agreeable

**grávis, grávis, gráve,**  
an adjective of two terminations.

heavy, i, 36

gravid, i, 50

massive, vi, 17

noxious, hurtful, injurious, x, 75, 76

**grex, grégis,**  
a noun proper, of the third declension and masculine gender.  
a flock or herd

**Grynaëus, Grynaëa, Grynaëum,**  
an adjective proper, of three terminations.  
**Grynean, of Gryneum**

**gryps, grýphis,**  
a noun common, of the third declension and masculine gender.  
a griffin

**gúrgea, gúrgitis,**  
a noun common, of the third declension and masculine gender.  
a whirpool  
a gulf, vi, 76

## H.

**hábeo, hábui, hábitum, hábere,**  
a verb active, of the second conjugation.  
I have

I possess, i, 71

I heed or hold, I observe, iii, 42

I sway or control, i, 31

I take or accept, viii, 60

I detain, x, 9

**hábito, habitávi, habitátum, habitáre,**  
a verb frequentative, of the first conjugation.  
I have often

I inhabit or tenant, ii, 29, 60, vi, 2

**háereo, háesi, háesum, háerere,**  
a verb neuter, of the second conjugation.  
I adhere or stick to

**Hamadrýades, Hamadrýadum,**  
a noun proper, of the third declension and feminine gender; being the plural of *Hamadrýas*, *Hamadrýadis*, a *Hamadrýad*.

the **Hamadrýads,**  
rural nymphs, who presided over trees.

**hásta, hástæ,**  
a noun common, of the first declension and feminine gender.  
a spear

**Hebrus, Hébrī,**  
a noun proper, of the second declension, and masculine gender.  
the *Hebrus*,  
a river of Thrace, now called the *Marissa*.

**hédæra, hédæræ,**  
a noun common, of the first declension and feminine gender.  
ivy

**hérba, hérbæ,**  
a noun common, of the first declension and feminine gender.  
an herb, a plant  
herbage or grass, iii, 55, 93, v, 26, vi, 59, vii, 45, 57, viii, 2, 15

**héros, herōis,**  
a noun common, of the third declension and masculine gender: a Greek word; making *herōn* in the accusative case singular. The plural number is, *herōēs, herōum, herōisi* vel *herōibus, herōas, herōēs, herōsi* vel *herōibus*.  
a hero

**Hespérides, Hespéridum,**  
a noun proper, of the third declension and feminine gender; being the plural of *Hesperis*, *Hespéridis*, a *Hesperid* or daughter of *Hesperus*.  
the *Hespéridēs*,  
three celebrated Nymphs, daughters of *Hesperus*. They were appointed joint guardians of the golden-apple trees, which Juno gave to Jupiter on the day of her marriage with him. The orchard was in Africa.

**Hesperus, Hēsperi,**  
a noun proper, of the second declension, and masculine gender.  
*Hesperus*,  
a son of *Lapetus*, and brother to *Atlas*.  
the evening star, viii, 50, x, 77

**hestérnus, hestérna, hestérnum,**  
an adjective of three terminations.  
yester, of yesterday or yesternight

**heu,**  
an interjection.  
ah! alas! Oh!

**hibérnus, hibérna, hibérnum,**  
an adjective of three terminations.  
brumal, hyemal, pertaining to winter

**hibiscus, hibisci,**  
a noun common, of the second declension and masculine gender.  
a mallow, a switch, a twig or osier

**hic, hæc, hoc,**  
a demonstrative pronoun.  
this, he, she, it  
the one, the other, iv, 56

**hīc,**  
an adverb.  
here

**hīlarans, hīlarántis,**  
the present participle of the active verb, of the first conjugation, *hīlaro, hīlarávi, hīlarátum, hīlaráre*, I cheer or enliven.  
cheering, enlivening

**hīne,**  
an adverb.

hence, from this time or place  
here on this side, i, 54  
there on that side, i, 57  
afterwards or after this, iv, 37, vi, 41

**hīrcus, hīrci,**  
a noun common, of the second declension, and masculine gender.  
a buck or he goat

**hīrsútus, hīrsúta, hīrsútum,**  
an adjective, of three terminations.  
hairy, shaggy  
rough or prickly, vii, 53

**hódīe,**  
an adverb.  
to-day

**hoédus, hoédi,**  
a noun common, of the second declension, and masculine gender.  
a kid or young goat

**hómo, hómīnis,**  
a noun common, of the third declension, and of the masculine and also feminine gender.  
a man or woman  
a human being, x, 61

**hónor vel hónos, honóris,**  
a noun common, of the third declension, and masculine gender.  
honour  
respect or regard, ii, 53

**hóra, hóræ,**  
a noun common, of the first declension and feminine gender.  
an hour  
§ 5. The phrase "*in hó-as*," signifies, "hourly, or every hour."

**hórdeum, hórdeī,**  
a noun common, of the second declension and neuter gender.  
barley  
§ 5. This word is sometimes written *ordium*.

**horridior, horridiōris,**  
the comparative degree of *hóridus*, which see.  
rougher, more rugged

**hóridus, hórīda, horridum,**  
an adjective of three terminations.  
horrid, rough, rugged, horrific

**hórtus, hórti,**  
a noun common, of the second declension and masculine gender.  
a garden, an orchard

**hóstis, hóstia,**  
a noun common, of the third declension, and of the masculine and also feminine gender.  
an enemy, a foe

**húc,**  
an adverb.  
hither

**húmi,**  
an adverb: else the genitive case singular of *hūmus*, which see.  
on the ground

**húmillis, húmīlis, húmile,**  
an adjective of two terminations.  
low, lovely, mean, humble

**hūmor, humóris,**  
a noun common, of the third declension and masculine gender.  
moisture

**húmus, húmi,**

a noun common, of the second declension, and feminine gender.

the ground

↳ The genitive of this noun signifies, "upon the ground."

**hyacínthus, hyacínthi,**

a noun common, of the second declension and masculine gender.

a hyacinth

a flower de luce, iii, 63

gladder or flag grass, vi, 53

a martagon lily

↳ It is not now distinctly known what flower the ancients denominated "hyacínthus:" but there is reason to believe, that they applied this term unto more than one sort. Sometimes 'the hyacínthi' of the moderns seems to be intended; and, at other times, 'the violet:' but 'gladder grass or iris' is oft unquestionably meant; and not unfrequently, I think, 'the martagon lily,' or 'Turk's cap.'

**Hýbla, Hýblæ,**

a noun proper, of the first declension, and feminine gender.

**Hybla,**

a mountain of Sicily, famous for thyme and for fine-flavored honey.

**Hyblaëus, Hyblaëa, Hyblaëum,**

an adjective proper, of three terminations.

**Hyblæan, of Hybla****hýems, hýemis,**

a noun common, of the third declension, and of the feminine gender.

winter

**Hýlas, Hýlæ,**

a noun proper, of the first declension, and the masculine gender.

**Hylas,**

a beautiful boy, son of Thiódamas king of Mýsia, stolen by Hércules, and carried on board the Argo. He was unfortunately drowned in a well on the coast of Asia.

**Hýlax, Hylácis,**

a noun proper, of the third declension, and the masculine gender.

**Hylax,**

the name of a dog, signifying barker.

## I.

**Iácchus, Iácchi,**

a noun proper, of the second declension and masculine gender.

**Iácchus or Baccchus**

wine, vi, 15

**ibi,**

an adverb.

there

**ídem, éadem, ídem,**

an adjective pronoun, a compound of *is, éa, id, that, he, she, or it, with the adjunctive syllable dem.*

the same man, woman, or thing

**ígitur,**

a conjunction.

therefore

**ígnis, ígnis,**

a noun common, of the third declension, and masculine gender.

fire

love-flame, iii, 66, v, 10

**ignóbilis, ignóbilis, ignóbile,**

an adjective of two terminations, compounded of *in, and nóbilis, noble.*

ignoble, mean, inglorious, despicable

common, vulgar, ordinary, ix, 38

**ignótus, ignóta, ignótum,**

an adjective of three terminations, compounded of *in, and the past participle, nótus, known.*

unknown

**ile, ílis,**

a noun common, of the third declension, and the neuter gender: used chiefly (if not solely) in the plural number, *ília, ílium.*

the flank or groin, a small gut

the side or bottom of the belly, vii, 26

**ílex, ílicis,**

a noun common, of the third declension, and of the feminine gender.

a holm tree, an evergreen oak

**ille, ílla, íllud, genitive, íllius vel illius,**

a demonstrative pronoun.

he, she, it, or that

**Íllýricus, Íllýrica, Íllýricum,**

an adjective proper, of three terminations.

**Íllýrian or Illyric**

of Íllýricum, Illyris or Íllýria,

a country east of the Adriatic sea.

**ímágo, ímáginis,**

a noun common, of the third declension, and of the feminine gender.

an image, a picture or portrait

a likeness or resemblance, ii, 27

any reflection visible or audible.

**ímber, ímbris,**

a noun common, of the third declension, and masculine gender.

a shower, rain

**ímbuo, ímbui, ímbútum, ímbúere,**

a verb active, of the third conjugation.

I wet, imbrue, dye, or stain

**ímitor, ímitátus sum, ímitári,**

a verb deponent, of the first conjugation.

I imitate or rival, ii, 31

I ape or mimic, v, 73

**ímmemor, ímmémoris,**

an adjective of one termination, compounded of *in, and mémor, mindful.*

unmindful, regardless, forgetful

**ímmíneo, ímmínui, ímmínere,**

a verb neuter, of the second conjugation.

I overhang or impend over

**ímmitto, ímmisi, ímmíssum, ímmittere,**

a verb active of the third conjugation, compounded of *in, and the simple active verb mitto, I send.*

I send forth or let loose

I admit or let in, ii, 59

**ímmò,**

a conjunction.

nay; sometimes yea, yes

**ímpar, ímparis, genitive plural, ímparum,**

an adjective, of one termination: compounded of *in, and par, equal.*

unequal, uneven, odd

**ímpius, ímpia, ímpium,**

an adjective, of three terminations; compounded of *in, and pius, godly.*

impious, wicked, atrocious, pitiless

**ímpleo, ímplévi, ímplétum, ímplére,**

a verb active, of the second conjugation, compound-



ed of in, and the simple active verb, *pléo*, *I fill*.  
*I fill*  
**imprimis**,  
 an adverb.  
*above all, principally, chiefly*  
**improbis, improba, improbum**,  
 an adjective of three terminations; compounded of in, and *probus*, honest.  
*naughty, wicked, impious*  
**imus, ima, imum**,  
 an adjective of three terminations; namely, the superlative degree of *inferus*, low.  
*lowest or deepest*  
*very deep or simply deep*, vii, 98  
*inmost or closest*, iii, 54  
**in**,  
 a preposition; governing the accusative case, when "motion to or towards" is implied; but the ablative case, when "rest or motion in a place" is signified.  
*in, on, upon, to, into, against*  
**inánis, inánis, ináne**,  
 an adjective of two terminations.  
*empty, void*  
*vain, unavailing*, ii, 5  
**incendo, incendi, incensum, incendere**,  
 a verb active, of the third conjugation.  
*I set fire to or light up*  
**incertus, incerta, incertum**,  
 an adjective of three terminations, compounded of in, and *certus*, certain.  
*uncertain, doubtful, fluctuant*  
**incido, incidi, incisum, incidere**,  
 a verb active of the third conjugation, compounded of in, and the simple active verb, *caedo*, *I lash or flog*.  
*I cut, nick, hack or chop*, iii, 11  
*I cut or pare*, viii, 29  
*I cut short*, ix, 14  
*I carve or cut out*, x, 53  
**incipio, incépi, incéptum, incípere**,  
 a verb active and neuter, of the third conjugation; compounded of in, and the simple active verb, *cápio*, *I take*.  
*I commence or begin*  
**inconditus, incondita, inconditum**,  
 an adjective of three terminations, or, the past participle of the imaginary verb *incondo*, *I unstore*.  
*incondite, off hand*  
*extemporaneous, unpremeditated*  
**incrementum, incrementi**,  
 a noun common, of the second declension and neuter gender.  
*an increment, increase, or offspring*  
**incultus, inculta, incultum**,  
 an adjective of three terminations, compounded of the preposition in, and *cultus*, the past participle of *colo*, *I till*.  
*incult, wild, uncultivated*  
**incumbens, incumbéntis**,  
 the present participle of the compound neuter verb, of the third conjugation, *incumbo*, *I lean upon*.  
*leaning upon or against*  
**indigeo, indigui, indigére**,  
 a verb neuter of the second conjugation, compounded of in, and the simple neuter verb, *egeo*, *I want*.  
*I lack or stand in need of*  
**indignus, indigna, indignum**,

an adjective of three terminations, compounded of in, and *dignus*, worthy.  
*unworthy, indign*  
*faithless, counterfeit, feigned*, viii, 18  
*cruel, ill-requested*, x, 10  
**indoctus, indocta, indoctum**,  
 an adjective of three terminations, compounded of in, and of *doctus*, the past participle of *doceo*, *I teach*.  
*untaught, illiterate, unskilful*  
**induco, induxi, inductum, inducere**,  
 a verb active, of the third conjugation, compounded of it, and the simple active verb, *duco*, *I lead or bring*.  
*I bring in or introduce*  
*I draw over or cover*, v, 40, ix, 20  
*I lead up*, v, 50  
**ineo, inivi vel inii, initum, inire**,  
 a verb neuter irregular, compounded of in, and the simple neuter irregular verb, *eo*, *I go*.  
*I go in, I enter upon*, i, 56  
*I arise or make my entrance*, iv, 11  
**iners, inértis**,  
 an adjective of one termination.  
*idle, slothful, sluggish, listless*, i, 28  
*dormant, inactive, indolent*, viii, 24  
**infelix, infelícis**,  
 an adjective of one termination, compounded of in, and *felix*, happy.  
*unhappy, unfortunate, luckless*  
*wretched, unlucky, miserable*, v, 37  
**inferus, infera, inferum**,  
 an adjective of three terminations, forming its comparison irregularly, and making, in the comparative degree, *inferior*, and in the superlative degree, *infimus* vel *imius*.  
*low, infernal*  
**infindo, infidi, infissum, infindere**,  
 a verb active, of the third conjugation, compounded of in, and the simple active verb, *findo*, *I cleave or split*.  
*I cut or upheave*  
**inflatus, inflata, inflatum**,  
 the past participle of *inflo*, which see.  
*inflated, puffed, swollen or tumid*  
**inflo, inflavi, inflatum, inflare**,  
 a verb active, of the first conjugation, compounded of in, and the simple neuter verb, *fio*, *I blow*.  
*I inflate*  
**informis, informis, informe**,  
 an adjective of two terminations.  
*mis-shapen, ugly, ill-favored*  
**ingemo, ingemui, ingemitum, ingémere**,  
 a verb neuter, of the third conjugation, compounded of in, and the simple neuter verb, *gemo*, *I groan*.  
*I bemoan or bemoan*  
*I lament or deplore*  
**ingratus, ingrata, ingrátum**,  
 an adjective of three terminations, compounded of in, and *gratus*, grateful.  
*ungrateful, unpleasant, disagreeable*  
*unthankful, detested, hapless*, i, 35  
**inguen, inguinis**,  
 a noun common, of the third declension, and the neuter gender.  
*the groin, the waist*  
**injicio, injeci, injectum, injicere**,  
 a verb active, of the third conjugation, compounded

of *in*, and the simple active verb, *jacio*, I cast.

*I reject, I throw or fling in*  
*I put or cast upon*, vi, 19

*injussus, injussa, injussum*,  
an adjective of three terminations, compounded of  
*in*, and *jussus*, the past participle of *jubeo*, I bid  
or command.

*forbidden, unbidden*

*injustus, injusta, injustum*,  
an adjective of three terminations, compounded of  
*in*, and *justus*, just.

*unjust, iniquitous*  
*severe, harsh, over-strick*, iii, 23

*inquo, inquis, inquisti*,  
a verb defective.

*I say, quoth I*

*insanio, insanivi, insanitum, insanire*,  
a verb neuter, of the fourth conjugation, compound-  
ed of *in*, and the obsolete verb, *sano*, I am sound.  
*I am mad, I rave, I am out of my wits*

*insanus, insana, insanum*,  
an adjective of three terminations, compounded of  
*in*, and *sanus*, sound or sane.  
*insane, mad, frantic*

*inscriptus, inscripta, inscriptum*,  
the past participle of the compound active verb, of  
the third conjugation, *inscribo, inscripsi, inscrip-*  
*tum, inscribere, I inscribe.*  
*inscribed*

*insero, insēvi, insitum, insérere*,  
a verb active, of the third conjugation, compounded  
of *in*, and the simple active verb, *sēro, sēvi, sē-*  
*tum, sēre, I sow or plant.*

*I implant or ingraft*

*insidiæ, insidiarum*,  
a noun common, of the first declension and feminine  
gender: wanting the singular number.  
*an ambush, a plot or stratagem*  
*snares*, lii, 18

*instituo, institui, institutum, institutio*,  
a verb active, of the third conjugation, compounded  
of *in*, and the simple verb, *statuo*, I appoint.

*I institute or appoint*

*I teach*, ii, 33, v, 30

*insto, institi, institum, instāre*,  
a verb neuter, and active, of the first conjugation,  
compounded of *in*, and the simple neuter verb, *sto*,  
*I stand.*

*I stand on, I am instant with*

*I urge or press*

*I am in hand or in view*, ix, 66

*insuetus, insueta, insuetum*,  
an adjective of three terminations, compounded of  
*in*, and *suetus*, the past participle of the neuter  
inceptive verb, *sueco*, I accustom.  
*unaccustomed, unusual, strange*  
*new to one*, v, 56

*integer, integra, integrum*,  
an adjective of three terminations.  
*entire, whole*

↳ The phrase "*ab integro vel integro*," means  
"*afresh or anew*."

*inter*,  
a preposition governing the accusative case.

*among, amidst, betwixt, between*

*adown or through*, v, 84

*in or during*, ix, 24

*interea*,  
an adverb.

*meanwhile, in the mean time*

*interitus, interitūs*,  
a noun common, of the fourth declension and mascu-  
line gender.

*extinction, death, decease*

*intermisceo, intermiscui, intermistum vel*

*intermixtum, intermiscere*,

a verb active of the second conjugation, compound-  
ed of *inter*, and the simple active verb, *misceo*, I  
*mix*.

*I intermingle or intermix*

*intexens, intextentis*,

the present participle of *intexo*, which see.

*interweaving, plaiting, entwining*

*intexo, intexui, intextum, intexere*,

a verb active of the third conjugation, compounded  
of *in*, and the simple active verb, *texo*, I weave,  
*knit, or plait.*

*I interweave*

*I wreath or entwine*, v, 31

*intonsus, intonsa, intonsum*,

an adjective of three terminations, compounded of  
*in*, and *tonsus*, the past participle of *tondeo*, I  
*clip or shear.*

*unshorn, unmown, unpolled*

*invénio, invenis, invēni, inventum, inve-*  
*nire*,

a verb active, of the fourth conjugation, compounded  
of *in*, and the simple neuter verb, *venio*, I come.

*I find*

*invideo, invides, invidi, invidere*,

a verb active and neuter, of the second conjugation,  
compounded of *in*, and the simple active and neu-  
ter verb, *video*, I see.

*I envy or begrudge*

*invidia, invidias*,

a noun common, of the first declension and feminine  
gender.

*envy, spite, spleen*

*invitus, invita, invitum*,

an adjective of three terminations.

*unwilling, reluctant*

*Iolas, Iolæ*,

a noun proper, of the first declension and masculine  
gender: a Greek word.

*Iolas*,

the name of a man, signifying *heyday*?

*ipse, ipsa, ipsum, genitive, ipsius vel ipsius*,

an adjective pronoun.

*self or very*

*I, thou, he, she, or it, in the nominative*

*case, as the sense may require.*

*ira, iræ*,

a noun common, of the first declension and feminine  
gender.

*anger, ire, wrath, displeasure*

*huffs, pells, ill-temper, in the plural.*

*irritus, irrita, irritum*,

an adjective of three terminations.

*null, void, vain, futile, fruitless, addle*

*Ismarus, Ismari, plural, Ismara, Ismarorum*,  
a noun proper, of the second declension; masculine  
in the singular number, and neuter in the plural.

*Ismarus*,

a rugged mountain of Thracæ.

