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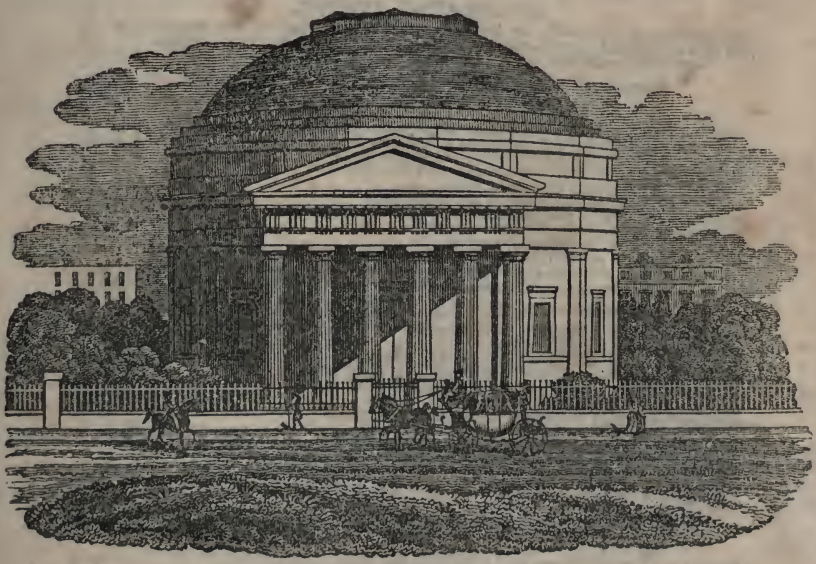

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LEXICON.

A.

Ἀβλαβης, εος, ὁ, ἡ. 3, 31. *illæsus, integer.* De arcu Amoris. *Illæsum est cornu;* id est, *arcus,* qui conficiebatur ex cornu, vel ita appellabatur ob similitudinem, ut apud Ovid. Metam. 5, 383. *Flexile cornu.*

Ἀβουλος, ου, ὁ, ἡ. νοημα ἀβ. 14, 4. *consilii expers. Mens consilii expers morem non gessit.*

Ἀβρα· ἁβρα γελαν. 5, 5. 6, 3. *læte, dulce ridere.* Poëtæ enim neutris adjectt. plurall., subintellecto κατα, vim adverbiorum subjiciunt. Ἐρ. ἁβρ. 58, 1. est Amor *mollis, tener* i. e. *formosus.* Nihil amplius.

Ἁβρος, α, ον, *tener, delicatus, formosus.* 58, 1.

Ἁβροχαιτας (Ion. pro ης, ου.) Cui sunt *comæ comtæ. Molles habens capillos. Pulcher, formosus.* 6, 8. de puero ad magadin canente.

Ἀγαθος, η, ον. proprie is, qui valde currit, ab ἀγαν et θεω, quæ temporibus Heroicis præcipua habebatur virtus: *bonus* i. e. *peritus:* in quocunque enim est scientia et facultas alicujus rei, ille Græcis ἀγαθος dicitur. 28, 1. 2. Vid. *Bach.* Ind. ad Xenoph. Œcon. et Harl. ad Anthol. Gr. poët. pag. 272. Hinc dii appellantur ἀγαθοι. Conf. et *Walchii* Obss. in Matth. ex Græc. Inscriptt. Jen. 1779. pag. 42. Eodem modo Latini suum *bonus* usurpant. Conf. Munk. et Staveren ad Fulgent. pag. 666.

Ἀγαλμα, τος, το. (1°) *Voluptas, decus, deliciæ.* Hæc est prima et antiquissima hujus vocis significatio. 53, 6. Schol. ad Hom. Il. δ, 144. ἐστι δε ἀγαλμα—παν, ἐφ' ᾧ τις ἀγαλλεται και χαιρει. (Sic et Hesych.) Οἱ δε μετ' Ὁμηρον ποιηται ἀγαλμα εἰπον το ξοανον. Rosa dicitur voluptas Gratiarum, quia Gratiæ et Venus quasi præcones veris finguntur: vel quia Gratiæ rosis cinctæ finguntur, earumque auctores habentur; nam quidquid est pulchrum et venustum a Gratiis proficisci et amari putatur. Quare etiam apparent tempore verno, ubi natura reviviscit floribusque ornat terram. 37, 2. Conf. od. 37. Horat. 1, 4, 78. sq. (2°) *Statua,* inprimis Deorum, et quidem, si fides habenda auctoritati Ammonii sub v. ξοανον, statua ex lapide pretioso constructa. Conf. *Ruhnken.* ad Tim. pag. 3. sqq. et Lennep. Etym. Gr. l. p. 17. ed. Schneid.—Ἀλλ' ὡς ἀγαλμ' ἐσειδον, *sed, quasi ut statua, mei haud amplius compos, adspexi Adonidem.* (Theocrit. Idyl. in mortuum Adonid. v. 28.)

Ἀγελη, *grex:* ἐξ ἀγελης ἐλασθεις, ex grege depulsus. 35, 8.

Ἀγερώχος, ου, ὁ, ἡ. *splendidus, superbus, præcipuus.* 53, 42.

Ἀγητος, η, ον, *admirabilis.* 53, 36.

Ἀγκαλη 39, 18. ἀγκαλαις κουρην κατεχων, *lacertis puellam amplexu fovens,* et Hom. Il. ξ, 353. ἑχε δ' ἀγκας ἀκοιτιν, ubi Schol. εἰς τας ἀγκαλας. Vid. *Alberti* ad Hesych. sub v. ἀγκας, quod ille interpretatur ἀγκαλας ἡ ἀγκαλαις.

Ἄγρα, *præda:* ἄγρα περδικος, *præda perdicis,* i. e. puellæ callidæ et libidinosæ, qualis habetur hæc avis. Athen. l. 9. p. 436. Edit. Schweigh. ἐστι δε το ζωον κακοηθες και πανουργον· ἐτι δε ἀφροδισιαστικον. 62, 8.

Ἀγριος, ια, ον, *terrestris,* 9, 24: *sævus.* 60, 2.

Ἄγρος, unde *ager,* 9, 22.

Ἀγχω 52, 22. posuisse videtur auctor pro πλησιαζειν, *appropinquare,* quod dicitur de maribus, qui rem habituri sunt cum mulierculis; μη θελουσαν ἀγχει, *repugnanti puellæ vi appropinquat juvenis ebrius.* Bene et verecunde hæc verba exprimunt audaciam et protervitatem ebriosi; nam vino amor incenditur. Hesych. ἀγχει· πλησιαζει. — Ἀγχω, unde *ango, strangulo;* et 52, 22. *Vitium affero virgini,* ut docet v. 24. ib. ἀτακτα παιζει. Recte igitur Hesychius explicat verbo πλησιαζειν, rem habere cum mulieribus. Neque est ut putes hoc vocabulum, istud significatum induentem, debuisse jungi dativo, quum, e palæstra arcessitum, significet *vi comprimere, omni verecundia et pudore abjecto audacter et proterve æstum amoris vino incensum refrigerare.*

Ἀδηλος, ου, ὁ, ἡ. *incertus.* 41, 20.

Ἀδωνις, ιδος, ὁ. 29, 28. Adonis, Cyniræ regis Assyriorum filius, juvenis eximiæ pulchritudinis, qua vel ipsa Venus amoris quodam furore abriperetur. De historia et ritibus festorum, quæ in ejus honorem in Græcia aliisque regionibus a mulieribus celebrabantur, docte et eleganter agit *Manso* ad Bion. Id. I. vid. ejus interpret. Bionis vernac. Gothæ 1784. 8.

Ἀειδω, *cano,* de lyra 1, 12: de cicada, 43, 4.

Ἀειρω, *tollo.* animus ad cœlum, ad deos sublatus: divina quædam ingenii vis.

Ἀερθεις (ab ἀειρω) νοος ἐς θεους. 51, 7. *animus ad deos usque evectus.*

Ἀημα, τος, το. proprie *spiritus,* venti flatus. Hesych. ἀημα· πνευμα, φυσημα. Suid. ἀημα· ἡ πνοη του ἀνεμου. Rosa dicitur 53, 4. θεων ἀημα *deorum aura,* quia dii odores rosarum spirabant et auras odore ambrosiæ quasi infectas carpebant. Opinione Mœbii, haud quadrat explicatio Fischeri et aliorum, qui putant, rosam dici *auram Deorum,* propterea, quod dii, vel odores rosarum spirarent, vel auras odore unguenti rosacei, h. e. ambrosiæ, infectas carperent.

Ἀηρ, unde aër: ἐπ' ἠερος [pro ἀερ.] θεουσα, *per auram volitans.* 9, 4.

Ἀητης, ου, ὁ. *ventus.* 39, 7. voc. Homeric. cui etiam jungitur ἀνεμος, e. gr. Il. ξ, 254. ο, 626. ubi Schol. χαλεπον ἀνεμου πνευμα. Hesych. ἀητης· ἀνεμος. consent. Suidas.

Ἀθλος, ου, ὁ. *pugna, labor.* 1, 7. de laboribus Herculis, de quibus conf. Anthol. vet. Lat. lib. I. epig. 42: et Auson. Eidyll. 19. Differunt ἀθλος et ἄθλον, monente Ammonio pag. 4. ed. Valcken. ita, ut illud *pugnam* ipsam, hoc *præmium* certaminis significet. Labores Herculis æri incisi occurrunt in Winkelm. *Monumenti inediti.* Vol. I. Tab. 64. 65. et in gemmis Musei Florentini antiquis tabb. 36-39.

Ἀθρεω, *aspicere, cernere, contemplari.* 11, 3. vocabul. poët. Hesych. ἀθρει· βλεπε, ὁρα, νοει, ἰδε. Haud est (inquit Mœbius) vocabulum poëticum, ut Degenius observat.

Ἀθυρμα, τος, το. proprie *ludicrum,* παιγνιον, ut Suid. et Hesych. interpretantur; sed 53, 8. est i. q. ἀγαλμα *deliciæ, voluptas;* de rosa Veneri sacra atque jucunda.

Ἀθυρω, (1°) *ludere,* proprie *puerorum more.* Hesych. ἀθυρει· παιζει. Deinde, ut quoque Latinorum *ludere* de ludis et jocis, quos juvenes inter puellas serunt, adhibetur. 8, 6. 42, 7. (2°) *Ludere,* i. e. lyra canere 18, 19. de Apolline citharœdo, cujus admirabilis effigies occurrit in Pitt. antiche d'Ercol. Vol. 1. tab. 3: et 6, 10. de puero magadin voce comitante.

Αἴας, *Ajax,* Telamonis filius, heros ab Achille secundus, acerrimus bellator, ab Hectore post pugnam singularem accepit, in amicitiæ pignus, gladium, eique dedit cingulum. Tandem, cum sibi prælatum videret Ulyssem, in furorem actus se ipse gladio, quem sibi donaverat Hector, transfixit. 31, 13.

Ἀΐδης, ου, ὁ. *orcus, inferi.* propr. *invisibilis,* quia inferorum sedem videre nemo potest. 56, 9. Hesych. ἀΐδης· ᾅδης et Suid. ὁ ᾅδης; ab α et ἴδω, ἰδεω.

Αἰδος, εος, το. *pudor, verecundia.* 29, 20. suaviter et exquisite conjungitur cum ἐρυθημα, quia verecundia pudicorum puerorum puellarumve genas suavi rubore tingere solet.

Αἴδω, *canere.* 1, 7. ubi imperfect. ᾖδον poëta pro θελω ἀδειν vers. 2. posuit:—ηδον, jam in eo eram ut canerem. Vid. ἀειδω.

Αἴδως, οος, ἡ. *pudenda.* 29, 36. Pinge pudenda *depilia,* vel, ut Fischerus mavult, *lanata,* ob versum qui sequitur. At pilos amatores non amare solebant in pueris.

Αἰνεω, *laudare, celebrare.* 15, 4.

Αἱρεω, *vincere, capere.* 15, 3.

Αἰρω, *sumere, prehendere.* 14, 5. de Cupidine arcum arripiente et poëtam ad pugnam singularem provocante.

Ἀκανθη, *spina.* 53, 42. *In viis, ubi rosæ proveniunt, spinis obsitis:* 53, 12.

Ἀκις, δος, ἡ. *cuspis.* 45, 5.

Ἀκμαιος, α, ον, *florens.* 34, 4. ἀνθ. ἀκμ. ὡρ. vigens flos juventæ. Hesych. ἀκμαια· ἀκμαζουσα, θαλλουσα et ἀκμη· νεοτης, ἡλικια. Ἀκμη nempe (ab ἀκω, ἀκη) proprie *cuspidem,* deinde, quidquid summum i. e. perfectum est in suo genere, significat. Sic Pind. Ol. 1, 20. δρεπων μεν κορυφας ἀρεταν ἀπο πασαν.

Ἀκμην, i. e. ἐτι και νυν, *adhuc.* 33, 9. Hesych. et Suid. interpret. ἀκμην· ἐτι· Ἀκμην pro ἐτι damnant quidem veteres Grammatici, sed tamen boni scriptores ita loquuntur. Est nempe proprie accusat. nominis ἀκμη, quod *aciem, cuspidem,* deinde summum alicujus rei et in primis punctum temporis significat opportunum ad aliquid agendum. Olim adjectum esse debebat κατα, quo amisso accus. ἀκμην, ut sæpius, in adverbium abiit. Cf. et Schleusn. Lex. in N. T. sub ἀκμη, *Alberti* ad Hesych. s. h. v. et *Kypke* Observatt. S. Tom. I. p. 76.

Ἀκρον, ου, το. *summum, apex.* 8, 4. *summis plantis,* id est, *suspenso gradu.* 43, 2. τα ἐς ἀκρ. i. e. κατα τα δε μερη εἰς ἀκρον ὀντα, *extrinsecus.* 29, 5.

Ἀκουω, *audio.* 49, 2. audi, pictor, musam lyricam. Male Born. (inquit Mœbius,) Μουση, h. e. poëta, vates.

Ἀκων, pro ἀεκων, *nolens, invitus.* 25, 5.

Ἀλαλημαι, *errare*. Hesych. ἀλαλημενος· πλανωμενος. De Venere genitrice, 51, 12.

Ἀλαλητος, ου, ὁ. *clamor, vociferatio*. 57, 8. apprime de clamoribus potatorum, uti apud Homerum de clamore pugnantium: e. gr. Il. δ, 436.

Ἀλειφω, *ungere*. 20, 12.

Ἀληθως ἀ. τ. π. 28, 18. intelligo, quasi esset ἀπο του ἀληθου πυρος. (*Degen.*) *Vere, plane*. Plane igneum, scil. igne micans, pinge lumen. Sine causa Degen ita intelligit h. locum, quasi dictum esset—ἀπο του ἀληθινου πυρος. (*Mœbius.*)

Ἀλικτυπος, ου, ὁ, ἡ. *per æquora sonans*. 39, 7. exquisitum epitheton venti rapidioris, qualis tempestate orta esse solet in pelago, unde etiam de fluctibus adhibetur.

Ἀλιπορφυρος, ου, ὁ, ἡ. *conchyliatus, murice tinctus*. 8, 2. Hesych. ἁλιπορφυρα· ἁλουργη, τουτεστιν, ἐκ θαλασσιας πορφυρας, ubi vid. interprett. et D'Arnaud Animadverss. p. 234. seq.; vid. quoque Aristoph. Plut. 542., ibique Fischer. Edit. Kuinoel.

Ἀλκη, *vigor corporis*. 54, 11.

Ἀλκμαιων, ονος. Alcmæon, Amphiarai et Eriphyles filius, 31, 4. Adrastus monile aureum gemmis distinctum sorori suæ Eriphylæ dono dedit. Quo accepto ea conjugem prodidit, ut ad bellum Thebanum proficisci cogeretur, ex quo sciret, se non esse rediturum. Alcmæonem, cui pater præceperat, ut post mortem suam matrem Eriphylen interficeret, postea furiæ exagitarunt. Vid. Hygin. fab. 73. pag. 145. ed. Stav. ibique interprett. et Wernsd. ad Auson. Cupid. cr. v. 26.

Ἀλλα: *servit objectioni et orationi quæ repente abrumpitur*, 10, 10. *Habet vim copulandi, et idem valet, quod* ἀλλ' ὁμως, 40, 3. *Non viderat apiculam, sed tamen punctus est*. Hanc particulam Græci (ut in loco citato) ponere solent, præcedente negatione, ita ut res eo majorem moveat admirationem, et tunc reddendum, *sed tamen, at vero*.

Ἁλωσις, εως, ἡ. *clades*. 16, 3. Facete et docte poëta amores suos appellat ἁλωσεις, multitudinem illorum simul indicaturus. Hesych. ἁλωσιν· φθονον, (ubi malim, inquit Degen, cum interprett. legere φθορον aut φθοραν) πορθησιν. Poëta h. v. ad carmen quoddam Græcorum Τροιας ἁλωσις dictum alludere Baxtero videbatur: itemque Fischero.

Ἁμα, *simul, una cum*. 6, 8. 28, 20.—Jungitur *dativo*, 42, 15.

Ἁμαξα, ης, ἡ. *septemtriones*, i. q. Ἀρκτος: septem stellæ fulgentes in ursa majore. 17, 8. Signa cœlestia ficta esse olim in toreumatibus, vel ex scuto Achillis, ad quod Anacreontem h. l. allusisse vix crediderim, cognoscimus. vid. Il. σ, 483. seq., ubi quoque septemtriones (ἁμαξα) occurrunt. (*Degen.*) *Plaustrum*, (inquit Mœbius,) deinde *sidus*, Græco agricolæ ita dictum, quia speciem præbebat septem boum, i. e. Septemtrionum: Nam prisci homines Latini triones appellabant tauros—h. septem stellarum in cauda et trunco ursæ majoris. (*Mœbius.*)

Ἁμας i. e. ἡμετερας, Dorice, 27, 3.

Ἀμβροτος, ου, ὁ, ἡ. pro ἀβροτος, *immortalis*, proprie qui non *edit* sc. cibum, qualem edere solent homines. Hinc Horat. τον βροτον egregie expressit verbis illis: quicunque *terræ munere* vescimur. 53, 43. de rosa, ob eximium ejus aspectum et odorem; vel quia nunquam colorem et odorem amittit, Bacchoque sacra habetur. Vid. quoque 5, 2.

Ἀμειβω, i. q. ἀμενω (ἀμεω, ἀμειω, ἀμειβω) notat plerumque *aliquid substituere*; hinc 1, 5. *mutare*, de

immutatis ob diversam carminis materiam fidibus, qui significatus non adeo frequens occurrit. Hesych. ἡμειψα· ἠλλαξα.

Ἀμπανομαι, *quiescere*. 41, 9.

Ἀμπελος, ου, ἡ. *vitis*. 17, 12. 50, 7.

Ἀμυνω, proprie *propulsare, arcere*. v. Küst. de Verb. med. pag. 57. de auxilio quod rosa fert mortuis, *defendere a putredine*. 53, 25. Ratio habetur moris corpora defunctorum unguendi rosaceo. Nihil amplius. (*Mœb.*) Hesych. ἀμυνει· βοηθει.

Ἀμυστι (μυω) πιειν, proprie *ore non clauso*, i. e. continenter, uno spiritu haustuque bibere. 21, 2. 31, 2. 57, 2. Hesych. ἀμυστιν· συνεχη ποσιν, et Suid. ἀμυστι πιειν, λεγεται ἐπι των ἀπνευστι και ἀνευ του ἀναπανεσθαι πιοντων· vid. Alberti ad Hesych. sub v. ἀμυστις Tom. I. pag. 688. *Jani* ad Horat. I, 36, 14. et *Guys* litt. Reise P. 2. p. 72. qui ibi morem vett. Græcorum, ἀμυστι πινειν optime illustrat.

Ἀμφι cum dat. *in, super*. 35, 3. *Circum*.

Ἀμφιπλεκω, *cingo*.

Ἀν (1°) præsenti *indicat*. junctum obtinet vim suam potentialem. 9, 30. observante jam Brunck. ed. tert. ad h. l. *soleo* saltare. (2°) Cum *optativo* actum verbi mutat in voluntatem agendi et redd. *quæso*. 22, 7. τις ἀν παρελθοι, quis *quæso* prætereat? (3°) Cum *conjunctivo, si*, quia conditio rem incertam efficiens parum recedit a prima et propria vi hujus partic., quæ est ἀοριστολογικη. 28, 8. 10, 8. δ' ἀν ἐκμ. παν. *at si omnino verum scire vis*.

Ἀναβαινω, *ascendo*. 7, 8. 56, 12.

Ἀναγκη, ης. 36, 2. ἀναγκαι ῥητ. sunt *præcepta artis dicendi ;* docte pro *eloquentia*.

Ἀναδευω, *irrigare, madefacere*. 57, 6. ἀναδευων sc. ἐμαυτον, *irrigans me*, i. e. *vino madens*.

Ἀναθαλπω, *refovere, calefacere*. 3, 21.

Ἀναιμοσαρκος, ου, ὁ, ἡ. qui habet carnem sanguinis expertem. 43, 17. (*Degen.*) Carne sanguinis experti præditus, quia cicada liquore rubro illo, qualis est sanguis multorum animalium, destituta est, ut dii cœlestes, qui audiunt ἀναίμονες apud Homer. Il. 5, 340. ibique Köppen. p. 47. (*Mœbius.*)

Ἀναλλομαι, *insilire*. 3, 29. ἁλλομαι proprium est saltantium. Vid. Pollux lib. 3, 151.

Ἀναμελπω, *celebrare*. 41, 2. Proprie ibi loquitur poëta. Μελπειν enim notat lyra, cithara, cymbalis, aut fistula deorum hominumque laudes cantare. Vid. *Staver*. ad Fulgent. pag. 642. Videtur ex μελος et ἐπω ortum.

Ἀναξ, *Rex*. 15, 2.

Ἀναπτω, proprie *adnectere ;* subintellecto πυρι, igni aliquid adnectere vel adfigere ; unde oritur significatio *incendere*. 3, 15.

Ἀναπυροω, *incendo*.

Ἀνασταλυζω, *flere, lacrymari*. 56, 7. Hesych, ἀστυλαξει· (quod Brunck, Barnes ad h. l. et Alberti pro ἀσταλυζει scriptum putant) λυπει μετα κλανθμου.

Ἀναστεναζω, proprie, *graviter suspirare, anhelare*. 21, 4. exquisite de poëta vini æstu fere confecto. *Ingemiscere*. 45, 15.

Ἀνατελλω, *nasci jubere*, i. e. *proferre*. 53, 41.

Ἀναυρος, ου, ὁ. 7, 4. proprie *torrens*, i. e. fluvius, qui non de viva aqua, sed ab imbribus et pluviis in valles ruit. Schol. ad Apoll. Rhod. 1, 9. οἱ ἐξ ὑετων συνισταμενοι ποταμοι οὑτω (sc. ἀναυροι) καλουνται, ad quem locum v. *Hölzlin*. cf. Schneider Anmerkk. pag. 288. et Harles ad Anthol. Gr. pag. 136.

Ἀναχεω, *effundere, superfundere*. 51, 3. exquisite et apposite de un-

dis cælatis tanta arte fictis, ut in discum vere effusæ videantur.

Ἀνεμοστροφος, ὁ, ἡ. *vento agitatus, præceps, rapidus.* 41, 14.

Ἀνευθε, pro ἀνευ. 48, 2. Sine chordis cruentis, ad quas mors heroum solet cantari. Vult Poëta sibi tradi lyram Homer.; hoc est, carmen lyricum canere, sed ita ut nihil epici immisceat.

Ἀνημερος, ου, ὁ, ἡ. prop. *immansuetus* i. e. *inhumanus, ingratus.* Hesych. ἀνημερων· ἀγρων.

Ἀνηρ, ἀνδρος, ὁ. 55, 3. (1°) hoc voc. a Græcis eleganter additur nominibus gentium, et tunc redundat. Conf. quoque Fischer Ind. Palæph. sub h. v. (2°) pro νεος, *juvenis,* 52, 2. quod apparet ex comitatu των παρθενων.

Ἄνθος, εος, το. *flos.* 34, 4. docte et exquisite sic pulchritudo feminea vocatur. Quidquid enim optimum purissimumque in quacumque re fuit, id omnis ætatis poëtæ omnino *rei florem* appellare solent. Pind. Pyth. 4, 335. de Argonautis ναυτων ἀωτος. Catull. carm. 64. ego gymnasii fui *flos.* Et nostri imitari solent; hinc quoque primam vitæ ætatem floribus comparare amant. Tyrt. 1, 28. Hom. Il. ν, 484. habent ἡβης ἄνθος. Martial. 5, 45, 7. de Baccho: perpetuo sic *flore* mices. Conf. quoque *Harles* ad Anthol. Græc. pag. 45. et in Indic. et *Koeler* ad Simonid. carm. περι γυν. p. 82. Hom. Il. ν, 599. vel habet οἴος ἀωτον.

Ἄνθρωπος, [ab ἄνω et ὠψ] quia homo faciem habet erectam, ut cœlum intueatur. 9, 37.

Ἄνια, ας, ἡ. *dolor, tristitia.* 42, 10.

Ἀνοιγω, *aperio.* 3, 10. 16.

Ἄνοπλος, ὁ, ἡ, *armis destitutus.* 18, 14.

Ἄνοσος, ὁ, ἡ, *sanus.* 50, 11. 12. 13.

Ἀντι, *pro,* cum *Genitivo.* 2, 10.

Ἀντιφωνεω, *resonare.* 1, 9. de lyra, quæ eum non edidit sonum, quem poëta audire volebat. Bene sic animatur instrumentum musicum, quod vati bella decantaturo adversabatur.

Ἀνυβριστι βασσαρειν. 57, 6. i. e. χαριεντως μανηναι. 54, 14. *hilarem esse absque rixis et vociferatione.* Βασσαρειν enim i. q. βακχευειν, factum ex Βασσαρευς i. e. Bacchus, sic dictus a pellibus hinnulorum aut vulpium, quas Bacchæ in Dionysiis gestasse dicuntur. Βασσαραι auct. Hesych. sunt χιτωνες, οὓς ἐφορουν αἱ Θρᾳκιαι Βακχαι, et Βασσαρεια apud eundem τα ἀλωπεκεια οἱ Λιβυες λεγουσιν. Conf. et *Jani* ad Horat. 1, 18.

Ἀπαθης, malorum, ut morborum senectutis, expers: 43, 17.

Ἁπαλος, η, ον, *tener, mollis.* 7, 10. eleganter et apposite de alis mollibus Cupidinis. 8, 8. de pueris venustis. 22, 3. de teneris arboris foliis. 28, 7. de mollibus amicæ capillis. 29, 24. de tenero et pulcro amasii labio. 51, 6. de Venere tenera pulchraque in disco cælata.

Ἁπαλοχροος, ου, ὁ, ἡ. proprie *mollicarnis,* qui mollem teneramque habet cutem: e. g. de mulierculis teneris, Hom. Hymn. in Ven. 14. παρθενικας ἁπαλοχροας. 51, 14. suaviter et exquisite de placido æquore quod, dum fluctibus non agitatur atque turbatur, *molle* quasi et *læve* nobis videtur.

Ἁπαλυνομαι, *emolliri, complanari.* 37, 4. eleganter de maris tranquillitate tempore verno.

Ἅπας, ασα, αν, *omnis, totus:* 1, 6. ἁπασα λυρα lyra ipsa, lyra omnino. vid. Harles ad h. l. Sens. lyram mutavi i. e. aliam lyram sumsi. (*Degen.*) Sensus est—*Lyram mutavi, alias chordas intendi,* non, ut Degen interpretatur, *aliam lyram sumsi.* (*Mœb.*)

Ἀπερχομαι, *abire.* 11, 7. de ca-

pillis, qui fronti senis poëtæ exciderant. Sed suaviter dictum. Abeunt quasi capilli senis. Vid. quoque 4, 16.

'Απεχω, *defendo, impedio.* Post ἀπεχει 28, 33., quod interpretes subinde valde torsit, *Harles* supplet κηρος et interpretatur: *cera impedit* (v. Kypke Obss. S. Tom. I. pag. 193.) sc. quo minus plura admittat, *quin video ipsam; tu cera mox ipsa loqueris.* Malim cum Barnes et Schneider faciliorem eligere explicationem, et το ἀπεχει interpretari, *satis* est, quam interpretationem ipsa orationis series desiderare videtur. *Zeune* Stephanum ἀπεχε conjicientem et μισθον supplentem sequitur. Hes. ἀπεχει· ἀποχρη. ἐξαρκει. (*Degen.*) 'Απεχει, *plura impediunt, satis est, sufficit.* Ita plane Evang. Marc. 14, 41. *Jam sufficit, tempus adest.* Harlesius κηρος supplendum putavit ut sit sensus:—*cera impedit, quominus plura admittat,* quæ quidem interpretatio toti loco repugnat. Alii aliter. (*Mœbius.*)

'Απλοω, *extendere* (de *argento*) i. e. malleo ducere et in laminam tenuare. 18, 5. Sic hoc voc. interpretatur D'Arnaud Animadd. pag. 12. Sed bene jam monet Heyne (Antiquar. Aufsätze Part. II. pag. 134.) ἁπλουν h. l. poëtice dictum, et ἁπλ. ἀργ. ποιει positum esse pro ἐν ἀργυρῳ ἠπλωμενῳ ποιει μοι. (*Degen.*) Aliter Mœbius, cui hoc necessarium non videtur, quum per se intelligatur, poëtam voluisse, ut in argentea lamina societas compotantium cælando exprimatur. (2°) De *animo.* 'Απλουν νοον proprie *laxare,* explicare animum. 39, 22. docte et exquisite, pro *hilarem, lætum fieri;* tristis enim animus constrictus et implicitus quasi tenetur. Frequens idea poëtica. Ovid. Amm. Lib. I. *aperit* (vinum) *animos.*

'Αποβλαπτω, *nocere, damnum adferre.* 43, 9. ubi part. ἀπο ad particip. βλαπτων, μηδενος ad γεωργων referri, apud τι autem κατα intelligi et reddi debet, *quæ nemini quidquam damni adfers, neminem lædens ulla in re.*—Ceterum, ut sæpius, verb. compos. h. l. pro simpl. positum est.

'Αποθλιβω, *exprimere.* 3, 22. de exprimenda Amoris coma imbre madida; plane ut Ovid. Art. Am. lib. 3, 324. *madidas expressi imbre comas.*

'Αποθνησκω, *morior.* 40, 9.

'Απολλυμαι, *pereo.* 46, 8. ἀπολοιτο, *sacer esto!*

'Αποῤῥιπτομαι, propr. *ejici,* i. e. *evolare, fugere.* 39, 5.

'Αποσβεννυομαι, *exstingui,* i. e. *mori.* 7, 8. Tim. ἀπεσβη, τεθνηκεν, ubi vid. Ruhnk.

'Αποτυγχανω, propr., ut ἁμαρτω, ἁμαρταω, ἁμαρτανω, *a scopo aberrare, scopum non attingere.* Sic sæpius apud Hom. occurrit, v. g. Il. ν. 287; hinc ἀποτ. φιλουντα, *amantem aberrare, repulsam ferre, invenustum esse.* 46, 4.

'Αποφερω, *aufero.* 39, 26. *Hoc lucrum, quasi ut præmium, auferam; fruor hoc bono.*

'Αρα ab initio orationis interrogantis στοχαστικως accipiendum, ubi assensum cum admiratione significat, *utique, quæso, obsecro.* 51, 1. 2. 5.

'Αρασσω, *tundere, pulsare.* 3, 8. Hesych. ἀραττων· κρουων.

'Αργαλεος, η, ον, *molestus, difficilis, horribilis.* De descensu ad Inferos. 56, 10.

'Αργυριον, ου, το. 51, 23. non reddendum erit *argentum,* sed *undæ argenteæ;* quia in disco argenteo mare affabre fictum et in hoc Venus natans cælata fuit.

'Αρης, εος, ὁ. *Mars,* Deus belli. 29, 14. 45, 8. Voc. Lat. *Mars,* præ-

missa nempe, ut sæpius, littera *M.* inde ductum esse, probare contendit *Ev. Scheidius* ad Lennep. Etym. Gr. L. p. 159.

'Αρκεω, *auxiliari.* 53, 24. est voc. medicum. Hesych. ἀρκει·—βοηθει.

'Αρκτος, ου, ὁ. *ursa major* s. Cynosura, sidus fulgentissimum media nocte ad occasum se vertens. 3, 1. Suid. ἀρκτος· ἀεικινητον ἀστροθετημα. et Hesych. ζωδιον ἐν οὐρανῳ.

'Αρμα, το, *currus.* 4, 7. Egregia comparatio brevitatis vitæ!

'Αρμοζω, *aptare*, et deinde *ornare;* i. q. od. 5, 15. πυκαζειν. 5, 4. Sic Pind. Isthm. 7, 54. χαιτας στεφανοις ἁρμοζειν. Hesych. ἁρμοζουσα·—κοσμουσα. od. 6, 2. verb. compos. συναρμ. pro simpl. ἁρμοζ.

'Αρσην, antiquius quam ἀῤῥην, *mas, vir.* 59, 5. De iis qui uvas calcant.

'Αρτι, *nunc.* 9, 9. De hac vocula veteres Grammatt. copiose agunt. Mœris: ἀρτι οἱ μεν 'Αττικοι το προ ὀλιγου· οἱ δε 'Ελληνες και περι του νυν λεγουσιν. Eam vero etiam pro νυν ab Atticis adhiberi, testatur Schol. ad Aristoph. Nubb. v. 1148. et tum soli præsenti jungitur. conf. de h. v. Ammon. p. 23. seq. ibique Valck.

'Αρτος, ὁ, *panis.* 9, 25.

'Αρχα et η, *initium.* 51, 8. *originis Deorum*, i. e. parens.

'Αρχομαι, *incipio.* λιγειας ἀρχεται Μουσας: *cor meum incipit*, i. e. *ego incipio dulce carmen.* Genitivus. λιγ. Μουσ. pendet a verbo ἀρχεται. Conf. Homer. Odyss. 6, 101.

'Ασεληνος, ου, ὁ, ἡ. *illunis*, i. e. *obscurus.* 3, 12.

'Ασκος, ου, ὁ. *uter:* præmium vincentis potoris. 38, 4. Alludit h. l. poëta ad diem secundum 'Ανθεστηριων, cui nomen χοες, et quo Athenis per præconem indicebatur certamen bibendi, ut is, qui stans in utre victor fuisset, loco præmii coronam utremque vini plenum acciperet. Vid. Aristoph. Acharnn. v. 1000. ibique Schol. Potter's Archæol. Græc. Tom. I. Æl. Var. H. 2, 41. et ibi Periz.

'Ασπις, ιδος, ἡ. *clypeus.* 2, 10.

'Αστηρ, ερος, ὁ, *stella.* 17, 11.

'Αστονος, ου, ὁ, ἡ. propr. *suspiriorum* i. e. *curarum expers, hilaris.* 50, 6. bene de vino, quod tristes et mœrore confectos animos explicat hilaresque reddit. Tu *spem* reducis mentibus anxiis *viresque.* Horat. 3, 21, 17. Hesych. ἀστονον, ἀμπον, quod mendum Alberti bene tollit, mutans ἀμπον in ἀλυπον. Ex ΑΛΥΠΟΝ enim librarius facile potuit fingere ΑΜΠΟΝ. (*Degen.*)

'Αστρον, ου, το. *sidus.* 17, 8. est h. l. *genus*, quod tum, poëtarum more, per *partes* explicatur.

'Ασχαλλω, *indignari, vehementer commoveri.* 14, 13. bene de Cupidine, qui omnem sagittarum apparatum consumserat.—Hesych. ἠσχαλλον· ἐλυπουντο, et ἀσχαλλει· ὀχλουται, λυπειται, ἀθυμει, ἀδημονει, ἀγανακτει. Vid. quoque Suid. Tom. I. p. 364. ed. Küst.

'Ατακτα, Attice pro ἀτακτως, 29, 7. *incomposite, sine ordine.* 52, 24. ἀτακτα παιζει——Bacchus inebrians petulanter ludit cum juvenibus, i. e. ad lasciviam et petulantiam fert juvenes, s. eos petulantes atque protervos esse jubet.

'Αταρβης, εος, ὁ, ἡ. *impavidus, audax.* 50, 2. Hesych. ἀταρβητον· ἀφοβον, θρασυν.

'Αταρπος, ου, ἡ. pro ἀτραπος, *semita, ubi aberrari* (ab α et τρεπω) *non potest*, oppos. *viæ publicæ.* 53, 12. ἀκανθιναι ἀτ. sunt viæ spinis, ubi rosæ proveniunt, obsitæ.

'Ατειρης, εος, ὁ, ἡ. *firmus, invictus.* 50, 1. Hesych. ἀτειρης· ὁ στερεος.

'Ατρειδαι 1, 1. positum pro *bello Trojano*, (erant enim Menelaus et

Agamemnon, filii Atrei, duces exercitus Achæorum contra Trojanos profecti) tum poëtice omnino pro *carmine epico*, s. sublimi.

Ἄττις, ιος, ιδος, ὁ. *Attis.* 13, 2. De origine, munere fatisque formosi hujus juvenis alii aliter sentiunt. Propter amorem Cybeles, cujus fuerit sacerdos, furore percitus montibus inerrasse fertur. Fabulam ipsam, quæ, si qua alia, scriptorum varietate implicita est, plene narrat *Bergsträsser* in Wörterb. sub *Attis.* Imaginem ejus *Beger* in Thes. Brand. Tom. 3. pag. 312. et alii mythologiæ explanatores dederunt. Conf. quoque *Suid.* sub v. Ἄττις. Catull. carm. 62. ibique Vulpius et Vossius, quo judice, Attis Catullianus non est ille Cybeles amasius, sed juvenis quidam Græcus ad Phrygiam advectus. Ovid. Metam. lib. 10, 86. sqq. Fastor. 4, 223. et Gesner Thes. L. L. sub *Aty* pag. 523.

Αὖ, 16, 2. *vero.* Post μεν sæpius eleganter poni solet pro δε, ad diversitatem membrorum orationis indicandam. Cf. Hoogev. de part. ed. Sch. sec. p. 84. (*Degen.*) Hæc particula non posita est hic (16, 2.) pro δε, ut Degen animadvertit, quia δε eam præcedit. Verte: *Tu canis bellum Thebanum, alius vero canit pugnam Trojanam, sed ego.* (*Mœbius.*)

Αὖλαξ, ακος, ἡ. proprie *sulcus.* Hesych. αὖλαξ· το σχισμα το ἀροτρου, et Suid. ἡ ἐπιμηκης τομη της γης ἐξ ἀροτρου. 51, 20. eleganter et apposite sic dicitur lacuna, quam natantis Veneris corpus in undis efficit; μεσ. αὖ. scil. κατα. Ita ut hic locus videatur ita elatus pro ἐν μεσῳ αὖλακος. Egregia et vivida est comparatio pulchri Veneris corporis cum lilio violis inserto et complicato.

Αὔτη, ης, ἡ. 16, 2. in genere *clamorem vehementiorem* significare videtur. Hesych. ἀὔτην· κρανγην, φωνην, βοην; deinde, quoniam ad injiciendum hostibus terrorem maxime populi priscæ ætatis ingenti boatu et clamore conserere manus solebant, notat *clamorem pugnæ* commissæ, quo sensu etiam βοη apud Homerum occurrit; tum *pugnam* ipsam indicat; iterum Hesych. ἀὔτη· ἐπι μεν της φωνης, ἐπι δε της μαχης. Hic significatus occurrit 45, 8. ἐκ ἀὔτης sc. ἐλθων, quod Græci post præposs. ἐκ, παρα, ἀπο etc. sæpe omittere solent. Conf. Schneider Anmerkk. pag. 203. et Fischer ad Theophr. charr. 16, 1. Denique poëtice *bellum ipsum*, et sic od. 16, 2. accipi debet.

Αὐτος, η, ο. 9, 27. adhibent h. v. in primis cultiores Attici pro *domino:* vid. omnino Casaub. ad Theophr. Charactt. 2. p. 34. ed. Fischer; et Harles Anthol. Græc. pag. 13. Pari modo Latini suum *ipse* adhibent: vid. Ovid. Trist. 1, 7, 37. ibique Harl. et Wernsd. ad Poët. Lat. min. Vol. 3. pag. 466. *Ipse* 43, 13. Notum quoque est illud Pythagoreorum αὐτος ἐφα. (*Degen.*) Fuerunt, qui censerent αὐτου hoc loco (9, 27.) adhibitum esse more Atticorum pro Domino, quod putare hic necesse non est, quum Ἀνακρεοντος adjectum sit, et elatum videatur eodem sensu ut αὐτος φοιβος 43, 13. (*Mœbius.*)

Αὐχην, *cervix:* 4, 5.

Ἀφαντος, *remotus ab aspectu, absens:* 33, 4.

Ἀφελης, εος, ὁ, ἡ. propr. *sine asperitate.* 29, 36. i. q. ἀτριχος, ut bene exposuit Brunck in Anall. ad h. l. *nondum munitus, tectusve capillis.*

Ἀφελως, *clare, pure.* 37, 7. Hesych. ἀφελης· ἀσινης, καθαρος.

Ἀφες ab ἀφιημι, *sinere, permittere.* 31, 1. ἀφες με, *sine me.* 9, 19. *dimittere.*

Ἀφρος, ὁ, *spuma: e spuma mare progenuit Venerem.* 53, 32.

Ἀχαϊα, ας. *Achaia*, mulierculorum venustate et elegantia nobilis, pars Peloponnesi, occidentem versus, ubi hodie *Patrasso*, 32, 12. Conf. quoque Herodot. 3, 134. et Hom. Il. γ, 258. Ἀχαϊδα καλλιγυναικα.

Ἀχιλλευς, εως. 14, 9. *Achilles*, princeps Achivorum heros, fortissimus, animosus ac terroris expers bellator, quocum facete se comparat poëta, quasi vinci a Cupidine non possit. Admirabilem ac splendidam armati Achillis descriptionem, ad quam poëta respexisse mihi quidem videtur, dedit Hom. Il. τ, 368-399. In Winkelm. *Monum. ined.* Vol. I. Tab. 132. exstat schema armatum Achillem referens. Caput Achillis egregie depictum et mores herois optime declarans vid. in opere splendido: *Homer nach Antiken* gez. von Tischbein, *mit Erlæutt.* von Heyne. Gött. 1801. Fol. Part. I. p. 35.

Ἀχος, εος, το. *mœror, dolor.* 41, 13. Hesych. ἀχος· λυπη.

Ἀωρως, ου, ὁ, ἡ. propr. *intempestivus* (ὡρα) Hesych. ἀωρον—ἀκαιρον. 52, 19. subintell. κατα adverbii loco positum est. Cf. quoque Born et Fischer ad h. l.

B.

Βαθυκολπος, ου, ὁ, ἡ. proprie *profundum sinum habens.* 5, 14. de venusta puella. Occurrit h. v. Hom. Hymn. in Ven. v. 258. Il. σ, 339. Hesych. βαθυκολπων· ἡρωϊδων, ἀπο μεγεθους, και βαθυζωνων. Βαθυ in compositis *multum, valde* notat. Vid. Spanh. ad Call. Hymn. in Apoll. v. 65. et Hymn. in Cer. v. 114. et *Köler* ad Sim. Carm. pag. 71.

Βαθυνω, *excavare.* 17, 6.

Βακτριοι, *Bactri*, populus regionis Asiæ, quæ a meridie monte Paropamiso, a septemtrione vero flumine *Oxo* terminatur, ubi nunc aut *Tartari Usbecs*, aut, ut aliis placet, *Chorasan.* 32, 26. vid. quoque *Kapp* ind. ad Pomp. Mel.

Βαλλω, (form. cognatæ βαλω, βαλεω, βλεω, βλημι etc.) *eminus vulnerare*, e. gr. sagitta, jaculo, uti Homerus illud verbum ubivis adhibere solet, oppos. οὐταν vel οὐταζειν, quod est *cominus vulnerare*, hasta aut gladio percutere. (1°) *Jaculari.* 14, 12. 16, 7. eleganter de exercitu, qui de oculis poëtam vulnerat, verbum in hac re proprium. 40, 16. de Amore sagittis vulnerante. (2°) *Addere, adjicere.* 29, 21. ibi ordinem verborum hunc esse puto, ποιησον, ὡς ἀν δυν. βαλειν, ἐρυθημα αἰδους, quantum addere potes, adjicias genæ pudoris ruborem. (3°) βαλλειν (sc. ἡμας) *muniri, corpus mihi armis tegere.* 14, 19. Omnino h. l., quod etiam contextus requirit, et Canterus atque Barnes bene observant, βαλλειν positum pro περιβαλλειν. Verba enim simplicia maxime apud poëtas sæpissime vim compositorum habere, vel tirones non ignorant, et viri docti abunde docuerunt. Conf. quoque Zeune animadd. ad h. l. pag. 29.

Βαπτιζω, *mergere, immergere.* 59, 4.

Βαπτω, *tingere, imbuere.* 45, 5.

Βαρβιτος, ου, ὁ, ἡ. 1, 3. proprie *lyra major, septem chordarum*, sono gravi, h. l. omnino pro *lyra*, ut ex vers. 6 et 11 patet, et Dacieria ejusque pater bene jam docuerunt. Poëtas lyra significare poësin lyricam, res nota.

