

Cyrene, who had heard all, cheered her son by telling him how to appease the Nymphs by sacrificing four bulls, Orpheus by a gift of poppies, and Eurydice with a heifer-calf. The cattle sacrificed, their carcasses yielded a swarm of bees.

While Caesar has been wielding the thunders of war, I, Virgil, have been a follower of lowly quiet, completing the Eclogues and Georgics.

1-7. *The subject of Georgics IV. : bees living in community.*

1. *aerii*, 'the gift of air.' Virgil suggests the ancient superstition that honey fell like dew on to leaves. Hence they gathered it as the queen does her young (cf. l. 200). Plenty of honey was one feature of the olden age; cf. *G. i.* 131, *mellaque decussit foliis*. Virgil is here borrowing from Aristotle's *History of Animals*; but beside the references we can trace, there are no doubt many imitations in *G. iv.* of the lost *Μελισσοργικά* (Bee-keeping) of Nicander, who wrote in the second century B.C.

2. *Maecenas*: like the other three Georgics, this is dedicated to Maecenas. The references are *G. i.* 2, *ii.* 41, *iii.* 41, *iv.* 2. Is this symmetry of numbers accidental?

3. *levium spectacula rerum*: one of Virgil's felicitous phrases, 'the grand show of a tiny state.' The contrasted words *levium*, *spectacula* are effectively brought together. Virgil adopts a playful, mock-heroic style in dealing with an apparently trivial subject; but it is his teaching that there is great significance in the small things of nature.

4. *ordine*: take with *dicam*.

5. 'Character and pursuits, tribes and battles.'

The *studia* ('ways') of individuals develop into *mores* ('fixed character'): the *mores* of the body of individuals make the *mores* of the state. The rhythm of the line is peculiar, there being no caesura till 2½: this, together with the initial spondee, throws great emphasis on *mores*.

6. 'Slight is the theme I work on: but not slight is the fame.' In Virgil toil is *the* way to glory; so in *G. iii.* 288, *hic labor, hinc laudem fortes sperate coloni*.

Two metrical points should be noted: (1) when a pause comes after the second dactyl, it is preceded mostly by a dissyllable of two shorts; (2) the pause after the fifth foot throws a strong emphasis on the word preceding the pause; here the sense of the line culminates in *gloria*.

*tenui*: adjective used as a noun. Cf. *G. ii.* 79, *finditur in solidum cuneis via*.

7. *laeva*, 'evil.' Like *sinistra*, opposed to *dextera* (in the sense of 'favourable').

audit(que) vocatus, 'listens to prayer.'

The special point of calling on Apollo is that he was the father of the legendary bee-keeper, Aristaeus; v. l. 323. However, it was Augustus who made Apollo one of the chief gods of Rome, believing himself, after his victory at Actium, to be under Apollo's peculiar protection.

8-50. *The site of the apiary, its construction and surroundings.*

8. *principio*, 'first of all.' A formal word, borrowed from Lucretius. Virgil begins in the grand style; cf. *G. ii. 9, principio arboribus varia est natura creandis.*

*sedes*, 'home'; *statio*, 'post.'

9. *sit*: the subjunctive with the relative *quo* (= *ut eo*) implies a purpose in the choice.

10. *ferre*: for the sake of metre Virgil uses infinitives freely for prose constructions requiring a subjunctive; cf. ll. 23, 84, 117, 249 and 489. The infinitive is used with *hortor*, *aggredior*, *ardeo*, *suadeo*, *abnego*, *monstro*, *fugio*, *oro*, and others.

*petulci*: adjectives may occur at the end of a line where there is no final pause; if they occur before a final pause (cf. l. 15) they must be emphatic.

11. *insultent*, 'tread down'; subjunc. as *sit* (l. 9).

*campo*: the vague local ablative, frequent in Virgil without a preposition.

12. *decutiat*, *atterat*: subjunc. as *sit* and *insultent*.

13. *absint*: these spondaic words at the beginning are usually significant, often denoting emphasis. Here there is a strong contrast with *adsint* (l. 19).

*picti . . lacerti*, 'bright scaly-backed lizards.' Another debt to Aristotle's *History of Animals*, cf. l. 1.

14. *meropes*, 'the bee-eater,' a bird technically called *merops apiaster*, and of brilliant plumage.

15. *Procne*, 'the swallow.' Procne, wife of Tereus, revenged herself on her husband by slaying and serving up to him their son Itys. Pursued by Tereus, she was changed into a swallow.

The swallow does little harm to bees, and rarely frequents the place where the hives are located. It prefers much smaller insects.

*pectus signata*: the blood of her murdered son, with which her hands were stained, is supposed to mark her plumage. *Signata* is here passive; *pectus*, an accus. of respect; so *saucius pectus*, 'breast-wounded,' and cf. l. 357.

*cruentis*: see l. 10, note.

16. *ipsasque*: the *que* is used loosely in the sense of 'that is.'

volantes, 'as they (the bees) fly.'

17. nidis, 'nestlings,' 'brood.' So *G. i.* 414, *dulcesque revisere nidos*.

immitibus, 'pitiless.' Virgil's sympathies are on the side of his bees.

19. adsint: see note, l. 13.

tenuis fugiens . . . rivus, 'a thread of rill fleeting.' *Tenuis* goes closely with *fugiens*, 'running in thin stream.' In Virgil an adjective is often made to qualify a present participle like an adverb; cf. ll. 370 and 425, and *G. i.* 163, *tardaue . . . volventia plaustra*. The usage is like Shakespeare's *deep-contemplative*, *crafty-sick*, *active-valiant*.

Bees require water for several purposes; partly for mixing up the honey and wax, but chiefly for the pollen which is given to the young brood from May onward.

20. vestibulum, 'the entrance.'

The palm and olive are leafy trees which afford a blind from the sun.

21. prima novi, examina reges: note the symmetry of expression. This balance of noun and epithet is *the* characteristic of Latin verse, especially hexameter verse.

reges: we call them, more accurately, 'queens.' A bee-hive contains a queen, drones, and workers; the queen is a female, is the ruler, and, in great part, the mother of the community; the drones are males, the workers abortive females. To one queen there may be some 2000 drones and 20,000 workers, but a single hive sometimes contains upwards of 40,000 inhabitants.

22. vere suo, 'in the spring they love.' *Suus* referring to a single word often has this meaning; so l. 190, *sopor suus*.

favis: abl. of separation with *emissa*.

23. vicina, like *obvia* (24), is in emphatic position: the bees must be helped.

decedere: for infin. cf. l. 10, note. Trans. 'retire before the heat'; cf. *G. iii.* 467, (of a sheep) *serae solam decedere nocti*, and *Ecl. viii.* 88, *nec serae meminit decedere nocti*.

24. Note the symmetry in the order of words; cf. l. 21. Here, however, the corresponding words are in inverse order according to the figure called *chiasmus*.

25. A favourite line of Virgil, with triple division.

in medium: adjec. used as noun; cf. l. 6.

stabit iners, 'stagnate.'

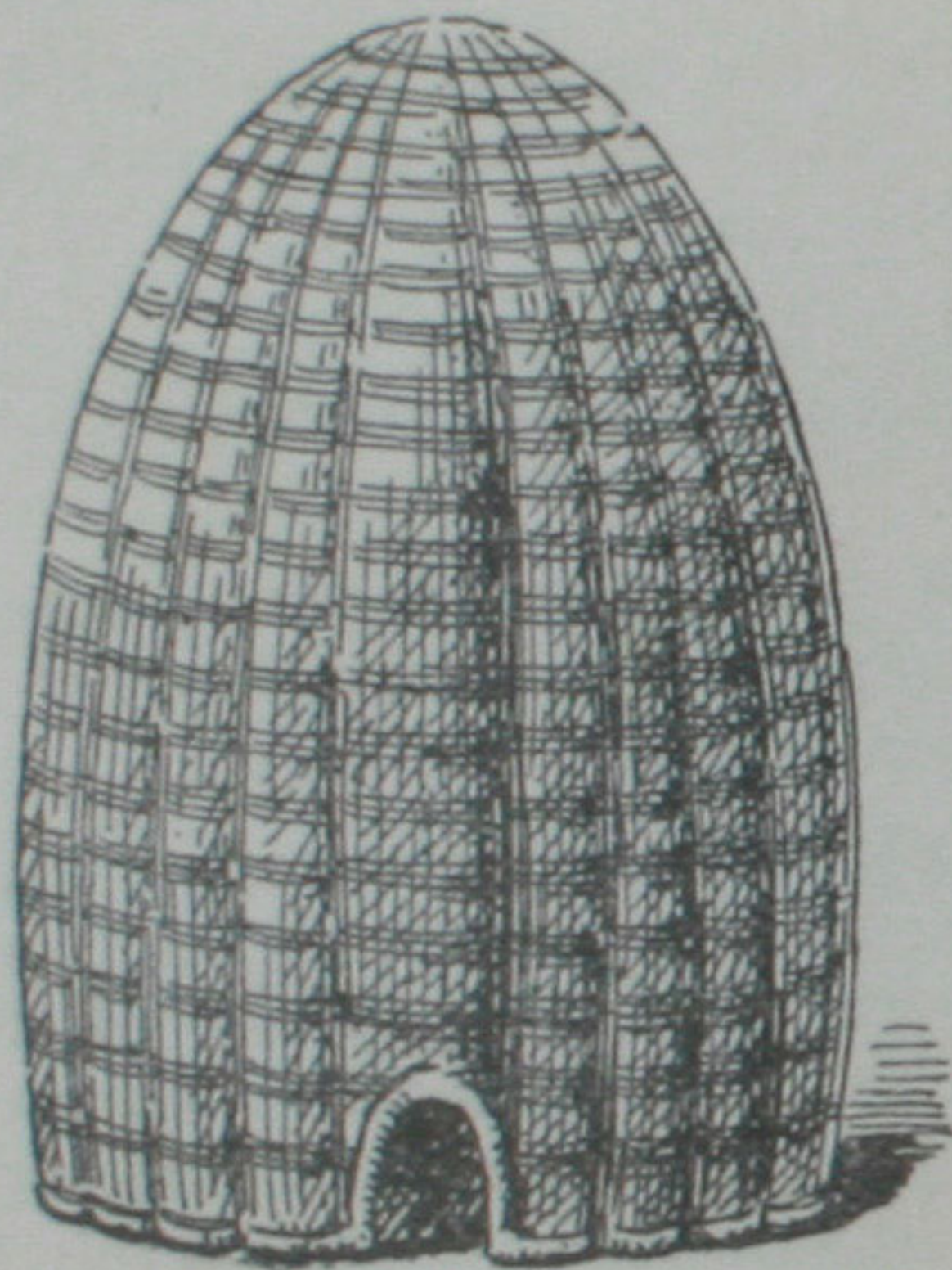
26. grandia . . . saxa: the exaggeration is playful; he means pebbles (*lapilli*); so *Neptuno* (l. 29).

29. *sparserit*, 'has sprinkled.' The pause, though a slight one, is expressive of suddenness, as often after the first dactyl.

'A gust of wind plunges them in the watery realm,' a phrase in grandiose style like *grandia saxa*.

30. *casiaë*: a common herb, to be distinguished from the Arabian shrub, mentioned in Ps. xlv. 8, "All thy garments smell of myrrh, aloes, and casia."

31. *serpylla*, 'wild thyme.' These strong-scented plants thrive as well on a sunny bank in England as in Italy or Greece. To hive a swarm, one often rubs the hive over with wild thyme to induce the bees to remain.



Bee-hive

*spirantis* = *olentis*, 'scented.'

*thymbraë*, 'savory.'

32. *floreat*: the pause is here merely for variety's sake.

*violaria*: cf. l. 275. This word might mean either the pansy or our sweet violet.

Nettles should *not* be allowed to grow in the neighbourhood; bees have a great aversion to them.

33. *ipsa*: i.e. the hives themselves, as distinguished from their surroundings.

*tibi*: ethic dative. Virgil is on easy terms with his reader.

34. *alvaria*: *alvus* (in Varro, Pliny, and Columella) is the usual word for 'hive'; *alvaria* is a 'collection of hives,' 'apiary.'

*vimine*: this is probably some species of willow, not the osier.

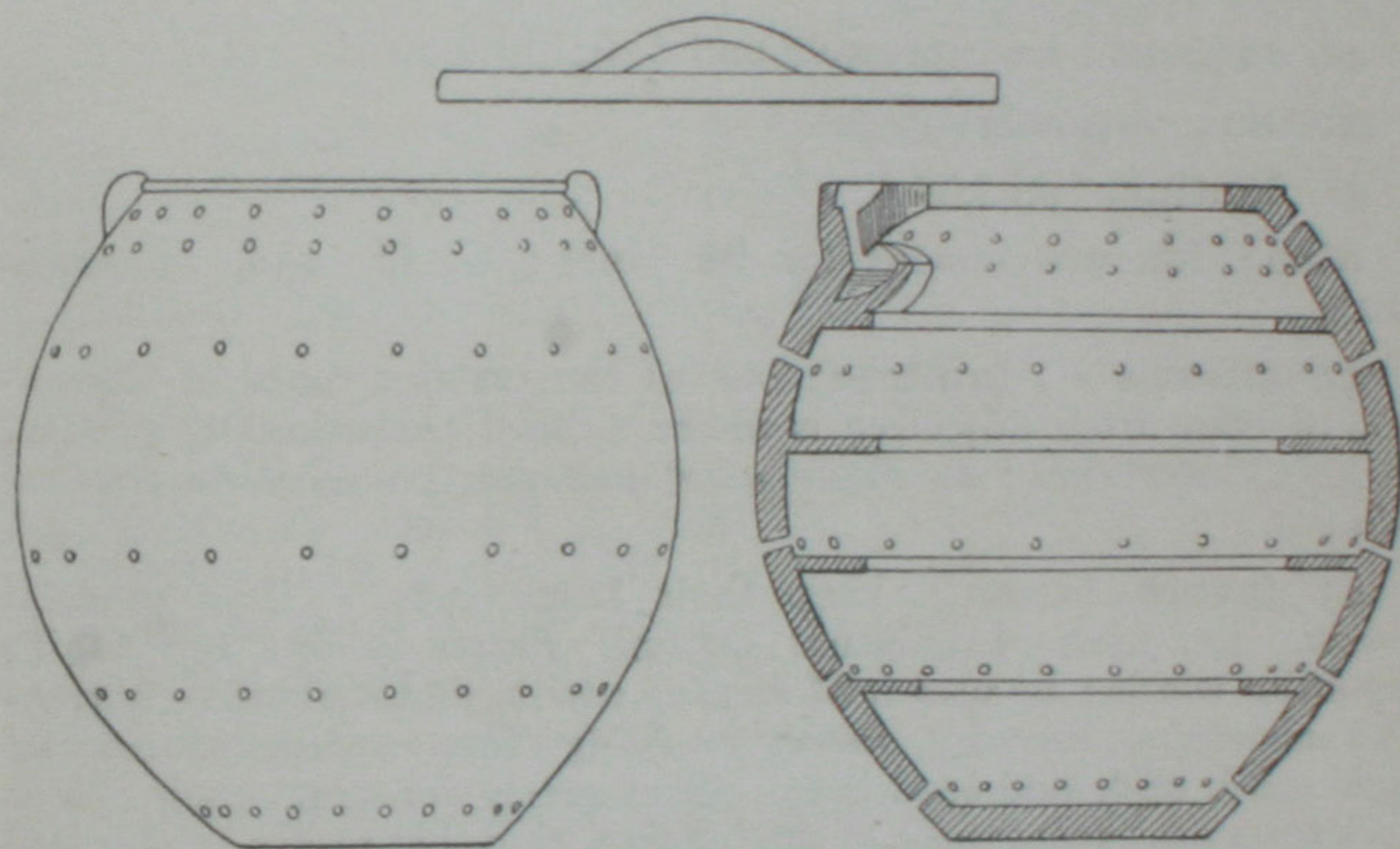
33-4. Varro says, "optimae fiunt corticeae, deterrimae fictiles, quod et frigore hieme, et aestate calore vehementissime commoventur."

35. *aditus*: this pause after  $3\frac{1}{2}$  is specially used for proverbs or emphatic advice, as here; its use for this purpose was exaggerated by Lucan.

*Wide* openings are desirable, but not more than  $\frac{1}{4}$  inch in height, so that hornets and other destructive insects and reptiles may not gain an ingress.

36. Note the dactyls expressing the thawing process.

*cogit* (*co-agit*), 'congeals.'



Bee-hives

*liquefacta remittit*: a redundant or accumulated expression, which seems to say the same thing twice; so *G. i. 200, sublapsa referri*.

Honey does not freeze, but congeals; and it rarely becomes liquid again, at any rate as the same substance.

37. *metuenda*: the fifth trochaic pause is a very pretty variety, and serves, like the pause after 5, to emphasise the word preceding it.

Extremes they cannot bear; so much so that in summer a number of workers is kept at work ventilating the hive by the vibration of their wings.

38. *tenuia*: a trisyllable, the *u* being a kind of consonant. Virgil has *gēnua labant, āriete crebro*. The process of compression is called *synizesis*.

39. *fucoque et floribus*, 'and with gum of flowers,' a case of *hendiadys*, or expression of one idea by dividing it into two parts.

*fucus* here is the *propolis*, "an unctuous resinous substance collected from the buds of trees, and used in lining the cells of a new comb, stopping crevices, etc." It does not retain its adhesive quality like bird-lime. *Fucus* is probably *not* pollen, which is a kind of dust of flowers, and used as bee-bread for feeding the young *larvae*.

*oras*, 'edges' (of the crevices).

Bees will not remain in a hive where there is more than a single opening, although the top may be perforated for ventilation. This is because the hive is a fortress against other bees; hence they store the honey as far as possible from the entrance.

40. *explent*: an expressive and descriptive pause; cf. l. 13.

*gluten*: obviously = *fucus*.

41. *lentius*, 'stickier.'

*Idæ*: Ida was famous for its pines; *G.* iii. 450, *Idæasque pices*.

42. *effossis . . latebris*: one of the prettier cases of separation of noun from adjective is where a brief parenthetical phrase, as here, intervenes; so *Pollio amat nostram, quamvis est rustica, Musam*.

43. *fovere larem*, 'keep their home snug.' The perf. is *gnomic*, i.e. used of habitual action. *Fovere* is one of Virgil's favourite words; he uses it of *keeping warm*, and derivative notions like *embracing, nursing, sitting or lying close, rubbing, closing up tight* (cf. l. 46); and see l. 230. Bees rarely construct their combs underground, except those of the *bombus* kind, but prefer an elevated spot, such as the wall of an old building or the rocks on the island of Gozo.

It is amusing to note how poets cherish favourite words: thus Hartley Coleridge, *smile*; Keats, *lush*; Shelley, *panting*; Tennyson, *doubt*; Byron, *soft*; and so on.

44. *arboris antro*: this they do mostly in countries where they are wild and unprotected by man; but with us they are improvident in their choice, and settle on the first green branch.

45. *tu*: Virgil addresses his reader in the manner of an instructor. He fitly assumes this position, in addressing the "sober practical understanding of the Italian race." Note how faithfully Virgil performs this office of teaching a practical and unspeculative people.

*e . . limo*: *e* expresses the material out of which. This is perhaps a better reading than *et*; see Appendix I.

The advice is sound. When the opening to a hive which is

constructed in a wall is too large, the bees employ the mortar in reducing the extent of the opening.

46. *raras* . . *frondes*, 'a thin layer of leaves.' *Rarus* = loosely scattered; *densus* = closely compacted.

47. *neu* . . *sine*: this is an old-fashioned construction for *noli sinere*.

*taxum*: it was thought that yews were poisonous; cf. *Ecl.* ix. 30, *si tua Cyrneas fugiant examina taxos*. Yews are much rarer in Italy than in England.

Note the pause at the end of the fourth foot, after the dactyl. It is called the *Bucolic caesura*, a phrase in which *caesura* means 'break.' It is so called because pastoral poets mainly affected it. As a rule its use in Virgil denotes something unusual in the matter described.

48. *cancros*: the ashes of burnt crab-shells were used as a (1) manure for certain trees; (2) specific for certain ailments, e.g. scalds.

*paludi*: because of poisonous smells.

49. The pause after the third foot, *gravis* (a light one, it is true), is unusual. Such a pause bisects the line into two equal parts, whereas the underlying principle of the hexameter is to differentiate its two parts as much as possible. Cf., however, *G.* i. 358, *montibus audiri fragor, aut resonantia longe*, and *Aen.* ix. 45, *obiciunt portas tamen, et praecepta facessunt*. This pause is not uncommon where two alternatives are expressed in a line.

*concava*, 'encircling.'

50. "And fling back the phantom of a call" (Mackail).

*offensa*, 'rebounding.' The word is true of the sound first made, but it is transferred to the *echo*.

*imago*, from *mimago*, as *imitor* from *mimitor*.

51-66. *How to capture a swarm and hive them.*

51. *quod superest*: a phrase, expressing transition from one to another subject, borrowed from Lucretius = 'as for what remains,' 'furthermore.' *Contemplator*, l. 61, is also Lucretian.

*Sol aureus*: Virgil is perhaps recalling *aureus exoritur sol* from Ennius.

53. *illae continuo* . . *peragrant*, 'see, then they range forwith.' *Ille* is used, as often, dramatically; hence it is frequent among the emphatic spondaic words which begin a line, such as *tantus*, *ipsae* (cf. l. 65).

54. *purpureos*, 'bright-coloured.' The adjective is opposed to

*caeruleus*, 'dark,' being used of *hair*, *swans*, *spring*, etc. The root is as in  $\pi\hat{\upsilon}\rho$ , 'fire.'

*metunt*, 'make their harvest of'; cf. l. 231.

55. *summa leves* : the two epithets are daintily placed together ; 'sipping as they lightly hover.'

*hinc*, 'therefore it is that'; i.e. the fine weather works on their physical nature, a Lucretian idea accounting for the verbal imitations quoted on l. 37.

*nescio* : this pause does not come under the same conditions as that after *gravis* (l. 49), because *nescio qua* are practically one word.

56. *progeniem nidosque*, 'their brood in their nests,' a case of *hendiadys*; although of course *nidi* often = 'nestlings.'

*arte*, 'deftly.'

*recentes* : not so much 'fresh' as 'moistened.' *Recens*, as Prof. H. Nettleship used to point out, is connected with the root of *rigo*, and in most of its meanings implies moisture. As a matter of fact, the wax is moistened, masticated, and rendered ductile by the bees in their mouths.

57. *excudunt*, 'forge,' a word denoting effort, and properly used of metal.

58. *hinc* : see l. 55.

59. *aestatem*, 'summer air.' Note the metaphor in *nare . . liquidam*.

60. 'Wonder at the dim cloud trailing down the wind.' One recalls Wordsworth's "trailing clouds of glory."

61. *contemplator*, 'mark!' Cf. l. 51. The rather rare second trochaic pause is well used to arrest attention. Its use in the Latin hexameter was a Lucretian innovation, adopted by Virgil.

62. *petunt*, 'steer for' (keeping up the metaphor of l. 59).

*iussos . . sapos*, 'the scents ordained.'

63. 'Crushed balm and lowly tufts of honey-wort.'

*melisphylla* (Greek = bee-plant) and *cerinthæ* ( $\kappa\eta\rho\lambda\omicron\nu$ , honeycomb). The Greek words suggest the peculiar Greek rhythm, first trochaic caesura, and no caesura (except an apparent one) after the second foot; and in next line, second trochaic caesura, and again no caesura after 2.

As to balm and honey-wort, cf. l. 31. Aristotle, *History of Animals*, mentions *kerinthos* as a bee-food.

64. The latter half of the line is a playful expansion of the former. 'The mother' is the Phrygian goddess Cybele, whose worship found its way to Rome during the third century B.C. Cymbals and wild dances were a part of her oriental ritual.



“Bees seem to delight in noise,” says Aristotle. It is a common but ineffective practice to make such noises. Some suppose the keepers used this method of proclaiming their ownership of the swarm.

65. *ipsae* : cf. l. 53.

*sedibus* : the pause after the fifth foot is peculiarly effective when the succeeding word is repeated from the earlier part of the line. So Virgil has *longa est iniuria, longae*, etc.

As to the settling of bees, the queen does not apparently choose the place. Many settle spontaneously on the bough, others follow their example, and the queen acquiesces. Finally, they enter the hive, which is prepared with the same scents as the bough.

66. *more suo* : it is their almost certain course.

*cunabula* : Virgil has a variety of words for hive ; see above, l. 58, and elsewhere.

67-87. *A battle of bees described. How to end it.*

Battles might occur under any of these circumstances :—

(i.) Swarms from different hives might fight.

(ii.) The new queens hatched during the summer might contest the sovereignty of the reigning queen.

(iii.) The drones, when their turn is served, are killed by the workers. This is described by a writer in terms resembling those of Virgil : “A buzzing commences in the hive, the drones and the workers sally forth together, grapple each other in the air, hug and scuffle for a minute, during which operation the stings of the workers are plunged into the sides of the drones, who, overpowered by the poison, almost instantly die.”

Which of these Virgil intended to describe it is difficult to say.

With Page I take the sequence of thought to be : lines 67, 86-87, the real subject ; 67 (*nam*, etc.) -85, a long parenthesis divided into (a) 67-76, the causes of battle ; (b) 77-85, a description of the battle itself.

The irregular construction of the paragraph is not due to careless composition, but is rather an artistic pretence of carelessness which is intended to excuse the introduction of somewhat irrelevant matter. Cf. l. 253, note.

67. *nam* : the parenthesis becomes so long that the apodosis is practically lost sight of. Logically it is contained in ll. 86-87.

68. This is purposely a grand-sounding line, composed of five words, like 72, in Virgil's mock-heroic style.

*regibus*, ‘queens.’ *incessit* : a pompous word.

69. *bello*, ablative, ‘with (the thought of) war.’

70. *praesciscere* : this fourth foot pause is habitually used in passages of excitement ; cf. l. 78, and l. 47, note.

71. *ille*, 'the familiar.'

72. The sound made by the queens is well known to bee-keepers. Varro mentions it.

*fractos*: the word means that the sound is emitted rhythmically, as it were in bars. Page well compares Ennius's line, *at tuba terribili sonitu tarantara dixit*.

73. *trepidæ inter*: such harsh elisions are cultivated by Virgil in battle passages; cf. l. 75.

74. 'Sharpen their stings with their beaks and brace their arms.' This description is of course imaginative, not scientific. The sting of a bee is in its tail and could not be so sharpened. Bees, however, do clean their stings with their hind legs. They seldom use their stings when swarming.

75. *praetoria*: in a Roman camp the general's quarters are in the centre; here the royal cells, which are attached to the central part of the hive, are meant: "the tent-royal of their emperor," Shakespeare, *Henry V*.

76. The alliteration on *m* well describes the humming noise of the prelude to the fray.

*vocant*, 'challenge' (= *provocant*).

77. *sudum*, 'rainless.' *Sudus* = *se (sine) udus*, 'free from moisture.' Transl. *ver sudum*, 'a dry spring sky.'