*is, ea, id, genitive, ejus*,

an adjective pronoun, often used substantively, like  
*hic, ille, iste, ipse, and the like.*

*that; he, she, it*

*iste, ista, istud, genitive, istius vel istius,  
that or this; he, she, it*

*iterùm,  
an adverb.  
again, once more*

## J.

*jácens, jacéntis,  
the present participle of jáceo, which see.  
lying at full length*

*jáceo, jácui, jácitum, jacére,  
a verb neuter, of the second conjugation.  
I lie along or at full length*

*jácio, jáci, jáctum, jacere,  
a verb active, of the third conjugation.  
I throw, fling, or cast*

*jácto, jactávi, jactátum, jactáre,  
a verb active, (some say frequentative,) of the first  
conjugation.  
I cast, throw, fling, or toss  
I brag or boast, I pride me in, vi, 73*

*jáctus, jácta, jáctum,  
the past participle of jácio, which see.  
cast, thrown, flung*

*jàm,  
an adverb.  
now, already*

*jamprídèm,  
an adverb.  
ere now, long since*

*júbco, jússi, jússum, jubére,  
a verb active, of the second conjugation.  
I bid, order, or command  
I prompt or stir up, iv, 33*

*júdex, júdicis,  
a noun common, of the third declension, and of the  
masculine and also feminine gender.  
a judge, an umpire, an arbitrator*

*judícium, júdicii,  
a noun common, of the second declension, and neuter  
gender.  
judgment, estimation*

*júgum, júgi,  
a noun common, of the second declension and neuter  
gender.  
a yoke, ii, 66, iv, 41  
the brow of a hill, v, 76, ix, 8, x, 11*

*júnetus, júnetá, júnetum,  
the past participle of júngo, which see.  
joined, united, fastened, cemented*

*júncus, júnci,  
a noun common, of the second declension, and mascu-  
line gender.  
a bulrush*

*júngo, júnxi, júnetum, júngere,  
a verb active of the third conjugation.  
I join or conjoin  
I yoke together, iii, 91  
I couple, viii, 27*

*juníperus, juníperi,  
a noun common, of the second declension, and of the  
feminine gender.  
a juniper tree*

*Júpiter, Jóvis,  
a noun proper, of the third declension and masculine  
gender.*

*Júpiter,*

a son of old Saturn and Ops, born in the island of  
Crete. Having dethroned his father, he became  
chief of the universe, and king of the gods.

*júrgium, júrgii,  
a noun common, of the second declension and neuter  
gender.  
a strife or quarrel*

*jússum, jússi,  
a noun common, of the second declension, and neuter  
gender.  
a command*

*juvéna, juvéncæ,  
a noun common, of the first declension and feminine  
gender.  
a heifer or young cow*

*juvéncus, juvénci,  
a noun common, of the second declension, and mas-  
culine gender.  
a steer or bullock, an ox, ii, 66, vii, 11, 44  
a bull, vi, 46, viii, 85  
any young male*

*júvenis, júvenis,  
a noun common, of the third declension, and of the  
masculine and also feminine gender.  
a young man or woman  
a stripling or youth*

*júvo, júvi, jútum, juváre,  
a verb active, of the first conjugation.  
I help or aid  
I give pleasure or delight, iv, 2, v, 83*

## L.

*labéllum, labélli,  
a noun common, of the second declension and neuter  
gender: diminutive.  
a little or soft lip*

*lábor, lápsus sum, lábi,  
a verb neuter deponent, of the third conjugation.  
I slide or glide  
I slip from or fade, i, 64*

*lábor et lábos, labóris,  
a noun common, of the third declension and mascu-  
line gender.  
labor, toil, turmoil, vehement exertion  
an essay or undertaking, x, 1  
distress, suffering, solicitude, x, 64*

*lábrum, lábri,  
a noun common, of the second declension, and neuter  
gender.  
a lip*

*labrúsca, labrúscae,  
a noun common, of the first declension, and feminine  
gender.  
a wild vine*

*lac, láctis,  
a noun common, of the third declension, and neuter  
gender.  
milk*

*lácero, lacerávi, lacerátum, laceráre,  
a verb active, of the first conjugation.  
I lacerate, I rend or tear*

*lacértus, lacérti,  
a noun common, of the second declension, and of the  
masculine gender.  
an arm, the fore-arm  
a lizard or newt, ii, 9*

laccasso, laccéssi et laccassivi, laccassitum, laccessere,

a verb active of the third conjugation.

*I provoke*

*I challenge*

lacrymæ, lacrymarum,

a noun common, of the first declension and feminine gender; the plural of lachryma, or, rather, of lacryma, a tear in weeping.

tears

laedo, læsi, læsum, lædere,

a verb active of the third conjugation.

*I hurt, I injure, I annoy or offend*

*I contaminate or infect, i, 51*

*I tire or fatigue, ix, 64*

lætitia, lætitiæ,

a noun common, of the first declension and feminine gender.

*joy, gladness, mirth, glee*

lætor, lætatus sum, lætari,

a verb neuter dependent, of the first conjugation.

*I rejoice or am glad*

lætus, læta, lætum,

an adjective of three terminations.

*joyous, joyful*

lævus, læva, lævum,

an adjective of three terminations.

*the left*

*silly, infatuate, foolish, i, 16*

lana, lanæ,

a noun common, of the first declension and feminine gender.

*wool*

lanugo, lanuginis,

a noun common, of the third declension, and of the feminine gender.

*down*

*the soft nap or fur on fruit*

lapis, lapidis,

a noun common, of the third declension, and masculine gender.

*a stone*

lascivus, lasciva, lascivum,

an adjective of three terminations

*lascivious, wanton, playsome*

læto, lætui, lætitum, lætere,

a verb neuter, of the second conjugation.

*I lie hid or am concealed*

*I lurk or skulk, iii, 20*

låttrans, låråntis,

the present participle of lårto, which see.

*barking*

låtro, låråvi, låråtum, låråre,

a verb neuter, of the first conjugation.

*I bark, I bay or howl*

låtus, låreris,

a noun common, of the third declension and neuter gender.

*the side*

laudo, laudåvi, laudåtum, laudare,

a verb active of the first conjugation

*I praise or commend*

laurea, lauræ,

a noun common, of the first declension, and feminine gender.

*the laurel tree, vii, 62, 64*

† This noun is more properly the feminine gen-

der of the adjective *laureus, lauræus, lauræum*; the substantive *arbor* being understood.

laurus, lauri et lauribus,

a noun common, of the second, and likewise fourth declension and feminine gender.

*a laurel or bay tree*

laus, laudis,

a noun common, of the third declension, and feminine gender.

*praise, commendation, renown*

lavo, lavi vel lavavi, lautum, lotum vel lavatum,

lavere vel lavare,

a verb active of the first, but originally, third conjugation.

*I wash, I dip or bathe*

leæna, leaenæ,

a noun common, of the first declension and feminine gender.

*a lioness*

lector, lectoris,

a noun common, of the third declension, and masculine gender.

*a reader*

lectus, lecta, lectum,

the past participle of lëgo, which see.

*chosen, picked, culled, gathered*

lëgens, legentis,

the present participle of lëgo, which see.

*reading*

*culling or gathering, viii, 38*

lëgo, lëgi, lëctum, lëgere,

a verb active of the third conjugation.

*I read, iv, 27*

*I peruse, vi, 10, x, 2*

*I gather, ii, 51.*

*I crop or cull, ii, 18, iii, 92, x, 41*

*I coast or cruise along, viii, 7*

lëntus, lënta, lëntum,

an adjective of three terminations:

*slow*

*slender, pliant, flexible, limber, i, 26, iii,*

*38, 83, v, 16, 31, ix, 42, x, 40*

*careless and at ease, i, 4*

lëo, leönis,

a noun common, of the third declension and masculine gender.

*a lion*

lëvis, lëvis, lëve,

an adjective of two terminations.

*light, imponderous*

*sprightly, nimble, swift, i, 60*

*slender, slim, v, 2*

lëvis, lëvis, lëve,

an adjective of two terminations.

*smooth, vi, 51*

*polished, vii, 31*

lëvo, levåvi, levåtum, levåre,

a verb active of the first conjugation.

*I ease or lift up, I alleviate*

*I lighten or disburden, ix, 65*

liber, libri,

a noun common, of the second declension, and masculine gender.

*the rind of a tree, x, 67*

*a book*

Liber, Liseri,

a noun proper, of the second declension, and mascu-

- line gender.*  
**Liber** or **Bacchus**  
 the god of wine.
- libertas, libertatis,**  
 a noun common, of the third declension, and of the feminine gender.  
*liberty, freedom, emancipation*
- libet, libuit et libitum est,**  
 a verb impersonal, of the second conjugation.  
*it pleases, it contents*
- Libéthrides, Libéthridum,**  
 a noun proper, of the third declension, and feminine gender; used in the plural number only; also, an adjective plural of one termination, wanting the neuter gender.  
 the **Libéthridēs,**  
 tutelar goddesses of Libéthria:  
**Libéthrian, of Libéthria,** vii, 21
- libo, libavi, libatum, libare,**  
 a verb active of the first conjugation.  
*I taste or sip, v, 26*  
*I pour out in sacrifice*
- libum, libi,**  
 a noun common, of the second declension and neuter gender.  
*a sacrificial cake or wafer, made of honey, meal, and oil.*
- licet, licuit et licitum est,**  
 a verb impersonal, of the second conjugation.  
*it is lawful, it is permitted*
- licet,**  
 a conjunction.  
*although, albeit, notwithstanding, yet*
- licium, licii,**  
 a noun common, of the second declension, and neuter gender.  
*the woof about a weaver's beam*  
*the thread of a shuttle*  
*the thumbs of a web*  
*thread or yarn in general, viii, 74*
- ligustrum, lighstri,**  
 a noun common, of the second declension and neuter gender.  
*barebind or hedgebell*  
*privet or prim print*
- lilium, lilii,**  
 a noun common, of the second declension, and neuter gender.  
 a *lily*
- limen, liminis,**  
 a noun common, of the third declension, and neuter gender.  
*a threshold, a porch or entrance*
- limes, limites,**  
 a noun common, of the third declension, and masculine gender.  
*a limit, a boundary, a landmark*
- limósus, limósa, limósum,**  
 an adjective of three terminations.  
*boggy, slimy, miry, clayey, muddy*
- limus, limi,**  
 a noun common, of the second declension and masculine gender.  
*clay, mud, mire*
- lingua, linguae,**  
 a noun common, of the first declension, and feminine gender.  
*the tongue, language*

- linquo, liqui, licitum, linquere,**  
 a verb active of the third conjugation.  
*I quit or leave*
- Línus, Lini,**  
 a noun proper, of the second declension, and masculine gender.
- Linus,**  
 an able musician, and son of Apóllo.
- liqueſco, liqueſcere,**  
 a verb neuter, inceptive, of the third conjugation.  
*I begin to melt or to liquify*
- liquidus, liquida, liquidum,**  
 an adjective of three terminations.  
*liquid, limpid, crystalline, pellucid*  
*etherial, pure, unadulterate, vi, 33*
- lis, litis,**  
 a noun common, of the third declension, and of the feminine gender.  
*strife, dispute, contest*
- lītus vel litus, litoris vel littoris,**  
 a noun common, of the third declension, and neuter gender.  
*the sea-side, shore, coast, strand, beach*
- locus, loci, plural, loca vel loci, locorum,**  
 a noun common, of the second declension, and masculine gender in the singular number; but neuter or masculine in the plural.  
 a *place, a site or situation*
- locūtus, locūta, locūtum,**  
 the past participle of *loquor*, which see.  
*spoken*
- lōlium, lolii,**  
 a noun common, of the second declension and neuter gender.  
*darnel, cockle-weed*
- lōngior, lōngior, lōngius,**  
 the comparative degree of *lōngus*, which see.  
*longer*
- lōngus, lōnga, lōngum,**  
 an adjective of three terminations.  
*long*
- long*  
 The phrase "*in lōngum*" signifies "*unto the stretch or utmost verge*;" in other words, "*to a degree of tension producing uneasiness.*"
- lōquens, loquētis,**  
 the present participle of *loquor*, which see.  
*speaking*
- lōquor, locūtus sum, lōqui,**  
 a verb deponent, of the third conjugation: both neuter and transitive.  
*I speak or say, I mention or recite*
- lucēſco, lucēſcere,**  
 a verb neuter, inceptive, of the third conjugation.  
*I grow clear or bright*
- Lūcifer, Luciferi,**  
 a noun proper, of the second declension, and masculine gender.  
*Lucifer,*  
 which means "*light-bringer*;" this was the Latin name for the "*Morning Star*."
- Lucina, Lucinae,**  
 a noun proper, of the first declension, and feminine gender.  
*Lucina, Diána,*  
 the goddess presiding over child birth.
- lūcus, luci,**  
 a noun common, of the second declension and masculine gender.  
*a holy grove or consecrated wood*

**lúdo, lúsi, lúsum, lúdere,**  
*a verb neuter, of the third conjugation.*  
*I play or sport*  
*I pastime, frolic, or gambol, vi, 28*  
*I warble or quaver, i, 10, vi, 1*  
*I gull or delude, vi, 19*

**lúduš, lúdi,**  
*a noun common, of the second declension, and masculine gender.*  
*play, sport, pastime, game*  
*recreation, pleasure, amusement, ix, 39*

**lúna, lúnæ,**  
*a noun common, of the first declension and feminine gender.*  
*the moon*

**lúpus, lúpi,**  
*a noun common, of the second declension and masculine gender.*  
*a wolf*

**lústro, lustrávi, lustrátum, lustráre,**  
*a verb active of the first conjugation.*  
*I expiate or purify*  
*I compass in solemn procession, v, 75*  
*I traverse or range, x, 55*  
*I track or trace, ii, 12*  
*I view or survey*

**lutéolus, lutéola, lutéolum,**  
*an adjective of three terminations.*  
*yellowish, clay-colored*

**lútum, lúti,**  
*a noun common, of the second declension and neuter gender.*  
*yellow-dye, woold*

**lux, lúcis,**  
*a noun common, of the third declension, and of the feminine gender.*  
*light*  
*day-light, the day-time*  
*a day, vii, 43*

**Lycæus, Lycæi,**  
*a noun proper, of the second declension, and masculine gender.*

**Lycæus,**  
*a mountain of Arcádia, sacred to Jove.*

**Lýcidas, Lýcidæ,**  
*a noun proper, of the first declension, and the masculine gender.*

**Lýcidas,**  
*the name of a boy, and also of a shepherd; signifying wolf's cub.*

**Lycisca, Lyciscæ,**  
*a noun proper, of the first declension; and of the feminine, and also masculine gender: of Greek derivation.*

**Lycisca,**  
*the name of a dog, signifying "wolf-mongrel."*

**Lycóris, Lycóridis,**  
*a noun proper, of the third declension, and feminine gender: a Greek word.*

**Lycóris,**  
*the name of a woman.*

**Lýctius, Lýctia, Lýctium,**  
*an adjective proper, of three terminations.*  
*Lýctian, Cretan, of Lyclos a city of Crete*

**lynx, lýncis,**  
*a noun common, of the third declension, and of the feminine gender.*  
*a lynx, an ounce, a panther-wolf*

## M.

**mácer, mácra, mácrum,**  
*an adjective of three terminations.*  
*lean, meagre*

**Mænálius, Mænália, Mænálium,**  
*an adjective proper, of three terminations.*  
*Mænálian, Arcádan, of Mænalus*

**Mænalus, Mænali, plural, Mænalala, Mænalórum,**  
*a noun proper, of the second declension; masculine in the singular number, and neuter in the plural.*

**Mænalus,**  
*a mountain of Arcádia, sacred to Pan.*

**Mævíus, Mævíi,**  
*a noun proper, of the second declension, and masculine gender.*

**Mævíus,**  
*an inferior poet of the Augústan age.*

**mágicus, mágica, mágium,**  
*an adjective of three terminations.*  
*magical*

**mágis,**  
*an adverb.*  
*more*

**magíster, magístri,**  
*a noun common, of the second declension, and masculine gender.*  
*a master, v, 48*  
*an owner, a head-shepherd, ii, 33, iii, 101*

**mágnus, mágna, mágnum,**  
*an adjective of three terminations, and of irregular comparison; having "máior" for comparative degree, and "máximus" for superlative.*  
*great, ample, i, 48*  
*vast, iv, 5, vi, 31*  
*huge, big, strong, fierce, iv, 22*  
*mighty, heroic, iv, 36*  
*illustrious, renowned, iv, 12*  
*numerous, vi, 55*  
*broad, viii, 6*  
*high, iv, 48*  
*divine, celestial, iii, 104, iv, 49*  
*sharp or warm, vii, 16*

**máior, máior, május,**  
*the comparative degree of mágnus, which see.*  
*greater, ampler, bigger, larger, i, 34*  
*loftier or more sublime, iv, 1*  
*elder, superior, v, 4*  
*more valuable, iii, 35*  
*more acceptable, v, 53*

**málo, málui, málle,**  
*a verb irregular, compounded of mágis, and the irregular verb volo, I am willing.*  
*I am more willing or would rather*

**málum, máli,**  
*a noun common, of the second declension, and neuter gender.*  
*an ill, x, 61*  
*a mishap or misfortune, i, 16*

**málum, máli,**  
*a noun common, of the second declension and neuter gender.*  
*an apple, iii, 64, viii, 37, 53*  
*a peach, ii, 51*  
*a quince, a citron, vi, 61*  
*a pippin, else pomegranate, iii, 71*

**málus, mála, málum,**

- an adjective of three terminations, and of irregular comparis-<sup>n</sup>; having "péjor" for comparative degree, and "péssimus" for superlative.*  
*bad, vicious, wicked*  
**malignant**, i, 51  
*blunt, mischievous, injurious*, iii, 11  
*baneful, unlucky*, vii, 28  
*pernicious, fatal*, viii, 41  
*cruel, burning*, viii, 83
- mándo**, **mandávi**, **mandátum**, **mandáre**,  
*a verb active, of the first conjugation.*  
*I order or command*, v, 41  
*I commit unto*, v, 36, viii, 93
- máneo**, **mánsi**, **mánsum**, **manére**,  
*a verb neuter, of the second conjugation.*  
*I tarry or stay*  
*I remain or continue*, i, 47, iv, 53  
*I endure*, v, 78  
*I abide behind*, iv, 13
- Mántua**, **Mántuæ**,  
*a noun proper, of the first declension, and feminine gender.*  
**Mántua**,  
*a city of Cisálpine Gaul, beyond the Po; founded about 300 years before Rome.*
- mánus**, **mánus**,  
*a noun common, of the fourth declension, and feminine gender.*  
*the hand*
- máre**, **máris**,  
*a noun common, of the third declension, and the neuter gender.*  
*a sea, the main*  
*water in general*, vi, 32
- marínus**, **marína**, **marínium**,  
*an adjective, of three terminations.*  
*marine*
- marítus**, **maríti**,  
*a noun common, of the second declension, and masculine gender.*  
*a husband, a bridegroom*
- mármor**, **mármoris**,  
*a noun common, of the third declension, and neuter gender.*  
*marble*
- mormóreus**, **marmóreus**, **marmóreum**,  
*an adjective, of three terminations.*  
*made of marble*
- Mars**, **Mártis**,  
*a noun proper, of the third declension, and masculine gender.*  
**Mars**,  
*the god of war, son of Júpiter and Juno.*
- Mártius**, **Mártia**, **Mártium**,  
*an adjective proper, of three terminations.*  
*pertaining to Mars, martial, warlike*
- másculus**, **máscula**, **másculum**,  
*an adjective of three terminations.*  
*male*  
*best, largest, purest, strongest*, viii, 65
- máter**, **mátris**,  
*a noun common, of the third declension and feminine gender.*  
*a mother*  
*a dam*, i, 23
- matúrus**, **matúra**, **matúrum**,  
*an adjective of three terminations.*
- mature, ripe*  
**máximus**, **máxima**, **máximum**,  
*an adjective of three terminations, namely, the superlative degree of magnus, great.*  
*greatest, chiefest, supreme*  
*most acceptable or agreeable*, x, 72
- médeor**, **medéri**,  
*a verb deponent, and defective, of the second conjugation.*  
*I heal or cure*
- medicína**, **medicínæ**,  
*a noun common, of the first declension and feminine gender.*  
*medicine, cure, remedy, relief*
- méditans**, **meditántis**,  
*the present participle of méditor, which see.*  
*meditating, musing*  
*warbling, trilling, minstrelsy*, vi, 82
- méditor**, **meditátus sum**, **meditári**,  
*a verb deponent, of the first conjugation.*  
*I meditate, muse, excogitate, or invent*  
*I plan or devise*, v, 61  
*I concert, warble, or trill*, i, 2, vi, 8, 82
- médius**, **média**, **médium**,  
*an adjective of three terminations.*  
*mid, middle*  
*half*, ix, 59  
*central or thickest*, x, 45  
*deep and wide*, viii, 58
- mel**, **mélis**,  
*a noun common, of the third declension, and neuter gender.*  
*honey*
- Meliboéus**, **Meliboéi**,  
*a noun common, of the second declension, and masculine gender.*
- Melibæus**,  
*the name of a shepherd, signifying neatherd.*
- mélius**,  
*an adverb; the comparative degree of benè.*  
*better*
- mémini**, **meminísse**, **imperative**, **meménto**,  
*a verb defective.*  
*I remember or recollect*  
*I mind or am mindful*, viii, 88
- Menálcas**, **Menálcæ**,  
*a noun proper, of the first declension and masculine gender; a Greek word.*
- Menálcas**,  
*the name of a boy and shepherd, signifying lasting ail.*
- mens**, **méntis**,  
*a noun common, of the third declension and feminine gender.*  
*the mind*
- ménsa**, **ménsæ**,  
*a noun common, of the first declension, and feminine gender.*  
*a table or board*
- ménsis**, **ménsis**,  
*a noun common, of the third declension, and masculine gender.*  
*a month*
- méntior**, **mentítus sum**, **mentíri**,  
*a verb neuter deponent, of the fourth conjugation.*  
*I lie or speak falsely*  
*I counterfeit or feign*, iv, 42

**merces, mercedis,**  
a noun common, of the third declension, and feminine gender.  
*wages, hire,*  
a reward or recompense, vi, 26  
**mereo, mérui, méritum, merere,**  
a verb active, of the second conjugation.  
*I earn, mérit, or deserve*  
*I win, iii, 22*

**merx, mércis,**  
a noun common, of the third declension, and of the feminine gender.  
*merchandize, traffic, ware*

**méssis, méssis,**  
a noun common, of the third declension and feminine gender.  
*harvest*  
*harvest-time or summer, v, 70*  
*a crop or springing corn, viii, 99*

**méssor, messóris,**  
a noun common, of the third declension, and of the masculine gender.  
*a reaper*

**metuo, métui, metútum, metúere,**  
a verb active and neuter, of the third conjugation.  
*I fear or dread*

**méus, méa, méum, vocative singular, mi, méa, méum,**  
an adjective pronoun, expressive of possession relating to the first person, *égo, I.*  
*my, mine, my own*  
This possessive pronoun is frequently used in the plural number, (without any substantive expressed), in the sense of "my relations" or "my countrymen;" in like manner, also, are *téus* and *illius* usurped.