Βαρυς, εια, υ. 45, 11. τοδ', sc. βελος, ἐστιν βαρυ, consentiente et postulante contextu, reddendum

cum Stroth, *graviter vulnerat hæc sagitta.*

Βασιλευς, εως, ὁ. *rex.* 43, 4. Cicada, non ob sedem altiorem, ut quidam volunt, et novissime Bothe defendit pag. 343., sed ob vocis cantusque præstantiam sic vocatur. Köppen ad felicitatem et quasi potentiam cicadæ in summa arbore sedentis voc. βασιλευς refert. vid. ejus gr. Blumenl. P. III. p. 140. (*Degen.*) Non audiendus est Ramlerus, qui cicadam ob vocis præstantiam ita appellatam judicat, cui opinioni totus hic locus repugnare videtur. (*Mœbius.*)

Βελεμνον, ου, το. *sagitta.* 42, 12. 14, 5. vid. quoque εἰς. Hes. βελεμνα· βελη.

Βιαομαι, proprie *vim inferre.* 53, 26. vim inferre tempori; i. e. tempore confici non posse.

Βιοτος, ου, ὁ. *vita.* 4, 8. Hesych. βιοτου· βιου. Βιος nempe est a βιω, unde Lat. *vivo,* (βιϝω) et βιοτος a βιοω, unde utrumque vocab. eundem habet significatum. Cf. quoque Schneid. lex. Gr. crit. s. v. βιοτος.

Βλαβομαι, *perdi. noxa affici.* 3, 26. de nervo arcus. Hesych. βλαβεται· βλαπτεται.

Βλεμμα, τος, το. *aspectus.* 28, 18.

Βλεπω, *video: respicio, curo.* 46, 7. *Vultum habeo.* 61, 2. *obliquis, limis oculis spectans,* quod est hoc loco signum puellæ meticulosæ et pavidæ, quæ amorem adhuc fugit.

Βλεφαρον, ου, το. proprie *palpebra.* Sed 28, 17. βλεφαρα audacter usurpavit auctor pro ὀφρυς. Noluit enim dicere ἱτυν ὀφρυων συνοφρυν. (*Degen.*) *Forma orbicularis palpebrarum nigra sit,* id est, cilia nigra habeat. Neque audiendus est Degen, utpote putans βλεφ. usurpatum pro ὀφρυς. Sed vide voc. συνοφρυν. (*Mœbius.*)

Βοαω, *clamitare, clamore requirere.* Est Lat. *boare.* 13, 3. de Attide furente per montes oberrante, *ubi,* ut canit Catullus, *Cymbalum sonat vox, ubi tympana reboant.* Egregie hoc voc. παθος et sonum vocis furentis exprimit. (2°) *Alta voce canere,* ut faciunt ebrii. 48, 8.

Βοη, ἡ, *clamor, pipitus amorum pullorum,* qui os aperiunt, cibi appetendi causa. 33, 11.

Βοεια, ας, (Ion. η, ης.) ἡ. 14, 10. proprie δορα βοεια i. e. *pellis bubula,* (est enim βοεια propr. femin. a βοειος) quo signif. sæpius apud Homerum occurrit. Il. ρ. 389. σ, 382. βοος μεγαλοιο βοειην; deinde notat *scutum,* quia scuta ex pellibus olim conficiebantur. Hinc Hesych. βοειη· βυρσα, ἀσπις. Ibid. v. 18. idem quod πανοπλια. Hoc vocabulum βοειη hic de tota armatura, hasta et lorica, dictum putant quidam interpretes, quod quidem necessarium non est, quum βαλεσθαι doceat, hic solummodo esse sermonem de clypeo, quocum maxime corpus tuetur poëta.

Βοσκομαι, *pascor.* 61, 9. *pasceris per prata irrigua.*

Βοτρυς, υος, ὁ. *racemus.* 50, 10. 52, 1. 17, 13. ἀμπ. και βοτρ. docte pro ἀμπελους βοτρυφορους. (*Degen.*) Aliter sentit Mœbius.

Βουλη· βουλαι πολυφροντιδες. 39, 6. *sollicitudines.* Proprie, *consilium, cogitatio.*

Βοωτης, ου, ὁ. 3, 3. *Bootes,* sidus prope ursum. Appellatur quoque *Arctophylax,* quia veluti temone adjunctam præ se quatit Arctum, et quasi insequi videtur. Ovid. Trist. 1, 4, 1. custos Erymanthidos vocatur, ubi vid. Harles.

Βρεμω, v. Καταβρεμω.

Βρεφος, εος, το. proprie *fœtus recens editus* (a βρυω, βρεω, βρεπω vel βρεφω, cf. Lennep Etym. p. 200.) Deinde *infans.* 3, 11. Apte Eros,

ob formæ exiguitatem, sic appellatur a poetis, ut Mosch. 1, 11. δολιον βρεφος: et Virgilius Eclog. 8, 50. *improbus ille puer.*

Βρεχομαι, *madefieri.* 3, 12. ubi præs. positum est pro præterito. Βραχεισα madefacta ibid. 26. de nervo arcus imbre madido. (*Degen.*) Hic præsens non positum occurrit pro præterito, sed πεπλανημαι induit vim præt. medii, *erro*, ut recte monuit Fischerus. 3, 12. (*Mœbius.*)

Βρομιος, ου, ὁ. *Bromius.* 21, 2. Bacchi epitheton, docte h. l. pro *vino.*

Βροτος, ου, ὁ. proprie *edens*, i. e. *mortalis, homo;* quia tantum cibo sumendo vivere potest. Hinc e. gr. Hom. Od. ε, 197. Ἐσθειν και πινειν, (sc. παρετιθει νυμφη,) οἷα βροτοι ἀνδρες ἐδουσιν, et Il. ν, 322. ὃς θνητος τ' εἴη, και ἐδοι Δημητερος ἄκτην. 24, 1. 39, 7. 50, 5. 58, 5. Atque utriusque linguæ scriptores *mortalem* pro *hominem* ponere, vel tironibus notum est. Hesych. βροτος· φθαρτος, ἡ γηγενης ἀνθρωπος. Cf. plura sub ἀμβροτος.

Βρυον, ον, το. *alga.* 51, 13. Thom. Magist. pag. 883. λεγονται δε φακοι, και τα ἐπι των τελματων χλοιωδη, ἃ κοινως λεγονται, βρυα. Hesych. φακος· βρυον το ἐν λιμνῃ, et φυκια θαλαττια βρυα. Suid. φυκος· το χωρτοδες της θαλασσης.

Βρυω. 37, 2. notat h. l. *fundere, spargere.* Hesych. βρυει· ῥεει, πηγαζει, ἀναβλυζει, πηδᾳ, ἀνιησιν, αὐξεται. De Gratiis, in honorem quasi veris, rosas spargentibus. Suavissima et mollissima fictio studium dearum decentium optime significans. Omnino observent studiosi, frequentem esse poëtis ideam: Venerem ejusque comites Gratias modo veri flores afferre, modo ad coronas aut catenas nectendas flores sibi decerpere, quo omnino amœnitates venustatesve veris, dei pulcherrimi, significentur. Et alii poëtæ in veris descriptione ideam Anacreontis diverso quidem modo expresserunt. Compar. Ovid. Trist. 3, 12. 5. qui infert pueros et puellas violas legentes. Lucret. 1, 7. dædala tellus adventante Venere, i. e. vere flores submittit, Pervig. Vener. ex interpr. *Bürger* pag. 12. de Venere. Virgil. Eclog. 9, 45. *tibi lilia plenis ecce ferent Nymphæ calathis.* Conf. Vossium.

Γ.

Γαδειρα, *Gades*, insula et urbs Hispaniæ Bæticæ in Oceano ad ostium Bætis fluvii, hod. *Cadiz.* 32, 25. Puellas hujus urbis lasciviæ et venustatis nomine olim insignes in primis Romani amarunt. Vid. Barnes ad h. l. Martial. 6, 71. et Plin. Epist. lib. 1, 15. ad q. l. vid. *Schæfer.* in interpret. Theod. Erlang. 1801. 8. Vol. I. p. 44.

Γαλα, ακτος, το, [ab antiquo γαλαξ,] *lac.* 28, 29. *pinge mihi genas candidas, roseo rubore suffusas.*

Γαληνη, ης, ἡ. (haud dubie idem quod γελανη, a γελα, γελαω, *nitor, splendor*) (1°) 37, 4. 51, 14. 22. propria h. vocab. significatio occurrit, *maris nitor* s. *tranquillitas*, comp. Hom. Od. κ, 94. λευκη γαληνη: et conf. *Lennep* ad Coluth. pag. 108. et ad Phalarid. Epp. pag. 308. (2°) *serenitas, aspectus.* 29, 13. (3°) *serenitas* i. e. *felicitas vitæ.* 39, 15.

Γαμος, ου, ὁ. 52, 20. *nuptiæ:* verecunde de coitu illicito et clandestino. Pari modo et Latini το *nubere* et *nuptiæ* sæpius adhibere solent, quod multis exemplis probat *Spanh.* ad Call. Hymn. in Del. v. 240. Germani quoque vocab. *Hochzeit* eodem significatu usur-

pant. Cf. et sub Θελγω. (*Degen.*) Hoc loco nihil est somniandum de significatu amoris illiciti, quod προδοτιν γενεσθαι abunde docet. *Vinum efficit, ut, etiam ante nuptias, virgo usum veneris concedat.* (*Mœbius.*)

Γανοω, (a γανος, *nitor, splendor*) propr. *nitidum, splendidum,* i. e. *lætum, hilarem reddere.* 39, 11. Hesych. γανος· χαρμα.

Γαννυσθαι, a γαννυμι, idem quod γανοω, prop. *nitidum, splendidum,* i. e. *hilarem esse, gaudere: vino exhilaratus.* 8, 3. Hoc verbum in genere adhiberi de voluptate animi ex suavi sensuum externorum affectione profecta bene jam docet Zeune animadvv. pag. 15. Sic quoque Latinorum *gaudere* et *gaudium* occurrit: e. gr. Horat. 4, 11, 14. Hesych. γαννμενος· χαιρων et γανυται· χαιρει, εὐφραινεται. Thom. Mag. p. 178. γανυμαι, το ἡδονης και χαριτος πληρουμαι. Ceterum cur h. l. υ producatur docet Clark. ad Hom. Il. α, 51. γ, 267.

Γαρ. 7, 11. reddit h. l. rationem sententiæ eleganter prætermissæ, ut sæpius apud scriptores Græcos, cujus rei exempla dedit Zeune ad Vig. pag. 461. ed. Herm. et in Animadverss. p. 14. Vid. quoque Hoog. de Partt. p. 97. sq. ed. Sch. sec. et quos laudavit Schneider in Anmerkk. p. 307. Nostro loco itaque subintell. *desine amare, desiste a conatu amandi,* tu enim etc. (*Degen.*) Secundum Mœbium, sensus est—*Desine, igitur, amare, quum non possis perferre amoris ærumnas. Inservit observationi, qua ad quæstionem quandam respondetur.* Οὐ γαρ. 33, 18. *non sane, minime vero,* ita, ut asseverationem contineat, qua ad quæstionem quandam responderi solet. *Namque non valeo amores exigere.* Vid. *Kypke* Obss. sacr. Tom. II. p. 80.

Γαργαλιζω, *titillare.* 59, 7. suaviter et apte de Amore in artubus poëtæ latente, eumque alis suis titillante. Forma cognata est γαγγαλιζειν, de cujus origine copiosus est Schneider in Lex. Gr. crit. maj.

Γε, *quidem, certe, tantum.*

Γελαω, *rideo.* 24, 8. 51, 26.

Γεμω, *plenum esse.* 29, 24. χειλ. ἀπ. γεμον τε Πειθους, est *labium molle, quod ad oscula suaviter invitat.* (*Degen.*) *Labia ita pinge, ut, dum quiescunt et tacent, loqui et ad oscula invitare videantur,* ut docet Fischer. et 28, 24. (*Mœbius.*)

Γενειον, ου, το. *mentum.* 28, 26.

Γενος, εος, το. *nobilitas, generis claritudo.* 46, 5.

Γερανος, ου, ἡ. *grus.* 37, 6. Grues tempore arationis autumnali in Græciam migrasse, eandemque sub veris adventum reliquisse, docent Hesiod. (Ἐργ. 448.) et Ælian. H. AA. III. 13. (*Mœbius.*)

Γερων, οντος, ὁ, *senex.* 11, 2. 33, 1. 11. 47, 1.

Γεωργος, ὁ, *agricola.* 40, 12. 43, 8.

Γη, *humus.* 4, 12. *tumulus.* Homero γη χυτη, (Od. γ, 258. Il. ζ, 464.) cui libamina mortuorum, s. inferiæ, infundebantur.

Γηγενης, εος, ὁ, ἡ. *terræ filius.* 43, 16. de cicada, quoniam cicadæ ovula in terram condunt, et vermiculi, e quibus novæ cicadæ nascuntur, ibi fere per annum latere solent. Conf. *Köppen* in Anth. Vol. 3. p. 141. et *Ramler* ad h. l. At poëta historiam naturæ cicadæ non curat, sed illam vere e terra nascentem fingit, sicut Deos, qui apud Hesiod. γηγενεις audiunt. Hinc Athenienses, qui αὐτοχθονες appellabantur, aureas cicadas crinibus suis in-

texere solebant, quo e terra se ortos esse significarent. Vid. Suid. sub v. τεττιγοφοροι: Hesych. γηγενης· ὁ ἐκ της γης την γενεσιν ἐσχηκως; ibique *Alberti.*

Γηραλεος, α, ον, in genere *senilis, senio confectus;* sed 56, 4. apte de luridis senis dentibus, *ater, cariosus.* Hes. γηραλεον· μελαν. (*Degen.*) Non de luridis et cariosis, sed candore destitutis dentibus; nam albi et candidi dentes erant in pretio. (*Mœbius.*)

Γηρας, το, *senectus.* 43, 15. 53, 27.

Γιγνομαι, *nascor, fio.* 20, 7. 33, 11.—*Mihi detur, liceat.* 23, 12. 53, 40.

Γινωσκω, *cognosco.* 24, 3. ἐγνων a γνωμι *novi.*

Γλανκος, η, ον. propr. *splendidus, lucidus,* a γλαυσσω: deinde *cæsius.* 28, 20. perpetuum epitheton oculorum Minervæ, maxime ab Homero ipsi datum, qui igitur fundus est, ex. gr. Il. α, 206. ubi conf. *Clark,* et *Heyne.* Auctore Plinio, oculi glauci sunt iidem qui et *cæsii,* quales sunt felis, leonis, et noctuæ oculi. (Hist. Nat. lib. 8, c. 21.)

Γλυκυς, εια, υ, et γλυκερος, α, ον, *suavis.*

Γλωσσα, ἡ, idem quod γλωττη, *lingua.* 12, 16. 42, 11. *Lingua calumniatrix.*

Γνωριζειν, *agnoscere, dignoscere.* 55, 4. notetur hic vis aoristi, *cognoscere solet.* Aoristis enim adjuncta est vis consuetudinis alicujus. Conf. in primis Hermann. ad Viger. p. 734.

Γονος, ου, ὁ. proprie *suboles, progenies.* 59, 7. de vino; ut *fœtus* Latinorum etiam de arborum fructibus. Eurip. Alcest. 757. appellat vinum μεθυ μελαινης μητρος, quod Schol. exponit της ἀμπελον. Hesych. γονος—γεννημα.

Γοος, ου, ὁ. γοους προπεμπειν *lamenta mittere* eleganter pro *lamentari.* 23, 9. verb. compos. pro simpl. ut sæpius. Hesych. γοον· θρηνον.

Γοργος, η, ον. *torvus, gravis.* 29, 12. egregie de grata et serena oculorum gravitate, quæ juveni amato maxime convenit, et quam præ aliis veteres artifices in operibus suis egregie exprimere sciebant. (*Degen.*) *Oculus sit serena gravitate plenus.* Quod juveni pulchro convenit, quia hoc modo fiduciam sui et vigorem hilaritati junctum exprimit, quæ res signum pulchritudinis juvenilis habetur (*Mœbius.*) Hesych. γοργος· σκληρος: ubi v. Alberti. Aliter sentit D'Arnaud Animadverss. p. 24.

Γουνουμαι, *supplicari.* 60, 1. Hes. γουνεομαι· ἱκετευομαι.

Γραφω· princeps et antiquissima h. v. significatio est *lineam ducere, radere,* seu *distringere superficiem alicujus rei.* Hinc Homer. h. v. adhibet de vulneribus, quæ e. gr. hasta superiorem cutem distringente fiebant. Il. ρ, 599. Deinde *scribere;* quia, prisca ætate, maxime radendo et scalpendo scribere solebant. 28, 2. est *pingere.* Vid. de h. voc. in primis Valckenaer ad Theocr. Adoniaz. p. 373. Sed vid. Voss. ad Virgil. Eclog. 5, 14.

Γυγης, ου. 15, 1. *Gyges,* rex Lydiæ opulentissimus. Τα Γυγ. sc. χρηματα, sunt *opes, divitiæ Gygis.* Tibull. 4, 1, 198.

Γυμνος, η, ον, *nudus:* 51, 9. *omni vestimento destitutus,* ut docet vers. 10.

Γυνη, αικος, ἡ. (ab antiq. γυναιξ) *femina; muliercula.* 2, 8. 11, 1. et sæpius. Significat h. v. et *nuptam* et *innuptam* mulierem. Vid. quoque 32, 13. 35, 4. et 62, 11.

idem quod κορη et νεανις. Γυναι *o mea*, est compellatio amantis. 20, 11.

Δ.

Δαημι, id. quod δαω, δαιω, *disco, scio:* δεδαηκως, *qui novit, potest.* 54, 12. 13. Vide δαιω.

Δαϊκτης, ου. *infestus, hostilis.* 42, 10.

Δαις, τος, ἡ. *convivium.* 42, 14. δαιτες πολυκωμοι, convivia lauta. (*Degen.*) Convivantes antiquissimo tempore separatim escas comedebant, ita, ut quisque suam sibi appositam partem haberet, ut docet Athenæus I, 15. p. 32. edit. Schweigh. (*Mœbius.*)

Δαιω, *discere, scire* i. e. *posse.* 54, 12. Hesych. δεδαηκας· ἐμαθες, ἐγνως, Hom. Od. θ, 134. conjungit οἶδε et δεδαηκε.

Δακεθυμος, ου, ὁ, ἡ. proprie *animum mordens.* 8, 9. δακεθυμα sc. ῥηματα λεγειν, *dictis mordere.* Sic Hom. Od. θ, 185. θυμοδακης μυθος ubi v. Clark. Hesych. δακεθυμον· λυπουντα την ψυχην.

Δακτυλος, ὁ, *digitus.* 40, 4.

Δαμαζω, *domare, subigere.* 58, 5. Hesych. δαμα· δαμαζων, δαμαζει, ὑποτασσει. Forma cognata est δαμαω, (δαμω, δμαω, δμημι, δαμαω, δαμναω, δαμναζω) *supprimere, defatigare;* quia defatigati et fessi subacti quasi videntur. Eleganter et apposite de fessis labore, 3, 5. κεαται (Ion. pro κειναι) κοπῳ δαμεντα (quod est a δαμω) i. e. *quietem carpunt fessi.* Hinc nox a Colutho v. 309. vocatur πονων ἀμπαυμα. Hesych. δαμαζειν, ὑποτασσειν.

Δαφνηφορος, ου, ὁ, ἡ. *lauram gerens, lauro redimitus.* 13, 6. Frequens et præcipuum Apollinis epitheton, (δαφνιος Call. Hymn. in Apoll. 1. ubi vid. Spanh.) Docte et cum dilectu posuit poëta: est enim sermo de iis, qui vaticinia edituri furore quodam divino perciti erant. Atque Apollo nunquam nisi e coronis factis ex lauro oracula dedisse fertur, (Aristoph. Plut. v. 39. Τν δηθ' ὁ Φοιβος ἑλακεν ἐκ των στεμματων; ubi vid. Bergler, Fischer. et Duker. Virg. Æn. 3, 360. ibique Cerda.) Unde etiam in operibus antiquis semper lauro cinctus occurrere solet.

Δε (1°) pro και 1, 2. subintellecto præcedente μεν. (2°) Ἐμφατικως ponitur pro δη, *vero, utique.* 3, 30. 47, 3. ὁταν δε. (3°) In interrogationibus obtinet, ut δη, vim adhortandi, et redditur *quæso, tandem.* 9, 6. τι σοι μελει δε; quid *quæso* negotii tibi mandatum?

Δεδαηκοτος, vid. δαιω.

Δει, *opus est, convenit, juvat,* cum infinitivo. 4, 11. ubi quibusdam supervacuum videtur, cui vero sententiæ subscribere non possum. Is sensum poëtæ expressurus videtur, qui ibi δει interpretabitur *decet,* aut, quod melius putem, *juvat;* Hesych. δει — πρεπει. (*Degen.*)

Δειδομαι, *timeo.* 56, 8.

Δεικνυω, *ostendo: propero.* 53, 34. Ἀθηνην (ἐκ) κορυφης ἐδεικνυε Ζευς, *ostendit* i. e. protulit *Minervam e capite Jupiter.*

Δειλως, *timide, triste.*

Δεινος, η, ον: quidquid vulgarem vel facultatem vel magnitudinem superat, omnino δεινον dicitur; hinc etiam *terribilis, horribilis, periculosus.* 31, 11. 56, 9.

Δειρη, ης, ἡ. *cervix:* ἁπαλη δειρη, *tenera, mollis, cervix.* 51, 18. Hesych. δειρη· τραχηλος, αὐχην.

Δελφιν, ινος, ὁ, *Delphin.* 51, 24. Quod animal in comitatu Veneris marinæ occurrit, et nescio qua dulcedine lætum inter natandum exultat. Ceterum Delphines antiquitus laudabantur ob eximiam cor-

poris alacritatem, cantusque audiendi amorem. Vide Voss. ad Virgil. Georg. p. 753. et Ecl. 8, 55. Conf. Pind. Pyth. 4, 29. Nem. 6, 109. ibique Schol.

Δεμας, το, *corpus*. 39, 18.

Δεμνιον, το, *stratum, lectus*. 62, 15.

Δενδρος, εος, το. *arbor*. 9, 23. δενδρεσιν scribere Atticos non δενδροις monet Thom. M. pag. 204. et Mœr. Attic. pag. 24. sed vid. ibi interprett. et *Koën* ad Gregor. de Dialect. pag. 24.

Δεξιος, α, ον, *dexter, scitus, peritus*.

Δεω, *ligare, vincire*. 4, 3. de tunica Cupidinis. 30, 2. de Musis Cupidinem coronis seu florum catenis vincientibus; med. 63, 15. *imposui mihi coronam capiti*.

Δη, *sane:* in interrogationibus *quæso, tandem*. 61, 1. vid. et δε.

Διακονεω, primitus videtur adhibitum de nuntio per pulverem currente: cf. Schneid. Lex. Gr. Crit. et tunc omnino *ministrare*. 4, 6. verbum proprium servorum, qui potum cibumque ministrant, ut Theophr. 11, 5. οἱ διακονουντες παιδες. vid. de hoc voc. *Wetstein* ad Matth. 4, 11. et Harles Anth. Gr. ad n. l. 9, 14. διακ. τοσαυτα, *tanta ego Anacreonti ministro*. Optime hoc gloriationem loquacis columbæ exprimit.

Διακοπτω, *discindo*. 28, 14. *supercilia ne nimium distent invicem*.

Διαφαινω, *perluceo*. 28, 31.

Διδασκω, *doceo*. 30, 9. *describo, verbis ostendo*. 29, 41.

Διδυμος, ον, ὁ, ἡ. *duplex, geminus*. 29, 31.

Δινη (v. Ληθαιος.) *vortex*.

Διολισθαινω, *elabi, effugere*. 44, 9. Suid. διολισθαινειν· ἐκφευγειν.

Διονυσιος, ου, ὁ. 5, 2. proprie cognomen Bacchi, sed hoc l. docte et audacter pro *pampinis*, quæ potores rosaceis coronis, quibus tempora cingebant, innectere solebant. De etymo voc. cf. Lennep Etym. l. Gr. p. 238. cf. etiam νηδυς.

Δισκος, ου, ὁ. 51. inscr. et v. 3. *Discus*, proprie sic dictus, i. orbis saxeus, vel æneus, quo corporis exercendi causa juvenes apud Græcos ad scopum versus jacere solebant, h. l. intelligi non potest. Usus enim talis disci brevi deleturus fuisset cœlaturæ artificium. *Brosse* animadvv. ad interpret. Theod. p. 358. intelligit de *gemma* disci formam exhibente. Sed gemmam poëta, secundum leges linguæ, dicere non poterat discum. Hinc potius intelligenda erit lamina argentea, in clypei speciem ducta, cum cœlatura Venerem marinam referente. Vid. Heyne Ant. Aufs. V. II. p. 134. Amasse enim Græcos opera cœlata, tam aurea quam argentea, (Reliefs, ἀναγλυφα) in vasibus, clypeis et omnis generis supellectili, studiosi discant vel ex Potterii Arch. Græc. Conf. Virg. Eclog. 3, 38. et Theocrit. Idyll. 1, 27. ibique interpretes.

Δισχιλιοι, ιαι, ια. *bis mille*. 32, 17.

Διωκω, *aversari, fugere*. 34, 5. ubi contrariam vim obtinet. Proprie enim est *movere*, ante se movere, pellere i. e. *persequi* (fugientem), quo sensu occurrit h. v. 43, 5. ubi per somnium Amor pedibus plumbo oneratis poëtam alatum fugientem persequitur et prehendit. Hesych. διωκειν· καταλαμβανειν φευγοντα. Ceterum verss. 3-5. suavissimi, molleque παθος spirantes, ingenium puellæ, venustates juventæ suæ sentientis, egregie exprimunt.

Δολερος, α, ον, *dolosus*.

Δονεομαι, *agitari, fugari, fugere*. 37, 8. exquisite et graphice de nigris umbrosisque nubibus, quæ vere

ineunte vento agitantur et quasi fugantur; terret quasi veris nitor nubes, easque fugat. Pertinet huc quoque illud Horatii: concidunt venti, *fugiuntque nubes*. Hesych. δονει· κινει, ταρασσει, σαλευει. 39, 11. δονειν, *circumagere, choreas ducere*.

Δουρα, τα, (a δορας, δουρας: i. q. Δορυ) *hastæ, ligna*. 14, 10. Hesych. δουρα· δορατα.

Δουλη, *serva*. 9, 20.

Δραχμη, ης, ἡ. *drachma*, nummus Atticus. 10, 13. δραχμης pro αντι μιας δραχ. pro *una drachma*. De diverso genere et valore drachmarum vid. Potterii Arch. Græc. et Fischer Ind. ad Theophr.

Δρομος, ὁ, *cursus: circus: curriculum*. 8, 5.

Δροσος, ου, ἡ. *ros*. 43, 3. Rorem esse cicadarum alimentum fuse probat Cerda ad Virg. Ecl. 5, 77. Conf. quoque Æl. H. A. 1, 20. et Meleagr. epigr. in Analectt. Brunckian. p. 46. Theocr. 4, 16. μη πρωκας σιτλεται, ὡσπερ ὁ τεττιξ.

Δροσοω. 53, 31. δεδροσωμενην Κυθ. h. l. ubi de ortu Veneris e mari sermo est, *Cytheram rore aspersam, madidam* interpretari placet. Sic pisces frænatos, quibus vehebantur deæ marinæ, Propert. 3, 1, 46. *equos rorantes* (ἱππους δεδροωμενους) appellat.

Δροσωδης, εος, ὁ, ἡ. proprie *tener instar roris;* rori enim tenera et mollia comparantur. Universe de quacunque re tenera mollique h. v. adhiberi doc. Casaub. ad Athen. l. 9. pag. 662. et Spanh. ad Aristoph. Nubb. v. 974. Exquisite de fronte molli et succi plena, quæ apud veteres venustatis laudem habebat. 29, 9. Conf. ibi Harles ad Anthol.

Δυναστης, ου, ὁ. *dominus, imperans*. 58, 4.

Δυνω, (δυω, δυμι, Lat. duo, induo) *ingredi, penetrare*. 14, 17. ubi proprie, cum δυειν et δυνειν accusativo solet adjungi, dicere debebat poëta vel μεσον καρδιης, vel μεσην καρδιην. Sed rariorem, indeque magis poëticam structuram elegit, de qua vid. Viger. p. 111. ed. Herm. Hesych. ἐδυ· εἰσηλθε. Auctoritate Schol. ad Hom. Il. γ, 36. ἐδυ μεταφορικως ἀπο των εἰς τους φωλεους καταδυνοντων ἑρπετων usurpatur. Conf. Alberti ad Hesych. Tom. I. p. 1087.

Δωριαζω, *dialecto Dorica* (quæ durior erat atque agrestior) *uti*, δωριστι λαλειν. 10, 6.

E.

Ἐαρ, *ver*. 5, 7. 37, 1. 53, 1.

Ἐγκαθοραω. 60, 6. propr. *in aliqua re aliquid videre*. Sed h. l. verb. compos. pro simpl. usurpatum est.

Ἐγκεραννυμι, *immiscere*. 38, 10. Solebant veteres vinum bibere aqua temperatum, ita ut vel cum duabus portionibus vini tres aquæ, aut plures miscerent, vel æquas partes vini et aquæ infunderent. Qui mos ex Athenæo 10, 7. constat.

Ἐγχος, εος, το. *hasta*. 2, 11.

Ἐθειρα, ας, ἡ. *coma*. 34, 2. πολ. ἐθ. de canis capillis poëtæ, quorum aspectum puella nimis delicatula fugiebat. Ἐθειρα sæpius ponitur, ubi indicetur comæ canities. Hom. Hymn. in Ven. 229. de Tithono. Strato in epigr. quod excitat Alberti ad Hesych. Tom. I. pag. 1092. ἡδη μοι ποι πολιαι αἱ ἐπι κροταφοισιν ἐθειραι. Capitis autem canities senectutis imago apud poëtas. Ceterum dulces versiculi mores timidæ ac delicatulæ puellæ egregie et vivide exprimentes. Hes. ἐθειρα· κομη τημελουμενη.

Εἰ δε μη, *sin minus*. 10, 15. ad-

hibetur, cum præcedit oratio imperans.

Εἰς, *ad, in.* 14, 15. rariorem significatum obtinet, et pro ὡς *loco, pro, instar* positum est. εἰς βελ. *instar, loco sagittæ.* vid. quoque Dorvill. ad Charit. pag. 401. (2°) cum accus. pro simpl. dativo. 52, 18. ἐς ὑπ. pro ὑπνῳ, ut Lat. *gravatus somno,* Virg. 6, 520.

Εἶτα, *tunc, hanc ob causam.* 14, 14.

Ἔκας sc. ἔστω *procul.* 54, 7. proprie est particula ab ἑκω, i. q. ἱκω, κιω deducenda, qua profani a sacris arcebantur. Hesych. ἔκας· πορρῶ.

Ἐκεινος, η, ον, *iste, ille, scelestus.* 12, 7. Partim graviter indicat contemtum ac odium, quo hirundines in fatalem istum tyrannum incensæ sunt, (conf. Plin. H. N. lib. 4, 11. pag. 206. ibique Harduin.) partim ad loquacitatem avis terrore temperandam positum videtur. Bene Dacieria: " Le mot *ce* (ἐκεινος) a cette force, comme le Latin *ille,*" (potius *iste,*) ut Horat. 2, 13, 1. *ille* et nefasto te posuit die. Sed et bono sensu occurrit 8, 10.

Ἐκζεω, *effervesco.* 52, 10. *mustum doliis gratum videntes effervescentem.*

Ἐκθεριζω, (a θερος, calor, æstas,) propr. *demetere;* deinde omnino *auferre, resecare,* imagine a messe ad quamcunque amputationem translata. 12, 7. Vid. *Stœber* ad Thom. Mag. p. 441. Hesych. θεριζει· — — και ἀλοᾳ.

Ἐκμαινομαι, *vehementer furere.* 13, 4. de Attide ob amorem Cybeles in furorem acto. Ἐκ enim in compositione habet vim augendi. Vid. Zeune ad Viger. pag. 602. b. n. 8. ed. Herm.

Ἐκμανθανω, *penitus disco.* 10, 8.

Ἐκπριαμαι, pro simplice πριαμαι, *emo.* 10, 5. omissum est *ἱνα—quanti vis, ut emam:* quanti vis mihi vendere hoc signum?

Ἐκσοβεω, *expellere, exigere.* 33, 19.

Ἐκτανυω, *extendo.* 8, 5.

Ἔκτος adv. *extra.* 32, 25.

Ἕκτωρ, *Hector,* bellatorum Trojanorum fortissimus, ab Achille interfectus, et balteo, quod post certamen singulare ab Ajace acceperat, circa muros Iliacos tractus est. 31, 15.

Ἐλαια, ας, ἡ, *oliva.* 37, 11.

Ἐλασθεις ab ἐλαυνω (seu potius ἐλαω, vel ἐλαθω propter σθ ante terminat. εἰς) *abigere, depellere.* 35, 8.

Ἐλαφηβολος, ου, ὁ, ἡ. i. e. ἡ βαλλουσα ἐλαφους, *cervorum jaculatrix,* (ut Ovid. Fast. 2, 155) 60, 1. proprium Dianæ epitheton, quod etiam Hom. Hymn. in Dian. v. 2. legitur. Dianam ἐλαφηβολον antiquis operibus artis expressam commemor. *Winkelmann* descript. des pierr. grav. pag. 77. n. 191. et *Lippert* Dactyl. Mill. 1. n. 212. Conf. Callim. Hymn. in Dian. v. 17. ibique Spanh. Hesych. ἐλαφηβολος· κυνηγος.

Ἐλεγχω, (ex mente *Scheidii* ad Lennep. Etym. p. 265. ab ἑλω, seu ἐλω, *protraho,* unde ἐλεω, ἐλεγω, ἐλεγχω, *protraho in lucem,* i. *arguo, monstro.*) *prodere, monstrare.* 28, 32. το σ. ἐλ. *quod cutem prodat.*

Ἐλευθερος, α, ον. *liber,* (de capillo) i. e. *non vinctus, nullo vinculo collectus.* 29, 6. *Libertate donare.* 9, 18.

Ἐλεφαντινος, η, ον. *eburneus,* i. e. *candidus.* 28, 12. 29, 29. Ornate et exquisite de fronte et collo niveo Adonidis, venustissimi juvenis et cutis candore celeberrimi. Conf. Bion. 1, 8. 10, 26. Poëtæ enim ad rem suaviter et accurate depingendam, sensibusque accommodandam, epitheta a rerum natura sumunt. Sic quoque Latini voc. *eburneus* usurpant, ut *eburnea colla* Ovid.

Met. 3, 422. Heroid. 20, 57. *eburnea cervix* Prop. 2, 1, 9. digiti *eburni:* ubi vid. Burm. p. 205. et *Wieland* Endym. v. 49. Hesych. ἐλεφαντινα· λευκα.

Ἑλιξ, ικος, ὁ, ἡ. (et adj. et subst. ab ἑλω, ἑλεω, ἑλιω, ἑλιγω, ἑλισσω, ἑλιττω, *volvo*). Varios h. v. significatus recenset Hesych. pag. 1176. sq. Ἑλικες πλοκαμων. 29, 6. idem ac πλοκαμος ἑλιξ, i. e. *capillus tortus, crispatus.* vid. Fisch. ad h. l.

Ἑλισσω (unde ἑλιξ,) *volvo, torqueo, implico.* 51, 21. *ut lilia violis intexta.*

Ἑλκω (ἑλω), *sumere.* 29, 14. *trahere.* 51, 16.

Ἑλυω, *volvo.* 52, 15. *provolutus super frondibus densis,* ubi dormit virgo.

Ἐμβαλλω, *injicio.* 61, 6.

Ἐμπλεκομαι, *implicari.* 44, 8.

Ἐναυλος [ut subst. voc. novum, *tibia*] 49, 6. *cum tibiis paribus imparibusque.* Tibiæ erant vel dextræ, vel sinistræ. Quodsi duæ pluresve sinistræ dextræque inflarentur, αὐλοι vocabantur ἑτεροπνοοι. Confer Fischer. et Born.

Ἐνδοθεν, quasi *ex intus;* ex interiore loco. 12, 5. Ad rem melius ac vividius pingendam poëtæ per pleonasmum quasi uti solent particulis locum superiorem, inferiorem, exteriorem, interiorem notantibus. Conf. quoque Zeune Animadverss. pag. 25. Τα μεν ἐνδοθεν — — sc. κατα τα μεν μερη ἐνδοθεν ὀντα. 29, 4. Oppos. τα ἐς ἀκρον, quod vide sub ἀκρον.

Ἐνερθε, *infra.* 51, 18. Hesych. ἐνερθε· ὑποκατω.

Ἐνεστι θν. 23, 7. i. e. *non queunt mortales;* quod et Latini in rebus difficilioribus imitari solent: e. gr. Cic. ad Fam. 14, 5, 3. Hesych. ἐνεστιν· ἐξεστιν.

Ἐξ, *proxime.* 28, 10. Interdum enim hæc particula admittit nec temporis intervallum, nec alicujus rei interventum. Vid. etiam Zeune ad Viger. pag. 598. ed. Herm.

Ἐξαιρεω, *detraho, sumo.* 63, 11.

Ἐξειμι, *egredior.* 30, 8. ἐξεισι, *egredietur,* nam *præsens* hujus verbi semper induit significationem *futuri.* Quare hic junctum reperitur *futuro* μενει. Sensus est: *tamen non aufugiet, sed manebit usque.*

Ἐξω, *extra.* 14, 19.

Ἑορται Διονυσιαι. 53, 18. haud dubie sunt διονυσια μεγαλα, *verna,* quæ mense Elaphebolione celebrabantur. Gestabant in iis in primis feminæ coronas et serta rosacea, quia rosa etiam Baccho sacra fuit. Dionysia discant studiosi ex Potter's Arch. Græc.

Ἐπεμβατης. 61, 12. *vector equi:* sensus est—*Nondum es domita.*

Ἐπερχομαι, *advenire* (*præter opinionem*). 23, 4. exquisite de morte semper hominum opinione citius adventante. Vid. Schneider Anmerkk. pag. 196. Sic quoque 3, 6. ἐπισταθεις cf. ἐφιστημι. Vide Homer. Odyss. 5, 472.

Ἐπηρατος, ου, ὁ, ἡ. *gratus, jucundus.* 6, 15. Hesych. ἐπηρατον· ἐπεραστον.

Ἐπιθυμεω, *cupio.* 36, 13.

Ἐπικαιω, *vehementer calere, ardere.* 21, 7. ἐπι enim in composs. auget.

Ἐπικερτομεω, *deludere, deridere.* 8, 7. Hesych. ἐπικερτομων· ἐπισκωπτων. et Suid. ἐπικερτομουσι· χλευαζουσιν.

Ἐπιληνιοι (ληνος) ὑμνοι. 52, 8. *torcularii hymni,* i. e. carmina, quæ torculatores, inter calcandum uvas, in laudem et honorem Bacchi canebant. Hæc epilenia etiam in pompis Dionysiacis ad tibias canebantur a satyris uvas calcantibus. Narrat Athen. libr. 5. pag. 199. ed. Casaub. ἐπατουν δε ἑξηκοντα Σατυροι

προς αὐλον ᾀδοντες μελος ἐπιληνιον. De epileniis vid. quoque Rittershus. ad Cyneg. 1, 127.

Ἐπισταμαι, scire, cognoscere. 55, 6. *ἰδων ἐπιστ.* hæc orationis forma, quam et Latini habent, actionis alicujus celeritatem significat; *video et cognosco. Si valeas, possis.* 32, 2.

Ἐπιστολη, ἡ, epistola. 9, 16.

Ἐπιτεγγω, imbuere, superfundere. 53, 41.

Ἐποργιαζω, sacra celebrare. 32, 23. proprie de Dionysiis, s. mysteriis Bacchi. Conf. Potter's Arch. Græc.

Ἐρασμιος, ου, ὁ, ἡ. amabilis. 9, 1. ubi habet femin. Ionicum: *mea columbella.*

Ἐραστης et *ας, amator.* 27, 7.

Ἐρατος, η, ον. active, i. e. *amans, amore abreptus.* 52, 15.

Ἐραω, amo. 55, 5. 41, 6. *Amasium Veneris;* nam recte monet Fischerus, Bacchum *τον ἐρωμενον* esse videri, Venerem *την ἐραστριαν,* quod docet nexus idearum.

Ἐργον, ου, το. 37, 9. Baxter h. l. intelligit contra mentem poëtæ et pulchri sensum, *urbes, templa* et *arces.* Sed quid, quæso, veri redeunti cum urbibus et templis? Nitor veris naturam animat, ita, ut ad vitam redire, læta florescere atque splendescere videatur. Malim itaque *ἐργα,* cum aliis viris doctis, interpretari *arva, sata florida;* quo sensu voc. *ἐργον,* quod tirones jam sciunt, frequenter apud Græcos legitur. Fundus hujus signif. est Hom. Il. *μ,* 283. Hesych. *ἐργα* — — *ποτε τα κατα την γεωργιαν,* ubi et ad v. *ἐργον* vid. Alberti. Cf. quoque *Damm* Lex. Hom. sub *ἐργον.* Et Latinos *opus* de agricultura usurpare notum est, v. g. Virg. Georg. II, 472.

Ἐρεθιζω, excito, invito: ἐρεθιζει. 22, 5. explicat Faber *leni agmine fluit;* non male, sed melius Casaub. (ad Athen. pag. 590.) *susurro oblectare.* Equidem prætuleram olim interpretationem Alberti ad Hesych. Tom. I. pag. 1421. *garrire, garriendo oblectare.* Sed credo nunc, illam ab auctore esse illatam, et notionem primitivam, *irritandi* nempe et *lacessendi,* quæ etiam formæ *ἐρεθω* eripi non potest, (cf. Lennep Etym. Ling. Gr. p. 286.) eo magis et hic esse retinendam, quo aptior idea *τον invitare ad voluptatem,* quam arbor umbrosa, rivus garrulus et omnino loci amœnitas præbeat, h. l. esse videatur. (*Degen.*) *Susurro oblectat, invitat ad voluptatem.* Ita fere usurpat Theocritus *λαλειν,* de cupressis, 27, 57. et *κελαρυσθειν* de aqua. 7, 137. (*Mœbius.*)

Ἑρμης, ου, ὁ Mercurius, cujus manus, quas imitari in Bathyllo pingendo poëta jubet pictorem, ob gracilitatem et flexibilitatem laudabantur. 29, 31. De pulchritudine hujus dei quædam disputat *Galen. προτ.* cap. 3. *Winkelmann* in Geschichte der Kunst. Wien 1776. p. 282. Venustissimas Mercurii imagines invenies in Antichità di Ercolano Tom. 6. pag. 115. et Pitture antiche d'Ercolano Tom. 3. Tab. 12.

Ἔρνος, εος, το. ramus, frutex. 53, 37. *ἔρνος ῥοδων, frutex rosarum ferax.* Hesych. *ἔρνος·* — *δενδρον εὐθαλες, βλαστημα, φυτον.*

Ἐρυθημα, τος, το. proprie *radix,* quæ etiam *ἐρυθροδανον* dicitur, qua feminæ, quæ suavem illam et naturalem genarum rosam amiserant, faciem pingere solebant. Hesych. interpret. *ἡ ῥιζα, ἡ λεγομενη Ἐρυθροδανον;* deinde *rubor.* 29, 20. Ornate et exquisite *verecundiam* significat, quæ perfundere solet faciem suavi rubore.

Ἐρυθρος, α, ον. ruber. 31, 8. de vino. *Epithet. Homericum.* Res

est ex Homero notissima, veteres amavisse vinum ἐρυθρον, scilicet, μελαν.

Ἐρωτιδευς, εως, ὁ. diminutivum ab ἐρως. 33, 13. ἐρωτιδεις, *Amorculi*. De vario et diverso modo, quo diminutiva desinunt, conf. Fischer Animadvv. super Welleri Grammat. pag. 130. sqq.

Ἐσοπτρον, ου, το. *speculum*. 11, 3. 20, 5. voc. rar. pro frequent. ἐνοπτρον et κατοπτρον, quod poëtis est familiare. Vid. *Spanh.* ad Call. Hymn. in Pall. v. 17. Vol. II. p. 615. ed. *Ern.* Specula veterum erant metallica, ex ære, argento, item e carbunculis vitroque confecta. Ex recentioribus de veterum speculis quædam disserit vir doct. in dem Gothaischen Hofkalender 1782. (*Degen.*) Ceterum non est, quod cum nonnullis dubites, an hoc vocabulum pro usitatiori, κατοπτρον et ἐνοπτρον, apud bonos scriptores Græcos reperiatur. Vid. Pind. Nem. 7, 20. (*Mœbius.*)

Ἑταιρη, ης, (Ion. pro α, ας.) ἡ. *amica*. 4, 15. 28, 5. Pari modo Latini voc. *amica* usurpant.

Ἑταιρος, *amicus*, *amasius*. 19, 6. 29, 2.

Ἑτεροπνοος, ὁ, ἡ. *diversa sonans*. 49, 6.

Ἐτησιος, α, (Ion. η,) ον. 33, 2. docte et ornate adject. pro adverbio, *singulis annis*, *quot annis*. Hesych. ἐτησιον· κατ' ἔτος γινομενον.

Ἐτοιμος, η, ον. 56, 11. ἑτοιμον sc. ἐστι propr. *paratum*, i. *destinatum est*.

Ἐτρωθη, vid. τιτρώσκω.

Εὐβοτρυος, ου, ὁ, ἡ. 18, 17. ἀμπ. εὐβοτρ. vitis uvis plena atque ornata.

Εὐδια, ας, ἡ. 15, 11. Fischer de *valetudine* accipit. Proprie est *cœli serenitas*, ab εὐ et Ζευς, Διος, i. *cœlum*. Suid. εὐδια· ἡ ἀνευ ἀνεμων ἡμερα. Metaphorice omnino *vitæ jucunditas*, ut Pind. Ol. 1, 158. μελιτοεσσαν εὐδιαν, ad quem l. vid. Harles et Heyne ad Pyth. 5, 12.