78. *portis*: abl. of separation.

*concurritur*: an intransitive verb used impersonally in the passive.

79. *magnum . . orbem*, 'they crowd and cluster in a great ball.' *Glomerantur* is aptly used, since *glomus* = a ball of wool; so *G. i. 323*, (*nubes*) *foedam glomerant tempestatem*.

80. *cadunt*: when they reach the ground the real fight begins.

*non densior*, 'thick as.'

81. *glandis*: a partitive genitive after *tantum*. The word is used collectively instead of *glandium*, like *miles* (= soldiers, soldiery).

82. *ipsi*: for spondaic word cf. l. 65, note. 'The monarchs,' as contrasted with their followers.

83. Note the symmetrical arrangement of words. 'Giant passions stir in pigmy hearts.'

84. 'To the last steadfast not to yield.'

*adeo*: an emphasising particle, here strengthening *usque*.

*cedere*: a Virgilian infinitive for subjunctive. The ending of the line is certainly harsh metrically.

85. *subegit*: the regular construction after *adeo usque dum*

would be a perfect subjunctive, but the more vivid indicative is not uncommon. Here what is emphasised is not the *purpose* of *obnixi*, but rather the *fact* that the leaders do hold their ground.

86-7. There is a characteristic mixture of humour and pathos in these two lines. The ethical suggestion is of the unavailing struggles of poor humankind.

87. *pulveris . . iactu*, 'a handful of scattered dust.' The return to peace is beautifully suggested by a line which is the perfection of metrical smoothness. In no case is there a meeting of consonants at the end of one word and the beginning of the next.

88-102. *After the battle, let the better stock, recognisable by marks of colour, have a clear field.*

89. *visus*: an example of the third trochaic pause (though a slight one), rather frequent and peculiarly Virgilian. Cf. l. 447, *scis, Proteu, scis ipse*, and *G. i. 299, nudus ara, sere nudus*. It is a Greek pause, which Virgil tried to naturalise in Latin, but his successors seem not to have approved of it.

*eum*: the pronoun *is* was frequently used by the early poets, but became rare in Catullus, more so in Virgil, and almost vanished from the works of Lucan and Silius. This is especially the case with the dissyllabic forms like *eum, eo, eas*, which were very uncertain in pronunciation, and so unwelcome in metrical composition.

*ne . . obsit*, 'that his (her) watchfulness bring not ruin.'

The defeated queen would only consume honey; and her followers would produce none: therefore destroy the whole race.

90. *vacua . . aula*, 'in a clear court,' that is, with no rival.

*sine regnet*: *ut* omitted as often in common phrases.

91. *alter*: we expect a second *alter*, but the explanation beginning in l. 92 intervenes, and the thread of the construction is lost, as in l. 67.

Mr. Page quotes to show that Virgil accurately describes the two commonest varieties of honey-bee—the Ligurian bee, and the ordinary honey-bee. The Ligurian queen-bee is remarkable for its length of body, and lays considerably more eggs than a Hungarian.

*maculis . . ardens*, "ablaze with markings of golden mail" (Page). Military terms are often used fancifully by Virgil of bees, as in *G. i.* of tilling the soil. Cf. l. 167, *agmine facto*; see note.

92. Virgil is a great believer in colour as a distinguishing mark of excellence. So also *G. iii. 81-3*, horses are graded by their colours; and *G. ii. 177, nunc locus arborum ingeniis, quae robora cuique, | quis color*, etc.

*duō*: notice the short *o*, as in *egō, homō, octō*.

**melior**: the last syllable is lengthened in arsis, that is, after the syllable which receives the metrical stress; the lengthening is here made easier by the following pause. It is rare in the fourth arsis, but common in the second or third. So *G.* iii. 76, *altius ingreditur et mollia crura reponit*. In fourth arsis cf. *Aen.* x. 156, *externo commissa duci. Aeneia puppis*.

92, 93 sq. The matter is taken direct from Aristotle.

93. **rutilis . . squamis**: the phrase is a repetition of that in l. 91.

**horridus**, 'rough-coated.' Cf. l. 96, *horrent*.

95. **binae**: the distributive is poetical for the cardinal *duae*.

96-8. The point of these lines is the comparison of the inferior kind of bee to a dusty traveller. Sidgwick is probably wrong in following Columella, who thinks the bee is *compared to dusty spittle!*

The 'spitting' is not a part of the comparison, but simply an added detail to work up the picture. The simile is a neat and telling one.

98. **aridus**: the emphatic adjective is prominently placed before an overhanging pause. So elsewhere *effera*.

**aliae** corresponds to *aliae*, l. 96.

**fulgore**: an ablative of manner without either *cum* or an adjective.

99. 'Glittering with the gold drops which mark their bodies evenly.'

**auro et guttis**, 'spangles of gold,' a case of *hendiadys*; so *G.* ii. 192, *pateris libamus et auro*, 'we offer from golden goblets,' and *Aen.* ix. 707, *duplici squama lorica fidelis et auro*, 'his trusty corslet of double gold links.'

100. **hinc**, 'from their combs.'

**certo**, 'appointed.' Cf. l. 231.

101, 102. **nec tantum**, sq., 'and yet less sweet than clear, and meet to mellow the harsh flavour of wine.'

103-115. *The best way to deal with fits of idleness.*

The subject of this paragraph seems to have attracted Virgil's successors. Lucan (ix. 285-92) compares the voice of Cato rousing his followers from their sloth to the sound of brass bringing idle bees back to their work: *si sonus increpat aeris, | attonitae posuere fugam, studiumque laboris | florigeri repetunt*. And Claudian (*VI. Cons. Hon.* 259-64) takes up the same theme for illustration.

This want of purpose is apt to show itself after the loss of a queen. 'Work is abandoned; the whole hive is in an uproar; every bee

traverses the hive at random, and with the most evident want of purpose.'

103. *incerta*, 'aimlessly.' Adjective for adverb. Cf. l. 369, note.

*coelo*: Virgil's poetical ablative, vaguely expressing the sphere in which action takes place.

104. *frigida*, 'to grow cold.' The word goes closely with *relinquunt*, being used proleptically; that is, the adjective expresses the result of the action of the verb. Contrast *fovere larem*, l. 13.

Working bees do sometimes cease to store honey. Sometimes it is because they are in danger of losing it, especially if the hive is weak, or strange bees habitually rob them; sometimes because the hive has more than one opening, or because some reptile, like a toad, has gained ingress.

105. *prohibebis*: a future of command; cf. next line, *tu*.

106. For the pause after  $3\frac{1}{2}$  cf. l. 35, note. *tu*: cf. l. 45, note.

107. *eripe*: quick action of all kinds is well expressed by the first dactyl pause; cf. l. 29. [In blank verse by pause after 1st or 2nd syllable].

The wings of the queen are shorter, though her body is longer than those of the workers. To prevent bees swarming it is a common practice nowadays to find the queen-bee and destroy it. It will require at least a fortnight to produce another queen; during that period the bees are very busy gathering honey and can fill the hive. Bees never issue in a swarm from the hive without a queen, and if the queen be accidentally killed, most of the bees will return.

108. *castris*: local ablative. 'Strike standard in the camp,' before marching out to battle.

*signa*: the last word of a hexameter is preferably long, as the Roman ear liked spondees; such trochaic endings as *signa* are rare (about 4 per cent). They are less objectionable when preceded by an adjective of similar ending, like *mortalia corda*, *florea rura*, and not followed by a final pause.

109. The pleasant subject is represented by a smooth line.

110-11. Priapus was a god of fertility, supposed to have been born of Venus at Lampsacus on the Hellespont, where he was worshipped. He was particularly the protector of garden produce; his wooden statues were armed with willow cudgels to keep off thieves and birds. Cf. Hor. *Sat.* i. 8 (1-7); a Priapus made of fig-tree says he was made into a god—

*furum aviumque*  
*maxima formido: nam fures dextra coercet:*  
*ast importunas volucres in vertice harundo*  
*terret fixa vetatque novis considerare in hortis.*

114. *furum atque avium* : the genitive = *against* thieves and birds. So *periculorum incitamentum et laborum* (Cic.) = stimulus to undergo dangers. Objective genitive.

111. *tutela Priapi* : the abstraction is in Virgil's elaborate manner for *custos* (already given) *Priapus*. Cf. *the might of Gabriel* = mighty Gabriel.

This line is purposely given a grandiose ring, because the subject is a lowly one. Four-worded lines are few ; however, cf. *G. i. 502, Laomedontae luimus periuria Troiae.*

112-15. These lines illustrate Virgil's deep conviction that personal industry is a great element in happiness ; he is a believer in the force of the dignified Roman word *industria*.

112. *ipse*, repeated twice in l. 114, brings out the necessity of personal effort.

113. *serat*, 'plant.' *cui talia (sunt) curae* : the dative *curae* is predicative, expressing the *object for which*, and being used closely with the verb *esse*. Other similar verbs are *dare, ducere, habere*. Cf. the legal phrase, *cui bono (est) ?* = for whose advantage is it ?

114. *terat* : for the pause cf. l. 47, note.

114-15. *feraces figat humo plantas*, 'bed vigorous cuttings.'

116-148. *An episode on the peacefulness and happiness of country gardening.*

The following is one of the medium-length episodes of the Georgics ; a similar one is that in *G. i. (121-59)* describing the gradual development of the arts of civilisation.

117. *traham* : corresponding to *canerem* (l. 119) we should expect *traherem*, but in order to gain vividness and arrest attention Virgil writes *traham* (but that I am furling my sails, as you see). Conington quotes a parallel from Tibullus, i. 18, 22, *faceret, si non aera repulsa sonent*. Transl. 'But that I furl my sails . . . perchance I might sing.'

*advertere* : for the infin. cf. ll. 10 and 84.

119. *ornaret* naturally follows the tense of *canerem*.

'And Paestum with its double-blossoming rosebeds.' Like Horace, Virgil lets his heart go out to certain places ; so below, *Galaesus* and its meadows (l. 126).

120. *potis . . rivis*, 'in drinking the rill.'

*gauderent* : cf. *ornaret*, l. 119, and *cresceret*, 122.

121. *tortus*, 'trailing.'

122. *cresceret in ventrem*, 'swells bellying.'

*sera comantem*, 'late blooming.' The neuter plur. accus.

(really a cognate accus.) is used as an adverb. Cf. l. 270, and *G.* iii. 149, *acerba sonans*.

123. *narcissum*: probably a species of daffodil. The acc. is a poetical construction after the intrans. verb *tacuissem*.

*flexi*, 'twining.' Note how past participles frequently take the meaning of a present; so *potis* (120) and *tortus* (121).

*acanthi*: the acanthus is a good plant to grow on rocky (cf. 127-129) soil, where it wants little care from the gardener.

124. *pallentes hederas*: possibly this means 'ivy streaked with white,' like the variegated ivy with which we are familiar. So *Ecl.* iii. 39, *hedera pallente*.

125-46. The country here mentioned is Calabria, and the town Tarentum, founded by Spartans, who had a mythic king Oebalus. The scene of the Galaesus district attracted Horace and Propertius as well as Virgil. Propertius pictures Virgil *umbrosi subter pineta Galaesi*, meditating his Aeneid and conning over his earlier Eclogues.

The whole passage admirably bears out Mr. Sellar's dictum, "The sentiment of the Georgics is a sentiment of peace inspired by the land." The gardener's happiness is independent of wealth, but not independent of toil: strenuous labour is the condition of realising the *divini gloria ruris*.

127. *Corycium*: Corycus is on the coast of Cilicia, which was famous for its gardens. The old man, says Mr. Sellar, was "some survivor probably from the Eastern wars of Pompey."

*relict*, 'waste.'

128-9. The soil was of little use for corn, grass, or vines. Notice how Virgil substitutes for these words their animate representatives, *iuvenci*, *pecus*, *Bacchus*.

*illa . . . seges*, 'that poor land.' *Seges* often has this meaning. *iuvencis*: dative.

129. *pecori opportuna*: the harsh elision is suggestive of difficulty, as often.

130. *rarum . . . in dumis*, 'here and there between the bushes.' Take closely with *premens* ('planting').

130-1. Garden-stuff, lilies, vervain, and poppies are introduced in the short space of two lines with great art, the words being so arranged as to avoid the appearance of a catalogue.

131. *vescum*, 'meagre,' 'slender.' Cf. *G.* iii. 175, *vescas salicum frondes*, 'thin willow leaves.' So Pliny, *Nat. Hist.* vii. 81, *corpore vesco sed eximiis viribus*.

132. *regum . . . animis*, 'matched the wealth of kings in

his (contented) spirit,' recalls the familiar line of Sir Edward Dyer (1550-1607):

"My mind to me a kingdom is,"

and Thomas Dekker's *Content* :

"Then he that patiently Want's burden bears,  
No burden bears, but is a king, a king."

Turn also to Robert Greene's song :

"Sweet are the thoughts that savour of content,"  
ending,  
"A mind content both crown and kingdom is."

133. *dapibus . . inemtis* : note the humble character of this garden's produce, and contrast it with Andrew Marvell's *Garden*. The two words are contrasted : *dapibus* implies the dainties of a rich feast.

134. *primus* : cf. l. 13 for spondee. The suggestion is one of Virgil's favourite ethical ideas : Be first in the field. Cf. *G. i.* and *G. iii. passim* ; e.g. *primus humum fodito* (*G. ii.* 408).

135. *etiam nunc*, 'still.' Winter was still present, when the old man was raising spring flowers.

136. *rumperet* : for the pause cf. l. 29.

137. *ille* : dramatic. 'See, there he was plucking the soft-tressed hyacinth.'

*tondebat hyacinthi* : note (i.) the lengthened syllable, *tondebat*, frequent before abnormal endings. Here, however, there is additional point, as in old Latin the *at* of imperfects was long.

(ii.) The quadrisyllabic. It is a Greek word, and this suggests the Greek rhythm ; so *fultūs hyacintho*, *Ecl. vi.* 43. *Hyacinthus* and *hymenaeus* are used several times by Virgil in this place.

138. 'Taunting the summer for its lingering and the west winds for their delay.'

139. *fetis*, 'breeding,' or, possibly, 'just delivered.'

*idem*, 'he . . too.' The same man was successful not only with his flowers but also with his bees. The pronoun gets a kind of adverbial sense, whether of addition or contrast. So *Hor. ii.* 10, 16, *informes hiemes reducit | Iuppiter, idem | summovet*.

140. The peculiar rhythm is due to the absence of a genuine caesura after second foot ; cf. l. 63.

142-3. 'And all the fruits (that is, buds) that arrayed his orchard-trees in blossoming time, were carried as ripe fruit in autumn.' Every blossom set and grew to maturity.

142. *pomis* here = *gemmis*.



143. *induerat*: this pretty metaphor appears in *G. i.* 187, *quum se nux plurima silvis | induet in florem.*

*matura*: supply *poma*, not *arbos*.

144. *in versum*, 'in a row.' The idea of the accusative is that it is not a row till the gardener makes it so. *Versus* is also used of a tier of oars, and a rhythmical arrangement of words in poetry.

*ulmos*: it is said that the common elm was introduced into our country by the Romans.

145. 'Thorns with plums already on them,' by grafting. For the process see *G. ii.* 73-82.

146. A picturesque line, and a good sample of Virgil's reflective manner in weaving a human interest into subjects of external nature.

147-8. Virgil artfully pretends he has hardly touched on the subject, and so half conceals his digression of 31 lines, just as *G. iii.* 266-83 is dismissed by *sed fugit interea, fugit irreparabile tempus*. Still, he was probably already grappling with the *Aeneid* when this was written, and this fourth book of the *Georgics* shows some traces of the increasing influence of Homer and the diminishing influence of Lucretius, e.g. the long digression (315-58) is in the epic manner.

147. *spatiis . . iniquis*, 'debarred by jealous limits.'

148. This suggestion was taken by Columella in his tenth book of his *De Re Rustica*, which is *De hortorum cultu*, written in hexameter verse. Columella was a native of Gades, and a contemporary of the younger Seneca; he wrote before A.D. 65.

149-218. *The wonderful community of bees.*

149. *naturas*, 'instincts.' The word = inherent quality; so in *G. ii.* 9, *arboribus varia est natura creandis*, 'the natural qualities of trees are different when you consider their production.'

*Iupiter ipse*: note that Virgil here accepts one explanation of these wonderful instincts—a direct providential gift. Later on (ll. 219-27) he mentions, without dissent, the theory that these instincts are drawn from the all-pervading divine intelligence. This latter idea he seems finally to accept in *Aen. vi.* 724 sq. Virgil is an eclectic philosopher.

151. Jupiter, says the legend, was the only child of Cronos, who survived the father's design of devouring his children lest they should depose him. Jupiter was hidden by his mother in a cave on Mount Dicte in Crete. To drown his cries the Curetes, priests of Cybele, clashed their cymbals. As bees are attracted by this noise,

they settled, and their honey supported the god who in return endowed them with exceptional instincts.

152. *Dictæo* : Dicte was a mountain in Crete.

153 and following lines : Virgil's evident enthusiasm for the bee community is explained by his ideal of human good, which is not for each individual to secure peace of mind for himself, but to be useful in supporting others by contributing to the welfare of his family and of his country. All through this passage are scattered furtive references to the fallen condition of Rome, which in its vigorous prime had for its main end the greatness and permanence of the race. Cf. Shakespeare's *Henry V.* i. 2, 183-204. See Appendix II.

153. *solæ* : this is not correct any more than l. 74. Ants, at least, have very similar institutions.

*communes natos* : community of children is dealt with at length in the first book of Plato's ideal *Republic*.

*consortia*, closely with *habent*, 'hold in partnership.' The word is usually applied to *persons*.

154. *magnis . . . sub legibus*, 'under the majesty of law.'

156. The ideas of prudence and thrift are often inculcated by Virgil; cf. *G.* i. 186, *atque inopi metuens formica senectæ*. No doubt this line early became a copy-book maxim for young Romans.

157. *experiuntur* : this light second trochaic pause is a pretty experiment of Virgil's; cf. l. 61.

*in medium*, 'in a common stock.' Cf. *G.* i. 127 : the people of the golden age, *in medium quaerebant*. Community of goods as well as of children.

158 sq. The following division of labours is given by Aristotle. The idea of a division of labour "is always the mark of an advanced social life" (Page). All these operations are carried out entirely by the workers, of whom there will be some 20,000 to 2000 drones and one queen.

158. *victu* : the contracted dative form.

159. *septæ domorum*, 'their close-fenced dwellings' (Page). The phrase composed of a neuter plur. adjec. followed by a genitive represents, as often, an adjec. and noun in agreement in the nom. or accus. case. Cf. *strata viarum* (= paved streets), *opaca locorum* (= dark places). Here a participle takes the place of the usual adjective.

160. The 'propolis' is meant; cf. l. 39, note.

*narcissi lacrimam* : cf. Milton's *Lycidas*, 150, 'And daffodillies fill their cups with tears.'

162. *ceras* = waxen combs. The combs are attached to the

roof by means of the propolis. The bees take the wax from the sacks situated between the segments of their bodies; they soften and moisten it with their mouths.

162-9. *aliae sq.* : this passage appears again in *Aen.* i. 431-7.

163. *educunt* : this word may mean (1) guide forth, (2) rear. With the latter meaning *adultos* would be proleptic, 'rear till they are full grown.' Bees, like ants, are very careful of their young.

164. *stipant* : this first spondaic pause well represents the effort of closely packing the honey.

165. *ad portas . . custodia*, 'guard at the gates.' *Ad portas* is an unusual and poetical adjectival phrase, which normally would have to be expressed by a participle in agreement with *custodia*, or by a relational clause. Cf., however, *pastor ab Amphryso*, *G.* iii. 2.

In very hot weather many working bees are stationed at the entrance of the hive, where they use their wings as fans to transmit a current of fresh cool air into the interior. The so-called guardians are mostly drones, and from their loud buzzing seem most dangerous to approach.

*sorti* : this is an old ablative; so *G.* i. 234, *torrida semper ab igni*. It is a common form in Lucretius, who has *orbi*, *tussi*, *colli*, etc. Other archaic forms in this book are *venientum* (167), *victu* (158), *stridere* and *effervere* (556).

166. *speculantur* : a military word, like *custodia* (165).

167. *venientum* : cf. l. 255, note.

*agmine facto* : the favourite military metaphor; cf. l. 108. So also in a passage about bees, *Aen.* xii. 587-92, we have *castra*; and in Claudian (*Rapt. Pros.* ii. 124-7) *castra* and *exercitus*.

168. *ignavum fucos pecus* : a peculiar instance of separation of adjective from noun, by a noun in apposition; cf. l. 246. The drones are larger than the workers. They feed on honey of flowers, but bring none home, and are wholly useless except as being the fathers of the future race. They are killed at the end of the swarming season.

169. *fervet opus*, 'all is busy toil.' The busy movement of multitudes is illustrated by working bees in *Aen.* i. 430-6, where the Trojans are making their settlement at Carthage, and in *Aen.* vi. 707-9, the souls are flocking round the river of Lethe.

*mella* : the plural gives a sense of accumulation.

170-5. Another passage used again by Virgil, *Aen.* viii. 449-53. The simile is intentionally exaggerated in Virgil's humorous manner.

170. *lentis . . massis*, 'stubborn lumps of ore.'

**Cyclopes**: in the *Odyssey* the Cyclops are one-eyed giants of Sicily; later tradition represents them as Vulcan's workmen under Mount Aetna.

171. **properant**, 'forge apace.' The verb is usually intrans., but here has an object. Cf. l. 123, *narcissum tacuisssem*.

172. **redduntque**: the elision before *alii* is an awkward place of the line, the  $2\frac{1}{2}$  caesura. This is the rarest place in the line for elision, because the suspense of the elision is opposed to the sense of rest which the rhythmic pause should give. Here, however, all is haste and bustle. Cf. *G.* ii. 18, *ut cerasis ulmisque: etiam Parnasia laurus*.

**stridentia**: the adjective is used proleptically.

173. **lacu**: in this mock-heroic style a blacksmith's trough is called a lake.

**impositis incudibus**, 'under the anvil's weight.'

174. This spondaic line (combined with the harsh elision *illi inter*) gives magnificently the idea of effort and rhythm. So *Aen.* ix. 724, of Pandarus shutting a heavy gate, *portam vi magna converso cardine torquet*.

175. **in numerum**, 'in time,' literally 'so as to be in time.' Cf. *in morem*, 'duly'; *in orbem*, 'in a circle.'

**forcipe**: etym. of *forceps* is *formiceps* (*formus*, 'hot,' and *capere*).

176. **si parva licet**, etc.: this is Virgil's hint that the simile must not be taken too seriously.

177. **Cecropias**: one of Virgil's literary epithets with a long genealogy. Bees produce famous honey on Mount Hymettus, near Athens, the mythical founder of which was Cecrops. This kind of indirect reference cannot be supposed to have given much pleasure to practical-minded farmers, although the Greek-cultured Romans would appreciate it. Cf. *G.* i. 120, *Strymoniaeque grues*, 'cranes of the Strymon,' as a nuisance to the Italian farmer. *Cecropiae* becomes in later hexameter writers almost a perpetual epithet for bees.

178. **munere quamque suo**, 'each in his own sphere.'

**curae**: predicative dative; cf. l. 113.

179. **daedala fingere tecta**, 'shape the fine-wrought chambers.' *Daedalus* (Greek *daidalos*, 'curious,' 'cunning') is adopted by Virgil out of compliment to Lucretius, with whom it was a favourite word. There is also a side reference to Daedalus, the architect of the Cretan labyrinth.

The combs consist of two ranges of hexagonal cells. A single bee, called the foundress-bee, sketches out the design of every comb,

and for a week at least the young bees are employed within the hive before they attempt to collect honey.

The cells are of three kinds : (1) cells for honey and nursing the young ; (2) larger cells for drones, usually at the bottom of the combs ; (3) some six royal cells (for the queens) attached to the central part.

180. *multa . . nocte*, 'late at night.' So *Caes. B. G. i. 4, multo denique die*, etc.

*minores*, 'the younger.'

181. *crura*, 'their thighs.' Acc. of respect with an adjective. Cf. l. 357, and l. 15, note.

*arbuta* : the *arbutus* is a tallish shrub, with beautiful creamy flower and scarlet fruit, which is common by the streams of Greece, though in England it requires careful sheltering ; but Virgil is evidently here thinking of *Cecropian* bees.

182. *casiam* : cf. l. 30, note.

183. *tiliam*, 'lime-blossom.'

*ferrugineos hyacinthos*, 'dark-hued hyacinth.' *Ferrugineus* (from *ferrugo*, 'iron rust') is used loosely of any dark colour, purple, blue, or red. If the hyacinth is the same as the flower we know by that name, *dark blue* would be the colour meant.

For quadrisyllabic ending cf. l. 137, note.

184. The matter of this line is borrowed from Aristotle.

*omnibus una* : the contrasted ideas placed together, so as to emphasise the completeness of their social instincts ; cf. l. 212.

*quies operum*, 'rest from labour.' Here the gen. denotes almost separation.

185. The broken line and the fourth foot pause describe the bustling scene at daybreak.

*easdem*, 'then . . likewise.' Cf. l. 139, note.

186. *decedere* : a loose infin. for subjunc. after *admonuit*.

187. A pretty line with its three rhythmic divisions.

*corpora curant* : this phrase denotes a general caring for bodily comfort, whether by eating, washing, resting, or sleeping. It is frequent in Livy, Cicero, and Horace ; but the latter invents, on this analogy, the phrase *genium mero curabis*, 'you shall refresh your soul with wine,' *Od. iii. 17, 13*. Cf. also Virgil, *Aen. ix. 157, 158, laeti bene gestis corpora rebus | procurate, viri* (Turnus to his Rutulian troops).

188. *mussant*, 'they hum.' Descriptive word, applying equally well to the Italians whose habit it is to gossip at their doorsteps in the evening. One is reminded of the Greek *λέσχαι* or public gossiping-places.

oras, 'entrance.'

189-90. These two lines are a triumph of metrical art.

Notice—(i.) Smoothness and absence of elision.

(ii.) A light fifth trochaic pause: trochaic pauses and caesuras often tend to give a soft effect.

(iii.) The hushing and soothing effect of the alliteration on *s*.

*siletur in noctem*, 'silence reigns far into the night.' So *Aen.* vii. 8, *adspirant aurae in noctem*.

In the honey season the bees do not appear to have any sleep, as a loud buzzing is kept up incessantly all through the night.

190. *suus*, 'welcome,' 'kindly,' referring to *artus*. Cf. l. 22, note.

191. Virgil again draws on Aristotle.

*pluvia impendente*: their fear of rain is a well-known fact. Cf. Silius Italicus, ii. 218, *formidine nimbis aquosae*.

193-4. Again the military metaphor as in l. 168.

194. *lapillos*: this idea, taken from Aristotle, is incorrect; probably, as Sidgwick suggests, pollen was mistaken for gravel.