**Micon, Micónis,**  
a noun proper, of the third declension and masculine gender.

**Micon or Mycon,**  
the name of a man, signifying bellow-roar.

**mígro, migrávi, migrátum, migráre,**  
a verb neuter, of the first conjugation.  
*I remove or make off*  
*I migrate or depart*

**míles, militis,**  
a noun common, of the third declension; and of the masculine, and also feminine gender.  
*a soldier, a warfarer, a campaigner*  
*a military man or woman*

**míle,**  
an adjective of all genders, undeclined.  
*a thousand*

**Mincius, Mincii,**  
a noun proper, of the second declension, and masculine gender.  
*the Mincius or Menzo,*  
*a river of Cisalpine Gaul*

**minium, mínii,**  
a noun common, of the second declension and neuter gender.  
*cinnabar, vermillion*  
*red-lead, in a more modern acceptation.*

**mindis,**  
an adverb; the comparative degree of *parvum, little;*  
and still more properly of *parvo.*  
*less or in a smaller degree*

**mirátus, miráta, mirátum,**

*the past participle of miror, which see.*  
*struck with admiration of*

**miror, mirátus sum, mirári,**  
a verb deponent, of the first conjugation.  
*I wonder or am amazed*  
*I marvel at or admire*

**misceo, míscui, místum et míxtum, miscére,**  
a verb active of the second conjugation.  
*I blend, I mix or mingle*

**miser, mísera, míserum,**  
an adjective of three terminations.  
*wretched, miserable, hapless; ill-fated*  
*vile, paltry, pitiful, iii, 27*

**miserábilis, miserábilis, miserábile,**  
an adjective of two terminations.  
*miserable, deserving of pity or compassion*

**miséreor, misértus et miséritus sum, miséréri,**  
a verb deponent, of the second conjugation.  
*I pity or commiserate*

**mitésco, mitéscere,**  
a verb neuter, inceptive, of the third conjugation.  
*I meek*  
*I relent or become mitigated or assuaged*

**mitis, mitis, míte,**  
an adjective of two terminations.  
*mild, meek, gentle*  
*mellow, ripe, soft, i, 81*

**mitto, misi, míssum, mittere,**  
a verb active, of the third conjugation.  
*I send*  
*I forward or convey, ix, 6*

**míxtus, míxta, míxtum,**  
the past participle of *misceo, which see.*  
*mist, mingled, blended*  
*interspersed, v, 3*

**Mnasýlus, Mnasýli,**  
a noun proper, of the second declension, and masculine gender.

**Mnasýlus,**  
the name of a shepherd or satyr, signifying bawl-minder.

**módò,**  
an adverb; also a conjunction.  
*just now*  
*immediately, viii, 78*  
*lately, a short time ago, i, 14*  
*in case of, provided that, ix, 27*  
*only, iv, 8*

**módulus, modulántis,**  
the present participle of *modulor, which see.*  
*modulating, tuning, minstrelsy*

**módulor, modulátus sum, modulári,**  
a verb deponent, of the first conjugation.  
*I modulate, tune or minstrelsy*

**módus, módi,**  
a noun common, of the second declension, and of the masculine gender.  
*measure, limit, bound or moderation*

**Moéris, Moéris, accusative, Moérin,**  
a noun proper, of the third declension, and masculine gender: a Greek word.

**Moeris,**  
the name of a shepherd, signifying lot or share.

**moéstus, moésta, moéstum,**  
an adjective, of three terminations.  
*sorrowful, sad, disconsolate*



**mōla, mōlæ,**  
a noun common, of the first declension, and feminine gender.  
meal salted and kneaded  
a holy cake, viii, 82

**mōllior, mōllior, mōllius,**  
an adjective, of two terminations; namely, the comparative degree of mōllis, soft.  
softer

**mōllis, mōllis, mōlle,**  
an adjective of two terminations.  
soft, iii, 55, v, 31, vi, 53  
downy, velvet-like, flexible, iii, 45  
woolly, viii, 64  
grassy, x, 42  
mellow, tender, i, 82  
delicate, blushing, ii, 50, v, 38  
pliant, flexible, ii, 72  
bending, iv, 28  
easy, gentle, ix, 8

**mōllit̃er,**  
an adverb.  
softly

**mōneo, mōnui, mōnitum, monere,**  
a verb active, of the second conjugation.  
I advise or admonish, I caution or warn

**mons, mōntis,**  
a noun common, of the third declension and masculine gender.  
a mountain or hill

**mōnstrum, mōnstri,**  
a noun common, of the second declension and neuter gender.  
a monster

**Mōpsus, Mōpsi,**  
a noun proper, of the second declension, and masculine gender.

**Mōpsus,**  
the name of a man.

**mōra, mōræ,**  
a noun common, of the first declension and feminine gender.  
delay  
backwardness or demur, iii, 52

**mōriens, moriēntis,**  
the present participle of mōrior, which see.  
dying, viii, 20, 60, x, 67  
expiring, ii, 38  
withering, vii, 57

**mōrior, mōrtuus sum, mōri et moriri,**  
a verb neuter deponent, of the third conjugation.  
I die

**mōror, morātus sum, morāri,**  
a verb neuter deponent, of the first conjugation.  
I tarry or delay

**mōrtālis, mortālis, mortāle,**  
an adjective of two terminations.  
mortal, human

**mōrtuus, mōrtua, mōrtuum,**  
the past participle of mōrior, which see.  
dead

**mōrum, mōri,**  
a noun common, of the second declension and neuter gender.  
a mulberry

**mōtans, motāntis,**

the present participle of mōto, which see.  
moving often, wagging, waving, nodding

**mōto, motāvi, motātum, motāre,**  
a verb frequentative, and active, of the first conjugation.  
I move often, I wave, shake, wag or nod

**mugītus, mugītus,**  
a noun common, of the fourth declension, and masculine gender.  
a bellowing, a lowing

**mūltra, mūltræ,**  
a noun common, of the first declension and feminine gender.  
a milk-pail

**mūlgeo, mūlsi et mūlxi, mūlsum et mūltum, mulgēre,**  
a verb active, of the second conjugation.  
I milk

**mūltō,**  
an adverb.  
by much, by far

**mūltum,**  
an adverb.  
much

**mūltus, mūlta, mūltum,**  
an adjective of three terminations, and of irregular comparison: having plus, more, in the neuter gender only, for comparative degree; and plurimus, plurima, plurimum, most, for superlative.  
much, many

**mūndus, mūndi,**  
a noun common, of the second declension, and masculine gender.  
the world

**mūnus, mūneris,**  
a noun common, of the third declension, and neuter gender.  
a gift, present, boon, favor, gratuity  
an oblation or offering, iii, 68

**mūnūsculum, munūsculi,**  
a noun common, of the second declension, and neuter gender.  
a small present, a petty gift

**mūrex, mūricis,**  
a noun common, of the third declension, and masculine gender.  
the burrel or purple fish  
purple or crimson, iv, 44

**mūrmur, mūrmuris,**  
a noun common, of the third declension, and masculine gender.  
a murmur, a whisper

**mūrus, mūri,**  
a noun common, of the second declension and masculine gender.  
a wall or rampart  
a fortification

**Mūsa, Mūsæ,**  
a noun common, of the first declension and feminine gender.  
a Muse or goddess of song, iii, 84, iv, 1, vi, 69, vii, 19  
a song, lay, ditty, tune or strain, i, 2, iii, 60, vi, 8, viii, 1, 5

**muscōsus, muscōsa, muscōsum,**  
an adjective of three terminations.  
mossy

**múscus, músci,**  
a noun common, of the second declension and masculine gender.  
*moss*

**mutátus, mutáta, mutátum,**  
the past participle of *múto*, which see.  
*changed, altered*  
*transformed, metamorphosed*, vi, 73  
*reversed*, viii, 4

**múto, mutávi, mutátum, mutáre,**  
a verb active, of the first conjugation.  
*I change or alter*  
*I transform or metamorphose*, viii, 70  
*I move or bend*, x, 64  
*I exchange or barter*, iv, 39, 44

**myrica, myricæ,**  
a noun common, of the first declension, and feminine gender.  
*a tamarisk, an Italian shrub*

**myrtus, myrti;**  
a noun common, of the second declension, and feminine gender.  
*a myrtle*

N.

**Naiádes, Naiádum,**  
a noun proper, of the third declension, and feminine gender; namely, the plural number of *Naiás*, *Naiádis*, a river nymph.  
*the Naiádës,*  
inferior goddesses, presiding over rivers, wells, and fountains.  
This word is sometimes read as a quadrisyllable by the figure diaeresis; and at other times, according to some critics, it becomes "*Náides*," by the figure synapsis.

**Náis, Náidis,**  
a noun proper, of the third declension and feminine gender.

**Náis,**  
the name of a rural Nymph: it may also mean, "*a Naiád*," in the sense of "*the Naiádes*," ii, 46.  
This was the name of one of the *Océanidës*.

**nám,**  
a conjunction.  
*for, because*

**námquë,**  
a conjunction.  
*for, because—that*

**narcíssus, narcíssi,**  
a noun common, of the second declension, and masculine gender.  
*a narcissus*  
*a daffodil*

**nárro, narrávi, narrátum, narráre**  
a verb active, of the first conjugation.  
*I tell or relate, I recount or rehearse*

**náscens, nascéntis,**  
the present participle of *náscor*, which see.  
*being in its birth*, iv, 8  
*growing, springing up*, iii, 92

**náscor, nátus sum, násci,**  
*I am being born*  
*I grow or spring up*, iii, 107, iv, 25, viii, 96  
*I arise*, iv, 5, viii, 17

**natális, natális,**  
a noun common, of the second declension and masculine

*line gender.*  
*the day or anniversary of one's nativity*

**nátus vel gnátus, náti vel gnáti,**  
a noun common, of the second declension, and masculine gender.  
*a son, a child*

**naúta, naútæ,**  
a noun common, of the first declension, and masculine gender.  
*a sailor, a seaman or mariner*

**naúticus, naútica, naúticum,**  
an adjective of three terminations.  
*nautic, naval*

**nè,**  
an adverb of prohibition.  
*may not*, iii, 51, vi, 73, vii, 28, x, 48, 49  
*do not*, ii, 17, viii, 102

**nè,**  
a conjunction.  
*lest*, iii, 4, 29, vii, 28, ix, 63

**ne,**  
an enclitic particle.  
*whether, not*

**Neaéra, Neaéræ,**  
a noun common, of the first declension and feminine gender.

**Nœera,**  
the name of a woman, signifying "*paunch-pap*," or "*tidbit*."

**nèc,**  
a conjunction.  
*neither, nor*

**nécđum,**  
an adverb.  
*nor as yet*

**néctar, néctaris,**  
a noun common, of the third declension, and neuter gender.  
*nectar*  
*malmsey*

**nécto, néxui et néxi, néxum et néctum,**  
*néctere,*  
a verb active, of the third conjugation.  
*I link, tie, knot, bind or fasten*

**négo, negávi, negátum, negare,**  
*I deny*, iii, 24  
*I refuse*, x, 3

**némus, némoris,**  
a noun common, of the third declension, and neuter gender.  
*a forest, grove, or wood*

**népos, nepótis,**  
a noun common, of the third declension and masculine gender.  
*a grandson, a descendant*

**néquë,**  
a conjunction.  
*neither, nor*  
*not*, iii, 102

**Néreus, Néreos,**  
a noun proper, of the third declension and masculine gender: a Greek name.

**Néreus,** a god of the sea  
*the water or waters of the deep*, vi, 35

**Nérine, Nerínes,**  
a noun patronymic, of the first declension and feminine gender.

*Nérine, daughter of Néreus*

*nescio, nescivi, nescitum, nescire,*

*a verb neuter, of the fourth conjugation, compounded of nē, not, and the simple active verb, scio, I know.*

*I know not, I wot not*

*niger, nigra, nigrum,*

*an adjective of three terminations.*

*black, dark, dusk, sable*

*swarthy, brown, ii, 16*

*gloomy, shadowy, vi, 54*

*purplish, bluish, ii, 18, x, 39*

*nihil; by syncope and crasis, nil,*

*a noun of the neuter gender, undivided.*

*nothing, nought*

*nimium,*

*an adverb.*

*too much*

*too far, iii, 94*

*too simply, ix, 28*

*Nisa, Nisæ,*

*a noun proper, of the first declension, and feminine gender.*

*Nisa,*

*the name of a woman.*

*Nisus, Nisi,*

*a noun proper, of the second declension, and masculine gender.*

*Nisus,*

*a king of Megára.*

*niveus, nivea, niveum,*

*an adjective of three terminations.*

*snowy, white*

*nix, nixia,*

*a noun common, of the third declension and feminine gender.*

*snore*

*nóceo, nóceui, nócitum, nocere,*

*a verb active, and also neuter, of the second conjugation.*

*I hurt, damage, injure, harm*

*I do mischief, iii, 15*

*nódus, nódi,*

*a noun common, of the second declension and masculine gender.*

*a knot, viii, 77*

*a joint of a cane or reed, v, 90*

*nómen, nóminis,*

*a noun common, of the third declension, and neuter gender.*

*a name or appellation*

*non,*

*an adverb.*

*not*

*neither, nor, iv, 40*

*nóscō, nóvi, nótum, nóscere,*

*a verb active and neuter, of the third conjugation.*

*I know*

*nóster, nóstra, nóstrum,*

*an adjective pronoun of three terminations, expressive of possession relating to the first person plural, nos, we.*

*our, belonging or pertaining to us*

*nótiór, nótiór, nótiús,*

*the comparative degree of nótus, which see.*

*more known, more familiar to*

*nóto, nótaui, nótatum, nótare,*

*a verb active of the first conjugation.*

*I note or observe, I mark or remark*

*nótus, nóta, nótum,*

*the past participle of nóscō, which see.*

*known*

*celebrated, v, 43*

*novále, novális,*

*a noun common, of the third declension, and neuter gender.*

*fallow land*

*novélla, novella, novellum,*

*an adjective of three terminations, derived from novus, new.*

*quite young or tender in growth*

*noverca, novercæ,*

*a noun common, of the first declension and feminine gender.*

*a step-mother*

*nóvus, nóva, nóvum,*

*an adjective of three terminations.*

*new*

*fresh, viii, 29*

*lately made, vi, 37*

*novel or recently discovered, v, 71*

*original, admirable, iii, 86*

*early or prime, x, 74*

*nox, nóctis,*

*a noun common, of the third declension, and of the feminine gender.*

*night*

*núbes, núbis,*

*a noun common, of the third declension, and of the feminine gender.*

*a cloud*

*núduš, núda, núdum,*

*an adjective of three terminations.*

*naked, bare*

*núllus, núlla, núllum, genitive, núllius vel*

*nullius,*

*an adjective pronoun, of three terminations.*

*no, none*

*númen, núminis,*

*a noun common, of the third declension, and neuter gender.*

*divine authority, decree or dispensation*

*número, numerávi, numerátum, numeráre,*

*a verb active of the first conjugation.*

*I number, count, reckon up or tell over*

*númerus, númeri,*

*a noun common, of the second declension and masculine gender.*

*number, vi, 85, vii, 52, viii, 75*

*tune, strain or measure, vi, 27, ix, 45*

*nunc,*

*an adverb of time.*

*now, at present*

*nūnquam,*

*an adverb.*

*never*

*nūpèr,*

*an adverb.*

*lately, of late, not long since*

*nútans, nutantis,*

*the present participle of the frequentative and neuter verb of the first conjugation, nutō, I nod.*

*noddng, beckoning*

*nux, núcis,*

*a nut or kernel, ii, 52*  
*a chesnut, ii, 52*  
*any shell-fruit*  
 nýmpha, nýmphae,  
*a noun common, of the first declension and feminine gender.*  
*a nymph or rural goddess*

## O.

O!  
*an interjection; prefixed more commonly to the vocative case of nouns, but sometimes also to the nominative or accusative case; and not unfrequently employed (by itself) before either a verb, or an adverb, or the relative pronoun.*

## O!

Oáxes, Oáxis,  
*a noun proper, of the third declension, and the masculine gender.*

the Oáxis,  
*a river of Crete, else of Mesopotámia.*

obdúco, obdúxi, obdúctum, obducere,  
*a verb active, of the third conjugation, compounded of the preposition ob, and the simple active verb dúco, I lead.*

*I lead against*

*I overrun or cover over, i, 49*

objiciéndus, objiciéndā, objiciéndum,  
*the future participle passive, of the compound transitive verb, of the third conjugation, objicio, objé- ci, objéctum, objicere, I throw against.*

*that must be thrown or cast at*

oblítus, oblíta, oblítum,  
*the past participle of the deponent verb of the third conjugation, obliviscor, oblitus sum, oblivisci, I forget.*

*having forgotten*  
*forgetful or mindless*  
*forgotten, ix, 53*

óbvius, óbvia, óbviūm,  
*an adjective of three terminations.*  
*obvious, presenting to view on the way*

óccido, óccidi, óccásūm, óccidere,  
*a verb neuter, of the third conjugation, compounded of ob, and the simple neuter verb, cado, I fall.*

*I fall down*

*I go down or set*

*I perish or die, iv, 24, 25*

occúlto, occultávi, occultátum, occultáre,  
*a verb frequentative, of the first conjugation.*

*I hide or conceal*

occúrso, occursávi, occursátum, occursáre,  
*a verb neuter and frequentative of the first conjugation.*

*I run often at or in the way of*  
*I meet or come opposite to, ix, 25*

óciūs,  
*an adverb, of the comparative degree, whereof the positive is wanting.*  
*more speedily, hastefully, or swiftly*  
*with speed, quickly, immediately, vii, 8*

*a noun common, of the third declension and neuter gender.*

*hatred, dislike, delectation, aversion*

ódor, odóris,  
*a noun common, of the third declension, and masculine gender.*

*a smell, scent, or savor*

Oéta, Oétæ,  
*a noun proper, of the first declension, and the feminine gender.*

Œta,  
*a lofty mountain of Thessaly.*

óffero, ób tuli, oblátum, offérre,  
*a verb active, irregular; compounded of ob, and the simple active irregular verb fero, I bear or suffer.*

*I offer or present*

ólens, oléntis,  
*the present participle of the neuter verb of the second conjugation, oleo, olui et olévi, olitum et olétum, olére, I scent or smell.*

*smelling, scenting or scented*

ólīm,  
*an adverb.*  
*formerly or heretofore, ii, 37, viii, 91*  
*hereafter, in after times, x, 34*

oliva, olivæ,  
*a noun common, of the first declension, and feminine gender*  
*an olive-tree*

olívum, olívi,  
*a noun common, of the second declension and neuter gender.*  
*olive oil*

ólōr, olóris,  
*a noun common, of the third declension, and masculine gender.*  
*a swan*