Εὕδω, *dormire*. 25, 2. Hesych. εὑδειν· καθευδειν, κοιμασθαι.

Εὐθεως, *statim*. 10, 14.

Εὐθυ et εὐθυς, *statim*, *simul ac*. 3, 15. 33, 15. Hesych. εὐθυ· παραχρημα.

Εὔιος, ου, ὁ. *Evius*, i. e. Bacchus. 18, 11.

Εὐναζομαι, (εὐνη) *dormire*, *quiescere*. 41, 10.

Εὐπεταλος, ου, ὁ, ἡ. *bene foliatus*, i. e. magnis foliis vestitus. 18, 16.

Εὐπρεπης, εος, ὁ, ἡ. *decens*, *formosus*. 18, 18. de pueris in poculo cœlato signandis. Sic Horat. I, 4, 9. *Gratiæ decentes*. Hesych. εὐπρεπεια· εὐμορφια. Ceterum εὐπρεπης pulchrius dictum esse, quam εὐμορφος, vett. grammatt. contendunt: vid. Thom. M. pag. 392. ibique interprett.

Εὖρυς, εια, υ. 35, 5. ποντος εὖρυς, *mare magnum*, *altum*, i. e. Mediterraneum, per quod Jupiter Europam transtulit in Cretam insulam. Hesych. εὔρυ· πλατυ, μεγα. (*Degen.*) Hic nihil somniandum de mari Mediterraneo, licet Jupiter Europam per hoc transtulerit, quod non curat poëta. Ceterum hic quoque locutionem Homericam quære. (*Mœbius.*)

Εὐτελιζω, *contemnere*. 45, 10. de Marte, qui sagittam Amoris, ut levem, contemserat. Hesych. εὐτελεια· ταπεινωσις.

Εὐωδης, εος, ὁ, ἡ. *bene olens*. 39, 17. μ. εὐτεγξ. δεμ. i. q. μεμυρισμενος unguentis nitens. Hesych. εὐωδει· εὐοδμῳ.

Ἐφευρετης, ου, ὁ. *inventor*. 41, 3. apprime Bacchus inventor chorearum dicitur, quia vinum homines,

tam senes quam juvenes, sæpius ita reddit hilares, ut sponte saltare incipiant.

Ἐφηβος συμποτης, *compotor adolescens.* 42, 4.

Ἐφιστημι, *adesse, adstare,* et quidem *præter opinionem.* 3, 6. ubi ἐπισταθεις dictum pro ἐπιστας: ob quam generis enallagen, Græcis non inusitatam, (vid. Zeune ad Viger. pag. 216. ed. Herm.) nolim confugere ad recentiorem poëmatis illius auctorem. Conf. Sophocl. Ajac. 1790.

Ἔχω, (1°) *tenere, premere.* 14, 20: omnino h. l. verbum simplex positum pro compos. κατεχειν. (2°) Ἔχειν accusativo junctum sæpe neutraliter sumitur, ἐχειν και τι τερπνον. 27, 6. *magnopere oblectari, magna perfundi voluptate;* ubi quoque notandum est, partic. και et pronom. τις cum adjectivo construct. habere vim augendi. Vid. sub και et Viger. pag. 253. ed. Herm. (3°) Ἔχειν uti adverbiis ita et participiis junctum obtinet potestatem verb. εἶναι, quæ aptissima mihi videtur explicatio solvendis elegantiis, quas hoc verb. efficere solet. 29, 26. κ. ἐχετω λαλων σ. i. e. *sit loquens cera, dum tacet.* Cf. L. Bos Ellipss. sub ἐχειν. Ceterum de vario et eleganti usu hujus verbi vid. Ruhnken ad Tim. pag. 184. Hemsterhus. ad Aristoph. Plut. pag. 472. et Viger. pag. 248. sqq. ed. Herm. Idem quod *nosti, scis,* ut Lat. habeo. 9, 35.

Z.

Ζαω, ζω, *vivo.* 36, 12. το ζην, *vita.* 23, 2.

Ζεω, *fervere, effervescere.* 52, 10. exquisite de musto; Ἔρατον πιθοις — — quando vident, effervescere mustum doliis gratum.

Ζηλος, ου, ὁ. propr. *motus aquæ ferventis, æstus,* a ζεω, *fervere, æstuare;* deinde quicunque vehementior animi motus, maxime studium vehementius in rem aliquam, unde *æmulatio.* Sed et sensu malo adhibetur, unde *invidia.* Hinc sæpius occurrit pro φθονος, et sic 15, 3. ubi vel cum φθονεω conjunctum legitur. Cf. etiam *Lennep* Etym. L. Gr. p. 310.

Ζητεω, *quærere, studere.* 30, 5. Elegantiores Græciæ scriptores adhibent hoc verb. pro *velle, conari.* Conf. Lamb. Bos Animadd. pag. 6.; Hesych. ζητειν· βουλεσθαι, Ἀττικοι. ibique Alberti.

Ζωγραφος, ὁ, *pictor.* 28, 1. 2.

H.

Ἡβη, ης, ἡ. propr. *pubes,* s. mollis lanugo, qua pubertas solet indicari; hinc *juventas.* 54, 2. 56, 3. Etym. M. h. v. derivat a βαω, inquiens post alia ἡ ἀπο του βεβηκεναι, ἀβη και ἡβη. Ἀπο του βω, το πορευομαι, βη και ἡβη. Cf. *Scheid.* ad *Lennep* Etym. L. Gr. p. 315. Fatendum potius videtur, et hujus vocabuli, ut plurium, incertam esse originem.

Ἡδυ κυπελλον (vid. κυπ.) *Dulcis:* et adverbialiter, *Dulce.* 6, 9.

Ἡλιαω, *solem referre, solis instar candicare.* 29, 5. κομ. ἡλ. *coma rutilans, solari quasi splendore renitens;* hinc Faber ad h. l. proprie *splendens.* Hoc vero loco non intelligendam esse comam flavam, patet ex eo, quod poëta artificem jubet eam pingere, τα μεν ἐνδοθεν, nigricantem, quod de coma flava dici non posse, experientia docet. At nos non turbet splendor, quem poëta cupit, similis coloris solis, cum notum sit, etiam a collectis apicibus nigricantis capilli, in primis

crispati et torti, talem splendorem referri. (*Degen.*) Degenius splendorem solis similem a collectis nigrorum capillorum apicibus referri censuit. Alii aliter; inprimis Brossius, qui Poëtam ad picturam respexisse putat, in qua color capillorum mutatur, ut cincinni observari possint. (*Mœbius.*) De colore, quem veteres in capillis amabant, vid. Winkelm. Gesch. der Kunst pag. 373.

Ἡμιθηλυς, ὁ. *semivir:* h. e. nec mas nec femina. 13, 2. bene de Attide; illi enim, ut fabula narrat, jussu Cybeles genitalia desecta sunt. *Bentleius,* in epist. ad *Gaconem* Francogallum, h. v. explicat *pene puella,* mollibus femineisque fere membris præ pulchritudine.

Ἡμιλεπτος, ου, ὁ, ἡ. *semiexclusus.* 33, 10. de recenti amore, quem poëta exquisite et facete sub pullo semiexcluso repræsentat.

Ἡνια, ας, ἡ. et ἡνιον, ου, το. *habena, lorum.* 61, 7.

Ἡπαρ, ατος, το. *jecur, hepar.* 3, 28. Hanc præcipue corporis partem amoris sedem esse, veteres utriusque linguæ poëtæ docuerunt: e. gr. Mosch. 1, 17. ἐπι σπλαγχνοις (Hesych. σπλαγχνα· ἡπαρ) δε καθηται. Horat. 1, 25, 15. tibi flagrans amor sæviet circa *jecur* ulcerosum; ubi vid. *Jani.* At non tantum amoris atque libidinis, verum etiam *iræ* sedes jecur habebatur. Hor. 1, 13, 3. 4. ubi vid. *Mitscherl.* Præterea omnium dolorum, qui mentem penetrant, sedem poëtas veteres posuisse in jecore multis docet *Valcken.* ad Hippol. v. 1070. p. 279. Copiose hanc materiam exposuit Schwebel ad Mosch. l. c.

Ἡρακλης, 1, 8. *Hercules;* cujus labores materiam carminis heroici significant.

Ἡρωες, 1, 11. *heroës,* proprie homines meritissimi, post fata inter deos relati; ibi Cadmus et Atridæ, hique poëtice pro carmine sublimi et heroico. Observandum vero est, eo sensu, de quo l. c. sermo est, apud Homerum heroas non occurrere. Ibi enim heroës sunt vel seniores vel principes populorum, (πρεσβυτεροι, ἀνακτες, etc.) ad defendendam partim, partim expugnandam Trojam confluentium.— Hoc sensu primum reperitur apud Hesiodum, anno ante Christum natum 800 florentem, docente Vossio. Conf. Hesiod. Ἐργ. 122. et 141.

Ἡσυχος βιος. 42, 17. i. q. βιοτου γαληνη. 39, 15. *vitæ tranquillitas; securitas.* Hesych. ἡσυχια· γαληνη, ἠρεμια: et ἡσυχος· ἀπραγμων.

Ἦτορ, ορος, το. *animus, cor:* voc. poët. 39. 2. 42, 9. 10. μεν et ἐμον ἦτορ pro ἐγω, ut 36, 11. ψυχη μου, sed doctius et elegantius dictum est. Hesych. ἦτορ· ἡ ψυχη, θυμος.

Ἡφαιστος, ου, ὁ. 17, 2. *Vulcanus;* qui ibi aut ipse, aut potius docte et ornate pro opifice metallico vasculario accipi potest.

Ἠχεω, *sonare, resonare.* 1, 4. proprium esse lyræ docet L. Bos Animadd. p. 76. Hesych. ἠχει· φωνει, ψοφει.

Ἠως (ab ἀω, αὐω, unde *aura, aurora,*) quia sub primam lucem, quam Aurora fundit, venti flare solent, inprimis in regionibus maritimis.

Θ.

Θαλασσα, ἡ. *mare.* 19, 3. 37, 3. 51, 4, 5.

Θαλια, ας, ἡ. (a θαλλω, *floresco, viresco*) propr. *flos,* vel etiam *viriditas;* deinde quasi quidquid flores et gaudia habet, e. g. *convivia,* quorum proprium est. Conf. Heyne ad Hom. Il. ι, 143. in obss.

hinc *convivium publicum, dapes.* 53, 17. Hesych. θαλια· — εὐωχια, πανηγυρις; et Schol. ad Homer. Od. λ, 602. explicat θαλιῃς, ταις των θεων εὐωχιαις. Oppos. τραπεζαι, quæ sunt *epulæ minores privatæ.*

Θαλλω, *floresco.* 62, 12. *floret, flos juventutis maturescit.*

Θαλπω, proprie *calefacere.* Hesych. θαλπω· θερμαινω; sed 53, 13. est *terere, tractare.* Dulcem, inquit, odorem spirat rosa ei, qui eam decerpit et digitis tractatam naribus leniter admovet.

Θεητος, (Ion. pro θεατος) η, ον. proprie *spectabilis,* de corpore. 50, 12. δεμας θ. non tam *pulchrum,* quam *firmum* et *sanum* corpus Fischer interpretatur. Malim prius. Hesych. θεατος· το ἐκλεκτον· ὁρατον, και θεωρητον.

Θελγω, propr. *allicere, pellicere.* 52, 19. ἐς ἐρωτ' ἀωρα θελγει (sc. juvenis puellam) ὡστε, vel προς το, vel εἰς το προδοτον γ. γ. ad amorem intempestive allicit, ut proditrix nuptiarum fiat; i. e. ut ante nuptias usum Veneris concedat. Γαμον enim interdum verecunde poni pro συνουσια docet Spanhem. ad Call. Hymn. in Del. 240. Conf. et γαμος. Hesych. ἀωρον· ἀπρεπες, ἀκαιρον et θελγει· θαλπει, μαλασσει, κηλει, τερπει. Eustath. θελγειν interpretatur εἰς το θελειν ἀγειν. Conf. Born ad n. l. Sed nimis quæsita hæc deductio videtur.

Θελω, *cupere, desiderare, appetere.* 12, 1. 4. 10, 4. 19, 7. 27, 3. 28, 10. 29, 37. quo sensu etiam Latini verb. *velle* usurpant. 12, 1. θελεις ποιησω intell. ἱνα. Plane sic quoque Latini: *quid vis tibi faciam?* Ceterum sane ineptiunt, qui voc. θελειν et *velle* de iis maxime adhiberi contendunt, qui alacri animo ad aliquid suscipiendum se aptent, ut Broukhus et Burm. ad Prop. 2, 8, 13. ubi male et noster locus excitatur.

Θεμις, 51, 10. scilicet, ἐστι, *quæ nefas est videre.*

Θερος, εος, το, *ver.* 33, 3. Hirundines mensibus hibernis migrare et adventante vere redire, jam veterum erat opinio. Plin. H. N. lib. 10. cap. 34.

Θεσμος, ὁ, *lex, institutum.* 48, 3.

Θεω, 9, 4. *volare, currere.*

Θηβη, ης. 16, 1. τα Θηβης, i. e. *Thebæ ipsæ,* et hoc pro bello Thebano, a Cadmi nepotibus gesto. Thebas, Bœotiæ urbem bello suo nobilem, condiderat Cadmus Agenoris filius. Hinc Cadmus ipse pro bello Thebano. Od. α, 2.

Θηρ, ὁ, *animal.* 60, 3.

Θιασος, ου, ὁ. (θεος, θειος, θειαζω, θιαζω) 39, 23. proprie *quicunque cœtus ad Deorum cultum institutus,* in specie Bacchicus cœtus; deinde, (quia in celebratione sacrorum saltationes et convivia adesse solebant,) in genere *quivis sodalium cœtus,* et *convivium ipsum.* Zonar. Lex. ms. θιασος· το ἀθροιζομενον πληθος ἐπι τιμῃ Θεου. Conf. *Alberti* ad Hes. I. p. 1717. n. 7. Hesych. θιασος· χορου συστασις, ἡ συλλογος· και το ψιλον πληθος· ἐσθ' ὁτι δε, και το Βακχικον· ἡ ἑσμος γυναικων· θιασαι· χορευσαι.

Θνησκω, *morior,* ab θανω. 23, 4. 39, 27. το θανειν pro ὁ θανατος: sed hoc notionem, illud actum notionis exprimit.

Θρασικαρδιος, ου, ὁ, ἡ. *ferox, strenuus.* 60, 5. θρασ. ἀνδρ. ἐγκαθορα πολ. χαιρουσα *strenuorum urbem propitia tuearis.* Vocabulum apud Homer. sæpius obvium, e. g. Il. ν, 343.

Θριξ, τριχος, ἡ. *capillus* (canus). 47, 4.

Θυελλα ἀνεμοτροφος, *procella rapida, præceps.* 41, 14. Solemnis idea apud poëtas, animi æquitatem

significans. Conf. Horat. I, 26, 1. ibique Mitscherl. Hesych. θυελλα· ἀνεμον συστροφη, και ὁρμη, ἡ καταιγις.

Θυμος, ου, ὁ. proprie *spiritus gravior.* Hinc *animus fortis, ira;* quia utrumque graviore spiritu declarari solet; porro *vita,* quia hæc sine spiritu esse non potest; denique *animus.* 26, 6. 50, 13. i. q. ἠτορ, quod vide.

Θυρα, ἡ, [unde *obturare, returare,*] 3, 7. *pulsavit fores.*

Θυρσος, ὁ, *Baculus, pampinis in cuspide circumplicatus.* 6, 6.

Θωρηξ, ηκος, (Ion.) ὁ. Olim pars hominis a collo usque ad pudenda: deinde id, quo illa pars hominis tegitur atque munitur, i. e. *lorica.* 14, 9. Hesych. θωραξ. ὁπλον, πυργος, χιτων, λωρικιον.

I.

Ἰαινομαι, *gaudere, lætari.* 39, 2. *lætitia perfusum:* Hesych. ἰανθη· ἐχαρη, διεχυθη, ἡυφρανθη.

Ἰδε πως, *vides ut.* 37, 1. sq. forma, quam et Horatius imitatus est: e. gr. Od. 1, 9, 1. 14, 3. Serm. 2, 2, 76.

Ἱδρως, ωτος, ὁ. *sudor.* 7, 6. Vid. et τειρω.

Ἱκνεομαι, ἱκομαι, *venio.* 60, 4.

Ἱλαρος, α, ον. est Latinorum *hilaris.* 41, 1. 26.

Ἱμερος, ου, ὁ. 51, 26. est *Jocus,* filius Veneris, qui cum fervido puero matrem ridentem semper circumvolat. Conf. et *Jani* ad Horat. I, 2, 34. (*Degen.*) Non *Jocus,* ut nonnulli interpretantur, inquit Mœbius, sed *Cupido;* nam Ἱμερος et Ἔρως ita junguntur, ut hic amorem, ille desiderium amoris significasse videantur. Male comparant Hor. I, 2, 34., ubi recte Mitscherl. *novo sed præclaro phantasmate, quod an alibi occurrat, nescio.* Confer 62, 6.

Ἵνα cum indicat. significat i. q. ὁπου ἀν. 51, 30. ἵνα νηχ. *quocunque natat.* Conf. Viger. pag. 557. ed. Herm.

Ἰον, ου, το. *viola.* 51, 21. κρ. ὡς ἰ. ἑλ. *ut lilia violis innexa.*

Ἰουλος, ου, ὁ. proprie *lanugo:* Gloss. vett. ἰουλος, ὁ χνους των γενειων et Hesych. ἰουλοι· αἱ πρωται των τριχων ἐκφυσεις. Apte et exquisite 5, 10. de mollibus Cupidinis capillis (Ovid. ex Pont. 3, 3. 17.) lanugini similibus. Vid. Calpurn. ecl. 2, 85.

Ἵππος, ου, ἡ. *equitatus, copiæ equestres.* Conf. Herodot. 1, 28. 3, 90. quem significatum etiam obtinet ἵππος apud nostrum 16, 4., ubi Barnesius dormitavit, et, contra omnem poëseos elegantiæque sensum, allusionem ad equum illum Trojanum invenisse sibi videbatur. Ἵππους, ut apud Lat. *equos,* sæpius etiam pro *equitibus* adhiberi notum est. Conf. quoque *Bach* ad Xenoph. Ages. 2, 3. p. 224.

Ἵπταμαι, (i. q. πεταμαι, ex quo haud dubie ortum est,) *volare* 20, 3. Hoc voc. Phrynich. pag. 142. et Thom. Mag. pag. 473. e finibus Atticis exulare jubent; sed vid. interprett. ad I. Th. M.

Ἴπτω, frequens quidem significatio h. v. est *lædere, offendere;* sed, in Theocrit. od. *in Mortuum Adonid.,* (ubi ἰψω est pro ἰψασο ab ἰψαμην, -ασο, -αο, -ω) notat *percutere.* Hesych. ἰψαο· καταβλαψας, ἐφθειρας.

Ἵστημι, (σταω, στημι, et cum præfixo iota aspirato ἱστημι) *stare.* 20, 1. graphice de Niobe, filia Tantali et Diones, in saxum conversa.

Ἱστιη, ης, ἡ. (Ion. pro ἑστια) 3, 19. *focus.* Bene Hesych. ἑστιη· πυρ. Proprie enim ἑστια, unde Lat. *Vesta* [præposito digamm. Æolico]

ortum est, fuit *focus*, i. e. *ara* Vestæ in Prytaneo, in qua perpetuus ignis aleretur. Sic enim Pollux 1, 8. οὕτω (sc. ἑστιαν) δ' ἀν κυριωτατα καλοιης την ἐν πρυτανειῳ, ἐφ' ἧς το πυρ το ἀσβεστον ἀναπτεται.

Ἱστορημα, το, *narratio:* 18, 19. *fabula.*

Ἰσχιον, ου, το. *coxa*, proprie os illud, in quod inseritur femoris caput. Conf. Foësii Œc. Hippocr. pag. 288. sq. et Harl. Ind. Chrest. Gr. Pros. 55, 1. Ἰσχια, *clunes.* Hesych. ἰσχια· τα ὑπερανω των μηρων, και τα κοιλα των γλουτων, ἐν οἰς ἡ κοτυλη στρεφεται. Conf. et Fisch. ad n. l.

Ἴτυς, υος, ἡ. proprie *curvatura rotarum* et *clypeorum*, quæ in his facta erat ex ferro. Conf. Wessel. ad Herod. VII, 59. *Extrema pars cujusvis rei rotundæ*, ut *palpebrarum.* 28, 17. ubi ornate et docte de suavi palpebrarum circuitione. Vid. Schneider ad h. l. Hesych. ἰτυς· ἡ ἐσχατη ἁψις, ἡ περιφερεια της ἀσπιδος και του τροχου, και παντος περιφερους το τελευταιον μερος. Hic locus (28, 17.) inquit Mœbius, ostendit, scriptum olim fuisse συνοφρυ; nam βλεφαρων poni potuisse pro ὀφρυων quis credat.—Vide συνοφρυς.

Ἰφιτειον τοξον, *arcus Iphiti*, Euriti et Antiopes filii, quem Hercules occidit (Hom. Od. φ, 27.) et arcum illius abstulit, quo tamen postea abusus est in furore contra uxorem et liberos suos. 31, 12. Vid. quoque Barnes, ad h. l.

K.

Καδμος, ου. 1, 2. Per *Cadmum*, regis Agenoris filium, Thebarumque conditorem, docte significatur bellum Thebanum, quod inter ejus nepotes ortum est.

Καθιζω, *considere.* 3, 19. 9, 23. sc. ἐμαυτον. Vid. Wolle ad Küster de V. M. pag. 96. sq. et Thom. Mag. pag. 486. ibique interprett. Καθισον sc. σεαυτον *compone te ad sedendum.* 22, 2. Differt καθισον a καθησο, ita, ut prior vox ejus sit, qui simpliciter, ut sedeat aliquis aliosve sedere etiam faciat, imperat; posterior autem ejus, qui sive stantem alloquatur, et sedere ac quietum permanere jubeat. Vid. Harles ad h. l. Clark ad Hom. Il. β, 191. Ammon. pag. 80.

Καθαιρεω, *desumo.* 29, 44. Sensus est:—tanta est similitudo Bathylli et Apollinis, ut tu, suspensa Apollinis imagine *sumpta*, ex ea facile Bathyllum, ex hujus effigie conficere possis Apollinem. 37, 13.

Καθοδος ἀργαλεη, *difficilis descensus.* 56, 11. Hes. ἀργαλεη· χαλεπη, δεινη. et Schol. ad Aristoph. Plut. 1. interpretatur χαλεπον, δυσκολον, δυσχερες.

Και, (1°) *vel, adeo.* 1, 9. 9, 37. (2°) in interrogationibus vim habet impellendi et cohortandi, et tum positum pro δη, ut quoque Latini suum *et* adhibere solent, et redditur, *quæso, tandem.* 19, 7. 23, 8. 9. Conf. quoque Zeune ad Viger. pag. 524. sq. ed. *Herm.* (3°) interdum ponitur pro δε, etiam non præcedente μεν. 14, 8. καγω *at ego.* Conf. l. c. pag. 521. (4°) pro μεν, *quidem.* 9, 17.

Και γαρ. 35, 11. positum est pro και γαρ τοι, *etenim;* probationem enim præcedentis versus continet.

Και δη, *quin etiam*, Theocrit. in Mortuum Adon. 45.

Καινος, η, ον. *novus, diversus.* 16, 6. de novo ac diverso puerorum puellarumque exercitu, a quo Poëta vincebatur.

Καλιη, ἡ, *nidus*. 33, 3. 7.

Καλλος, εος, το. *pulchritudo, venustas*. 2, 9. Bene jureque tribuit Poëta pulchritudinem mulierculis Græcis.

Καλος, η, ον. *pulcher, suavis*. 13, 1. καλη Κυβ. non *alma*, sed *formosa* Cybele explicat Bentleius; bene. 12, 8. de somniis, quia Poëta sibi visus est per quietem amplecti Bathyllum suum. Denique ad 8, 10. καλας ἐκεινας observat D'Arnaud Animadvv. pag. 9. sq. puellas Græcas ab amasiis suis simpliciter dictas fuisse τας καλας.

Καλυπτω, 36, 12. *tegere, velare*, nimirum velamine, quo corpora defunctorum tegebantur; vel etiam *humare, terra obruere*, quod Fischero ad h. l. placet. 51, 11. de Venere, cujus media pars fluctibus in disco fictis tegebatur. Hic, inquit Mœbius, necesse non est ut, cum Fischero, καλυψε desideres. Ita etiam Romani. Virgil. Eclog. 3, 374-377., ubi Poëta conjungit *agunt, advolvere, dedere*.

Καμινος, ου, ὁ, ἡ. *fornax*, i. e. *officina*. 45, 2. de officina Vulcani, quæ in insula Lemno, hod. *Stalimene*, fuit, et Hom. Od. θ, 273. χαλκεων dicitur. Vocabulum καμινος poëtas usurpare de fornace Cyclopum et Vulcani docet Spanhem. ad Call. Hymn. in Dian. 60. Conf. Fisch. ad h. l.

Κἀν. 7, 7. (1°) *pæne, propemodum*, κἀν ἀπεσβ. *in eo fere eram, ut animam efflarem; propemodum extinctus fuissem*. Testibus enim vett. grammatt. ἀπεσβη ponitur pro τεθνηκεν. Hesych. κἀν· και δη, ἀν ἀλλα; vid. in primis Hoogev. de Particc. sub h. v. (2°) κἀν et κἠν habet vim *adversandi, etiam, licet*. 9, 19. 30, 7. 38, 3. (3°) Vim *augendi, adeo, etiam*. 34, 6. huc pertinet glossa Hesychii supra allata. Ceterum de eleganti usu et scriptura h. part. copiose disputat *Zeune* ad Viger. pag. 526. 527. ed. *Herm*.

Κανωβος, ου, 32, 20. (variant auctores in scribendo hoc vocab. e. gr. Steph. Byzant. Κανωπος) *Canopus* parva insula ad ostium Canopinum Nili, (hod. *Bekier, Bikir*, seu *Aboukir*, prælio navali illustris a. 1798. inter Francogallos et Anglos commisso, quo illi devicti eorumque naves fere omnes ab Anglis, duce *Nelsone*, deletæ sunt) et urbs ejusdem insulæ, sic dicta a Canopo, Menelai gubernatore, ibi moriente atque sepulto. De lascivia et luxuria hujus oppidi conf. Strabo lib. 17. pag. 1152. ed. Almelov. Juvenal. Sat. 6, 84.

Καρα, το. indecl. *caput*. 36, 9. το καρα elegantiæ Atticæ magis convenire quam ἡ καρα, contendit Thom. Mag. p. 530. ποιηται δε ὁ κρας, και το καρα· ἐπι θηλυκου δε ἡ καρα παρ' οὐδενι εὑρηται, sed vid. ibi *Sallier*.

Καρανος, ου, ὁ. *dominus, magister*. 28, 3. ut τυραννος od. 9. et βασιλευς od. 43. de eo usurpatur, qui in aliqua re excellit.

Καρηνον, ου, το. *vertex*. 39, 14.

Καρια, ας, (Ion. η, ης.) *Caria*, regio Asiæ Minoris. 32, 16.

Καροω, (καρος), *sopire, vino obruere*. 36, 11. τ. ψ. καρωσον, *animam vino obrue:* i. e. ita me fac hilarem, ut, quidquid sit curarum, obliviscar. Hesych. καρωθεις· μεθυσθεις.

Καρπος, ου, ὁ. *fructus, fructus olivæ, uva*. 37, 10. 13. Vid. de hoc voc. Thom. Mag. p. 190. ibique interprett.

Καρτερεω. 23, 3. ἐκαρ. φυλαττων *perseveranter custodirem*. Elegans orationis forma, Atticis in primis scriptoribus familiaris, qua participium verbo junctum per verbum redditur, et verbum vim participii

aut adverbii obtinet. D'Arnaud Animadvv. pag. 15. discessionem facit et καρτερουν redundare probatum ivit exemplis, quæ rem suam non satis firmare videntur. Conf. de hoc Græcism. Viger. pag. 34. ed. Herm.

Κατα (1°) cum genitivo, *in*, *per*. 10, 16. (2°) cum accusat. pro εἰς, *in*. 17, 7. 52, 4. *per* ibid. 11. de tempore. 3, 13. de propinquitate loci, *coram*, *juxta*, *prope*, *an*. 3, 3. De origine h. vocab. conf. *Scheid* ad Lennep. Etym. p. 394.

Καταβαινω, *descendo*. 56, 12. de iis, qui ad Inferos descendunt.

Καταβρεμω. 6, 5. καταβρ. κ. πλ. θυρσοι, *baculus hederarum frondibus fremens*. Exquisitum epitheton, rei naturam optime exprimens. Hedera enim leviter concussa s. vibrata sonitum edit. Vid. quoque Schneider Anmerkk. p. 93. Ceterum pictura hæc suavissima ac vivida innuit morem veterum maxime Græcorum, qui in comessationibus hastas hedera implexas vibrantes saltabant. Conf. de hac re omnino *Schwarz* de comessatt. veterum. Altorf. 1744.

Καταβρεχω, *ungere*. 15, 6. de barba ungenda.

Καταγωγιον, ου, το. propr. *diversorium*, *hospitium*: i. e. locus amœnus. 22, 8. cum dilectu de fonte murmurante, et ad recumbendum invitante. Sic Propert. 1, 20, 10. vagi fluminis *hospitio*. Sed Græciæ tantum et Italiæ poëtæ ob calidiorem, in qua viverent, plagam ad recumbendum prope fontes invitare poterant. Nostri Poëtæ dum hoc imitantur, mores regionis et loci lædere videntur. Hesych. καταγωγη· οἰκημα. (*Degen.*)

Καταστεφω, *cingo*. 15, 8.

Κατασχιζω, *disrumpere*, *abrumpere*. 3, 9. exquisite et docte de turbatis somniis.

Κατερχομαι, *advenio*. 50, 4. præter opinionem Bacchus de cœlo descendisse videtur.

Κατεχω, *contineo*, *capio*. 59, 3. κατασχων (a κατασχω) a. 2. pro σχων κατα πτερων, *Amorem tenens alis*.

Καυμα, ατος, το. *æstus vini* et *amoris*. 21, 3. 8.

Καχαζω et καγχαζω, *effuse ridere*, *cachinnari*, quod ex καχαζω factum esse facile apparet. 3, 29. de exsiliente et gestiente Erote. Hesych. καχαζειν (sic enim ibi legendum pro καφαζειν) γελαν.

Κειμαι. 3, 5. *quiescere*. 4, 9. *jacere*: verb. proprium mortuorum et interfectorum. Bion. 1, 7. Tyrt. 1, 22. ubi vid. Klotz. et Harles. Eodem sensu Latini *jacere* ponunt. Burm. ad Phædr. 1, 24. Drakenb. ad Sil. Ital. 2, 594. 3, 469. Deinde exquisite et apposite de potatoribus. 26, 5. 9., quoniam sæpe veluti extenti jacere solent. De dormientibus. 3, 5. De capillis. 29, 8. *libere pendo*.

Κεκερασμενος, v. κεραννυμι.

Κελαινος, η, ον. *niger*. 28, 17. Hes. κελαινη· μελαινα. Haud dubie non nisi dialecto a μελας μελαινα differt. Conf. Schneid. Lex. Gr. Crit. sub κελ.

Κελεβη, ης, ἡ. *poculum*. 57, 2. Hesych. κελεβη· ποτηριον εἰδος θερμηρον: conf. Casaub. ad Athen. pag. 193. Athenæus, qui hoc od. nobis servavit, de voc. κελεβη hæc dicit: ἀδηλον δε, ποιον εἰδος ἐστι ποτηριον, ἡ (παν ποτηριον.) Κελεβη καλειται ἀπο του χεειν εἰς αὐτο την λοιβην, ἡ το λειβειν τουτο δε ἐπι του ὑγρου συνηθως ἐταττον, ἀφ' οὑ λεγεται και ὁ λεβης.

Κελευω, *jubeo*. 7, 3.

Κεντρον, ου, (κεντεω·) το. *aculeus*. 40, 13. το κ. το της μ. observ. venustas in iterando articulo, Græcæ linguæ fere propria. Sic præ

aliis δεικτικως Græci loqui poterant.

Κεραννυμι, (κερω, κεραω, κερανω, κεραννω) *miscere, immiscere.* 29, 13. 41, 11. Hesych. κερασαι· μιξαι, ἑνωσαι, συναψαι. Sed videtur olim quoque forma κεραζω, vel κεραθω in usu fuisse, unde κεκερασμενος et κερασθεν. (*Degen.*) Νομους κερασσω, (pro κερασω). 48, 4. *leges immiscebo,* audacter pro κατα νομους κερασω, scil. οἰνον, *vinum secundum leges compotationis miscebo;* id est, tot partibus aquæ, quot misceri illud leges συμποσιαρχου jubent. (*Mœbius.*)

Κερας, ατος, το. proprie *cornu,* deinde *arcus.* 3, 31: Vel quia prisca ætate arcus ex cornibus fieri solebant: [Notus v. gr. est arcus Pandari ex binis cornibus capræ silvestris fabricatus. Hom. Il. δ, 105. sqq.] Vel ob similitudinem. Sic Latin. *cornu* sæpius pro *arcus* ponitur.

Κερδος, εος, το. *lucrum.* 39, 25.

Κηπος, ὁ, *hortus:* sed od. 62, 16. sensu obscœno, *arvum genitale, pudibunda Myrillæ.*

Κηρινος, η, ον. *cereus, e cera fictus.* 10, 1. de signo Cupidinis, quod juvenis vendebat.

Κηρος, ὁ, *cera, tabula cerea.* 28, 8.

Κηροτεχνης, ου, ὁ. *cerarius.* 10, 9.

Κισσος, ου, ὁ. 6, 5. κισσοι πλοκαμοι, *nexus hederacei;* audacter et docte, primum quod substant. pro adjectivo; deinde quod πλοκαμος *coma* pro hedera, eaque in coronam nexa, dictum est. Ceterum *coma* pro arborum foliis omnique pariter herba apud poëtas utriusque linguæ frequens est. Conf. 22, 3. De hac audacia vid. Tit. ad Nemes. 4, 23. et Harles ad Chrest. Lat. poët. pag. 159.

Κισσοστεφης, εος, ὁ, ἡ. *hedera coronatus.* 26, 5. de poëta potante; hedera enim sacra fuit Lyæo, et sic quoque poëtis propria. Hedera vero se coronare solitos esse poëtas vel ex illo Horatiano I, 1, 29. *me doctarum hederæ præmia frontium Dis miscent superis* (ubi vid. *Mitscherl.*) notum est. (*Degen.*) Convivæ caput coronis hederaceis circumdabant, ut æstum vini refrigerent. Itaque non quadrant quæ habet Degenius:—*Hedera enim sacra fuit Lyæo, et sic quoque poëtis propria.* (*Mœbius.*)

Κιχανω, *prehendere.* 44, 5. Hesych. κιχανειν· καταλαμβανειν.

Κλαδισκος, ου, ὁ. *ramulus.* 22, 4. dimin. a κλαδος.

Κλαρος, ου. 13, 5. proprie oppidum Colophoniorum in Ionia (Strab. lib. 14. pag. 951. Almelov.) unde Apollo *Clarius* dicitur, de quo copiosus est Spanhem. ad Callim. pag. m. 89. Nostro loco intelligitur fons ille famosus juxta Clarum, Apollini sacer, cujus potu (auct. Plin. H. N. lib. 2. pag. 121. ed. Harduin.) mira reddebantur oracula. Hujus fontis meminit etiam Scholiastes Apollonii in libr. I. v. 308.: cujus locus idcirco notari meretur, quia originem fontis memorat. En verba: Λεγεται δε και κρηνην ἀναβλυσαι ἀπο των δακρυων Μαντους (erat Tiresiæ filia, quæ vastationem patriæ ploraverat.) [Conf. *Potter's* Archæol. Græc.] κατα Κλαρον, και μαντειον ἐκει Ἀπολλωνος αὐτην καταστησαι. Tertullian. de anima cap. 50.: *Sed aut ebriosos reddit Lyncestarum aut lymphaticos efficit Colophonis scaturigo Dæmoniaca.* Macrobius Saturn. lib. 1. cap. 28. *In hoc Adyto vaticinaturi plurimo mero sumto, ut apud Clarium aqua potata effantur Oracula.* Porphyrius epist. ad Anebonem: Ὡς των ἐξισταμενων ἐνιοι τινες αὐτων ἀκουοντες ἡ κυμβαλων, ἡ τυμπανων, ἡ τινος μελους ἐνθυσιωσιν, ὡς οἱ κοριβαντιζομενοι, και οἱ τῳ Σαβαζιῳ κα-

τοχοι, και οἱ μητριζοντες· ὁ δε ὑδωρ πιοντες, καθαπερ ὁ ἐν Κολοφωνι ἱερευς του κλαριου. Hæc sua manu adscripserat *Jablonsky* margini exempli sui, quod ego nunc possideo. Conf. in primis Tacit. An. 2, 54. (*Degen.*)

Κλημα, τος, το. *palmes.* 50, 9. *Vinum in palmitibus servans.*

Κλονεω. 31, 11. *quatere, concutere.* apte de Hercule furente, pharetram Iphiti quatiente. Hesych. διακλονων· διασειων.

Κλων, ἡ, *Palmes.* 37, 12.

Κοιλος, η, ον. *cavatus, profundus.* 17, 5. hoc epitheton, poculo additum, redundare sunt qui inique censeant.

Κοιμαω, *dormire facere alterum;* κοιμαομαι, *dormire facio me,* i. e. *dormio.* Conf. Küster de V. M. pag. 15. De columba in barbito Poëtæ dormiente. 9, 33. Optime de apicula, non quidem dormiente, sed tantum dormientis instar, in rosa cubante et mel sugente. 40, 2.

Κοιρανος, ὁ, *Dominus, magister.* 28, 3. De pictore in arte sua excellente.

Κοιτη, ης, ἡ. *lectus, cubile.* 23, 15. Cyrill. Lex. ms. κοιτη· ἡ ἡσυχια, ἡ στρωμνη.

Κολαζω, *punire.* vs. 34. *In mort. Adon.*

Κολυμβαω, *natare.* 37, 5. de anate in vernis undis natante.

Κομαω, propr. *comam alere.* 18, 17. ἀμπ. κομ. *vitis comata.* i. e. *foliis plena.* De virgine. 62, 12. *Matura est;* imagine ex arbore foliorum, et igitur succi plena, desumta. Vid. θαλλω.

Κομη, ἡ, *coma.* 11, 4. 6.

Κομιζω, *ferre, portare.* 9, 15. de columba poëtæ tabellaria. Atque columbas pullos adhuc foventes olim fuisse tabellarios testatur Æl. V. H. 9, 2. et Casaub. ad Athen. 9, 11. extr. 50, 6. *adferre.*

Κονις, ἡ, *pulvis.* 4, 10.

Κοπος, ου, ὁ. *labor,* et *defatigatio e labore.* 3, 5.

Κοπτω, propr. *scindere,* deinde *pulsare.* 3, 7. de Erote introituro foresque pulsante. Proprie locutus Poëta. *Introituri* enim κοπτουσι; *exituri,* qui necesse habebant manu fores percutere, ut, qui intraturi adstarent, cavere sibi possent, ψοφουσι. Ammon. κοπτει την θυραν ὁ ἐξωθεν, ψοφει δε, ὁ ἐσωθεν ἐξιων: ubi vid. *Valcken.* Adde *Bach* ad Xenoph. Sympos. pag. 118. et Fischer. Ind. ad Theophr.

Κορεομαι, (κορος) *satiari, inebriari.* 13, 10. Hesych. κορεσαι· πληρωσαι, χορτασαι. Ceterum notetur hic audacia quædam utriusque linguæ poëtis familiaris, quæ verbum, quod uni tantum substantivo conveniat, pluribus jungere solet. Copiosissime et optime de hac orationis forma egit *Dorville* ad Charit. pag. 394. sq. (*Degen.*) Non est quod, cum Degenio, putes, vocab. κορεσθεις uni substantivo, id est, Αναιῳ, convenire, quam opinionem temerariam etiam alii sequuti sunt. (*Mœbius.*)

Κορινθος, ον. 32, 10. *Corinthus,* hod. *Corinto,* urbs Achaiæ ad isthmum, olim locupletissima ac splendidissima, copia venustarum feminarum et meretricum celeberrima, (Conf. *Zeune* Animadvv. pag. 74.) ubi et Laïdem istam famosam habitasse notum est. De lascivia muliercularum Corinthiarum vid. Aristoph. Thesmoph. v. 665. Descriptionem hujus urbis dedit Strabo lib. 8. pag. 580. sq. ed. Almelov.

Κορυφη, ἡ, *vertex capitis, caput.* 53, 34.

Κορωνη, ης, ἡ, *cornix.* 9, 37. Cum cornice, quæ ob garrulitatem vel in proverbium abiit, se comparat columba. Sic Theocrit. 15, 87. (ubi v. Valcken.) loquax mulier cum turture comparatur.

Κουφος, η, ον. 12, 3. proprie *levis*, h. e. *celer*, uti quoque Latinorum *levis* pro *celer* sæpius (e. gr. Phæd. Fab. 1, 12, 8.) occurrit. Cum dilectu de hirundine, quam velocissime circumvolare constat. Optime Hesych. κουφος — ταχυς. Κουφα, pro κουφως, *petulanter*, *proterve*. 61, 10.

Κραδαινω, i. q. κραδαω, *vibrare*. 31, 14. de furente Ajace, Hectoris gladium vibrante. 45, 9. de Marte post reditum e pugna hastam vibrante. Hesych. κραδαινει· σειει, τινασσει; Suid. κραδαινων· σειων, δονων, σαλευων.

Κραδιη, ης, ἡ. (poët. pro καρδια, propr. *cor*) *anima*, *animus*, quia cor quasi sedes vitæ habenda est. 7, 7. κρ. ἀ. ἀν. *anima nares usque ascendit*, docte et eleganter dictum! Sensus est: *fere animus me linquebat*, ob summam anhelationem, quæ cum in primis in naribus sese exserat, animum ipsum illuc ascendisse poëta fingit. Copiose de hac idea poëtica disserit Schneider in Anmerkk. pag. 297. sq.

Κραντηρ, ηρος, ὁ. i. q. κραντης, κραντωρ (a κραινω) *qui aliquid efficit*, *conficit;* deinde, quia quasi numerum conficit et claudit, *genuinus;* denique poëtice pro ὀδους, *dens*. *In mortuum Adon*. vs. 32. Hesych. κραντηρες· ὀδοντες. αἱ ὑστερον φυομενοι, οἱ λεγομενοι σωφρονιστηρες. Conf. Pollux lib. 2, 93.

Κραντωρ, ὁ, *dominus*. 62, 2.

Κρας, ατος, το. *caput*. 4, 15. Hesych. κρατα· κεφαλην. Vid. Thom. Mag. p. 530. ibique interprett. De hoc vocabulo, quod Eustathius recentioris ævi censuit, conf. Faber ad h. l.

Κρατεω, *imperare*, *vincere*, cum genit. (subintell. ἐπι) 9, 10. de Bathyllo, qui amore sui omnes incendebat.

Κρεμαομαι, *pendeo*. 29, 17. ἀπ' ἐλπιδ. κρεμασθαι, *spe suspendi;* i. e. spem quidem habere, sed dubiam. Sic fere Lat. *expectatione suspendi*. Conf. Fisch. ad h. l.

Κρητη, ης. *Creta*, insula maris mediterranei, hodie *Candia*. 32, 22. Ibi ἁπαντ' ἐχουσης cum Barnesio de ubertate regionis omniumque rerum, quibus hæc insula abundavit, copia intelligo; ita ut simul puerorum puellarumque multitudo omnisque amoris materia comprehendatur. De effrenata Cretarum luxuria adi Serv. ad Virg. Æn. X. 523. et Heusing. ad Plut. de puer. educ. pag. 140. (*Degen.*)

Κρινον, ου, το. *lilium*. 51, 21. 34, 8. λευ. ῥοδ. κρ. πλ. *candida lilia rosaceis coronis implexa*. Suavissima et blandiens idea, qua facetus et amans Poëta canitiem suam delicatulæ et fugienti puellæ commendare voluit. Coloris autem suavitas a rosis liliis innexis ducitur. Hesych. κρινα· ἀνθη καλλιπνοα, εὐωδιαζοντα.

Κροταφος, ου, ὁ. *tempus*, *pars capitis*. 5, 4. 6, 1. 42, 6. κροτ. στεφ. ὑακ. ἀμφιπλ. *tempora cingere hyacintho*.

Κροτεω, *plaudere*, *plausu comprobare;* sed 52, 7. de laude Bacchi, quam celebrabant hymni torculatorum juvenum in vindemia. Hinc Oppian. Cyneg. 1, 127. de vindemiatore βοτρυν ἡμεριδων θλιβων ἐπιληνια χαιρει.

Κροτος, ου, ὁ. *saltatio*. 27, 8. Vid. D'Arnaud Animadvv. pag. 20. seqq.

Κρυος, εος, το. *frigus*. 3, 23. Hesych. κρυος· ῥιγος, ψυχος.

Κτανοντες, κτας. vid. v. sq.

Κτεινω, ab antiq. κταω, vel potius κτεω, *interficere*, *necare*. 31, 6. 7.

Κυαθος, ου, ὁ. *cyathus*, erat *vasculum figlinum*, *æneumve* (Pollux 10, 122.) *minusculum*, quo et vinum hauriebant, et ex quo bibebant. 57,

5. Hesych. κναθος· ἀντλητηριον.

Κυανεος, α, ον. *cæruleus.* 29, 11. Vid. Schneider Anm. pag. 245. sqq. qui copiose et docte de hoc voc. exponit; deinde omnino *niger, nigricans.* Fischero observante, indicatur color e nigro et cæruleo mistus. At Mœbio aliter videtur. *Nigerrimum* (inquit ille) sit *supercilium,* ut apud Homer. Il. A. 528. Hesych. κυανεος, μελας, σκοτινος, ad quem l. vid. Ruhnken. in emendatt. et Vossius ad Catull. pag. 218.