195. *saburram*, 'ballast.' Etymologically connected with *sabulo* (= coarse sand), *ἄμμος* (= sand), etc.

196. *tollunt*: the spondaic pause describes the effort of rising with the load of ballast. Cf. l. 164.

197-9. This is another superstition quoted from Aristotle, who cites it for what it is worth.

197. *illum adeo*, almost = 'this strange custom' (Page).

198. *nec concubitu indulgent*: this idea probably springs from the fact that the great majority (that is, the workers) are neutrals, or abortive females. *Concubitu*: old dat.; cf. l. 158. Note the harsh elision of *u* before *i*.

*segnes*: proleptically with *solvunt*, 'unnerve to the languor of love.'

199. *nixibus*, 'with travail.'

The side reference is to the growing corruption of the late Republic and Early Empire.

200. *ipsae*, 'alone,' that is, apart from the males. For repetition of *ipse* cf. ll. 112-5.

The fact is that the queen, fertilised by a drone, lays eggs for about ten weeks on end at the rate of some 2000 to 3000 a week, depositing one in each cavity: first those that produce workers, next those which produce drones, and finally a few which give queens, for which larger cavities are reserved; these allow the body to become more elongated than is the case with the working bees.

201. *Quirites*, 'citizens.' This word reveals the tendency of Virgil's thought. The duty of replenishing the Roman state is insisted on; the greatness of the state should be an end to each individual.

202. *sufficiunt*: this word is used of keeping up the stock in *G.* iii. 65, *aliam ex alia generando suffice prolem.*

*refingunt*, 'repair.' This word is so rare that *refigunt* has been proposed, but this could only mean 'unfasten.'

204. *attrivere*, 'they crush.' The perfect is *gnomic*, that is, used of events which often happen, and so applied to proverbs; cf. l. 213, *rupere.*

*ultraque*, 'and freely'; cf. l. 265. *Ultra* (connected with *ultra* = beyond) denotes that which is more than could be expected. Thus *Aen.* ii. 145, *his lacrimis vitam damus, et miserescimus ultra*, they not only grant Sinon safety, but *go so far as to* pity him; and in *Aen.* ix. 729, *ultraque incluserit urbi*, Pandarus with *his own hand* shuts his enemy inside the city.

205. Virgil likes to sum up a passage with a forcible proverb-like line; cf. l. 169.

206. *ergo*: because they are industrious and self-sacrificing, therefore the permanence of the race is secured.

207. *excipiat*, 'awaits.'

*plus septima*, 'more than the seventh.' This terse form of expression, common with *plus*, *amplius*, *minus*, is due to the natural dropping of *quam* in a common phrase; cf. *Aen.* i. 683, *noctem non amplius unam*, where *non amplius* is practically parenthetical, 'one night, no more.' *Ter. Ad.* 199, *plus quingentos colaphos infregit mihi*, 'he has dealt me more than five hundred cuffs.'

A queen-bee lives three to four years, but very few of the working bees live twelve months, and comparatively few through the winter.

208-9. A specimen of Virgil's fine rhetorical manner, here adopted partly because he is thinking more of Rome and the *Fortuna Urbis* than of his bees. Transl. 'Immortal abides their race, and through many a year stands fast the Fortune of their house, while the roll of ancestors swells.'

209. *stat*, 'remains steadfast.'

210. *praeterea*, etc.: the last moral Virgil wishes to point is that of loyalty to Augustus, the head of the state. No better rule is to be found than that of a beneficent oriental despot or *τύραννος*. These ideas are adapted from Aristotle.

211. *Lydia*: *ingens* shows that the reference is to Lydia at its greatest, that is, under Croesus (560-46 B.C.).

**Medus Hydaspes** : Virgil's geography is more poetical than political, seeing that the Hydaspes is an affluent of the Indus, and therefore very remote from Media, unless Media be taken loosely for Persia.

212. **observant**, 'pay respect to.' Shakespeare's 'observed of all observers' is used in this sense.

**mens**, 'purpose.' They are united in purpose.

213-4. The perfects **rupere**, **diripuere**, **solvere** are gnomic; cf. l. 204. It is possible, however, that they denote rapidity; instantaneous perfects.

213. **fidem**, 'allegiance.' When the queen accidentally dies, the bees frequently cease work and consume the honey; but in the height of the honey season they will produce another queen, and the hive will not be weakened to any extent.

214. **crates . . favorum**, 'their wattled combs,' that is, combs which have the appearance of trellis-work.

216. **stipantque**, 'and attend him.' The word *stipatores* = retinue of royalty.

218. **per vulnera** : almost = where blows are thickest, *qua tela vident densissima*.

219-27. *A point for philosophers: Have bees a share in the world-spirit?*

For Virgil's attitude to this Pythagorean speculation see l. 149, note. The world-spirit was supposed to be of a fiery or ethereal nature. This explains

220. **haustus aetherios**, 'draughts of ether.' Page quotes the parallel from Horace, *Sat. ii. 2, 79*, of the soul, *divinae particulam aurae*.

221. **deum** : *deus* here, as in *Aen. vi.* (cf. l. 747, *aetherium sensum atque aurai simplicis ignem*); *spiritus* is meant to be a translation of the Stoic term *πνεῦμα*, which was originally an Aristotelian word. It should be remembered that *πνεῦμα* represents something *material*; it is the material basis of soul.

**ire** : from here to l. 227, **succedere**, the construction is *oratio obliqua*, dependent on **dixere**.

222. **terrasque tractusque** : this lengthening of *que* is in imitation of Homer's lengthened *τε*. Virgil's conditions for the usage are : it takes place in arsis, especially second or fifth; the *que* is repeated immediately; the word following begins with two consonants (or a double consonant), a liquid, or a sibilant; as a rule the word on which *que* leans is a polysyllable, usually with short syllables to precede the *que*, so that its lengthening may seem



more plausible. Thus the *que* is more easily received as long after *tribula* in *G. i. 164*, *tribulaque traheaeque*, than in *lappaeque tribulique* (*G. i. 153*).

*profundum*, 'lofty'; so *altus* often = deep. This line is a repetition from *Ec. iv. 8*.

223. *hinc*: that is, from this omnipresent world-spirit.

224. *tenuēs*, 'subtle'; referring to *aetherios*, l. 221. This element is lighter and more refined than any of the others.

225. *scilicet*, 'surely.'

*reddi, resoluta, referri*: notice the peculiar accumulated emphasis on *re*; cf. l. 36, note. Virgil is fond of the idea of Nature moving in perpetual circles.

*resoluta*, 'dissolved' into its constituent particles.

227. *sideris in numerum*, 'into the rank of a star.' *Numerus* = place, position, a rare use, but cf. *Cic. Verr.*, *parentis numero*, 'in lieu of a parent'; and *Aen. iii. 446*, of the Sibyl's leaves, *digerit in numerum*, 'arranges in order'; and *Cic. ad Fam. viii. 4*, of a legion, *quo numero esset*, 'what place it held.' Page, however, takes *sideris* = *siderum* (cf. l. 81, *glandis*), so = into the number of the stars, 'to join the starry host'; and Kennedy, 'into the cluster of a constellation.' But the first seems the least strained interpretation.

*alto . . coelo*, 'and take their place aloft in heaven.' With this section compare Tennyson, *In Memoriam*, xlvii.—

"That each, who seems a separate whole,  
Should move his rounds, and fusing all  
The skirts of self again, should fall  
Remerging in the general soul,  
Is faith as vague as all unsweet."

had  
lyne.

228–50. *How and when to take the honey. Some enemies to bee-keepers.*

228. *angustam*, 'modest.' Others read *augustam*, 'imperial,' but the word does not seem in point here.

229. *thesauris*: local abl. with *servata*, 'stored in their treasuries.'

*relines*, 'unseal.' The word is regularly used of wine-jars (*dolia*), the corks of which were plastered over with pitch. Here also the opening of the hive is by breaking the wax attaching the combs to the roof.

*prius haustu*: the punctuation after *relines* prevents this line being bisected.

230. *ora fove*, 'rinse thy mouth.' Cf. *G.* ii. 135, *animas et olentia Medi | ora foveant illo*. For uses of *foveo* cf. l. 43. Columella recommends abstention from all strong-smelling food, such as salt fish and garlic.

*sequaces*, 'searching'; simply to drive the bees away.

231. From Aristotle: *διττοὶ καιροὶ εἰσιν*, 'there are two seasons.' Virgil seems to regard this idea of a double harvest as a mark of blessedness; cf. l. 119, *biferique rosaria Paesti*; and *G.* ii. 150, *bis gravidae pecudes, bis pomis utilis arbor*.

*cogunt*, 'men gather.' A general subject supplied, as frequently.

232. *Tāyǵētē*: the Greek quantities of *Ταῦγέρη* are kept. *ay* do not make a diphthong. Taygete (here personified) is one of the *Pleiades*, which rise in May and set in November. The sign was well known to farmers, and the Julian Calendar noted it.

*os . . honestum*, 'comely face.' So Bacchus, *G.* ii. 392, *circum caput egit honestum*.

The word *honestus*, connected with *honor* (= distinction of rank and character), means originally 'distinguished,' and then by association comes to imply 'beautiful,' and is opposed to *turpis*. So Hor. *Sat.* i. 6, 63, *placui tibi, qui turpi secernis honestum*, 'who can distinguish the beautiful man from the ugly'; and *A.P.* 213, *rusticus urbano confusus, turpis honesto*.

233. *Plias*: this first trochaic pause (though a light one here) is rare, and mostly denotes *suddenness*; so *G.* i. *amnis abundans | exit*, of floods coming out. The moment of the rising of the star in May is thus picturesquely brought before us. *ostendit* and *reppulit* (l. 234) are instantaneous perfects.

*oceani . . amnes*: Oceanus was supposed to be a stream running round the edge of the world, which was like a plate.

234-5. The setting in November.

234. *eadem*, 'again.'

*sidus . . Piscis aquosi*, 'the star of the rainy fish.' This sign of the zodiac had once corresponded to late winter, but in Virgil's days did so no longer. Virgil's astronomy must not be pressed, any more than Ovid's.

236. *illis*: cf. l. 13, note. Pronouns like *illi, ipsi, tanti, quanti*, are naturally emphatic, and suitable for this position in the line.

237. *morsibus*: bees, of course, do not bite.

*caeca*, closely with *relinquunt*, 'leave buried.'

238. *affixae*, 'clinging.'

*animasque . . ponunt*: the sting is composed of a sheath and two darts furnished with barbs. The sheath is pushed in first followed by the darts, and the venomous fluid is speedily injected. The

death of the bee invariably follows. Aristotle says death is due to some of the intestines being dragged out with the sting. Mr. Sidgwick thinks that this is an exploded fallacy.

239. *futuro*, 'their provision for the future.'

240. *res . . fractas*, 'their shattered estate': the language of human life applied to bees.

241. *suffire* (connected with *fumus*, *θῦμα*), 'fumigate.'

*inanes*, 'empty.' Bees must be kept warm in winter and free from all draught. Thus a 'dummy' is found expedient in box hives, which can be made to enlarge or diminish the space occupied by the bees. The fumigation will not stifle them, but only render them harmless. When fumigated they fly to the honey and consume it ravenously, making themselves intoxicated with it, and thus harmless.

242. *adēdit*, 'nibbles at.' The perfect is gnomic; *ēdo* is the present. The preposition *ad* in compounds often has the meaning of *slightly*; so *adaquare*, 'sprinkle with water' (Pliny); *adumbrare*, 'to put in a little shade,' 'sketch'; *adaperta*, 'half-opened.'

243. *stellio et*: a spondee. Final *o* is elided, and *i* is semi-consonantal. Cf. l. 297, *parietibus*; and often *ariete crebro*. The process is called *synizesis*. Cf. also l. 38.

*lucifugis*: a happy epithet of the *cockroach* or *beetle*.

*congesta*: supply *sunt*. The construction is rather broken; he means *stellio*, *blattae*, *fucus* are the plagues.

244. *immunis*, 'idle.' Deriv.: *in-munus*, without office, public service, or work; so, exempt from public services (of a citizen), hence well applied to the community of bees. The word has naturally many meanings—e.g. disobliging, thankless, ungrateful. So Plaut. *Trin.* 24, *amicum castigare ob meritam noxiam | immune est facinus*, 'to chastise a friend . . is a thankless task.' Cic. *Lael.* 50, *non est amicitia . . immunis neque superba*.

245. *imparibus*, 'overpowering'; unequal, that is, on the side of superiority.

246. *dirum tineae genus*: for the order of words cf. l. 168, note.

*invisa Minervae*, 'hated by Minerva,' because, whereas the cobweb is a sign of slovenliness in the home, Minerva is the goddess of industry. There is also a reference to mythology: Arachne was a maiden whose weaving stirred the jealousy of Minerva.

248. *hoc acrius*, 'the more keenly.' *hoc* is an abl. of degree.

249. *incumbent . . sarcire*, 'will bend to the repairing.'

*incumbent*: a word applicable to *men* using their weight to an end.

**sarcire** : loose infin. ; cf. l. 10, *ferre prohibent*.

250. **foros**, 'their galleries.' The word is used (with the idea of thoroughfare) to mean *rows of seats, gangway of a ship, alley*.

**floribus** : cf. ll. 39, 40, of which this phrase is a poetical reflexion.

251-80. *Bees have diseases, and diseases remedies.*

Aristotle is the groundwork of this section. He says one kind of disease is a listlessness of the bees coupled with bad smells in the hive ; and the remedy is disinfecting the hive with sweet wine.

251. The weaving in of human sorrows is characteristic of Virgil, who has everywhere a sad sense of universal suffering. So in *G.* iii. 67, 68, on cattle, as on men, *subeunt morbi tristisque senectus*.

**si vero** is not answered by an apodosis till l. 264, *hic iam*, etc. The  $4\frac{1}{2}$  caesura is very rare, except in the later books of the *Aeneid*, where the metre does not appear to have been polished. **quoque** is regarded as enclitic fastened on to **apibus**.

252. **tulit** : gnomic.

253. Now begins a long parenthesis, down to end of l. 263, in which the symptoms of disease, which might if directly introduced seem a tedious subject, are quickly dealt with : cf. the same device in ll. 67-87. There is much artistic intention in Virgil's carelessness.

**iam**, 'when this happens' (Page).

254. **continuo** : take closely with **aegris**, 'directly they sicken.' *Continuo* has a tendency to cling closely to adjectives and participles ; so *G.* i. 356, *continuo ventis surgentibus*, 'directly the winds begin to rise.'

**color** : the bucolic caesura is well employed here of some untoward matter.

255. **luce carentum**, 'the dead' ; lit. 'those who are reft of light' ; so in Greek, 'to leave the light' = 'to die.' The phrase is from Lucretius. Virgil also uses the phrase, *lumine cassi* = dead. The ordinary ending of gen. plur. *ium* is changed to the shorter *um* in participles used in common phrases ; so also *orum* into *um*, as in *caelicolum*. But there is the authority also of the earlier form, which was like that of the gen. of Greek participles, *τυπτόντων*.

255-6. There is a mixture of pathos and humour here which recalls Charles Lamb's handling of the incongruous.

257. **illae** (*deictic*) : that is, pointing out. It is grammatically superfluous, but has a dramatic effect ; cf. *Aen.* ix. 796, *ille quidem hoc cupiens* (in a parenthesis), 'see how fain he is.'

259. "Hungry, and spiritless, and benumbed by cramping chill" (Mackail).

*contracto*: the epithet is transferred from the bees to the cold they feel; *hypallage*.

260. *sonus . . . gravior*, 'a deeper hum.'

*tractim*, 'in long-drawn tones.'

261-3. Notice the threefold simile—a rare occurrence; it is derived from Homer, *Iliad* xiv. 394. The alliteration on *s* is the common feature in the three expressive and descriptive lines. There is a subtle rhythmic effect in all three which defies analysis; it cannot be traced in Homer. The order of the similes is changed: Homer puts the wind last; moreover Virgil concentrates in each case into one strong line what Homer writes in two rather diffuse verses.

261. *quondam*, 'often,' as usual in similes; what has been heard in connexion with ordinary events is likely to be heard again.

*silvis immurmurat*, 'heaves a sigh in the woodland.'

262. 'As the restless sea grinds under its ebbing waves.'

*stridit*: the usual classical form is *stridet*. Virgil is here intentionally archaic, as in *G.* i. 456, *fervere* for *fervere*.

263. 'As the fire roars fierce behind the furnace doors.'

264. Here begins the apodosis to l. 251.

*hic*, 'in this case.'

*galbaneos . . . odores*, 'scented gums'; an abstract word tastefully used for a concrete. Cf. *G.* i. 56 *croceos ut Tmolus odores* = scented saffron. *Galbanum* is mentioned in *G.* iii. 415 as a remedy for getting rid of snakes.

*suadebo*: the tense implies a close personal relation between the bee-keeper and the poet, who will be near to advise.

265. *ultra*, 'meet them by' (urging); i.e. go out of your way to meet their desires. Cf. l. 204.

267. *tunsum gallae . . . saporem*, 'the flavour of pounded gall,' as an astringent against dysentery, from which bees suffer. The epithet is obviously transferred from *gallae* to *saporem*.

268. *pinguia*: proleptic with *defruta* = wine boiled (till) thick.

*igni . . . multo*, 'over a strong fire.'

269. *defruta*: *defrutum* (derived from *deferveo*) = must, or new wine boiled down.

*psithia*: this is a kind of vine. In *G.* ii. 93 we have *passo psithia utilior*, the Psithian vine used for *passum* (or wine made of raisins dried by being spread out in the sun).

*passos . . . racemos*, 'wine made from raisin-clusters.'

270. *Cecropium*: cf. l. 177, note.

**centaurea**, 'centaury.' This bitter and hardy herb is so called because a centaur named Chiron discovered its use for healing purposes; so says Pliny. Note that the spondaic quadrisyllabic (a Greek word) is preceded as usually by a dactyl; so *G.* i. 221, *Atlantides abscondantur*. Virgil in using such words is imitating the Alexandrian school of Catullus.

271. **amello**: this flower is probably one of the large family of hardy perennials called starworts, with a yellow disk and a purple ray. Martyn says it is common in Italy.

273. **cespite**, 'root.' The root is composed of thickly-matted fibres which help to bind together the clod (the ordinary meaning of *cespes*).

**ingentem . . silvam**, 'a thick undergrowth of stalks.' *Silva* seems to have the fundamental meaning of 'dry wood'; perhaps connected with *κηλον* = a stick of dry wood; cf. *G.* i. 76, *silvamque sonantem*, 'rustling undergrowth,' and 152, *subit aspera silva*.

274. **ipse**, 'its centre'; the flower itself as opposed to the petals (*folia*). So in *G.* ii. 131, *ipsa ingens arbor*, the tree as contrasted with its fruit.

275. '(Its petals) are dark violet shot with crimson'; that is, crimson seems to lurk underneath dark violet. **violae**: cf. l. 32, note.

276. Such a point as the use of a flower in religious ceremonies is not likely to escape the notice of Virgil; so in *G.* ii. 146, of the cattle on the banks of Clitumnus, *maxima taurus | victima*. See Introduction, pp. xvi., xvii.

**torquibus**: that is, of *amellus*.

277. **asper**: like centaury, *amellus* is an astringent.

**tonsis**, 'browsed by their flocks.'

278. **Mellae**: an affluent of the Po, not far from Mantua. Virgil is a lover of his own countryside, and often works in such reminiscences; cf. *Aen.* ix. 680, like oaks *Athesim . . propter amoenum*; the Athesis being also an affluent of the Po.

279. **odorato . . Baccho**, 'fragrant wine'; that is, as Page explains, good wine.

281-314. *The Egyptian method of raising a stock of bees artificially.*

The somewhat unsavoury realism of this passage is paralleled by many passages in the later books of the *Aeneid*, and by the passage in *G.* iii. (478-566) describing a terrible plague among cattle. Something must be attributed to the standard of taste of Virgil's time, and to what was required of him as an imitator of the great classics of earlier literature. Virgil's character seems

antithetic to such description, and indeed he seems to have little heart for this part of his work in the *Aeneid*; but the Latin Homer he was bound to be.

From the scientific side, the phenomenon here described is impossible, though it was accepted by Mago and Democritus and Varro; Ovid reproduces the idea, half sceptically, in *Met.* xv. 365-7, *de putri viscere passim | florilegae nascuntur apes.*

Virgil had practical knowledge as an agriculturist and observer of the habits of animals; but he was sometimes misled by the tendency of his mind to believe in marvellous deviations from natural law; cf. *G.* iii. (272-83), mares becoming pregnant with the wind. We shall condone the inaccuracy, however, if we remember that Virgil's object was to stimulate moral and intellectual feelings rather than to instruct, and that his work is significant to us as the literature not of knowledge but of power. A queen-bee, on leaving the hive, is the sole means of reproducing its species, and, though impregnated by the drones before its departure from the parent hive, the queen does not commence to lay its eggs until the cells are constructed.

281-2. *defecerit, habebit*: notice the difference of tense; he has had time to realise his loss before he feels the difficulty of repairing it.

283. *et*, 'also,' in addition to my other advice.

*Arcadii . . magistri*: that is, Aristaeus, who in *G.* i. 14 is called *cultor nemorum*. He was a shepherd and a bee-keeper. This Egyptian story, coupled with the fact that his wanderings appear to have been extensive (here Arcadia; l. 317, Thessaly; *G.* i. 24, Ceos), seems to suggest that he may have been a kind of gipsy.

284. *iam*, 'ere now.'

285. *insincerus*, 'putrefying.'

Bees do settle in carcasses; cf. Judges xiv. 8, "And, behold, there was a swarm of bees and honey in the carcase of the lion."

*cruor*: for the pause cf. ll. 254 and 47.

*altius*, 'more fully,' from a point more towards the source.

287-93. Note the lengthy way in which Virgil says 'in Egypt.' The subject naturally suggests Alexandrian diffuseness.

287. *nam*: at the beginning of a narrative this word can hardly be translated; its nearest equivalent is the colloquial 'well.'

*fortunata*, 'favoured' (by the rich soil).

*Canopi*: Canopus was a city on the western mouth of the Nile. Page points out that Egypt is thus marked off from surrounding countries on the west; on the south by *ab Indis* (l. 293), and on the east by *vicinia Persidis* (l. 290).

It is called *Pellæi*, because Pella was the capital of the Macedonian empire, the ruler of which, Alexander, conquered Egypt—a remote reference, certainly.

288. The flooding of the Nile country is a favourite theme with Virgil; cf. *Aen.* ix. 31, in a simile, *aut pingui flumine Nilus | cum refluit campis et iam se condidit alveo.*

289. *sua rura*, 'their farms.' So *Ecl.* i. 47, *ergo tua rura manebunt*, 'so the farm will remain in your hands.'

*phaselis*: the Greek word *φάσηλος*=a sort of bean, and then a light boat resembling the bean pod. Juvenal and Strabo say they were constructed of earthenware; Lucan (iv. 136) talks of paper boats, *conseritur bibula Memphitis cymba papyro.* Canals intersected the country in every direction.

290. *Persidis*: Virgil's oriental geography is again vague. Does he refer to Syria as a part of the Persian empire, or to the *Parthian* bowmen? (cf. l. 314).

*urget*, 'presses nigh.'

291-3. As to the order of these lines cf. Appendix I. "The Text."

291. *nigra*: the alluvial deposit of the Nile is black loam. Notice in this passage on Egypt Virgil's correct and keen eye for colour: *pictis, viridem, nigra, coloratis.*

292. *septem*: possibly in Virgil's days accurate, but more probably poetical. So *Aen.* ix. 30, of the Ganges, *seu septem surgens sedatis amnibus altus | per tacitum Ganges.*

293. *usque . . devexus*, 'rushing down its long course.'

*coloratis . . Indis*: he means the Aethiopians. Virgil's view of Egypt is very much like that of Herodotus, Book II.

294. *iacit*: a slightly new phrase; one expects *ponit*, but Virgil suggests the similar phrase *fundamenta iacere.*

*arte*: that is, breeding bees from carcasses.

295-7. *contractus, angusti, premunt, arctis*: the place must be small, and the atmosphere close, in order that the carcase may putrefy quickly.

295. *ipsos . . ad usus*, 'for the special purpose.'

296. *locus*: when there is no caesura after second foot, the second foot must already be divided by a caesura; the word ending the second foot is always a dissyllable (∪∪), as here; cf. *magnanimi Iovis. Haec pro virginitate reponit?* (*Aen.* xii. 878). The pause generally denotes quickness; cf. *fit nodo sinus. Viventes rapit*, etc.

*angustique imbrice tecti*, 'a narrow tiled roof.' Prosaic matters are often concealed by Virgil by means of verbal inversions; cf. ll. 264 and 267.



297. *parietibusque* : synizesis as in l. 243.

297-8. *quatuor . . . quatuor* : this repetition well marks the exact architectural correspondence.

298. *a ventis*, 'in the direction of the winds.' This idiomatic use of *a* is due to the fact that the point of view taken is that of a person who is standing on the other side of the object considered to that on which we are standing ; cf. *a fronte*, *a latere*=at the side ; *a tergo*=in the rear ; *a tanto spatio*=at such a distance.

*obliqua luce*, 'slanting light' ; that is, not direct, and therefore scanty.

299. *bima* : etym. *bis*, *hiemps*.

300. *spiritus oris*, 'his breathing mouth.' Abstract for concrete ; cf. l. 264. So Milton, *Samson Agonistes*, 635, "Promised by heavenly message twice descending."

301. *multa* : adverbial accusative.

*obstruitur*, 'is gagged' (lit. 'stopped') ; see Appendix I. The harsh elision between *reluctanti* and *obstruitur* denotes the difficulty of the operation ; cf. l. 129.

302. Note the symmetrical arrangement of words in this line—adjectives first, then verbs, then nouns, in order corresponding to the adjectives ; cf. also l. 314.

*tunsa . . . solvuntur*, 'pounded to a pulp.'

*viscera*, 'flesh' ; sometimes=internal parts, entrails. Servius, commenting on *Aen.* vi. 253, *et solida imponit taurorum viscera flammis*, says *viscera*=*quidquid inter ossa et cutem est*.

306. *rubeant* : this subjunctive is frequent with *antequam* when it is important that one thing should be done before another happens ; so also *suspendat*. It is the purpose of the bee-keeper to prevent the meadows flushing and the swallows twittering before the beating to death of the animal ; cf. *G.* i. 223, (*ante*) *debita quam sulcis committas semina*.

*coloribus* : the fifth foot pause is especially graceful when it is succeeded by a word which is repeated by way of echo from the earlier part of the line ; cf. l. 65, note.

308. *teneris*, 'softening' ; the process is described.

309. *aestuat*, 'begins to ferment.'

*modis . . . miris*, 'in wondrous wise.' The phrase is a Lucretian reminiscence, as in *G.* i. 477, *simulacra modis pallentia miris*.