Olýmpus, Olýmpi,  
*a noun proper, of the second declension, and masculine gender.*

Olýmpus,  
*a mountain of Thessaly:*  
*heaven, the seat of the gods, v, 56, vi, 86.*

ómnis, ómnis, ómne,  
*an adjective of two terminations.*  
*all, every*

opácus, opáca, opácum,  
*an adjective of three terminations.*  
*opaque, shady, gloomy, dusky*  
*This adjective forms a true contrast with aprí- cus, sunny or open to the light.*

opórtet, oportébat, oportére,  
*a verb impersonal, of the second conjugation.*  
*it behoves*  
*it is meet, proper or fit*

óppidum, óppidi,  
*a noun common, of the second declension and neuter gender.*  
*a town or city*

ópus,  
*a noun common, of the third declension, and neuter gender.*  
*man'ship*

*common, of the first declension and feminine*

**orbis, orbis,**  
*a noun common, of the third declension, and masculine gender.*  
*an orb, a circle, ring, hoop, ball or sphere*  
*the globe of the earth, vi, 34*  
*the world, i, 67, iv, 17, viii, 9*  
*the concave vault of heaven, iii, 41*

**ordo, ordinis,**  
*a noun common, of the third declension, and masculine gender.*  
*order, succession, sequence, vii, 29*  
*an arrangement, a row or rank, i, 74*  
*a series or progression, iv, 5*

**origo, originis,**  
*a noun common, of the third declension and feminine gender.*  
*an origin or original*  
*a beginning or commencement*  
*a description and history, vi, 72*

**ornatus, ornata, ornatum,**  
*the past participle of orno, which see.*  
*adorned, decorated, embellished*

**orno, ornavi, ornatum, ornare,**  
*a verb active, of the first conjugation.*  
*I adorn or deck*  
*I crown, vii, 25*

**ornus, ornus,**  
*a noun common, of the second declension, and of the feminine gender.*  
*a mountain ash-tree*

**oro, oravi, oratum, orare,**  
*a verb neuter and active, of the first conjugation.*  
*I utter orally*  
*I beg, pray, or treat, ii, 15*

**Orpheus, Orpheos, accusative, Orpheia,**  
*a noun proper, of the third declension, and masculine gender; a Greek name.*

**Orpheus,**  
*a Thracian bard, son of the Muse Calliope.*  
*Orpheus—This noun is, properly, a dissyllable; but it is sometimes of the second declension, and then it is rightly a tri-syllable. Its oblique cases, when of the third declension, are either dissyllables, or trisyllables, at pleasure; but the latter are to be preferred, unless the metre require the former.*

**ortus, ortus,**  
*a noun common, of the fourth declension, and masculine gender.*  
*a rise or rising*

**os, ossis, genitive plural, ossium,**  
*a noun common, of the third declension, and neuter gender.*  
*a bone*

**otium, otii,**  
*a noun common, of the second declension, and neuter gender.*  
*ease, retirement from business*  
*tranquillity, quietude, repose, i, 6, v, 61*

**ovile, ovilis,**  
*a noun common, of the third declension, and the neuter gender.*  
*a sheep cot or fold*

**ovis, ovis,**  
*a noun common, of the third declension and feminine gender.*  
*a sheep, a ewe*

**pabulum, pabuli,**

*a noun common, of the second declension and neuter gender.*

*food, fodder, provision.*

*pasturage, i, 50*

**pacatus, pacata, pacatum,**  
*the past participle of the transitive verb of the first conjugation, paco, I appease or pacify.*  
*tranquillized, pacified, peaceful*

**pagina, pagine,**  
*a noun common, of the first declension and feminine gender.*

*a page of a book, a title in writing*

**Palæmon, Palæmonis,**  
*a noun proper, of the third declension, and masculine gender.*

**Palæmon,**  
*the name of a shepherd, signifying struggler.*

**Pales, Pâlis,**  
*a noun proper, of the third declension, and feminine gender.*

**Palæ,**  
*the goddess of shepherds, and of pasturage.*

**paliurus, paliuri,**  
*a noun common, of the second declension, and masculine gender.*

*rhutan, buck thorn*

*white thorn*

**Pallas, Palladis,**  
*a noun proper, of the third declension, and feminine gender; a Greek name.*

**Pallas or Minerva**  
*the goddess of wisdom: the first who taught men to build cities.*

**pallens, pallentis,**  
*the present participle, of the neuter verb of the second conjugation, palleo, pallui, pallere, I am pale.*

*pale or lean*

*pallid, v, 16*

*crocus-tint, i, iii, 39*

*yellow, ii, 47*

*Unched, vi, 52*

**palmus, palmae,**  
*a noun common, of the first declension, and feminine gender.*

*the palm of the hand, iii, 99*

*the palm or date tree*

**palmus, palmitis,**  
*a noun common, of the third declension, and masculine gender.*

*a shoot or young branch*

*a vine-branch, i, vii, 48*

**pamulus, pâlambis,**  
*a noun common, of the third declension, and of the masculine (but sometimes masculine) gender.*

*a wood-pigeon, a ring-dove*

**patus, paludis,**  
*a noun common, of the third declension and feminine gender.*

*a marsh or fen, i, 49*

*a pond or pool*

**pampineus, pampinea, pampineum,**  
*an adjective of three terminations.*

*vine, of vine leaf*

**Pan, Pânos, accusative, Pána,**  
*a noun proper, of the third declension and masculine gender; a Greek word.*

**Pan**  
*god of shepherds, and of shepherds.*

**papaver, papaveris,**

a noun common, of the third declension, and neuter gender.

a poppy

par, páris, *genitive plural*, párum,  
an adjective of one termination.

equal, vii, 5

correspondent, v, 90

even in number

parátus, paráta, parátum,  
the past participle of páro, which see.  
prepared, qualified; ready

Párcæ, Parcárum,

a noun proper, of the first declension, and feminine gender: used in the plural number only.

the Fates or Destinies,  
three powerful goddesses, Clótho, Lachetis, and Atropæa.

párciús,

an adverb; the comparative of páro; sparingly.

more sparingly, with greater reserve

párco, pepérci et pársi et párcui, pársuth et párcitum, párcere,

a verb neuter and active, of the third conjugation.

I spare or use moderately

I beware or forbear, iii, 94

I desist, cease, or leave off, viii, 109

párens, paréntis,

a noun common, of the third declension, and of the masculine and also feminine gender.

a parent, father or mother

a sire, iv, 26

páreo, páruí, páritum, parére,

a verb neuter, of the second conjugation.

I appear or am seen

I obey, yield to, or submit, v, 4

Páris, Páridis, accusative, Párin,

a noun proper, of the third declension, and the masculine gender.

Páris,

a son of Priam king of Troy.

Parnássiús, Parnássiá, Parnássiúm,

an adjective proper, of three terminations.

Parnássián, of Parnássiús

Parnássiús, Parnássi,

a noun proper, of the second declension, and masculine gender.

Parnássiús,

a two peaked mountain of Phocis, famous for the Castalian spring.

páro, parávi, parátum, parére,

a verb active of the first conjugation.

I prepare or get ready

I cook up or provide, vi, 79

pars, pártis,

a noun common, of the third declension and feminine gender.

a part or portion

Parthéníus, Parthénia, Parthénium,

an adjective proper, of three terminations.

Parthénian; of Parthéníus

a mountain of Arcádia.

Párthus, Pártha, Parthum,

an adjective gentile, of three terminations

Parthian

Párthus, Párthi,

a noun gentile, of the second declension and masculine gender.

a Parthian

13 Properly speaking, Párthus is the masculine gender of the adjective Párthus, Pártha, Párthum, Parthian.

partúrio, parturivi, parturire,

a verb desiderative, of the fourth conjugation.

I bring forth or put forth

pártus, pártá, pártum,

the past participle of the transitive verb of the third (originally fourth) conjugation, pário, péperi et parívi, pártum, párere et parire, I procure or I beget, I bring forth.

gotten, obtained, procured

provided or in readiness

párvus, pársa, párvum,

an adjective of three terminations, and of irregular comparison; having "minor" for comparative degree, and "minimus" for superlative.

little, small

young, iv, 60, 62, vii, 29, viii, 37

páscens, páscētis,

the present participle of pásko, which see.

browsing, iii, 96, iv, 45, v, 12

tending, i, 78

pásko, pávi, pástum, páscere,

a verb active and neuter, of the third conjugation.

I feed or graze, neuter, i, 60, iii, 96, iv,

45, v, 12, 77; partim, páscor.

I tend or feed, active, i, 46, 78, iii, 85, 86, vi, 5, ix, 23

páseum, páscui,

a noun common, of the second declension, and neuter gender.

pasture land, a feeding ground

Pasíphaë, Pasíphaës,

a noun proper, of the first declension, and feminine gender.

Pasíphaë,

wife of Mínos king of Crete.

pássim,

an adverb.

every where, here and there, up and down

far and wide, in common, iv, 19

scatteredly, vii, 54

pássus, pássa, pássum,

the past participle of pátiór, which see.

having suffered, having permitted

pástor, pastóris,

a noun common, of the third declension, and of the masculine gender.

a feeder, grazier, shepherd, herdsman

pástus, pásta, pástum,

the past participle of pásko, which see.

fed

páteu, pátai, patéti,

a verb neuter, of the second conjugation.

I lie open or expanded, I am spread out

páter, pátris,

a noun common, of the third declension, and masculine gender.

a father or sire

pátior, pássus sum, páti,

a verb deponent (transitive and neuter) of the third conjugation.

I suffer, endure, or bear with, ii, 15

I bear or sustain, iv, 40, x, 53

I permit or allow, i, 38, viii, 24

pátria, pátriæ,

a noun common, of the first declension and feminine gender.

one's country or native land

patrius, pátria, pátrium,

an adjective of three terminations.

paternal, fatherly

of or derived from a father, iv, 17

of or peculiar to one's country native, i, 68

pátulus, pátula, pátulum,

an adjective of three terminations.

expansive, diffuse, open, wide-spreading

paucus, paúca, paucum,

an adjective of three terminations.

few

a few or some, iv, 31, x, 2

paulatim vèl paullatim,

an adverb.

little by little, gradually, by degrees

paúlò vèl paúllò,

an adverb.

by a little, somewhat, rather

pauper, pauperis,

an adjective of one termination.

poor, wealthless

mean, low, i, 69

ill-furnished, vii, 34

Many contend that, in this last instance, *pauper* is a substantive, the meaning being, "a poor man's garden," and not "a poor or a badly-furnished garden." The reader is left to choose.

péctus, péctoris,

a noun common, of the third declension, and neuter gender.

the breast or bosom

pecúlium, pecúlii, by crasis, pecúli,

a noun common, of the second declension, and neuter gender.

private stock, acquirement, property, gain

pécus, pécoris,

a noun common, of the third declension, and neuter gender.

cattle of any kind

sheep, ii, 20, iii, 6, v, 60

a flock, i, 51, 75, iii, 1, 3, 20, v, 44, 87, x, 17

pécus, pécudis,

a noun common, of the third declension, and feminine gender.

one of any sort of beasts or cattle

pédum, pédi,

a noun common, of the second declension, and neuter gender.

a shepherd's crook or sheep-hook

péllis, péllis,

a noun common, of the third declension, and of the feminine gender.

the skin, hide, or pelt

pendeo, pepéndi, pendere,

a verb neuter, of the second conjugation.

I hang or am pendent

pène,

an adverb.

almost, nearly

pérītus,

an adverb.

inwardly, far within

wholly, entirely, altogether, i, 67

per,

a preposition, governing the accusative case.

by or through, throughout

over, vii, 11, x, 58

percussus, percússa, percússum,

the past participle of the compound transitive verb of the third conjugation, *percutio*, *percuti*, *percutsum*, *percutere*, I strike, smite or hit.

struck, hitten, lashed, buffeted

pérditus, pérđita, pérđitum,

the past participle of the compound active verb, of the third conjugation, *perdo*, *pérdidi*, *perditum*, *pérdere*, I lose, undo, or destroy.

lost, ruined, undone, ii, 59

distracted, viii, 88

perduco, perdúxi, perdúctum, perdúcere,

a verb active, of the third conjugation, compounded of *per*, and the simple active verb, *dúco*, I lead.

I lead through

I reduce or bring to, i, 73

I entice or allure, vi, 60

péroo, perivi vèl péríi, pérítum, períre,

a verb neuter, irregular; compounded of the preposition *per*, and the simple neuter verb irregular, *eo*, I go.

I perish or die

I pine or languish, viii, 41, x, 10

pererratus, pererrata, pererratum,

the past participle of the compound neuter verb, of the first conjugation, *pererro*, I roam through or over.

wandered over, crossed, traversed

perfectus, perfecta, perfectum,

the past participle of the compound transitive verb, of the third conjugation, *perficio*, I complete or perfect.

finished, perfected, completed

perfidus, perfída, perfídum,

an adjective of three terminations, compounded of *per*, and the simple adjective *fidus*, faithful.

perfidious, faithless, treacherous

Although in the simple adjective *fidus*, the *pa* must be long, yet in *perfidus*, it is short.

pérġo, perrexí, perġectum, pérġere,

a verb neuter, of the third conjugation, compounded of *per*, and the simple active verb, *rġo*, I rule.

I go forward, I advance or proceed

perítus, períta, perítum,

an adjective of three terminations.

skilled, skilful, expert

Permġssus, Permġssi,

a noun proper, of the second declension and masculine gender.

the Permġssus,

a river of Bactria, rising in mount Hġlicon.

permġtto, permġsi, permġssum, permġttre,

a verb active of the third conjugation, compounded of *per*, and the simple active verb, *mitto*, I send.

I permit, grant, allow or suffer

permġxtus, permġxta, permġxtum,

the past participle of the compound transitive verb of the second conjugation, *permisceo*, *permiscui*, *permixtum et permixtum*, *permiscere*, I blend or mingle.

intermixed or intermingled

perpġtuis, perpġtua, perpġtuum,

an adjective, of three terminations.

perpetual, eternal

**pervénio, pervenis, pervéni, pervéntum, pervenire,**  
*a verb neuter of the fourth conjugation, compounded of per, through, and the simple neuter verb, vénio, I come.*  
*I come to, I arrive at or reach*

**pervérsum, perversa, perversum,**  
*an adjective of three terminations.*  
*perverse, cross-grained, spiteful*

**pes, pédis,**  
*a noun common, of the third declension, and masculine gender.*  
*a foot*

**péssimus, péssima, péssimum,**  
*an adjective of three terminations, being the superlative degree of malus, which see.*  
*most wicked, most villainous*  
 ➤ This superlative is oft assumed absolutely, or substantively, as in Eclogue iii, v. 17, and in that event it signifies a scoundrel, villain, varlet, rascal, blackguard, poltroon.

**pétens, peténtis,**  
*the present participle of pétô, which see.*  
*seeking, asking, soliciting, desiring, craving, demanding, requesting, petitioning*

**pétô, petivi vel pétii, petitum, pétère,**  
*a verb active, of the third conjugation.*  
*I ask, seek, entreat, demand, crave or request*  
*I pelt, iii, 64*  
*I butt, iii, 87*  
*I make towards, vi, 80*

**Phæthontíades, Phæthontíadum,**  
*a noun proper, of the third declension, and the feminine gender; used in the plural number only; the imaginary singular number being Phæthontías, Phæthontíados, a Phæthontíad.*  
*the Phæthontíadēs or sisters of Phætôn*

**Philoméla, Philomélæ,**  
*a noun proper, of the first declension, and feminine gender.*  
*a daughter of Pandion king of Athens.*

**Phoébus, Phoébi,**  
*a noun proper, of the second declension, and masculine gender.*  
*Phoebus, Apóllo,*  
*the god of song.*

**Phýllis, Phýllidis,**  
*a noun proper, of the third declension and feminine gender: a Greek word.*

**Phyllis,**  
*the name of a woman, signifying leaf.*

**Piérides, Piéridum,**  
*a noun gentile, of the third declension and feminine gender: a Greek word.*  
*the Piéridēs or Muses,*  
*so called because born in Piéria, else because they frequented mount Pierus in Thessaly.*  
 ➤ This word seems used adjectively in the sense "Pierian," Eclogue x, 72.

**pígnus, pígnoris,**  
*a noun common, of the third declension, and neuter gender.*  
*a pledge or pawn*  
*a bet, stake, deposit, or wager, iii, 31*

**Pindus, Pindi,**  
*a noun proper, of the second declension, and masculine gender.*  
*Pindus,*

*a mountain of Greece, sacred to the Muses and to Apóllo.*

**píngo, pínxí, píctum, píngere,**  
*a verb active of the third conjugation.*  
*I paint, color, or stain, vi, 22*  
*I garnish, deck, or diversify, ii, 50*

**pínguis, pínguis, píngue,**  
*an adjective of two terminations.*  
*fat, v, 68, vi, 4*  
*plump, i, 35*  
*fruitful, fertile, v, 33*  
*unctuous, pitchy, resinous, vii, 49*  
*pinguid, viii, 65*  
*adipous, clammy, gummy, viii, 54*  
*fallening, iii, 100*

**pínifer, pínisera, pínisferum,**  
*an adjective of three terminations.*  
*pine-bearing, piny, abounding in pine-trees*

**pínus, pínús et píni,**  
*a noun common, of the fourth and also second declension; and of the feminine gender.*  
*a pine-tree*

**píscis, píscis,**  
*a noun common, of the third declension and masculine gender.*  
*a fish*

**pláceo, plácul, plácitum, placére,**  
*a verb neuter, of the second conjugation.*  
*I please or give delight*

**plácídu, plácida, plácídum,**  
*an adjective of three terminations.*  
*placid, peaceful, serene, calm, unruffled*

**plácítum, pláciti,**  
*a noun common, of the second declension, and neuter gender.*  
*desire, agreeableness or approbation*  
*meetness, propriety, becomingness*

**plánta, plántæ,**  
*a noun common, of the first declension and feminine gender.*  
*the sole of the foot*

**plénus, pléna, plénium,**  
*an adjective of three terminations.*  
*full*

**plúrimus, plúrima, plúrimum,**  
*an adjective of three terminations; the superlative degree of multus, many or much.*  
*very many, viii, 96*  
*very much, vii, 49*  
*very copious, vii, 60*  
*most*

**plus, plural, plúres, plúres, plúra vel plúria,**  
*an adjective, wanting both the masculine and feminine genders in the singular number: the comparative degree of multus, which see.*  
*more*  
*several, ii, 32*

**plús,**  
*an adverb.*  
*more*

**plúvia, plúviæ,**  
*a noun common, of the first declension and feminine gender.*  
*rain*

**póculum, póculi,**  
*a noun common, of the second declension and neuter*



*gender.*  
*a cup*  
*a goblet or bowl*, iii, 36, 44, 48, v, 67  
*a water-cistern or drinking trough*, viii, 28  
*pœnitēt, pœnitēbat, pœnituit, pœnitēre,*  
*a verb impersonal, of the second conjugation.*  
*it repents, it ashamed, it grieves*  
*Pœnus, Poëna, Poënam,*  
*an adjective, gentile, of three terminations.*  
*Pœnic, Tîprian*  
*Lîthyan, Carthagînian, African*, v, 27  
*pœta, pœtæ,*  
*a noun common, of the first declension, and the masculine gender.*  
*a poet, a bard*  
*Pœllio, Polliônis,*  
*a noun proper, of the third declension and masculine gender.*  
*Pœllio,*  
*a noble Roman.*  
*There were several personages of this name.*  
*pômum, pômi,*  
*a noun common, of the second declension and neuter gender.*  
*an apple*, i, 81  
*a prune or plum*, ii, 53  
*a pear*, ix, 50  
*any round fruit*, i, 38, vii, 54  
*pôndus, pônderis,*  
*a noun common, of the third declension, and neuter gender.*  
*weight, heaviness, ponderosity*  
*pôno, pôsui, pôsitum, pônere,*  
*a verb active, of the third conjugation.*  
*I put or lay*  
*I place or set*, i, 74  
*I bet or stake*, iii, 36  
*Pôntus, Pônti,*  
*a noun proper, of the second declension and masculine gender.*  
*Pontus,*  
*a kingdom of Asia Minor, bounded on the north by the Euxine sea.*  
*pôntus, pônti,*  
*a noun common, of the second declension, and masculine gender.*  
*the sea, ocean, main, or deep*, vi, 35  
*pôpulus, pôpuli,*  
*a noun common, of the second declension, and feminine gender.*  
*a poplar tree*  
*pôsitum, pôsita, pôsitum,*  
*the past participle of pôno, which see.*  
*placed, arranged*  
*possessor, possessoris,*  
*a noun common, of the third declension, and masculine gender.*  
*a possessor, an occupier*  
*pôssum, potes, potui, pôsse, pôtens,*  
*a verb irregular, compounded of pôtis, able, and the substantive verb sum, I am.*  
*I am able, I can*  
*post,*  
*a preposition governing the accusative case.*  
*after*  
*behind*, iii, 20  
*pôt,*  
*an adv.*