Κυβηβη. 13, 1. Cybelem hoc l. esse puellam, nondum inter Deas relatam, censet Bentleius in epist. ad *Gaconem* Francogallum, quam Brunck editioni suæ Anacreontis adjecit. Loc. cl. de Cybele est apud Lucret. 2, 597. sqq. De ejus cultu conf. in primis d. neue Deutsche Merkur 1806. St. 10.

Κυβευω, (κυβος) proprie, ut Xenoph. Mem. S. I, 2, 57. *tesseris ludere;* sed 15, 12. adhibetur pro παιζειν *ludere,* i. e. *hilarem esse,* quæ interpretatio et ingenio Anacreontis conveniens est, et auctoritate Hesychii firmatur, qui κυβευσαι exposuit παιξαι. (*Degen.*) Mœbius autem inquit—*regna vini tibi sortiere talis,* ut Horat. canit I, 4, 18. Nam veteres magistrum vini eligebant jactu talorum, qui leges convivii dare solebat. Sensus hujus loci videtur esse hic: *convivia celebra,* ubi cum aliis de imperio vini talorum jactu certandum. Vid. Fischer. et Raml. ad hunc locum, atque Mitsch. ad Horat. I, 4.

Κυβισταω, *in capite saltare.* 51, 28. Apposite de piscibus lætis, Venerem marinam natantem circumcingentibus.

Κυδαινω, *laudo, carmine celebro.* 62, 5.

Κυθηρη, ης. 5, 9. *Venus Cytherea,* a Cythera insula, ubi sanctissime colebatur.

Κυλιομαι, *volvi, rotari.* 4, 9. (κυλισθεις proprie pertinet ad formam κυλιδω, unde est κυλινδω, κυλινδεω) de celerrimo cursu rotarum, quocum vitæ fuga comparatur. Locis similibus summam et incredibilem celeritatem exprimentibus, quæ Harles ad h. l. collegit, adde *Gratium* Cyneg. v. 204. Hom. Hym. in Merc. v. 43. sqq.

Κυμα θαλασσης. 37, 3. docte et ornate *unda maris,* pro *mare.* Locutio Homerica.

Κυπαριττος, ὁ, *cupressus:* sed 62, 16. *membrum virile.*

Κυπελλον, ου, το. *poculum.* 31, 16. 38, 8. 18, 2. Hesych. κυπελλα· ποτηρια et κυπελλον· εἰδος ποτηριου αὑτου, ubi Casaub. et alii emendant διωτον.

Κυρτος, η, ον. *cavus, convexus,* i. e. *profundus, magnus.* 39, 21. (2°) *Curvus.* 51, 27. de choro piscium curvato Venerem natantem circumdante.

Κυω, *parere, fœtum edere.* 33, 16. Hesych. et Suid. κυει· ἐγκυμων ἐστι, γεννᾳ.

Κωμος, ου, ὁ. Od. 6. inscr. ubi κωμ. significare puto *carmen comessatorium,* quo simul comessationis descriptio contineatur. Sed ibid. v. 16. κωμ. est *comessatio* ipsa. Bene de hoc voc. egerunt Schneider in Lex. Gr. Crit. sub h. v. et Harles ad Anthol. Gr. p. 121. Conf. et Lennep Etym. p. 170. sq. ibique Hemsterhus. (*Degen.*)

Κωτιλος, η, ον, (de feminis et avibus,) *loquax, garrulus.* 12, 2. Bene de hirundine loquacissima avicula. Hesych. κωτιλη· λαλιστατη et κωτιλος· λαλος.

Κωφος, η, ον. (a κοπτω cædo, tundo) proprie *obtusus, hebes.* 42, 12. eleganter de irritis calumnia-

tricis linguæ telis: id est, de verbis quæ non vulnerant.

Λ.

Λαγωος, ὁ, idem quod λαγος, *lepus*. 2, 3.

Λαλεω, *loquor*. 28, 34. 29, 26.

Λαλος, ου, ὁ, ἡ. *loquax*: spiritu divino adflans. 13, 7. docte et audacter de aqua Clarii fontis, quia credebatur tribuere facultatem vaticinandi iis, qui eam bibissent. Conf. Κλαρος. Ceterum in πινειν ὑδωρ eadem loquendi ratio valet, quæ e. g. in πινειν αὔρας, οἶνον, θαλασσην, πομα Λυαιου etc. Hinc non opus est, cum quibusdam l. l. πιοντες construere cum genitivo. Leges linguæ et cum accusativo sibi constant. (*Degen.*) Non est, ut cum Fischero credas, scribi debuisse λαλον ὑδατος, quod dicitur, cum actio simplex indicatur. At Græci, quum consuetudinem actionis innuere vellent, accusativum ponebant, omisso articulo. Atque ille etiam hic omissus est, ut 19, 2. 3, 4:—qui quidem loci ne in censum quidem venire debent, quum improprie sumendi sint. Dicitur quidem πινειν τον οἶνον, et το πωμα Λυαιου; sed tum sermo est de *omni* vino, quod bibendum datur. Quare Degenius, utpote Fischerum refutaturus, aliam hujus loci (12, 2.) interpretandi inire debuit rationem. (*Mœbius.*)

Λαμβανω, (ab antiquo λαω et λαβω) (1°) *capere, accipere*. 10, 7. Verbum esse eorum, qui aliquid emunt, docuit jam *Fischeri* Ind. ad Theophr. (2°) Partic. λαβων, et infinit. λαβειν, vel verbo finito, vel alteri participio junctum, interdum quidem quodam modo redundare videtur, ut quidam asserunt linguæ periti, sed tamen rem et actionem magis definit. 12, 4. 59, 5. 39, 26. λαβων ἀποισω *fruar*: vid. Kypke Obss. s. Tom. 2. pag. 23. (3°) Signif. minus frequens h. v. 45, 13. ἐλαβεν βελεμνον *accepit hastam*, i. e. *vulneratus, sauciatus est hasta*. Conf. *Stroth* Chrest. Gr. ad h. l. et Die Neue Philol. Biblioth. P. 1. p. 291. ubi idem censor fuisse videtur. Aliam amplectuntur interpretationem minus probabilem Pauw et Bentleius. Conf. Schneider l. c. ad h. l. Hesych. βελεμνα· βελη.

Λαμπω, *splendere, nitere*. 37, 7. de sole, et universe de cœlo. Ceterum aoristus hoc l. obtinet potestatem præsentis, quæ enallage apud optimos auctores frequenter occurrit. Vid. Viger. p. 208. 215. ed. *Herm*. De splendore pulchritudinis. 62, 12. *Excellit venustate*.

Λεγω (a λεω, proprie *colligere;* quæ significatio in verbo Lat., *legere*, apud poëtas obvio superstes est; hinc verba colligere, et collecta, vel loquendo vel canendo, efferre. Conf. et Lennep Etym. pag. 482.) (1°) 1, 1. 16, 1. 53, 29. λεγειν, et ᾀδειν promiscue adhibetur pro *canere*. (2°) *Jubere*, ut et εἰπειν. 15, 15: vid. Periz. ad Æl. V. H. 14, 38, 1. Sed, 63, 3. quodam modo redundat.

Λειμων, ωνος, ὁ. *pratum*. 51, 10. λειμωνας sc. κατα βοσκ. *prata irrigua pasceris*. Thom. Mag. p. 571. expl. τοπος διυγρος ἀνθηραν ποαν ἔχων: ubi vid. Oud. Hes. ἀνθηρος τοπος.

Λειπω, *relinquo*. 56, 6. *Haud procul a morte absum*.

Λεληθοτως, *latenter*. 28, 16. τολ. (ita ut artic., quod sæpius fit, adverb. annectatur) συν. ἐχετω i. q. ἐχετω ὀφρυς λελ. συγκεχυμενας, *habeat supercilia suaviter et leviter juncta*.

Λεμνιος, α, ον. *Lemnius*, qui est ex Lemno, insula maris Ægei, hod.

Stalimene, ubi Vulcani officina fuisse credebatur.

Λεσβιος, α, ον, *qui est ex insula Lesbo.* Erat Lesbus insula Asiæ in mari Ægeo, nunc *Metileno*, feminarum venustate illustris, indeque Sappho oriunda. 32, 14.

Λευκοπους, οδος, ὁ, ἡ. *qui albos pedes habet.* 31, 5. "Λευκοπους quare vocetur Orestes nescio; nec facile, qui nos hoc doceat, invenietur. Vid. miscell. observatt. Vol. II. pag. 5." *Brunck.* in Anall. ad h. l. (*Degen.*) Fuerunt, qui censerent, Orestem ita vocari, quod persona Orestis albis cothurnis acta fuerit in Tragœdia, ita ut sensus esset:—*Orestes ille, qui tragicos tetigit cothurnos.* Conf. Ovid. Trist. II, 293. Forsitan Orestes λευκοπους dictus fuisse potuerit, respectu antiqui moris habito, secundum quem Heroës nudis pedibus incedebant. Conf. Vossii *Mythol. Briefe*, p. 107-135. (*Mœbius.*)

Ληθαιος, ου, ὁ. *Lethæus*, amnis Asiæ minoris, Ephesum et Magnesiam præterfluens. 60, 4. Vid. Strabo lib. 14. pag. 957. ed. Almelov. Ληθαιου διναι, *vortices Lethæi*, doctius et exquisitius quam Lethæus simpliciter. Hesych. δινη· συστροφη ὑδατων.

Ληνος, ου, ὁ. *torcular.* 17, 15. 52, 4. Hesych. ληνος· ὁπου σταφυλη πατειται.

Λης Dorice pro θελεις. 10, 7. non per aphæresin ex θελεις ortum, ut Grammatici vett. (e. gr. Schol. ad Call. Hymn. in Dian. v. 19.) somniant, sed potius, notante *Koën* ad Gregor. de dialect. pag. 115., a verbo Dorico λαω, λω, derivandum est. Hesych. λη· θελει et λω· θελω. Conf. et Lennep Etym. p. 520.

Λιγαινω (a λιγυς). 39, 3. 62, 4. i. q. μελπω *canere.* Hes. λιγαινει· ᾀδει et Suid. λιγαινων· ὑμνων, κηρυσσων.

Λιγυρος, α, ον. quod cum λιγαινω eandem habet stirpem, *canorus, liquidus.* 43, 14. λιγ. οἰμη, *liquida vox* (ut Hor. 1, 24, 3.) De voce canora cicadæ, cui Hom. Il. γ, 152. ὀπα λειριοεσσαν tribuit. Conf. Theocr. 7, 139. ibique Harl. Hesych. λιγυρον, ἡδυ, γλυκυ. idem etiam notat λιγυς, εια, υ. 6, 11.

Λιθος, ου, ὁ. *lapis, saxum, cippus, columella sepulcralis*, quæ et στηλη vocatur. 4, 11. 20, 2.

Λιπαρος, α, ον. *splendidus, nitidus*, i. e. *unguentis delibutus, odoratus.* 29, 3. de capillis nitidis: conf. 28, 9. Hesych. Λιπαρον· — στιλβον, εὐοδμον.

Λογιστης, ου, ὁ. proprie *computator.* 32, 6. ducta metaphora de calculis. Hesych. Λογιστης· κριτης, δοκιμαστης, ἐξεταστης.

Λογος. — Λογοι. 36, 3. bene jam observante Schneider, in Anmerkk. pag. 170. omnino *eruditionem, sapientiam* (nempe quatenus lingua sermone declaratur,) significat; uti etiam eruditi et sapientes simpliciter λογιοι dicuntur. Vid. Kypke observatt. s. Tom. II. pag. 94.

Λοιπον, *jam, posthac, in futurum.* 1, 10. Ἐπιῤῥημα *Suidas* vocat. Per ellipsin positum est. Plene dixeris κατα το λοιπον μερος vel διαστημα. Conf. L. Bos Ellips. pag. 195. ed. *Schweb.*

Λοξος, η, ον. *obliquus, limus.* 61, 2. (κατα) λοξον (pro λοξοις ὀμμασι βλεπειν,) *limis oculis spectare.* Solent hoc homines vel invidi, vel meticulosi et pavidi. Omnino ibi sermo est de puella meticulosa et amorem adhuc fugiente, non de femina, quæ alto supercilio amatores contemnit, id quod ex ultimis duobus versibus facile apparet.

Λουω, unde *luo, lavo.* 20, 10.

Λοχαω, *insidiari.* 52, 14. de juvene amante, puellæ cubanti et dormienti insidiante. Hesych. λοχα· θηρευει, λεληθοτως ἐνεδρευει.

Λοχευομαι, *partu edi.* 41, 7. Hesych. ἐλοχευθη· ἐγεννηθη, ἐγαμηθη.

Λοχευω, *parere, partu edere.* 53, 32. Hes. λοχευει· τικτει, γεννᾳ.

Λυγδινος, η, ον. *ex Lygdo confectus;* i. e. *candidus.* 28, 27. Ornate et apposite de collo amiculæ. *Lygdus* lapis est eximii candoris, in insula Paro repertus. Sic enim Schol. ad Pind. Nem. 4, 131. Παριος δε λιθος ἐστιν ὁ καλουμενος λυγδινος; et Hesych. Λυγδος (sic enim legendum pro mendosa scriptura λιγΑος, orta ex λιγΔος) λιθος. εἰς τα ζωδια ἡ ὁ Παριος, ubi vid. interprett. et *Potter's* Archæol. Græc.

Λυπα pro η, animi ægritudo. 41, 9.

Λυρη, ης. (Ionice pro α, ας) ἡ. *lyra.* 1, 11. 49, 1. Lyra proprie non apta fuit magnis rebus aut bellicis canendis, sed amoris tantum et vini lusibus; unde Horat. 1, 6. 10. 1. 15, 15. *imbellis lyra:* Interdum tamen, ut ex od. 1. et Hom. Il. ι, 189. (ubi v. *Clark.*) apparet, etiam heroum laudes ad eam canebantur.

Λυσιπημων, ονος, ὁ, ἡ. *curis animum liberans.* 30, 9. aptum Bacchi, i. e. vini, epitheton.

Λυσιφρων, ονος, ὁ, ἡ. *solvens mentem curis, lætitiæ dator.* 27, 2: dilectum Bacchi epitheton.

Λυσση, ἡ, *furor, insania.* 48, 6. *Modica insania, temperata,* de hilaritate ex vino parta.

Λυτρον, ου, το. (a λυω) *est pretium redemtionis.* 30, 5. Vid. Kypke Obss. s. T. I. pag. 107. Hes. λυτρα· καθαρματα, λυτηρια, και παντα τα διδομενα εἰς ἀνακτηρισιν ἀνθρωπων.

Λυχνος, ου, ὁ. *lampas, lucerna.* 3, 15. Qui differant λυχνος et λυχνιον docet Ammon. pag. 90. ubi vid. *Valckenaer.*

Λυω, act. (1°) *vincere, prosternere.* 14, 17. (2°) *Captivum dimittere, pretio accepto reddere redemtum.* 30, 7. λυσῃ unico verbo, in iis quæ ad pignora et debita pertinent, solemni, *redditurus* verti possit. Vid. Harles ad h. l. Λυομαι, med. *facere sibi solvi captivum,* i. e. *sibi redimere,* sive *dato pretio redimere.* 30, 6. Usum hujus verbi act. et med. omnium optime exposuit *Clark,* ad Hom. Il. α, 20., quam doctam observationem typis repetendam curavit *Wolle* in libr. de verb. med. pag. 240. seqq. ubi consul. interprett. pag. 93. 135. 210. Passive, *dissolvor.* 4, 10. Hesych. λυσομενος· λυτρωσομενος.

Λωτιναι ποιαι. 4, 2. — dictum quidem pro λωτος, sed doctius et elegantius. Intelligenda, ut interpretes monent, *lotus, sativa* s. *urbana,* planta Ægyptiaca, in palustribus Ægypti regionibus, ad Nili oras, nascens, cujus odor suavissimus est, et ex qua veteres sibi coronas nectere solebant. Sic puellæ (epithal. Helenæ Theocrit.) Helenæ sponsæ coronas lotinas nectere cupiunt. Plura de loto disputant Salmas. Exercitt. Plin. p. 728. sq. *Niclas* ad Cass. Bassi Geopon. Lips. 1781. p. 76. Vid. et Theophr. Hist. Plantt. l. 4. c. 10.

M.

Μαζοι, ων, οἱ. *mammæ.* 51, 17. de Venere, cui feminæ ex auctoritate Thom. Mag. p. 518. proprie μαστοι tribuendi sunt; sed addit idem grammaticus εὑρηται δε και μαζος ἐπι θηλεος, καταχρεστικως, ut etiam μαστος de viris. Ceterum μαζοι ῥοδεοι non tantum sunt mammæ pulchræ, sed ῥ. est epitheton exquisitum et blandius, suavem cutis virgineæ colorem, liliis quasi rosisque permixtum, indicans. Sic dicitur *cervix rosea* apud Latinos: Horat. I. 13, 2. Virgil. Æn. I. 402. ibique interpretes.

Μαιναδες, ων. proprie *feminæ*

furentes, sed 17, 14. *mulieres sacerdotes Bacchi et Cybeles*, a μαινεσθαι dictæ, quia furore quodam concitatæ vagabantur. V. Catull. 64, 21. sqq. In Cybeles enim et Bacchi sacris omnia ad furendi et insaniendi libidinem spectabant. Apte apud nostrum uvas decerpentes finguntur Mænades, quia ministræ Lyæi fuerunt. Mænadum effigies Montfaucon Antiq. expl. et Winkelmann Monim. ined. æri incidendas curarunt. Hesych. Μαιναδες· αἱ Βακχαι. At haud dubie, inquit Mœbius, universe loquitur Poëta de mulieribus lætis et furore quodam quasi concitatis.

Μαινομαι. 13, 12. 31, 3. 4. 9. etc. Notat quidem prima sua significatione *furere;* nostro autem loco, et sæpius, nihil notat aliud, nisi nimium quendam animi motum, ut amorem, hilaritatem et iram (vid. Drakenb. ad Sil. 6, 253.), quæ quasi ad furorem accedere videantur. Pari modo Latinorum *furor* et *furere* sæpius occurrunt. Μαινεσθαι apud Anacr. significare *ebrium saltare*, acute et copiose probare studet Zeune Animadvv. pag. 26. Sed hæc Zeunii opinio a Fischero refutatur. Μανεισα τεχνα. 51, 2. *ars insana* i. e. *divina*, a Deo aliquo quasi suggesta; i. e. præstantissima, cujus præstantia humanas vires excedere videtur. Causa denominationis ducitur a furentibus, quos a numine aliquo obsessos ætas prisca credebat.

Μακαριζω, *beatum prædicare*. 43, 1. blande et suaviter de felici cicadæ conditione. Frequenter quidem hoc v., ut et μακαρες de diis, qui beatissimi censebantur, adhibetur; sed tamen quoque hominum felicitatem declarat. Hesych. μακαριος· ὁ παντοτε ἐν ἀγαθῷ ὢν, εὐδαιμων.

Μαλακος, η, ον, *tener*, *mollis*. 22, 4. 52, 14.

Μαλλον, eleganter servit interdum correctioni, et notat *potius*. 12, 5. ἢ μαλλον, *seu potius*. Vid. Zeune Animadvv. p. 25. *Quam maxime*. 42, 8.

Μαργαρον, ου, το. *margarita*. 20, 14. docte de monili margaritis ornato.

Μαρναμαι, *pugnare*. 11, 11. proprie de pugna bellica. Sic sæpius apud Hom. et Tyrt. Hesych. μαρναται· μαχεται ἐν πολεμῳ.

Ματαια, adject. neutr. plur. poëtarum more pro ματην *frustra*, *temere*. 4, 12.

Ματην idem. 14, 18. 23, 8.

Μαχη, *pugna*. 14, 20. μαχαι παροινοι, *rixæ quæ inter pocula excitantur*. 42, 13.

Μαχομαι, *objurgare*, *conqueri*. 19, 6.

Μεθετε, v. μεθιημι.

Μεγα, pro μαλα, valde. 52, 7.

Μεθη, ης, ἡ. (Dorice, α, ας.) *ebrietas*. 27, 7. μεθ. ἐρ. *ebrietatem amans*. Hesych. μεθη· κραιπαλη, σκοτωσις οἴνου.

Μεθιημι, *missum facere*. 24, 5. *Remitto*. 3, 13. Hesych. μεθετε· ἐασετε με. 41, 16. *dimittere*.

Μεθυ, το. proprie *merum*, deinde omnino *vinum*. 4, 6. Hes. μεθυ· οἶνος.

Μεθυδοτης, ου, ὁ. *dator vini*. 27, 4. dilectum Bacchi epitheton, ut Tibull. 2, 3. 35. *jucundæ consitor uvæ*.

Μεθυω, propr. *merum* (μεθυ) *bibere*, hinc *ebrium esse*, ut explicat Bach ad Xenoph. Œcon. 12, 11. Sed 6, 3. docte dictum est pro πινειν *bibere;* scilicet, large bibere, ut Alcæus in Fr. νυν χρη μεθυσκειν.

Μελας, αινα, αν. *niger*. 28, 7. 29, 4. vertit Barnes. *nigricans*. Bene. Μελας enim ut *niger* omnes aliquanto colores nigros et obscuros significat. Interim tamen nihil impedit, quo minus capillos plane nigros, quos amabant veteres, max-

ime Græci, intelligas. Vid. Fr. *Junius* de pict. vett. l. 3. c. 9, 6. et Hadr. *Junius* de coma p. 575.

Μελει μοι — 15, 1. *juvat me, delector.* ibid. 5, 7. 9. *curæ mihi est.*

Μελημα, τος, το. 53, 9. 5, 7. *deliciæ, voluptas, desiderium.* Ramler. 5, 7. interpretatur *Sorge*, Græcam dicendi rationem male imitatus. Μελημα enim, et synon. μεριμνα, ut *cura* Latinorum, pro eo, cujus curam habemus, quod cupimus animoque versamus, poni solet. Optime Hesych. μελημνα· οὐτινος ἀν τις φροντιζοι, ἀγαπημα, ubi vid. *Alberti.* Virg. Eclog. 1, 58. tua *cura.* Add. Tib. 4, 11, 1. 3, 6, 29. et sæpius. De hac voc. *cura* significatione vid. *Burm.* ad Nemes. Cyneg. v. 58. et *Corte* ad Cic. ep. II, 16, 15.

Μελι, το, inde *mel.* 45, 6.

Μελιττα, ης, ἡ. *apicula.* 40, 2.

Μελιχρος, α, ον. *prædulcis.* 38, 9.

Μελλον, το, participium a μελλω, *futurum.* 41, 19. *unde scimus, quid futurum sit.* Ita fere. 15, 10. το αὑριον τις οἰδεν;

Μελος, το, *membrum.* 59, 6. *intus in corpore.*

Μελπω et μελπομαι, *cano.* 39, 15. 53, 2.

Μεμφις, *Memphis*, hodie *Giza.* 33, 5. fuit urbs Ægypti celeberrima et splendidissima, antequam Alexandria condita esset, regia Ægyptiorum, et hac regia facta, mansit nihilominus mos, ut reges ibi inaugurarentur. Docte et exquisite pro Ægypto ipsa. Locus classic. de laudatissima hac urbe est apud Strab. lib. 16. pag. 1161. ed. Almelov. Herodot. lib. 2. §. 162. Conf. et *Pocock's* Beschreib. des Morgenl. Tom. I. cap. 5. *Norden's* Beschreib. seiner Reise durch Ægypt. etc. Bresl. 1779. pag. 112.

Μεν, quidem. 33, 1. (1°) Ab initio orationis frequenter ponitur hæc particula, de qua elegantia vid. Harles Ind. ad Anthol. Gr. sub h. v. (2°) Interdum absolute adhibetur, ita ut δε nec sequatur nec intelligatur. 3, 16. Conf. Zeune ad Viger. pag. 537. ed. *Herm.*

Μενω, *manere, permanere.* 9, 20. 30, 8. Proprie loquutus est Poëta; est enim etiam verb. eorum, qui e servitio discedere nolunt.

Μεριμνα, ἡ. (a μερω, μεριω, μεριζω.) *cura, solicitudo*, quia curæ animum quasi dividunt, et (Ter. Andr. I, 5, 25.) *divorse* trahunt. Et poculis immiscere se cupiunt curæ illæ, sed fugantur a Baccho. 25, 1. 26, 2. Conf. et *Ilgen* ad Schol. Gr. p. 242. et Lennep Etym. p. 550. sq.

Μεροπες, ων, (a μεροψ) οἱ. *homines*, sic dicti, quia habent vocem articulatam. Vid. Fisch. ad 51, 25. 3, 4. Olim fuit adjectivum, et demum post Homeri tempora factum est substantivum. Conf. Ruhnk. Ep. Crit. I, pag. 85. Hesych. ἀνθρωποι· δια το μεμερισμενην ἐχειν την ὀπα, ἡγουν την φωνην. ubi vid. Alberti. Conf. Homer. Il. I, 250.

Μεσος, η, ον, *medius.* 14, 16. ubi hoc voc. per inversam construct. positum est, ita ut inter duo substantiva, cum proprie posteriori jungendum sit, eleganter ad præcedens referatur, posteriore in genitivum mutato, μεσος καρδιης μ. ε. pro μεσην καρδιην μ. ε. Sed illud exquisitius dictum est, atque rem agentem vividius exprimit. Conf. *Hoogev.* ad Viger. p. 111. ed. *Herm. Zeune* Animadvv. pag. 28. et interprett. ad Thom. Mag. p. 610. Ἐν μεσοισι, *coram omnibus*, pro *palam.* 38, 12. Μεσον αὐλακος, pro μεσην αὐλακα, scilicet κατα. 51, 20.

Μεσονυκτιος, ὁ, ἡ, *ad mediam noctem vergens.* 3, 1. Hoc vocabulum poëticum esse pronunciant, et in sermone pedestri damnant,

Phrynich. p. 16. et Thom. Magister, p. 609. Atque tam a poëtis quam a prosaicis adhiberi docuit Hoschel ad locum Phrynich. et Kypke Observ. s. Tom. I, p. 187.

Μεσοφρυον, ου, το. *intercilium, superciliorum interstitium.* 28, 13. Pollux, 2, 49. μεσοφρυον των ὀφρυων το μεσον, ὁ και μετωπον ὀνομαζομεν. Vide συνοφρυς.

Μετα cum genit. *cum, inter.* 52, 3. 23. *una cum.* 53, 1. *ad* 48, 7. Cum accus. *post,* i. e. *prope.* 29, 27. 39, 27. μετα παντα, *tandem. Tandem me manet mors.*

Μεταμαζιος, ου, ὁ, ἡ. *ad mammas pertingens.* 29, 30. μεταμαζιον sc. στηθος *pectus,* proprie ea pars pectoris, quæ ad mammas pertingit. Poëta vult ita eminere mamillas, ut inter eas pateat cavum, quod docet Fischerus. Hesych. expon. το μεταξυ των μαζων, ἡ ὑπερ των μαζων, ἡ το μετα (Ionice, pro προς) μαζων: vid. quoque Schol. ad Hom. Il. ε, 29.

Μετειμι, a μετεω, *accedere.* 6, 16. de Cupidine ad senum comessationes accedente. Deos interesse consuevisse, vel potius creditos fuisse coronis comessantium interesse, accurate docet *Schwarz* de comess. vett. pag. 19. Vid. et Fischer ad h. l.

Μετωπον, το, *frons.* 7, 9. 28, 12.

Μεχρι. 32, 15. μεχρι των Ἰωνων *ad Ionas usque;* Conf. de hac part. Zeune ad Vig. pag. 419. *Herm.*

Μη, *ne.* 34, 1. μη με φυγῃς, *ne me fugias.* Lyricum est, sic subito incipere et nos statim in mediam rem ducere, id quod molli ac faciliori Anacreontis musæ non repugnat.

Μηλον, ον, το. 29, 18. est *malum Cydonium,* scilicet *cotoneum.* Vid. quoque Barnes et Virg. Eclog. 2, 51. ibique Heyne. Comparatio mollis et teneræ genæ. Similiter fere Aristoph. Nub. 976.

Μηρος, ὁ, *femur.* 29, 32. *Femora Pollucis,* id est, *femora robusta et pulchra.* Femorum pulchritudine pictura *Pollucis* (*Castoris* fratris) eminebat. Juvenis formosissimus et pugil celeberrimus fuit, cum fratre inter Deos relatus.

Μηχος, εος, το. prop. *inventum,* deinde *consilium, remedium, via, ratio expediendi ex molestiis.* 33, 17. *Quid de me fiet? Unde mihi salus? Gravor enim, tot amores clamando exigere.* Conf. Theocrit. Eidyl. 2, 95. Hesych. μηχος· μηχανη.

Μιμουμαι, *imitari.* 38, 18. ubi ἐν μεσ. χορ. est, *saltabo coram omnibus,* ita ut ab omnibus conspici possim. Vide Dorvill. ad Charit. pag. 547. ubi quoque noster l. excitatur.

Μισγω, (μιω, μιγω, μιγσω, μισγω) *miscere.* 5, 2. 28, 14. 23. 41, 13. 45. Verbum Latinum inde ductum esse apparet.

Μισθος, ὁ, *præmium.* 29, 42.

Μιτραι πολυανθεμοι, *coronæ e variis floribus contextæ.* 57, 2. Μιτρα proprie *diadema, fascia.* Hesych. μιτρα· — διαδημα — ταινια, et Etym. M. quod laudat ad h. l. Fischer, μιτραι· κυριως οἱ ἀπο φασκιων και ὡαριων (leg. ὡραριων) γινομενοι στεφανοι· ἐν καταχρησει δε πας στεφανος μιτρα λεγεται.

Μοιρη, η, ἡ. (Ionice, pro α, ας.) propr. *pars, portio;* deinde *sors,* unde *fortuna* et *secunda* et *adversa;* et tandem μοιραι *Parcæ,* et μοιρα, *mors.* 11, 11. τα μοιρης dictum eleganter pro ἡ μοιρα; subintellig. νομιζομενα, aut simile quid; *mors ipsa.*

Μολεω, *remigrare, redire.* 33, 2. de hirundine remigrante. Est vocab. poët. Hesych. μολουσα· πορευομενη, ἡ πορευθεισα item μολειν·

ἐρχεσθαι, τρεχειν, ἐλθειν, δρομειν, it. μολων· χωρων, ἐλθων.

Μολπη, ης, ἡ. (a μελπω) *lusus.* 41, 4. ὁλαι μολπαι, ubi Zeune putat, rem non tetigisse Pauw, qui intelligit *cantilenas*, quæ numeris suis constent et tota canantur; ipse vero interpretatur *cantilenas cum tripudio.* Non opus est. Μολπ. ὁλ. sunt omnino *carmina integra*, quæ potores ad pocula decantant. Bene Hesych. μολπαι· ὑμνοι, ᾠδαι item μολπη· ᾠδη, παιδεια, ὑμνος, ᾆσμα.

Μολυβδος, ου, ὁ. *plumbum.* 44, 3. De varia h. v. scribendi ratione vid. Piers. ad Mœrid. sub h. v.

Μονον, *tantum:* et μουνον, metri causa, 1, 4: ubi tamen adjectivum positum occurrit pro adverbio, ut sæpe, ex. gr. 1, 12. 51, 11.

Μονοω (a μονος). 8, 13. μεμονωμενος, *desolatus*, apposite de poëta post fugam dulcissimi φαντασματος e somno excito. Hesych. μεμονωμενος· ἐγκαταλελειμενος.

Μουσα, ἡ. Jovis et Mnemosynes filia, et Dea poëseos ac musices, *Musa.* 39, 3. 43, 12. 49, 2. 53, 10. *Amant cicadam Musæ*, (43, 12.) id est, cicada grata est Musis, ob cantus suavitatem et præstantiam.—*Rosa gratus est flos Musarum* (53, 10.) vel propter odoris fragrantiam, vel, quatenus iis sacra est, ita ut caput redimiant rosis.—Deinde (49, 2.) *Carmen Lyricum.*—*Musa* omnino orta videtur ex ingenio illo sublimiore, quo maxime poëtæ ad fingendas res novas et inauditas concitantur. Atque et ad res ex prisca ætate repetendas poëtarum animos stimulare Musa solebat. Vis illa fingendi et imaginandi divinior, temporis successu, ad mores hominum antiquissimorum fiebat numen singulare. Homeri ætate plures jam exstabant Musæ, quæ singulas artes quasi regerent. Plura dedit *Heyne* in opere splendido: *Homer nach Antiken gezeichnet* etc. Gött. 1801. Fol. P. I. p. 15. sqq.

Μυθος, ου, ὁ. *verbum*, deinde *fictio, fabula.* 53, 9. μυθους dicit Poëta carmina, quia fingendo fiunt et fictiones continent; μελ. μυθοις, *a poëtis etiam celebratur rosa.*

Μυριζω, *inungere.* 4, 11. de columella sepulcrali. Respexit ibi Poëta ad morem veterum inungendi lapides sepulcrales odoribus et unguentis, et ad libationes diis manibus identidem factas. Vid. Harles et Fisch. ad h. l. et Kirchm. de Fun. Rom. 4, 2.

Μυρον, ου, το. *unguentum.* 13, 10. 20, 11. Sed 9, 3. μυρα sunt *odores unguentis exhalati.* Proprie μυρον est unguentum e variis odoribus mixtum; deinde (vid. Casaub. ad Athen. pag. 379.) de omni unguenti genere adhibetur. Unguentum simplex dicitur ἐλαιον. Vid. copiosissime disserentem Spanhem. ad Call. Hymn. in Apoll. v. 39. μυρου πν. τρ. *capilli odorati* scilicet, *unguenta olentes*, quos amatores in amiculis vehementer amabant. 28, 9.

Μυρσινη, ης, ἡ. *myrtus.* 4, 1. μυρσιναι sunt *frondes myrtaceæ*, quibus veteres, ob singularem odoris suavitatem, cubantes bibere solebant. In primis myrtus Ægyptiaca, auctore Plinio, ob suavem dulcemque odorem celebris erat. Rem ipsam populis incultis barbaris hodie adhuc in more esse, dixi in interpretatione vernac. ad h. l. (*Degen.*) Vide Voss. ad Virgil. Eclog. 7, 6. 62.

Μυστις, ιδος, ἡ. (a μυω) proprie est *Sacris initiata.* Oppos. ἀτελεστη Callim. Hymn. in Cer. 129. ibique Spanh. Suaviter et exquisite 18,

12. de Venere sacerdote et matre (Hor. I, 19, 1.) amorum. Hesych. μυστις· μεμνημενη.

Μυχος, ου, ὁ. *locus profundissimus, recessus Tartari profundissimus.* 56, 10. Hesych. μυχοι· — οἱ ἐνδοτατοι και ἀποκρυφοι τοποι.

N.

Ναμα Βρομ. 37, 12. *succus*, aut metonym. *Bacchi humor*, i. e. *vinum* pro *vitis*. Brunck ad h. l. inquit:—quomodo explicari debeat h. versus divinare nequeo; nec forte dixerit ipse auctor, siquidem sic reliquit scriptum.

Ναρθηξ, ηκος, ὁ. *ferula* levis, ob id gestatu facilior, baculorumque usum senectuti præbens. Bene Hesych. ναρθηξ. — εἶδος φυτου καλαμοειδους, ἐλαφρου. Gestabant eam Bacchi in Dionysiis. 38, 5. ubi supplendum μοι, quod idem ac τι μοι του ναρθηκος; Conf. Voss. ad Virg. Eclog. 10. p. 513.

Ναυς, plur. αἱ νηες, *copiæ navales*. 16, 5.

Νειλος, ου, ὁ. *Nilus*, fluvius Ægypti nobilissimus, quotannis bis exundans et terram istam irrigans, ex ignotis scaturiginibus proruens, mediam Ægyptum perfluens, septem ostiis in mare mediterraneum labitur. 33, 5. Hoc loco, ubi ante Νειλ. suppleri debet ἐπι, docte et eleganter Ægyptum ipsam significat.

Νεκρος, *mortuus*. 53, 25. vide ἀμυνω.

Νεκταρ, το. 53, 40. Nectar rubrum colorem, æque ac suavem odorem et immortalitatem illam, a Poëta decantatam, rosæ tribuisse puta! Egregium et lepidum Phantasma! (*Mœbius.*)

Νεος, *juvenis*. 47, 2. ubi adjectivi munere fungitur, ut sæpius etiam γερων.

Νεοθηλης, εος, ὁ, ἡ. proprie *nuper virens, pullulans*, i. e. in genere *florens*. 42, 15. νεοθηλ. κουραι, *puellæ adolescentulæ*, quarum ætatem poëtæ floribus comparare solent. Hesych. νεοθηλης· νεωστι βλαστησασα: it. νεοθαλης· νεωστι ἀνθων.

Νεοτης, *juventus*. 53, 28. *Odorem juvenilem*, id est, gratum, *solet habere*, quæ est vis aoristi 2.

Νερτεροι, pro ἐνερτεροι, *inferiores, mortui* oppos. *superioribus, vivis*. 4, 17.

Νευρη, ης, ἡ. *nervus, quo arcus intenditur*. 3, 26. Hesych. νευρα· τον πεταμενον νευρον, ἡ τον τοξον.

Νευρον, ου, το. proprie *nervus arcus*, quo sagitta impellitur. Sed 1, 5. sunt νευρα, *fides lyræ*, ob similitudinem.

Νεφελη, ἡ, 37, 8. σκιαι νεφελων idem quod νεφεα σκιοεντα, ap. Homer. Iliad. 5, 525. *Nubes umbrosæ, atræ.*

Νηδυς, υος, ἡ. *venter*. 29, 33. de ventre Bacchi venustissimi dei; de cujus pulchritudine quædam disserit *Winkelmann* in Gesch. der Kunst. Wien 1776. pag. 284. sq. Venustissimas Bacchi effigies exhibent Pittur. antich. d'Ercolano T. II. tab. 16. Tom. III. tab. 2. et Montfauc. Antiq. Expliq. T. II. in primis statuæ Musei Florent. et Mus. Ducis d'Orleans. T. I. Adde August. Dresdense. Vol. I. 3. n. 25. 26. Suid. νηδυς· γαστηρ et Hesych. νηδυος· γαστρος, κοιλιας.

Νηκτον, το. 2, 5. pro νηχεσθαι, i. e. *natandi facultas*; unde quoque aquatilia dicuntur νηκτα.

Νηλεως, *dure, crudeliter*. 61, 3. Hesych. expl. δεινως, ἀναιδως, και τα ὁμοια.

Νησσα, ης, ἡ. *anas*. 37, 5.

Νικαω, *vinco, supero*. 2, 13.

Νιν, poët. pro αὑτην, *illam, ipsam*. 52, 9. Dores etiam adhibent pro

αὐτον, αὐτας. etc. Vid. *Maittaire* de dialect. p 197. 198.

Νοημα, τος, το. *mens, ingenium.* 14, 3. Vid. quoque ἀβουλος.

Νομοι, leges, docte pro *scientia juris.* 36, 1. De νομοις, i. e. carminibus modulatis, quæ erant hymni in deos, seu cantilenæ certis legibus adstrictæ, conf. Harl. ad Aristot. de A. P. pag. 12. et Nessel. ad Herod. 2, 79. Νομοι et θεσμοι 48, 2. sunt leges, quæ in poculis servandæ erant, et νομους κερασαι ibi notat *miscere vinum tot partibus aquæ*, quot misceri illud leges compotationis jubebant. Conf. Fisch. ad h. l. *Leges*, quas observant amantes, mores amantium, 49. 8.

Νουσος, idem quod νοσος, metri causa, *morbus, valetudo mala.* 15, 15.

Νυξ, *nox.* 8, 1. 3, 13.

Νωτον, ου, το. *dorsum, tergum, tota pars corporis aversa.* 29, 39. Vett. Grammatici (Mœr. pag. 267. Th. M. pag. 237. Phrynich. pag. 126.) νωτα et το νωτον melius dictum esse, quam νωτος et τους νωτους contendunt. Sed observant interprett., et bonos auctores hanc regulam neglexisse. ἐπι νωτα της θαλ. 51, 4. (quæ loquutio frequens apud Homerum occurrit, e. g. Il. β, 159. Od. γ, 142.) poët. pro ἐπανω της θαλασσης, *super mari.* Hesych. νωτα θαλασσης· την ἐπιφανειαν αὐτης. ἡ τα πελαγη.

Ξ.

Ξενος, ον. (1°) proprie *peregrinus*, deinde, ut Latini, *hospes*, vel etiam pro φιλος *amicus*, 3, 30. (2°) *novus, inusitatus.* 18, 8. Alii, *ineptus, odiosus.*

Ξυλοχος, ον, ὁ, ἡ. *arboribus consitus, frutetis obsessus, mons sylvosus.* 7, 5. Hesych. ξυλοχος· συν- *Anac.* δενδρος τοπος και ξυλωδης, ubi vid. *Alberti.*

O.

Ὁ, ἡ, το. (1°) τα Θηβης, *bellum Thebanum.* 16, 1. neutro enim plurali articuli genitivus substantivi junctus substantivum ipsum denotat. (2°) Artic. præpos. cum genitivo nominis proprii involvit substantivum υἱος, aut θυγατηρ. 20, 1. ἡ Ταντάλου, sc. θυγατηρ, *Tantali filia.* Vid. L. Bos ellips. p. 349. ed. Schw. *Etiam cum adverbio*, τα νυν, pro νυν. *Occurrit usu Homerico* pro τουτο, ἐκεινο. 53, 4. 5. 9. 24. Reperitur τοδ' αὐτο, *hoc ipsum*, scilicet ῥοδον. *Cum accusativo adjectivi pro adverbio*, τα τερπνα pro τερπνως. 11, 10. Τα μεν—τα δε, *partim—partim.* 29, 4. 5. ubi vulgo μερη subaudiunt.

Ὀδευω, *migrare, abire.* 37, 6. de grue, cujusmodi avium genus verno tempore gregatim volat, e frigidioribus locis in calidiora migrans. Vid. Æl. H. A. 3, 13. Hesych. ὁδευει· ἀπερχεται.

Ὀδους, οντος ὁ, *dens.* 2, 4. 56, 4.

Ὀδυναομαι, *cruciari, angi.* 41, 18. Videtur proprie dici de dolore, qui ex tumore corporis oritur. Conf. Lennep Etym., p. 638. Hesych. ὀδυνη· λυπη, ταπεινωσις παρα ἀλλοτριων, ἡ ἀλγιδων.

Ὀζω, *oleo*, cum Genitivo. 63, 13. *Labia olebant vinum.* 63, 8.

Οἱ poët. pro αὐτῳ, *illi, ipsi.* 10, 3.

Οἷα poët. pro οἷον, subintell. κατα, *sicuti.* 4, 7. 28, 24. Hesych. οἷα· ὡσπερ, καθαπερ. De vario h. part. usu conf. Viger. 123. ed. H. ibique Z. et Hoog. de part. pag. 605. ed. Sch. sec.

Οἶμη, ἡ, proprie *via, semita;* deinde *cantus.* 43, 14. Idem quod ὀμφα. 6, 16. Vid. Matthæi ad

Hymn. Homer. p. 292. Ed. I.

Οἶνος, *vinum.* 57, 9. παρ' οἴνῳ, *inter vina.*

Ὀϊστος, ου, ὁ. *sagitta, missile.* 14, 13. Hesych. ὀϊστος· — βελος.

Οἶστρος, ου, ὁ. *tabanus, asilus.* 3, 28. Hesych. οἶστρος· — — και εἶδος πτηνου, ὑφ' οὗ κεντιζομεναι αἱ βους σκιρτωσιν, ὁ Μυωψ καλειται. Vid. de hoc πτηνῳ Æl. H. N. 1, 51. et Heyne ad Virg. Georg. 3, 148. Græcis generatim est μυωψ, agricolæ autem Romano *tabanus:* Varro 2, 5. Plin. 11, 18. Hodiernis Italiæ incolis *asillo, tafano,* nominatus; qui *asper, acerba sonans,* canente Virgilio, stimulo suo furorem injicit armentis.—Amor confertur *asilo,* utpote poëtam telis suis ita feriens, ut furore amoris corripiatur. 3, 28.

Ὀλιγος, η, ον, *paucus, exiguus.* 4, 9. 28, 32.

Ὀλλυμι, *perdere, cædere.* 16, 4. ubi ὠλεσεν ducitur ab ὀλεω; fuit enim ὀλω, ὀλεω, ὀλνω, ὀλλυω, ὀλλυμι. *Perii.* 40, 8. 9.—*Perdimur,* conficimur ægritudine animi. 46, 13.

Ὀλολυζω, *ululare, ejulare.* 40, 5. verbum, quod rem, quam significat, jam sono exprimit, et puerulum vehementi ejulatu punctum apiculæ querentem bene describit. Gravius est atque exquisitius Theocriteo ἀλγεε. Bene Hesych. ὀλολυγη· ποια φωνη, λυπηρα, ὀδυνην καρδιας ἀσημῳ τινι φθογγῳ παριστωσα.

Ὅλος, η, ον, *totus.* 32, 4. *integer, plenus.* 28, 10. 41, 4.

Ὁμιλος, ου, ὁ. (ὁμος vel ὁμου et ἵλος, turba) *turba, cœtus.* 53, 39. 54, 1. de cœtu deorum et corona juvenum.

Ὄμμα, τος, το. *oculus.* Voc. poët. (a præt. pass. verbi ὀπω, ὀπτω) 16, 7. λοξον ὀμμασι βλεπειν, *limis oculis spectare.* 61, 2. Hesych. λοξος· πλαγιος, ἐπικαμπης.