310. *trunca pedum*, 'limbless.' *Pedum* is a genitive of separation, like the Greek construction, where we should expect an ablative. So Lucretius has *orba pedum*, and early Latin (e.g. Terence) uses a

genitive after *careo*. Horace, *Odes* ii. 9, 17, has *desine mollium tandem querellarum*, 'cease at last from womanish complaining.'

311. *tenuemque . . carpunt*, 'and more and more essay the thin air.' The idea in *carpo* is of a young animal taking for the first time to its element.

312. *ut . . imber*, 'like summer tempest from the clouds.'

313. *erupere*: the perfect denotes the apparent suddenness of this final swarming.

*pulsante*, 'twanging.'

314. For the rhythm cf. l. 302, note.

*leves*, 'light'; that is, nimble because light-armed. So *Aen.* ix. 548, *ense levis nudo*. The Parthians were the most famous light cavalry and archers of the time, and long after the disaster of Crassus in 53 B.C., Rome was fearing a Parthian invasion of her eastern provinces.

315-558. *The episode of Aristaeus, with the story of Orpheus and Eurydice.*

(a) 315-414. *Aristaeus and Cyrene.*

(b) 415-452. *Aristaeus and Proteus, who tells*

(c) 453-527. *The story of Orpheus and Eurydice.*

(d) 528-558. *Aristaeus' Sacrifice.*

This is the longest of Virgil's episodes. It has great metrical beauty, and yet we can hardly repress a feeling of disappointment that the delightfully rustic and national poem before us ends thus. The fact is that Virgil's original plan was tampered with. The book originally ended with a passage which was written in honour of Gallus, who died in 26 B.C., but which was expunged by command of Augustus to make way for this substituted passage. Here we have nothing national, nothing rural; but, instead, a Greek fable composed after some Alexandrine model. Here, too, the didactic gives way to the epic. The style of the *Aeneid* distinctly makes itself felt; in this episode alone there are as many imitations of Homer as in all the other three books of the *Georgics* together. Like Catullus' Alexandrine *Peliaco quondam* (Poem lxiv.) it contains a story within a story, and the inner story has the more pathetic interest. Finally, it is poorly tacked on to the subject; the patchwork is obvious. Its ostensible purpose is to give a fabulous explanation to the impossible phenomenon described in ll. 281-314.

Still, the episode has charms, and chief among them are its metrical beauties. Some of these we may notice here. There is a large proportion of those beautiful and stately five-worded lines which are common in Virgil's more elaborated passages: e.g. 317, 335, 349, 350. Repetition is employed skilfully in ll. 315, 341,

342, 383, but with wonderful pathos in such lines as 321, 465, 466, 526, 527; and the pathos in the phrase *heu non tua* (l. 498) is only to be felt; it defies translation. Pauses are very skilfully used. Thus, note the variety in ll. 396-400, and the expressive pauses in ll. 334, 440, 490, and the Greek trochaic pauses in 351 and 448. The fifth trochaic pause, which admirably marks a swift transition or contrast, is very frequent in this passage, e.g. 416, 446, 500, 513. The whole passage is highly ornate; note such a passage as ll. 334-44, such smooth lines as 417 and 421, and descriptive phrases and lines in 370, 409, 410, 432, 507. And lastly, the resources of Virgil's commonplace book are lavished here; words like *adolescunt* (379), which Virgil seems to have made his own, are everywhere in evidence. In no book of the *Aeneid* will more polished or more resourceful versification be found.

(a) 315-414. *Aristaeus and Cyrene.*

315. *extudit*, 'wrought'; lit. 'forged.' One of the several expressive words used by Virgil to mean 'accomplish with effort'; cf. *G. i. 133, ut varias usus meditando extunderet artes.* Other words are *excudere, moliri.*

316. 'Whence did this strange experience in the lives of men take its rise?' *hominum* depends upon *experientia*, which is personified, as *usus* is in *G. ii. 22, quos (modos) ipse via sibi repperit usus.*

317. *Aristaeus*: cf. l. 283. His mother was a nymph, daughter of the river-god Peneus; the river Peneus flows through a valley called *Tempe* (North Thessaly). *Tempe* is a Greek neuter plural in form.

319. *sacrum*: the Pagan religion held all rivers sacred.

*caput*, 'source'; cf. l. 368.

321. *mater, Cyrene mater*: the rhythm is irresistibly pathetic; the initial spondaic word, and the succeeding spondees compel sorrow in the recital; cf. *Aen. ix. 427, me, me, adsum, qui feci, in me convertite ferrum.* Such repetitions were apparently the invention of Euripides in Greek. Quintilian (*Inst. x. 3, 28*) says "*Nam et verba geminantur, vel amplificandi gratia . . . vel miserandi; ut 'a Corydon, Corydon,'*" referring to *Ecl. ii. 69.*

323. *Thymbraeus*: at Thymbra, in the Troad, was a famous temple of Apollo.

324. *tibi*: ethic dative, practically = *tuus*. Grammatically it is constructed with *pulsus*, 'driven from thee,' as in *Aen. ii. 595, nostri tibi cura recessit.*

325. *coelum sperare*: the best comment on this is Hor. *Odes iii. 3, 10, hac arte Pollux et vagus Hercules | enisus arces attigit igneas.* Mortals have been deified as the reward of unswerving purpose in toil.

326. *ipsum*, 'mere.'

327. *vix*, 'with pains.'

*frugum* . . *solers*, 'my skilful tendance of harvest and herd.'

328. *extuderat*: cf. l. 315, note.

*te matre*, 'my mother though thou art.' The abl. absol. has a concessive force, as in Hor. *Sat.* ii. 5, 6, *nudus inopsque domum redeam te vate*, 'in spite of your prophesying.'

329. *manu* in such contexts means 'violence,' 'main' rather than 'hand.' Cf. *G.* ii. 156, *tot congesta manu praeruptis oppida saxis*, 'towns toilsomely piled.'

*felices*, 'fruitful.' The root is as in *φύω* (*fuo*), *femina*, etc., and denotes productivity.

330-1. The elisions denote violence; cf. ll. 129, 301.

330. *interfice*, 'destroy.' Both *inimicum* and *interfice* are personifications.

331. *ure sata*, 'burn my young plants.'

*molire*, 'wield.' Effort is denoted; cf. l. 315, note. So *G.* i. 329, (Jupiter) *fulmina molitur dextra*, 'hurls thunderbolts with his right hand.' In *G.* ii. 355 a similar phrase to the present is used, *duros iactare bidentes*.

332. *tanta*: emphatic position, 'if so very weary thou art grown of my praise.'

333-4. Imitated from Homer, *Il.* xviii. 35 sq.

333. *thalamo sub*, 'beneath her chamber.' This may be Virgilian for 'in her chamber under the river'; or, as Page suggests, 'beneath her chamber in the depths of the river' implies that her chamber was a grotto. The order of *sub* is one of the slight liberties in the way of inverted order which Virgil allows himself. Cf. next line, *eam circum*, and *Aen.* vi. 58, *corpus in Aeacidae*.

334-47. A passage so picturesque as to suggest that Virgil is verbally copying some fresco or work of art.

334. *sensit*, 'caught (the sound).' A very descriptive pause; cf. l. 233.

*Milesia vellera*: the wool of Miletus was the finest. Cf. *G.* iii. 306, *quamvis Milesia magno | vellera mutantur Tyrios incocta rubores*.

335. 'Were carding (fleeces) stained with rich sea-hues.'

*carpebant*: to 'card' wool is to *unravel* or *disentangle* it.

*hyalus*: Greek *ὑαλος* = greenish glass. Tennyson uses the word *hyaline* as a noun.

*satur*, 'full,' 'sated'; (of colour) 'rich,' 'deep.'

336. This line and the whole passage exhibits Virgil's power of dealing pleasingly with proper names.

Among other masters of *la science des noms* are Homer, Milton, Drayton (*Ballad of Agincourt*), and the writer of the ballad *Chevy Chase*.

*Drymoque* : for the lengthening of *que* cf. l. 222, note.

337. 'Their glossy tresses streaming loose over snowy necks.'

*caesariem effusæ* : this past participle is used in a middle sense, and *caesariem* is practically its object. So *Aen.* ix. 477, *scissa comam*, 'rending her hair.' From this use should carefully be distinguished the genuine passive participle governing an accus. in imitation of a Greek idiom; as in l. 482, and *Aen.* ix. 582, *pictus acu chlamydem*, 'with brodered tunic.'

*candida colla* : for the trochaic ending see l. 108, note.

338. See Appendix I.

339. This line has a very rare combination of caesuras,  $1\frac{1}{2}$  and 3 trochee; it only occurs about once in 800 lines. Cf., however, *accipies, secura: vocabitur hic quoque votis*.

340. *Lucinae* : *Lucina* = bringer to light (*lux*); surname of Diana, the goddess who presides over childbirth. Cf. Hor. *Epod.* v. 6, *si vocata partibus | Lucina veris adfuit*, 'if ever at thy prayer Lucina aided true travail.'

*experta* : as often, the participle has a present sense.

*Lucinae labores*, 'the throes of travail.'

341-2. *ambæ* : the threefold repetition in a couple is one of Virgil's inventions in the hexameter: see *G.* i. 265-7, *nunc facilis rubea texatur fiscina virga, | nunc torrete igni fruges, nunc frangite saxo*; and often.

342. *auro*, 'golden girdles,' or perhaps 'quivers.' They are huntresses like *Arethusa* (l. 344).

*incinctæ*, by the figure *zeugma*, must be translated differently for *auro* and *pellibus*.

343. *atque Ephyrē, atque Ōpis, et Asia Deïopēa* : the Greek diction suggests the Greek hiatus after *Ephyrē*. Cf. ll. 461, 463.

344. *Arethusa* : this stream was supposed to flow through the Peloponnese, under the sea, and to appear again in Sicily. The legend is due to the 'swallows,' or *katavothras*, which are a characteristic of Greece. Streams in upland valleys, finding no outlet, pass into chasms and are carried underground, to reappear in neighbouring valleys. Read Shelley's poem, *Arethusa*.

345-7. Virgil does not neglect to portray character. This gathering of ladies is discussing the love scandals of their social

superiors. At gatherings of men, the bard *semper equos atque arma virum pugnascue canebat*, *Aen.* ix. 777.

345. *curam . . inanem*, 'fruitless precautions.' Mars made Venus faithless to her husband, Vulcan.

346. *dulcia furta*, 'stolen sweetness.'

347. *atque Chaos*, 'and from Chaos down'; that is, from the creation onward.

*densos*, 'myriad.'

348-9. The wool was wound off from the distaff by twirling spindle (*fusus*).

349. *devolvunt*: transitive. For a song written to the turning of the spindle, compare the spinning chorus in Wagner's *Flying Dutchman*.

351. *obstupuere*: an unusual and descriptive pause; it arrests attention; cf. ll. 61 and 156.

352. This line occurs (with *placidum* for *flavum*) in *Aen.* i. 127, of Neptune. In which place it was first written it would be difficult to say.

*flavum*, 'golden-haired.'

354. *ipse tibi*, 'yea, 'tis he himself.' *Tibi*, ethic dative.

355. *tristis*, 'all doleful.' Emphatic position, as *tanta* in l. 332.

*genitoris*, 'of thy sire.' Perhaps "only a title of respect" (Page); so 'Father Tiber.'

357. *mentem*: for accusative cf. ll. 15 and 181, note.

359. We now enter a veritable Jules-Verne fairyland, and our bearings are poetically vague. When Aristaeus' journey is by land, and when by water, it concerns us not to say.

360. *qua . . inferret = ut ea (via) . . inferret*. Subjunctive with the relative expressing purpose.

360-1. From Homer, *Od.* xi. 243.

360. *at illum*: this fifth trochaic pause is well adapted to express a quick transition of thought from one person or subject to another; cf. ll. 416, 446, 500, 513.

361. *montis*: the word is generally used in an exaggerated sense—'arched like a mountain'; cf. "The waters stood on an heap," Psalms.

364. *speluncisque lacus clausos*, 'cavern-locked pools' (Mackail).

366. A line of peculiar smoothness.

367. *diversa locis*, 'in distant regions'; lit. apart in place (ablative of respect).

368. *caput*, 'springhead'; cf. l. 319.

*erumpit*: here transitive; contrast l. 311.

368-9. *unde*: cf. ll. 341, 342, note.

369. *fluenta*: a poetical plural.

370. *saxosusque sonans*, 'roaring over his rocks.' The adjective almost adverbially with *sonans*; cf. l. 19, note.

371-2. In Virgil's elaborate style. *Eridanus*, 'with twin gilded horns on his bull's forehead.' For *Eridanus* cf. *G. i.* 482, *fluviorum rex Eridanus*. Ancient statuary regularly represents rivers as men with bulls' horns; the points common to bulls and rivers being violence and roar. Combined with this idea, here, is the custom of gilding the horns of a sacrificial victim; cf. *G. i.* 217, *candidus auratis . . . cornibus*.

372. *pinguia culta*, 'rich tilth.'

373. *purpureum*, 'shining.' The root as in  $\pi\upsilon\rho$ , fire. Virgil mostly uses it as opposed to *caeruleus*, dark; cf. *G. i.* 405, *et pro purpureo poenas dat Scylla capillo*.

374. *thalami*: cf. l. 333, note.

*thalami . . . tecta*: an elaborate phrase like l. 267; the meaning is, 'into the grotto with its roof of hanging rock.' Virgil delights in using an instrumental ablative with a participle for the more common genitive; here *pumice* = *pumicis*. So *pictas abiete puppes*, 'ships of painted pine'; and *virgulta sonantia lauro*.

375. *fletus*, '(the cause of) the weeping.'

376. *manibus*, 'for the hands.'

*ordine*, 'duly,' according to the etiquette of feasts.

376-80. Mr. Sidgwick calls attention to the fine language used to glorify common things: *liquidus fontes* (= water), *tonsis mantelia villis* (= a towel), *Panchaëis ignibus* (= incense), *Carchesia* (= cups), *nectar Bacchi* (= wine), *Vesta* (= hearth).

377. *tonsis . . . villis*, 'with shorn nap'; that is, 'fine.'

378. *reponunt*, 'bring in afresh'; that is, for the dessert, when drinking began in earnest at ancient feasts. The use of *repono* is interesting in *G. iii.* 527, *epulae nocuere repostae*, 'feasts with renewed courses (i.e. sumptuous) did harm'; cf. also *G. ii.* 101, *dis et mensis accepta secundis*, of the Rhodian wine.

379. *Panchaëis*, 'of Panchaean frankincense'; i.e. Arabian, because Euhemeros (310 B.C.) said that the island of Panchaea was near Arabia, the land of spices; cf. *G. ii.* 139, *totaque thuriferis*

*Panchaia pinguis arenis.* For the vagueness in geography cf. l. 290, note.

adolescunt, 'blaze high.' The root of this word seems to be *ul* or *ol*, as in *alere*, *ad-ul-ter*, *suboles*, meaning 'growth.' *Adolere* then = promote the growth, magnify; then (sacrificially) honour. *Adolesco* (here only) means 'rise high' (sacrificially).

380. *Maeonii*, 'Lydian.' Maeonia is the Homeric name for Lydia. Among the famous Lydian wines was the Tmolian, from Mount Tmolus.

*carchesia*, 'beakers.'

382. *patrem rerum*: the reference is to the theory of the Ionic philosopher Thales (died about 545 B.C.), that water was the origin of all things. (The early philosophers thought that first principles in the form of matter were the sources of all things.) Aristotle (*Met.* i. 3) compares with this notion the ancient poems in which Oceanus and Tethys were the parents of generation.

384. This is done to cause a blaze, which was thought to be of good omen.

385. *subiecta reluxit*, 'flared up and shone out.' *Subiecta*, not 'sinking,' but 'cast up from below,' as in *Ecl.* x. 74, *viridis se subicit alnus*, and *G.* ii. 19, *parva sub ingenti matris se subicit umbra*.

386. *animum*, 'the heart of her son.'

387-8 sq. The story of Proteus is adapted from the *Odyssey*, iv. 380 sq.

387. *Carpathio . . gurgite*, 'the Carpathian sea,' that is, the sea south of the island Carpathus in the Aegaeon. Crete would be in the Carpathian sea.

388. *caeruleus*: cf. note, l. 373, 'blue-girt Proteus.' The dark colour of water in the mass is generally meant.

An adjective is very seldom thus used with a proper name: prose requires *Proteus, vir caeruleus*.

388-9. *piscibus et bipedum curru equorum*: the two statements are practically one. *Pisces* and *bipedes equi* both mean "sea-monsters, the front part like a horse, the hinder part a fish's tail" (Sidgwick). The line has been well translated, "With fish-drawn chariot of two-footed steeds."

390. *Emathiae*: Macedonia, by *synecdoche*, putting the part for the whole. So *G.* i. 492, referring to the battle of Philippi, *bis sanguine nostro Emathiam et latos Haemi pinguescere campos*.

391. *Pallenen*: see *Atlas*.

392. *novit . . vates*, 'as a seer he knows.'



393. *quæ*, all through, is relative pronoun. The subjunctive is due to the wish to be indefinite: 'whatsoever is, has been, or draweth forward yet to come.' *Trahere* suggests the unbroken continuity of history as of a thread.

395. *turpes*, 'ugly'; the idea seems to be, 'rough-faced,' 'whiskered.' Cf. *G.* iii. 52. A good cow has *turpe caput*.

396-400. Note (i.) the chiasmus, *vinclis, vi, vim, vincula*; (ii.) the alliteration, which must be retained in English, *enfetter, force, force, fetters*.

397. *eventusque secundet*, 'may grant a prosperous issue.'

399. *vim . . vincula tendere*: Virgil often gains force by putting together a concrete and an abstract word, thus slightly straining the sense of the verb. Cf. *Aen.* ii. 654, *inceptoque et sedibus haeret in isdem*, 'he keeps to his purpose and the same spot.' This is mostly a humorous device, as in 'she went home in a temper and a sedan chair'; and Horace's *finis chartaeque viaeque*, 'this is the end of my writing and of the journey.' But it is often used to effect in serious contexts, e.g. *Aen.* vii. 172, *horrendum silvis et religione parentum* ('awful with woods and olden sanctity'). Sheer persistence and force is to win the day, as was the case with Jacob's wrestling.

400. *circum haec demum*: *demum* emphasises *haec*, 'against these and these only.' It is often used as an enclitic to demonstratives, e.g. *hac demum consistere terra*, *Aen.* i. 629; and *G.* i. 47, *illa seges demum*.

*circum haec*: this preposition is peculiarly used; the sense is that the fetters are around him and his wiles; the preposition becomes in sense an adjective qualifying the word it governs in grammar. But it is similarly used, *Prop.* i. 4-21, *et te circum omnes alias irata puellas differet*, 'to all the maidens around'; and in *Cic. Att.* viii. 9, 3, *deinde circum villulas nostras errare*, 'to our houses in the neighbourhood.' The Greek *ἀμφι* (= around) gets the same stretch of meaning.

401. *ipsa ego te*: notice the tendency in Latin to bring pronouns together.

401-2. *quum accenderit . . sitiunt*, 'as soon as . . has kindled, when the grass is thirsty.' Notice the effect of the change of tense.

406. *eludent*, 'shall try to baffle thee.'

*ora*, 'visages.'

407. *sus horridus*: the rhythm is expressive.

*atra*, 'deadly,' as often. So *G.* i. 129, *serpentibus . . atris*; and ii. 130, *atra venena*, 'deadly poison.'

409-10. A successful descriptive couplet; cf. ll. 189, 190. The

guttural *acrem* represents the crackling; the 4th foot pause, the shooting of the flame; the jolty ending and dactylic pause, the sudden escape; the smooth-flowing metre following, the running of water.

Longinus (*On the Sublime*, cap. x.) thus writes on a descriptive verse of Homer's: "He has thus tortured his line into the similitude of the impending calamity, and by the constriction of the verse has excellently figured the disaster, and almost stamped upon the expression the very form and pressure of the danger."

410. *in aquas . . abibit*, "melting into unsubstantial water will be gone" (Page).

(b) 415-452. *Aristaeus and Proteus*.

415. *liquidum ambrosiae odorem*: on the hypallage cf. l. 267, note. *Liquidae ambrosiae* = ambrosial oil; Greek *ἀμβρόσιος* = immortal.

416. *perduxit*; *at illi*: this pause well emphasises the suddenness of the transformation.

417. Every syllable is in place as every hair of his head.

418. *habilis*, 'supple.'

419. *exesi*, 'hollowed.' *vento*, 'before the gale.'

421. *deprensis*, 'storm-caught.' So Hor. uses *prensus*, *Od.* ii. 16, 2, *otium divos rogat in patenti prensus Aegaeo*.

*olim*, 'from time to time,' like the Greek *ἀεί*. Connected with *ille*, *olli*, that time; that is, any time not the present—past, or future, or indefinitely recurring.

422. *Proteus*: a dissyllable.

423. *aversum a*, 'away from.'

424. *procul*, 'hard by,' 'within eye-shot'; not necessarily 'far off'; cf. *Ecl.* vi. 16, *serta procul tantum capiti delapsa iacebant*.

425-8. These lines are full of bold ideas and phrasing.

425. *rapidus torrens*: for the adjective with participle cf. l. 19, note, and l. 370.

*rapidus*, 'consuming' (*rapere*).

*Sirius*, 'the dog-star.' Greek *σελπιος* = the scorching star.

426-7. *et medium . . hauserat*, "and the fiery sun had swept to his mid arch" (Mackail).

*medium . . orbem hauserat*: quick motion is often similarly described; cf. *viam carpere*, *vorare*. "Seemed in running to devour the way," Shakespeare, *2 Hen. IV.* i. 1, 47.

427. *cava flumina*, 'the river beds.'

427-8. *siccis faucibus*: the metaphor is a bold one, suggesting animals parched with thirst. Virgil seems to be describing a water-course of his native Italy.

*ad limum*, 'down to the mud.'

*coquebant*, 'were baking.'

429. *consueta*: a trisyllable; *u* semiconsonantal, as in *tenuia*.

430. *gens humida*, 'the watery tribes.'

431. Notice the spondees describing the heaviness of their frolics and gambols.

*rorem . . amarum*, 'briny spray.' *Ros* is often used poetically for water; cf. *G.* i. 385, of ravens, *humeris infundere rores*.

432. Another descriptive line, heavy and jolty with spondees.

433. *stabuli . . in montibus*, of 'a hill fold.' *In montibus* is an adjectival phrase like *ad portas custodia*, l. 165.

*olim*, 'ofttimes'; cf. l. 421.

435. *auditis . . balatibus*, 'with the sound of their bleating.' *Balatus* is a descriptive word, or *onomatopoeic*, like *musso*, *tinnitus*.

435-6. Virgil does not often write two five-worded lines together, but Ovid, in his *Metamorphoses*, frequently writes couplets of them.

436. *medius*: Virgilian refinement for *medio*.

*numerumque recenset*, 'tells their tale.'

437. *cuius . . facultas*, 'the chance of (seizing) him.' *Cuius*, objective genitive.

*quoniam* = *quum iam*. So in Plaut., *is quoniam moritur* = on his death. *Quoniam* from being a temporal particle has naturally become a causative one.

440. *occupat*: a descriptive pause for sudden action.

*non immemor*, 'full mindful.' A *litotes*, that is, a softening down of a statement. So *G.* ii. 125, *gens—non tarda*, 'a very active race.'

441. "Transforms himself into things manifold and marvellous" (Mackail).

442. The guttural *qu* in this line is descriptive.

444. *in sese*, 'back to his own shape.'

445. *nam quis*, 'ah, who.' This is stronger than *quisnam*; cf. Ter. *Phorm.* v. 1, 5, *nam quae haec anus est*, etc. (quoted by Conington).

*confidentissime*: Proteus hopes to baffle him with an overwhelming word.

446. The fifth trochaic pause again denotes a transition, from Proteus to Aristaeus.

447-8. *ipse, velle* : the third trochaic pause is rare, especially in two consecutive lines ; cf. l. 89.

447. *ipse*, 'of thyself' ; without my telling you.

*fallere* : this phrase may be translated in several ways ; but the most likely is, 'Nor can anything escape thee.'

448. Note the third trochaic pause.

449. *lapsis . . rebus*, 'our fallen estate.' Other MSS. read *lassis* ; cf. *fessis rebus*, *Aen.* iii. 145.



The Cork-tree

450. *ad haec, 'thèreto.'*

*vates . . multa* : the combination of words depicts the strong struggle before yielding.

451. *glaucò*, 'light-blue.' The adjective is mostly applied to water and water-gods. It is used of horses, willow-leaves, reeds, etc. Cf. *G.* ii. 13, *glauca canentia fronde salicta*, 'willows white with pale-grey leaf.'

452. 'Unsealed his lips with words of destiny.'

(c) 453-527. *Orpheus and Eurydice.*

453. *non . . nullius* : the two negatives make a strong affirmative, 'assuredly some wrath divine.'

*nullius* : the last syllable is lengthened in arsis ; cf. l. 92, note.

454. 'Great is the crime you would expiate.'

455. *haudquaquam ad meritum*: there are three ways of taking this passage—

(i.) With *miserabilis*: 'Orpheus, hapless by no fault of his.'

(ii.) Referring to Aristaeus: 'penalties you do not deserve.'

(iii.) 'Penalties less than you deserve.' So Servius, *non tales qualis mereris*.

On the whole, (iii.) seems to fit the context best. The sense is, considering the gravity of your crime, you are being punished very mildly: 'by no means *after* your sins,' that is, 'in proportion to them.' I have adopted the Palatine *ad* instead of *ob* in deference to the opinions of Messrs. Page and Haverfield.

*resistant*: the pres. subjunc. is accurate. *suscitat* contains a notion of futurity = *will bring upon thee*.

456. *coniuge*: Eurydice, a Thracian wood-nymph.

457. *illa quidem*: Page notes the pathos produced by throwing the pronoun forward, and later bringing in the real subject *moritura puella* in apposition. For *illa quidem* cf. l. 506, and *G.* iii. 217, *dulcibus illa quidem illecebris* = as she stands, look you! in her sweet witchery.

*dum . . . fugeret . . . praecipit*, 'so but she might escape in headlong flight.' The subjunc. expresses her aim. Cf. *Aen.* i. 5, *dum conderet urbem*, 'in the effort to found a city.' But the phrase is also compressed; it = *dum se praecipitabat ut te fugeret*.

*per flumina*, 'along the river.'

459. *servantem*, 'guarding.'

460. *chorus . . . Dryadum*, 'the band of her Dryad playmates.'

461. *implerunt . . . flerunt*: the rhyme is intentional; it suggests the echo of their mournful cry. Cf. also 466.

*Rhodopeiae arces*: notice the hiatus and the shortening of a vowel. Of the diphthong, one short vowel is sacrificed to the elision, and the other remains intact. Cf. *G.* i. 281, *imponere Pelio Ossam*; and *Aen.* iii. 211, *insulae Ionio in magno*. This shortening takes place when the vowel or diphthong is in thesis, i.e. not in arsis.

*Rhodope*: a mountain range of Thrace.

462. *Pangaea*: a mountain on the coast of Macedonia, near the river Strymon.