*afterwards, subsequently*  
*posthabeo, posthabui, posthabitus, posthabere,*  
*a verb active of the second conjugation, compounded of post, and the simple active verb habeo, I have.*  
*I postfer or postpone, I put off*  
*I have less regard for, I set aside*  
*pôsthæ,*  
*an adv.*  
*hereafter, from henceforward*  
*pôtis, pôstis,*  
*a noun common, of the third declension, and masculine gender.*  
*a post or pillar*  
*a door post or lintel*, vii, 50  
*pôtquàm,*  
*an adv.*  
*after-that, since-that*  
*pôtius,*  
*an adv., of the comparative degree; as though it were from pôtis, ably.*  
*rather*  
*pôto, potavi et pôtus sum, pôtum et potâtum, potare,*  
*a verb active and neuter, of the first conjugation.*  
*I drink*  
*præ,*  
*a preposition, governing the ablative case.*  
*before, in advance of*  
*præceps, præcipitis et præcipis,*  
*an adjective of three terminations.*  
*headlong, head-foremost*  
*præcipio, præcîpi, præcîptum, præcîpere,*  
*a verb active, of the third conjugation, compounded of præ, and the simple active verb capio, I take.*  
*I take before hand, I forestall or foreclose*  
*I dry up*, iii, 98  
*prædico, prædixi, prædictum, prædicere,*  
*a verb active, of the third conjugation, compounded of præ, and the simple active verb dico, I say or tell.*  
*I foretell or predict, I forebode*  
*præfero, prætuli, prælâtum, præferre,*  
*a verb active, irregular; compounded of the preposition præ, and the simple active irregular verb, fero, I bear or suffer.*  
*I prefer*  
*præscribo, præscripsi, præscriptum, præscribere,*  
*a verb active, of the third conjugation, compounded of præ, and the simple active neuter verb scribo, I write.*  
*I prescribe*  
*I prefix in writing*  
*I title or write in the front of*, vi, 12  
*præseris, præsentis,*  
*an adjective of one termination, or the present participle of præsum.*  
*present, at hand*  
*propitiuus, indulgent, benign*, i, 42  
*præsepe, præsepis,*  
*a noun common, of the third declension, and neuter gender.*  
*a stall or manger, a crib or rack*  
*præterea,*  
*an adv.*  
*besides, moreover*, ii, 40

further

prætēxo, prætēxui, prætēxtum, prætēxere,  
a verb active, of the third conjugation, compounded  
of *præ*, and the simple active verb *tēxo*, I weave.  
I border, hem, skirt, edge, or fringe

prātum, prāti,  
a noun common, of the second declension and neuter  
gender.  
a mead or meadow

prēmo, prēssi, prēssum, prēmere,  
a verb active, of the third conjugation.  
I press  
I squeeze, iii, 99

prēssus, prēssa, prēssum,  
the past participle of *prēmo*, which see.  
pressed or squeezed  
coagulated or curdled, i, 82

Priāpus, Priāpi,  
a noun proper, of the second declension, and mascu-  
line gender.

Priāpus,  
god of gardens and orchards.

prīmum,  
an adverb.  
first

primus, prima, primum,  
a numeral adjective, of three terminations; else, as  
some Grammarians say, the superlative degree of  
*priscus*, ancient.  
the first

principium, principii,  
a noun common, of the second declension, and neuter  
gender.  
beginning, commencement

prior, prior, prius,  
an adjective of two terminations; the comparative  
degree of *priscus*, ancient, else of *pristinus*, pris-  
tine: or of some adjective long obsolete.

former

the first of the two, v, 10

prior or first, ix, 54

priscus, prisca, priscum,  
an adjective of three terminations, having, accord-  
ing to many Grammarians, "prior," former, for  
comparative degree, and "primus," first or fore-  
most, for superlative.  
ancient, old, pristine, former

pro,  
a preposition, governing the oblique case.  
for, instead of, in lieu of

procēdo, procēssi, procēssum, procēdere,  
a verb neuter of the third conjugation, compounded  
of *pro*, and the simple neuter verb, *cēdo*, I yield.  
I proceed or advance, iii, 94  
I roll onward, iv, 12  
I march forth, vi, 86  
I begin my course, ix, 47

procērus, procēra, procērum,  
an adjective of three terminations.  
tall, stately

prōcūl,  
an adverb.  
far off, afar, distant  
Some take "prōcūl tantūm" to signify "only  
a little way off" or "only just by."

procūbo, procūbui, procūbitum, procū-  
bere,  
a verb neuter of the third conjugation, compounded

of *pro*, and the obsolete verb *cūbo*, I lie along,  
I lie down

proēlium, proēlii,  
a noun common, of the second declension and neuter  
gender.

a battle, a fight, an engagement, a combat

Proētides, Proētidum,  
a noun patronymic, of the third declension, and the  
feminine gender; used in the plural number only;  
the singular is *Proētis*, *Proētidis*, a *Pratid*.

the *Proētidēs* or daughters of *Proetus*

proficio, profēci, profectum, proficere,  
a verb neuter, and active, of the third conjugation,  
compounded of the preposition *pro*, and the sim-  
ple active verb, *facio*, I make or do.

I profit or avail

I advantage or benefit

profundus, profunda, profundum,  
an adjective of three terminations.

deep, profound

high, lofty, iv, 51

The neuter gender of this adjective is frequent,  
ly usurped absolutely to signify "the sea."

progenies, progeniēi,  
a noun common, of the fifth declension, and feminine  
gender.

progeny or offspring

projēctus, projēcta, projēctum,  
the past participle of the compound transitive verb  
of the third conjugation, *projicio*, *projēctis*, *pro-  
jēci*, *projēctum*, *projicere*, I fling away.  
cast out, thrown away  
out-tossed, vile, vii, 42  
prostrate, extended, i, 76

prolixus, prolixa, prolixum,  
an adjective of three terminations,  
prolix, thick, long  
rank, stiff, unshorn, viii, 34

Promētheus, Promēthei, accusative, Promē-  
thea,

a noun proper, of the second, or, of the third declen-  
sion, and masculine gender: a Greek name.

Promētheus,

a son of *Iapetus*, by *Clýmenē*, one of the *Océani-  
dēs*: he was brother to *Atlas*, *Menœus*, and *E-  
pimētheus*, and surpassed all mankind in craft-  
iness and ingenuity.

This word, when of the third declension, is  
properly a trisyllable; but when of the second, a  
quadrisyllable. Its oblique cases are either tri-  
syllables or quadrisyllables at pleasure. Like all  
Greek names of the third declension, ending in  
*s*, it loses (see my new *Latin Grammar*,) this  
letter in the vocative case, and makes *Pro-  
mētheu*, a trisyllable.

prōprius, prōpria, prōprium,  
an adjective of three terminations.  
peculiar, particular, own  
perpetual or lasting, vii, 31  
destined or allotted

prōpter,  
a preposition governing the accusative case.  
for, on account of  
near, beside, hard by, viii, 87

proripio, proripui, prorēptum, proripere,  
a verb active, of the third conjugation, compounded  
of *pro*, and the simple active verb *rāpio*, I snatch  
or seize violently.  
I take by violence  
I hurry off or steal away, iii, 19

**prósum, pródes, prófui, prodésse, profuturus,**

*a verb irregular, compounded of pro, and the substantive verb sum, I am*

*I avail or profit, I benefit or do good*

**prótenūs,**

*an adverb.*

*right forward, further on*

*on before, i, 13*

**próximus, próxima, próximum,**

*an adjective of three terminations, the superlative degree of propinquus, near.*

*nighest or nearest*

*the next, ii, 54, vii, 22*

**prúnium, prúni,**

*a noun common, of the second declension and neuter gender.*

*a prune, plum, or damson*

**púdor, pudóris,**

*a noun common, of the third declension, and masculine gender.*

*modesty, bashfulness*

*sense of shame, vii, 44*

**puélla, puéllæ,**

*a noun common, of the first declension and feminine gender.*

*a girl, a lass, a maid, a damsel*

*a nymph, v, 59*

*a virgin, vi, 61*

**púer, púeri,**

*a noun common, of the second declension, and masculine gender.*

*a boy, a lad*

*a youth, v, 49, vi, 14, 24*

*a young man, ix, 52*

*a babe or infant, iv, 18, 60, 62*

*a comrade, v, 19, ix, 66*

*a shepherd or swain, iii, 98, 111, v, 54*

**pulchérrimus, pulchérrima, pulchérimum,**

*an adjective of three terminations, the superlative degree of pulcher, pulchra, pulchrum, fair.*

*fairest, most beautiful, handsomest, prettiest*

**púlsus, púlsa, púlsum,**

*the past participle of the simple transitive verb, of the third conjugation, pello, pépuli, púlsus, péllere, I drive or chase.*

*beaten, routed*

*struck, hit, smitten, percussed*

**Puníceus, Puníceæ, Puníceum,**

*an adjective proper, of three terminations.*

*Punic, Týrian, Carthaginian*

*red, scarlet, crimson, v, 17, vii, 32*

**purpúreus, purpúrea, purpúreum,**

*an adjective of three terminations.*

*purple, gaudy, v, 38*

*brilliant, splendid, ix, 40*

**púrus, púra, púrum,**

*an adjective of three terminations.*

*pure*

*clear, bright, serene, ix, 44*

**púto, putávi, putátum, putáre,**

*a verb active and neuter, of the first conjugation.*

*I think, suppose or imagine*

*The original meaning of this verb was "I lop or prune."*

**Pýrrha, Pýrrhæ,**

*a noun proper, of the first declension, and feminine*

*gender.*

*Pýrrha,*

*wife of Deucálion king of Thésaly.*

**pýrus vel pírus, pýri vel píri,**

*a noun common, of the second declension, and feminine gender.*

*a pear tree*

## Q.

**quà,**

*an adverb.*

*which way*

*any how, any where, vi, 57*

*yonder where, ix, 7*

**quàcúmque,**

*an adverb.*

*what way soever*

*in any way at all, ix, 14*

**quádrupes, quádrupedis,**

*a noun common, of the third declension, and of the masculine and also feminine gender.*

*a quadruped or four footed animal*

*a horse or steed, v, 26*

**quæréndum, quæréndi,**

*the gerund of quæro, which see.*

*the act of seeking or searching for*

**quæro, quæsívi, quæsítum, quærere,**

*a verb active, of the third conjugation.*

*I ask, seek, or demand*

*I enquire, ii, 19*

*I search for, vi, 51*

**quális, quális, quále,**

*an adjective of two terminations, the respondent to talis.*

*of what sort*

*like as, such as*

*such, vii, 22*

*as, v, 46, viii, 85*

**quàm,**

*a conjunction.*

*than, i, 64, vi, 12*

*as, after "tàm"*

**quàm,**

*an adverb.*

*how, ii, 20, iii, 100, x, 33*

**quámquàm,**

*a conjunction.*

*although, albeit*

**quámvis,**

*a conjunction.*

*although, though*

**quándò,**

*an adverb.*

*when, what time*

**quándòquidè,**

*a conjunction.*

*seeing-that, since, for as much as*

**quántum,**

*an adverb; the respondent to tantum.*

*as much as, iv, 54, v, 16, 17*

*how much, so much*

*as, i, 26, vii, 51, ix, 12, x, 74*

**quássans, quássantis,**

*the present participle of the frequentative and transitive verb of the first conjugation, quasso, quassavi, quassatum, quassare, I shake much or oft.*

*shaking, waving, brandishing*

quátuor,

a numeral adjective undeclined.

four

↳ Although in *quáter*, four times, the *a* be short, yet in *quátuor* it is generally long.

que,

an enclitic particle, never used by itself.  
and, both, also, even, too

↳ In most schools the practice (I believe,) is, to take this word separately, and to say 'que, and,' pronouncing it with great emphasis, and of great length. This method can never be sufficiently reprobated, as nothing can be more erroneous. See my Eton Latin Grammar.

quéreus, quércûs,

a noun common, of the fourth declension, and feminine gender.

an oak

queror, quéstus sum; quéri,

a verb neuter deponent, of the third conjugation.  
I complain, I utter laments

qui, quæ, quod,

the relative pronoun.  
who

quicumque, quæcûmque, quodcûmque,

a pronominal adjective.  
whoever or whatever

quidém,

an adverb.  
truly, verily, indeed

quiesco, quiévi, quiescere,

a verb neuter inceptive, and sometimes active, of the third conjugation.

I rest; repose, requiesce, x, 33

I quiet, hush, or cause to rest

quín,

an adverb.  
why not, ii, 71

quín,

a conjunction.  
wherefore, iii, 52

quis, quæ, quid vèl quod,

an interrogative pronoun.  
who or what, with interrogation

quisquam, quæquam, quidquam vèl quodquam,

an adjective pronoun.  
any one, person or thing

quisque, quæque, quidque vèl quodque,

an adjective pronoun.  
every one, person or thing

quisquis, quæquæ, quidquid vèl quisquid,

an adjective pronoun; seldom, or never, used in the genitive, dative, or vocative case singular:—and perhaps never in the plural number. The feminine gender, too, of the nominative and accusative cases singular, is very rarely to be met with.

quò,

an adverb.  
whither, whereunto, to which place, ix, 1  
by how much

quocûmque,

an adverb.  
whithersoever, to whatever terms, iii, 49

quòd,

a conjunction, and sometimes an adverb.  
that, since, because

quòndam,

an adverb.

formerly, once, in time past

quòndam,

a conjunction.

since, seeing that, because

quòquæ,

a conjunction.

also, likewise, too

quotánnis,

an adverb.

yearly, every year

quòtiès,

an adverb.

how often

quòum vèl cûm,

an adverb of time.

when

↳ This word also frequently occurs as a conjunction, in the sense of "since or seeing that."

## R.

racemus, racémi,

a noun common, of the second declension and masculine gender.  
a bunch or cluster

rádius, rádi,

a noun common, of the second declension and masculine gender.  
the spoke of a wheel

a ray of the sun

a wand or rod, iii, 41

ramósus, ramósa, ramósum,

an adjective of three terminations.

branchy

rámus, ráqui,

a noun common, of the second declension and masculine gender.  
a branch or bough

rápidus, rapída, rapídum,

an adjective of three terminations.

rapid, swift, i, 66

intense, purchasing, ii, 10

ráptus, rápta, ráptum,

the past participle of the simple transitive verb of the third conjugation, rápio, ráqui, ráptum, rápere, I snatch or seize.

snatched away

rárus, rára, rárum,

an adjective of three terminations.

thin or spare, v, 7, vii, 46

scarce or few, vi, 40

rástrum, rástri, plural, rástra vèl rástri;

rastrórum,

a noun common, of the second declension and neuter gender in the singular number, but either masculine or neuter in the plural.

a harrow, a rake, a drag

rátis, rátis,

a noun common, of the third declension, and feminine gender.  
a bark, skiff, or ship

raúcus, raúca, raúcum,

an adjective of three terminations.

hoarse

récubans, recubántis,

the present participle of the compound neuter verb, of the first conjugation, récubo, recubui, recubitum, recubare, I toll or recline.

*telling, reclining*  
**recúso, recusávi, recusátum, recusáre,**  
*a verb active of the first conjugation.*  
*I refuse*  
**réddo, réddidi, réddítum, réddere,**  
*a verb active, of the third conjugation, compounded of re, and the simple active verb, of the first conjugation, do, I give.*  
*I rend or back, I restore*  
*I give in return, v, 81*  
*I yield up, iii, 21, 24*  
*I pay, v, 75*  
**redéo, redívi vel redíi, redítum, redire,**  
*a verb neuter, irregular; compounded of re, and the simple neuter verb irregular, eo, I go.*  
*I come back or return*  
**réfero, réfers, rétuli, relátum, referre,**  
*a verb active, irregular; compounded of re, and the simple transitive verb, irregular, fero, I bear, to suffer.*  
*I bring back or bear again, ii, 66, iv, 21*  
*I waft or convey, iii, 73*  
*I recite or rehearse, vii, 20*  
*I relate or sing, vi, 42, ix, 53*  
*I count or tell over, vi, 85*  
*I re-echo, vi, 84*  
**réгно, regnávi, regnátum, regnare,**  
*a verb active of the first conjugation.*  
*I reign, rule, or bear sway*  
**régnum, régni,**  
*a noun common, of the second declension, and neuter gender.*  
*a kingdom, a reign or period of sway*  
**régo, réxi, réctum, régere,**  
*a verb active of the third conjugation.*  
*I rule or govern*  
**rejicio, rejéci, rejectum, rejicere,**  
*a verb active of the third conjugation, compounded of re, and the simple active verb jacio, I cast.*  
*I reject or fling back*  
*I drive or send back, iii, 96*  
*This verb, by syncope and crasis, becomes récio, of which the imperative mood réce occurs in the verse last quoted.*  
**relictus, relicta, relictum,**  
*the past participle of relinquo, which see.*  
*left, forsaken, deserted*  
*lost by being left behind, vi, 43*  
**relinquo, reliqui, relictum, relinquere,**  
*a verb active of the third conjugation, compounded of re, and the simple active verb linquo, I leave or quit.*  
*I leave or relinquish*  
*I quit or forsake, i, 31, v, 55*  
*I abandon or desert, i, 15, viii, 91*  
**repértus, repérta, repértum,**  
*the past participle of the compound transitive verb of the fourth conjugation, repéro, repéri, repertum, repéire, I find or discover.*  
*found or discovered*  
**répeto, repetívi vel repetíi, repetítum, repétere,**  
*a verb active, of the third conjugation, compounded of re, and the simple active verb pétô, I seek.*  
*I re-seek*  
**repóno, repósui, repósitum, repónere,**  
*a verb active of the third conjugation, compounded of re, and the simple active verb, pono, I put.*  
*I reposit or replace*

*I fix, weigh, or lay up, iii, 54*  
**requiesco, requiévi, requiêscere,**  
*a verb inceptive of the third conjugation, compounded of re, and the simple inceptive verb quiesco, I rest.*  
*I rest or repose, vii, 10*  
*I halt or lodge, i, 80*  
*I stay or stop, viii, 1*  
**res, réi,**  
*a noun common, of the fifth declension, and feminine gender.*  
*a thing, vi, 36*  
*an affair, a matter or concern, iii, 54*  
**résono, resónui et resónavi, resónitum et resonatum, resonare,**  
*a verb neuter, of the first conjugation, compounded of re, and the simple neuter verb sono, I sound.*  
*I resound*  
*I re-echo, i, 5*  
**respéxi, respéxi, respéctum, respícere,**  
*a verb active, and neuter, of the third conjugation, compounded of re, and the simple active verb ob-  
 sculo, specio, I view.*  
*I look back upon*  
*I look behind, viii, 102*  
*I have a regard for, i, 28, 30*  
**respódeo, respóndi, respósum, respóndere,**  
*a verb active and neuter, of the second conjugation, compounded of re, and the simple verb, spondeo, I pour or froth or I bellow.*  
*I reply or rejoin, vii, 5, viii, 62*  
*I answer or echo back, x, 8*  
**respónum, respósi,**  
*a noun common, of the second declension and neuter gender.*  
*a reply or response, an answer*  
**restínguo, restínxi, restínctum, restínguere,**  
*a verb active, of the third conjugation.*  
*I quench, stanch or allay*  
**réte, rétis,**  
*a noun common, of the third declension, and neuter gender.*  
*a net, a toil or snare*  
**reviso, revisi, revisum, revisere,**  
*a verb frequentative and active of the third conjugation, compounded of re, and the simple frequentative and active verb viso, I go to see.*  
*I revisit or come again to see*  
**rex, régis,**  
*a noun common, of the third declension, and masculine gender.*  
*a king or prince*  
**RhénuS, Rhéni,**  
*a noun proper, of the second declension, and masculine gender.*  
*the Rhine,*  
*a river of Germany.*  
**Rhódope, Rhódopes,**  
*a noun common, of the first declension and feminine gender.*  
**Rhódopē,**  
*a high mountain of Thrace.*  
**ridens, ridéntis,**  
*the present participle of rideo, which see.*  
*laughing*  
*smiting at, vi, 23*  
*green or blossoming, iv, 20*  
**rideo, risi, risum, ridére,**

*a verb neuter and active of the second conjugation.*  
*I laugh or smile, iii, 9, iv, 62*  
*I laugh at or smile at*  
*I bloom or look gay, vii, 55*