Ὅμοιος, α, ον, *similis.* 43, 18.

Ὁμοτροπος, ου, ὁ, ἡ. *similis, iisdem moribus præditus.* 41, 5. de Baccho, qui sicut Amor homines ad celebranda Veneris sacra impellit.

Ὁμου, adv. *prope.* 17, 15. Hesych. ὁμου· ἐγγυς.

Ὀμφα, ας (Dorice, pro η, ης.) ἡ. proprie notat *vocem divinam,* responsum, quod dedit oraculum consulentibus. Hesych. ὀμφη· φωνη θεια, κληδων θεια; deinde *vox dulcis.* 6, 11.

Ὅμως, *tamen.* 10, 8.

Ὄναρ, το, *somnium.* Ὄναρ, i. e. ἐν ὑπνοις, κατ' ὄναρ, *per quietem, per somnum.* 44, 1. 6. 63, 3. Damnant Suid. et Thom. M. locutionem κατ' ὄναρ, et ὄναρ seu ὑπαρ tantum dicendum esse contendunt. Sed non animadvertunt, ὄναρ et κατ' ὄναρ differre, ita, ut illud notet *per quietem,* hoc *somnii monitu.* Vid. quoque *Oudend.* ad Thom. M. pag. 650. Fischero observante, κατ' ὄναρ est—*monitu somni,* et ονα ρ—*in somniis.* 63, 3.

Ὄνειρον, ου, το. *somnium.* 12, 8.

Ὄνειρος, ου, ὁ. *somnium.* 3, 9. De superstitiosa vett. erga somnia religione copiosus est Harles ad Anthol. gr. pag. 132. et Schwebel ad Mosch. 2, 5. De interpretatione h. v. grammat. conf. Ammon. pag. 139. et Valckenaer Animadd. pag. 217. sq.

Ὀξυς, εια, υ. 7, 4. *rapidus, vehemens, celeriter fluens.* Exquisitum epitheton torrentis. Laudat Fischer Græv. ad Hesiod. Opp. 414. Nimirum, quidquid vehemens est et acre, quidquid penetrat et vehementer lædit, id omnino vocatur ὀξυ. Hes. ὀξυς· ταχυς.

Ὀπλη, ης, ἡ. *ungula.* 2, 2. proprium equorum aliorumque quadrupedum. Hes. ὀπλη· ὀνυξ κτηνους,

— ἡ χηλη. et ὁπλαι· αἱ πυξιδες ἡ ὀνυχες ἱππων, και ἑτερων κτηνων. Vid. quoque Pollux lib. 1. pag. 122. sq. ed. Hemsterhus.

Ὁπλιζω, sc. ἐμαυτον, (ab ὁπλω) *armare se, arma capessere.* 26, 7. ut 1 Petr. 4, 1. Activa enim per se vim medii non habent, sed intelligitur pronomen reciprocum. Proprie notat ὁπλιζειν quocunque modo se ad aliquid parare; e. gr. ad convivandum, ad cœnandum, ad saltandum, ad pugnandum, ad vehendum curru, etc., qua significatione illud verbum, uti et ἐφοπλιζειν, apud Homerum sæpius occurrit. Conf. Il. δ, 344. λ, 86. ω, 190. Od. ι, 344. ψ, 143. Hinc, apud eundem, ὁπλα νηων. Od. 6, 268.

Ὁποια, *sicut.* 29, 18. ut οἱα. 28, 24.

Ὁποσος, η, ον, *quicunque.* 43, 6. 7. 10, 7.

Ὁποταν, *quando, si.* 42, 3.

Ὁπου, *quo loco, ubi.* 32, 13. 22.

Ὁπωρα, ας, ἡ. in genere quicunque temporis θερος sequentis, i. e. quasi posterioris æstatis proventus, hinc sæpius fructuum, e. g. *poma, uvæ,* quæ, auct. Hesych., propria est h. v. significatio, ὁπωρα· θερος, και το μετοπωρον. Κυριως δε, ἡ σταφυλη. 50, 8. οἰνος ὀπ' πεπεδημ. est *vinum uvis inclusum.* Conf. Schn. ad h. l. ejusque Krit. Wörterb. s. h. v. (*Degen.*) Ὁπωρα, *anni tempus,* inde ab ortu Sirii, die 18. mensis *Julii,*—usque ad occasum *Pleiadum,* die 11. mensis Novembris, fere durans, ita ut de autumno, qui nunc dicitur, cogitandum non sit. Quare Sirius Homero appellabatur ἀστηρ ὁπωρινος, utpote κατ' ὁπωρης (hoc est, æstate exeunte, Græcis θερος dicta) oriens. Conf. Heyne ad Homer. Iliad. v, 8. xxii, 25.; eosque locos, quos ad hunc locum excitavit. Vide quoque Voss. ad Virgil. Georg. 3, 479.—Ὁπωρα quoque denotat *quosvis fructus* intra hoc temporis spatium provenientes, inprimis *uvas.* In 50, 8. et 54, 10. *Liquor fructus Dionysii,* id est, *uvæ.* (*Mœbius.*)

Ὁπως, *quomodo, quemadmodum.* Ducitur a πως, ut vim relativam accipiat, eodem modo ut ὁποτε a ποτε etc. Propterea quoque adhibetur in comparationibus, et respondet partic. οὑτως aut τροπον, sive positis sive intellectis. 14, 9. ὁπως Ἀχ. Ὁπως sæpius notat i. q. ἱνα, vel ἱνα οὑτως, sequente *conjunctivo, ut, hoc modo;* ut 10, 8. Eandem quoque potestatem obtinet. 20, 6. 8. 10. 12. 16. 57, 2. 48, 5. Ponitur pro ὁτι, cum *indicativo,* ut 34, 7. Cf. de hac part. in primis Hoog. de Partt. p. 426. sq. ed. Sch. sec.

Ὀρεστης, ου. 31, 6. *Orestes,* Agamemnonis regis Mycænarum et Clytæmnestræ filius, patris sui mortem exsequens cum amicissimo Pylade noctu Ægysthum et adulteram matrem occidit. Sed bonus Orestes exagitabatur tam furiis quam spectris occisæ matris, facibus armatæ ac incinctæ colubris, donec adiit terram Tauricam, indeque de templo signum Dianæ Argos attulit, ex quo tempore finis fieret malorum. Conf. Hygin. fab. 119. 120. ibique *Stav.* Fabulam ipsam uberius persequutus est Euripides in *Oreste.*

Ὁραω, *video.* 9, 25. ubi omittitur ὡς, ut Latinorum *ut.*

Ὁρμαθος, ου, ὁ. proprie est *series rerum plurium, quovis modo inter se nexarum;* sic adhibetur v. gr. de vespertilionibus serie catenata pendentibus. Hom. Od. ω, 8. ubi v. *Clark.* Deinde dicitur de *numero et multitudine cujusvis rei magna et continente.* 32, 11. ὁρμαθος· χορος, στιχος. Conf. Fisch. Ind. Theophr.

Ὄρνις, ὁ, *avis*. 20, 3.

Ὄρνεον, το, *avis*, 2, 6.

Ὄρος, το, *mons*. 9, 22: et, metri causa, ουρος. 13, 3.

Ὅσος, η, ον, *quantus*. 41, 25. metri causa, ὁσσον. 29, 42. Ὁσῳ πελας, *quo propius*, scilicet mors immineat. 11, 11.

Ὀστεον, το, *os, ossis*. 4, 10.

Ὅταν, *quando*, cum conjunctivo. 25, 1. 49, 10. Ὅτε, idem quod Ὅταν.

Ὅτι, *quod, quia*. 29, 39. 34, 3.

Οὐ, *non*: οὐ τι που, *neutiquam*. 23, 6.

Ὄφις, ὁ, *serpens*. 40, 10.

Ὀφρυς, ὁ, *supercilium*. 29, 10.

Ὀχεομαι, *vehor*. 51, 23.

Ὀχευς, εως, ὁ. *vectis, obex*. 3, 7. ὀχηας (Ionice) θυρ. eleganter et docte pro simpl. θυρας.

Ὀχθη, ης, ἡ. (1°) *ripa*. 13, 5. de Clario fonte, ut vitaret poëta ambiguitatem. Ὀχθη hic tribuitur fonti, quod rarius est: vid. Faber ad h. l. et *Oudendorp* ad Thom. M. p. 667. Hes. ὀχθη· χειλος ποταμου: sic et Ammon. (2°) *mons, collis*. 20, 2. quia cum ὀχθος eandem stirpem habet. Inde, quanquam vocc. ὀχθη et ὀχθος differre contendunt Grammatici, tamen non tantum poëtæ, sed et prosaici auctores illa promiscue adhibere solent. Conf. Brunck ad h. l. et Schn. Krit. Wörterb. s. h. v. De re vid. *Ovid*. Metam. 6, 311. Hygin. fab. pag. 33. *Staver*. Haud dubie poëta ad fabulam, Nioben in monte Sipylo lapideam esse factam, allusit.

Π.

Παιζω, *ludere*. 24, 8. 41, 22. 11, 10. proprie de ludis puerorum, deinde omnino de ludis et jocis hominum lætorum, (conf. Hom. Od. 6, 100.) in primis vero amantium, usurpatur, ut Lat. *ludere*. τα τερπνα (poët. pro τερπνως) παιζειν, *jucunde ludere*, id est, *compotare, et amori ludum dare*. Ibid. v. 9. ante μαλλον suppl. τοσουτῳ, et post ὁσῳ μαλλον *quanto propior*, (ei sit) uti quoque Latini loqui solent. De piscibus Venerem in undis natantem ludentibus. 51, 29.

Παις (ὁ et ἡ) Πανδιονος. 20, 3. 4. est *Procne vulgo in hirundinem conversa*. Veteres auctores mire dissentiunt in hac fabula: vid. Hygin. fab. 45. p. 109. ibique Munker et Stav.

Παλαμη, ης, ἡ. (a παλω, παλαω) *palma*. 3, 20. Voc. Lat. *palma* inde ductum.

Πανοπλια, ας, ἡ. *armatura*. 17, 3. Comprehenditur hoc voc. universus armorum apparatus, *lorica, clypeus, galea, hasta, ensis*, etc. Conf. Æl. V. H. 3, 24. Optime Schol. Aristoph. Dorvill. ad Plut. 952. πανοπλια ἡ των ὁπλων παντων διασκευη. Conf. Schneid. ad h. l.

Παντορεκτης, (Dorice ας) ου, ὁ. 10, 11. Alberti ad Hesych. Tom. II. pag. 183. haud dubie ad πας et ῥεξω respiciens, h. l. exponendum jubet *omnia efficiens*, i. e. *audax*. Sed melius, puto, illud vocabulum duci possit a παντος et ὀρεγομαι; et tunc παντορεκτης est proprie, *qui se versus omnia petendi causa porrigit*, (ut v. g. Hector. Il. ζ, 466. οὐ παιδος ὀρεξατο) i. e. *omnia appetens, insatiabilis. Barth* interpretatur (in strictt. aliquot 1777) *qui omnes occupat, omnes ad amores trahit et impellit*.

Παπυρος, ου, ὁ, ἡ. *Papyrus*, frutex Ægyptiacus. 4, 5. nascebatur, ut et hodie adhuc, teste Plin. H. N. I. 13. pag. 690. ed Hard. in palustribus Ægypti, aut quiescentibus Nili aquis, ubi evagatæ stagnant. Conf. Winkelmann Hercu-

lann. Entdeckungg. p. 65. Cramers Nachrichten zur Gesch. der herkul. Entdeckk. p. 95. sqq. in primis *Cayli* Abhandl. zur Gesch. der Kunst. Tom. I.

Παρα, cum Dat., *ad, prope*. 22, 5. pro ἐν *apud, in*. 45, 2. cum Accusat., *ad, pone*. 22, 1. 5.

Παρα pro παρεστι. 56, 4. ubi post ὀδοντες subintelligendum παρα, nam verb. singular. non solum jungitur neutr. plural., sed etiam masculin. et femin. plural. rem, haud personam indicantibus, docente Porsono. Conf. Hermann. ad Pindar. Ol. 8, 10. 11, 5.

Παραδιδωμι, *trado, do*. 30, 3. 54, 6. Παραδος, scilicet ῥοδα, quod poëtam digitis indicasse puellæ existimant interpretes.

Παρεια, ἡ, *gena*. 28, 10. 22. 29, 19.

Παρειμι, *adsum*. 54, 2. *videor mihi juventute frui*. 34, 3. pro ἐστι, vel, *in præsentia est*, id est, *frueris flore juventutis*. 38, 7. pro ἐξεστι, *per me licet*.

Παρερχομαι· παρελθειν *transire*, i. e. *vincere, antecellere, superare*. 29, 28. ducta metaphora a cursoribus, qui antegressos prætereunt. Hesych. παρερχεται· ὑπερβαλλεται, Suid. ὑπερβαλλει. Sic quoque Latin. *præterire* occurrit e. gr. Ovid. Pont. 2, 2, 73.

Παρεχω, *dare, tribuere*. 23, 2. Hes. παρεσχεν· ἐδωκεν, παρεχει, διδωσι.

Παρθενος, ἡ, *virgo*. 8, 6.

Παρθιοι, ων. *Parthi*, nomen gentis Asiæ, i. q. *Persæ*. 55, 3. λεγονται και Παρθοι και Παρθναιοι vid. Holsten. castigatt. ad Steph. de urbb. pag. 244.

Παροινος, η, ον, *inter vina eveniens*. 42, 13.

Πας· το δε παν. 29, 25. idem notat, quod alibi το ὁλον, scil. κατα, *denique, omnino, uno verbo*.

Παταγος, ου, ὁ. proprie *strepitus*. Hes. et Suid. expl. ψοφος, κτυπος. At 57, 8. *rixas potatorum* significat, quibus in primis Scythæ nobiles erant.

Πατασσω (1°) *complodere*. 40, 4. de puerulo ab apicula puncto et digitulos complodente. Suavis et vivida imago ex ipsa natura expressa. (2°) *percutere, cædere*, V. 27. *Theocrit. in mort. Adon.*

Πατεομαι, prop. *calcari*, deinde *contumeliose tractari, sperni, contemni*. 46, 6. Suid. πατησας· καταφρονησας. Conf. seq.

Πατεω, *conculcare*. 26, 6. π. ἀ. θ. *conculco omnia mente*, i. e. *omnia despicio, contemno*, ducta metaphora de rebus vilibus, quas pedibus calcamus. Pari modo Latini. Conf. Virg. Georg. 2, 294. Docte et apposite potoris ingenium h. v. exprimit. 41, 6. σοφ. τρ. πατειται, sapientia et virtus conculcatur, i. e. *despicitur*. Suid. πατουμενοι· ὑβριζομενοι. (2°) πατουντες. 17, 16. *uvarum calcatores*, torculatores, alias ληνοβαται dicti. De Baccho, Cupidine et Bathyllo in cælato poculo fictis. Suavis idea et vere Anacreontica. Conf. et 52, 5.

Παυομαι, *desino*, (cum Genitivo.) 63, 17. *amare non desino*, ut apud Homer. Il. γ, 150., ita ut perfect. pass. vim perfect. medii habeat.

Παφια, ας, *Paphia*, Venus, sic dicta a Papho, urbe Cypri, ubi dea sanctissime colebatur. 29, 37. h. l. verecunde de *libidine*, ut sæpe Latin. *Venus*.

Πεδαω, *vincio*. 50, 8. *vinum uvis inclusum*, nondum ex iis solutum.

Πεζος, ου, ὁ. *copiæ pedestres, peditatus*. 16, 5.

Πειθω, οος, ους, ἡ. proprie dea *Suada*. 22, 6. Docte et audacter poëta fonti tribuit vim persuadendi ac eloquentiam.—Mœbio observante πηγη Πειθους simpliciter esse

possit πηγη λαλος, *fons garrulus.* Conf. Hor. 3, 13, 15. 16. *unde loquaces Lymphæ desiliunt tuæ.*

Πειθω, act. propr. *ligare, vincire,* hinc, 28, 24. *persuadere alteri.* 52, 21. 14, 2. med. πειθομαι, *sino me vinciri, ligari,* i. e. *persuaderi mihi patior,* sive *pareo, morem gero.* ibid. 4.

Πειραν ποιειν. 53, 11. quamvis cum Hes. et Suid. fere omnes viri docti reddiderint *periculum facere,* ita ut ibi πειραν ποιειν dicatur is, qui rosam contrectat, et, ubi ei nares admoverit, abeat. Et Brunck hanc sententiam sequutus dicit, *experimentum capere rosæ* nihil aliud esse, quam *eam admovere naribus.* Sed nimis dura ac quæsita mihi quidem hæc explicatio videtur, ut nihil dicam de eo, quod tunc poëta dicere debuerat πειραν του ῥοδου. Hinc malim cum Salmasio, quem Brunck ad h. l. laudat, interpretari *iter facere.* Gratus est, inquit poëta, rosarum aspectus illi, qui viam facit per spineta et loca sentibus obsita. Viæ enim asperitatem et morositatem mulcet aspectus rosarum, quæ in illis spinetis proveniunt, et hoc habet jucundum laboris solatium. Hæc significatio egregie firmatur auctoritate Schol. ad Sophocl. Ajac. v. 290. πειραν· πορειαν, ὁδον. Conf. Br. ad h. l. (*Degen.*)

Πελας, *prope.* 11, 11.

Πελεια, ας, ἡ. (a πελος, πελλος, πελειος,) proprie videtur esse adjectivum et supplendum voc. περιστερα, *columba agrestis;* deinde omnino *columba.* 9, 1. Sed prior ob v. 21. et hic intelligenda videtur. Hesych. πελειαι· περιστεραι.

Πεμπω, *mitto.* 9, 7.

Πεπλος, ὁ, et πεπλον, ου, το, (a πελω, quasi πεπελος) *vestis muliebris exterior, eaque longa.* 28, 30. Conf. Lennep Etym. p. 757. Hesych. πεπλον ἡ πεπλος· ἱματιον ἡ ἐνδυμα γυναικειον. De hac veste vid. Schneider Anmerkk. pag. 234. Spanhem. ad Call. Hymn. in Pall. v. 70. et Winkelmann descript. des pierres grav. p. 150. n. 845.

Πεπρακε, vid. πιπρασκω.

Πεπρωται, contr. ex πεπερατωται· v. περατοομαι.

Πεπωκως, v. πινω.

Περατοομαι, *fatis destinari.* 23, 10. verbum in fatis proprium apud Homerum sæpius occurrens. Conf. Harles commentat. *de fato et Jove Hom.* in Opuss. var. argum. pag. 425. sq. Hesych. πεπρωμενον· μεμωραμενον, quod haud dubie librariorum ignorantia finxit ex μεμοιραμενον.

Περαω, *trajicio.* 35, 5. ποντον, alias θαλασσαν, *tranare.*

Περδιξ, ὁ, ἡ, unde Latin. *perdix.* 62, 8.

Περι (cum Dativo) *circum, in, an.* 44, 4.

Περιμενω, *expecto.* 54, 5.

Περιπλεκομαι, *amplector.* 63, 5.

Πεταμαι, (i. q. πετομαι) 2, 6. ubi infinit. omisso articulo nominis vim habet et *volandi facultatem* exprimit. Vid. L. *Bos* Animadverss. p. 79. *Volare.* 40, 6. de puerulo ab apicula puncto, modo currendo modo volando, ad matrem properante. Vivida et suavis imago, quam non verbis descriptam legere, sed in tabula quasi expressam intueri et admirari, videamur. Cet. Th. M. p. 711. et Mœr. pag. 311. h. voc. e finibus Atticis exulare jubent.

Πεταομαι, *volare.* 9, 2.

Πηκτις, ιδος, ἡ. erat instrumentum musicum nervis viginti intentum, alias et μαγαδις dictum, et seriore maxime ætate sæpius pro λυρα adhibitum. 6, 10. Conf. Schn. Lex. Gr. Crit. sub πηκτις.

Πηγη, ης, ἡ. *fons.* 22, 6.

Πιθος, ου, ο. *dolium.* 51, 9.

Πινω, *bibere.* 19, 1. audacter et docte de terra: conf. L. Bos l. l. pag. 79. Part. præt. πεπωκως, *bibere.* 43, 3. Sed hoc ducendum est a forma ποω; unde Lat. *poto* factum est.

Πιπρασκω, *vendere.* 9, 11.

Πλακεντα, v. ἐμπλεκομαι.

Πλαναω, *decipere alterum.* med. πλανομαι, *ipse me decipio,* i. e. *erro.* 3, 13. ubi notanda vis præteriti: *erravi et adhuc erro.* 25, 6.

Πλειαδες, ων, αἱ. *Vergiliæ,* (signum ante genua Tauri, quod ortu suo primæ navigationis tempus ostendit. Serv. ad Virg. Georg. 1, 138.) 17, 10. Haud dubie voc. πλειας ducitur a πλεω. (*Degen.*) Vergiliæ septem stellæ sunt in collo Tauri, quarum sex tantum clare conspiciuntur.—Ortus Vergiliarum die 22. mensis Aprilis, usque ad 10. mensis Maii, æstatem constituebat, tempusque navigationis ostendebat, ut occasus—die 20 mensis Oct. usque ad diem 8 vel 11 mensis Nov. hyemem, scilicet tempus hyemale, nautis periculosum. (*Mœbius.*)

Πλεκω, propr. *plectere, flectere;* deinde omnino *fingere, construere.* 33, 3. proprie de hirundine, sed metaphorice et facete v. 6. de Cupidine in pectore poëtæ nidum construente. Hesych. πλεκει· μηχαναται.

Πλεω, *navigo, trano.* 34, 9.

Πλοκαμος· πλοκαμοι (a πλεκω) sunt proprie *crines,* quatenus impliciti sunt et innexi vittis et mitellis. 29, 7. Deinde in genere *capilli, crines.* vid. Salmas. de coma p. 560. Metaph. *de frondibus hederaceis.* 6, 6. ubi κατα referendum ad βρεμ.

Πλουτος, ου, ὁ. *copia, multitudo rerum quarumvis;* deinde in primis *de opibus* atque *divitiis.* 23, 1.

Πνεω, *spirare.* 9, 5. de columba unguentis spirante. 28, 29. de capillis amasiæ suaviter olentibus.

Ποδωκια, ας, ἡ. (Ion. κιη) *pedum pernicitas.* 2. 3. quam præ aliis virtutibus natura leporibus largiebatur.

Ποθεω, i. q. θελω, φιλεω. *delectari, placere.* 42, 1.

Ποθος, ὁ, *Cupido.* 33, 8. 32, 20.

Ποια, η, *herba, gramen.* 4, 2.

Ποιεω, *facere.* 17, 2. *fabricare.* 45, 4. de Vulcano in Lemni officina sagittas Amorum fabricante: verb. in artis operibus fingendis consuetum et proprium.

Ποιμαινω, a ποιμην, quod a ποω, ποιω, proprie *pascere oves;* deinde translatum ad quodvis imperii atque regiminis genus, *regere, imperare:* hinc regem dicit Hom. ποιμενα λαων. 60, 8. de Diana, in cujus tutela Ephesii et Magnesii erant. Hesych. ποιμην· βασιλευς.

Πολεμοκλονος, ου, ὁ, ἡ. *pugnax, bellatrix.* 53, 33. epitheton Minervæ.

Πολεμος, ὁ, *bellum, rixa.* 46, 12.

Πολιαι, absolute positum sc. τριχες, (ut plene 52, 13.) *cani.* 36, 9.

Πολλος, η, ον. forma antiqua, minus frequens et hinc maxime apud poëtas occurrens, pro πολυς, quod ab illa aliquot casus et genera ducit, *multus.* 56, 5.

Πολοδευκης, εος, ὁ. *Pollux,* qui inter formosissimos veterum adolescentes numerabatur. 29, 32. Conf. Montfauc. Antiq. Expl. T. I. part. 2. pag. 304. Excellebat præterea Pollux pugnarum certamine, (Hom. Il. γ, 237. Horat. I, 12, 26.) Unde poëta laudat in eo femora, eaque in pingendo Bathyllo artificem exprimere jubet.

Πομα, τος, το. *potus.* 36, 6. He-

sych. πομα· ποσις. 41, 11. π. κερ. *vinum aqua mixtum.*

Πονεω, (1°) *laborare.* 3, 32. de vehementiore amoris dolore, ob multos, qui illum interdum comitantur, cruciatus, quo sensu h. v. nostro frequens est. Sic Latini *laborare* pro *amare, amore confici, cruciari,* ponunt. Hor. I, 17, 19. I, 27, 19. ubi vid. *Jani* et *Mitscherl.* (2°) active, *cruciare, torquere, urere.* 40, 14. ibid. 15. passive, *dolere.*

Πονος, ου, ὁ. *labor, periculum.* 50, 1. quo sensu et Latini suum *labor* ponere solent. Cf. ad Tibull. 1, 1. init.

Ποντος, (unde *pontus*) *mare.* 53, 32.

Πορφυρους, α, ουν. *purpureus,* quod poëtis pro *niger* adhibetur, quoniam color purpureus habet aliquid fusci et nigricantis. 28, 11. de capillis amicæ; conf. Harles et Dacieria ad h. l. et Ernesti ad Hom. Il. ε, 83. Hesych. πορφυρεον· μελαν.

Ποσις Σκυθικη. 57, 9. *meri potus.* Athen. libr. 10. pag. 427. explicat ἀκρατοποσιαν. Vid. Kühn ad Polluc. l. 6. pag. 578. Inde et ἐπισκυθιζειν pro πιειν ἀκρατεστερον, σκυθιστι πιειν *vinum* bibere.

Ποσος, η, ον. *quantus:* ποσον sc. τιμηματος, *quanti* 10, 4. et ὁπποσου v. 7. ellipsis, poëtis Græcis maxime familiaris: vid. L. Bos ellips. pag. 325. ed. Schw.

Ποτανος, η, ον, (Dor. pro ποτηνος, a ποταομαι) *volans.* Theocrit. in mortuum Adon. v. 7. ποτανοι δραμ. *ut volucres percurrebant* (*sylvam.*) Suavis et elegans pictura Amorum, qui per sylvam modo currentes, modo volantes, aprum Adonidis percussorem quærebant.

Ποτε, *aliquando.* 3, 1. 20, 1. 3. 29, 45.

Πους, ποδος, ὁ, *pes.* 20, 16. 52, 12.

Ποτηριον, ου, το. *poculum.* 17, 5. Apud veteres tam vasa, quibus signa insculpta essent, quam cælata s. ficta in pretio fuisse, patet partim ex descriptionibus scyphorum, poculorum etc. poëticis (conf. poculum Theocriteum Id. 1, 27. coll. Virg. Ecl. 3, 36. sq. de quo loc. vid. Heyne in antiquar. Aufsätzen. P. 2. p. 145. admirabilis descript. scuti Hom. Il. σ, 478. sqq. calathi Mosch. 2, 37. sqq.) partim ex operibus ipsis, quæ ex antiquitate ad nos pervenerunt, et quæ studiosi e scriptis Montfauc. Caylii et Winkelmanni discere possunt.

Πότος, ου, ὁ. a ποω, *convivium.* 18, 6. 50, 3. Suid. ποτὸς, το πινομενον, πότος δε το συμποσιον. Vid. quoque Ammon. p. 118. ibique *Valck.* Hesych. πότος· δειπνον.

Πρεπει, *decet.* 11, 10. 34, 7.

Πριαμαι, *emo, redimio.* 23, 6.

Πριν, *olim.* 31, 10. *antequam.* cum *præs. indicat.* 4, 6. cum *conjunct. aor.* 24, 7.

Προδοτις. 52, 20. Vid. θελγω, et γαμος.

Προκαλεομοι, *provocare ad pugnam.* 14, 7. *invitare.* 28, 25. de labiis amiculæ ad oscula invitantibus.

Προκυπτω, *eminere.* 37, 10.

Προπεμπω, *emitto.* 23, 9.

Προπινω, 4, 3. προπινειν (Lat. *propinare*) notante Fischer ad h. l. 'proprie dicitur is, qui vinum, quod in patera, phiala est, summis labris delibat idque alii ebibendum tradit, quod signum erat honoris.' Bene. Nostro loco verb. προπινειν non præ se fert emphasin, sed positum omnino pro simpl. πινειν, ut od. 9, 29. 57, 3.; quippe verba composita eandem sæpe habent potestatem et structuram ut simplicia, et contra. Res ex lectione poëtarum satis nota. Vid. quoque

Morus ad Isocr. Paneg. pag. 5. Casaub. ad Theophr. pag. 95. ed. Fischer. *Koeler* ad Simonid. carm. π. γ. vers. 47. Deinde, *prius altero bibo*, scil. simpliciter *bibo*. 4, 3. 9, 29. 57, 3.

Προσαγω, *admoveo, appono, do.* 53, 15.

Προσωπον, το, *facies, os.* 29, 27.

Προφητης, ου, ὁ. proprie *interpres oraculorum obscurorum in templis editorum;* oppositus μαντις, qui vaticinia ipsa sic obscure et ænigmatice eloquebatur, ita ut interprete, προφητη, opus esset. Sic fuit e. g. Aaron propheta (נביא) fratris Mosis vatis, μαντεος. Conf. de hac re ante omnia *Bardili* commentatio: Significatus primitivus vocis προφητης — Gött. 1786. 8. Adde *Schleussner* Lex. in N. T. sub h. v. Sed 43, 11. idem est quod κηρυξ *internuntius:* apposite de cicada æstatis prænuntia.

Προχεω, *emitto.* 6, 11.

Πρωην, *nuper.* 1, 5.

Πρωτος, *primus:* τα πρωτα, &c. *primum, maxime.* 46, 8. 18, 3. 50, 19. 28, 6. 32, 7.

Πτερον, το, *ala.* 7, 16. 9, 32.

Πτεροω, et Πτεροομαι, *plumescor, volucer sum.* 33, 8. *alis quasi auferor, incitor, rapior ad saltationem.* 54, 4.

Πυκαζω, *denso, tego, orno.* 4, 15. 5, 16. 21, 6. *coronare.* Sic enim Hesych. πυκαζε· στεφανου, πυκνου, et πυκαζουσι· στεφανουσι. κ. π. ρ. verte, *cingere tempora rosis.* Solebant se, quod quidem satis notum est, Græci et Romani in conviviis ungere, et caput cingere coronis, maxime rosaceis; vid. od. 5, 15.

Πυρ, ος, το. 29, 35. *ignis,* audacter de colore femorum rubro, quia ignis quidam sub cutem dimanans iis, qui re aliqua afficiuntur, colorem rubrum efficit. Sic Sappho *Anac.* 2, 10. αὐτικα χρω πυρ ὑποδεδρομακεν.

Πυροω, *incendere.* 10, 15. πυρωσον, *incende me,* i. e. *fac ut calescam, ut amem.*

Πωλεω, *vendere.* 10, 2.

Πωλος, ου, ὁ, ἡ. *equa.* 61, 1. de puella lasciva quidem sed ferociore. Usitatissimum nempe est Græcis, uti Orientalibus, quod et imitati sunt Latini, comparare puellas cum pullis, equabus, etc. et, vel extra allegoriam, illas vocare *vitulas* et *equas:* conf. *Jani* ad Hor. II. 5, 1. et Repertor. der Morgenl. v. Bibl. Litteratur. Vol. 7. p. 213. ubi Hufnagel verba Salomonis: et ubi in primis ejus conferatur nota. Hinc et Græcorum ἱπποματεις et ἱπποματειν de feminis libidinosis Hor. I, 25, 14. Observandum nempe est, a Græcis priscæ ætatis, ubi mores adhuc rudiores erant, puellas omnino πολους et βοας appellatas esse. Conf. *Köppen* in Anthol. ad h. l. et Part. I. p. 21. Ceterum opinari videtur *Scheid* ad Lennep. Etym. p. 834. ipsa vocabula Latina, *puer* et *puella,* a voce πωλος ducta esse. Hesych. πωλος· ἑταιρα. πωλους γαρ αὐτας ἐλεγον, οἱον Ἀφροδιτης πωλους, ἡ τους νεους και τας νεας και παρθενους: ubi vid. Alberti et d'Arnaud Animadverss. pag. 107. sqq. Alii hic poëtam de vera equa loqui putant: sed jam Antiqui hunc locum de puella interpretati sunt.

P.

Ῥαβδος, ἡ, *virga, baculus.* 7, 1.

Ῥαπιζω, ex ῥαπις, ῥαπισδω i. e. ῥαβδῳ παταξαι, vel παισαι, *virga cædere.* 7, 2. (Conf. Valcken. ad Herod. VIII, 59.) de Cupidine poëtam virga hyacinthina cædente et ad cursum propellente. Suavis et

sych. πομα· ποσις. 41, 11. π. κερ. *vinum aqua mixtum.*

Πονεω, (1°) *laborare.* 3, 32. de vehementiore amoris dolore, ob multos, qui illum interdum comitantur, cruciatus, quo sensu h. v. nostro frequens est. Sic Latini *laborare* pro *amare, amore confici, cruciari,* ponunt. Hor. I, 17, 19. I, 27, 19. ubi vid. *Jani* et *Mitscherl.* (2°) active, *cruciare, torquere, urere.* 40, 14. ibid. 15. passive, *dolere.*

Πονος, ου, ὁ. *labor, periculum.* 50, 1. quo sensu et Latini suum *labor* ponere solent. Cf. ad Tibull. 1, 1. init.

Ποντος, (unde *pontus*) *mare.* 53, 32.

Πορφυρους, α, ουν. *purpureus,* quod poëtis pro *niger* adhibetur, quoniam color purpureus habet aliquid fusci et nigricantis. 28, 11. de capillis amicæ; conf. Harles et Dacieria ad h. l. et Ernesti ad Hom. Il. ε, 83. Hesych. πορφυρεον· μελαν.

Ποσις Σκυθικη. 57, 9. *meri potus.* Athen. libr. 10. pag. 427. explicat ἀκρατοποσιαν. Vid. Kühn ad Polluc. l. 6. pag. 578. Inde et ἐπισκυθιζειν pro πιειν ἀκρατεστερον, σκυθιστι πιειν *vinum* bibere.

Ποσος, η, ον. *quantus:* ποσον sc. τιμηματος, *quanti* 10, 4. et ὁπποσου v. 7. ellipsis, poëtis Græcis maxime familiaris: vid. L. Bos ellips. pag. 325. ed. Schw.

Ποτανος, η, ον, (Dor. pro ποτηνος, a ποταομαι) *volans.* Theocrit. in mortuum Adon. v. 7. ποτανοι δραμ. *ut volucres percurrebant* (*sylvam.*) Suavis et elegans pictura Amorum, qui per sylvam modo currentes, modo volantes, aprum Adonidis percussorem quærebant.

Ποτε, *aliquando.* 3, 1. 20, 1. 3. 29, 45.

Πους, ποδος, ὁ, *pes.* 20, 16. 52, 12.

Ποτηριον, ου, το. *poculum.* 17, 5. Apud veteres tam vasa, quibus signa insculpta essent, quam cælata s. ficta in pretio fuisse, patet partim ex descriptionibus scyphorum, poculorum etc. poëticis (conf. poculum Theocriteum Id. 1, 27. coll. Virg. Ecl. 3, 36. sq. de quo loc. vid. Heyne in antiquar. Aufsätzen. P. 2. p. 145. admirabilis descript. scuti Hom. Il. σ, 478. sqq. calathi Mosch. 2, 37. sqq.) partim ex operibus ipsis, quæ ex antiquitate ad nos pervenerunt, et quæ studiosi e scriptis Montfauc. Caylii et Winkelmanni discere possunt.

Πότος, ου, ὁ. a ποω, *convivium.* 18, 6. 50, 3. Suid. ποτὸς, το πινομενον, πότος δε το συμποσιον. Vid. quoque Ammon. p. 118. ibique *Valck.* Hesych. πότος· δειπνον.

Πρεπει, *decet.* 11, 10. 34, 7.

Πριαμαι, *emo, redimio.* 23, 6.

Πριν, *olim.* 31, 10. *antequam.* cum *præs. indicat.* 4, 6. cum *conjunct. aor.* 24, 7.

Προδοτις. 52, 20. Vid. θελγω, et γαμος.

Προκαλεομοι, *provocare ad pugnam.* 14, 7. *invitare.* 28, 25. de labiis amiculæ ad oscula invitantibus.

Προκυπτω, *eminere.* 37, 10.

Προπεμπω, *emitto.* 23, 9.

Προπινω, 4, 3. προπινειν (Lat. *propinare*) notante Fischer ad h. l. 'proprie dicitur is, qui vinum, quod in patera, phiala est, summis labris delibat idque alii ebibendum tradit, quod signum erat honoris.' Bene. Nostro loco verb. προπινειν non præ se fert emphasin, sed positum omnino pro simpl. πινειν, ut od. 9, 29. 57, 3.; quippe verba composita eandem sæpe habent potestatem et structuram ut simplicia, et contra. Res ex lectione poëtarum satis nota. Vid. quoque

Morus ad Isocr. Paneg. pag. 5. Casaub. ad Theophr. pag. 95. ed. Fischer. *Koeler* ad Simonid. carm. π. γ. vers. 47. Deinde, *prius altero bibo*, scil. simpliciter *bibo*. 4, 3. 9, 29. 57, 3.

Προσαγω, *admoveo, appono, do.* 53, 15.

Προσωπον, το, *facies, os.* 29, 27.

Προφητης, ου, ὁ. proprie *interpres oraculorum obscurorum in templis editorum;* oppositus μαντις, qui vaticinia ipsa sic obscure et ænigmatice eloquebatur, ita ut interprete, προφητη, opus esset. Sic fuit e. g. Aaron propheta (נביא) fratris Mosis vatis, μαντεος. Conf. de hac re ante omnia *Bardili* commentatio: Significatus primitivus vocis προφητης — Gött. 1786. 8. Adde *Schleussner* Lex. in N. T. sub h. v. Sed 43, 11. idem est quod κηρυξ *internuntius:* apposite de cicada æstatis prænuntia.

Προχεω, *emitto.* 6, 11.

Πρωην, *nuper.* 1, 5.

Πρωτος, *primus:* τα πρωτα, &c. *primum, maxime.* 46, 8. 18, 3. 50, 19. 28, 6. 32, 7.

Πτερον, το, *ala.* 7, 16. 9, 32.

Πτερω, et Πτεροομαι, *plumescor, volucer sum.* 33, 8. *alis quasi auferor, incitor, rapior ad saltationem.* 54, 4.

Πυκαζω, *denso, tego, orno.* 4, 15. 5, 16. 21, 6. *coronare.* Sic enim Hesych. πυκαζε· στεφανου, πυκνου, et πυκαζουσι· στεφανουσι. κ. π. ρ. verte, *cingere tempora rosis.* Solebant se, quod quidem satis notum est, Græci et Romani in conviviis ungere, et caput cingere coronis, maxime rosaceis; vid. od. 5, 15.

Πυρ, ος, το. 29, 35. *ignis,* audacter de colore femorum rubro, quia ignis quidam sub cutem dimanans iis, qui re aliqua afficiuntur, colorem rubrum efficit. Sic Sappho *Anac.* 2, 10. αὐτικα χρω πυρ ὑποδεδρομακεν.

Πυροω, *incendere.* 10, 15. πυρωσον, *incende me,* i. e. *fac ut calescam, ut amem.*

Πωλεω, *vendere.* 10, 2.

Πωλος, ου, ὁ, ἡ. *equa.* 61, 1. de puella lasciva quidem sed ferociore. Usitatissimum nempe est Græcis, uti Orientalibus, quod et imitati sunt Latini, comparare puellas cum pullis, equabus, etc. et, vel extra allegoriam, illas vocare *vitulas* et *equas:* conf. *Jani* ad Hor. II. 5, 1. et Repertor. der Morgenl. v. Bibl. Litteratur. Vol. 7. p. 213. ubi Hufnagel verba Salomonis: et ubi in primis ejus conferatur nota. Hinc et Græcorum ἱπποματνεις et ἱπποματνειν de feminis libidinosis Hor. I, 25, 14. Observandum nempe est, a Græcis priscæ ætatis, ubi mores adhuc rudiores erant, puellas omnino πολους et βοας appellatas esse. Conf. *Köppen* in Anthol. ad h. l. et Part. I. p. 21. Ceterum opinari videtur *Scheid* ad Lennep. Etym. p. 834. ipsa vocabula Latina, *puer* et *puella,* a voce πωλος ducta esse. Hesych. πωλος· ἑταιρα. πωλους γαρ αὐτας ἐλεγον, οἱον Ἀφροδιτης πωλους, ἡ τους νεους και τας νεας και παρθενους: ubi vid. Alberti et d'Arnaud Animadverss. pag. 107. sqq. Alii hic poëtam de vera equa loqui putant: sed jam Antiqui hunc locum de puella interpretati sunt.

P.

Ῥαβδος, ἡ, *virga, baculus.* 7, 1.

Ῥαπιζω, ex ῥαπις, ῥαπισδω i. e. ῥαβδῳ παταξαι, vel παισαι, *virga cædere.* 7, 2. (Conf. Valcken. ad Herod. VIII, 59.) de Cupidine poëtam virga hyacinthina cædente et ad cursum propellente. Suavis et

vivida idea. Hesych. ῥαπιζει· σκωπτει, ἁλοᾳ, παιζει (malim παιει), μαστιγοι, τυπτει. idem ῥαπισαι. ῥαβδῳ πληξαι, ἡ ἁλοησαι. Suidas ῥαπισαι· παταξαι την γναθον ἁπλῃ τῃ χειρι. Conf. quoque interprett. ad l. Hesychii.

Ῥεω, *fluo*, *labor*. 22, 6. Vid. πηγη.

Ῥητωρ, hinc *rhetor*, *orator*. 36, 2. Vid. ἀναγκη.

Ῥις, ρινος, ἡ, *nasus*. 28, 22. 7, 7. Vid. γαλα.

Ῥοδεος, εα, ον, *colorem rosæ referens*. 29, 18. 51, 17.

Ῥοδινος, ινη, ον, *rosaceus*. 5, 15. 6, 2.

Ῥοδιος, qui est ex *Rhodo*, insula Græciæ, artibus et literis clarissima. 28, 3. ῥοδ. τεχ. *ars Rhodia* ornate et cum dilectu pro *perfectissima ars*. Rhodios enim picturæ fuisse peritissimos docet Plin. H. N. 7, 38. 35, 10. Conf. Pind. Ol. 7, 97. (Eustath. ad Dion. v. 505. p. m. 82. *Jablonski*.)

Ῥοδοδακτυλος, ου, ὁ, ἡ. *roseos digitos habens*, i. e. *pulcher*, ut bene Hes. ἀπο μερους καλον. 53, 20. Est hoc perpetuum epitheton Auroræ apud Homerum, de quo observat Schol. ad Od. β, 1. ῥοδοδακτυλος (sc. ἡως ὀνομαζεται) δε, ἀπο της πρωϊνης ἀνατολης και του χρωματος του περι το διαστημα το πρωϊνον, την ἡμεραν δι' ἐπιθετου κεκοσμηκεν. Conf. Clark et Ernesti ad Il. α, 477.

Ῥοδον, ου, το. *rosa* 5, 3. ῥοδ. καλλιφυλλον· ut Horat. 2, 3, 14. audacter *flores amœnos rosæ*. Ceterum rosæ origo nostro. 53, 29. sq. et Bion. 1, 66. diverse *describitur*.

Ῥοδοπηγυς, εος, ὁ, ἡ. *roseas ulnas habens*. 53, 21. exquisitum Nympharum epitheton, quod tribuitur *Auroræ* Hom. Hymn. in Sol. v. 6. Theocr. 2. Id. 2, 148. *Adonidi* apud eundem Id. 15, 128.

Ῥοδος, ου, *Rhodus*, Asiæ minoris insula, *Rhodis*. 32, 16.

Ῥοδοχρους, ου, ὁ, ἡ. *roseus, colorem roseum habens*, i. e. *venustus*. 53, 22. de Venere. Omnino respicit hoc epitheton ad suavem cutis Deæ pulcritudinis colorem, eo pulcriorem, quo plus candoris cum colore roseo permixtum videtur.

Ῥοθιον, ου, το. (propr. adjectivum, a ῥοιζω, subintell. κυμα, uti apud Homerum occurrit, e. g. Od. ν, 412.) *strepens unda*. 51, 16. exquisite de undis, quæ, brachiis et manibus natantis Veneris percussæ, sonitum edunt. Graphice de undis cælatis, quæ veris undis similes sunt, ut eas quasi sonitum edere audias. Hesych. ῥοθιον ῥευμα, κυμα, το μετα ψοφου γινομενον, et Schol. ad Hom. Od. ε, 412. ῥοθον, ἀπο του γενομενου ἠχον το σημαινομενον, ἡ ῥοιζῳ φερομενον, και ὁρμητικον.

Ῥοος, ου, ὁ. *humor*, *liquor uvæ*. 54, 10.

Σ.

Σαμος, *Samos*, urbs celeberrima, splendidissima, et omni deliciarum genere abundans, insulæ ejusdem nominis in mar. Icar. 29, 45.

Σανδαλον, ου, το. *sandalium*. 20, 15. Hesych. σανδαλια· σανδαλα γυναικεια ὑποδηματα, ἃ και Βλαυτια, ibique Alberti.

Σαρδις, εως, *Sardis*, urbs Lydiæ lauta et opulentissima, ad Tmolum montem sita, Lydorum regia. 15, 2. Conf. Strabo lib. 13. pag. 928. ed. Almel.

Σειληνος, ου, *Silenus*, Bacchi pædagogus et comes, fingitur humana specie, senex obesus, poculorum chorearumque amator, et in Dionysiis dux Satyrorum chori. 38, 12. In Pitture antiche d'Ercol. T. 1.

occurrit admirabilis effigies Sileni utri pleno insidentis; et Perizon. ad Æl. V. H. 3, 13. dedit Silenum asino vehentem. De vera et ficta differentia Silenorum ac Satyrorum etc., vid. in primis Heyne Antiquar. Aufs. P. 2. pag. 53. sqq.