Rhesus was king of Thrace.

463. *Getae atque*: hiatus. Cf. l. 343, note. *Getae*: tribes living round the mouths of the Danube.

*Hebrus*: chief river of Thrace.

*Orithyia* : a quadrisyllabic, *yi* being a diphthong as in Greek. Notice that the spondaic ending is relieved by a preceding dactyl. *Orithyia*, a daughter of Attic Erechtheus, was carried off to Thrace by Boreas.

464. *aegrum . . amorem*, 'his love-sickness.'

*testudo*, 'tortoise'; that is, 'lyre of tortoise-shell.' So *G.* ii. 193, *ebur*=ivory flute in *inflavit quum pinguis ebur Tyrrhenus ad aras*. Hence in English poetry shell=lyre.

465-6. A couplet unmatched for pathos in all Virgil's work. The pathetic repetition of *te*, the sad spondees in the first line, the rhyming *veniente*, *decedente*, suggesting weary recurrence—any one of these devices alone would have made the couplet. Cf. l. 321, note, and, for the pathetic repetition of *te*, *Aen.* xii. 56-60, where the pronoun is used five times most effectively.

Transl. 'Of thee, sweet wife, of thee on the desert shore alone, of thee at dayspring, of thee at the death of day he ever sang.'

467. *Taenarias* : Taenarus, the southern promontory of Laconia, was supposed to contain a cave leading to Hades.

*Dis* : a Roman name for Pluto.

468. The spondees produce a solemn line.

470. Virgil is here reproducing a phrase of Homer : ἀμείλιχος Ἄϊδης, 'implacable Hades.'

471 sq. Pope's *Ode for St. Cecilia's Day* (§ 4 to the end) should be compared with this passage of Virgil.

472. *luce carentum* : cf. l. 255, note.

473. 'Thousandfold as the birds that seek shelter in the leaves.' Cf. Matthew Arnold's imitation of this simile in *Balder Dead* :—

"And as the swallows crowd the bulrush-beds  
Of some clear river, issuing from a lake,  
On autumn days before they cross the sea ;  
And to each bulrush-crest a swallow hangs  
Swinging, and others skim the river-streams,  
And their quick twittering fills the banks and shores—  
So around Hermod swarm'd the twittering ghosts."

475. *matres* : for the sad spondaic word at the beginning of a line cf. l. 321.

475-6. *corpora . . heroum*, 'stalwart heroes'; emphasis is laid on their physique.

475-7. The dead are so described again in *Aen.* vi. 306-8. Virgil partly imitates Homer, *Od.* xi. 38, but he is far more pathetic. Aytoun reflects this passage in *The Refusal of Charon* :—

“The young men march before him  
 In all their strength and pride;  
 The tender little infants,  
 They totter by his side;  
 The old men walk behind him,  
 And earnestly they pray—  
 Both young and old imploring him  
 To grant some brief delay.”

476. *magnanimum*: this form of gen. plur., though common with nouns like *virum*, *deum*, *caelicolum*, is rare with adjectives.

478. *circum*: an adverb.

479. *Cocytus*: Greek *κωκυτός* = wailing. Cf. Milton, *Paradise Lost*, ii. 579, “Named of lamentation loud | Heard on the rueful stream.” *palus*: that is, the Styx; Greek *στύγος* = loathing.

480. *alligat*, ‘enfetters.’

*Styx*: cf. Milton, *Paradise Lost*, ii. 577, “Abhorred Styx, the flood of deadly hate.”

482. *Tartara*: this was, strictly, a kind of fortress prison of the wicked in the midst of the lower world.

*caeruleos*, ‘livid.’

*implexae . . . angues*: the accus. is a Greek accusative after a passive participle, and should be distinguished from the accusative after a middle voice. Cf. also *Aen.* ii. 273, *perque pedes traiectus lora tumentes*.

483. *Eumenides*: the Furies. The Greeks called them ‘well-disposed ones’ in order to avoid offending them.

*tenuitque inhians*, ‘and held agape.’

484. *Ixionii*: Ixion offered violence to Juno. He was punished by Jupiter, who bound him to a wheel that revolved for ever in Hades.

*vento . . . constitit*, ‘hung motionless on the wind.’ *vento* = not ‘for wind,’ but ‘for want of wind,’ the wind having been stayed by Orpheus’ song. So in Shakespeare, ‘we die for bread’ = ‘we die for want of bread.’ Cf. *Ecl.* ii. 26, *cum placidum ventis staret mare*.

485–503. Virgil is probably reproducing some well-known work of art, picture, fresco, or sculpture.

487. *legem*, ‘condition.’

489. *quidem*, ‘surely,’ considering that love (*amantem*) was his only crime.

*ignoscere*: for the loose infinitive cf. l. 10, note.

490. *luce sub ipsa*, ‘just on the borders of daylight.’

491. *victusque animi*, 'yielding in his purpose.'

*animi* : locative case ; cf. iii. 289, *nec sum animi dubius*.

*respexit* : the pause here well marks the sudden and entire change which came over the scene.

492. *immitis . . tyranni* : Pluto.

493. *stagnis* : vague local ablative, 'o'er the pools.'

*Avernis* : here used for Hades ; properly Avernus was a volcanic lake in Campania, supposed, like Taenarus (l. 467), to be connected with the lower world.

496. *natantia*, 'swimming.' The uncertain light in the eyes of a person fainting, or falling to sleep, or dying, is meant.

498. 'Powerless to thee I stretch the hands that, alas ! are not thine.'

*non tua* : English fails to represent these words adequately. *Non tua* contrasts with *suam* (l. 490).

499. *fumus*, 'vapour.'

500. *fugit diversa*, 'fled into distance.'

502. *praeterea*, 'thereafter.' Page quotes *Aen. i. 49, et quisquam numen Iunonis adorat praeterea?*

*portitor Orci* : i.e. Charon.

503. *passus (est eum)*.

*obiectam . . paludem*, 'the watery barrier.'

504-5 : the fourfold repetition of the question is pathetic ; cf. ll. 465, 466.

504. *faceret* : the deliberative subjunctive put indirectly. Direct, *quid faciam?* indirect, (*clamabat*) *quid faceret?*

505. *manes . . numina* : that is, Pluto and the powers below.

506. *illa quidem* : the dramatic use of *ille* ; cf. l. 457, 'Alas, his love the while rode shivering in the Stygian bark.' Cf. l. 457, note.

*nabat*, of sailing. So Catullus, lxiv. 45, *per medium classi . . navit Athon*.

507-10. The rhythm is subtly descriptive.

507. The spondees are suggestive of unbroken grief.

*ex ordine*, 'in succession' ; cf. *G. iii. 341, totum ex ordine mensem*.

508. *Strymonis* : the Strymon was a river of Macedonia.

509. *haec evolvisse*, 'unfolded this tale of grief.' The metaphor is from unrolling the scroll of a book ; cf. *Aen. viii. 528, et mecum ingentes oras evoluite belli*, 'unroll the mighty volume of war.'



510. It matters not that there were no lions in Thrace. Virgil wishes to present the Orpheus legend in its most important light, that of the power of music over external nature. This recurs often in folk-lore. The lyre-god Apollo was called Smintheus (*sminthos*, mouse) because he delivered Phrygia from a plague of mice. Hamelin had its piper to deliver it from rats; Lorch its hermit to charm away ants and crickets. It should be noted that in *G.* ii. 151 Virgil thinks it worth while to mention *at rabidae tigres absunt* from Italy. It is probable that lions and tigers were once found in Europe.

511-15. A simile welded from two Homeric parallels, *Od.* xix. 518 and xvi. 216.

511. *populea*: the poplar here meant is the white poplar which is common in Italy; cf. *Ec.* ix. 41, *hic candida populus*.

512. *durus*: a characteristic touch of sympathy from Virgil.

513. *observans*, 'has marked and.' Latin sometimes feels the want of a past participle active.

*implumes*, 'unfledged.' The fifth trochaic pause again abruptly changes the theme, turning attention from the ploughman to the bird; cf. ll. 360 and 446.

513-15. Mr. Jerram points out that this passage is imitated by Thomson (*Spring*, 718 sq.)—

"She sings  
Her sorrows through the night, and on the bough  
Sole sitting, still at every dying fall  
Takes up again her lamentable strain."

515. *integrat*, 'renews.' The word is well placed according to its meaning.

516. *Venus*, 'passion.' Names of gods are often used to represent some one of their attributes; so Bacchus, Ceres = wine, corn.

*hymenaei*, 'bridal.' For the ending cf. 137, note.

517-18. Another pair of five-worded lines; cf. ll. 469, 470.

517. *hyperboreas*: this region was supposed to be in the extreme north, 'beyond the north wind.'

*Tanais*: the modern river Don.

518. *pruinis*: ablative of separation.

519. *raptam*, *irrita*: the two adjectives are emphatically placed.

520. *spretæ* . . . *quo munere*, 'slighted by such tribute' (to his lost wife). *Munus* is specially used of tributes paid to the dead.

*Ciconum*: by the figure *synecdoche*, a single tribe is put for the whole of Thrace; cf. l. 390.

521. Such Bacchanalian scenes are favourites with Virgil, who seems to have been drawn to the scene of the *Bacchae* of Euripides, when Agave and her attendants rend Pentheus limb from limb. In *Aen.* vii. Amata is described as devoting Lavinia to virginity and Bacchus in the midst of similar revels.

nocturnique : *que* is explanatory, as often ; = *id est*.

523. caput . . revulsum : the phrase is direct from Ennius.

524. Oeagrius Hebrus : the Hebrus ran through Thrace, the kingdom of Oeager, father of Orpheus.

525. ipsa : the word seems to distinguish the *voice* from the principle of life which should have animated it.

vox ipsa et frigida lingua is thus a hendiadys : 'the mere voice from the death-cold tongue.'

526. Cf. Pope's *Ode on St. Cecilia's Day*, l. 113 :—

" Yet even in death Eurydice he sung :  
Eurydice still trembled on his tongue."

527. 'Eurydice the banks re-echoed down the long stream.'

(d) 528–558. *The Sacrifice of Aristaeus.*

528. se iactu dedit, 'sprang with a bound.'

529. spumantem : proleptic, 'made the water whirl in foam beneath the eddy,' which his plunge caused.

530. at non (*sic abiit*) : Cyrene was standing aside in a mist ; cf. l. 424.

ultro, 'cheerily' ; the word is meant to contrast forcibly with timentem ; cf. l. 204, note.

531. tristes, 'saddening' (active).

532. haec : the subject, which logically would be neuter *hoc* (that is, this which Proteus has told you), is attracted as usual into the gender of the complement ; cf. *hic labor, hoc opus est*.

hinc, 'this is why.'

533. Cf. l. 460, *chorus aequalis Dryadum*.

535. pacem, 'forgiveness,' a poetical way of regarding *veniam*.

faciles . . Napæas, 'the gracious maidens of the lawn.' Greek *Ναπαλας*, from *νάπη*, a woodland dell.

536. votis : ablative of price ; 'in return for your vows.'

537. qui : interrogative, in adjectival form.

ordine, 'fully,' 'duly' ; almost 'in detail.'

539. tibi : ethic dative ; cf. *G.* ii. 221, *illa tibi laetis intexet vitibus ulmos*, 'that, you will find, will twine your elms.'

*Lycaei*: Lycaeus was a mountain in Arcadia; cf. *G.* iii. 2, *silvae amnesque Lycaei*.

540. *intacta*: that is, *iugo*. Sacrificial cattle were not allowed to be defiled by labour; cf. *Aen.* vi. 38, *nunc grege de intacto septem mactare iuvencos*.

541. *quatuor*: notice how the exact correspondence of the bullocks and the altars is marked by the word occurring in the same place in the line, and in the fourth line (reckoning inclusively).

542. *sacrum*, 'devoted.' *Sacer* has this sense in early Latin; cf. *Laws of XII. Tables*, *sacer esto*, 'let him be accursed,' that is, devoted to destruction.

*demitte*, 'let flow.'

543. *ipsa*: here *ipsa* helps to distinguish between the blood (*cruorem*) and the carcasses (*corpora*).

*luco*: an ablative of vague position. The word *lucus* is specially used of words applied to the purposes of religion.

544. *post*, 'thereafter'; adverb.

*nona*: among the Romans events went by *nines* of days as among us by *sevens*; cf. *nundinae*, a week; the *novendiale sacrum*, a sacrifice offered to the dead nine days after the funeral; cf. *Hor. Ep.* xvii. 47, *nec in sepulchris pauperum prudens anus novendiales dissipare pulveres*.

545-7. There seems to be here a reminiscence of *Lucr.* iii. 52, *et nigras mactant pecudes, et Manibus divis | inferias mittunt*.

545. *inferias Orphei*, 'as funeral gifts to Orpheus.'

*inferias*: in apposition to *papavera*.

*Orphei*: Greek dative. Hence *ei* a diphthong, as in l. 355.

*Lethaea papavera*: poppies, containing morphia, cause forgetfulness, like the river Lethe in the underworld; cf. *G.* i. 78, *urunt Lethaeo perfusa papavera somno*, a beautiful line. Orpheus must be induced to forget his grief.

*mittes*: future of mild command. So *mactabis*, *revises*, *venerabere*.

546-7. These two lines are generally transposed. There seems to be no reason why they should not be read as printed.

546. *placatam* is proleptic: 'Honour Eurydice; it will appease her.'

548. *haud mora*: *continuo*, 'delaying not, forthwith,' etc.

*facessit*: the verb is a frequentative, 'does busily.'

550-3. The repetition of these lines indicates the dutiful and exact fulfilment of the commands given by Cyrene.

555. *liquefacta*, 'dissolving.'

*viscera* : cf. l. 302, note.

556. *stridēre* : a dactyl. Virgil uses the older form for *stridēre*, as *effervēre* for *effervēre*, *fulgēre*, and *tergēre*. One archaism suggests another.

557. *immensasque trahi nubes*, 'and trailing in vast clouds.' A poetic hyperbole.

558. 'And hang clustering from the bending boughs.'

*lentis* : again an exaggeration.

*uvam demittere* : lit. 'drop their cluster.'

559-566. A conclusion to the four books of the *Georgics*, and a reference to the *Eclogues*.

559. *super . . . cultu*, 'of (about) the tending.' So *multa super Priamo rogicans, super Hectore multa*.

*arvorum cultu*, bk. i. ; *pecorum*, bk. iii. ; *arboribus*, bk. ii.

560-2. Octavian, after the battle of Actium in 31 B.C., made a tour in the East, in order to organise his conquests. *fulminat Euphraten bello* is a grandiose exaggeration, as there was no fighting. The point is to compare the achievements of Octavian with those of Alexander. Longinus says that hyperboles are best 'when, through stress of strong emotion, they are uttered in connexion with some great crisis' (xxxviii. 3).

562. *dat iura* : "a stately phrase, marking absolute sway" (Page).

*viamque affectat Olympo*, 'and was scaling the path to heaven.' Cf. l. 325, note. See *Introd.* p. xvii.

*Olympo* : dat. for *in* or *ad* with accus., as often in Virgil. Cf. *facilis descensus Averno*.

563-6. Virgil pointedly contrasts his peaceful work of reflection with Augustus' conquering march. *dulcis, oti, lusi, sub tegmine fagi* : the pursuits of peace are emphasised.

564. *Parthenope* : this is a name of Naples, where a nymph, *Parthenope*, was supposed to have been buried.

*oti* : contracted genitive. The *Georgics* breathe "the sentiment of peace inspired by the land."

565. *lusi* : *ludere* is used technically of composing love poetry. Cf. *Ecl.* i. 10, *ludere quae vellem calamo permisit agresti* ; and Ovid, *Trist.* v. 1, 7, *iuvenilia lusi*, and *tenerorum lusor amorum*. The allusion is, of course, to the *Eclogues*.

*audaxque iuventa*, 'and in youth's hardihood.'

Virgil here prefers his claim to originality, as in many other

places. Both in the *Eclogues* and in the *Georgics* he makes good this claim, though to us he is not original as the Latin imitator of Theocritus and Hesiod, but as the man who has mingled so cunningly meditation and feeling while dealing with homely subjects. We owe a debt to Theocritus, and Hesiod, and Homer, in that they inspired Virgil and forced him to succumb to the spell of their greatness. We may say of Virgil, what Longinus in a fine passage (xiii. 4) says of Plato: "He would not, in many cases, have found his way to poetical subject-matter and modes of expression, unless he had, with all his heart and mind, struggled with Homer for the primacy, entering the lists like a young champion matched against the man whom all admire, and showing, perhaps, too much love of contention and breaking a lance with him, as it were, but deriving some profit from the contest none the less. For, as Hesiod says, 'This strife is good for mortals.'" (Trans. W. R. Roberts.)

566. Virgil refers to the first line of his *Ecl. i.*, *Tityre, tu patulae recubans sub tegmine fagi*. The reference suggests that *sub tegmine* is an adjectival phrase with *te*. Cf. l. 165, note.

## NOTES ON THE ILLUSTRATIONS

*Frontispiece.* **The Return of the Swallow.** From a vase, with red figures on black background. In an interior three persons of different ages are conversing. The eldest is in the centre, not an old man, but a man of set age. The garment on the lower part of his body, the staff on which his left hand rests, and the crown on his head, his central position, and the style of his seat seem to suggest that he is a gymnasium master. The figure seated in front of him is noticeable for the absence of beard and staff. He is still a youth, but possibly an assistant instructor at the gymnasium. The third figure, standing behind the central one, is a boy; the crown on his head indicates a victory in some gymnastic game. All three are agreeably surprised at the appearance of a swallow. 'Look, a swallow.'—'Really, by Hercules.'—'Here it is.'—'Springtime already.' (For a similar scene cf. Aristophanes' *Knights*, 416-418.) The children of the island of Rhodes used to make an annual collection, going from house to house and singing a song on the return of the swallow. A similar ceremony still exists in many villages in Germany.

*Page 2.* **Apollo.** From Righetti's *Campidoglio*, vol. i. pl. 6. The god is represented as a vigorous youth in an attitude of inspired song. His right hand rests on his head, while his left holds a lyre. He leans on a tree-trunk, with head raised heavenward and hair thrown lightly back. The figure is naked except for a cloth which covers his left shoulder and a part of his arm. At his feet sits a gryphon somewhat carelessly restored. Philostratus says that Indian painters represented Apollo as drawn in his chariot by a gryphon. The statue was found at Zolfatara near Tivoli.

**4. Priestess of Cybele.** The original is in the Museo Pio Clementi in the Vatican. The copy is taken from Visconti, vol. vii. pl. 18. The priestess, Laberia, is enveloped in robes; her head is duly wreathed with the sacred fillets which are the emblems of her office. In her right hand she holds a *patera* or plate over a cylindrical altar, on which is sculptured an eagle adorned with a festoon. Another wreath, apparently of oak leaves, is in her left

hand. Both wreath and eagle have to do with the worship of Jupiter, to which deity also the figure on her breast seems to belong.

7. **Garden Scene.** From a fresco at Herculaneum. The scene represents three arbours, over one of which a grape-vine is trained. Two fountains are playing, and the fence is adorned with various ornamental vases. Some birds, of a somewhat disproportionate size, add life to the picture.

10. **Vulcan's Smithy.** Drawn from a plate in Helbig's *Wandgemälde* (1868). In the centre on a yellow block of stone is an anvil. In front of it Hephaestus is seated on a stone, with a red outer garment over his thighs; he is striking a piece of metal with his hammer. Two naked and bearded Cyclops are swinging their sledge-hammers. In the background is the forge with a roaring fire, which, however, produces no light effect. On the right a house with yellow roof. A few subjects with the principal figures occur again on Roman tomb-reliefs. The artist probably had in mind the forging of the weapons of Achilles.

13. **The River Nile.** From Righetti's *Campidoglio*, vol. i. p. 118. The original is a quaint bas-relief in terra-cotta, which was found in a wall of the church of S. Sabina on the Aventine. It probably at one time adorned the temple of Fortune at Praeneste. In the opening of the arches are different scenes suggestive of Egypt and the river Nile. In one arch is a hippopotamus drinking, and the water is pouring from its mouth; also a crocodile; and above is a rustic hut, on the roof of which are two ibises, birds which abound in Egypt. In a second arch the river Nile has flooded the country; the lotus plant projects from the water. Here another crocodile, there some ducks and other aquatic birds. A boat is being managed by two deformed rowers; they are pigmies, or Tentirini, *i.e.* inhabitants of the island of Dendara, famous in antiquity for their small stature and their skill in hunting the crocodile. The work is a Roman imitation of the Egyptian style.

13. **Pisces** (sign of the Zodiac). The illustration is taken from a photo. The original represents Atlas holding the signs of the Zodiac.

18. **Nereids.** From Righetti's *Campidoglio*, vol. ii. pl. 225. This subject is sculptured on the front of a funeral urn. The followers of Amphitrite wander over the wide sea carried on the backs of swift Tritons, sea-horses, and similar monsters.

20. **Nymphs (Naiads).** The original is a marble in the Museo Pio Clementi of the Vatican. The drawing is copied from *Visconti*, vol. vii. pl. 10. These figures are taken from a bas-relief on which appear also figures of Diana, Silvanus, and Hercules. The Naiads are guardians of streams. They are represented as standing, semi-nude, and holding shells, as on other bas-reliefs, especially one in the Napoleon Museum at Paris.

*Facing 20. Combat with Proteus.* Taken from *Museo Borbonico*, vol. xiii. pl. 58. Proteus, with the body and head of a man, while his lower part is turned into two sea-serpents' tails, and three dogs, is defending himself with a short club against his two assailants, Menelaus and a comrade, one armed with a spear, the other with a sword. Proteus' left arm is wrapped in a mantle which he uses as a shield; but while intent on parrying the sword-cut of Menelaus, he seems not to notice the spear-thrust of the comrade. Menelaus wears a sailor's cap. The fish in the mouth of the middle dog indicates that the scene takes place near the shore.

22. *A Fury—Proteus.* These are from two illustrations in Vico's *Thesaurus Gemmarum*. The fury has wings to her head and snakes round her neck. Proteus is here assuming the shapes of a lion, a goat, a cock, and a pair of serpents.

24. *Cerberus charmed by Orpheus.* From Montfaucon, *Antiq. Expl.* vol. i. p. 256. The story is too well known to need description.

*Facing 24. Orpheus and Eurydice.* The painter has selected the moment after Eurydice, returning towards the light of day, has looked behind and is falling back to the darkness of Hades from the embrace of Orpheus.

26. *A Bacchante.* The original is a statue in the Capitol; the illustration is copied from Righetti, vol. i. pl. 30. This Bacchante is not inspired, but quiet and serene, probably as just entering on her office. Her hair is adorned with a crown of laurel (not ivy, as often); on her left arm in a fold of her garment she carries a bunch of grapes; in her right hand is a pair of metal castanets. Her long dress is of a modest type, whereas Bacchantes in ancient monuments are mostly nude or semi-nude. Under her left foot is a species of castanet which was played by the beating of the foot. This, says Pollux, was used at the festivals of Bacchus because it made a great noise. It was called *scabellum*, and was probably fastened to the foot of the performer.

27. *Ancient Altar.* From the temple of Fortune, Pompeii. The altar, in white marble, was intended for public offerings. It was placed in an open space; approach to it was prevented by a fence, traces of which still remain. The illustration is drawn from a plate in Mazois' *Les Ruines de Pompéi*, part iv. pl. 15.

28. *Dis Manibus Sacrum.* From Vico's *Gems and Cameos*. The scene represents a sacrifice to the gods of the nether world. The inscription runs: 'One calls on the nether gods with an offering of wine, another with the blood of a victim.' The central figure is pouring into a vessel wine from a skin, while the figure behind him is sacrificing a ram.

29. *Augustus as Victor.* From Righetti, vol. i. pl. 57. The statue represents Augustus sitting; it symbolises the pacific



and civil side of his rule. In pose and dress the statue resembles very closely another seated figure in the Justinian Gallery, which many take for a Marcellus. The work is apparently that of a Roman artist. The feet are covered with shoes (*calcei*); beneath them a stool, of a piece with the chair, which was regarded as a mark of dignity. He is in the act of delivering a judicial decision.

30. Virgil. The bust of the poet is that of a young man, whose head is crowned with a wreath of laurel.

30. Rome Triumphant. The illustration is taken from a woodcut of a gem in *Museum Cortonense*. A female figure seated on a pile of arms, with spear, robe, and helmet. In her hand is a little figure of victory standing on a globe. The birds indicate good omens. At her feet the she-wolf suckling the two twins. The people of Smyrna, according to Tacitus, claimed to have first established the worship of Rome, in the consulate of Marcus Porcius. The Alabaudenses in Asia Minor are their rivals for this honour. In Rome itself Hadrian built a temple to Rome and Venus.

36, 37. Bee-hives. The metal hive is taken from Donaldson's *Pompeii*, vol. iii. The straw one from Montfaucon (*Antiq. Expl.* vol. i. p. 203) resembles hives that are common in France; it is taken from a Roman bas-relief. The metal one was discovered at Pompeii; it was divided into floors, the access to which was through numerous small holes.

76. Cork-tree. A plate from Evelyn's *Sylva*, vol. ii. pl. 68.

# APPENDIX I

## THE TEXT

OF Virgil we have some six complete or fragmentary MSS. dating from the third to the sixth century, and consequently the text, as compared with that of Plautus or Propertius, is tolerably certain. This is largely because within fifty years of his death the poems of Virgil had become a standard school-book. This fact also gives us commentators at a very early date, and when these mention readings which differ from MSS. like the Vatican or Palatine, such readings are to be seriously considered. With such good grounds to go upon, textual critics have been able to constitute a text which is practically authoritative.

The six chief MSS. are the Vatican fragments, the St. Gall fragment, the Medicean, the Palatine, the Roman, and the Augustean fragment.

The text I have followed is that of the *Oxford Pocket Classics*, which is mainly that of Heyne's recension.

I have departed from this text in the following places:—

34. *alvaria*, instead of *alvearia*.

45. For *e levi*, which even Servius seems to acknowledge, I read the *et levi* of the Medicean and Palatine.

67, 68. Instead of the brackets before *nam* and after *motu*, with Nettleship and Page, insert a dash before *nam*.

228. For *augustam* read *angustam*. The latter, the reading of the Roman, is more in Virgil's manner, and is accepted by Nettleship and Page.

233. For *repulit* read *reppulit*.

252, 263. At the ends of these lines dashes should be placed to mark parenthesis.

291–293. The uncertainty of the order of these lines is remarkable. Nettleship accepts the Medicean order, Page the Roman, our text the Palatine. This I accept, merely bracketing line 292 instead of lines 291 and 292; the ancient grammarians make no mention of l. 292.

301. Instead of *obsuitur*, with Nettleship and Page, I keep

*obstruitur*, although the former, the reading of the Medicean, is supported by the Bernese Scholia.