**rigidus, rigida, rigidum,**  
*an adjective of three terminations.*  
*rigid, stiff, stubborn, hard*

**ripa, ripæ,**  
*a noun common, of the first declension and feminine gender.*  
*a bank or brink of a stream*

**risus, risûs,**  
*a noun common, of the fourth declension and masculine gender.*  
*laughster*  
*a smile, iv, 60*

**rius, rivi,**  
*a noun common, of the second declension, and masculine gender.*  
*a brook, a rivulet or rill, v, 47, viii, 87, x, 29*  
*a sluice, iii, 111*  
*a river or stream, viii, 101*

**robustus, robusta, robustum,**  
*an adjective of three terminations.*  
*robust, sturdy*

**rogo, rogavi, rogatum, rogare,**  
*a verb active, of the first conjugation.*  
*I ask or beg, v, 88*  
*I demand or enquire, x, 24*

**Roma, Rômæ,**  
*a noun proper, of the first declension, and feminine gender.*  
*Rome,*  
*the chief city of Italy.*

**ros, roris,**  
*a noun common, of the third declension, and masculine gender.*  
*dew*

**roscidus, roscida, roscidum,**  
*an adjective of three terminations.*  
*roscid, dewy*

**rosétum, roséti,**  
*a noun common, of the second declension and neuter gender.*  
*a rose-bed*

**rubens, rubentis,**  
*the present participle of the neuter verb, of the second conjugation, rubeo, rubui, rubere. I redden.*  
*reddening, blushing, iii, 63, iv, 29, 43*  
*ruddy, roseate, x, 27*

**rubus, rubi,**  
*a noun common, of the second declension, and masculine gender.*  
*a bramble*

**rumino, ruminavi, ruminatum, ruminare,**  
*a verb active and neuter, of the first conjugation.*  
*I ruminate or chew again*

**rupto, rupi, ruptum, rumpere,**  
*a verb active, of the third conjugation.*  
*I break, burst, or rend*

**rupes, rupis,**  
*a noun common, of the third declension and feminine gender.*  
*a rugged rock or cliff*

**rursum vel rursus,**  
*an adverb.*  
*again, once more*

**rus, rûris,**  
*a noun common, of the third declension, and neuter gender.*  
*the country*  
*↳ In the plural, this noun signifies "fields" or "rural retreats."*

**rûscus, rûsci,**  
*a noun common, of the second declension, and masculine gender.*  
*gorse, rusk, knee-hully, butcher's broom*

**rûsticus, rûstica, rûsticum,**  
*an adjective of three terminations.*  
*rustic, rural, iii, 84*

**rûsticus, rûstici,**  
*a noun common, of the second declension and masculine gender.*  
*a boor, a lout, a booby, a clown*  
*↳ Perhaps this word is more properly the masculine gender of the adjective rûsticus, rûstica, rûsticum, than a substantive.*

## S.

**sacellum, sacélli,**  
*a noun common, of the second declension, and neuter gender.*  
*a sacred cave*

**sacer, sacra, sacrum,**  
*an adjective of three terminations.*  
*sacred, holy, vii, 13, 24, viii, 66*  
*consecrated, i, 53*

**saépè,**  
*an adverb.*  
*oft, often, oftentimes, frequently*

**saépîus,**  
*an adverb; the comparative degree of saépè, oft or frequently.*  
*oftener or more frequently*

**saëvus, saëva, saëvum,**  
*an adjective of three terminations.*  
*cruel, inhuman, merciless*  
*brutal, savage, dire*  
*relentless, unnatural*

**salictum, salicti,**  
*a noun common, of the second declension, and neuter gender.*  
*a willow-ground, an osier-bed*  
*a willow-hedge, i, 55*

**saliens, salientis,**  
*the present participle of the neuter verb of the fourth conjugation, salio, salui et salivi, saltum, salire, I bound or leap.*  
*bouncing, leaping*  
*gushing, spouting, bubbling, purling, v, 47*

**saliunca, saliuñcæ,**  
*a noun common, of the first declension and feminine gender.*  
*dwarf nard, mountain lavender*

**sâlix, sâlicis,**  
*a noun common, of the third declension and feminine gender.*  
*a willow, an osier, a sallow, a withy*

**sâltans, saltantis,**  
*the present participle of the neuter verb of the first conjugation, salto, I dance or skip.*  
*dancing, frisking*

**sâltèr,**  
*an adverb.*  
*at least*

**sâltus, saltûs,**

a noun common, of the fourth declension, and masculine gender.  
 a leap or jump  
 a glade or lawn, vi, 56, x, 9  
 a thicket or forest, x, 57

sálvus, sálva, sálvum,  
 an adjective of three terminations.  
 safe, secure

sándyx vèl sándix, sandýcis vèl sándicis,  
 a noun common, of the third declension, and of the masculine or feminine gender.  
 crimson, scarlet, iv, 45  
 a vegetable red dye  
 a mineral pigment like vermillion

sanguineus, sanguinea, sanguineum,  
 an adjective of three terminations.  
 bloody  
 blood colored, red, vi, 22, x, 27

sánguis, ságuinis,  
 a noun common, of the third declension, and masculine gender.  
 blood

sánus, sána, sánum,  
 an adjective of three terminations.  
 sane, sound, right

Sardóus, Sardóa, Sardóum,  
 an adjective proper, of three terminations.  
 Sardoan, Sardinian

sàt,  
 an adverb.  
 enough, sufficient

sáta, satórum,  
 a noun common, of the second declension and neuter gender; used in the plural number only.  
 sown lands, springing crops  
 Properly speaking, this word is the neuter gender plural, árra being understood, of sátus, sáta, sátum, the past participle of séro, sévi, sátum, sé-  
 rere, I sow.

sátis,  
 an adverb.  
 enough, sufficient or sufficiently

sátius,  
 an adverb; the comparative degree of sàt or sàtis.  
 more enough  
 better or more tolerable, ii, 14

sátur, sátura, sáturum,  
 an adjective of three terminations.  
 full  
 sated, x, 77

Satúrnus, Satúrnia, Satúrnium,  
 an adjective proper, of three terminations.  
 Satúrnian, of Saturn  
 monarch of the golden age.

sáturo, saturávi, saturátum, saturáre,  
 a verb active, of the first conjugation.  
 I sate or satiate

sátyrus, sátyri,  
 a noun common, of the second declension, and masculine gender.  
 a satyr or man of the woods

saxósus, saxósa, saxósum,  
 an adjective of three terminations.  
 rocky, stony

sáxum, sáxi,  
 a noun common, of the second declension, and neuter gender.  
 a rock or stone

scélus, scéleris,  
 a noun common, of the third declension, and neuter gender.  
 villainy, wickedness, impiety

scío, scívi, scítum, scíre,  
 a verb neuter and active of the fourth conjugation.  
 I know  
 I learn, ii, 35  
 The final o of this verb is short; and likewise of its compound nescio.

Scýlla, Scýllæ,  
 a noun proper, of the first declension, and feminine gender.

Scýlla,  
 daughter of Nisus, king of Megára.  
 There was another notoriously bad woman of this name, daughter of Phorcys.

Scýthia, Scýthiæ,  
 a noun proper, of the first declension, and the feminine gender.

Scýthia,  
 an ancient region in the northern parts of Europe and of Asia.

sèclum, sècli, by *syncopè* for, saeculum, saeculi,  
 a noun common, of the second declension and neuter gender.  
 an age, a generation

séco, sécui, séctum et secátum, secáre,  
 a verb active, of the first conjugation.  
 I cut  
 I wound, x, 49

séctor, sectátus sum, sectári,  
 a verb deponent, frequentative and transitive, of the first conjugation.  
 I hunt or chase

secúndus, secúnda, secúndum,  
 a numeral adjective of three terminations.  
 second

secútus, secúta, secútum,  
 the past participle of séquor, which s.c.  
 followed  
 in pursuance of or following, vi, 59

sèd,  
 a conjunction.  
 but

sédeo, sédi, séssum, sedère,  
 a verb neuter, of the second conjugation.  
 I sit

séges, ségetis,  
 a noun common, of the third declension, and of the feminine gender.  
 standing corn, a crop  
 a corn field

sémen, séminis,  
 a noun common, of the third declension, and neuter gender.  
 seed  
 a principle, an element, vi, 32

semiputátus, semiputáta, semiputátum,  
 an adjective of three terminations; being compounded of sémi, half, and putátus, putáta, putátum, pruned, the past participle of puto, which s.c.  
 half pruned

sémpèr,  
 an adverb.  
 always, ever, for ever

senex, sénis,  
 a noun common, of the third declension, and of the

masculine and also feminine gender.  
 an old man or woman  
 a sire by pre-eminence, vi, 18  
 a sage or veteran, vi, 70  
 séni, sénæ, sénâ, *senex*  
 a numeral distributive adjective, of three terminations; used in the plural number only.  
 six, i, 44  
 by *sees*  
 sênsus, sênsûs,  
 a noun common, of the fourth declension and masculine gender.  
 sense or sensation  
 judgment, mental faculty, iii, 54  
 brain or intellect, viii, 67  
 sêntis, sêntis,  
 a noun common, of the third declension, and masculine gender.  
 a thorn  
 sêpes, sêpis,  
 a noun common, of the third declension, and feminine gender.  
 a hedge, i, 54  
 a fenced orchard, viii, 37  
 sêptem,  
 a numeral adjective, undeclined.  
 seven  
 sêptum, sêptu,  
 a noun common, of the second declension, and neuter gender.  
 an inclosure, a place parted off.  
 a sheep-pen or fold  
 sêpûlcrum, sêpûlcr,  
 a noun common, of the second declension and neuter gender.  
 a sepulchre, a grave, a tomb  
 sêquens, sequêntis,  
 the present participle of *sequor*, which *see*.  
 following  
 sêquor, secûtus sum, sêqui,  
 a verb deponent and transitive, of the third conjugation.  
 I follow or pursue, ii, 63  
 I seek after, ii, 64, vi, 49, 56  
 I come in by turn, iii, 58  
 I relate or report, vi, 74  
 sêrius, sêria, sêrium,  
 an adjective of three terminations.  
 serious, grave, earnest  
 important or weighty, vii, 17  
 sêrpens, sêrpêntis,  
 the present participle of *sêrpo*, which *see*.  
 creeping, twining  
 sêrpillum, sêrpilli,  
 a noun common, of the second declension and neuter gender.  
 wild thyme  
 sêrpo, sêrpsi, sêrptum, sêrperê,  
 a verb neuter, of the third conjugation.  
 I creep, I twine  
 sêrtum, sêrti,  
 a noun common, of the second declension, and neuter gender.  
 a garland, a wreath, a chaplet  
 sêrus, sêra, sêrum,  
 an adjective of three terminations.  
 late

sêrvitium, sêrvitii,  
 a noun common, of the second declension, and neuter gender.  
 servitude, slavery, bondage  
 sêrvo, sêrvâvi, sêrvâtum, sêrvârê,  
 a verb active of the first conjugation.  
 I keep or preserve, ii, 42, iii, 43, 47  
 I save, ix, 10  
 I observe or watch, iii, 75  
 I lend or guard, v, 12  
 sêse,  
 the reduplicate accusative of *sibi*, of himself, which *see*.  
 himself, iii, 66  
 themselves, vi, 57  
 sêtôsus, sêtôsê, sêtôsûm,  
 an adjective of three terminations.  
 bristly  
 sêu vel cêu,  
 a conjunction.  
 whether, or  
 si,  
 a conjunction.  
 if  
 though, x, 38, 65, 66  
 The phrase, *si quando*, signifies *if at any time* or simply, *whenever*; as in *Eclogæ* ii, 23.  
 sibilus, sibili,  
 a noun common, of the second declension, and masculine gender.  
 a hissing or whistling as of a breeze  
 sic,  
 a conjunction.  
 thus, i, 23, 24, ii, 55, v, 79, viii, 16, 81  
 so or for this obtestingly, ix, 30, 31, x, 4  
 Sicânas, Sicânâ, Sicânûm,  
 an adjective proper, of three terminations.  
 Sicânian, Sicilian  
 sicco, siccâvi, siccâtum, siccârê,  
 a verb active of the first conjugation.  
 I dry, iii, 95  
 I drain or suck dry, ii, 42  
 siccus, siccâ, siccum,  
 an adjective of three terminations.  
 dry  
 Sicelides, Sicêlidum,  
 a Greek adjective proper, of one termination, wanting the neuter gender; and seldom (or never) used in the singular number, viz. *hic et hæc Sicelis*, *hêjus Sicêlida*.  
 Sicêlian  
 Siculus, Sîcula, Sîculum,  
 an adjective proper, of three terminations.  
 Sicilian  
 sidus, sideris,  
 a noun common, of the third declension, and neuter gender.  
 a star or constellation  
 signum, signi,  
 a noun common, of the second declension, and neuter gender.  
 a sign, a mark, a token, a standard  
 a configuration or figure, iii, 40  
 a sign of the Zodiac, ix, 46  
 Silênus, Silêni,  
 a noun proper, of the second declension, and mascu-



*line gender.*

**Silénus,**

a demi-god, foster father of Bacchus.

**síleo, sílui, sílere,**

a verb neuter, of the second conjugation.

*I am silent or still*

**sílex, sílicis,**

a noun common, of the third declension, and of the masculine or feminine gender.

a flint-stone

a rock or heap of flints, i, 15

**sílva, sílvæ,**

a noun common, of the first declension, and feminine gender.

a wood, a forest

**Silvânus, Silvâni,**

a noun proper, of the second declension, and masculine gender.

**Silvânus,**

a rural deity, who presided over woodlands.

**silvéster, silvéstris, silvéstre ; vèl, silvéstris,**

**silvéstris, silvéstre,**

an adjective of the third declension of substantives, and of three or of two terminations.

*sylvan, rural, pastoral, 1, 2*

*woodland or forest, iii, 70, v, 7*

**símilis, símilis, símile,**

an adjective of two terminations.

*like, similar*

**símùl,**

an adverb.

*at the same time, vi, 33, ix, 18*

*at once, forthwith, vi, 26*

*as soon as, iv, 26*

**símus, sína, símum,**

an adjective of three terminations.

*flat-nosed*

**síne,**

a preposition, governing the ablative case.

*without*

**siníster, sinístra, sinístrum,**

an adjective of three terminations.

*the left*

*evil-predicting or ill-boding, i, 18*

*on or from the left, ix, 15*

**síno, sívi, sítum, sínere,**

a verb active, of the third conjugation.

*I permit or allow*

**sínúm, sínì,**

a noun common, of the second declension, and neuter gender.

*a pail or bucket*

**Sithónius, Sithónia, Sithónium,**

an adjective proper, of three terminations.

**Sithónian, of Sithónia**

a snowy region of Thrace.

**sítiens, sitiéntis,**

the present participle of *síno*, which see.

*thirsting, thirsty, parched*

**sítio, sitívi, sitítum, sitíre,**

a verb neuter and active, of the fourth conjugation.

*I thirst*

*I am parched, vii, 57*

**sítis, sítis, accusative, sitím,**

a noun common, of the third declension, and feminine gender.

*thirst*

**sívè,**

a conjunction.

*or, either, if, whether*

**sóboles, sóbolis,**

a noun common, of the third declension, and feminine gender.

*issue, breed, progeny, offspring*

**sócia, sóciæ,**

a noun common, of the first declension and feminine gender.

*a female associate, a she-companion*

**sócius, sócii,**

a noun common, of the second declension and masculine gender.

*a companion, a comrade, a mate*

**sol, sólís,**

a noun common, of the third declension, and masculine gender.

*the sun*

**solátium, solátii,**

a noun common, of the second declension and neuter gender.

*solace, comfort, consolation*

*charms, in the plural, ix, 18*

**sóleo, sólitus sum et sólui, solére,**

a verb neuter, of the second conjugation.

*I am wont or accustomed, I use*

**sólitus, sólita, sólítum,**

the past participle of *sóleo*, which see.

*wont, accustomed*

**sollénis, sollénis, sollénne,**

an adjective of two terminations.

*annual, customary, solemn*

**sollicitus, sollicita, sollicitum,**

an adjective of three terminations.

*solicitous, anxious*

**sólor, solátus sum, solári,**

a verb deponent and transitive, of the first conjugation.

*I comfort, solace, or console*

**solatitium, solstítii,**

a noun common, of the second declension, and neuter gender.

*a solstice*

*midsummer heat, vii, 47*

**sólum, sólì,**

a noun common, of the second declension and neuter gender.

*the soil or ground*

**sólum,**

an adverb.

*only, v, 48*

**sólus, sóla, sólum, genitive, solíus,**

an adjective, of three terminations, and of pronominal declension.

*sole, alone, ii, 4, iii, 83, 107, ix, 44, x, 48*

*the only person or thing, v, 8, viii, 10, x, 32*

*lonely, solitary, x, 14*

**sólvo, sólvi, solútum, sólvere,**

a verb active, of the third conjugation.

*I loose, I unbind, I release*

**sómnium, sómnii,**

a noun common, of the second declension and neuter gender.

*a dream, a fancy*

**sómnus, sómni,**

a noun common, of the second declension, and masculine gender.

*sleep*

**sonans, sonantis,**  
the present participle of *sono*, which sec.  
sounding, rustling, rattling  
echoing, x, 58

**sono, sonui, sonitum et sonatum, sonare,**  
a verb neuter, of the first conjugation.  
*I sound*  
*I peal forth or resound*, v, 64  
*I re-echo or ring again*, vi, 44

**Sophocleus, Sophocles, Sophocleum,**  
an adjective proper, of three terminations.  
*Sophocleus, of Sophocles, tragic*

**sopor, soporis,**  
a noun common, of the third declension, and masculine gender.

*slumber, sound repose, deep sleep*

**sordleo, sordui, sordere,**  
a verb neuter, of the second conjugation.  
*I am filthy or despicable*  
*I am paltry or of no estimation*, ii, 44

**sordidus, sordida, sordidum,**  
an adjective of three terminations.  
*sordid, mean, filthy, beggarly, coarse*

**soror, sororis,**  
a noun common, of the third declension, and of the feminine gender.  
*a sister*  
*a Muse*, vi, 65

**spargo, sparsi, sparsum, spargere,**  
a verb active of the third conjugation.  
*I strew*, v, 40, ix, 20  
*I scatter or spurn*, iii, 87  
*I sprinkle or bedew*  
*I throw about*, viii, 30  
*I crumble*, viii, 82  
*I bespread or mantle*, v, 7

**sparsus, sparsa, sparsum,**  
the past participle of *spargo*, which sec.  
*besprinkled, bespotted, speckled*

**spatium, spatii,**  
a noun common, of the second declension and neuter gender.

*space, extent, expanse*

**specto, spectavi, spectatum, spectare,**  
a verb active of the first conjugation.  
*I behold, I look upon*  
*I regard or consider*, iii, 48

**specula, speculae,**  
a noun common, of the first declension and feminine gender.  
*a watch-tower*  
*a summit, a peak or top*, viii, 59

**spelaum, spelaui,**  
a noun common, of the second declension, and neuter gender.  
*a den*

**spéro, speravi, speratum, sperare,**  
a verb active, and neuter, of the first conjugation.  
*I hope*, ii, 2  
*I expect or look for*, viii, 26

**spes, spei,**  
a noun common, of the fifth declension, and feminine gender.  
*hope*

**spiculum, spiculi,**

a noun common, of the second declension and neuter gender.

*a dart, an arrow, a shaft*

**spina, spinæ,**  
a noun common, of the first declension and feminine gender.

*a thorn*

*a prickle*, v, 39

**spinetum, spineti,**  
a noun common, of the second declension and neuter gender.

*a thorn bush, a prickly brake*

**spiritus, spiritus,**  
a noun common, of the fourth declension and masculine gender.

*spirit, breath*

*poetic fire*, iv, 54

**sponte,**  
the ablative of the diptote, *spontis*: genitive, *spontis*, ablative, *sponte*.

*of willing accord or free inclination*

**spumans, spumantis,**  
the present participle of the neuter verb of the first conjugation, *spumo*, *I foam*.  
*foaming, frothing*

**stabilis, stabilis, stabile,**  
an adjective of two terminations.  
*stable, steadfast, firm*

**stabulum, stabuli,**  
a noun common, of the second declension and neuter gender.

*a stall or stable*, vi, 60

*a sheep cot or fold*, iii, 80, vi, 85

**statuo, statui, statutum, statui,**  
a verb active of the third conjugation.

*I ordain or appoint*

*I resolve or determine*

*I offer or present*, v, 68

**sterilis, sterilis, sterile,**

an adjective of two terminations.

*sterile, barren*

*degenerate or wild*, v, 37

**Stimichon, Stimichonis,**  
a noun proper, of the third declension and masculine gender.

*Stimichon,*  
the name of a man: written, also, *Stimicon*.