Σειω, (σαω, σεω, σευω) proprie *movere*, ut 22, 3. Deinde *refrigerare*. 7, 9. (quæ significatio paulo insolentior) de Cupidine poëtæ frontem sudore madentem alis refrigerante. 22, 3. de arbore teneras mollesque frondes movente.

Σεληνη, ἡ, *Luna*, dea; deinde *luna*. 19, 5.

Σηκος, ου, ὁ. (haud dubie a σαω, σαττω, i. e. φραττω) 5, 14. omnino est *templum, fanum*. Proprie *omnis locus sepibus inclusus, aditum ac introitum prohibens;* deinde maxime ea pars templi, alias ναος, porro τεμενος *locus septus* dicta, ubi collocata erat statua Dei. Hesych. σηκος· ἐνδοτερος τοπος του ἱερου. Copiose et more suo docte de h. v. agit *Valcken*. Animadd. ad Ammon. pag. 153. et ad Herod. VI, 338. sq. Conf. et Potter's Archæol. Græc.

Σημερον, abverb. το σημερ. *tempus, dies hodiernus*. 15, 9.

Σθενω, *valere, posse*. 33, 18. Hes. et Suid. expl. ἀντι του δυναται.

Σιδηρον, ου, το. *ferrum, chalybs*. 45, 4.

Σιδωνιος· Σιδωνιη γυνη. 35, 4. *puella Sidonia*, i. e. *Europa*, Agenoris regis Phœnices, cujus urbs *Sidon*, filia, tanta venustate, ut ipse Jupiter illius amore corriperetur.

Σιωπῃ, *tacite*, pro ἐν σιωπῃ. 29, 26.

Σιναζω, *lædo:* Theocrit. *in Mort. Adon.* v. 32.

Σκεδαζω, (i. q. κεδαω, κεδαζω) *dissipare*. 4, 18. Hesych. σκεδαζει· σκορπιζει, ἀθεται, ταραττει, ἐγχεει, καταργει.

Σκεπαζω, *tegere*. 21, 9. h. l. id quod series orationis et oppositio postulare videtur, *sedare;* de æstu amoris, poëta enim æstum in corde condere noluit, sed sedare optat. (*Degen.*)

Σκηπτρον, ου, το. i. q. σκηπων, propr. *baculus*, quo *quis innititur*. Vid. Hemsterhus. ad Lennep. Etym. p. 891. Deinde omnino *baculus, scipio*. 38, 4. Duxit poëta ideam ex more Græcorum, qui baculum manu gestantes saltare solebant. Præsultor semper thyrsum gerebat. Σκηπτρον prisca ætate quoque fuisse insigne præconum, legatorum, regum et principum, res vel ex Homero nota.

Σκια, ας, η. *umbra*. 37, 8. docte et graphice de nubibus densis, atris et tenebrosis, tam propter ipsarum tenebras, quam in primis ob umbras, quas nubes vernæ umbrosæ, et vento agitatæ, in terra efficiunt. Sic Latini *nox, umbra, niger*, de quovis tenebrarum genere adhibent.

Σκιερος, α, ον, *umbrosus;* deinde *densus, spissus*. 52, 17. *frondes densæ et virides*.

Σκιρταω, *exultare*. 61, 10. κουφα τε σκ. παιζεις, *lascive et exultim ludis*. Exquisite et proprie de equa libidinosa. Comp. Horat. 3, 11, 10. De etymo vocabuli copiose disputant Schneider Lex. Gr. Crit. sub h. v. et Lennep et Valck. in prioris Etym. p. 893. sq.

Σοι. 10, 4. pro παρα σοι positum, et cum ἐκπριωμαι conjungendum esse mihi cum aliis viris doctis videtur. Alii ad το τευχθ. referunt, quasi juvenem esse cerarium poëta putasset, qua de re equidem cum nemine contendam. Ceterum eadem est orationis forma quæ od. 12, 1. occurrit. (*Degen.*)

Σοφος, ου, ὁ. *sapiens, doctus, gnarus cujusdam rei;* ut *rei vene-*

reæ, cantus, et imprimis *Poëseos*. 43, 16. de cicada ob musicæ cantusque peritiam. Σοφοι, ων, *poëtæ* κατ' ἐξοχην sic dicti, et quod antiquissimi hominum doctores fuerunt poëtæ, qui doctrinas suas (e. g. de diis rebusque physicis) numeris certis proponerent suæ ætatis hominibus, et quod in poësi summa ingenii gloria est elegantiæque principatus. 53, 23. Pari modo Latin. *doctus* occurrit. De prima et vera h. v. potestate docte agit *Meiners* in d. Gesch. des Urspr. der Wissensch. Tom. I. lib. 1. 1, 1, 29. et *Heyne* ad Tibull. IV, 14, 41. Conf. et *Mitscherl.* ad Hor. Od. I, 1, 29.

Σπενδω, proprie *effundere*, deinde *libare*, i. e. *vino, lacte, oleo*, etc. *diis sacrificare*. 15, 13. Proprie itaque loquutus poëta. De hoc vocab. et sacrificio Bacchi quædam disserit *Potter* in Archæol. Græc.

Σταφυλη, ἡ, *uva*. 52, 6.

Στεμμα, το, *corona*. 31, 17.

Στεναζω, *suspiro, ingemisco*. 23, 10.

Στεφανηφορος, ον, ὁ, ἡ. *coronam gerens*. 53, 1. στεφ. ἐαρ. *ver coronis cinctum*; idea frequens poëtica de vere, quo ineunte terra flores producit.

Στεφανισκος et στεφος, idem quod στεφανος. 5, 15. 42, 5. 59, 1.

Στεφανοι. 30, 2. proprie quidem *coronæ*. At notio *ligandi*, cum *vinciri coronis* non recte dicatur, aliquid desiderare videtur, quod sibi melius respondeat, nempe catenas ex floribus nexas. (*Degen.*) Hic Musæ coronis capiti detractis utuntur vinculis, quibus Amorem vinciant, qua sententia indicatur, Amorem esse Musis conjunctum, utpote leviter iis parentem. Itaque non est, ut hunc locum cum aliis de catenis e floribus nexis intelligas. (*Mœbius.*)

Στεφομαι, *ornare se*. 5, 10. malim enim ibi accipere med. quam passivum. Ceterum construct. ῥοδα στεφ. ἰουλοις est Attica pro ῥοδοις στεφ. ἰουλους. Similem orationis structuram invenisse mihi videor apud Aristoph. Plut. v. 55. 220. ubi vid. Küst. et Isocr. Paneg. cap. 17. fin. pag. 71. ed. Mor. Hesych. στεφεται· στεφανουται, κοσμειται. (*Degen.*)

Στιβαρος, α, ον, propr. *densus, compactus*, a στιβω, στειβω, hinc *gravis, ponderosus*; vocabulum Homero familiare, qui illud humeris, manibus, lacertis et hastis heroum tribuere solet. 45, 9. pe ponderosa hasta Martis. Hesych. στιβαρον. — βαρυ.

Στιχος, ὁ, *carmen*. 62, 5.

Στολιζω, *amicire, ornare*. 28, 29. stola enim, unde hoc v. originem ducit, de toto ornatu cultuque corporis adhibetur.

Στομα, το, *os*. 6, 9.

Στορεω, στορεσας *stratus, fusus*. 4, 3. Στορεσας, quod Lat. *fusus* hic optime exprimit, habet vim et potestatem medii, subintellecto ἑμαυτον, quod tunc semper verbo activo adjiciendum esse copiose docet *Küster* de V. M. p. 90. 97.

Στρατος, ὁ, *exercitus*. 16, 6.

Στρεφω, *verto*. 61, 7. στρεφομαι, *vertor, me verto*. 3, 2.

Στυγεω, *odisse*. 42, 31. Hesych. στυγει· μισει.

Στυγνος, η, ον. (1°) *tristis*, i. e. *procellosus*. 17, 9. quem significatum habet quoque Latin. *tristis*, e. gr. Hor. 1, 3, 14. Apte et cum dilectu de Orione, (ut Hor. epod. 10, 10. *tristis* Orion. Propert. 2, 16, 51. Virg. Æn. 4, 52. *aquosus* Orion, ubi vid. Cerda,) quoniam, quum oritur et occidit, mare et terras ventis ac tempestatibus turbat. Hesych. στυγνον· ἀργον, ὠμον, χαλεπον; (2°) *horridus, horrens*, ut,

in v. 3. Theocrit. in *Mor. Adon.* de horridis capillis Adonidis percussi, quos bene exprimit gemma antiqua apud *Beger.* Thes. Brandenb. Vol. 1. p. 202.

Συγκροτεω, propr. *contundere, complodere*, e. g. manus etc.; deinde *tundendo aliquid conjungere*; tum omnino *aliquid instruere, ordinare.* 18, 13. de Venere Hymenæorum chorum instruente; apta et suavis idea. Suid. συγκροτει· συνιστα, προς ἁρμονιαν ἀγει, συνδει.

Συγχαιρω, *una gaudere, lætogratulari.* 3, 30. *Gratulare mihi*, quæ est propria vis Passivi.—optime Ammon, pag. 57. ed. Valck. συγχαιρειν, το συνηδεσθαι τινος ἀγαθοις.

Συγχορευω, *una salto.* 5, 11. παις Κυθ. χαρ. συγχ. *puer Cytheræ Gratiis junctus choreas ducens* — suavissimum ac doctissimum phantasma mollique Anacreontis ingenio aptissimum. Cui hic non in mentem veniat lyricum illud phantasma Horatii 1, 4, 7. sq. ubi vid. *Jani.*

Συν pro δια. 25, 9. Conf. Koëler ad Simonid. π. γ. pag. 56.

Συναπτω; *conjungere, addere.* 18, 18.

Συνδεομαι, *vinciri, vinculis teneri.* 44, 10. Hesych. συνδει· συντηρει.

Συνειμι, *una sum, utor.* 23, 14.

Συνευνος, ου, ὁ, ἡ. (εὐνη) *qui cum altero in eodem lecto cubat.* 10, 13.

Συνοικεω, (proprie v. conjugale, unde συνοικησις, vid. Poll. 3, 44.) *una dormire.* 10, 10. Vid. de h. v. Triller Obss. Critt. pag. 296.

Συνοφρυς, υος, ὁ, ἡ. proprie, *qui habet supercilia juncta, coëuntia*; 28, 16. ἰτυς βλεφαρων κελαινη συνοφρυς significat *supercilia nigricantia suaviter et clam quasi coëuntio.* (*Degen.*)

Συντροχαζω, *una curro.* 6, 3.

Συροι, ων, *Syri*, populus Syriæ regionis Asiæ inter mare Mediterraneum et Euphratem. 32, 19.

Συρω, *traho*: ἐσυρεν αἰχμαλ. *traxit captivum.* In *Mort. Adon.* v. 12.

Συσκιαζω, *obumbrare.* 9, 32. de columba dominum suum alis obtegente. Hesych. συσκια· συνδενδρα.

Σωμα, τος, το. 28, 32. *forma corporis feminei*: sic quoque. 51, 29.

T.

Ταινια, ας, ἡ. (ταω, ταιω, ταινω, τεω, τειω, τεινω) 20, 13. *strophium, fascia tenuis pectoralis*, qua feminæ et caput cingere et mammarum tumorem cohibere solebant, hodiernis Græcis ob longitudinem ipsius *Macrama* dicta. Conf. Guys Litt. Reise P. I. p. 74. et Gemm. Mus. Florent. Tab. 92. n. 6. Pollux 7, 65. το των μαζων των γυναικειων ζωσμα, ταινιαν ὠνομαζον, και ταινιδιον. Conf. et Cuperi Obss. I, 6. Mœris sub h. v., ibique interprr.

Ταλαρος, ου, ὁ, *quassus.* 52, 2. *fiscella* e viminibus facta; inde apud Hom. Il. σ, 568. πλεκτοι ταλαροι. Suid. ταλαρος· καλαθισκος, κοφινος, μικρος.

Τανυω, *tendo.* 3, 27.

Ταπης, τος, ὁ. *tapes, peristroma.* 8, 2. Hes. ταπησι· ποικιλοις στρωμασιν. Vid. ἁλιπορφυρος.

Ταρσον, ου, το, (τερσω) 12, 3. proprie *crates*, ubi poma, casei etc. siccantur. Conf. Pollux 10, 130. Deinde ala avium expansa, (v. Suid. T. 3. p. 432.) ob similitudinem cum cratibus; docte omnino pro *ala.* Hinc quoque remorum extremitates ταρσοι. Conf. Dorville ad Charit. p. 104.

Ταρσος, (sc. του ποδος,) *planta pedis.* 8, 4. ταρσοις ἀκρ. *suspenso gradu.*

Ταυρος, ὁ, unde *taurus*. 2, 1.

Ταχα, *velociter; mox*. 28, 34.

Τε non, ut vulgo putant, abundat, quamvis non semper queat Latine exprimi; sed habet omnino, auct. Hoogeveen, docte ac subtiliter de hac particula disputante, *vim aliquam copulandi*, et sæpius Latinorum *ve* exprimit. 18, 12. et sæpius. Conf. Zeun. ad Vig. p. 519. sq. ed. *Herm*. et Hoogev. de Part. p. 561. sq. ed. Sch. sec. Τε και servit duobus membris copulandis, et redditur *cum, tum, et, et*. 7, 5. 9, 22. sæpius. Conf. et *Matthiä* Ausf. Gr. Gr. p. 893. sq.

Τεγγω, unde Lat. *tingere, madefacere*. 39, 17.

Τειρω, prop. *terere*, et deinde, quia hoc, si continuatur, ingratum atque molestum est, *conficere, affligere*. 7, 6. de sudore, ut Hom. Il. ε, 796. ἱδρως μιν ἐτειρεν. Il. φ, 51. τειρε γαρ ἱδρως φευγοντ' ἐκ ποταμου. Hesych. τειρει· καταπονει· ἐτειρε· κατεπονει, ἠνια ibique interprett. 43, 15. de cicada, quæ senectute non affligitur et conficitur.

Τελετη, ης, ἡ. *Initiatio, mysteria Deorum, dies festus*. Τελεται proprie sunt *majora mysteria Deorum*; deinde universe *sacra, dies festi*. Vid. *Morus* ad Isocrat. Paneg. pag. 115. et Schneider Anmerkk. p. 119. Hesych. τελεται· ἑορται, θυσιαι, μυστηρια. 18, 7. αἱ π. ὁ. τελ. eleganter et facete *convivia*. Vid. Pindar. Ol. 10, 62.

Τελεω, a τελος propr. *finire, perficere*; deinde *efficere, reddere*. 50, 4. De Venere 23, 17. *perficere opera Veneris*, i. e. *vacare Veneri*; nisi malis, ibi respici ad *initia* et primum florem amoris puellæ, quia illud amoris genus haberi solet dulcissimum. Vid. Spanh. ad Call. Hymn. in Apoll. v. 14.

Τελος, το, *finis vitæ*. 24, 7.

Τεμνω, *seco, divido, decerpo*. 35, 6. 50, 10.

Τερεινος, η, ον. 53, 2. i. q. sequens, sed forma antiquior, et inde doctior. Conf. Born ad h. l.

Τερην, εινα, εν, *tener*. 4, 1. 53, 2. de frondibus myrtaceis et rosa.

Τερμα, τος, το. proprie *terminus*, signum quod agrum ab agro dividit et fines agrorum regit; deinde extremum cujuslibet rei 24, 7. *vitæ*, i. e. *mors*, noto euphemismo. Hes. τερμα· σημειον, τελος ζωης. Conf. quoque Suidas sub h. v. et L. Bos Animadverss. p. 144. sq. (2°) *Meta* 61, 8. ubi conf. *Born*. στρεφοιμι ἀμφι τερμ. δρομου, *versaverim circa metas curriculi*, Hesych. — — καμπτηρ.

Τερπνος, η, ον. (1°) *hilaris, lætus*. 11, 10. 18, 6. 47, 1. (2°) *delectans, amœnus*. 18, 3. de rosis, tum amoris, cum conviviorum causa, sic dictis. Ibid. 6. de convivio. (3°) *carus, amicus*. 5, 8. de rosa diis cara. Hesych. τερπνα· ἡδεα.

Τεττιξ, ιγος, ὁ. *cicada mas*, (feminæ enim non canunt. Plin. H. N. 11, 26.) 43, 1. Conf. de cicada Arist. Hist. An. IV, 7. Plin. Hist. Nat. 11, 26. *Martin* ad Virg. Georg. III, 328. Götting. Magaz. 1785. Fasc. 1. n. 6. *Brosse* ad h. l. et *Schneid*. Gr. Lex. sub h. v.

Τευχω, *facio, fabrico*. 10, 5. το τυχθεν σοι, pro παρα σοι, signum Cupidinis *a te factum*; nam σοι haud referendum esse ad ἐκπριωμαι, docet vel v. 9., licet eadem orationis forma occurrat in 12, 1.

Τεχνη et α, ἡ, *ars*. 29, 28. 51, 2. μανεισα τεχνα, *ars insana*, h. e. divino quasi spiritu inflata: ars divina, quod positum puta pro egregio et divino quodam artifice.

Τηκω, *liquefacere*. 10, 16. de Cupidine flammis liquefaciendo.

Τηρευς, εως, *Tereus*, rex Thra-

cum. 12, 6. Fabulam de fero isto tyranno, qui non Procnes, sed Philomelæ linguam (Ovid. Met. 6, 553.) forcipe compressam ense abstulit, multis verbis narrat Ovid. lib. c. fab. 7. et 8. et Hygin. p. 109. ed. Staver. ubi vid. interprett. et Heyne ad Virg. Ecl. 6, 80.

Τι — κᾳμοι. 17, 4. 19. suppl. κοινον vel πραγμα, *quid mihi cum etc.* vid. Lamb. Bos ellips. p. 168. ibique *Schw.* et *Matthiä* Ausf. Gr. Gr. p. 516. Plena oratio apud Herodot. 2, 18.

Τιαρα, ας, ἡ. 55, 4. *tiara, causia,* i. e. pileus turritus coni speciem habens, gestamen capitis Persarum regibus proprium. Sic enim Suidas: τιαρα· κοσμος ἐπικεφαλιος, ἣν οἱ βασιλεις μονοι ὀρθην ἐφορουν παρα Περσαις, οἱ δε στρατηγοι, κεκλιμενην. Hesych. τιαρα· ἡ λεγομενη κυρβασια· ταυτῃ δε οἱ Περσαι βασιλεις μονοι ἐχρωντο ὀρθῃ· οἱ δε στρατηγοι ὑποκεκλιμενῃ. De hoc capitis ornatu vid. præter *Brissonium,* quem jam Fischer ad h. l. laudat, et *Cerda* ad Virg. Æn. 7, 247.

Τιθημι, (θεω, θημι, τιθεω, τιθημι) (1°) *facere,* i. q. ποιειν. 9, 36. Causa hujus significatus ducenda videtur de rebus vel manu vel arte confectis, et tum in eo loco positis, ubi adservari debebant. Ex actione *ponendi* haud dubie orta est ipsa actio *faciendi.* Analogiam præbet sermo Hebr. in verbo שׂוּם, quod primitus *ponere,* deinde *facere* denotat. Hesych. ἐθηκε· ἐποιησε. (2°) *Numerare.* 32, 8. 11. 14. metaphora ducta ab iis, qui ita numerant, ut calculos ponant. Vid. Fischer Ind. ad Theophr.

Τικτομαι, *nasci, gigni.* 24, 1. 41, 8.

Τιμιος, *carus, exoptatus.* 43, 10.

Τινασσω, *quassare.* 52, 13.

Τις (1°) interdum vix Latine reddi posse videtur. Nunquam tamen plane παρελκει, sed vim vocabuli, cui additur, quodammodo immutat. Conf. die Neue Philolog. Biblioth. T. IV. p. 98. et Stroth. Chrest. Græc. p. 194. (2°) τις, cum *conjunct.* et *indicat.* sæpe ponitur, ut part. Francogall. *on.* 29, 15. 54, 9. 55, 3. Sic quoque Herod. 3, 122. 7, 10. ἀγαθα ἐξευροι τις ἀν. 9, 94. εἰ τις οἱ δοιη. Conf. et *Matthiä* Gr. Gr.

Τιταν, ανος, ὁ. *Titan.* 37, 7. docte pro Ἥλιος, *Sol,* qui a Titane, Saturni fratre, genus ducere fertur, ut quoque Latinis *Titan,* pro *Sol.*

Τιτρωσκω, (τραω, τιτραω, τροω, τρωω, τρωσω, τρωσκω, τιτρωσκω) *vulnerare,* 40, 3. Theocrit. posuit κεντειν, *pungere,* quod quidem exquisitius et apiculæ magis convenire videtur; sed vocc. ὀφις et ἐτυψε optime respondet. Hes. ἐτρωθη· ἐπληγη. (*Degen.*) Cave credas cum nonnullis, hoc verbum positum esse pro κεντειν propterea, ut verbis ὀφις μ' ἐτυψε respondeat; nam v. 3. continet verba poëtæ, 10. querelam amoris. (*Mœbius.*)

Τλημων, ὁ, ἡ, (τλαω) *miser.* 8, 13.

Τοι, particula affirmandi, seu adhortandi, redditur *ob hanc rem, ideo, propterea,* τοινυν. 61, 5. ἰσθι τοι. Est proprie dativ. antiquissimus. Vim hujus partic. ex Hoogeveen eleganter exponit Harles ad Anthol. Gr. pag. 69. sq.

Τοιουτος, *talis,* h. e. *tam præstans.* 22, 8.

Τοκευς, ηος, pro εως, *parens.* 46, 11.

Το λεληθοτως συνοφρ. 28, 16. supercilia levi et suavi discrimine juncta. V. συνοφρυς.

Τορευω, proprie *cælare.* Opera cælata s. toreumata (Reliefs) nec fabricando nec sculpendo, sed fingendo et cælando fiebant. 17, 1. 51, 1. His locis poëta universe posuisse videtur hoc voc. pro *affa-*

bre fingere argentum. De arte toreutica copiose et optime egit *Heyne* in Antiq. Aufs. P. 2. p. 127. sqq. ubi et quædam de n. l. exposuit. Suid. τορευει· γλυφει, τιτρᾳ; sed hæc explicatio potius ad τορνευει pertinere mihi quidem videtur. (*Degen.*)

Τοσουτος, *tantus, tam multus.* 9, 3. 33, 18. *tantillus, tam parvus, vilis.* 36, 3.

Τρεφω, *alere.* 33, 15. facete de Amoribus pullis.

Τραπεζα, *mensa;* deinde *convivium privatum.* 53, 17.

Τραχηλος, ὁ, *collum.* 28, 27.

Τρεμω, unde *tremo.*

Τρεφω, *alo.* 33, 15.

Τρεχω, *curro.* 4, 8. *percurro, transeo.* 24, 4.

Τριβος, ου, ὁ. *semita, via.* 24, 2. β. τρ. ὁδ. *vitæ viam ire,* ornate pro vivere.

Τριχας, v. θριξ.

Τρομερος, α, ον. *trepidus, tremulus.* 52, 12. apposite de pedibus senis vacillantibus.

Τροπος, ου, ὁ. *ratio, modus.* 29, 23. *Virtus, mores, ratio vivendi, ingenium candidum.* 46, 6.

Τροχαω, et Τροχαζω, i. q. τρεχω, *currere.* 7, 6. 44, 1. Suid. expon. διατρεχειν.

Τροχος, vide ἁρμα.

Τρυγαω, propr. *fruges colligere:* deinde ut 17, 14. uvas decerpere.

Τρυφερος, α, ον, (a τρυφη) *mollis, tener.* 28, 26. bene de molli amiculæ mento. Hesych. τρυφερος· νεος, ἁπαλος, ἡ ψιλος. Lessing. (Laocoon p. 218.) ἐσω τρ. γεν. de suavi divisione menti intelligit. (*Degen.*) Hunc locum ita interpretantur Lessing et Brossius, ut intra mentum signum quasi risus mento impressum conspiciatur; sed v. 27. abunde docet, sermonem esse hic de inferiore parte menti collum usque porrecta. (*Mœbius.*)

Τυπτω, universe denotat (1°) *vulnerare,* quocunque modo hoc fiat, ferro, hasta, etc. (2°) *percutere.* 3, 27. de jaculante Erote, de quo alias τιτρωσκειν usurpatur. (3°) *cædere, pungere.* 40, 10. aut si mavis de apicula, quam punctus puerulus putat esse serpentem pusillum alatum.

Τυραννος, ου, ὁ, (i. q. κοιρανος vel κουρανος, τ pro κ Æolum et Dorum more posito,) proprie is, *qui liberam rempublicam libertate privavit.* Deinde *dominus,* (id est *amasius,*) 9, 10. *Rex,* 15, 4. Antiquissimis temporibus hoc voc. non æque invidiosum fuit, ac sequentibus factum est.

Υ.

Ὑακινθινος, η, ον. *hyacinthinus, quod est ex hyacintho.* 7, 1. ὑακινθ. ῥαβδος, *virgula, seu ramulus ex hyacintho.* Florem hyacinthi ferrugineo colore et Amori sacrum, esse vaccinium Virgilianum viri docti contendunt. Vid. Heyne et Cerda ad Virg. Ecl. 2, 18. et *Martin* ad Virg. Georg. 4, 183. qui ibi hujus floris effigiem æri incisam apposuit; et *Schreber* ad Theocr. 10, 28. ed. Harl.

Ὑγρος, α, ον. proprie *humidus;* deinde *liquidus.* 28, 21. de ocellis amasiæ est *natans,* et significat oculos lascivos et limos amiculæ. Winkelmann (Gesch. der Kunst. 1776. p. 301.) hoc voc. bene pulcreque exponit. Sic *Wieland.* Endym. v. 50. der Augen *feuchter* Glanz. Vid. de hoc v. L. Bos Animadvv. p. 46. 47. Hesych. ὑγρος· εὐκαταφερης εἰς ἡδονας. Conf. quoque *Jani* ad Hor. I, 36, 17. et *Dæring.* ad Hor. I, 14, 8.

Ὑδωρ, ατος, το, *aqua.* 3, 22.

Ὑλη, ης, ἡ. *silva.* 43, 7. et *in*

Mort. Adon. v. 44. ubi occurrit forma Dorica ὕλα, ex qua, præmisso, ut sæpius, sigmate et inserto digam. Æolico (F) συλα, συλFα Lat. *sylva, silva* originem ducit.

Ὑμεναιος, ου, ὁ. 18, 13. *Hymenæus,* nuptiarum deus, sed faustis tantum nuptiis interfuit; deinde *choreæ,* quæ in nuptiis instituebantur, hinc poëtice *hilares, lætæ saltationes.* (*Degen.*) Sensus est: *pinge mihi Venerem et deos nuptiarum;* quam ideam Poëta ita effert, ut eos saltantes introducat, quo magis phantasiæ legentis consulat. Nihil amplius! Male igitur Degenius hunc locum de *hilaribus, lætis saltationibus* intelligi vult, quæ quidem sententia versibus antecedentibus et sequentibus repugnat. (*Mœbius.*)

Ὑμνος, ου, ὁ. (1°) *carmen.* 9, 12. Bene enim, jam observante d'Arnaud Animadverss. p. 6., Schol. ad Sophocl. Electr. v. 383. docet, hoc vocab. non tantum laudationem deorum, sed omnis generis carmen significare. (2°) i. q. σκολιον, *cantilena potatoria.* 57, 11. *Cantilena torcularis.* 52, 8.

Ὑπερθε *desuper, super.* 29, 34. 51, 13. 17. Suid. expon. ἐπανω.

Ὑπηνη, ης, ἡ. *barba,* et quidem proprie *ea, quæ est circa labium utrumque.* 15, 6. Sic enim distinguit barbæ partes Pollux 2, 8. p. 193. ed. Hemst. αἱ δε ὑπο τῃ ῥινι τριχες, μυσταξ, ὑποῤῥινιον, πρωτον γονιον, πρωτη βλαστη· αἱ δε προς τῳ κατω χειλει, παπποσ· το δε ἐξ ἀμφοιν, ὑπηνη: ubi vid. interprett. Consentit Schol. ad Hom. Il. ω, 348. ὑπηναι δε καλουνται αἱ τριχες αἱ περι τα χειλη. Minus bene Suid. et Hesych. in explicando hoc voc. versati sunt.

Ὑπνος, ὁ, *somnus.* 8, 12.

Ὑπο cum genit. *ad,* 48, 6. cum dat. *ad,* 6, 4. 27, 11. 39, 21. 42, 16. ὑπο βαρβιτῳ, *ad barbiton;* etiam ὑπο βαρβιτον Græci dicunt: cum accusat. *ad, sub,* 4, 17. 18, 16. Vid. Barnes ad h. l.

Ὑπομειδιαω, *subridere.* 45, 14. bene et apposite de Venere, cum Mars hasta Cupidinis sauciatus esset.

Ὑποπινω, *subbibo, largius bibo.* 57, 11. Supplendum μελετωμεν post ὑποπινοντες.

Ὑποπορφυρος, α, ον, *subpurpureus.* 28, 30. Quem colorem propterea vult poëta, quia omnium aptissimus est ad candidum colorem cutis pulchræ ostendendum et augendum. Conf. *Raml.* (*Mœbius.*)

Ὑπορθριος, α, ον. *matutinus.* 12, 9. cum dilectu de garrula hirundine, quæ loquacitate prima statim luce dormientes excitat.

Φ.

Φαγω, *edo.* 9, 24.

Φαινω, *apparere facere alterum.* φαινομαι med. *apparere facere se,* i. e. *apparere.* 37, 1. de vere redeunte.

Φαραγξ, αγγος, ἡ. proprie *fauces montium, barathrum.* 7, 5. ξυλ. φαραγγες sunt præcipitia lignis obsita. Observandum enim est, plerumque solere poëtas, loca lignis arboribusque obsita, quo melius animentur notiones, vel in montibus, vel in vallibus fingere. (*Degen.*) Male Degenius *præcipitia lignis obsita:* nam opponuntur *montes* et *valles.* Recte Brossius. (*Mœbius.*) Hesych. φαραγξ· ταφρος, κοιλωμα, idem fere Suidas.

Φεριστος, ου, ὁ. *optimus,* i. e. *amœnissimus.* 5, 6. de rosa. Hesych. φεριστε· βελτιστε, κρατιστε, ἐξοχωτατε, ἀγαθε.

Φερω, *vehere.* 35, 3. de Jove, sub tauri specie, Europam in dorso per æquora vehente.

Φευγω, unde *fugio*; deinde *vito, aversor*. 14, 12. 42, 12. 41, 13. πεφευγε, *præter*. cum vi *præsentis*.

Φευκτος, η, ον, *odiosus, invisus*. 18, 9.

Φθανω, quod alias verbo junctum elegantes facit græcismos, 24, 7. notat *prehendere*. Exquisite de morte, quæ, præter opinionem, plerumque opprimit. Hesych. φθανει· καταλαμβανει.

Φθονεω, *invideo*. 15, 4.

Φθονος, *invidia*. 42, 9. 10.

Φθονερος, η, ον, *invidiosus, infestus, malignus*. 29, 38.

Φιλευνος, proprie *qui lectum*, (εὐνη) i. e. *coitum* amat. 63, 7. amori adhuc deditus.

Φιλεω, (1°) *amare*, 14, 1. ubi notetur vis aoristi, *semper* amare. Adjuncta enim est aor. vis consuetudinis alicujus et durationis. (2°) *osculari*. 18, 11. 63, 5. ubi aor. pro præs.

Φιλημα, το, *osculum*. 28, 25.

Φιλιος, idem quod φιλος, *carus, dilectus, amicus*. 43, 8. de *cicada*.

Φιλολοιδορος, ου, ὁ, ἡ. *maledicus, contumeliosus*. 42, 11. φιλ. γλωττη, *lingua calumniatrix*.

Φιλοπαιγμων, ονος, ὁ, *jocos amans*. 42, 2. dilectum epitheton Bacchi, hilaritatis, cantilenarumque chorearumque auctoris. 49, 5. de Bacchis; nam vinum est auctor lætitiæ.

Φιλτρον, ου, το. *amor, voluntas*. 34, 5. docte et audacter, sed bene. Adhibetur enim hoc voc. proprie *de poculis amatoriis*; deinde *illecebras, vim amoris*, et denique *amorem ipsum* denotat. Conf. Harles Ind. ad Anthol. Gr. 50, 5. Sic dicitur vinum, quatenus eo amor gignitur.

Φιλυμνος, ου, ὁ, ἡ. *amans cantus*. 43, 16. apposite de cicada, quoniam vere et æstate semper canit.

Φλοξ, ογος, ἡ. *flamma*. 10, 16.

Φοβουμαι, *terrere se*, i. e. *timere*. 3, 11. 29, 16. et *in Mortuum Adon*. v. 16. Conf. lib. de Verb. med. pag. 168. ibique Cleric. et Wolle.

Φονιος, ιη, ιον, *cruentus*. 48, 2.

Φονος, ὁ, *cædes*. 46, 12.

Φρην, ενος, ἡ. proprie *præcordia*, e. g. Hom. Od. 9, 301. Deinde, quia ibi haud dubie sedes *mentis* esse credebatur, *mens, ingenium*. 47, 5. Conf. Hemsterhus. ad Lennep Etym. p. 1077.

Φρονημα, τος, το. 2, 7. *animi celsitudo*, i. q. εὐψυχια, quam Lysias Epit. 2, 1. 3, 2. de viris prædicat, et qua hi feminis excellunt. Eodem significatu hoc vocab. quoque habet Demosth. de Cor. c. 20. init. Xenoph. Ages. 2, 8. 1, 24. Herodot. 3, 125. Conf. Bion. fragm. 8. ibique *Heskin*. Varias variorum interprett. de hoc voc. sententias collegit et censuit Harles ad Anthol. Gr. pag. 5. et Grimm in Anmerkk. über einige Oden des An. Duisb. 1778. (*Degen*.) Alii per *virtutem bellicam*; alii per *prudentiam* interpretantur.

Φροντιδες, i. q. μεριμναι, *solicitudines, curæ*. 24, 5. 41, 16.

Φρυξ, υγος, ὁ. *Phryx*. 20, 2. Φρυγ. ὀχθοι, hoc l. Sipylus, mons Lydiæ prope urbem Magnesiam. Phrygia enim Magna olim tam late patuit, ut etiam Lydiam comprehenderet. Strabo I. 12. pag. 857. Ed. Almelov. την περι το Σιπυλον Φρυγιαν οἱ παλαιοι καλουσιν. Conf. Fischer ad Palæph. 29, 4.

Φυλαξ, ὁ, *custos*, is qui vitam hominum tuetur, ne homines pereant. 62, 3.

Φυλαττω, *custodio, tueor*. 23, 3.

Φυλλον, το, *folium*. 37, 12. 50, 17.

Φυλον, ου, το. *gens, genus*. 3, 4. φυλ. μερ. per idioma, jam apud Hom. sæpius obvium, pro μεροπες, *mor-*

tales. Sic Orph. Argon. v. 52. ἀξενα Φυλα ἀνθρωπων: et Phocyl. (Brunck Anall. 1. p. 77.) φυλα γυναικων.

Φυσις, εως, ἡ. (φυω) 2, 1. *natura* h. l. ut Suidas ex Laërtio explicat, ἡ φυουσασα ἐπι της γης. (2°) *Origo* 53, 29.

Φυτον, το, *planta, frutex.* 53, 10. 43.

Φυω, (unde *fui, futum, futurus,* ut a συμι *sum, sim,*) *nascor:* πεφυκα, *sum.* 62, 16. *Sit radius tuus in arvo genitali Myrillæ;* id est, *depse, subige Myrillam.* (*Mœbius.*)

Φωνη, ἡ, *cantus.* 12, 9.

X.

Χαινω, (Χαω, Χαιω) notat omnino *hiscere;* deinde *hiscendo aliquid petere,* in primis *os aperire,* ut aliquid, e. g., cibus obtineatur; sic Latini utuntur verbo *inhiare.* 33, 12. κεχηνοτες dicuntur pulli, *qui cibum petentes os aperiunt.* Pullis hirundinibus os aperientibus *Lucianus* (Timon. §. 64.) optime comparat hæredes esurientes, ac testamento resignando inhiantes: κεχηνοτες περιμενουσι τον πλουτον, ὡσπερ την χελιδονα προσπεταμενην τετριγοτες οἱ νεοτοι. Vid. die Neue Philol. Biblioth. T. I. P. 2. pag. 290.

Χαιρω, *gaudeo.* 6, 16. Sed 1, 10. χαιροιτε, *valete.* Hesych. χαιρειν· — — ἐστι δε και των ἀπαλλασσομενων προσαγορευσις.

Χαιτη, της, (Ion. α, ας,) ἡ. (1°) *coma.* 3, 21. ubi proprie dicendum erat ἐκ χαιτης ὑγρας ἀπ. ὑδ. Sed hic mos loquendi utriusque linguæ poëtis maxime familiaris: ex. gr., notum illud Horat. *irata fulmina Jovis.* (2°) 22, 3. docte et audacter *de foliis arboris,* quæ audacia poëtis Græcis maxime familiaris est.

Χαλεπος, η, ον. *sævus, acer, crudelis.* 7, 2. de Amore. Sic et Lat. *acer, sævus, crudelis amor,* Tibull. 2, 6, 15. 4, 2, 6. et Horat. I, 19. 1. mater *sæva* Cupidinum. *Difficilis, durus.* 46, 1. 2. 3. Hesych. χαλεπον· δυσεργον, σκληρον, δεινον.

Χαλινος, ου, ὁ. (χαλω) *frænum, habena.* 61, 6.

Χαραγμα, τος, το. (χαρασσω) proprie *nota insculpta,* ex qua res aliqua cognoscatur; deinde omnino *nota, signum.* 55, 2. *de signo clunibus equorum,* quo facilius in pascuis dignoscerentur, *olim inusto.* Vid. Schol. ad Aristoph. Nubb. v. 23. ibique Küster. "Indos olim bobus suis inussisse signa auct. Arrian. Indic. pag. 519." *Jablonski.* Ibid. 55, 8. *de animo* λεπτ. χαρ. ψ. *tenuis nota animo animantium quasi impressa,* cujus indicia non tantum sunt oculi, sed (optime addit poëta ἐσω) et vultus, mores, vox etc.

Χαρασσω, proprie *scalpere, incidere.* Sic, e. g., occurrit in illo Theocriteo. Id. 23, 46. γραψον και το δε γραμμα, το σοι στιχοισι χαραξω. Hesych. χαραξαι· κοψαι, κοιλαναι, τυπωσαι. At in opere cælato 18, 14. 51, 6. h. v. vim suam propriam obtinere non potest, monente jam *Heyne,* (vid. Antiquar. Aufsätze. P. II. pag. 134.) sed omnino pro πονειν, *fingere,* positum.

Χαρημα, et χαρμα, τος, το. *voluptas, gaudium.* 53, 5. *mortalium voluptas dicitur rosa,* quia veteres coronis rosaceis redimiti convivari solebant; res nota.

Χαρις, τος. *gaudium, gratia, voluptas.* 41, 8. Χαριτες. 37, 2. *Gratiæ,* Liberi filiæ, Venerisque comites dulcissimæ, a quibus quicquid venustum et in natura pulcrum proficisci putaretur. Pindar Ol. 1, 48. In suavissima hac verni temporis

descriptione optime et cum dilectu Gratiæ primas tenent. Conf. Horat. I, 4, 6. sq. ibique *Jani* et *Mitscherl.* Hesych. χαρις — χαρα.

Χαροπος, ου, ὁ, ἡ. *cæruleus.* 54, 30. χαροπη θαλ. i. e. *mare cæruleum;* quæ idea suavior est sensibus, ac sensui poëtico magis convenire videtur, quam *mare tranquillum.* (*Degen.*) Hesych. χαροπος — γλαυκος, ξανθος.

Χασμα, τος, το. (χαω, χαινω.) proprie *hiatus terræ,* deinde *rictus.* 2, 4. ubi exquisite de rictu leonis, dentibus munito, adhibetur. Hesych. χασμα, στομα.

Χειλος, το, *labium.* 28, 24.

Χειμων, *hyems, tempus pluviale, frigidum.* 33, 4.

Χειρ, ρος, *manus.* 3, 3.

Χειραγωγεω, *manu ducere.* 63, 10.

Χελιδων, ἡ, *hirundo.* 20, 4.

Χεω, *libari.* 4, 12. proprie loquutus poëta, innuens χοας, *inferias,* quæ aqua, vino, lacte etc. constabant, (vid. Hom. Od. λ, 26. sq. ibique *Clark.*) et de quibus proprie χεειν, vel χεισθαι dicitur; vid. Fisch. ad h. l. Plene Hom. Od. κ, 518. χοην χεισθαι πασιν νεκυεσσιν, ubi Schol. χοην explicat την τοις νεκροις ἐπιχεομενην χυσιν. Gloss. vet. χοαι, αἱ ἐπι των νεκρων σπονδαι, vid. Kühn ad Poll. 3, 102. Etiam ab antiquissimis artificibus hæ χοαι seu *inferiæ* in operibus exprimebantur. Vid. Heyne Ant. Aufs. P. I. p. 62.

Χηλη, ης, ἡ. *ungula bisulca animalium.* 35, 6. differt enim ab ὁπλη, quæ est ungula solida animalium, quæ non sunt cornigera, ut equorum. Vid. od. 2, 2. Suid. bene χηλη· ὁπλη, ὀνυξ βοος, και προβατου, και αἰγος.

Χθων, ονος, ἡ. proprie denotat *humum, terræ solum,* seu *terram interiorem:* at 52, 37. h. v. positum est pro Γη, seu Γαια, et *Telluris* personam agit. Conf. et *Scheid* ad Lennep Etym. p. 1104.

Χθονιος, ὁ, ἡ, *terrestris, homo terram incolens.* 62, 2.

Χιτων, ωνος, ὁ. *tunica.* 4, 3. de tunica Cupidinis, qui poëtæ a poculis est. Præter eos, quos jam Harles ad h. l. excitat, Amori quoque tunicam tribuit Meleager. in epigr. apud Warton. ad Theocr. p. 165. Hesych. χιτων ἐσθης, ἱματιον ἀνδρικον. Sed 20, 7. abusive de veste puellæ. (*Degen.*)

Χλιδανοσφυρος, ου, ὁ, ἡ. *tenellas habens pedes.* 6, 7. exquisite de saltante puella, quoniam in ea, dum saltat, maxime pedes conspiciuntur. Magnam formositatis virgineæ partem jam olim positam fuisse in pedum teneritate docet *Junius* de pict. vett. lib. 3. §. 35.

Χνοϊος, α, ον. *lanuginosus;* deducitur enim a χνους, proprie *lanugo.* 29, 19. ordo orationis ibi est: ποιει δε ῥοδινην παρειην χνοϊην, ὁποια μηλον.

Χολη, ης, ἡ. *fel.* 45, 7.

Χορδη, η, *nervus, chorda.* 1, 3.

Χορεια, ας, ἡ. *chorea, saltatio:* χορειαι νερτ. *choreæ inferorum, Manium.* 4, 17. Hesych. νερτεροι· χθονιοι, νεκροι. De his choreis Manium in Elysio celebrandis multum confabulantur utriusque linguæ poëtæ. Notum est illud Tibulli I, 3, 58. 59. *hic choreæ cantusque vigent* (ubi vid. Broukhus. et Heyne.) et Virgilii Æn. 6, 644. *pars pedibus plaudunt choreas et carmina dicunt,* ubi conf. Heyne et Cerda. Primas lineas jucundissimorum phantasmatum duxit et cecinit Pind. Ol. 2, 128. sqq.: et conf. quæ de hoc l. observat *Schneider* in Versuch über Pind. L. und Schriften. Argentor. 1774.

Χορευτης, ὁ, *saltator.* 50, 3.

Χορευω, *choreas duco, salto.* 38, 13.

Χρονος, ὁ, *tempus, ætas.* 24, 3.

Χρυσεος, η, ον. *aureus.* 14, 6. aptum epitheton pharetræ Cupidinis, (quod Pauw plane otiosum inepte pronuntiat,) ut Mosch. 1, 20. ἑχει — χρυσεον περι νωτα φαρετριον. Deinde occurrit hoc voc. apud utriusque linguæ poëtas pro *carus, præstans, pulcher:* conf. *Heyne* et *Broukhus.* ad Tibull. I, 6, 58. et *Jani* ad Horat. I, 5, 9. Possint tamen quoque nostro loco intelligi *signa torculatorum Cupidinis et Bathylli auro obducta.*

Χρυσος, ὁ, *aurum.* 23, 1. *copia auri.*

Χρυσοχαιτας, (Ion. pro ης,) proprie *aureos* i. e. *flavos habens capillos.* 6, 12. Apposite de Cupidine, cui poëtæ flavam pulchramque comam tribuunt. Mosch. 1, 12. εὐπλοκαμον καρανον.

Χρως, ωτος, ὁ. (i. q. χροα) *superficies corporis, cutis,* et *corpus ipsum.* 20, 10. Hes. χρωτος, σωματος. Suid. χρως· σωμα.

Χὠ Dorice pro και ὁ. V. 11. Theocriti *in Mort. Adon.*

Ψ.

Ψαλιζω, (ψαλις) *abscindere.* 12, 4. proprie de rebus, quæ forfice resecantur. Post ψαλιξω subintelligendum ἱνα.

Ψεκαζω, (ψακας) *stillare, distillare.* 9, 5.