The following are interesting variants :—

88. *ambo*: the Palatine, supported by Philargyrius, has *ambos*, the reading of the text of Servius, who records the variant *ambo*. The final *s* is responsible for several variants in *Georgics* iv.; cf. ll. 460, *supremos*, *supremo*, and 540, *intacta*, *intactas*.

112. For *pinos* the Palatine has *tinus*, which is recognised by Philargyrius, whose comment on l. 141 is, "Virgil's own hand had written both *tinus* and *pinus*."

125. *arcis*: so the Palatine, supported by Philargyrius and Arusianus. Page accepts *altis*, as in the Medicean and the Vatican fragment, and supported by Servius. But *altis* probably is imported from l. 112.

169. *fervet*: the Vatican fragment and Philargyrius support *fervit*, from *fervere*, one of Virgil's alternative archaic forms.

230. *ora fove*: the Palatine and Roman read *ore fove*, while the first hand in the Medicean has *ore fave*, which is the reading before Philargyrius, Servius, and the Bernese Scholia.

241. *suffire thymo*: this is the reading of a ninth-century MS., and was that of Servius. The Medicean has *sufferre thymos*.

282. *habebit*: the Palatine and Roman have *habebis*, the second person being in Virgil's manner of familiarity with his reader.

338. *Nesaeae*, etc.: this line is excluded by Nettleship; it has probably been brought in here from *Aen.* v. 826.

412. *tanto*: the Palatine and Medicean second hand have *tantu*, that is, *tam tu*, as given by Page. Servius says, "Others read *tan tu nate magis*." I follow Nettleship.

443. *pellacia*: while the MSS. read *fallacia* (adopted by Page), Nettleship keeps the reading of the Bernese Scholia, recognised by Philargyrius.

447. *quidquam* (or *quicquam*): *cuiquam* has good authority, that of the Palatine, Servius, and the Bernese Scholia.

454. *luis*: *lues* is read by the Roman, Philargyrius, and the Bernese Scholia.

455. *ad meritum*: so Page, forsaking the Medicean and Roman. Nettleship too has the Palatine reading *ad*, that is, 'such penalties as you deserve,' 'after your offences.'

## APPENDIX II

THE BEES.(From Shakespeare's *Henry V.*)

Therefore doth heaven divide  
 The state of man in divers functions,  
 Setting endeavour in continual motion ;  
 To which is fixed, as an aim or butt,  
 Obedience : for so work the honey-bees ;  
 Creatures that, by a rule in nature, teach  
 The act of order to a peopled kingdom.  
 They have a king, and officers of sorts ;  
 Where some, like magistrates, correct at home,  
 Others, like merchants, venture trade abroad ;  
 Others, like soldiers, armed in their stings,  
 Make boot upon the summer's velvet buds ;  
 Which pillage they with merry march bring home  
 To the tent-royal of their emperor :  
 Who, busied in his majesty, surveys  
 The singing masons building roofs of gold ;  
 The civil citizens kneading up the honey ;  
 The poor mechanic porters crowding in  
 Their heavy burdens at his narrow gate ;  
 The sad-eyed justice, with his surly hum,  
 Delivering o'er to executors pale  
 The lazy yawning drone.

## THE LIFE OF THE BEE

By MAURICE MAETERLINCK

On the subject-matter of *Georgics* iv. the best commentary that has yet been published in book form is Maeterlinck's *Life of the Bee*, which has been admirably Englished by Alfred Sutro. It is an essay of not too didactic a character : it is poetically sympathetic and philosophically reflective, and tells simply the story of the hive, without trying to add to its marvels. This unique book has no analogue, although it has many points of similarity with Virgil's poem, the chief being that as Virgil for antiquity, so Maeterlinck for our day sums up what is known of the bee. The subject is treated under seven headings : "On the Threshold of the Hive," "The Swarm," "The Foundation of the City," "The Young Queen," "The Nuptial Flight," "The Massacre of the Males,"

“The Progress of the Race.” The writer does not wish to be technical: yet he has behind him twenty years’ experience of practical bee-keeping. In his own words, “The reader of this book will not gather therefrom how to manage a hive: but he will know more or less all that can with any certainty be known of the curious, profound, and intimate side of its inhabitants.” In the first chapter is a brief survey of the history of apiculture, which will be of interest to the curious. Virgil hands down “the charming errors of the ancients”: but the real history of the bee begins in the seventeenth century with the discoveries of the Dutchman, Swammerdam. It was he who definitely upset the king theory, and he contributed some admirable woodcuts as illustrations, which are to be found in the *Biblia Naturae* (Leyden, 1737). Réaumur was good on the architecture of the hive; but the master of the modern science is the blind François Huber, who was born in Geneva in 1750. The principal statements he made still hold good. Dzierzon, a German clergyman, discovered parthenogenesis, or the original parturition of queens, and he further made observation and experiment easy by inventing a hive with movable combs. To Mehring is due the invention of an artificial waxen foundation for combs, an ingenious save-time contrivance for the bee community. In an appendix the bibliography of the subject is treated, though, professedly, only some of the more interesting works are cited. Among these may be mentioned works by English writers:—J. Hunter, “On Bees,” in *Philosophical Transactions*, 1732; Dr. E. Bevan, *The Honey-Bee*; F. Cheshire, *Bees and Bee-keeping* (vol. i. being scientific); L. R. D. Brougham, *Cells of Bees*. Notes will also be found in Darwin’s *Origin of Species*, Romanes’ *Animal Intelligence*, and Sir J. Lubbock’s *Ants, Bees, and Wasps*.

But enough has been said to guide the student to Maeterlinck’s book, where he will enjoy for himself “the spirit and perfume, the atmosphere and mystery, of these virgin daughters of toil.”

## TRANSLATIONS

### THE CILICIAN GARDENER (ll. 116-48)

AND I myself, were I not even now  
Furling my sails, and, nigh the journey's end,  
Eager to turn my vessel's prow to shore,  
Perchance would sing what careful husbandry  
Makes the trim garden smile, of Paestum too,  
Whose roses bloom and fade and bloom again ;  
How endives glory in the streams they drink,  
And green banks in their parsley, and how the gourd  
Twists through the grass and rounds him to a paunch ;  
Nor of Narcissus had my lips been dumb,  
The loiterer of the flowers, nor supple-stemmed  
Acanthus, with the praise of ivies pale,  
And myrtles clinging to the shores they love.  
For 'neath the shade of tall Oebalia's towers,  
Where dark Galaesus laves the yellowing fields  
An old man once I mind me to have seen—  
From Corycus he came,—to whom had fallen  
Some few poor acres of neglected land,  
And they nor fruitful 'neath the plodding steer,  
Meet for the grazing herd, nor good for vines.  
Yet he, the while his meagre garden-herbs  
Among the thorns he planted, and all round  
White lilies, vervains, and lean poppy set,  
In pride of spirit matched the wealth of kings,  
And home returning not till night was late,  
With unbought plenty heaped his board on high.  
He was the first to cull the rose in spring,

He the ripe fruits in autumn ; and ere yet  
 Winter had ceased in sullen ire to rive  
 The rocks with frost, and with her icy bit  
 Curb in the running waters, there was he  
 Plucking the rathe faint hyacinth, while he chid  
 Summer's slow footsteps and the lagging west.  
 Therefore he too with earliest brooding bees  
 And their full swarms o'erflowed, and first was he  
 To press the bubbling honey from the comb ;  
 Lime-trees were his, and many a branching pine ;  
 And all the fruits wherewith in early bloom  
 The orchard-tree had clothed her, in full tale  
 Hung there, by mellowing autumn perfected.  
 He too transplanted tall-grown elms arow,  
 Time-toughened pear, thorns bursting with the plum,  
 And plane now yielding serviceable shade  
 For dry lips to drink under : but these things,  
 Shut off by rigorous limits, I pass by,  
 And leave for others to sing after me.

JAMES RHOADES (1881).

ORPHEUS AND EURYDICE (ll. 485-506)

And Orpheus now  
 Returning, all his dangers had escap'd.  
 Restor'd Eurydice was drawing near  
 The upper world, and follow'd close behind.  
 When lo ! upon the unwary lover came  
 A sudden madness, which might pardon gain,  
 If pardon to confer the Manes knew.  
 Thoughtless alas ! nor master of himself,  
 He stood, and, on the very verge of light,  
 Turn'd, to look back on his Eurydice.  
 Then lost was all his labour, and the league  
 Made with Hell's ruthless Tyrant was dissolv'd.  
 Thrice on th' Avernian lake a groan was heard.  
 What, she then cries, Orpheus, what phrenzy wild  
 Has ruin'd both my wretched self and thee ?

Me back again the cruel Fates demand.  
Sleep has begun to close my swimming eyes.  
And now farewell ! I wrapt in night's thick shade  
Am hurried off ; yet still my feeble hands  
To thee I stretch ; alas ! no longer thine !  
She spake, and suddenly, a different way,  
Like smoke with thin air blending, from his sight  
Vanish'd : nor more beheld him, as in vain  
He caught at shadows, and yet many things  
Would fain have utter'd. But Hell's ferryman  
Allow'd him not a second time to pass  
The intervening lake. What could he do ?  
Whither betake himself, his wife twice lost ?  
With what pathetic sorrow could he move  
The Manes, with what plea th' infernal gods ?  
Death-cold again, she in the Stygian boat  
Already sail'd.

R. KENNEDY (1849).



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## VOCABULARY

- a, ab, *prep.* (with *abl.*), from, away from ; by.
- a or ah, *interj.*, ah ! alas !
- abeo, ire, ivi or ii, itum, *v. n.*, go away.
- absum, esse, fui, *v. n.*, am away.
- abundo, are, avi, atum, *v. n.*, overflow, abound in.
- ac or atque, *conj.*, and.
- acanthus, i, *m.*, bear's-foot.
- accendo, ere, di, sum, *v. a.*, kindle.
- accipio, ere, cepi, ceptum, *v. a.*, receive (*ad, capio*).
- accolo, ere, colui, cultum, *v. a.*, dwell beside.
- acer, cris, cre, *adj.*, sharp, crackling (*of sound*).
- acies, ei, *f.*, line of battle, battle ; host.
- acriter, comp. acrius, superl. acerrime, *adv.*, keenly.
- Actias, adis, *adj. f.*, Athenian.
- acuo, ere, ui, utum, *v. a.*, sharpen, make keen.
- ad, *prep.* (with *acc.*), to, towards ; near, beside.
- addo, ere, didi, ditum, *v. a.*, add, give to in addition.
- adedo, ere, edi, esum, *v. a.*, eat at, nibble.
- addeo, ire, ivi or ii, itum, *v. a.*, go to, approach.
- addeo, *adv.*, to such an extent ; especially.
- adfecto, are, avi, atum, *v. a.*, aim at, essay.
- adfigo, ere, fixi, fixum, *v. a.*, fasten on to.
- adfor, fari, fatus sum, *v. dep. a.*, address.
- adgrerior, gredi, gressus sum, *v. dep. a.*, approach, attack.
- aditus, us, *m.*, approach, entrance.
- adligo, are, avi, atum, *v. a.*, bind close, fetter (*ad, ligo*).
- admiror, ari, atus sum, *v. dep. a.*, wonder at. admirandus, a, um, wonderful.
- admisceo, ere, scui, mixtum, *v. a.*, mingle in or with.
- admoneo, ere, ui, itum, *v. a.*, remind.
- adolesco, ere, evi, ultum, *v. n.*, grow up, increase ; burn.
- adspergo, ere, si, sum, *v. a.*, scatter, sprinkle (*ad, spargo*).
- adsto, are, stiti, no *sup.*, *v. n.*, stand near.
- adsum, esse, fui, *v. n.*, am present.
- adultus, a, um, *adj.*, grown up (*past part. of adolesco*).
- advento, are, avi, atum, *v. freq. n.*, approach.
- adverto, ere, ti, sum, *v. a.*, turn towards.
- aedes, is, *f.*, *sing.* temple ; *plur.* house.

- aeger, gra, grum, *adj.*, sick.  
 Aegyptos, i, *f.*, Egypt.  
 aequālis, e, *adj.*, of the same age, comrade.  
 aequo, āre, āvi, ātum, *v. a.*, level, equal; compare.  
 aequor, ōris, *n.*, level sea, sea.  
 āēr, aēris, *m.*, air.  
 āērius, a, um, *adj.*, towering into the air, lofty.  
 aes, aeris, *n.*, bronze; bronze cymbals.  
 aestas, ātis, *f.*, summer.  
 aestivus, a, um, *adj.*, belonging to summer.  
 aestuo, āre, āvi, ātum, *v. n.*, boil, seethe.  
 aestus, ūs, *m.*, heat.  
 aethēr, ēris, *m.*, upper air, sky.  
 aethērius, a, um, *adj.*, of ether.  
 Aetna, ae, *f.*, a volcanic mountain in Sicily, Etna.  
 aevum, i, *n.*, time, life.  
 aff. See *adf.*  
 affecto. See *adfecto.*  
 age, *imp.* of *ago* used as *interj.*, come now!  
 āger, agri, *m.*, field.  
 aggredior. See *adgredior.*  
 āgīto, āre, āvi, ātum, *v. freq. a.*, keep driving about; (*of time*) spend.  
 agmen, īnis, *n.*, body of men marching, troop; swarm (= *agimen, ago*).  
 agnus, i, *m.*, lamb.  
 āgo, ěre, ēgi, actum, *v. a.*, drive.  
 agricōla, ae, *m.*, husbandman (*ager, colo*).  
 aio, *v. defect. n.*, say. āit, says.  
 āla, ae, *f.*, wing.  
 albus, a, um, *adj.*, white.  
 āliēnus, a, um, *adj.*, belonging to another.  
 ālīter, *adv.*, otherwise.  
 ālius, a, ud, *adj.*, other, another.  
 all. See *adl.*  
 ālo, ěre, ūi, itum and tum, *v. a.*, rear, nourish.  
 altē, *adv.*, deeply; far back.  
 alter, ěra, ěrum, *adj.*, one of two.  
 altus, a, um, *adj.*, high; deep.  
 altum, i, *n.*, the deep.  
 alveāre, is, *n.*, hollow vessel; hive (*alvus, belly*).  
 āmans, ntis, *m. or f.*, lover.  
 āmārus, a, um, *adj.*, bitter.  
 ambo, ae, o, *plur.*, both.  
 ambrōsia, ae, *f.*, ambrosia.  
 āmellus, i, *m.*, a flower.  
 āmicus, a, um, *adj.*, friendly.  
 āmitto, ěre, mīsi, missum, *v. a.*, let go, lose.  
 amnis, is, *m.*, river.  
 āmo, āre, āvi, ātum, *v. a.*, love.  
 āmor, ōris, *m.*, love.  
 ampliūs, *comp. adv.*, more, any more (*amplus*).  
 anguis, is, *m. and f.*, snake.  
 angustus, a, um, *adj.*, narrow.  
 Āniēnus, a, um, *adj.*, belonging to the river Anio.  
 ānīma, ae, *f.*, breath.  
 ānīmus, i, *m.*, soul, purpose, heart; in *plur.*, spirit, courage.  
 annus, i, *m.*, year.  
 antē, *prep.* with *acc.* and *adv.*, before. ante . . quam, before . . (that).  
 antrum, i, *n.*, cave, grotto.  
 āpis, is, *f.*, bee.  
 āpīum, īl, *n.*, parsley.  
 Āpollo, īnis, *m.*, son of Jupiter and Latona, and god of poetry.  
 appōno, ěre, pōsui, pōsitum, *v. a.*, place to, set before.  
 apto, āre, āvi, ātum, *v. a.*, fit to, adjust, make ready.  
 āqua, ae, *f.*, water.

- āquor, āri, ātus sum, *v. dep.*  
*n.*, fetch water.  
 āquōsus, a, um, *adj.*, watery,  
 rainy.  
 āra, ae, *f.*, altar.  
 ārānēa, ae, *f.*, spider.  
 ārātor, ōris, *m.*, ploughman.  
 arbōr and arbōs, ōris, *f.*, tree.  
 arbūtum, i, *n.*, arbuté-berry,  
 fruit of arbutus *or* wild-straw-  
 berry tree.  
 Arcādīus, a, um, *adj.*, belong-  
 ing to Arcadia, in the Pelo-  
 ponnesus.  
 arceo, ēre, ui, no *sup.*, *v. a.*,  
 ward off.  
 arcesso, ēre, īvi, itum, *v. a.*,  
 fetch, summon.  
 ardeo, ēre, arsi, arsum, *v. n.*,  
 am hot, blaze. ardens, as  
*adj.*, glowing.  
 ārēna, ārundineus, ārundo.  
 See *har.*  
 āreo, ēre, ui, no *sup.*, *v. n.*,  
 am parched.  
 Ārēthūsa, ae, *f.*, a nymph,  
 the fountain Arethusa at  
 Syracuse.  
 ārīdus, a, um, *adj.*, dry,  
 parched.  
 Āristaēus, i, *m.*, Aristaeus, a  
 shepherd.  
 arma, ōrum, *n. plur.*, weapons,  
 arms.  
 armentum, i, *n.*, herd (*aro*).  
 ars, artis, *f.*, art, device.  
 artus, ūs, *m.*, joint, limb.  
 artus, a, um, *adj.*, close, con-  
 fined.  
 arvum, i, *n.*, ploughed land,  
 field.  
 arx, cis, *f.*, place of defence,  
 citadel, height.  
 Āsīus, a, um, *adj.*, of Asia.  
 asp. See *adsp.*  
 asper, ěra, ěrum, *adj.*, rough.  
 aspīcio, ěre, spexi, spectum,  
*v. a.*, behold, regard favour-  
 ably.
- āt, *conj.*, but.  
 atquē, *conj.*, and.  
 attēro, ěre, trīvi, trītum, *v.*  
*a.*, wear away, bruise.  
 attollo, ěre, no *perf.* or *sup.*,  
*v. a.*, raise up.  
 audax, ācis, *adj.*, bold.  
 audeo, ēre, ausus sum, *v. n.*,  
 dare.  
 audio, īre, īvi or īi, itum,  
*v. a.*, hear.  
 aula, ae, *f.*, court, hall, palace.  
 aura, ae, *f.*, air, breeze.  
 superae aerae, upper air,  
 the upper world.  
 aurātus, a, um, *adj.*, gilded.  
 aurēus, a, um, *adj.*, golden.  
 auris, is, *f.*, ear.  
 Aurōra, ae, *f.*, goddess of the  
 Dawn.  
 aurum, i, *n.*, gold.  
 Auster, tri, *m.*, south wind  
 (*aŭw*, scorch).  
 aut, *conj.*, or. aut . . . aut,  
 either . . . or.  
 autem, *conj.*, but.  
 autumnus, i, *m.*, autumn.  
 Āvernus, i, *m.*, a lake near  
 Cumae in Italy, also used as  
*adj.* = *Avernian*.  
 avertō, ěre, ti, sum, *v. a.*,  
 turn away, divert.  
 āvis, is, *f.*, bird.  
 āvus, i, *m.*, grandfather.
- Bacchus, i, *m.*, god of wine;  
 wine.  
 bālātus, ūs, *m.*, bleating.  
 bellum, i, *n.*, war (= *duellum*,  
 a contest between two).  
 Bērōe, ēs, *f.*, a nymph.  
 bībo, ěre, bībi, no *sup.*, *v. a.*,  
 drink.  
 bīfer, ěra, ěrum, *adj.*, twice-  
 bearing, bearing twice a year.  
 bīmus, a, um, *adj.*, two years  
 old.  
 bīni, ae, a, *num. distrib. adj.*  
 two apiece, twofold.

bīpennis, is, *f.*, double axe.  
 bīpes, pēdis, *adj.*, two-footed.  
 bīs, *num. adv.*, twice.  
 Pg. barata — blatta, *ae, f.*, beetle, cockroach.  
 bōnus, a, um, *adj., comp.*  
     *melior, superl. optimus,*  
     good.  
 bos, bōvis, *m. or f.*, ox, cow.  
 brācchium, ii, *n.*, arm.  
 brēvis, e, *adj.*, short.  
 būcūla, *ae, f.*, heifer.  
  
 cādo, ěre, cēcīdi, cāsum,  
     *v. n.*, fall.  
 caecus, a, um, *adj.*, blind,  
     unseen.  
 caedo, ěre, cēcīdi, caesum,  
     *v. a.*, slaughter.  
 caelestis, e, *adj.*, heavenly.  
 caelum, i, *n.*, heaven.  
 caenum, i, *n.*, mud.  
 caerūleus, a, um, *adj.*, of the  
     colour of the sea ; sea-green ;  
     azure.  
 Caesar, āris, *m.*, name of a  
     noble Roman family, applied  
     to Augustus as the adopted  
     son of C. Iulius Caesar.  
 caesāries, ei, *f.*, hair, flowing  
     tresses.  
 caespes, ĩtis, *m.*, turf.  
 Cāicus, i, *m.*, a river in Mysia.  
 cālīgo, āre, no *perf.* or *sup.*,  
     *v. n.*, am misty, gloomy.  
 călor, ōris, *m.*, heat.  
 campus, i, *m.*, field, plain.  
 cānālis, is, *m.*, pipe, conduit,  
     channel (*canna*, reed).  
 cancer, cri, *m.*, crab.  
 candidus, a, um, *adj.*, white,  
     gleaming.  
 cānīstra, orum, *n. plur.*,  
     baskets.  
 cāno, ěre, cēcīni, cantum,  
     *v. n. and a.*, sing, sing of.  
 Cānōpus, i, *m.*, a city in  
     Egypt, on W. mouth of Nile.  
 cānor, ōris, *m.*, musical sound,  
     ring.

cānōrus, a, um, *adj.*, tuneful.  
 cantus, ūs, *m.*, song.  
 cāpio, ěre, cēpi, captum,  
     *v. a.*, take, take prisoner ;  
     seize on.  
 cāput, ĩtis, *n.*, head ; (*of a*  
     *river*) source.  
 carchēsium, ĩi, *n.*, goblet.  
 cāreo, ěre, ūi, ĩtum, *v. n.*  
     (*with abl.*), am without.  
     luce carentes = the dead.  
 carmen, ĩnis, *n.*, song.  
 Carpāthius, a, um, *adj.*, Car-  
     pathian, of the island Car-  
     pathos (in the Aegean Sea).  
 carpo, ěre, psi, ptum, *v. a.*,  
     pluck ; (*of wool*) card ; (*of space*)  
     seize on, traverse quickly.  
 cāsia, *ae, f.*, casia.  
 casses, ium, *m.*, nets, web.  
 castra, orum, *n. plur.*, camp.  
 cāsus, ūs, *m.*, mischance,  
     accident.  
 causa, *ae, f.*, cause, reason.  
 cāvo, āre, āvi, ātum, *v. a.*,  
     make hollow, hollow out.  
 cāvĕa, *ae, f.*, hollow place, hive.  
 cāvus, a, um, *adj.*, hollow.  
 Cēcropsius, a, um, *adj.*, con-  
     nected with Cecrops, an  
     ancient king of Attica ; Attic.  
 cēdo, ěre, cessi, cessum,  
     *v. n.*, yield.  
 cella, *ae, f.*, cell.  
 centaurĕum, i, *n.*, centaur.  
 centum, *indecl. num. adj.*,  
     hundred.  
 cēra, *ae, f.*, wax.  
 Cerbĕrus, i, *m.*, the three-  
     headed dog which guards the  
     gate of the under world.  
 cērĕus, a, um, *adj.*, made of  
     wax.  
 cērīntha, *ae, f.*, honey-wort.  
 certāmen, ĩnis, *n.*, contest.  
 certātīm, *adv.*, with rivalry,  
     emulously.  
 certo, āre, āvi, ātum, *v. n.*,  
     contend.



- certus, a, um, *adj.*, fixed, determined, sure.
- cervix, icis, *f.*, neck.
- ceu, *adv.*, as, just as (*poetical word*).
- Chāos (*abl.* Chao), *n.*, chaos. a Chao, from the beginning of the world.
- Chāron, ntis, *m.*, the ferryman of the Styx.
- chōrus, i, *m.*, band (*of dancers*), dance.
- Cicōnes, um, *m.*, a Thracian tribe.
- cīeo, ēre, cīvi, cītum, *v. a.*, stir up, arouse.
- circā, *prep.* (with *acc.*), around.
- circum, *adv.* and *prep.* (with *acc.*), around.
- circumdo, dāre, dēdi, dātum, *v. a.*, put round, surround.
- circumsto, āre, stēti, no *sup.*, *v. n.*, stand round.
- clāmor, ōris, *m.*, shout.
- clārus, a, um, *adj.*, bright, clear.
- claudo, ěre, si, sum, *v. a.*, shut.
- Clīo, ūs, *f.*, a nymph.
- Clýmēne, ēs, *f.*, a nymph.
- Cōcytus, i, *m.*, a river in hell.
- cōeo, ire, īvi or īi, itum, *v. n.*, come together, assemble.
- cōerceo, ēre, ūi, itum, *v. a.*, confine.
- cognosco, ěre, nōvi, nītum, *v. incept. a.*, learn.
- cōgo, ěre, cōēgi, coactum, *v. a.*, drive together, collect, freeze.
- colligo, ěre, ēgi, ectum, *v. a.*, gather together, collect (*cum, lego*).
- collōco, āre, āvi, ātum, *v. a.*, place, station.
- collum, i, *n.*, neck.
- cōlo, ěre, ūi, cultum, *v. a.*, cultivate, till.
- cōlor, ōris, *m.*, colour.
- cōlōrātus, a, um, *adj.*, dark-coloured, swarthy.
- cōma, ae, *f.*, hair; (*of trees*) foliage.
- cōmans, ntis, *adj.*, having hair or leaves or blossoms.
- commisceo, ēre, ūi, mixtum or mistum, *v. a.*, mingle together.
- commisum, i, *n.*, thing incurred, crime.
- commōdus, a, um, *adj.*, suitable to.
- commōveo, ēre, mōvi, mōtum, *v. a.*, stir up, rouse.
- communis, e, *adj.*, shared in common.
- compleo, ēre, ēvi, ētum, *v. a.*, fill up.
- compōno, ěre, pōsui, pōsitum, *v. a.*, put together, arrange, settle, compare.
- comprīmo, ěre, pressi, pressum, *v. a.*, repress, crush.
- concāvus, a, um, *adj.*, hollow, vaulted.
- concūbitus, ūs, *m.*, wedlock.
- concurro, ěre, curri, cursum, *v. n.*, run together.
- concūtio, ěre, cussi, cussum, *v. a.*, shake violently (*cum, quatio*).
- condo, ěre, dīdi, dītum, *v. a.*, put together, hide; close (*cum, do*).
- confīdens, ntis, *adj.*, self-confident, bold.
- conflūo, ěre, fluxi, fluxum, *v. n.*, flow together.
- congĕro, ěre, gessi, gestum, *v. a.*, carry together, pack.
- cōnīcio, ěre, iēci, iectum, *v. a.*, fling, hurl (*cum, iacio*).
- coniunx, ūgis, *m.* or *f.*, husband, wife (*cum, iungo*).
- connecto, ěre, nexūi, nexum, *v. a.*, twine together.
- consīdo, ěre, sēdi, sessum, *v. n.*, sink or sit down.