**stipula, stipulae,**  
a noun common, of the first declension, and feminine gender.

*a straw or stubble*

*a stubble-tube or pipe of straw*, iii, 27

**sto, steti, statum, stare,**  
a verb neuter of the first conjugation.  
*I stand*

**stratus, strata, stratum,**  
the past participle of the simple active verb, of the third conjugation, *sterno*, *stravi*, *stratum*, *sternere*, *I spread or strow*; *I prostrate or lay flat*.  
*strewed or strewn*, vii, 54  
*levelled, smoothed, hushed, becalmed*, ix, 57

**strepo, strepui, strepitum, strepere,**  
a verb neuter, of the third conjugation.

*I creak or squeak*

*I scream or gaggle*, ix, 36

**stridens, stridentis,**  
the present participle of the neuter verb of the second

*conjugation, strideo, stridi, stridere, or the third conjugation, strido, stridi, stridere, I shriek. screaming*

**stringo, strinxi, strictum, stringere,**  
a verb active, of the third conjugation.  
*I grasp or hold fast*  
*I truss or bind*  
*I strip or peel, ix, 61*  
*I bare, draw or unsheathe*

**studium, studii,**  
a noun common, of the second declension and neuter gender.  
*study, desire, application, diligence*  
*earnestness, affection, delight, pathos, ii, 5*

**stultus, stulta, stultum,**  
an adjective of three terminations.  
*foolish, silly*  
⚡ The masculine gender of this adjective is often assumed absolutely to signify "a fool or simpleton."

**stupefactus, stupefacta, stupefactum,**  
the past participle of the compound active verb, of the third conjugation, stupefacio, stupefeci, stupefactum, stupefacere, *I stupefy or astonish.*  
*astonished, astounded, surprised*  
*charmed or delighted, viii, 3*

**stūpeo, stūpei, stupere,**  
a verb waiter and active of the second conjugation.  
*I am amazed or astonished*  
*I wonder at or admire, vi, 37*

**suādeo, suāsi, suāsum, suādere,**  
a verb active, of the second conjugation.  
*I persuade or counsel*  
*I invite or induce, i, 56*

**suāvē,**  
an adverb; or (rather) the neuter gender of suāvis, assumed adverbially.  
*sweetly, delightfully*

**suāvis, suāvis, suāve,**  
an adjective of two terminations.  
*sweet, fragrant*

**sub,**  
a preposition, governing either the accusative or ablative case; that is, the accusative, when the signification is "prior to or before;" but the ablative when the signification is "under."  
*under, below, beneath, passim*  
*prior to or before*  
⚡ The preposition *sub* has not the latter sense in any of the Eclogues of Virgil: however, in Eclogue ix, verse 44, the meaning, although strictly "beneath," is, in our idiom, "on or upon;" or rather, "one:" else, perhaps more properly, "during."

**sublūco, subdūxi, subdūctum, sublūcere,**  
a verb active of the third conjugation, compounded of *sub*, and the simple active verb, *lūco, I lead or draw.*  
*I withdraw*  
*I sink, lessen, or lower, ix, 7*

**sūbco, subīvi vel sūbī, subitum, subire,**  
a verb active and neuter, irregular; compounded of *sub*, *under*, and the simple neuter verb *ire*, *go, I go.*  
*I pass under*  
*I subvert, underpin, underlie, or undergird.*

*I put under or cast beneath*  
*I sling from below*  
*I shoot up, x, 74*

**subjūngo, subjūnxi, subjūnctum, subjūngere,**  
a verb active, of the third conjugation, compounded of *sub*, and the simple active verb, *jūngo, I join.*  
*I yoke or harness*

**sūblego, sublēgi, sublēctum, sublēgere,**  
a verb active, of the third conjugation, compounded of *sub*, and the simple active verb *lēgo, I gather or read.*  
*I purloin or pick up underhand*

**sublimē,**  
an adverb; or (rather) the neuter gender of *sublimis*, assumed adverbially.  
*aloft, on high*

**sublīmīs, sublīmīs, sublīme,**  
an adjective of two terminations.  
*sublime, lofty, high, exalted*  
⚡ The adverb "sublimē," and adjective "sublīmīs," are both here given, because in the ninth Eclogue, verse 29, where *sublime* occurs, many construe it as an adjective joining it to *nōmen*.

**submitto, submisi, submissum, submittere,**  
a verb active, of the third conjugation, compounded of *sub*, and the simple active verb, *mitto, I send.*  
*I submit or send under, I make yield*  
*I yoke, i, 46*  
*I select for breed*

**submōtus, submōta, submōtum,**  
the past participle of the compound transitive verb, of the 2nd conjugation, *submōveo, submōvi, submōtum, submōvere, I remove or sever.*  
*removed, parted*  
*uplifted from, suspended*

**subterlābor, subterlāpsus sum, subterlābi,**  
a verb deponent and neuter, of the third conjugation, compounded of *subter*, *under*, and the simple verb neuter, deponent, *lābor, I glide.*  
*I glide or flow under or beneath*

**succēdo, succēssi, succēssum, succēdere,**  
a verb neuter of the third conjugation, compounded of *sub*, and the simple neuter verb *cedo, I yield.*  
*I succeed*  
*I repair to or retire under, v, 6*  
*I arrive at or come into, v, 19*

**succinctus, succincta, succinctum,**  
the past participle of the compound transitive verb of the third conjugation, *succingo, succinxī, succinctum, succingere, I gird, I tack or truss up.*  
*begirt or beset downwardly*  
*encompassed or environed below*

**sūccus, succi,**  
a noun common, of the second declension, and masculine gender.  
*juice, sap*

**sūdo, sudāvi, sudātum, sudāre,**  
a verb active and neuter, of the first conjugation.  
*I sweat, perspire, or caude*

**sūi, sūi, se et sēse,**  
a personal pronoun, substantive; having neither nominative nor vocative case; and declined alike in both numbers --- the accusative and ablative cases are solutions redoubled for the sake of energy of expression.

*line gender.*

*a furrow or trench*

sum, es, fûi, ésse, futûrus,

*a verb irregular, commonly called (but without any good reason) the substantive verb.*

*I am*

sûmmus, sûmma, sûmmum,

*an adjective of three terminations, and the superlative degree of superus, high.*

*highest, loftiest, supreme*

*top or topmost, i, 83, ii, 47*

sûmo, sûmpsi, sûmptum, sûmere,

*a verb active, of the third conjugation.*

*I take*

*I assume, vi, 36*

*I accept of or receive, v, 88*

sûper,

*a preposition, governing either the accusative or ablative case.*

*on, upon, i, 81*

*over, above*

*touching or concerning*

*beyond*

sûpèr,

*an adverb.*

*above*

*besides, over enough, more than enow, vi, 6*

superâdditus, superâddita, superâdditum,

*the past participle of superâddo, which sec.*

*added above, superadded*

*inwrought, engraved afterwards*

*carved, embossed, iii, 38*

superâddo, superâddidi, superâdditum, su-

*perâddere,*

*a verb active, of the third conjugation, compounded of sûper, over, and the compound active verb, âddo, I add.*

*I add moreover or above, I superadd*

*I engrave afterwards or emboss*

*I carve or cut out, I inscribe, v, 42*

supèrbus, supèrba, supèrbum,

*an adjective of three terminations.*

*proud, haughty, scornful*

*insolent, disdainful, contemptuous, ii, 15*

supercîlium, supercîlii,

*a noun common, of the second declension, and neuter gender.*

*an eye-brow*

sûpero, superâvi, superâtum, superâre,

*a verb active, of the first conjugation.*

*I go over or pass beyond, viii, 6*

*I conquer or overcome*

*I exceed or surpass, v, 9*

*I continue or remain behind, ix, 27*

supervénio, supervénis, supervéni, super-

*véntum, supervenire,*

*a verb neuter of the fourth conjugation, compounded of sûper, over or above, and the simple verb neuter, vénio, I come.*

*I come up unexpectedly*

supervólito, supervolitâvi, supervolitâtum,

*supervolitâre,*

*a verb neuter frequentative of the first conjugation, compounded of sûper, and the simple verb neuter, fréquentative, vólito, I fly often or flutter.*

*I flutter or fly often over*

sûpleo, supplèvi, supplètum, supplère,

*a verb active of the second conjugation, compounded of sub, and the simple active verb plèo, I fill.*

*I supply, I recruit, I re-augment or refit*

sûra, sûræ,

*a noun common, of the first declension and feminine gender.*

*the leg or calf of the leg down to the heel*

sûrdus, sûrda, sûrdum,

*an adjective of three terminations.*

*deaf*

sûrgo, surréxi, surréctum, sûrgere,

*a verb neuter, of the third conjugation, compounded of sub, and the simple active verb régo, I rule.*

*I arise or rise, iv, 9, x, 75*

*I spring or shoot up, v, 39, vi, 39*

suspénsus, suspénsa, suspénsum,

*the past participle of the compound transitive verb of the third conjugation, suspêdo, suspêdi, suspénsus, suspêdere, I suspend or hang up.*

*suspended, upborne*

suspicio, sùspicis, sùspéxi, sùspéctum, sus-

*picere,*

*a verb active, of the third conjugation, compounded of sub, and the simple verb active, obolice, spacio, I view.*

*I look up at or survey from below, ix, 46*

*I eye with marked attention*

*I suspect*

susûrrus, susûrri,

*a noun common, of the second declension and masculine gender.*

*a buzz or humming noise*

sûus, sûa, sûum,

*an adjective pronoun of three terminations, expressive of possession relating to the third person, both singular and plural.*

*his own, her own, its own; their own*

Syracôsius, Syracôsia, Syracôsium,

*an adjective proper, of three terminations.*

*Syracusan, of Syracuse, Sicilian*

## T.

tâcitus, tâcita, tâcitum,

*an adjective of three terminations; or the past participle of the simple neuter and transitive verb of the second conjugation, tâceo, tâcui, tâcitum, tâcere, I keep silence or hold my peace.*

*silent, speechless, dumb*

*not speaking, saying nothing, ix, 21*

tâctus, tâcta, tâctum,

*the past participle of the simple transitive verb of the third conjugation, tângo, tângi, tâctum, tângere, I touch.*

*touched, struck*

*blasted, i, 17*

tuêda, tuêdæ,

*a noun common, of the first declension, and feminine gender.*

*a pitch-tree*

*a pine-log or pitch-tree faggot, vii, 49*

*a torch*

tâlis, tâlis, tâle

*an adjective of two terminations, and the precedent to quâlis.*

*such like, such*

tâm,

*an adverb.*

*so*

**tām,**  
a conjunction, the precedent to *quām*.  
*as*  
↳ In this sense *tām* occurs not in the *Bucolics*.

**tāmēn,**  
a conjunction.  
*yet, however, notwithstanding*

**tāmquām,**  
an adverb, or (rather) a conjunction.  
*as though, as if*

**tántum,**  
an adverb.  
*so much*, v, 82, vi, 29, 30  
*only*, ii, 3, 28, iii, 50, 53, vi, 16, x, 46

**tántum,**  
a conjunction, the precedent to *quántum*.  
*as much*, i, 25, v, 18, vii, 51, ix, 11, x, 73

**tántus, tánta, tántum,**  
an adjective of three terminations, the precedent to *quántus, quánta, quántum*, but frequently occurring without the latter.  
*so great*

**tárdus, tárdā, tárdum,**  
an adjective of three terminations.  
*slow, tardy*  
*slow-paced*, x, 19

**taúrus, taúri,**  
a noun common, of the second declension, and masculine gender.  
*a bull*, iii, 86, 100, v, 33  
*a steer or an ox*, i, 46, iv, 41, vii, 39

**táxus, táxi,**  
a noun common, of the second declension, and of the feminine gender.  
*a yew tree*

**téctum, técti,**  
a noun common, of the second declension, and neuter gender.  
*a roof or covering*  
*a house or palace*, vi, 81

**tégmen, tégminis,**  
a noun common, of the third declension, and neuter gender.  
*a cover, covert, shelter, or canopy*

**tégo, téxi, téctum, tégere,**  
a verb active, of the third conjugation.  
*I cover, veil, hide, or conceal*  
*I overshadow*, vii, 46

**téllus, télluris,**  
a noun common, of the third declension and feminine gender.  
*the earth*, iv, 19,  
*the ground*, iv, 33  
*land or country*, iv, 39

**télum, téli,**  
a noun common, of the second declension, and neuter gender.  
*a weapon, dart, spear, javelin, shaft*

**témpus, témporis,**  
a noun common, of the third declension, and neuter gender.  
*time*, i, 30, 68, iv, 48, vii, 70  
*season of the year*, iii, 42  
*present juncture*, vii, 35  
*occasion or opportunity*, iii, 97  
*temple of the head*, vi, 22, viii, 12

**téneo. ténuī, téntum, tenére,**

a verb active, of the second conjugation.  
*I hold or keep fast*  
*I sway or possess*, i, 32  
*I have hold of, I recollect*, ix, 45  
*I fill or occupy*  
*I seize*, viii, 89

**téner, ténera, ténerum,**  
an adjective of three terminations.  
*tender*, i, 22, x, 7  
*young*, i, 8, iii, 103, x, 53  
*fresh, raw, recent, new-made*, vi, 34  
*soft*, ii, 51, viii, 15  
*slender, easily bent or broken*, vii, 12  
*delicate*, vii, 6, x, 49

**ténto, tentāvi, tentātum, tentāre,**  
a verb frequentative and active, of the first conjugation.  
*I try, tempt or attempt*, iv, 32  
*I taunt, assail, afflict or injure*, i, 50

**ténuis, ténuis, ténue,**  
an adjective of two terminations.  
*slender, slim*, i, 2, vi, 8  
*small, fine, thin, attenuate*

**tēr,**  
an adverb.  
*thrice, three times*

**téres, téretis,**  
an adjective of one termination.  
*long and round, cylindrical, or taper*

**Téreus, Térei et Téreos, accusative, Téren,**  
a noun proper, sometimes of the second, but oftener and far more properly of the third declension: a Greek name.

**Téreus,**  
a king of Thrace, changed into a hoopoe.  
↳ This noun, like *Orpheus*, *Prometheus*, and the like, has *Téren* in the vocative. Its oblique cases are either trisyllables, or dissyllables, at pleasure. The nominative case, whilst of the third declension is a dissyllable; but, when of the second, a trisyllable.

**térnus, térna, térnū,**  
an adjective of three terminations.  
*three, by threes, three together, triple, trine*

**téro, trivi, tritum, tére,**  
a verb active, of the third conjugation.  
*I rub or wear*

**térra, térræ,**  
a noun common, of the first declension and feminine gender.  
*earth*, vi, 32, viii, 93  
*the earth*, iii, 61, iv, 51  
*the ground*, viii, 40  
*land, country*, iii, 104, 106  
*region of the globe*, vi, 37  
*the world*, iv, 14

**téstis, téstis,**  
a noun common, of the third declension, and of the masculine and also feminine gender.  
*a witness, an evidence*

**téxo, téxui vel téxi, téxtum, téxere,**  
a verb active of the third conjugation.  
*I weave, plait, knit, entwine*

**Thalia, Thalīæ,**  
a noun proper, of the first declension, and feminine gender.  
*Thalia*,  
one of the nine Muses: she presided over pastoral

poetry; and likewise over comedy and festivals.

**Théstylis, Théstylis,**

a noun proper, of the third declension and feminine gender.

**Théstylis,**

the name of a woman.

**Thétis, Thétidis vel Thétidos,**

a noun proper, of the third declension, and the feminine gender: a Greek name.

**Thetis,**

a goddess of the sea, and the mother of the renowned Achilles.

the sea itself, iv, 32

**thíasus vel thýasus, thíasi vel thýasi,**

a noun common, of the second declension, and masculine gender.

a dance in honor of Bacchus

**Thrácius, Thrácia, Thrácium,**

an adjective proper, of three terminations.

**Thrácian, of Thrace**

**thus, thúris,**

a noun common, of the third declension, and neuter gender.

frankincense

**thýmum, thými,**

a noun common, of the second declension and neuter gender.

thyme

**Thýrsis, Thýrsidis vel Thýraidos, accusa-**

live, Thýrsin,

a noun proper, of the third declension, and masculine gender.

**Thýrsis,**

the name of a shepherd, signifying "leaf-entwined spear."

**tibia, tibie,**

a noun common, of the first declension and feminine gender.

the shank or shin bone

a pipe, flute or flageolet, viii, 21, 25, 31, 36, 42, 46, 51, 57, 61

**tigris, tigridis vel tigris,**

a noun epicene, of the third declension and feminine gender.

a tiger

↳ The genitive *tigris* is evidently by syncope for *tigridis*; and hence in the plural number *tigris*, of the nominative and vocative cases, must be by syncope for *tigrides*, with the last syllable short: *tigris*, however, in the accusative case, is a *spōrídēs*, as if from "*hec tigris, hec tigris*," a Latin noun;—for the accusative plural of *tigris*, *tigridis*, is *tigridas*: by syncope, *tigras*, a trochee.

**Tigris, Tigris,**

a noun proper, of the third declension, and masculine gender.

the **Tigris,**

a river of Asia, falling into the Euphrates,—but formerly into the Persian gulf.

**Timávus, Timávi,**

a noun proper, of the second declension, and masculine gender.

the **Timávus,**

a broad river of Italy, falling into the Adriatic sea.

**timeo, timui, timére,**

a verb neuter and active of the second conjugation.

I fear or dread

**timidus, timida, timidum,**

an adjective of three terminations.

timid, timorous, fearful

*affrighted, trembling*, vi, 77

**Tiphys, Tiphýos, accusative, Tiphyn,**

a noun proper, of the third declension, and the masculine gender.

**Tiphys,**

pilot of the Argó.

**Tityrus, Tityr,**

a noun proper, of the second declension, and masculine gender.

**Tityrus,**

the name of a swain, shepherd, or goatherd; signifying *leisureful*, according to some; but according to others, a *satyr*, a *reed*, a *head-ram*.

**Tmárus, Tmári,**

a noun proper, of the second declension, and masculine gender.

**Tmárus,**

a mountain of Thesprotia.

**tóllo, sústuli, súblátum, tollere,**

a verb active, of the third conjugation.

I raise or lift up

I exalt or extol, v, 61

↳ The old preterite of this verb was "*tóllo*," and afterwards "*tálli*."

**tóndens, tondéntis,**

the present participle of the simple transitive verb of the second conjugation, *tóndeo, tóndi, tóndam*,

*tóndere*, I clip or shear.

shearing, clipping, mowing, shaving

**tórnus, tórni,**

a noun common, of the second declension and masculine gender.

a turning lathe, a carving tool

**tórqueo, tórsi, tórtum et tórtum, torquere,**

a verb active, of the second conjugation.

I torse or twist

I whirl or whir

I hurl or shoot, x, 59

**tórrens, torréntis,**

a noun common, of the third declension, and masculine gender.

a torrent or flood

**tórridus, tórrida, tórridum,**

an adjective of three terminations.

torrid, hot, sultry, scorching

**tórvus, tórva, tórvum,**

an adjective of three terminations.

stern, sour-looking

grim, ii, 63

**tot,**

an adjective undeclined.

so many

↳ This adjective is the precedent to *quot*, but occurs not in this sense in the Eclogues.

**tótus, tóta, tótum, genitive, tótius vel totius,**

an adjective of three terminations, and, of pronominal declension.

whole, the whole, entire

all, i, 11

**tráctus, tráctus,**

a noun common, of the fourth declension, and masculine gender.

a tract, a train

a region, an extent, iv, 51

**trádo, trádidi, trádítum, trádere,**

a verb active of the third conjugation, compounded of *trans*, over, and the simple verb active, of the first conjugation, *do*, I give.