Ψιλος, η, ον. (ψιω, rado) *glaber, depilis.* Hesych. ψιλον· γυμνον, ἀτριχον. 11, 5. de *glabra fronte* poëtæ, ob quam a puellis despiciebatur. Veteres enim turpe habuisse caput sine crine, et amasse frontem pulchre crinatam, copiose docet *Junius* De Pict. Vett. l. 3. c. 9. §. 6. Jam Homerus vidit et laudavit in Achæis suis densitatem comæ atque longitudinem: unde apud eum sæpius occurrunt καρηκομωοντες Ἀχαιοι, et ἑταιροι: e. gr. Il. β. 11, 323. sæpius.

Ψυχη, ης, ἡ. (a ψυχω, spiro) propr. *spiritus, flatus, halitus,* ut נפש Hebr.; deinde *vita, animus.* 36, 11. *anima,* ponitur quidem, ut sæpius apud auctores Græcos, et *animus* apud Romanos, pro homine ipso, et την ψυχην μου pro ἐμε; sed doctiore ornatu, quia suavem vividamque imaginem oculis objicit illud καρ. τ. ψ. μου, quod accidere solet potantibus. Vid. quoque 55, 8.

Ω.

Ὠδη et α, *cantus, cantilena.* 27, 8.

Ὠκυς, εια, υ. *velox, pernix.* 8, 5. δρ. ὠκ. ἐκτ. graphice et docte pro *velociter currere,* ut Virg. Æn. 12, 909. *avidos extendere cursus,* ubi Cerda plura exempla de somniantium ludibriis adfert.

Ὠμος, ου, ὁ. *humerus.* 14, 8. 44, 2. 52, 3.

Ὠον, unde *ovum,* inserto digam. Æol. ὠϝον. 33, 9.

Ὡρα, ας, ἡ. omnino significat (1°) *quamcunque temporis partem, sive majorem, sive minorem, ut tempus, annum.* Hes. ὡρα· καιρος. 3, 1. μεσ. ὡρ. *tempus mediæ noctis.* Antiquioribus enim temporibus alium, ac nunc ei tribuitur, obtinuit significatum. Conf. *Hindenburg* et *Heinze* ad Xenoph. M. S. 4, 3, 4. et Potterii Archæol. Græc. De varia nominis ὡρα significatione optime disputat *Zeune* ad Viger. pag. 162. ed. *Herm.* Conf. idem in Ind. ad Xenoph. M. S. *Lennep* Etym. p. 1162. et *Martini* lib. doct. *von den Sonnenuhren der Alten.* Lips. 1777. pag. 12. (2°) *Definita pars temporis,* ut *mensis.* 18, 4. Huc quoque pertinent Ὧραι, *Horæ,* Deæ, quæ quatuor regebant anni tempestates,

omnesque earum fruges producebant. De earum ministeriis conf. Ovid. Met. 2, 25. sqq. (3°) Sæpius *ver, adultamque æstatem.* 43, 7. Et quia hæc suavissima sunt anni tempora, *ætatis florem, pulchritudinem* denotat. 34, 4. Hinc 18, 4. ὡρα τα τερπνα ῥοδα φερουσα. Hesych. ὡρα· καιρος, το ἐαρ, ἡ μορφη, καλλος —— (4°) *Ver, æstas.* 39, 10. ubi πολυανθ. ὡραι *ver florens.* 53, 6. ὡραι Ἐρωτων amœnissimæ sunt anni tempestates, *Ver* nempe et *Æstas*, quia illæ flores et coronas præbent, et ad gaudia varia percipienda invitant.

Ὠριων, ονος, ὁ. *Orion*, signum cœleste nautis infestum, quod, quum oritur et occidit, tempestates excitat. 17, 9. Unde στυγνος, 17, 9. Fabulam de Orione narrat Hygin. cap. 195. pag. 325. Ed. Stav.

Ὡς ἔτι, *usque dum, dum,* vel *cum, adhuc.* 4, 13. 15, 11. ὡς μὴ pro ὁπως μη, *ne:* ὡς ἀν, *quacunque ratione,* vel *ut.* 28, 4.

Ὠχρος, α, ον. *pallidus. In Mort. Adon.* v. 4. Nolim cum Salmasio reddere *luteus*, quæ significatio genæ exstincti juvenis non bene convenit. *Pallidæ* enim, non *luteæ*, quasi *luridæ*, sunt genæ defunctorum. Sic. Hom. Il. γ, 35. ὠχρος δε μιν εἷλε παρειας. Hesych. ὠχρος· χλωρος. Vid. *Harles* spec. 3.

Ὠφελεω, *prosum.* 23, 8. *Qua in re mihi prosunt divitiæ?*—Et 36, 3. *quid mihi proderunt disputationes tam leves nulla in re,* seu *nullam ad rem utiles?*

A

GRAMMATICAL ANALYSIS

OF

THE ODES OF ANACREON.[1]

ODE I.

Εἰς vel ἐς, *in, ad.*—Λυρα, ας; Ion. λυρη, ης, (ἡ), *lyra:* inde λυριζω, *lyra cano, ludo.*

1. Θελω vel ἐθελω, *volo, opto.* f. θελησω. præt. τεθεληκα.—Λεγειν (ut τυπτειν), inf. præs. a λεγω, *dico, loquor, colligo.* f. λεξω. præt. λελεχα.—Ἀτρειδας, accus. plur. ab Ἀτρειδης, ου, (ὁ), *Atrides* (nom. patronym.), seu *Atrei filius; Agamemnon* et *Menelaus.*

2. Δε, particula distributiva, *autem, tamen, porro.*—Καδμος, ου, *Cadmus,* (nomen viri,) conditor et rex Thebarum.—ᾄδειν ab ἀειδω, *celebro, cano,* unde retinet iota subscriptum.

3. Ἡ, (et Ἁ, Dorice,) articulus fœmininus.—βαρβιτος, ου, *barbitus,* (instrumentum musicum).—Χορδη, ης, (ἡ), *chorda, intestinum.*

4. Ἔρως, ωτος, (ὁ), *amor.* R. ἐραω, *amo, appeto.*—μουνον, Ionice pro μονον, a μονος, η, ον, *solus, a, um.*—ἠχεῖ, contract. pro ἠχεει, verbi ἠχεω, *sono* (ut τυπτει). R. ἠχος, ου, (ὁ), *sonus.*

5. Ἡμειψα, aor. 1. ab ἀμειβω, *muto, permuto.* f. ψω. præt. ἠμειφα. ut ἐτυψα.—νευρον, ου, (το), *nervus.*—πρωην, Dorice πρωαν, *nuper, paulo ante.* R. πρωι, *mane.*

6. Και, *et, etiam.*—ἅπας vel πας, πασα, παν, *omnis, e,* acc. sing. fem.

7. Κᾳγω pro και ἐγω, *etiam ego:* subscribitur iota pro iota omisso.—μεν, *quidem.*—ἡδον ut ἐτυπον, aor. 2. verbi ἀειδω vel ᾄδω, *cano, celebro.*—ἀθλος, ου, (ὁ), vel ἀεθλος, ου, (ὁ), *certamen, labor:* accus. pl. Sed ἀθλον, ου, (το), significat *præmium certaminis.*

8. Ἡρακλεης, contracte Ἡρακλης, gen. Ἡρακλεους, contr. Ἡρακλους, *Hercules.*—λυρη et δε vide supra.

9. Ἔρωτας, acc. pl. ab ἔρως, ωτος, (ὁ), *amor.*—ἀντεφωνεῖ, contr. pro ἀντεφωνεε, ut ἐτυπτε; imperf. verbi ἀντιφωνεω, ex ἀντι, *contra,* et φωνεω, *sonum edo, voco.* Omnes præpositiones (exceptis περι et προ) in compositione, ante vocalem aut diphthongum, ultimam suam vocalem abjiciunt. R. φωνη, ης, (ἡ), *vox, sonus, lingua.*

10. Χαιροιτε, ut τυπτοιτε, 2 pers. plur. præs. optat. verbi χαιρω, *gaudeo, valeo, lætor.* f. χαρῶ. p. κεχαρκα.—λοιπον, adv. *in posterum, in reliquum tempus, in futurum.* R. λειπω, *relinquo:* unde λοιπος, η, ον, *reliquus, a, um.*—ἡμιν, *nobis,* dat. pl. ab ἐγω.

[1] This analysis is confined to the *fifty-five* odes, originally published by Stephanus.

11. Ἥρωες, ab ἥρως, ἡρωος, *heros, semideus;* inde ἡρωινη, ης, (ἡ), *heroina.*—ἡ λυρη, vide supra.—γαρ, *enim, nam.*

12. Μονους, acc. pl. vide n. 4.—Ἔρωτας, vide n. 9.—ᾀδει, ut τυπτει, præs. 3. pers. sing. vide n. 2.

ODE II.

Εἰς vel ἐς, *in, ad.*—γυναικας, acc. pl. a γυνη, gen. γυναικος, *mulier, uxor.*

1. Φυσις, εως, *natura;* R. φυω, *produco, edo, pario.* f. φυσω. p. πέφυκα.—κεραῖα (Ionice κεραατα), a κερας, ατος, (το), *cornu:* hinc κερατωδης, εος, (ὁ και ἡ), *cornutus,* et κερατινη, ης, (ἡ), *buccina.*—ταυροις, dat. pl. a ταυρος, ου, *taurus:* hinc κενταυρος ex κεντεω, *pugno,* fut. κεντησω, p. κεκεντηκα, et ταυρος, ου.

2. Ὅπλας, acc. pl. ab ὁπλη, ης, (ἡ), *ungula.*—δ' pro δε, *vero, at, autem.*—ἐδωκεν (addito ν) pro ἔδωκε, aor. 1. verbi διδωμι, *do.* f. δωσω. p. δεδωκα. aor. 1. ἔδωκα, ας, ε. aor. 2. ἔδων, ως, ω.—ἵπποις, dat. pl. ἵππος, ου, (ὁ), *equus.*

3. Ποδωκιην, (Ionice pro ποδωκιαν,) acc. sing. a ποδωκια, ας, (ἡ), *pedum celeritas;* ex πους, ποδος, (ὁ), *pes,* et ὠκυς, ὠκεια, ὠκυ, *celer, velox;* unde Achilles apud Homerum ποδας ὠκυς: ὠκα, *celeriter.*—λαγωοις, dat. pl. a λαγως, ου, (ὁ), *lepus;* Ionice λαγος, ου.

4. Λεουσι, dat. pl. a λεων, οντος, (ὁ), *leo:* hinc λεαινα, ης, (ἡ), *leæna.*—χασμ' pro χασμα, ατος, (το), *hiatus.* R. χαινω, *hisco.* f. χανω. p. κεχακα.—ὀδοντων, gen. pl. ab ὀδους, οντος, *dens.*

5. Τοις, artic. ab ὁ, ἡ, το.—ἰχθυσιν (additur ν), dat. pl. ab ἰχθυς, υος, (ὁ), *piscis.*—το νηκτον, accusat. singular. *facultas natandi.*

6. Ὀρνεοις, dat. pl. ab ὀρνεον, ου, (το), *volucris, avicula;* diminut. ab ὀρνις, θος, *avis, gallina.*—πετασθαι, *facultas volandi,* a πεταμαι: infinitivi subinde substantive adhibentur.

7. Ἀνδρασι, dat. pl. ab ἀνηρ, ἀνδρος, *vir.*—φρονημα, ατος, (το), *animus, sapientia, animi celsitudo, virtus bellica.* R. φρην, φρενος, (ἡ), *mens:* hinc φρονεω, *sapio, intelligo.* f. φρονησω. p. πεφρονηκα.

8. Γυναιξιν (additur ν), dat. pl. a γυνη, γυναικος, *mulier.*—ου, *non,* sequente consonante; ουκ, sequente vocali tenui; et ουχ, sequente vocali aspirata.—ἐτ' pro ἐτι, *insuper, amplius, posthac.*—εἶχεν (additur ν), imperf. 3. pers. sing. verbi ἔχω, *habeo, possum:* imperf. εἶχον, ες, ε. f. ἕξω vel σχησω. p. ἔσχηκα.

9. Τις, τινος, (ὁ, ἡ), *quis? τι, quid?*—ουν, *igitur, ergo.*—διδωσι, 3. pers. sing. præs. verbi διδωμι, *do, dono, constituo.* f. δωσω. p. δεδωκα. imperf. ἐδιδων, ως, ω, vel ἐδιδουν, ους, ου.—καλλος, εος, (το), *pulchritudo;* accusat. singular.

10. Ἀντ' pro ἀντι, *pro, contra,* genitivo jungitur.—ἀσπις, ιδος, (ἡ), *clypeus.*—ἁπασων, gen. pl. fem. ab ἁπας, ασα, αν, *omnis, e;* gen. ἁπαντος, ἁπασης, ἁπαντος.

11. Ἔγχος, χεος, (το), *hasta, ensis.*—ἁπαντων, vide notam præcedentem.

12. Νικᾳ pro νικαει. 3. pers. sing. præs. ind. verbi νικαω, *vinco, supero.* f. νικησω. p. νενικηκα; inde νικη, ης, (ἡ), *victoria.*—δε, *enim.*—και, *et, etiam.*—σιδηρον, acc. a σιδηρος, ου, (ὁ), *ferrum, ensis:* hinc σιδηρεος, ρεη, εον, *ferreus, a, um.*

13. Πυρ, πυρος, (το), *ignis;* accusat.—καλος, η, ον, *pulcher, a, um.*—τις, gen. τινος, (ὁ, ἡ), pron. indef. *aliquis, a; quidam, quædam.*—ουσα, part. præs. fem. verbi εἰμι, *sum.*

ODE III.

Εἰς vel ἐς, *in, ad.*—ἔρως, ωτος, (ὁ), *amor.*

1. Μεσονυκτιοις ὡραις, *mediæ noctis horis;* abl. pl. a μεσονυκτιος, ου, (ὁ, ἡ), *mediæ noctis.* R. μεσος, η, ον, *medius, a, um;* et νυξ, νυκτος, (ἡ), *nox.*—ὡρα, ας, (ἡ), *tempus, hora.*—ποθ' sequente aspirato pro ποτε, *nuper, olim.*

2. 'Οτ' pro ὁτε, *cum, quando, quum.*—'Αρκτος, ου, (ὁ, ἡ), *Ursus, Ursa,* (signum cœleste).—ἤδη, *jam.*—στρεφεται, 3. pers. præs. ind. pass. verbi στρεφω, *verto, flecto, torqueo.* f. στρεψω. p. ἐστρεφα: ut τυπτεται.

3. Κατα, præp. cum accusativo significat *versus, secundum;* cum genitivo autem *contra, in, super.*—την χειρα, accus. sing. a χειρ, χειρος, (ἡ), *manus.*—Βοωτης, ου, (ὁ) *Bootes* (signum cœleste).

4. Μεροψ, ροπος, *homo.*—δε, *vero, autem.*—φυλον, ου, (το), vel φυλη, ης, (ἡ), *natio, tribus, genus.* R. φυω, *gigno, edo, pario.* f. φυσω. p. πεφυκα.—παντα, nom. pl. neut. a πας, πασα, παν, *omnis, e.*

5. Κεαται, Ionice pro κειται, 3. pers. sing. præs. verbi κειμαι, *jaceo, positus sum:* hic notandus est singularis numerus cum nominativo plurali; quæ loquendi ratio est Græcis familiaris.—κοπῳ, dat. a κοπος, ου, (ὁ), *labor, negotium.* R. κοπτω, *cædo, scindo, pulso.* f. κοψω. p. κεκοφα.—δαμεντα, aor. 2. part. pass. ut τυπεις, εισα, εν; gen. τυπεντος, εισης, εντος; verbi δαμαω, *domo, subigo, affligo.*

6 et 7. Τοτ' pro τοτε, *tunc.*—ἔρως, ωτος, (ὁ), *amor.*—ἐπισταθεις, aor. 1. part. pass. verbi ἐφιστημι, *supervenio, insto;* f. ἐπιστησω. p. ἐφεστηκα; ex ἐπι, *in, supra, super,* et ἱστημι, *sto, erigo, colloco.*—μεν θυρεων, Ionice pro ἐμον θυρεων, *meæ portæ:* Græci enim genitivis pronominum personalium pro genitivis pronominum possessivorum utuntur, ut hic videndum: θυρεων, gen. pl. a θυρεος, ου, (ὁ), *janua, porta.* R. θυρα, ας, (ἡ), *janua.*—ἐκοπτε, ut ἐτυπτε, 3. pers. sing. imp. verbi κοπτω, *pulso:* vide n. 5.—ὀχηας, Ionice pro ὀχεας, ab ὀχευς, εος, (ὁ), *retinaculum.* R. ἐχω, *teneo.*

8. Τις, *quis?*—ἐφην, aor. 2. verbi φημι, *dico:*—θυρας, acc. a θυρα, ας, (ἡ), *janua.*—ἀρασσει, ut τυπτει, 3. pers. sing. præs. ind. verbi ἀρασσω vel ἀραττω, *pulso.*

9. Κατα μεν σχισεις (per tmesin κατα disjunctum, quod sæpe faciunt poëtæ Græci,) pro κατασχισεις, *interpellans;* ex κατα et σχιζω, *divido, scindo, disseco;* f. σχισω. p. ἐσχικα; hinc σχισμα, ατος, (το), *dissidium, fissura.*—μεν, vide n. 6 et 7.—ὀνειρους, acc. pl. ab ὀνειρος, ου, (ὁ), *somnium;* unde ὀνειροκριτης, ου, (ὁ), et ὀνειροπολος, ου, (ὁ), *somniorum interpres.* R. ὀναρ, *somnium.*

10. 'Ο δ' 'Ερως, *amor autem.*—ἀνοιγε, imperat. (ut τυπτε) verbi ἀνοιγω, *aperio;* f. ἀνοιξω. p. ἀνεῳχα. R. οἰγω, *aperio.*—φησι, 3. pers. sing. præs. a φημι, *dico.*

11. Βρεφος, εος, (το), *infans.*—εἰμι, *sum.*—μη, *non, ne.*—φοβησαι (ut τυψαι), aor. 1. imperat. med. verbi φοβεω, *timeo, timorem injicio.* f. φοβησω. p. πεφοβηκα: hinc φοβος, ου, (ὁ), *fuga, timor.* R. φεβομαι, *fugio, timeo, metuo.*

12. Βρεχομαι (ut τυπτομαι), præs. ind. pass. 1. pers. verbi βρεχω, *madefacio, irrigo.*—δε, *enim.*—κᾳσελην pro και ἀσελην, adj. fem. acc. sing. ab ἀσεληνος, η, ον, *obscurus, a, um; sine luna:* ex α privativo et σεληνη, ης, (ἡ), *luna.*

13. Κατα, *propter, per:* vide n. 3.—νυκτα, acc. sing. a νυξ, νυκτος, (ἡ), *nox;* hinc adverbia νυκτως et νυχα, *noctu.*—πεπλανημαι (ut τε-

τυμμαι), perf. pass. verbi πλαναω, *fallo, seduco, errare facio.* R. πλανη, ης, (ἡ), *error.*

14. Ἐλεησα (ut ἐτυψα), aor. 1. ind. (augmento omisso) verbi ἐλεεω, ω, *misereor;* f. ησω. p. ἐλεηκα. R. ἔλεος, ου, (ὁ), *misericordia.*—ταυτ' pro ταυτα, acc. pl. neut. ab οὗτος, αὕτη, τουτο, *hic, hæc, hoc:*—ἀκουσας (ut τυψας), aor. 1. part. verbi ἀκουω, *audio;* f. σω. p. ἠκουκα: hinc Gallicum *écouter.*

15. Ἀνα δ' εὐθυ λυχνον ἁψας, pro ἀναψας δ' εὐθυ λυχνον (ἀνα per tmesin disjungitur).—ἀναψας (ut τυψας), part. aor. 1. verbi ἀναπτω, *accendo.*—εὐθυ, *statim, mox.*—λυχνος, ου, (ὁ), *lucerna.*

16. Ἀνεῳξα (ut ἐτυψα), aor. 1. verbi ἀνοιγω: vide n. 10. βρεφος, εος, (το), *infans.*—μεν, *quidem.*

17. Ἐσορῶ, contracte pro ἐσοραω, *aspicio* (ut τυπτω): ex ἐς, *in, ad,* et ὁραω, *video;* f. ὁρασω. p. ὡρακα: hinc ὁραμα, ατος, (το), *visus, spectaculum.*—φεροντα, part. præs. acc. sing. a φερω, *porto, profero;* f. οισω. aor. 1. ἠνεγκα, ας, ε.—τοξον, ου, (το), *arcus:* hinc τοξοφορος, ου, et τοξοτης, ου, *sagittarius.*

18. Πτερυγας, acc. pl. a πτερυξ, ρυγος, (ἡ), *ala.*—τε, *et, que.*—φαρετρην, Ionice pro φαρετραν, acc. a φαρετρα, ας, (ἡ), *pharetra.*

19. Παρα significat cum accusativo *ad, contra, juxta.*—ἱστιην, Ionice pro ἑστιαν, acc. sing. ab ἑστια, ας, *focus, Vesta.*—καθιξας, Dorice pro καθισας (ut τυψας), part. aor. 1. a καθιζω, *colloco, sedere facio:* ex κατα et ἱζω, *sedere facio, collocо.*

20. Παλαμαισι (additur Ionice ι dativis pl.) a παλαμη, ης, (ἡ), *manus, palma.*—χειρας, acc. pl. a χειρ, ρος, (ἡ), *manus.*—αὐτου, gen. ab αὐτος, η, ο, *ipse, a, um.*

21. Ἀνεθαλπον (ut ἐτυπον), aor. 2. ind. verbi ἀναθαλπω, *calefacio, foveo:* ex ἀνα et θαλπω.—ἑκ, regit gen. *ex, a, ab.*—χαιτη, ης, (ἡ), *juba, cæsaries, coma:* hinc χαιτηεις, ηεσσα, *comatus, a.*

22. Ἀποθλιβον (ut ἐτυπον), aor. 2. verbi ἀποθλιβω, *exprimo:* ex ἀπο et θλιβω, *premo, stringo.* f. θλιψω. p. τεθλιφα.—ὑγρος, α, ον, *humidus, a, um.* R. ὑω, *pluo.* f. ὑσω. p. ὑκα: inde ὑετος, ου, (ὁ), *pluvia.*—ὑδωρ, ὑδατος, (το), *aqua;* (Poetice etiam ὑδας et ὑδος).

23. Ὁ δε, *ille autem.*—ἐπει, *postquam.*—κρυος, εος, (το), *frigus;* inde κρυερος, ον, *frigidus.*—μεθῆκε, 3. pers. aor. 1. verbi μετειμι, *abeo;* ex μετα et εἶμι, *eo, vado.* f. ἥσω. p. εἰκα. Attice ἡκα.

24. Φερε (ut τυπτε), imperat. præs. a φερω, *porto, fero:* (φερε hic redditur per *videamus.*)—φησι, 3. pers. sing. præs. a φημι.—πειρασωμεν (ut τυψωμεν), 1. pers. pl. aor. 1. subjunct. verbi πειραζω vel πειραω, *tento, exploro, nitor;* f. ασω. p. πεπειρακα. R. πειρα, ας, (ἡ), *conatus, tentatio.*

25. Το, art. neut.—δε est aliquando syllabica adjectio, significat *vero, autem, at.*—τοξον, vide n. 17.—εἰ, *si,* vel ἐς, *in.*—τις (ὁ, ἡ), neut. τι, *quis, quæ, quid:* (ἐς τι redditur per *quam multum, quousque.*)—μοι pro ἐμοι, dat. ab ἐγω, *ego.*—νυν, *nunc.*

26. Βλαβεται (ut τυπτεται), 3. pers. sing. præs. ind. pass. verbi βλαβω, *lædo, noceo;* unde βλαπτω eandem habens significationem: (idem βλαβω occurrit in Iliade τ'. 82 et 166.)—βραχεῖσα, aor. 2. part. pass. (ut τυπεις, εῖσα, εν) verbi βρεχω, *madefacio, irrigo;* f. ξω. p. βεβρεχα. aor. 2. ἐβραχον: unde βραχεις, εῖσα, εν.—νευρη, ης, (ἡ), Ionice pro νευρα, ας, *nervus arcus.*

27. Τανυει (ut τυπτει), 3. pers. sing. ind. præs. verbi τανυω, *tendo,*

extendo: inde τανυγλωσσος, ου, (ὁ, ἡ), *linguam extensam habens;* et τανυστυς, υος, (ἡ), *extensio.*—με (per Aphæresin pro ἐμε), acc. ab ἐγω, *ego.*—τυπτει, 3. pers. sing. præs. verbi τυπτω, *verbero, ferio, pulso;* hinc τυπανον, ου, (το), *baculus.*

28. Μεσος, η, ον, *medius, a, um.*—ἧπαρ, ατος, (το), *jecur.*—ὡσπερ, *sicut.*—οἴστρος, ου, (ὁ), *œstrus, tabanus* (musca).

29. Ἀνα δ' ἅλλεται (per tmesin ἀνα disjunctum), verbi ἀναλλομαι, *desilio;* ex ἀνα et ἅλλομαι, *salio,* (ut τυπτεται), 3. pers. sing. præs. med.—καχαζων (ut τυπτων), part. præs. verbi καχαζω, *cachinnor.*

30. Ξενε, voc. a ξενος, ου, (ὁ), *hospes, peregrinus, qui dat et qui accipit hospitium:* inde ξενοω et ξενιζω, *in hospitium accipio.*—εἰπε (ut ἔτυπε), aor. 2. ind. verbi ἐπω, *dico* (pro augmento sumit ι post ε): hinc ἔπος, εος, (το), *verbum, carmen,* et εὐεπια, ας, (ἡ), *facundia;* unde εὐεπης, εος, (ὁ, ἡ), *facundus, a:* ex εὐ, *bene,* et eodem ἐπω.—συγχαιρηθι (ut τυπηθι), aor. 2. imperat. pass. verbi συγχαιρω, *gratulor, lætor;* ex συν et χαιρω, *gaudeo, delector;* f. χαρῶ. p. κεχαρκα: hinc χαρα, ας, (ἡ), *gaudium:* (χαιρειν χαραν, *gaudere gaudium, gaudio frui.*)

31. Κερας, ατος, (το), *cornu* (per Synecdochen, pro arcu corneo vel curvo).—ἀβλαβης (ὁ, ἡ), και το ἀβλαβες, εος, *innoxius, a, um:* ex α priv. et βλαβη, ης, (ἡ), *detrimentum, noxa, damnum.* R. βλαπτω, *lædo.*—μεν, *quidem.*—ἐστι, 3. pers. sing. præs. ind. verbi εἰμι, *sum.*

32. Συ, *tu.*—καρδιην, Ionice pro καρδιαν, acc. a καρδια, ας, (ἡ), *cor.*—πονησεις (ut τυψεις), 2. pers. sing. ind. fut. verbi πονεω, *ægroto, doleo, laboro.* f. πονησω, si ad animum, πονεσω si ad corpus refertur. R. πονος, ου, (ὁ), *labor, dolor, ægritudo.*

ODE IV.

Εἰς vel ἐς, *in, ad.*—ἑαυτου, της, ου, *sui ipsius,* caret nominativo.

1. Ἐπι, *in, supra, super.*—μυρσιναις τερειναις, dat. pl. μυρσινη, ης, vel μυῤῥινη, ης, (ἡ), vel μυρτος, ου, (ὁ), *myrtus.*—τερην, ενος, (ὁ), τερεινα, ης, (ἡ), τερεν, ενος, (το), *tener, mollis.* R. τειρω, *tero.*

2. Λωτινος, η, ον, *lotinus, a, um;* a λωτος, ου, (ὁ), *lotus,* arbor cujus fructu degustato externi patriæ obliviscuntur; unde proverbium: λωτον φαγειν, *regionem externam suæ præponere.*—τε, *que, et.*—ποιη, ης, Ionice pro ποα, ας, (ἡ), *herba, folium.*

3. Στορεσας (ut τυψας), part. aor. 1. verbi στορεω, *sterno, prosterno.* f. εσω et ησω: hinc στορεννυω, στορεννυμι, στρωννυω et στρωννυμι, idem significantia.—θελω, *volo.* f. θεληησω. p. τεθεληκα.—προπινειν (ut τυπτειν), inf. præs. verbi προπινω, *poculo provoco, propino, bibo:* ex προ et πινω, *bibo.*

4. Ὁ δ' Ἔρως, *amor vero.*—χιτων, ωνος, (ὁ), *tunica, lorica.*—δησας (ut τυψας), part. aor. 1. verbi δεω, *ligo.* f. δησω. p. δεδεκα: hinc δεσμος, *vinculum;* ὑποδημα, *calceamentum.*

5. Ὑπερ, *super,* hic cum gen.—αυχην, ενος, (ὁ), *cervix.*—παπυρῳ, abl. sing. a παπυρος, ου, (ὁ, ἡ), *papyrus.*

6. Μεθυ (το), *vinum:* hinc μεθη, ης, (ἡ), *ebrietas;* μεθυω, *ebrius sum;* et μεθυσκω, *inebrio.*—διακονειτω (ut τυπτετω), 3. sing. præs. imperat. verbi διακονεω, ῶ, *ministro, inservio:* hinc διακονος, ου, (ὁ), *minister.*

7. Τροχος, ου, (ὁ), *rota.*—ἁρμα, ατος, (το), *currus, vehiculum.*—γαρ. *enim.*—οἷα, *qualis, e; tanquam, sicut.*

8. Βιοτος, ου, *vita:* idem ac βιος, ου, (ὁ), βιοτη, ης, (ἡ), et βιοτης, ητος,

(ἡ).—τρεχει (ut τυπτει), 3. sing. præs. ind. verbi τρεχω, *curro:* hinc τροχος, ου, (ὁ), *rota;* τροχαλος, ου, *rotundus.*—κυλισθεις (ut τυφθεις), part. aor. 1. pass. verbi κυλιω, *volvo, voluto.* f. ισω: hinc κυλινδω, κυλινδεω, et καλινδεω, idem significantia.

9. Ὀλιγος, η, ον, *parvus, paucus.* —κεισομεθα (ut τυψομεθα), 1. pl. fut. 1. verbi κειμαι, *jaceo, positus sum.* f. κεισομαι.

10. Κονις, εως, (ἡ), *pulvis, cinis:* hinc κονιω et κονιζω, *pulvere, impleo.*—ὀστεον vel οῦν, gen. ὀστεου vel οῦ, (το), *os, ossis.*—λυθεντων, gen. pl. a λυθεις, εντος, (ut τυφθεις), part. aor. 1. pass. verbi λυω, *solvo.* f. λυσω. p. λελυκα. perf. pass. λελυμαι. aor. 1. ἐλυθην, ης, η: unde λυθεις.

11. Τί, *quid?*—σε, acc. a συ, *tu.*—δει, *oportet, convenit,* verb. impers. regit acc. imperf. ἐδει. f. δεησει. aor. 1. ἐδεησε. inf. præs. δειν.—λιθος, ου, (ὁ), *lapis:* hinc λιθεος, *lapideus;* λιθαζω, *lapido.*—μυριζειν (ut τυπτειν), inf. præs. verbi μυριζω, *ungo.* f. ισω. p. μεμυρικα. R. μυρον, *unguentum.*

12. Γῃ, dat. sing. a γη, γης, (ἡ), *terra.*—χεειν (ut τυπτειν), inf. præs. verbi χεω, *fundo.* f. χεσω, χεισω, vel χευσω. p. κεχυκα: hinc χοη, ης, (ἡ), *libamen.*—ματαια, *vana,* acc. pl. neut. a ματαιος, αια, αιον, *vanus, a, um.* Adhibent Græci adjectiva neutr. sine subst. sicut et Latini: 'magna petis, inania dicis, multa tulit.'

13. Ἐμε, acc. ab ἐγω, *ego.*—μαλλον, *magis;* comp. a μαλα, *valde.* sup. μαλιστα.—ὡς, *quamdiu, dum.* —ἔτι, *adhuc.*—ζῶ, contr. pro ζαω, *vivo:* hinc ζωος, *vivus;* ζωη, *vita;* ζωον, *animal.*

14. Μυρισον (ut τυψον), imperat. aor. 1. vide n. 11.—ῥοδον, ου, (το), *rosa.*—κρᾶτα, contr. pro κραατα, acc. sing. a κραας, κραατος, (ὁ και το), *caput.*

15. Πυκασον (ut τυψον), imperat. aor. 1. verbi πυκαζω, *denso, stipo;* f. ασω. R. πυκα, *dense.*—καλει, imperat. præs. verbi καλεω, *voco;* f. εσω et ησω. p. κεκληκα. hinc κλητος, ου, (ὁ), *vocatus;* κλησις, εως, (ἡ), *vocatio.*—ἑταιρα, ας, (ἡ), *amica, meretrix;* accus. sing.

16. Πριν, *priusquam.*—Ερως, vocat. sing. ab ἔρως, ωτος, (ὁ), *amor.*—ἐκει, *ibi,* adv.—με, acc. ab ἐγω, *ego.* —ἀπελθειν (ut τυπτειν), inf. aor. 2. verbi ἀπερχομαι, *abeo, decedo;* f. ἀπελευσομαι. aor. 2. ἀπηλθον. unde inf. ejusdem abl. augm.: ex ἀπο et ἐρχομαι.

17. Ὑπο, cum acc. *sub, subter.* —χορεια, ας, (ἡ), *chorea.*—νερτερος, vel ἐνερτερος (per Sync. pro ἐνεροτερος), *inferior;* comparat. ab ἐνερος, *inferus;* ex ἐν, *in,* et ἐρα, ας, (ἡ), *terra:* unde ἐνεροι, *mortui;* ἐνερθε, *infra, inferius.*

18. Σκεδασαι (ut τυψαι), inf. aor. 1. verbi σκεδαω, vel σκεδαζω, vel σκεδαννυμι, *dissipo, dispergo;* f. σκεδασω. p. ἐσκεδακα.—θελω, vel ἐθελω, *volo;* f. θελησω. p. τεθεληκα. —μεριμνα, ης, (ἡ), *cura, solicitudo:* hinc μεριμναω, *curo.*

ODE V.

Εἰς vel ἐς, *in, ad.*—ῥοδον, ου, (το), *rosa:* unde ῥοδινος, η, ον, *roseus, a, um.*

1. Το ῥοδον το: notanda elegans articuli repetitio.—Ἔρως, ωτος, (ὁ), *amor.*

2. Μιξωμεν (ut τυψωμεν), 1. pl. aor. 1. subj. (qui in prima pluralis imperative adhibetur) verbi μισγω, vel μιγνυω, vel μιγνυμι, *misceo;* f. μιξω. p μεμιχα.—Διονυσος, ου, (ὁ), *Bacchus;* sumitur pro ipso vino.

3. Καλλιφυλλος (ὁ, ἡ), *pulchra*

folia habens: ex καλλος, η, ον, *pulcher*, et φυλλον, ου, (το), *folium.*

4. Κροταφοισιν (add. Ionice ι et ν), pro κροταφοις, dat. pl. a κροταφος, ου, (ὁ), *tempus* (pars capitis).—ἁρμοσαντες, nom. plur. part. aor. 1. (ut τυψας, αντος) verbi ἁρμοζω vel ἁρμοττω, *apto, apte connecto;* f. οσω. p. ἡρμοκα.

5. Πινωμεν (ut τυπτωμεν), 1. pl. præs. subj. verbi πινω, *bibo;* f. πωσω. p. πεπωκα.—ἁβρα, acc. neut. pl. ab ἁβρος, α, ον, *mollis, delicatus:* unde ἁβροτης, ητος, (ἡ), *mollities.*—γελῶντες (contr. pro γελαοντες), nom. pl. part. præs. (ut τυπτων, οντος) verbi γελαω, *rideo, jocor.* Nota dictionem Græcam: *bibamus mollia jocantes, dulcia ridentes.*

6. Ὥφεριστον ἀνθος, voc. sing. a φεριστος, vel φερτιστος, vel φερτατος, η, ον, *optimus, a, um;* superl. a φερω.—ἀνθος, εος, οῦς, (το), *flos.*

7. Εἴαρος (Poëtice pro ἐαρος), gen. ab ἐαρ, ρος, (το), *ver.*—μελημα, ατος, (το), *cura, solicitudo.*

8. Ῥοδα τερπνα, nom. neut. pl. a ῥοδον, *rosa;* et τερπνος, η, ον, *jucundus, venustus.* R. τερπω, *delecto.*—θεοισι (Ionice pro θεοις), dat. pl. a θεος, ου, (ὁ), *Deus:* hinc θειος, ου, (ὁ), *divinus;* ἀθεος, ου, *impius;* θεοτης, ητος, (ἡ), *deitas;* ἀθεοτης, ητος, (ἡ), *impietas.*

9. Παις, παιδος, (ὁ, ἡ), *puer* vel *puella.*—Κυθηρη, ης, (ἡ), *Venus, Cytherea.*

10. Στεφεται (ut τυπτεται), 3. sing. præs. pass. verbi στεφω, *corono;* f. ψω. p. φα.—καλοις ἰουλοις, abl. pl. a καλος, η, ον, *pulcher, ra, rum;* et ἰουλος, ου, (ὁ), *lanugo.*

11. Χαριτεσσι, dat. pl. χαριτες, των, (αἱ), *Gratiæ* (tres sorores).—συγχορευων (ut τυπτων), part. præs. verbi συγχορευω, *salto cum aliis:* ex συν et χορευω, *salto.*

12. Στεψον (ut τυψον), imperat. aor. 1. act. verbi στεφω, *corono:* vide n. 10.—οὖν, *ergo, igitur.*—με, acc. sing. ab ἐγω, *ego.*—λυριζω, *lyra cano, ludo;* f. ισω et ιξω.

13. Παρα, cum dat. *apud.*—σοις σηκοις, dat. pl. a σος, ση, σον, *tuus, a, um.*—σηκος, ου, (ὁ), *stabulum, templum.*—Διονυσε, voc. a Διονυσος, ου, ὁ, *Bacchus.*

14. Μετα, cum gen. *cum, inter.*—κουρης βαθυκολπου, gen. sing. a κουρη, ης, (ἡ), puella.—βαθυκολπος, ου, (ὁ, ἡ,) *profundum sinum habens:* ex βαθυς, εια, υ, *profundus, a, um;* et κολπος, ου, (ὁ), *sinus, gremium.*

15. Ῥοδινοισι στεφανισκοις, dat. pl. (Ionice add. ι, pro ῥοδινοις) ῥοδινος, η, ον, *roseus, a, um.*—στεφανισκος, ου, (ὁ), *corolla;* diminutivum a στεφανος, ου, (ὁ), *corona.* R. στεφω, *corono.*

16. Πεπυκασμενος (ut τετυμμενος), part. perf. pass. verbi πυκαζω, *denso.* R. πυκα, *dense, spisse.*—χορευσω (ut τυψω), fut. verbi χορευω, *salto.*

ODE VI.

Κωμος, ου, (ὁ), *comessatio, lascivum convivium.*

1 et 2. Στεφανος, ου, (ὁ), *corona.*—ῥοδινος, η, ον, *roseus, a, um.* R. ῥοδον, ου (το), *rosa.*—κροταφοισι (add. ι), dat. pl. a κροταφος, ου, (ὁ), *tempus* (capitis pars).—συναρμοσαντες, nom. pl. part. aor. 1. ind. act. (ut τυψας, αντος) verbi συναρμοζω, *adapto,* f. σω et ξω: unde part. aor. 1. συναρμοσας, ασα, αν: ex συν et ἁρμοζω, *apto, apte connecto.* f. σω. p. ἡρμοκα.

3. Μεθυομεν (ut τυπτομεν), 1. per. pl. præs. ind. verbi μεθυω, *ebrius fio.* R. μεθυ (το), *vinum.*—ἁβρα, *jucunde, delicate.* R. ἁβρος, α, ον, *mollis, delicatus.*—γελῶντες,

nom. pl. præs. part. (ut τυπτων, οντος) verbi γελαω, *rideo*. f. ασω. p. γεγελακα. perf. pass. γεγελασμαι. part. præs. γελῶν, οντος, contracte pro γελαων, αοντος.

4, 5, 6, 7. Constructio est hæc: κουρη δε χλιδανοσφυρος, φερουσα θυρσους καταβρεμονταs κισσοισι πλοκαμοις, χορευει ὑπο βαρβιτῳ.—κουρη, ης, (ἡ), *puella*, Ionice pro κορη.—χλιδανοσφυρος, ου, (ὁ, ἡ), *qui tenellos pedes habet*: ex χλιδανος, *delicatus*, et σφυρον, ου, (το), *malleolus pedis*.—φερουσα (ut τυπτουσα), part. præs. fœm. verbi φερω, *fero, porto*.—θυρσος, ου, (ὁ) *thyrsus, hastula frondibus vestita, baculus Bacchicus*.—βρεμονταs, acc. pl. part. præs. act. verbi βρεμω, *fremo, murmuro*: hinc βρομος, *fremitus*.—κισσοισι (add. Ionice ι), abl. pl. a κισσος, seu κισσικος, *hederaceus*: ex κισσος, ου, (ὁ), *hedera*.—πλοκαμος, ου, (ὁ), *cincinni, crines intorti et plexi*.—χορευει (ut τυπτει), 3. sing. præs. ind. act. verbi χορευω, *salto*.—ὑπο, cum dat. significat *sub, subter*.—βαρβιτος, ου, (ὁ, ἡ), *barbitus* (instrumentum musicum).

8. Ἀβροχαιταs, α, (ὁ), id est ἁβραν την χαιτην ἐχων, *delicatam comam habens*.—ἁμα, *una cum*.—κουρος, Ionice pro κορος, *juvenculus*.

9. Στομα, ατος, (το), *os, sermo*.—ἡδυ, et ἁδυ, Dorice, *dulciter, suaviter*. R. ἡδυs, εος, (ὁ), ἡδεια vel ἡδειη (ἡ), ἡδυ (το), *jucundus, lætus*.—πνεοντων, gen. pl. part. præs. act. verbi πνεω, *spiro, flo*; f. πνευσω. p. πεπνευκα.

10. Κατα, cum gen. *in, super, de*.—πηκτιδης, δων, (αἱ), *fides, ium*, (instrumentum musicum).—ἀθυρων (ut τυπτων), part. præs. act. verbi ἀθυρω, *ludo, lusito, cano*.

11. Προχεει (ut τυπτει), 3. sing. præs. ind. verbi προχεω, *effundo*. R. χεω, *fundo*. f. χεσω, χεισω, et χευσω. aor. 1. ἐχευσα, ἐχευα, et ἐχεα. p. κεχυκα. perf. pass. κεχυμαι: hinc χυμος, ου, (ὁ), *succus*; χευμα, ατος, (το), *flumen, libamen*.—λιγυs, γεια, υ, *sonorus, suavis, stridulus*. R. λιγγω, *strideo*.—ὀμφη, ης, (ἡ), *vox, vox divina, responsum a Deo datum*.

12. Ὁ δ' Ἔρως, *amor vero*.—χρυσοχαιτης, ὀυ, (ὁ), *auricomus*; ex χρυσος, ου, (ὁ), *aurum*, et χαιτη, ης, (ἡ), *coma*.

13, 14. Μετα, cum gen. *cum, inter*.—καλος, η, ον, *pulcher, a, um*.—Λυαιος, ου, *Bacchus*.—Κυθηρη, ης, *Venus*.

15, 16. Τον ἐπηρατον κωμον: acc. sing. ἐπηρατος, ου, (ὁ, ἡ), *amabilis*; ex ἐπι et ἐραω, *amo*.—κωμος, ου, (ὁ), *comessatio, lascivum convivium*.—μετεισι, 3. pl. præs. ind. verbi μετειμι, *intersum*: ex μετα et ειμι.—χαιρων (ut τυπτων), part. præs. act. verbi χαιρω, *lætor, gaudeo, delector*; f. χαρῶ. p. κεχαρκα.—γεραιοις, dat. plur. a γεραιος, ου, *senex, senilis*.

ODE VII.

Εἰs vel ἐs, *in, ad*.—Ἔρως, ωτος, (ὁ), *amor*. R. ἐραω, *amo*.

1, Ὑακινθινος, η, ον, *hyacinthinus, a, um*; ab ὑακινθος, ου, (ὁ, ἡ), *hyacinthus, flos*.—με, acc. sing. ab ἐγω, *ego*.—ῥαβδος, ου, (ἡ), *virga, bacillus*.

2. Χαλεπῶs, *difficulter, vehementer*.—βαδιζων (ut τυπτων), part. præs. act. verbi βαδιζω, *ambulo*.

3. Ἐκελευσε, 3. sing. aor. 1. ind. act. verbi κελευω, *jubeo, hortor*; f. ευσω. p. κεκελευκα. R. κελω, *hortor*.—συντροχαζειν (Poetice pro συντρεχειν), *simul currere, concurrere* (ut τυπτειν), inf. præs.: ex συν et τροχαζω, *curro*. R. τρεχω, idem.

4. Δια, cum gen. *per, ex, in*.—

ὀξυς, εια, υ, *rapidus, a, um.*—ἀναυρος, ου, *torrens.*—μ' pro με, acc. sing. ab ἐγω, *ego.*

5. Ξυλοχος, ου, *materiam habens, sylvosus:* ex ξυλον, ου, (το), *lignum, materia,* et ἐχω, *habeo.*—τε, dictio enclitica.—φαραγξ, γγος, (ἡ), *præcipitium, vallis, hiatus, barathrum.*

6. Τροχαοντα, acc. sing. part. præs. act. verbi τροχαω, *festino, rotor, curro.* R. τρεχω, *curro.*—τειρεν pro ἐτειρε, 3. sing. imperf. act. (ut ἐτυπτε) verbi τειρω, *affligo, subjugo, vexo.*—ἱδρως, ωτος, (ὁ), *sudor.* Vel πειρεν ὑδρος, *serpens me læsit, vulneravit.*

7. Κραδια, ας, (ἡ), Ionice κραδιη, ης, *cor.*—ἀχρις vel ἀχρι, cum gen. *usque, donec.*—ῥιν vel ῥις, ῥινος, (ἡ), *nasus.*

8. Ἀνεβαινε (ut ἐτυπτε), 3. sing. imperf. act. verbi ἀναβαινω, *ascendo;* f. ἀναβησομαι. p. ἀναβεβηκα. aor. 2. ἀνεβην. part. ἀναβας.—κᾳν, pro και αν.—ἀπεσβην (ut ἐτυπην), 1. sing. aor. 2. ind. verbi ἀποσβεννυμι vel ἀποσβεννυω, *exstinguo, perdo, aboleo;* f. ἀποσβεσω. p. ἀπεσβηκα.