- consisto, ěre, stĭti, no *sup.*,  
*v. n.*, stand still.  
 consors, ortis, *adj.*, shared, be-  
 longing to several in common.  
 constituo, ěre, ūi, ūtum, *v. a.*,  
 set up.  
 construo, ěre, struxi, struc-  
 tum, *v. a.*, build up.  
 consuesco, ěre, suēvi, sue-  
 tum, *v. incept. n.*, grow ac-  
 customed. consuetus, a,  
 um, as *adj.*, customary.  
 contemno, ěre, tempſi, temp-  
 tum, *v. a.*, despise.  
 contemplor, āri, ātus sum,  
*v. dep. a.*, gaze earnestly at,  
 observe.  
 contendo, ěre, tendi, tentum,  
*v. a.*, stretch tight, draw tight.  
 contĭnũo, *adv.*, forthwith, at  
 once (*continuus*).  
 contrā, *adv.*, on the other hand.  
 contrāho, ěre, traxi, trac-  
 tum, *v. a.*, draw together,  
 shrivel up.  
 contundo, ěre, tũdi, tũsum  
 and tunsum, *v. a.*, beat  
 strongly, crush, shatter.  
 cōpia, ae, *f.*, abundance.  
 cōquo, ěre, coxi, coctum,  
*v. a.*, cook, bake.  
 cor, cordis, *n.*, heart.  
 cornu, ūs, *n.*, horn.  
 corpus, ōris, *n.*, body, carcass.  
 corrĭpio, ěre, ui, reptum, *v. a.*,  
 seize (*cum, rapio*).  
 cortex, ĭcis, *m. and f.*, bark.  
 cōrusco, āre, āvi, ātum, *v. n.*,  
 flash, glitter.  
 Cōrycius, a, um, *adj.* of Cory-  
 cus (in Cilicia).  
 cos, cōtis, *f.* (that which  
 sharpens), whetstone, rock.  
 costa, ae, *f.*, rib.  
 crābro, ōnis, *m.*, hornet.  
 crātis, is, *f.*, wicker-work.  
 crēber, bra, brum, *adj.*, fre-  
 quent.  
 crēdo, ěre, dĭdi, dĭtum, *v. n.*  
 and *a.* (with *dat.*), trust to;  
 entrust.  
 crĕpĭto, āre, āvi, ātum, *v. n.*,  
 rattle.  
 cresco, ěre, crēvi, crētum,  
*v. n.*, grow.  
 crĭnis, is, *m.*, hair.  
 crōcĕus, a, um, *adj.*, of saffron,  
 saffron-coloured.  
 crōcus, i, *m.*, saffron.  
 crūdĕlis, e, *adj.*, cruel.  
 crūentus, a, um, *adj.*, bloody.  
 crūor, ōris, *m.*, blood.  
 crus, crūris, *n.*, leg.  
 cūbile, is, *n.*, resting-place,  
 chamber.  
 cūcūmis, ěris, *m.*, gourd,  
 cucumber.  
 cultus, ūs, *m.*, cultivation,  
 care.  
 cum, *prep.* (with *abl.*), with,  
 together with.  
 cum, *conj.*, when, as soon as.  
 cumba, ae, *f.*, bark, skiff.  
 cūnābŭla, orum, *n. plur.*,  
 cradle, resting-place.  
 cunctor, āri, ātus sum, *v.*  
*dep. n.*, delay, hesitate.  
 cūra, ae, *f.*, care; object of  
 care.  
 Cūrĕtes, um, *m. plur.*, Cretan  
 priests of Cybele.  
 cūro, āre, āvi, ātum, *v. a.*,  
 pay attention to, care for.  
 currus, ūs, *m.*, chariot, team  
 of horses.  
 cursus, ūs, *m.*, course.  
 curvo, āre, āvi, ātum, *v. a.*,  
 make bend, curve.  
 curvus, a, um, *adj.*, winding.  
 custōdia, ae, *f.*, office of custos  
 or sentry, watch, guardian-  
 ship.  
 custos, ōdis, *m. and f.*,  
 guardian, sentry.  
 Cyclops, ōpis, *m.*, a giant  
 working in the smithy of  
 Vulcan under Aetna.  
 cymba. See *cumba*.

cymbālum, i, *n.*, cymbal.  
 Cymōdōce, ēs, *f.*, a nymph.  
 Cyrēnē, ēs, daughter of Peneus,  
 mother of Aristaeus.

daedālus, a, um, *adj.*, cunningly wrought.

[daps] dāpis, *f.*, feast; not in *nom. sing.* and usually in *plur.*

dē, *prep.* (with *abl.*), down from, from.

dēa, ae, *f.*, goddess.

dēcēdo, ěre, cessi, cessum, *v. n.*, withdraw, depart; (with *dat.*) retire from or before.

dēcūtio, ěre, cussi, cussum, *v. a.*, shake off (*de, quatio*)

dēdo, ěre, dīdi, dītum, *v. a.*, give up to, consign.

dēfessus, a, um, *adj.*, wearied out (*part. of defetiscor*).

dēficio, ěre, fēci, fectum, *v. n. and a.*, fail; leave helpless.

dēformis, e, *adj.*, misshaped.

dēformo, āre, āvi, ātum, *v. a.*, disfigure.

dēfrūtum, i, *n.*, must of wine, made by boiling down wine (= *defervitum*).

dēfungor, i, functus sum, *v. dep.* (with *abl.*), finish, have done with. defunctus vita, dead.

dēindē, *adv.*, next, then.

Dēiōpaea, ae, *f.*, a nymph.

dēlīgo, ěre, lēgi, lectum, *v. a.*, choose out.

dēlūbrum, i, *n.*, shrine.

dēmentia, ae, *f.*, madness (*de, mens*).

dēmitto, ěre, mīsi, missum, *v. a.*, let down, let hang down.

dēmum, *adv.*, at last, indeed.

dēnīquē, *adv.*, at last.

densus, a, um, *adj.*, thick, frequent; in crowds.

dēpasco, ěre, pāvi, pastum, *v. a.*, graze upon, feed on.

dēpōno, ěre, pōsui, pōsitum, *v. a.*, lay aside.

deprendo, ěre, prendi, prens-  
sum, *v. a.*, overtake, surprise.

descendo, ěre, di, sum, *v. n.*, descend (*de, scando*).

dēsēro, ěre, sērui, sertum, *v. a.*, desert, abandon.

dēsertus, a, um, *adj.*, lonely, desert.

dēsīdīa, ae, *f.*, sloth (*deses, sitting down*).

dēsīno, ěre, sīvi or īi, sītum, *v. n.*, cease.

dētērior, us, *comp. adj.*, *superl.* deterrimus, worse.

dētrāho, ěre, traxi, tractum, *v. a.*, drag down.

dēus, i, *m.*, god; *gen. plur.* deum or deorum.

dēvēho, ěre, vexi, vexum, *v. a.*, carry down.

dēvolvo, ěre, vi, vōlūtum, *v. a.*, roll down, wind off.

dico, ěre, dixi, dictum, *v. a.*, point out in speech, say, tell of.

Dictaeus, a, um, *adj.* of Dicte (mountain in Crete).

dīes, diēi, *m. and f.* in *sing.*, in *plur. m.*, day.

differo, ferre, distūli, dilā-  
tum, *v. a.*, carry apart, plant apart (*dis, fero*).

diffundo, ěre, fūdi, fūsum, *v. a.*, shed over, bathe.

dilābor, i, lapsus sum, *v. dep. n.*, slip away.

dīrīpio, ěre, rīpui, reptum, *v. a.*, tear asunder, to pieces (*dis, rapio*).

dīrus, a, um, *adj.*, dreadful.

Dis, Dītis, *m.*, a name of Pluto, the god of the lower world.

discēdo, ěre, cessi, cessum, *v. n.*, part asunder.

discerpo, ěre, psi, ptum, *v. a.*, pluck asunder (*dis, carpo*).

discordīa, ae, *f.*, discord.

- discurre, ěre, curri, cursum,  
*v. n.*, run apart, divide.  
 dispergo, ěre, si, sum, *v. a.*,  
 scatter on all sides (*dis*,  
*spargo*).  
 distendo, ěre, tensi, tensum  
 or tentum, *v. a.*, stretch out,  
 extend.  
 diversus, a, um, *adj.*, turned  
 in different ways ; apart.  
 divinus, a, um, *adj.*, divine.  
 divus, i, *m.*, god ; *gen. plur.*  
 divom.  
 do, dāre, dēdi, dātum, *v. a.*,  
 give. dare terga, fly.  
 dōlus, i, *m.*, craft, wile.  
 dōmo, āre, ūi, ĩtum, *v. a.*,  
 subdue ; make mellow.  
 dōmus, ūs, *f.*, house.  
 dōnec, *conj.*, until.  
 dōnum, i, *n.*, gift.  
 drāco, ōnis, *m.*, serpent  
 (δράκων).  
 Drýas, ādis, *f.*, Dryad, wood-  
 nymph.  
 Drýmo, ūs, a nymph.  
 dŭbĭto, āre, āvi, ātum, *v. n.*,  
 hesitate.  
 dŭbĭus, a, um, *adj.*, doubtful.  
 dŭco, ěre, duxi, ductum,  
*v. a.*, lead, bring ; (*of time*)  
 spend, pass.  
 ductor, ōris, *m.*, leader.  
 dulcēdo, ĩnis, *f.*, sweetness.  
 dulcis, e, *adj.*, sweet, dear.  
 dum, *conj.*, whilst ; with *subj.*,  
 until, provided that.  
 dŭrus, i, *adj.*, hard, unyielding.  
 dux, dŭcis, *m.*, leader.  
  
 e or ex, *prep.* (with *abl.*), out  
 of.  
 ēdo, ěre, edĭdi, edĭtum, *v. a.*,  
 bring forth.  
 ēdŭco, ěre, duxi, ductum,  
*v. a.*, lead out.  
 ēdŭrus, a, um, *adj.*, very hard.  
 effero, fĕrre, extŭli, ělātum,  
*v. a.*, raise up from.  
 effervo, ěre, no *perf.* or *sup.*,  
 boil over, swarm forth.  
 efflŭo, ěre, fluxi, fluxum,  
*v. n.*, flow forth.  
 effōdio, ěre, fōdi, fossum,  
*v. a.*, dig out.  
 effor, āri, ātus sum, *v. dep. a.*,  
 say, utter.  
 effundo, ěre, fŭdi, fŭsum,  
*v. a.*, pour forth.  
 ěgŏ, mĕi, *pers. pron.*, I (ἐγώ).  
 ělĭgo, ěre, lĕgi, lectum, *v. a.*,  
 choose out (*ex*, *lego*).  
 ělŭceo, ěre, luxi, no *sup.*,  
*v. n.*, shine out.  
 ělŭdo, ěre, lŭsi, lŭsum, *v. a.*,  
 baffle, mock.  
 ěmāthia, ae, *f.*, a district of  
 Macedonia.  
 ěmitto, ěre, mĭsi, missum,  
*v. a.*, send out.  
 ěn, *interj.*, lo ! behold !  
 ěnim, *conj.*, for.  
 ěnĭpĕŭs, ei, river of Thessaly.  
 ěo, ĭre, ĭvi or ĭi, ĭtum, *v. n.*,  
 go, come.  
 ěphŷre, ěs, *f.*, a nymph.  
 ěpŭlae, arum, *f.*, *plur.*, ban-  
 quet.  
 ěquĭdem, *adv.*, indeed, truly.  
 ěquus, i, *m.*, horse.  
 ěrĕbus, i, *m.*, the god of dark-  
 ness ; the lower world.  
 ergŏ, *adv.*, therefore.  
 ěrĭdānus, i, *m.*, the Po, a river  
 in N. Italy.  
 ěrĭpio, ěre, ui, ereptum, *v. a.*,  
 pluck off.  
 erro, āre, āvi, ātum, *v. n.*,  
 wander.  
 ěrumpto, ěre, rupi, ruptum,  
*v. a.* and *n.*, cause to burst  
 forth ; burst forth.  
 ěrŭo, ěre, ūi, ūtum, *v. a.*,  
 root up.  
 esca, ae, *f.*, food.  
 et, *conj.*, and. et . . et, both  
 . . and.  
 ětĭam, *conj.*, also.

- ětĭamnum, *conj.*, still, even then.  
 Eumĕnĭdes, *um, f.*, the kindly goddesses, the Furies.  
 Euphrātes, *is, m.*, river flowing into the Persian Gulf.  
 Eurus, *i, m.*, the East wind.  
 Eurŷdice, *ĕs, f.*, wife of Orpheus.  
 ěvādo, ěre, vasi, vasum, *v. n.* and *a.*, escape, escape from.  
 ěventus, ūs, *m.*, issue.  
 ěvolvo, ěre, vi, vŏlŭtum, *v. a.*, unroll, unfold.  
 exācuo, ěre, ŭi, ŭtum, *v. a.*, sharpen.  
 exāmen, inis, *n.*, swarm (*of bees*).  
 excĭdo, ěre, cĭdi, *no sup.*, *v. n.*, fall out, slip out.  
 excĭpio, ěre, cepi, ceptum, *v. a.*, take in turn; wait for.  
 excĭto, āre, āvi, ātum, *v. a.*, rouse up; build.  
 exclŭdo, ěre, si, sum, *v. a.*, shut out (*ex, claudo*).  
 excŭdo, ěre, cŭdi, cŭsum, *v. a.*, hammer out, fashion, forge.  
 excursus, ūs, *m.*, running out, sally.  
 exĕdo, ěre, ědi, ěsum, *v. a.*, eat out. exesus, eaten out, hollow.  
 exemplum, *i, n.*, example, precedent.  
 exeo, ĭre, ĭvi or ĭl, ĭtum, *v. n.*, go out.  
 exerceo, ěre, cui, cĭtum, *v. a.*, keep busy, harass, vex.  
 exhaurio, ĭre, si, haustum, *v. a.*, drain out, exhaust.  
 exĭgŭus, *a, um, adj.*, scanty.  
 exĭmius, *a, um, adj.*, chosen out, choice (*eximo*).  
 exĭtĭum, *ii, n.*, destruction.  
 expĕdio, ĭre, ĭvi or ĭl, ĭtum, *v. a.*, disentangle, make clear, describe.  
 expĕriĕntia, *ae, f.*, trial, experience, knowledge.  
 expĕrior, ĭri, expertus sum, *v. dep. a.*, make trial of, experience.  
 expleo, ěre, ěvi, ětum, *v. a.*, fill up.  
 exporto, āre, āvi, ātum, *v. a.*, carry out.  
 exsĕquor, *i, sĕcŭtus sum, v. a.*, follow out, accomplish, relate in order.  
 exsulto, āre, āvi, ātum, *v. n.*, leap up, gambol.  
 exterreo, ěre, ui, ĭtum, *v. a.*, terrify.  
 extrĕmus, *a, um, superl. adj.*, outmost, furthest, latest (*extra*).  
 extundo, ěre, tŭdi, tŭsum, *v. a.*, hammer out, forge.  
 fācesso, ěre, cessi, ĭtum, *v. a.*, do busily, perform eagerly.  
 fācies, ěi, *f.*, form, shape.  
 fācĭlĕ, *adv.*, easily.  
 fācĭlis, *e, adj.*, easy; easily yielding  
 fācio, ěre, fĕci, factum, *v. a.*, make, do; *passive*, fĭo, fĭĕri, factus sum, am made, become.  
 fācultas, ātis, *f.*, chance, opportunity.  
 fāgus, *i, f.*, beech-tree.  
 fallācia, *ae, f.*, deceit, trick.  
 fallo, ěre, fĕfelli, falsum, *v. a.* and *n.*, deceive, escape notice of, lie hid.  
 falx, falcis, *f.*, sickle, pruning-knife.  
 fāma, *ae, f.*, report.  
 fāmes, *is, f.*, hunger.  
 fas, *indecl. n.*, right, divine law.  
 fascis, *is, m.*, burden.  
 fātum, *i, n.*, fate, destiny.  
 fauces, ĭum, *f. plur.*, jaws; narrow entrance *or* channel.

fāvus, i, *m.*, honey-comb.  
 fēcundo, āre, āvi, ātum, *v. a.*,  
 make fertile.  
 fēlix, icis, *adj.*, happy, fruit-  
 ful.  
 fēnēstra, ae, *f.*, window.  
 fēra, ae, *f.*, wild beast.  
 fērax, ācis, *adj.*, fruitful.  
 fero, ferre, tūli, lātum, *v. a.*,  
 bear, bring, produce, carry.  
 ferrūginēus, a, um, *adj.*, of  
 the colour of iron rust (*fer-  
 rugo*).  
 ferrum, i, *n.*, iron.  
 fertilis, e, *adj.*, productive  
 (*fero*).  
 ferveo, ēre, ferbui, no *sup.*,  
*v. n.*, am aglow.  
 fessus, a, um, *adj.*, weary.  
 festino, āre, āvi, ātum, *v. n.*,  
 hasten.  
 fētus, ūs, *m.*, offspring.  
 fētus, a, um, *adj.*, pregnant,  
 prolific.  
 fides, ēi, *f.*, good faith, loyalty.  
 figo, ěre, fixi, fixum, *v. a.*,  
 fix, plant.  
 fingo, ěre, nxi, fictum, *v. a.*,  
 shape, mould.  
 inis, is, *m.*, end.  
 firmo, āre, āvi, ātum, *v. a.*,  
 strengthen, confirm.  
 flamma, ae, *f.*, flame.  
 flāveo, ēre, no *perf.* or *sup.*,  
 am yellow or of golden  
 hue.  
 flāvus, a, um, *adj.*, yellow,  
 golden.  
 flecto, ěre, xi, xum, *v. a.*, bend,  
 persuade.  
 flēo, ēre, ēvi, ētum, *v. n.*,  
 weep.  
 flōreo, ēre, ul, no *sup.*, *v. n.*,  
 blossom, flourish.  
 flos, flōris, *m.*, flower.  
 fluctus, ūs, *m.*, wave.  
 flūentum, i, *n.*, stream.  
 flūmen, inis, *n.*, river.  
 flūvius, ii, *m.*, river.

fōcus, i, *m.*, hearth.  
 foedus, ěris, *n.*, treaty, cove-  
 nant.  
 fōlium, ii, *n.*, leaf.  
 follis, is, *m.*, bellows.  
 fons, tis, *m.*, fountain, spring-  
 water.  
 forceps, cīpis, *m.*, pair of  
 tongs, pincers.  
 fōris, is, *f.*, door.  
 forma, ae, *f.*, shape.  
 formīdo, inis, *f.*, terror.  
 fornax, ācis, *f.*, furnace.  
 fors, fortis, *f.*, chance. forte  
 (*adv.*), by chance, perchance.  
 forsītān, *adv.*, perhaps.  
 fortūna, ae, *f.*, fortune.  
 fortunātus, a, um, *adj.*, for-  
 tunate.  
 fōrus, i, *m.*, gangway.  
 fōveo, ēre, fōvi, fōtum, *v. a.*,  
 keep warm, cherish, rinse.  
 fragmentum, i, *n.*, broken  
 piece (*of anything*).  
 frāgor, ōris, *m.*, sound of break-  
 ing, crash.  
 frāgrans, ntis, *adj.*, sweet-  
 scented.  
 frango, ěre, frēgi, fractum,  
*v. a.*, break, shatter.  
 frēmītus, ūs, *m.*, murmuring,  
 buzzing.  
 frendo, ěre, no *perf.*, fresum  
 or fressum, *v. n.*, gnash with  
 the teeth.  
 frēno, āre, āvi, ātum, *v. a.*,  
 hold with reins, curb.  
 frēquens, ntis, *adj.*, in crowds.  
 frīgīdus, a, um, *adj.*, cold.  
 frīgus, ōris, *n.*, cold.  
 frondeo, ēre, no *perf.* or *sup.*,  
*v. n.*, am in leaf.  
 frondēus, a, um, *adj.*, leafy.  
 frondōsus, a, um, *adj.*, full of  
 leaves.  
 frons, dis, *f.*, foliage.  
 frons, tis, *f.*, forehead.  
 frustrā, *adv.*, in vain.  
 frux, frūgis, *f.*, rare in sing.,

- usually in plur., fruges, fruits of the earth, crops.  
 fūco, āre, āvi, ātum, *v. a.*, dye.  
 fūcus, *i, m.*, rock-lichen (used as a red dye).  
 fūcus, *i, m.*, drone.  
 fūga, *ae, f.*, flight.  
 fūgio, ěre, fūgi, fūgītum, *v. a. and n.*, flee, hurry, flee from.  
 fulgor, ōris, *m.*, brightness.  
 fulmen, ĩnis, *n.*, lightning, thunderbolt.  
 fulmīno, āre, āvi, ātum, *v. n.*, lighten, thunder.  
 fulvus, *a, um, adj.*, tawny.  
 fūmus, *i, m.*, smoke.  
 fundāmen, ĩnis, *n.*, foundation.  
 fundo, ěre, fūdi, fusum, *v. a.*, pour, spread out.  
 fūnus, ěris, *n.*, funeral.  
 fur, fūris, *m.*, thief.  
 fūror, ōris, *m.*, madness.  
 furtum, *i, n.*, theft, deceit.  
 fūsus, *i, m.*, spindle.
- Gālaesus, *i, m.*, river in Calabria.  
 galbānēus, *a, um, adj.*, of galbanum, the sap of a Syrian plant.  
 galla, *ae, f.*, gall-nut, oak-apple.  
 garrūlus, *a, um, adj.*, chattering, twittering.  
 gaudeo, ěre, gāvisus sum, *v. n.*, rejoice.  
 gēlidus, *a, um, adj.*, cold, chilly.  
 gēmīnus, *a, um, adj.*, twin-born; in plur., twain.  
 gēmītus, ūs, *m.*, groan.  
 gēmo, ěre, ui, ĩtum, *v. n.*, groan.  
 gēnēro, āre, āvi, ātum, *v. a.*, produce.  
 gēnētrix, trīcis, *f.*, mother (*gigno*).
- gēnītor, ōris, *f.*, father, sire.  
 gens, tis, *f.*, race, family.  
 gēnus, ěris, *n.*, race.  
 germāna, *ae, f.*, own sister.  
 gēro, ěre, gessi, gestum, *v. a.*, carry, carry on, do.  
 Gētae, ārum, *m.*, a tribe in Thrace.  
 gigno, ěre, gēnui, gēnītum, *v. a.*, bring forth.  
 glācies, ēl, *f.*, ice.  
 glans, dis, *f.*, acorn.  
 glaucus, *a, um, adj.*, light blue, gray.  
 glōmēro, āre, āvi, ātum, *v. a.*, roll into a ball, gather together.  
 glōria, *ae, f.*, glory.  
 glūten, ĩnis, *n.*, glue.  
 grāmen, ĩnis, *n.*, grass.  
 grandaevus, *a, um, adj.*, of great age, aged.  
 grandis, *e, adj.*, great, big.  
 grando, ĩnis, *f.*, hail.  
 grātus, *a, um, adj.*, pleasing.  
 grāvēolens, ntis, *adj.*, strong-smelling.  
 grāvīdus, *a, um, adj.*, heavy, teeming.  
 grāvis, *e, adj.*, heavy, overpowering; (*of sound*) deep.  
 gravīter, *adv.*, heavily, angrily.  
 gressus, ūs, *m.*, step.  
 gurgēs, ĩtis, *m.*, whirlpool, sea.  
 gutta, *ae, f.*, drop.
- hābeo, ěre, ūi, ĩtum, *v. a.*, have, hold.  
 hābilis, *e, adj.*, that is easily handled, suitable for action, supple.  
 haedus, *i, m.*, kid.  
 hālo, āre, āvi, ātum, *v. n.*, breathe, am fragrant.  
 hārena, *ae, f.*, sand, soil.  
 hārundīnēus, *a, um, adj.*, made of reeds.  
 hārundo, ĩnis, *f.*, reed.

haud, *adv.*, not. haud qua-  
 quam, not by any means.  
 haurio, ire, hausi, haustum,  
*v. a.*, drink up, consume.  
 haustus, ūs, *m.*, draught.  
 Hebrus, i, *m.*, a river in Thrace.  
 hēdēra, ae, *f.*, ivy.  
 Hellespontiacus, a, um, of the  
 Hellespont.  
 herba, ae, *f.*, herb, grass.  
 hēros, ōis, *m.*, hero.  
 heu, *interj.*, alas!  
 hibernus, a, um, *adj.*, wintry.  
 hic, haec, hoc, *demonst. pron.*,  
 this, he, she, it.  
 hic, *adv.*, here.  
 hiemps, hiēmis, *f.*, winter.  
 hinc, *adv.*, hence, from this  
 cause.  
 hirundo, inis, *f.*, swallow.  
 hōlus, ēris, *n.*, garden stuff,  
 vegetables.  
 hōmo, inis, *m.*, man.  
 hōnestus, a, um, *adj.*, morally  
 good, comely, handsome.  
 hōnor, ōris, *m.*, honour, glory.  
 horreo, ēre, ui, no *sup.*, am  
 rough.  
 horrēum, i, *n.*, granary.  
 horribilis, e, *adj.*, dreadful.  
 horridus, a, um, *adj.*, rough,  
 bristling, unsightly.  
 hortor, āri, ātus sum, *v. dep.*  
*a.*, encourage.  
 hortus, i, *m.*, garden.  
 hospitium, ii, *n.*, hospitality,  
 place where guests are wel-  
 comed, welcome.  
 hostis, is, *m.* and *f.*, enemy.  
 hūc, *adv.*, hither.  
 hūmānus, a, um, *adj.*, belong-  
 ing to a man, human.  
 hūmērus, i, *m.*, shoulder (ὤμος).  
 hūmīdus, a, um, *adj.*, wet,  
 watery.  
 hūmor, ōris, *m.*, moisture.  
 hūmus, i, *f.*, ground.  
 hyācinthus, i, *m.*, hyacinth  
 (said to have sprung from the

blood of a beautiful youth,  
 Hyacinthus).  
 hŷālus, i, *m.*, glass, crystal.  
 Hŷdaspes, is, *m.*, a tributary  
 of the Indus.  
 hŷdrus, i, *m.*, water-snake.  
 hŷmēnaeus, i, *m.*, marriage-  
 song, marriage.  
 Hŷpānis, is, *m.*, river in  
 Sarmatia, the Bog.  
 Hŷperbōreus, a, um, *adj.*,  
 Hyperborean, dwelling 'be-  
 yond the N. wind.'  
 iāceo, ēre, ūi, itum, *v. n.*, lie  
 down.  
 iācio, ēre, iēci, iactum, *v. a.*,  
 hurl, fling, place.  
 iacto, āre, āvi, ātum, *v. freq.*  
*a.*, keep tossing.  
 iactus, ūs, *m.*, leap.  
 iam, *adv.*, by this time, already,  
 soon.  
 ībī, *adv.*, there, then.  
 Īda, ae, *f.*, a mountain near  
 Troy, famous for its pines.  
 idem, ēādem, idem, *pron.*,  
 the same.  
 ignāvus, a, um, *adj.*, lazy,  
 slothful.  
 ignēus, a, um, *adj.*, fiery.  
 ignis, is, *m.*, fire, flame.  
 ignōbilis, e, *adj.*, not famous,  
 humble, lowly, low-growing.  
 ignosco, ēre, nōvi, notum,  
*v. a.*, pardon (with *dat.* of  
 person).  
 ignōtus, a, um, *adj.*, unknown  
 (*in, notus*).  
 īlex, icis, *m.*, holm-oak.  
 ille, a, ud, *pron. demonst.*, that,  
 that famous, he, she, it.  
 imāgo, inis, *f.*, image, echo.  
 imber, bris, *m.*, rain, shower.  
 imbrex, icis, *f.*, gutter-tile.  
 imītor, āri, ātus sum, *v. dep.*  
*a.*, imitate, mimic (for *mimi-*  
*tor*).  
 imm. See *inm.*