I deliver over, I resign or surrender up

*I commit in trust*, iii, 2  
**tradúco, tradúxi, tradúctum, tradúcere**,  
*a verb active of the third conjugation, compounded of trans, and the simple active verb dúco, I lead.*  
*I transfer*, viii, 99  
**tráho, tráxi, tráctum, tráhere**,  
*a verb active of the third conjugation.*  
*I draw or lead*  
*I entice or allure*, ii, 65  
**trans**,  
*a preposition, governing the accusative case.*  
*beyond*  
*over or behind*, viii, 102  
**transvérsus, transvérsa, transvérsus**,  
*an adjective of three terminations, compounded of trans, and vérsus, vérsa, vérsus, the past participle of vértō, I turn.*  
*transverse, askant, sidewise*  
 ☞ The accusative case plural, neuter gender, of this adjective is usurped adverbially in Eclogue iii, verse 8.  
**trémulus, trémula, trémulum**,  
*an adjective of three terminations.*  
*tremulous, quivering*  
**tres, tres, tria**,  
*a numeral adjective of two terminations; used in the plural number only.*  
*three*  
**tríplex, trípliciis**,  
*an adjective of one termination.*  
*three-fold, triple, treble*  
**trístis, trístis, trístē**,  
*an adjective of two terminations.*  
*sad, sorrowful*, x, 31  
*harsh, bitter, unpleasant, vengeful*, ii, 14  
*dejected, dispirited, heavy-hearted*, ix, 5  
*dire, direful*, vi, 7  
*baneful, destructive*, iii, 80  
**trívium, trívii**,  
*a noun common, of the second declension, and neuter gender.*  
*the meeting or junction of three ways*  
*a cross road or lane*, iii, 26  
*a highway or public thoroughfare*  
**Trója, Trójæ**,  
*a noun proper, of the first declension, and the feminine gender.*  
**Troy, Ilium**,  
*an ancient city of Phrygia, sacked by the Greeks, 1184 years before Christ.*  
**tu, túi**,  
*a personal pronoun and substantive of all genders.*  
*thou or you*  
**tuéns, tuéntis**,  
*the present participle of the deponent verb, transitive and neuter, of the second conjugation, tuéor, tuitus et tútus sum, tuéri, I behold or see.*  
*beholding*  
*looking*, iii, 8  
**tugúrium, tugúrii**,  
*a noun common, of the second declension and neuter gender.*  
*a cottage or hut*  
**tum**,  
*an adverb.*  
*when*  
 ☞ This word is often a conjunction, employed either as the precedent or respondent to cum, or

to itself repeated:—but this use of it occurs not in the Eclogues.  
**túmulus, túmuli**,  
*a noun common, of the second declension, and masculine gender.*  
*a mound, a hillock, a heap*  
*a tomb or grave*  
*a sepulchre*, v, 42  
**túrbo, turbávi, turbátum, turbáre**,  
*a verb active of the first conjugation.*  
*I trouble or disturb*  
*I embroil or discompose*  
 ☞ In the first Eclogue, verse 12. the passive voice of this verb is usurped impersonally, in the sense of, “it is confusion, bustle, or hurly-burly.”  
**túrgeo, túrsi, turgére**,  
*a verb neuter, of the second conjugation.*  
*I swell or am turgent*  
*I burgeon or sprout*, vii, 48  
**túrpis, túrpis, túrpe**,  
*an adjective of two terminations.*  
*base, shameful, foul*  
*vile, filthy, unnatural*, vi, 49  
**túrtur, túrturis**,  
*a noun common, of the third declension, and masculine gender.*  
*a turtle-dove*  
**túte**,  
*a pronoun, found in the nominative case only; compounded of tu, and the adjunctive particle te.*  
*thou thyself*  
**tútus, túta, tútum**,  
*an adjective of three terminations.*  
*safe, secure, free from danger*  
**túus, túa, túum**,  
*an adjective pronoun, expressive of possession relating to the second person singular, tu, thou.*  
*thine, thy own*  

**U.**

**úber, úberis**,  
*a noun common, of the third declension, and neuter gender.*  
*an udder, a dug, a teat*  
**úbì**,  
*an adverb of place or of time.*  
*where*, ix, 60  
*when*, iii, 97, iv, 37, vii, 8  
**úllus, úlla, úllum**, *genitive, úllius vel ullius*,  
*an adjective of three terminations, and of pronominal declension.*  
*any*  
**úlmus, úlmi**,  
*a noun common, of the second declension, and of the feminine gender.*  
*an elm tree*  
**úlna, úlnæ**,  
*a noun common, of the first declension, and feminine gender.*  
*a cubit, an ell*  
**últimus, última, últimum**,  
*an adjective of three terminations; and the superlative degree of the absolute adjective últer, outer or far; else of the preposition últra, beyond.*  
*outermost, farthest, most extreme*  
*last*, iv, 4, 53  
**últra**,  
*a preposition, governing the accusative case.*

*beyond*  
*ultrò,*  
 an adverb.  
*willingly, of self-accord*  
*úlula, úlulæ,*  
 a noun common, of the first declension and feminine gender.  
 an owl, a screech-owl  
*úlva, úlvæ,*  
 a noun common, of the first declension, and feminine gender.  
*reed, sedgy grass, fresh-water weed*  
*Ulyssæus, Ulyssæi vèl Ulyssæos,*  
 a noun proper, sometimes of the second, but oftener of the third declension; and masculine gender: a Greek word.  
*Ulysses,*  
 son of Liærtēs and king of Ithaca and Dulichium.  
 ⚡ This word is in Latin written *Ulysses* or *Ulyx* or *Ulixus*, oftener than *Ulyssæus*.  
*úmbra, úmbræ,*  
 a noun common, of the first declension and feminine gender.  
 a shadow or shade  
*umbráculum, umbráculi,*  
 a noun common, of the second declension and neuter gender.  
 an arbour, a bower  
*umbrósus, umbrósa, umbrósum,*  
 an adjective of three terminations.  
*shadowy, umbrageous, embowering*  
*únà,*  
 an adverb.  
*along with, together with*  
*únda, úndæ,*  
 a noun common, of the first declension and feminine gender.  
 a wave, a billow, a surge  
*úndè,*  
 an adverb of interrogation.  
*whence, from what place or cause*  
*undécimus, undécima, undécimum,*  
 a numeral adjective of three terminations.  
*the eleventh*  
*úndiquè*  
 an adverb.  
*on all sides, all around, i, 11*  
*from every quarter or source*  
*únquàm,*  
 an adverb.  
*ever, at any time*  
*únus, úna, únum, genitive, únus vèl unius,*  
 a numeral adjective of three terminations, and of pronominal declension.  
 one  
*uplío, upliónis,*  
 a noun common, of the third declension, and masculine gender.  
 a sheep tender or shepherd  
*urbs, úrbis,*  
 a noun common, of the third declension, and feminine gender.  
 a city, a walled or fortified town  
*úro, ússi, ústum, úrere,*  
 a verb active of the third conjugation.  
*I burn or consume, ii, 68*  
*I inflame, broil, or torment, viii, 83*  
*úsquè,*

an adverb.  
*continually, onward, all along*  
*thus far, i, 12*  
*as far as, even, v, 43*  
*quite, the whole way, ix, 9*  
*still, unabatedly, ix, 64*  
*úsus, úsûs,*  
 a noun common, of the fourth declension and masculine gender.  
 use, occasion, need  
*ut,*  
 an adverb.  
*how, vi, 33, 65, 66, 74, 78*  
*ut,*  
 a conjunction.  
*that, so that, vi, 44*  
*as, v, 79*  
*utérque, útraque, utrúmque, genitive, utriúsque,*  
 a pronominal adjective, compounded of *uter*, which of the two, and the adjunctive particle *que*.  
 each, both of the two  
*útì,*  
 a conjunction, and sometimes an adverb.  
*as, that or to the end that*  
*how, vi, 31*  
*útinàm,*  
 an adverb.  
*Oh that! would! I wish*  
*úva, úvæ,*  
 a noun common, of the first declension and feminine gender.  
 a grape or cluster of grapes  
*úvidus, úvida, úvidum,*  
 an adjective of three terminations  
*wet, moist, mellow, x, 20*  
*úxor, uxóris,*  
 a noun common, of the third declension, and feminine gender.  
 a wife

## V.

*vácça, váccæ,*  
 a noun common, of the first declension, and feminine gender.  
 a cow  
*vaccínium, vaccínii,*  
 a noun common, of the second declension and neuter gender.  
 a cowslip, a hyacinth  
 a mazarine-blue iris, ii, 18, 50, x, 39  
 ⚡ Various other interpretations are given.  
*væ,*  
 an interjection.  
 alas!  
*váleo, válui, válitum, valére,*  
 a verb neuter, of the second conjugation.  
*I am able, ix, 38*  
*I avail or have efficacy, ix, 12*  
*I am in health, iii, 79*  
 ⚡ The second person (both singular and plural) of the imperative of this verb, is generally translated *farewell* or *adieu*.  
*vállis, vallis; et, válies, vallis,*  
 a noun common, of the third declension, and of the feminine gender.  
 a valley, vale, or dale  
*várius, vária, várium,*



*an adjective of three terminations.  
various, divers, manifold*  
**Várius, Várii,**  
*a noun proper, of the second declension, and masculine gender.*  
**Várius,**  
*a tragic poet of the Augústan age, intimate with Virgil and with Horace.*  
**Várus, Vári,**  
*a noun proper, of the second declension, and masculine gender.*  
**Varus,**  
*Quintius Atius, else Públius Quintilius, a Roman of high rank and great talent.*  
**vátes, vátis,**  
*a noun common, of the third declension, and of the masculine and also feminine gender.  
a seer or prophet  
a bard or poet, vii, 28, ix, 34*  
**ve,**  
*an enclitic particle.  
or, whether*  
**véctor, vectoris,**  
*a noun common, of the third declension, and masculine gender.  
a carrier  
a mariner or merchant, iv, 38*  
**vého, véxi, véctum, véhere,**  
*a verb active, of the third conjugation.  
I carry, bear, convey, transport*  
**vèl,**  
*a conjunction.  
or*  
**vèllo, vèlli et vùlsi, vùlsum, vèllere,**  
*a verb active of the third conjugation.  
I pluck, tug, or twitch*  
**vèllus, vèlleris,**  
*a noun common, of the third declension, and neuter gender.  
a fleece, iii, 95, iv, 44*  
**vèna, vénæ,**  
*a noun common, of the first declension and feminine gender.  
a vein*  
**venenum, venèni,**  
*a noun common, of the second declension and neuter gender.  
poison  
a potent drug, viii, 95*  
**veníens, venièntis,**  
*the present participle of vénio, which see.  
coming*  
**vénio, veni, véntum, venire,**  
*a verb neuter, of the fourth conjugation.  
I come, iii, 30, 50, 77, iv, 52, vii, 11, 40, viii, 28, 109, x, 19, 20, 21, 24, 26, 77  
I resort, ii, 4  
I arrive, i, 30, 66, iv, 4, vii, 47, ix, 62, 67  
I reach or attain, iii, 88  
I descend or agree to, iii, 49*  
**venor, venátus sum, venári,**  
*a verb deponent, neuter and likewise transitive, of the first conjugation.  
I hunt, chase or pursue*  
**ventósus, ventósa, ventósum,**  
*an adjective of three terminations.  
windy*

**ventúrus, ventúra, ventúrum,**  
*the future participle in -rus, of vénio, which see.  
about to come, on the eve of coming*  
**véntus, vénti,**  
*a noun common, of the second declension, and masculine gender.  
wind*  
**Vénus, Véneris,**  
*a noun proper, of the third declension and feminine gender.*  
**Venus,**  
*goddess of beauty and of love.  
a darling, a love, a sweetheart, iii, 68*  
**ver, véris,**  
*a noun common, of the third declension, and neuter gender.  
the spring or spring-time*  
**verbéna, verbénæ,**  
*a noun common, of the first declension, and feminine gender.  
vervain*  
**vérbum, vérbí,**  
*a noun common, of the second declension and neuter gender.  
a word*  
**véreor, véritus sum, veréri,**  
*a verb deponent and transitive, of the second conjugation.  
I reverence or stand in awe of  
I dread or fear, iii, 4  
I apprehend, ix, 3, 63*  
**véritus, vérita, véritum,**  
*the past participle of véreor, which see.  
feared, dreaded: or, fearing, dreading*  
**vèrd,**  
*a conjunction or adverb.  
but, but yet  
truly, indeed, vi, 27*  
**vérso, versávi, versátum, versáre,**  
*a verb frequentative and active, of the first conjugation.  
I turn over and over  
I change or upset, ix, 5  
I tend or drive from place to place, x, 68*  
**vérsus, vérsûs,**  
*a noun common, of the fourth declension, and masculine gender.  
a verse, a song or strain*  
**vérto, vérti, vérsus, vértère,**  
*a verb active, and neuter, of the third conjugation.  
I turn, I translate  
I happen, even, prove or fall out, ix, 6*  
**vérûm,**  
*a conjunction.  
but*  
**Vésper, Vésperis,**  
*a noun proper, of the third declension, and masculine gender.*  
**Vesper, Hesperus, the Evening star**  
**véster, véstra, véstrum,**  
*an adjective pronoun of three terminations, expressive of possession relating to the second person plural, vos, ye or you.  
your*  
**vestigium, vestigii,**  
*a noun common, of the second declension, and neuter gender.  
the print of a foot, a footprint, ii, 12, vi, 58*

a *vestige* or *trace*, iv, 13, 31  
**vestio, vestivi, vestitum, vestire,**  
 a verb active of the fourth conjugation.  
*I clothe or array*  
**veto, vetui, vetitum, vetare,**  
 a verb active, of the first conjugation.  
*I forbid or prohibit*  
*I hinder or stop*, x, 56  
**vetus, veteris, originally, veter, veteris,**  
 an adjective of one termination; forming its comparison from the original adjective, *veter*.  
*old, ancient*  
**vexo, vexavi, vexatum, vexare,**  
 a verb frequentative and active, of the first conjugation.  
*I vex, harass, tease or disturb*  
*I plague, molest or torment*, vi, 76  
**via, viæ,**  
 a noun common, of the first declension and feminine gender.  
*a way, a road*, ix, 1  
*a jaunt, an excursion*, ix, 32  
*a journey*, ix, 59, 64  
**viburnum, viburni,**  
 a noun common, of the second declension, and neuter gender.  
*the wayfaring tree*  
*any woodland shrub*  
 ↳ Critics are not agreed concerning the identical shrub, or tree, called "*viburnum*" by the Latins: but the more generally received opinion is in favor of "the wayfarer or toughblind."  
**vicinus, vicina, vicinum,**  
 an adjective of three terminations.  
*near, neighbouring, adjoining*  
**vicinus, vicini,**  
 a noun common, of the second declension, and masculine gender.  
*a neighbour*, iii, 53  
 ↳ Properly speaking, this noun is the masculine gender of the adjective, *vicinus, vicina, vicinum*, assumed absolutely or substantively.  
**vicissim,**  
 an adverb.  
*alternately, by turns*, iii, 28  
*in turn*, v, 50  
**victima, victimæ,**  
 a noun common, of the first declension and feminine gender.  
*a victim*  
*a sheep for sacrifice*, i, 34  
**victrix, victricis,**  
 an adjective of one termination.  
*victorious, triumphant*  
**victus, victa, victum,**  
 the past participle of *vinco*, which see.  
*vanquished, beaten, overcome*  
**videndum, videndi,**  
 the gerund in -dum of *video*, which see.  
*the act of seeing*  
**videns, vidētis,**  
 the present participle of *video*, which see.  
*seeing, beholding*, i, 70  
*having the eyes open*, vi, 21  
**video, vidi, visum, videre,**  
 a verb active of the second conjugation.  
*I see*  
**videor, visus sum, vidēri,**

*the passive voice of video, which see.*  
*I am seen*, iii, 63, iv, 16  
*I seem or appear*, vi, 24, vii, 41, ix, 35, x, 58  
**vilior, vilior, vilius,**  
 an adjective of two terminations, the comparative degree of *vilis, vilis, vile, cheap, vile, of little or of no value.*  
*vilior or more vile*  
*more worthless or of less value*, vii, 42  
**villa, villæ,**  
 a noun common, of the first declension and feminine gender.  
*a hamlet or village*, i, 83  
*a farm house*  
**vimen, viminis,**  
 a noun common, of the third declension, and neuter gender.  
*a twig, a rod, an osier*  
**vinco, vici, victum, vincere,**  
 a verb active, of the third conjugation.  
*I conquer, vanquish, or subdue*, x, 69  
*I beat or overcome*  
*I excel or surpass*, iv, 55, vii, 64  
**vinculum, vinculi,**  
 a noun common, of the second declension and neuter gender.  
*a bandage, ligature, bond, or tie*  
*a string or knot*, viii, 7  
**vineæ, vineæ,**  
 a noun common, of the first declension and feminine gender.  
*a vine or vineyard*  
**vinitor, vinitoris,**  
 a noun common, of the third declension, and masculine gender.  
*a vintager*, x, 36  
*a vine dresser, a grape gatherer*  
**vinum, vini,**  
 a noun common, of the second declension, and neuter gender.  
*wine*  
**viola, violæ,**  
 a noun common, of the first declension and feminine gender.  
*a violet*  
 ↳ Although the common sort of violets be blue, yet some are yellow, and others variegated. The yellow violet is termed 'pansy' or 'heart's ease.' Some take the *viola pallens* of the ancients to be 'pansy'; but others, again, 'stock gilly-flower,' else 'wall-flower,' called by the Greeks *leukon lion*, and by the Roman botanists, *leucolum*.  
**vir, viri,**  
 a noun common, of the second declension and masculine gender.  
*a man*, iv, 37  
*a gentleman*, vi, 66  
*a real man or man of spirit*, iii, 7  
*a husband*, viii, 32  
*a captain or father*, vii, 7  
**vireo, virui, virere,**  
 a verb neuter, of the second conjugation.  
*I am green, I flourish*  
**virgo, virginis,**  
 a noun common, of the third declension, and of the feminine gender.  
*a virgin, a damsel, a lady*, vi, 47, 52  
*the Virgin Astrea or Justice*, iv, 6

**virgultum, virgulti,**  
*a noun common, of the second declension, and neuter gender.*  
*a shoot, a sprig or twig*

**viridis, viridis, viride,**  
*an adjective of two terminations.*  
*verdant, green*

**virtus, virtutis,**  
*a noun common, of the third declension, and of the feminine gender.*  
*virtue, valor, courage, bravery*  
*noble sentiment, heroic conduct, iv, 27*  
*noble and godlike qualities, plural, iv, 17*

**vita, vitæ,**  
*a noun common, of the first declension and feminine gender.*  
*life, iv, 53*  
*condition, nature, and existence, iv, 15*

**vitis, vitis,**  
*a noun common, of the third declension, and of the feminine gender.*  
*a vine*

**vitium, vitii,**  
*a noun common, of the second declension, and neuter gender.*  
*vice, depravity*  
*a blemish, a fault*  
*intemperance, vitiation, vii, 57*

**vitta, vittæ,**  
*a noun common, of the first declension and feminine gender.*  
*a fillet, viii, 64*  
*a wreath or garland*

**vitula, vitulæ,**  
*a noun common, of the first declension and feminine gender.*  
*a cow-calf, iii, 77*  
*a heifer or young cow, iii, 29, 48, 85, 109*

**vivax, vivâcis,**  
*an adjective of one termination.*  
*lively, sprightly*  
*long-lived, vii, 30*

**vivo, vixi, victum, vivere,**  
*a verb neuter of the third conjugation.*  
*I live, I am alive, ix, 16*  
*I reside or abide*  
 ↳ In the imperative mood, this verb generally signifies *farewell* or *flourish*, as in *Eclogue viii*, verse 58.

**vivus, viva, vivum,**  
*an adjective of three terminations.*  
*alive, living*

**vix,**  
*an adverb.*  
*scarcely, hardly, iii, 102, viii, 14*  
*with difficulty or much ado, i, 13*

**voco, vocavi, vocatum, vocare,**  
*a verb active, of the first conjugation.*  
*I call, i, 40, ii, 23, v, 23*  
*I name*

*I invoke or call upon, i, 37*  
*I invite, iii, 49*

**volo, vis, volui, velle, volens,**  
*a verb neuter and transitive, irregular.*  
*I am willing, iii, 28*  
*I wish, vi, 25, vii, 19*  
*I plan or purpose, ii, 58*  
*I please or like, i, 10*

**volucris, volucris,**  
*a noun common, of the third declension, and of the feminine gender.*  
*any winged creature, any large bird*  
*an eagle or a vulture, vi, 42*

**voluptas, voluptatis,**  
*a noun common, of the third declension and the feminine gender.*  
*pleasure*  
*sensuality, dissipation, debauch*  
*bent, liking, inclination, ii, 65*  
*mirth, gaiety, gladness, v, 58*

**voluto, volutavi, volutatum, volutare,**  
*a verb frequentative, neuter and likewise active, of the first conjugation.*  
*I roll often, I wallow*  
*I ponder, I revolve or con over, ix, 37*

**votum, voti,**  
*a noun common, of the second declension and neuter gender.*  
*a vow, a solemn promise, v, 74, 79, 80*  
*a wish*

**vox, vâcis,**  
*a noun common, of the third declension, and the feminine gender.*  
*a voice, v, 62*  
*the voice, ix, 53*  
*voice or tongue, iii, 51*  
*vocal melody, v, 48*

**vulgo,**  
*an adverb.*  
*commonly, publicly, openly*  
*every where, all the world over, iv, 25*

**vulpes, vulpis,**  
*a noun epicure, of the third declension, and of the feminine gender.*  
*a fox*

**vultus, vultûs,**  
*a noun common, of the fourth declension and masculine gender.*  
*the countenance, i, 64*  
*the lock*

## Z.

**Zephyrus, Zephyri,**  
*a noun proper, of the second declension, and masculine gender.*  
*Zephyr or Zephyrus*  
*one of the winds, called also Favonius, son of Astræus and Aurora.*  
*the nest wind, a zephyr or western breeze, v, 5*

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