- imp. See *inp.*
- īmus, a, um, *superl. adj.*, lowest; ima, depths (*inferus, inferior, infimus*, from *infra*).
- in, *prep.* (with *acc.*), into, against; (with *abl.*) in, on.
- īnāmābīlis, e, *adj.*, unlovely.
- īnānis, e, *adj.*, empty, vain, idle.
- incautus, a, um, *adj.*, not taking care, heedless.
- incēdo, ěre, cessi, cessum, *v. n.*, advance.
- incendo, ěre, di, sum, *v. a.*, burn.
- incertus, a, um, *adj.*, uncertain.
- incingo, ěre, nxi, nctum, *v. a.*, gird.
- incīpio, ěre, cēpi, ceptum, *v. a. and n.*, begin.
- incōlūmis, e, *adj.*, uninjured, safe.
- incōquo, ěre, coxi, coctum, *v. a.*, cook or boil in (something).
- incrēpito, āre, āvi, ātum, *v. freq. a.*, keep making a noise at, taunt, chide.
- incrēpo, āre, ūi, itum, *v. a.*, make a noise at, chide.
- incumbo, ěre, cūbui, cūbītum, *v. n.*, lean on to; with *inf.*, hasten to do something.
- incus, ūdis, *f.*, anvil.
- Indi, orum, *m.*, Indians.
- indūco, ěre, xi, ctum, *v. a.*, lead on.
- indulgeo, ěre, lsi, ltum, *v. n.* (with *dat.*), yield to, indulge in.
- indūo, ěre, ūi, ūtum, *v. a.*, clothe.
- īnemptus, a, um, *adj.*, unbought.
- īneo, ire, īvi or īi, itum, *v. a.*, enter on.
- īners, tis, *adj.*, inactive, sluggish, motionless (*in, ars*).
- infēriāe, arum, *f. plur.*, offerings to those below (*inferi*).
- infero, ferre, intūli, illātum, *v. a.*, bear into, carry into, advance.
- influo, ěre, fluxi, fluxum, *v. n.*, flow into.
- ingens, tis, *adj.*, huge, vast.
- inglōrius, a, um, *adj.*, dishonoured.
- ingrēdior, grēdi, gressus sum, *v. dep. a.*, enter.
- ingressus, ūs, *m.*, advance, beginning.
- īnhīo, āre, āvi, ātum, *v. n.*, gape, yawn at.
- īnīmicus, a, um, *adj.*, unfriendly, hostile.
- īnīquus, a, um, *adj.*, unfair, unequal, cruel (*in, aequus*).
- inmānis, e, *adj.*, huge, monstrous.
- inmemor, ōris, *adj.*, unmindful.
- inmensus, a, um, *adj.*, unmeasured, vast (*in, metior*).
- inmergo, ěre, mersi, sum, *v. a.*, plunge into.
- inmisceo, ěre, ui, mixtum or mistum, *v. a.*, mingle with.
- inmītis, e, *adj.*, not gentle, cruel.
- inmortālis, e, *adj.*, immortal.
- inmūnis, e, *adj.*, uncontributing, selfish.
- inmurmūro, āre, āvi, ātum, *v. n.*, sigh among.
- innātus, a, um, *adj.*, inborn.
- innuptus, a, um, *adj.*, unwedded.
- inpār, āris, *adj.*, unequal.
- inpello, ěre, pūli, pulsum, *v. a.*, drive on.
- inpendeo, ěre, no *perf.* or *sup.*, *v. n.*, overhang.
- inplecto, ěre, xi, xum, *v. a.*, entwine.
- inpleo, ěre, ēvi, ētum, *v. a.*, fill.

inplūmis, e, *adj.*, without feathers, unfledged.  
 inpōno, ěre, pōsui, pōsitum, *v. a.*, place on.  
 inquam, *v. defect.*, 3rd pers. sing. inquit, say.  
 inrigo, āre, āvi, ātum, *v. a.*, water.  
 inriguus, a, um, *adj.*, watering, moisture-bringing.  
 inritus, a, um, *adj.*, unaccomplished, vain (*in, ratus*).  
 insignis, e, *adj.*, marked out, conspicuous.  
 insincērus, a, um, *adj.*, not pure, growing corrupt, decaying.  
 inspiro, āre, āvi, ātum, *v. a.*, breathe into.  
 instābilis, e, *adj.*, not standing firm, fickle.  
 insulto, āre, āvi, ātum, *v. n.*, trample on (with *dat.*).  
 intactus, a, um, *adj.*, untouched.  
 intēger, gra, grum, *adj.*, untouched, whole (*in, tango*).  
 intēgro, āre, āvi, ātum, *v. a.*, renew, repeat afresh.  
 inter, *prep.* (with *acc.*), among.  
 intērēā, *adv.*, meanwhile.  
 interficio, ěre, fēci, fectum, *v. a.*, make away with, destroy.  
 interfundo, ěre, fūdi, fūsum *v. a.*, pour between.  
 intibum, i, *n.*, endive.  
 intimus, a, um, *superl. adj.*, inmost (*intra*).  
 intorqueo, ěre, rsi, rtum, *v. a.*, roll at, upon.  
 intrā, *prep.* (with *acc.* and *adv.*), within.  
 intubum. See *intibum*.  
 inumbro, āre, āvi, ātum, *v. n.* and *a.*, overshadow.  
 invālidus, a, um, *adj.*, powerless.  
 inventum, i, *n.*, thing found out, discovery (*invenio*).

invigilo, āre, āvi, ātum, *v. n.* (with *dat.*), keep watch over.  
 invisus, a, um, *adj.* (with *dat.*), hateful to (*invideo*).  
 invito, āre, āvi, ātum, *v. a.*, invite.  
 ipse, a, um, *pron.*, self; him-, her-, itself; very.  
 ira, ae, *f.*, anger.  
 irrigo. See *inrigo*.  
 irriguus. See *inriguus*.  
 irritus. See *inritus*.  
 is, ěa, id, *demonst. pron.*, this, that.  
 itā, *adv.*, so, thus.  
 iter, itinēris, *n.*, way, journey, road (*eo*).  
 itērum, *adv.*, a second time.  
 iūbeo, ěre, iussi, iussum, *v. a.*, bid, ordain.  
 iūgērum, i, *n.*, acre; *plur. third decl.* iugera, iugerum.  
 iūgūlum, i, *n.*, throat.  
 iungo, ěre, nxi, nctum, *v. a.*, join, yoke.  
 Iuppiter, Iōvis, *m.*, Jupiter, king of the gods (= *Diu, pater*. Root *div*, cf. *dies* = 'bright').  
 ius, iūris, *n.*, law, right; iura, laws.  
 iūvenca, ae, *f.*, heifer.  
 iūvencus, i, *m.*, steer.  
 iūvēnis, is, *m.*, youth.  
 iūventa, ae, *f.*, time of youth, youth.  
 iūventūs, ūtis, *f.*, youth, body of youth; 22, young bees.  
 Ixiōnius, a, um, *adj.*, connected with Ixion.  
 lābor, i, lapsus sum, *v. dep. n.*, glide, fall to pieces.  
 lābor, ōris, *m.*, toil, work, travail.  
 lācertus, i, *m.*, the upper arm.  
 lācertus, i, *m.*, lizard.  
 lācrīma, ae, *f.*, tear.

- lācrīmo, āre, āvi, ātum (also lacrimor), *v. n.*, weep.  
 lācus, ūs, *m.*, lake, trough.  
 laedo, ěre, si, sum, *v. a.*, strike, hurt, injure.  
 laetus, a, um, *adj.*, glad, joyful.  
 laevus, a, um, *adj.*, on the left, unfavourable.  
 languo, ěre, ui, no *sup.*, am sick, weary.  
 lāpillus, i, *m.*, *dim.*, little stone, pebble (*lapis*).  
 lar, lāris, *m.*, household god; in *plur.* hearth, home.  
 lassus, a, um, *adj.*, weary, worn out.  
 lātē, *adv.*, far and wide.  
 lātēbrae, arum, *f. plur.*, hiding-place (*lateo*).  
 lātus, a, um, *adj.*, broad.  
 lātus, ěris, *n.*, side.  
 laxus, a, um, *adj.*, loose, lightly made.  
 lēaena, ae, *f.*, lioness.  
 lēgo, ěre, lēgi, lectum, *v. a.*, gather, collect.  
 lentus, a, um, *adj.*, sticky, soft, pliant.  
 Lēthaeus, a, um, *adj.*, of Lethe, the river of oblivion in hell; bringing forgetfulness.  
 lētum, i, *n.*, death.  
 lēvis, e, *adj.*, smooth.  
 lēvis, e, *adj.*, light, light-armed.  
 lex, lēgis, *f.*, law, condition.  
 lībo, āre, āvi, ātum, *v. a.*, take a portion of, taste, sip, offer as a libation.  
 lībro, āre, āvi, ātum, *v. a.*, balance.  
 līcet, ěre, uit or līcītum est, *v. impers.*, it is lawful.  
 Līgēa, ae, *f.*, a nymph.  
 līlīum, ii, *n.*, lily.  
 limen, īnis, *n.*, threshold.  
 limus, i, *m.*, mud.  
 lingua, ae, *f.*, tongue.  
 līno, ěre, lēvi, lītum, *v. a.*, daub, smear.  
 linquo, ěre, līqui, lictum, *v. a.*, leave.  
 līquēfacio, ěre, fēci, factum, *v. a.*, make liquid, melt.  
 līquens, ntis, *adj.*, fluid, flowing.  
 līquidus, a, um, *adj.*, liquid; transparent, bright.  
 lītus, ōris, *n.*, shore.  
 lōcus, i, *m.*, place; *plur.* loci or loca.  
 longē, *adv.*, afar, far off.  
 lōquor, i, lōcutus sum, *v. n.* and *a.*, speak, say.  
 lūcīfūgus, a, um, *adj.*, avoiding the light (*lux, fugio*).  
 Lūcīna, ae, *f.*, the goddess of childbirth.  
 luctus, ūs, *m.*, lamentation.  
 lūcus, i, *m.*, grove.  
 lūdo, ěre, si, sum, *v. n.* and *a.*, play, write love poems.  
 lūdus, i, *m.*, play.  
 lūmen, īnis, *n.*, light, eye.  
 lūo, ěre, lūi, lūītum and lūtum, *v. a.*, wash, cleanse, expiate.  
 lūpus, i, *m.*, wolf.  
 lustro, āre, āvi, ātum, *v. a.*, traverse, roam over.  
 lux, lūcis, *f.*, light.  
 Lŷcaeus, i, *m.*, a mountain in Arcadia.  
 Lŷcōriās, ādis, *f.*, a nymph.  
 Lŷcus, i, *m.*, a river in Colchis.  
 Lŷdīa, ae, *f.*, a district in Asia Minor.  
 mācīes, ēl, *f.*, leanness.  
 macto, āre, āvi, ātum, *v. a.*, sacrifice.  
 mācūla, ae, *f.*, spot.  
 Maecēnas, ātis, *m.*, C. Cilnius, the minister of Augustus and patron of Horace and Virgil.  
 Maeōnius, a, um, *adj.*, belonging to Maeonia, a district in Asia Minor.

maereo, ēre, no *perf.* or *sup.*,  
*v. n.*, mourn.  
 maestus, a, um, *adj.*, mourn-  
 ful.  
 māgis, *comp. adv.*, more (*superl.*  
 maxime). magis magis,  
 more and more.  
 māgister, tri, *m.*, master,  
 teacher.  
 magnānīmus, a, um, *adj.*,  
 great-souled.  
 magnus, a, um, *adj.*, *comp.*  
 māior, *superl.* maximus,  
 great; (*of sound*) loud.  
 mānē, *adv.*, in the morning.  
 Mānes, ium, *m.*, ghosts, the  
 shades.  
 mānica, ae, *f.*, handcuff.  
 mansuesco, ēre, suēvi, suē-  
 tum, *v. incept. n.*, become  
 tame, gentle (*manu, suetus*).  
 mantēle, is, *n.*, a cloth for the  
 hands, napkin (*manus*).  
 mānus, ūs, *f.*, hand.  
 mārē, is, *n.*, sea.  
 marmōrēus, a, um, *adj.*, like  
 marble, marble.  
 Mars, tis, *m.*, god of war  
 (= *Mavors*).  
 martius, a, um, *adj.*, warlike,  
 martial.  
 massa, ae, *f.*, mass, lump.  
 māter, tris, *f.*, mother, the  
 Great Mother (*Cybele*).  
 māternus, a, um, *adj.*, belong-  
 ing to a mother.  
 mātūrus, a, um, *adj.*, ripe.  
 Māvortius, a, um, *adj.*, martial.  
 mēdico, āre, āvi, ātum, *v. a.*,  
 doctor, drug, medicate.  
 mēdius, a, um, *adj.*, in the  
 middle, half, in medium, into  
 the common stock.  
 Mēdus, a, um, *adj.*, Median.  
 mel, mellis, *n.*, honey.  
 mēlior, us. See *bonus*.  
 mēlisphyllum, i, *n.*, balm.  
 Mella, ae, *f.*, river in Cisalpine  
 Gaul.

membrum, i, *n.*, limb.  
 mēmīni, isse, *v. defect.*, re-  
 member.  
 mēmōr, ōris, *adj.*, mindful,  
 mindful of (*with gen.*).  
 mēmōro, āre, āvi, ātum,  
*v. a.*, recount; memorandus,  
 noteworthy.  
 mens, tis, *f.*, mind.  
 mensa, ae, *f.*, table.  
 mensis, is, *m.*, month (*metior*).  
 merces, ēdis, *f.*, wages, reward.  
 mēritum, i, *n.*, desert (*mereo*).  
 mērops, ōpis, *f.*, the bee-eater.  
 messis, is, *f.*, harvest (*meto*).  
 mētior, īri, ītus sum, *v. dep.*  
*a.*, measure, measure out,  
 traverse.  
 mēto, ēre, messui, messum,  
*v. a.*, mow, reap, harvest.  
 mētuo, ēre, ūi (ūtum), *v. a.*,  
 fear; metuendus, to be  
 dreaded, fearful.  
 mēus, a, um, *poss. adj.*, my,  
 mine.  
 mille, *indecl. subst.* and *adj.*, a  
 thousand; milia, *subst.*, thou-  
 sands.  
 Mīnerva, ae, *f.*, goddess of  
 learning and industry.  
 mīnistro, āre, āvi, ātum,  
*v. a.*, lend, supply.  
 mīnor. See *parvus*.  
 mīrābīlis, e, *adj.*, wonderful.  
 mīror, āri, ātus sum, *v. dep.*  
*a.*, wonder at.  
 mīrus, a, um, *adj.*, wonderful.  
 misceo, ēre, ui, mistum or  
 mixtum, *v. a.*, mix.  
 mīser, ēra, ērum, *adj.*,  
 wretched.  
 mīserābīlis, e, *adj.*, pitiable.  
 mīseror, āri, ātus sum, *v. dep.*  
*a.*, pity.  
 mitto, ēre, misi, missum,  
*v. a.*, send; conduct.  
 mōdus, i, *m.*, manner, measure.  
 quo . . modo, in what man-  
 ner, how.

- moenia, ium, *n. plur.*, walls, battlements (*munio*).
- mōlior, īri, itus sum, *v. a.*, do with effort, wield (*moles*).
- mollis, e, *adj.*, soft, swaying.
- mons, tis, *m.*, mountain.
- monstro, āre, āvi, ātum, *v. a.*, show, point out.
- monstrum, i, *n.*, prodigy (*moneo*).
- mōra, ae, *f.*, delay.
- morbus, i, *m.*, disease.
- mōrior, mōri, mortuus sum, *v. dep. n.*, die.
- mōror, āri, ātus sum, *v. dep. n.*, delay, loiter.
- mors, tis, *f.*, death.
- morsus, ūs, *m.*, bite (*mordeo*).
- mortālis, e, *adj.*, mortal.
- mos, mōris, *m.*, custom; in *plur.*, character.
- mōtus, ūs, *m.*, movement, commotion, passion.
- mōveo, ēre, mōvi, mōtum, *v. a.*, move, affect.
- mox, *adv.*, soon.
- mulceo, ēre, si, sum, *v. a.*, soothe, charm.
- multus, a, um, *adj.*; *superl.* plūrīmus, much.
- mūnio, īre, īvi or ii, itum, *v. a.*, fortify, build.
- mūnus, ēris, *n.*, office, duty, gift, tribute.
- Mūsa, ae, *f.*, Muse, one of the nine Muses, goddesses of poetry, music, and the arts.
- muscus, i, *m.*, moss.
- musso, āre, āvi, ātum, *v. n.*, hum, buzz.
- mūto, āre, āvi, ātum, *v. a.*, change.
- myrtus, ūs, *f.*, myrtle.
- Mysus, a, um, *adj.*, belonging to Mysia, in Asia Minor.
- nam, namquē, *conj.*, for.
- nanciscor, i, nactus sum, *v. dep. a.*, obtain, find.
- Nāpaeae, arum, *f.*, nymphs of the dells.
- Narcissus, i, *m.*, a beautiful youth who fell in love with his own reflection in a fountain, and was changed into a flower.
- nāris, is, *f.*, nostril.
- narro, āre, āvi, ātum, *v. a.*, relate.
- nascor, i, nātus sum, *v. dep. n.*, am born.
- nāto, āre, āvi, ātum, *v. n.*, swim.
- nātūra, ae, *f.*, nature.
- nātus, i, *m.*, son (*past part.* of *nascor*).
- nauta, ae, *m.*, sailor (*navis*).
- nē, *conj.*, that . . . not; lest.
- nēbūla, ae, *f.*, mist (*nubes*).
- nec. See *neque*.
- nectar, āris, *n.*, nectar, the drink of the gods.
- necto, ēre, nexui, nexum, *v. a.*, entwine.
- Neptūnus, i, *m.*, the god of the sea, the sea.
- nēquē or nēc, *conj.*, neither, nor.
- nēquiquam, *adv.*, in vain.
- Nērēus, ei and ēos, *m.*, a sea-god, father of the Nereids.
- nervus, i, *m.*, sinew, bowstring.
- Nēsaeē, ēs, *f.*, a nymph.
- nescio, īre, īvi or ii, itum, *v. a.*, not to know. nesciō qui, quae, quod (as one word), I know not what, some strange.
- nescius, a, um, *adj.*, ignorant, not knowing how.
- nēvē or neu, *conj.* (in prohibitions), nor, and lest.
- nex, nēcis, *f.*, violent death, execution.
- nī = nīsī, *conj.*, unless.
- nīdus, i, *m.*, nest, young birds in the nest, nestlings.
- nīger, gra, grum, *adj.*, black.

- Nilus, *i, m.*, the river of Egypt.  
 nitidus, *a, um, adj.*, shining.  
 nivālis, *e, adj.*, snowy (*nix*).  
 nixus, *ūs, m.*, pains (of child-birth), travail.  
 no, *nāre, nāvi, no sup.*, swim, float, voyage.  
 nocturnus, *a, um, adj.*, by night.  
 nōmen, *īnis, n.*, name (*nosco*).  
 non, *adv.*, not.  
 nōnus, *a, um, adj.*, ninth (*novem*).  
 nosco, *ēre, nōvi, nōtum, v. incept. a.*, begin to learn, learn; in *perf.*, know.  
 noster, *tra, trum, poss. pron.*, our.  
 nōtus, *a, um, adj.*, well-known.  
 nōviens, *adv.*, nine times.  
 nōvus, *a, um, adj.*, new.  
 nox, *ctis, f.*, night, darkness.  
 nūbes, *is, f.*, cloud.  
 nūbila, *orum, n. plur.*, clouds.  
 nullus, *a, um, adj.*, not any, none (*ne, ullus*).  
 nūmen, *īnis, n.*, nod, the sign of divine will, deity, divine presence.  
 nūmēro, *āre, āvi, ātum, v. a.*, count, recount, relate.  
 nūmērus, *i, m.*, number. in *numerus*, in time.  
 nunquam, *adv.*, never (*ne, unquam*).  
 nusquam, *adv.*, nowhere.  
 Nympha, *ae, f.*, a nymph, a half-divine being haunting sea, river, or grove.  
 o, *interj.*, oh! O!  
 ob, *prep.* (with *acc.*), on account of.  
 ōbex, *ōbīcis or ōbīcis, m. and f.*, that which is put in the way, bar, barrier (*ob, iacio*).  
 obicīo, *ēre, iēcī, iectum, v. a.*, throw in front, place as a barrier.  
 obiecto, *āre, āvi, ātum, v. a.*, fling in front *or* as a protection.  
 oblātus. See *offero*.  
 obliquus, *a, um, adj.*, cross-wise, slanting.  
 obnitor, *i, nixus sum, v. dep. n.*, struggle in opposition, stand firm.  
 obscurus, *a, um, adj.*, dusky, dark.  
 observo, *āre, āvi, ātum, v. a.*, watch.  
 obstruo, *ēre, struxi, structum, v. a.*, block *or* build up.  
 obstūpesco, *ēre, stupui or stīpui, no sup., v. incept. n.*, become amazed.  
 obsum, *esse, fui, v. n.*, am harmful.  
 obvīus, *a, um, adj.*, in the way, meeting.  
 occūpo, *āre, āvi, ātum, v. a.*, seize on, seize quickly.  
 Ōcēānītis, *īdis, f.*, ocean-nymph.  
 Ōcēānus, *i, m.*, the stream that flows round the world; ocean; Ocean (the god).  
 ōcūlus, *i, m.*, eye.  
 ōdor, *ōris, m.*, smell, scent.  
 ōdōrātus, *a, um, adj.*, sweet-scented, fragrant.  
 Oeagrius, *a, um, adj.* of Oeagrus, father of Orpheus and king of Thrace.  
 Oebālius, *a, um, adj.*  
 offendo, *ēre, di, sum, v. a.*, strike *or* dash against.  
 offēro, *ferre, obtūli, oblātum, v. a.*, present, offer.  
 ōlēaster, *tri, m.*, wild olive.  
 ōlens, *ntis, adj.*, smelling.  
 ōlim, *adv.*, in former times, of old, in days to come; some day.  
 ōlus. See *holus*.  
 Olympus, *i, m.*, mountain in Thessaly on which the gods

- were supposed to dwell ;  
heaven.
- ōmen, īnis, *n.*, a sign of the  
future, omen.
- omnis, e, *adj.*, all, every.
- ōnēro, āre, āvi, ātum, *v. a.*,  
burden.
- ōnus, ēris, *n.*, load.
- oppīdum, i, *n.*, town.
- opportūnus, a, um, *adj.*, con-  
venient, suitable.
- [ops] ōpis, *f.*, usually in *plur.*  
opes, wealth, treasures, riches.
- ōpus, ēris, *n.*, work.
- ōra, ae, *f.*, edge.
- ōrācūlum, i, *n.*, oracle.
- orbis, is, *m.*, circle, course of  
the sun, round mass.
- Orcus, i, *m.*, god of the lower  
world.
- ordo, īnis, *m.*, row, order.  
ordine, in order, duly.
- orgīa, ōrum, *n. plur.*, orgies,  
religious revels in honour of  
Bacchus.
- ōrīgo, īnis, *f.*, beginning, origin.
- Ōrīthyīa, ae, *f.*
- orno, āre, āvi, ātum, *v. a.*,  
adorn.
- ōro, āre, āvi, ātum, *v. a.*,  
entreat.
- Orpheus, ēī or ēos, *m.*, son of  
Oeagrus, king of Thrace, and  
Calliope, and husband of  
Eurydice.
- ortus, ūs, *m.*, rising (*orior*).
- os, ossis, *n.*, bone.
- os, ōris, *n.*, mouth, face, aspect.
- ostendo, ěre, di, sum and  
tum, *v. a.*, stretch in front,  
show (*obs, tendo*).
- ostīum, ii, *n.*, entrance (*os*).
- ōtīum, ii, *n.*, ease, quiet.
- ōvis, is, *f.*, sheep.
- pābūlum, i, *n.*, food (*pasco*).
- pāciscor, i, pactus sum, *v.*  
*dep. n.* and *a.*, agree, agree  
on.
- Paestum, i, *n.*, city of Lucania  
in S. Italy.
- Pallēnē, ēs, *f.*, western penin-  
sula of Macedonia, on the  
Thermaic gulf.
- pallens, ntis, *adj.*, pale.
- palma, ae, *f.*, palm of the hand,  
hand, palm-tree.
- pālūs, ūdis, *f.*, marsh.
- Panchaeus, a um, of Pan-  
chaea, legendary region in  
Arabia Felix.
- pando, ěre, di, pansum or  
passum, *v. a.*, spread out.
- Pangaea, orum, *n. plur.*,  
range of mountains in Mace-  
donia.
- pāpāver, ēris, *n.*, poppy.
- pār, pāris, *adj.*, equal.
- parco, ěre, péperci, parsum,  
*v. n.* (with *dat.*), spare, be  
merciful to.
- pārens, ntis, *m.* and *f.*, parent  
(*pario*).
- pāriēs, ětis, *m.*, partition-wall,  
wall.
- pārītēr, *adv.*, equally.
- pars, rtis, *f.*, part, some.
- Parthēnōpē, ēs, *f.*, ancient  
name of Naples.
- Parthi, ōrum, *m.*, inhabitants  
of Parthia, SE. of the Caspian.
- parvus, a, um, *adj.*, *comp.*  
mīnor, *superl.* mīnimus,  
small. minores, the younger.
- pasco, ěre, pāvi, pastum,  
*v. a.*, feed. pascor, feed on.
- passim, *adv.*, far and wide, in  
every direction (*pando*).
- passus, a, um, *adj.*, spread  
out to dry, dried (*pando*).
- pastor, ōris, *m.*, shepherd.
- pastus, ūs, *m.*, feeding, pasture.
- pāteo, ěre, ūi, no *sup.*, *v. n.*,  
am open, spread out.
- pāter, tris, *m.*, father. Pater,  
the Great Father, Jupiter.
- pātor, i, passus sum, *v. dep.*  
*a.*, suffer.