9. Μετωπον vel μετωπιον, ου, (το), *frons, pars faciei supra oculos.*—σαινων (ut τυπτων), part. præs. verbi σαινω, *agito, moveo, adulor.* Vel σειων, part. præs. verbi σειω, *moveo, ventilo, refrigero.*

10. Ἁπαλοις πτεροισιν, dat. pl. ἁπαλος, η, ον, *tener, mollis, delicatus.*—πτερον, ου, (το), *ala, penna.*—εἰπε, 3. sing. aor. 2. verbi ἐπω, *dico:* inusitatum in præsenti, pro augmento adsciscit ι post ε.

11. Συ, *tu.*—γαρ, *enim, nam.*—οὐ, seq. cons. *non;* οὐκ, seq. voc. tenui; et οὐχ, seq. voc. aspirata.—δυνῃ, 2. sing. præs. verbi δυναμαι, *possum, valeo.*—φιλησαι, *amare,* aor. 1. inf. act. verbi φιλεω, ῶ, *amo, osculor:* f. ησω. p. πεφιληκα.

ODE VIII.

Εἰς vel ἐς, *in, ad.*—ἑαυτον, ης, ον, contracte αὑτον, ης, ον, *sui ipsius,* caret nom.—ὀνειρος, ου, (ὁ), *somnium.*

1. Δια, cum gen. *per.*—νυξ, νυκτος, (ἡ,) *nox:* hinc νυκτερος, ου, (ὁ, ἡ), *nocturnus;* νυκτωρ et νυχα, *noctu.*—ἐγκαθευδων (ut τυπτων), part. præs. verbi ἐγκαθευδω, *dormio:* ex ἐν, *in,* et καθευδω, *dormio.* R. εὑδω, idem. f. εὑδησω. p. κα.

2. Ἁλιπορφυροις ταπησι, dat. pl. ab ἁλιπορφυρος, ου, (ὁ, ἡ), *marinæ purpuræ colorem habens:* ex ἁλς, ἁλος, (ἡ), *mare,* et πορφυρα, ας, (ἡ), *purpura.*—ταπης, ητος, (ὁ), *tapes.*

3. Γεγαννυμενος, perf. part. verbi γαννυμαι vel γαννυομαι, *gaudeo, lætor.* R. γανος, εος, (το), *lætitia, voluptas.*—Λυαιῳ, abl. sing. a Λυαιος, ου, *Bacchus.*

4. Ἐδοκοῦν pro ἐδοκεον (ut ἐτυπτον), 1. sing. imperf. act. verbi δοκεω, *videor;* f. δοξω et δοκησω. p. δεδοχα.—ἀκρος, α, ον, *summus, extremus.*—ταρσος vel ταῤῥος, ου, (ὁ), *palmula pedis.*

5. Δρομος, ου, (ὁ), *turba, grex, cursus;* a perf. med. δεδρομα, verbi τρεχω, *curro.*—ὠκυς, εος, (ὁ), ὠκεια (ἡ), ὠκυ (το), *velox, celer:* hinc ὠκεως et ὠκα, *celeriter.*—ἐκτανυειν (ut τυπτειν), inf. præs. verbi ἐκτανυω, idem quod ἐκτεινω, *extendo.* R. τεινω, *tendo.*

6. Μετα, cum gen. *cum, inter.*—παρθενος, ου, (ἡ), *virgo.*—ἀθυρων (ut τυπτων), nom. part. præs. verbi ἀθυρω, *ludo, lusito.*

7. Ἐπεκερτομουν, 3. pl. imperf. act. pro ἐπεκερτομεον (ut ἐτυπτον), verbi ἐπικερτομεω, *verba mordacia profero, ac quasi cor proscindentia:* ex ἐπι et κερτομεω, *convitior:* quod ex κεαρ, *cor,* et τεμνω, *scindo;* p.

m. τετομα.—παις, παιδος, (ὁ, ἡ), *puer, puella.*

8. Ἀπαλωτεροι, nom. pl. comparat. masc. ab ἁπαλος, η, ον, *delicatus, tener.* (Adjectiva quæ penultimam habent brevem, mutant ο in ω in compar. et superl.)—Λυαιος, ον, *Bacchus.*

9. Δακεθυμα, acc. pl. neut. a δακεθυμος, η, ον, *gravis, molestus, mordens animum:* ex δακνω, *mordeo,* et θυμος, *animus.*—μοι, dat. ab ἐγω, *ego.*—λεγοντες, nom. pl. præs. part. verbi λεγω, *dico, loquor;* f. λεξω. p. λελεχα.

10. Δια, cum acc. *propter.*—καλος, η, ον, *pulcher, ra, rum.*—ἐκεινος, η, ον, *ille, a, ud.*

11. Ἐθελοντα, acc. sing. part. præs. act. verbi ἐθελω vel θελω, *volo, opto, delector.* (ἑνα, acc. sing. masc. ab εἰς, μια, ἑν, *unus, a, um.* vel, ut quidam legunt, αὐ, *vero,* adverb.) φιλησαι (ut τυψαι), aor. 1. inf. act. verbi φιλεω, ῶ, *amo, osculor.*

12. Φυγον, credo pro ἐφυγον, omisso augmento, 3. pl. aor. 2. ind. act. verbi φευγω, *fugio, evado;* f. ξω. aor. 2. ἐφυγον. p. med. πεφευγα: hinc φυγη, *fuga;* φυγας, αδος, (ὁ, ἡ), *profugus, exul.*—ἐκ vel ἐξ, *e, ex, a, ab, de,* regit gen.—ὑπνος, ου, (ὁ), *somnus:* hinc αὐπνος, ου, (ὁ, ἡ), *insomnis;* ἀγρυπνος, *vigil;* ἀγρυπνια, ας, (ἡ), *vigilia.*—πας, πασα, παν, gen. παντος, πασης, παντος, *omnis, e.*

13. Μεμονωμενος (ut τετυμμενος), part. perf. pass. verbi μενω, *maneo, reliquo, habito;* f. μενῶ. p. μεμενηκα. perf. med. μεμονα: hinc μονη, *mansio.*—τλημων, ονος, (ὁ, ἡ), *miser, scurra, audax.* R. ταλαω, per Sync. τλαω, *tolero, perpetior, audeo, sustineo.*

14. Παλιν, *iterum, rursus;* adv. —ἠθελον (ut ἔτυπτον), 1. sing. imperf. act. verbi ἐθελω, *volo:* vide n. 11.—καθευδειν (ut τυπτειν), inf. præs. verbi καθευδω, *dormio:* vide n. 1.

ODE IX.

Περιστερα, ας, (ἡ), *columba.*

1. Ἐρασμιη (Ionice pro ἐρασμια), ab ἐρασμιος, α, ον, *amabilis.* R. ἐραω, *amo, appeto.*—πελεια, ας, (ἡ), et πελειας, αδος, (ἡ), *columba:* vocat. sing.

2. Ποθεν, ποθεν, *unde, unde?* adv. (Suavis Epizeuxis ad objurgationem adhibita.) Sic Horatius: *Fugaces, Posthume, Posthume, labuntur anni:* et idem ad Mæcenatem: *Ibimus, ibimus, supremum carpere iter, comites parati.*—πετασσαι, 2. pers. sing. præs. (ut τυπτη, idem quod olim τυπτεσαι) a πεταμαι, vel πετομαι, vel πεταομαι, *volo:* hinc πετεινος, ου, (ὁ), *volucris.*

3. Μυρων, gen. pl. a μυρον, ου, (το), *unguentum:* hinc μυριζω et μυροω, *inungo.*—τοσουτων, gen. pl. a τοσουτος, τοσαυτη, τοσουτο, *tantus, a, um.*

4. Ἐπ' pro ἐπι, *in, per.*—ἠερος (Ionice pro ἀερος), gen. sing. ab ἀηρ, ἀερος, (ὁ), *aër.* R. ἀω, *flo, spiro:* unde ἀημα, *flatus, spiritus,* et ἀητης, *ventus.*—θεουσα (ut τυπτουσα), part. præs. f. verbi θεω, *curro, cursu contendo.*

5. Πνεεις (ut τυπτεις), 2. pers. præs. ind. verbi πνεω, *spiro, flo;* f. πνευσω. p. πεπνευκα: hinc πνευμα, ατος, (το), *spiritus;* πνοη, ης, (ἡ), *flatus.*—τε, particula enclitica, semper postponi solet, subinde est expletiva.—ψεκαζεις (ut τυπτεις), 2. pers. sing. præs. ind. verbi ψεκαζω, *guttas dimitto, stillo, rigo.* R. ψεχας, αδος, (ἡ), *gutta:* a ψεω vel ψαω, *extenuo, comminuo.* Veteres enim vel has columbas, vel res per illas missas, odoribus perfundebant.

6. Τίς (ὁ, ἡ), τί (το), cum accentu acuto, ut hic, est interrog. et significat *quis, quid;* cum accentu gravi significat *aliquis, qua, quod.*—ἐστι, 3. pers. sing. præs. indic. seu, secundum alios, εἰ vel εἶς, 2. pers. præs. ind. verbi εἰμι, *sum.*—σοι, dat. a συ, *tu.*—μελει, *curæ est,* verb. impers. imperf. ἐμελε. f. μελησει: unde μελημα, ατος, (το), *cura, solicitudo.*

7. Μ' pro με (per Aphæresin pro ἐμε), acc. ab ἐγω, *ego.*—ἐπεμψε (ut ἔτυψε), 3. pers. sing. aor. 1. ind. verbi πεμπω, *mitto;* f. ψω. p. πεπεμφα.

8. Προς, cum acc. significat *ad, in, apud.*—παιδα, acc. a παις, παιδος, (ὁ, ἡ), *puer* vel *puella.*—Βαθυλλος, ου, nom. propr. *Bathyllus.*

9. Ἄρτι, *nunc, modo.*—των ἁπαντων, gen. pl. ab ἅπας, ασα, αν, *omnis, e.*

10. Κρατουντα, contr. pro κρατεοντα, acc. part. præs. verbi κρατεω, *fortiter impero, teneo;* f. ησω. p. κεκρατηκα. R. κρατος, εος, (το), *robur.*—τυραννος, ου, (ὁ), *princeps, rex, tyrannus:* hinc τυραννευω, *impero;* et τυραννις, ιδος, (ἡ), *imperium, tyrannis;* et τυραννικῶς, *tyrannice.*

11. Πεπρακε, 3. pers. perf. (ut τετυφε) verbi πιπρασκω, *vendo;* f. πρασω. p. πεπρακα.—ἡ Κυθηρη vel Κυθηρεια, *Venus, Cytherea.*

12. Λαβουσα (ut τυπουσα), aor. 2. part. act. verbi λαμβανω, *capio, consequor;* f. ληψομαι. p. λεληφα. aor. 2. ἐλαβον. inde λαβων, ουσα, ον.—μικρος, α, ον, *parvus, a, um;* inde μικροθυμια, ας, (ἡ), *pusillanimitas,* et μικροθυμος (ὁ, ἡ), *pusillanimus, a;* ex μικρος et θυμος, *animus.*—ὕμνος, ου, (ὁ), *hymnus,* carmen in honorem Dei alicujus.

13. Ἀνακρεοντι, dat. ab Ἀνακρεων, οντος, *Anacreon.*

14. Διακονῶ pro διακονεω (ut τυπτω), præs. ind. verbi διακονεω, ῶ, *inservio, ministro, famulor:* inde διακονος, ου, (ὁ, ἡ), *minister, tra;* et διακονια, ας, (ἡ), *ministerium.* R. κονεω, *ministro, curo.*—τοσαυτα, neut. pl. a τοσαυτος, τη, ον, *talis, e.*

15. Νυν, *nunc.*—οἷας, accus. plur. *quales:* vel, ut alii legunt, ὁρᾷς, contr. pro ὁραεις, 2. pers. sing. præs. verbi ὁραω, *video, cerno, intelligo;* f. ὁρασω. p. ὡρακα· hinc ὁραμα, ατος, (το), *visus, spectaculum.*—ἐκεινος, η, ον, *ille, a, ud.*

16. Ἐπιστολας, acc. pl. ab ἐπιστολη, ης, (ἡ), ex ἐπι et στελλω, *mitto, instruo;* f. στελῶ. p. ἐσταλκα.—κομιζω, *curo, fero;* præs. ind. (ut τυπτω.)

17. Φησιν (add. ν), 3. pers. sing. præs. verbi φημι, *dico.*—εὐθεως, *statim, brevi.*—με (pro ἐμε per Aphæresin), acc. ab ἐγω, *ego.*

18. Ἐλευθερην, acc. fem. ab ἐλευθερος, α, ον, *liber, ra, rum:* inde ἐλευθεροω, *libero;* et ἐλευθερωσις, εως, (ἡ), *liberatio.*—ποιησειν (ut τυψειν), fut. infin. verbi ποιεω, *facio;* f. ησω. p. πεποιηκα.

19. Κἠν (Ionice pro και ἀν), *etiamsi.*—ἀφῃ (ut τυπτῃ), 3. pers. sing. subj. præs. verbi ἀφιημι, *dimitto, sino, emitto:* ex ἀπο et ἱημι, *mitto.*

20. Δουλος, ου, (ὁ), δουλη, ης, (ἡ), *servus, serva.*—μενῶ, fut. ind. 1. pers. sing. (ut τυψω) a μενω, *maneo;* f. μενῶ. p. μεμενηκα.—παρ' pro παρα, cum dat. significat *apud.*—αὐτῳ, dat. ab αὐτος, η, ο, *ipse, a, um.*

21. Τι γαρ, *quid enim.*—δει, *oportet,* impers. f. δεησει. imperf. ἐδει. aor. 1. ἐδεησε. inf. præs. δειν.—πεασθαι, inf. verbi πεταμαι, *volo:* vide n. 2.

22. Ὀρη, contr. pro ὀρεα, acc. pl. ab ὀρος, εος, (το), *mons:* hinc ὀρεινος, η, ον, *montanus, a, um.*—τε και κατα (notandum Hyperbaton in hoc versu): κατα, cum acc. *in,*

versus.—ἀγρους, acc. pl. ab ἀγρος, ου, (ὁ), *ager:* hinc ἀγροτης, ου, (ὁ), *rusticus.*

23. Δενδρεσιν (add. ν, euph. causa), dat. pl. a δενδρος, εος, (το), *arbor.*—καθιζειν (ut τυπτειν), præs. inf. verbi καθιζω, *sedeo, colloco.*

24. Φαγουσαν, acc. fem. part. aor. 2. (ut τυπων, ουσα, ον) verbi φαγω, *edo, comedo.*—ἀγριον τι, *agreste aliquid;* ἀγριος, α, ον, *agrestis, ferus.*

25. Τανυν, *nunc:* ex τα et νυν, *præsentia, res præsentes.*—ἐδω, *edo, manduco* (ut τυπτω).—ἀρτος, ου, (ὁ), *panis, cibus.*

26. Ἀφαρπασασα (ut τυψασα), part. fem. aor. 1. verbi ἁφαρπαζω, *eripio:* ex ἀπο et ἁρπαζω, *rapio;* f. ἁρπασω. p. ἡρπακα.—χειρων, gen. pl. a χειρ, ρος, (ἡ), *manus.*

27. Αὐτος, η, ο, *ipse, a, um.*

28. Πιειν (ut τυπεῖν), inf. aor. 2. verbi πινω, *bibo;* f. πωσω. p. πεπωκα. aor. 2. ἐπιον. inde πιειν.—μοι (per Aphæresin pro ἐμοι), dat. ab ἐγω, *ego.*—διδωσι, 3. pers. sing. ind. verbi διδωμι, *do, dono.*

29. Τον οἰνον, acc. ab οἰνος, ου, (ὁ).—ὁν, acc. pronominis relativi masc. ὁς, ἡ, ὁ, *qui, quæ, quod.*—προπινει (ut τυπτει), 3. pers. sing. præs. ind. verbi προπινω, *propino, primus bibo.* R. πινω, *bibo.*

30. Πιουσα (ut τυπουσα), part. fem. aor. 2. verbi πινω, *bibo:* vide n. 28.—δ', *vero, autem;* ἀν, conjunctio expletiva.—χορευω, χορευσω, *salto.* R. χορος, ου, (ὁ), *chorus, cætus saltantium vel canentium.*

31. Δεσποτης, ου, (ὁ), *dominus.* R. δεσποζω, *dominor.*—ἐμοισι, ut quidam legunt, (Ionice addito ι), dat. pl. pro ἐμοις, ab ἐμος, η, ον, *meus, a, um.*

32. Πτεροισι (Ionice addito ι), dat. pl. a πτερον, ου, (το), *ala.*—συγκαλυψω, aor. 1. subj. (ut χορευσω, in v. 30.) a συγκαλυπτω, *velo, obtego:* vel συσκιαζω (ut τυπτω), *obumbro.* R. σκια, ας, (ἡ), *umbra.*

33 et 34. Κοιμωμενη pro κοιμαομενη (ut τυπτομενη), part. fem. præs. verbi κοιμαω, *sopio;* f. ησω. p. κεκοιμηκα.—ἐπι, *super, in.*—αὐτῳ, dat. ab αὐτος, η, ο, *ipse, a, um.*—τῳ βαρβιτῳ, dat. sing. a βαρβιτος, ου, (ὁ, ἡ), *barbitus.*—καθευδω, *dormio* (ut τυπτω). R. εὐδω, *dormio;* f. εὐδησω. p. κα.

35. Ἔχεις, 2. pers. ind. præs. verbi ἐχω, *habeo.*—ἁπαντ' pro ἁπαντα, neutr. pl. ab ἁπας, ασα, αν, *omnis, e.*—ἀπελθε (ut τυπε), aor. 2. imperat. act. verbi ἀπερχομαι, *abeo, recedo:* ex ἀπο et ἐρχομαι, *eo, venio;* f. ἐλευσομαι. aor. 2. ἠλυθον, et per Syncop. ἠλθον, ες, ε: hinc, ablato augmento, ἐλθε, ετω, ετε, ετωσαν, imperat. aor. 2.

36. Λαλιστεραν, acc. f. compar. a λαλος, η, ον, *loquax;* comparat. λαλιστερος, η, ον, superlat. λαλιστατος, η, ον. R. λαλεω, *loquor;* f. ησω. p. λελαληκα: inde λαλημα, *sermo, loquacitas.*—ἐθηκας (ut ἐτυψας), 2. pers. aor. 1. ind. verbi τιθημι, *pono, facio.*

37. Ἀνθρωπε, vocat. ab ἀνθρωπος, ου, (ὁ).—κορωνης, gen. sing. a κορωνη, ης, (ἡ), *cornix.*

ODE X.

1. Ἔρωτα, acc. ab ἐρως, ωτος, (ὁ), *amor.* R. ἐραω, *amo.*—κηρινος, η, ον, *cereus, a, um.* R. κηρος, ου, (ὁ), *cera.*—τις (ὁ, ἡ,) και τι (το), gen. τινος, *aliquis, quidam.*

2. Νεηνιης (Ionice pro νεανιας), *juvenis.*—ἐπωλει, contr. pro ἐπωλεε (ut ἐτυπτε), 3. pers. sing. imperf. ind. verbi πωλεω, *vendo;* f. ησω. p. πεπωλεκα: hinc βιβλιοπωλης, ου, (ὁ), *librorum venditor,* et φαρμακοπωλης, ου, (ὁ), *medicamentorum venditor.*

3. Ἐγω δε, *ego vero.*—οἱ, dat. pronominis οὗ, οἱ, *sui, sibi:* inde ἑος, *suus* (pro ἑαυτῳ).—παρασταs, part. aor. 2. verbi παριστημι, *sisto, inhibeo:* ex παρα et ἱστημι, *sto, sisto.* f. στησω. p. ἑστακα.

4. Ποσος, η, ον, *quantus, quotus? ποσον, quanti?*—θελεις (ut τυπτεις), 2. pers. sing. præs. ind. verbi θελω vel ἐθελω, *volo, opto;* f. ησω. p. τεθεληκα.—ἐφην, 1. pers. aor. 2. act. verbi φημι, *dico.*—σοι, dat. a συ, *tu.*

5. Το τυχθεν, aor. 1. part. neutr. pass. (ut τυφθεις, εισα, εν) verbi τευχω, *fabrico, struo, paro;* f. ξω. p. τετυχα. aor. 2. ἐτυχον. perf. pass. τετυγμαι, ξαι, ται.—ἐκπριωμαι (ut τυπτωμαι), præs. subj. verbi ἐκπριαμαι, *emo, eximo.* R. πριαμαι, *emo, redimo.*

6. Ειπε, 3. pers. sing. aor. 2. verbi ἐπω, *dico;* aor. 2. εἰπον, ες, ε.—δωριαζων (ut τυπτων), part. præs. verbi δωριαζω, *Dorice loquor.*

7. Λαβ' pro λαβε (ut τυπε), imperat. aor. 2. verbi λαμβανω, *capio, consequor;* f. ληψομαι. p. λεληφα. aor. 2. ἐλαβον.—αὐτος, η, ο, *ipse, a, um:* hinc φιλαυτια, ας, (ἡ), *amor sui ipsius,* et φιλαυτος, ου, (ὁ, ἡ), *amans sui ipsius.*—ὁπποσος, Poëtice pro ὁποσος, ου, *quantus.*—λῆς, 2. pers. sing. præs. subj. verbi λαω, *volo, censeo, video:* facit enim in subj. præsenti λαω, ῃς, ῃ, et (Crasi) λῶ, λᾷς, λᾷ, et Dorice λῶ, λῇς, λῇ, (juvenis enim iste Dorice loquitur).

8. Ὁπως, alii Ὁμως, *tamen.*—ἵν' pro ἵνα, *ut.* alii δ' ἀν, pro δε ἀν.—ἐκμαθῃς (ut τυπῃς), aor. 2. subj. verbi ἐκμανθανω, *cognosco, perdisco:* ab εκ et μανθανω, *disco, intelligo.* f. μαθησομαι. aor. 2. ἐμαθον. inde subj. ejusdem ἐκμαθω, ῃς, ῃ.—νιν, Poëtice et Dorice *ipsum, am, um,* (seu *rem ipsam, omnia*): aliter πᾶν, a πας, πασα, παν, *omnia, totum, rem ipsam.*

9. Οὐ, sequente vocali tenui οὐκ, *non.*—εἰμι, *sum.*—καροτεχνας (Dorice pro κηροτεχνης), gen. a κεροτεχνη, ης, (ἡ), *ars figuras cereas fabricandi:* ex κηρος, ου, (ὁ), *cera,* et τεχνη, ης, (ἡ), *ars, dolus:* hinc τεχνιτης, ου, (ὁ), *artifex.*

10. Ἀλλ' pro ἀλλα, *sed.*—τι, vide n. 1.—λῶ (Dorice pro ἐθελω), *volo.*—συνοικῆν pro συνοικειν, *una habitare, habitare cum;* (regit dat.)

11. Ἔρωτι, vide n. 1.—παντορεκτης, ου, (ὁ), *omnium appetens.*

12. Δος, aor. 2. imperat. verbi διδωμι, *do, cedo:*—οὖν, *ergo, igitur.*—αὐτον, acc. vide n. 7.—ἡμιν, dat. pl. ab ἐγω, *ego.*

13. Δραχμη, ης, (ἡ), *drachma.*—καλος, η, ον, *pulcher, ra, rum.*—συνευνος, ου, (ὁ, ἡ), *maritus, uxor, in eodem lecto cubans:* ex συν, *cum,* et εὐνη, ης, (ἡ), *cubile, lectum.*

14. Συ, *tu.*—εὐθεως, *statim.*—με, acc. ab ἐγω, *ego.*

15. Πυρωσον (ut τυψον), imperat. aor. 1. verbi πυροω, *igne injecto uro;* f. πυρωσω. p. πεπυρωκα. R. πυρ, ος, (το), *ignis.*—εἰ, *si.*—δε, *vero, autem.*—μη, *non.*

16. Κατα, cum gen. significat *per, in, super, contra.*—φλοξ, γος, (ἡ), *flamma;* a φλεγω, *uro.*—τακησῃ (ut τυφθησῃ), 2. pers. sing. fut. 2. pass. verbi τακω (Dorice pro τηκω), *liquefacio, molliu;* f. ξω. p. τετηχα, fut. 2. pass. τακησομαι, &c.

ODE XI.

Εἰς vel ἐς, *in.*—ἑαυτον, ης, ον, et contracte αὐτον, ης, ον, *sui ipsius,* caret nominativo.

1. Λεγουσιν (add. ν), ut τυπτουσι, 3. pers. pl. præs. ind. verbi λεγω, *dico;* f. ξω. p. λελεχα. perf. pass.

λελεγμαι.—αἱ γυναικες, nom. pl. a γυνη, γυναικος, (ἡ), *mulier, fœmina.*

2. Γερων, οντος, (ὁ), *senex.*—εἶ, 2. pers. sing. præs. ind. verbi εἰμι, *sum.*

3. Λαβων (ut τυπων), part. aor. 2. act. verbi λαμβανω, *capio, consequor;* f. ληψομαι. p. λεληφα. aor. 2. ἐλαβον. inde λαβων, ουσα, ον.—ἐσοπτρον, ου, (το), *speculum:* ab ἐσοπτομαι, *inspicio.* R. ὀπτομαι, *video:* f. ὀψομαι. p. ὠμμαι.—ἀθρεῖ, contr. pro ἀθρεε, 2. pers. sing. imperat. præs. verbi ἀθρεω, *video, cerno.*

4. Κομη, ης, Dorice, κομα (ἡ), *coma, cæsaries, capilli.*—οὐ, sequente consonante; οὐκ, sequente vocali tenui; et οὐχ, sequente vocali aspirata, *non.*—ἐτ' pro ἐτι, *amplius, insuper.*—οὐσας, acc. plur. fem. part. præs. verbi εἰμι, *sum.*

5. Ψιλος, η, ον, *nudus, a, um.*—σευ (Dorice pro σου), gen. a συ, *tu.*—μετωπον seu μετωπιον, ου, (το), *frons.*

6. Τας κομας, acc. pl. vide n. 4.—μεν, *quidem.*

7. Εἰτ' pro εἰτα, *an, anne?* εἰσι, 3. pers. pl. præs. ind. verbi εἰμι, *sum.*—ἀπηλθον (ut ἐτυπον), 3. pers. pl. aor. 2. ind. act. verbi ἀπερχομαι, *abeo:* ex ἀπο et ἐρχομαι, *venio, eo.*

8. Οἶδα, perf. m. verbi εἰδεω, *scio;* f. εἰδησω. p. εἰδηκα. perf. med. οἶδα, ας, ε, *novi, isti, it* (ut τετυπα).—οὗτος, αὕτη, τουτο, *hic, hæc, hoc.*

9. Ὡς, *ita, sic.*—τῳ γεροντι, dat. sing. a γερων, οντος, (ὁ), *senex.*—μαλλον, *magis;* comp. a μαλα, *valde:* superl. μαλιστα.

10. Πρεπει, *decet,* verb. impers. (regit dat.) imperf. ἐπρεπε. inf. præs. πρεπειν.—τερπνον, ου, (το), *delectatio, voluptas.*—παιζειν, inf. præs. verbi παιζω, *ludo, juvenum more lusito* (ut τυπτειν).

11. Ὅσῳ, *quanto,* dat. sing. neut. ab ὅσος, η, ον, *quantus, a, um.*—πελας, *prope:* hinc πελω, *appropinquare facio,* πελαω et πελαζω, *propinquo.*—τα μοιρης (scilicet τα λοιπα μοιρης, *reliqua fati*), μοιρα, ας, Ionice ης, (ἡ), *fatum, pars, portio.*

ODE XII.

Εἰς, *in, ad.*—χελιδων, ονος, (ἡ), *hirundo.*

1. Τι, τινος, (το), *quid?*—σοι, dat. a συ, *tu.*—θελεις (ut τυπτεις), 2. sing. præs. ind. verbi θελω vel ἐθελω, *volo, opto;* f. θελησω. p. τεθεληκα: inde θελημα et θλησις, *voluntas.*—ποιεω, *facio;* f. ποιησω. p. πεποιηκα: inde ποιημα, ατος, (το), *poëma, opus, poëtæ.*

2. Λαλη, voc. a λαλος (ὁ, ἡ), *loquax:* vel, ut alii legunt, Κωτιλος, η, ον, *loquax, garrulus.* R. κωτιλλω, *garrio, fabulor.*

3. Ταρσον, ου, (το), vel ταρσος, ου, (ὁ), *crates viminea* (super qua ficus aut casei exsiccantur); hic autem per Metaph. significat *alam avium.* R. τερσω, *arefacio, sicco.*—σευ (Dorice pro σου), gen. a σου, *tu.*—Κουφος, η, ον, *levis, e:* hinc κουφως, *leviter;* κουφοω et κουφιζω, *levo, sublevo.*

4. Λαβων (ut τυπων), part. aor. 2. verbi λαμβανω, *capio, consequor;* f. ληψομαι. p. λεληφα. aor. 2. ἐλαβον. unde λαβων, part. ejusdem (abl. augm.).—ψαλιζω, *forfice præcido;* f. ψαλιξω et ισω. R. ψαλις, ιδος, (ἡ), *forfex.*

5. Ἤ, *an, vel.*—μαλλον, *potius;* comparat. a μαλα, *valde, multum.*—ἐνδοθεν, *ex interiori loco.* R. ἐνδον, *intus:* sic ἀγροθεν, *ab agro,* et οὐρανοθεν, *e cœlo.*

6. Γλωσσα, Attice γλωττα, ης, (ἡ), *lingua.*—ὡς, *sicut, ut, velut.*—Τηρευς, *Tereus,* rex Thracum, qui Philomelæ, conjugis suæ Prognes sorori, a se vitiatæ, linguam præ-

cidit. Dicit enim Aristoteles, 3. Rhet. Philomelam, non Prognem, in hirundinem mutatam esse; et Anacreon Aristotelis sententiam hic sequutus videtur.

7. Ἐκεινος, η, ο, *ille, a, ud.*—ἐκθεριζω (ut τυψω), fut. verbi ἐκθεριζω, *demeto:* ex ἐξ et θεριζω, *meto.* R. θερος, εος, (το), *messis, æstas.*

8. Μευ (Dorice pro μου), gen. ab ἐγω, *ego.*—καλος, η, ον, *pulcher, ra, rum* —ὀνειρος, ου, (ὁ), *somnium.* R. ὀναρ (το), idem.

9. Ὑπορθριαισι, dat. pl. (add. Ionice ι) ab ὑπορθριος, α, ον, *matutinus, a, um:* ex ὑπο et ὀρθριος, α, ον. R. ορθρος, ου, (ὁ), *diluculum.*—φωνη, ης, (ἡ), *vox, lingua, rumor:* hinc φονεω, *vocem emitto,* et ἀντιφωνος, *contrariam vocem emittens.*

10. Ἀφηρπασας (ut ἐτυψας), 2. sing. aor. 1. ind. act. verbi ἀφαρπαζω, *eripio;* f. σω, Dorice ξω. p. ἡρπακα: ex ἀπο et ἁρπαζω, *rapio:* hinc ἁρπαγμα vel ἁρπασμα, *præda, rapina;* et ἁρπαξ, αγος, (ὁ), *raptor, rapax.*—Βαθυλλος, ου, *Bathyllus, i,* nom. propr.

ODE XIII.

Εἰς vel ἐς, *in, ad.*—ἑαυτου, ης, ου, *sui ipsius,* caret nom.

1. Οἱ, *hi,* nom. pl. ab ὁ, ἡ, το, *hic, hæc, hoc.*—μεν, *quidem,* part. expletiva.—καλος, η, ον, *pulcher, ra, rum.*—Κυβηβη, ης, (ἡ), *Cybele.* nom. prop. in accus.

2. Ἡμιθηλυν, *semimas,* accusat. sing. ab ἡμιθηλυς, εος, (ὁ και ἡ) *semivir.*—Ἀττιν, nomen propr. in accusat.

3. Ἐν, *in,* regit dat.—οὐρεσιν (add. ν), dat. pl. ab ὀρος, εος, (το), *mons:* hinc ὀρεινος et ὀρειος, ου, *montanus, montosus.*—βοαω, *clamo, vociferor;* f. ησω. p. βεβοηκα. part. præs. βοῶν, βοωσα.

4. Λεγουσιν (add. ν, ut τυπτουσι), 3. pl. præs. ind. act. verbi λεγω, *dico;* f. λεξω. p. λελεχα. aor. 2. ἐλεγον. perf. pass. λελεγμαι.—ἐκμανηναι (ut τετυπηναι), aor. 2. inf. pass. verbi ἐκμαινομαι, *insanio:* ex ἐξ et μαινομαι, *insanio, furo.* f. μανουμαι. perf. med. μεμηνα: hinc μανια, ας, (ἡ), *furor.*

5. Οἱ, vide n. 1.—Κλαρος, ου, *Claros,* urbs Ioniæ: fons ibi Apollini sacer fuit, cujus aqua epota homines, divino quodam furore perciti, vaticinabantur; propterea Anacreon tribuit aquæ epithet. λαλος, η, ον, ut mox videbis.—παρα, cum dat. *apud.*—ὀχθη, ης, (ἡ), *ripa.*

6. Δαφνηφοροιο, pro δαφνηφορον, gen. sing. a δαφνηφορος, ου, *laurum ferens:* ex δαφνη, ης, (ἡ), *laurus,* et φορος, ου, *ferens, ferax.*—Φοιβος, ου, (ὁ), *Phœbus, Apollo.*

7. Λαλος, η, ον, *loquax.* R. λαλεω, ῶ, *loquor;* f. ησω. p. λελαληκα.—πιοντες, nom. pl. part. aor. 2. act. verbi πινω, *bibo;* f. πωσω. p. πεπωκα. aor. 2. ἐπιον. part. ejusdem, πιων, ουσα, ον.—ὑδωρ, ὑδατος, (το), *aqua.*

8. Μεμηνοτες, nom. pl. part. perf. med. (ut τετυπως) verbi μαινομαι, *insanio;* perf. med. μεμηνα· Vide n. 4.—βοωσιν (add. ν, ut τυπτουσι), 3. pl. præs. ind. verbi βοαω, *vociferor:* Vide n. 3.

9. Ἐγω δε, *ego autem.*—Λυαιος, ου, (ὁ), *Bacchus.*

10. Μυρον, ου, (το), *unguentum liquidum.*—κορεσθεις, *satiatus;* aor. 1. part. pass. verbi κορεω, *verro, purgo, satio.* f. εσω et ησω.

11. Ἐμος, η, ον, *meus, a, um.*—ἑταιρα, ας, *amica, meretrix.*

12. Θελω seu ἐθελω, *volo, opto, delector;* f. θεληση. p. τεθεληκα.—μανῆναι (ut τυπηναι), inf. aor. 2. verbi μαινομαι· Vide n. 4 et 8.

ODE XIV.

Εἰς, *in, ad.*—Ἔρως, ωτος, (ὁ), *amor.* R. ἐραω, *amo.*

1. Θελω vel ἐθελω, *volo;* f. θελησω. p. τεθεληκα: hinc θελημα, ατος, (το), *voluntas.*—φιλησαι (ut τυψαι), inf. aor. 1. act. verbi φιλεω, ῶ, *amo, osculor;* f. ησω. p. πεφιληκα: hinc φιλημα, et Dorice φιλαμα (το), *osculum.* R. φιλος, *amicus.*

2. Ἔπειθε (ut ἔτυπτε), 3. sing. imperf. ind. act. verbi πειθω, *persuadeo;* f. πεισω. p. πεπεικα. Cum dativo hoc idem verbum significat *obedio, pareo, credo.*—φιλειν (ut τυπτειν), inf. præs. verbi φιλεω· Vide n. 1.—με (per Aphæresin) pro ἐμε, acc. ab ἐγω, *ego.*

3. Ἔχων (ut τυπτων), part. præs. act. verbi ἐχω, *habeo;* f. ἑξω vel σχησω. p. ἔσχηκα. perf. pass. ἔσχημαι. aor. 1. ἐσχεθην.—νοημα, ατος, (το), *animus, cogitatio.* R. νοος, νοου, (ὁ), *mens, prudentia.*

4. Ἀβουλος, (ὁ, ἡ,) και το αβουλον, *inconsultus, consilium renuens:* ex α priv. et βουλη, ης, (ἡ), *consilium:* unde βουλευω, *consulto.*—οὐκ, *non.*—ἐπεισθην (ut ἐτυφθην), aor. 1. ind. pass. verbi πειθω, *persuadeo;* πειθωμαι, *persuadeor, obedio;* præt. πεπεισμαι. aor. 1. ἐπεισθην, ης, η. f. med. πεισομαι.

5. Ὁ δε, *ille vero.*—εὐθυ, *statim, mox.*—τοξον, ου, (το), *arcus.*—ἀρας (ut τυψας), part. aor. 1. ind. verbi αἴρω, *tollo, capio;* f. ἀρῶ. p. ἦρκα. aor. 1. ἦρα. part. ejusdem (ablato augm.) ἀρας, ασα, αν.

6. Χρυσεος, σοῦς, χρυσεη, σῆ, χρυσεον, οῦν, *aureus, a, um.* R. χρυσος, ου, (ὁ), *aurum.*—φαρετρα, ας, (ἡ), Ionice φαρετρη, ης, *pharetra.*

7. Μαχη, ης, (ἡ), *pugna.* R. μαχομαι, *pugno.*—προὐκαλειτο, contracte pro προεκαλειτο, (ut ἔτυπτετο), imperf. med. 3. sing. verbi προκαλεω, *provoco:* ex προ et καλεω, *voco.* f. εσω et ησω. p. κεκληκα.

8. Κἀγω, pro και ἐγω, *et ego, ego vero.*—λαβων, part. aor. 2. act. (ut τυπων) verbi λαμβανω, *capio;* f. ληψομαι. p. λεληφα.—ἐπι cum gen. significat *in, super, supra.*—ὤμος, ου, (ὁ), *humerus.*

9. Θωρηχ', Ionice pro θωραχ': α hic eliditur, et κ mutatur in χ ob sequentem aspiratam: θωραξ, ακος, (ὁ), *lorica, thorax, seu vestis qua tegitur pectus.*—ὅπως, *ut, sicut.*—Ἀχιλλευς, εος, Attice ηος, (ὁ), *Achilles.*

10. Δουρα, acc. neut. pl. a δουρον, ου, *lignum, hasta.*—βοεια, ας, Ionice η, ης, (ἡ), *bubula pellis.* R. βους, οος, (ὁ, ἡ), *bos, vacca.*

11. Ἐμαρναμην (ut ἐτυπτομην), 1. sing. imperf. verbi μαρναμαι, *pugno.*—Ἔρωτι, dat. sing. ab ἔρως, ωτος, (ὁ), *amor.*

12. Ἔβαλλε (ut ἔτυπτε), 3. sing. imperf. ind. act. verbi βαλλω, *jacio, immitto;* f. βαλῶ vel βαλησω. p. βεβληκα. perf. med. βεβολα: hinc ἀμφιβολος, *ambiguus,* et προβλημα, ατος, (το), *propositio.*—ἐφευγον (ut ἔτυπτον), 1. sing. imperf. ind. act. verbi φευγω, *fugio;* f. φευξω. p. πεφευκα. aor. 2. ἔφυγον: hinc φυγη, ης, (ἡ), *fuga.*

13. Ὡς, *cum, ut.*—δ' οὐκ ἔτ', pro δε οὐκ ἔτι, *vero non amplius.*—εἶχε (ut ἔτυπτε), 3. sing. imperf. ind. verbi ἔχω, *habeo,* adjicit ι post ε pro augmento: Vide n. 3.—οἰστος, ου, (ὁ), *jaculum, sagitta.*

14. Ἠσχαλλεν (ut ἔτυπτε, add. ν euph. gratia), 3. sing. imperf. act. verbi ἀσχαλλω vel ἀσχαλαω, *mœreo, doleo.*—εἰθ' pro εἶτα, *postea, deinde,* (τ mutatur in θ ob sequentem aspiratam).—ἑαυτου, ης, ου, *sui ipsius,* caret nominativo.

15. Ἀφηκεν (add. ν, ut ἔτυψε), 3. sing. aor. 1. ind. act. verbi ἀφιημι, *immitto, dimitto;* f. ἀφησω. aor. 1. ἀφηκα, ας, ε: ex ἀπο et ἱημι,

mitto.—εἰς, *in.*—βελεμνον, ον, (το), *telum.*

16. Μεσος καρδιης μεν, *medius cordis mei* (hellenismus notandus): μεσος, α, ον, *medius, a, um;* καρδια, ας, Ionice η, ης, (ἡ), *cor;* μεν pro μου, gen. ab ἐγω, *ego.*

17. Ἔδυνε (ut ἔτυπτε), 3. sing. imperf. ind. act. verbi δυνω, *subeo, ingredior, induo;* f. σω. p. δεδυκα. —με, acc. ab ἐγω, *ego.*—ἔλυσε (ut ἔτυψε), 3. sing. aor. 1. ind. act. verbi λυω, *solvo;* f. σω. p. λελυκα.

18. Ματην, *frustra.*—ἐχω, *habeo:* Vide n. 13.—βοειην, acc. sing. Vide n. 10.

19. Τις (ὁ, ἡ) και τι (το), gen. τινος, *quis? quid?*—βαλωμεθα (ut τυψωμεθα), 1. pl. aor. 2. subj. med: verbi βαλλω, *jacio, pugno;* f. βαλῶ. p. βεβληκα: (pluralis pro singulari).—ἐξω, *extra* (differt per spiritum ab ἑξω, fut. verbi ἐχω, *habeo.*)

20. Μαχης, gen. Vide n. 7.—ἐσω, *intus.*—ἐχουσης, gen. sing. part. præs. fem. (ut τυπτουσης) verbi ἐχω, *habeo:* Vide n. 3. Observandus hic genitivus Græcorum absolutus, Latino ablativo correspondens.

ODE XV.

Εἰς *in, ad.*—το ζῆν, Dorice pro ζᾶν, præs. inf. verbi ζαω, *vivo.*—ἀφθονως, *sine invidia,* adv. ex α priv. et φθονος, ου, (ὁ), *invidia.*

1. Οὐ, *non.*—μοι, dat. ab ἐγω, *ego.*—μελει, *curæ est,* verb. impers.; imperf. ἐμελε. f. μελησει. p. μεμεληκε.—Γυγαο (gen. Æolicus pro Γυγου), Γυγης, ου, (ὁ), *Gyges,* rex Lydiæ.

2. Σαρδιεες, δῖων, (in plur. usit.) *Sardis* (Lydiæ urbs primaria).—ἄναξ, ακτος, (ὁ), *rex:* hinc ἀνασσω, *regno;* ἀνακτορον, ου, (το), *regia, palatium;* et ἀνασσα, ης, (ἡ), *regina.*

3. Οὐθ' pro οὔτε (τ mutatur in θ ob seq. aspiratam), *neque, nec.*—αἱρεει (ut τυπτει), 3. sing. ind. præs. verbi αἱρεω, *capio;* f. ησω. p. ἤρηκα. aor. 2. εἷλον. perf. pass. ἥρεμαι, σαι, ται.—με, acc. ab ἐγω.—χρυσος, ου, (ὁ), *aurum.*

4. Οὐδε, *neque.*—φθονῶ, vel φθονεω, *invideo,* regit dat. f. ησω. p. ἐφθονηκα. R. φθονος, ου, (ὁ), *invidia.*—τυραννος, ου, (ὁ), *tyrannus, rex:* hinc τυραννευω, *regno, impero.*

5. Ἐμοι, dat. ab ἐγω.—μελει· vide n. 1.—μυροισι (Ionice add. ι), dat. pl. a μυρον, ου, (το), *unguentum:* hinc μυριζω vel μυροω, *ungo.*

6. Καταβρεχειν, inf. præs. verbi καταβρεχω, *irrigo:* ex κατα et βρεχω, *madefacio;* f. ξω. p. χα. aor. 2. ἔβραχον. aor. 2. pass. ἐβραχην. 2. perf. act. βεβροχα. perf. pass. βεβρεγμαι.—ὑπηνη, ης, (ἡ), *barba, pili circa labia.*

7. Ῥοδοισι (add. Ionice ι), dat. pl. a ῥοδον, ου, (το), *rosa:* hinc ῥοδοειδης, (ὁ, ἡ), *roseus, a:* ex ῥοδον et εἶδος, εος, (το), *forma.* R. εἴδω, *video.*

8. Καταστεφειν, inf. præs. a καταστεφω, *corono:* ex κατα et στεφω, idem; f. ψω. p. φα. perf. pass. εστεμμαι: hinc στεμμα, ατος, (το), στεφος, εος, (το), et στεφανος, ου, (ὁ), *corona;* sic et στεφανοω vel στεφανιζω, *corono.*—καρηνα, acc. pl. a καρηνον, ου, (το), *caput.*

9. Το σημερον (Attice τημερον), adv. *hodierna dies, quod hodie exstat:* Notanda hæc loquendi ratio Græcis familiarissima, ut το αὔριον, *crastina dies,* τα ἄνω, *res supra,* &c.

10. Το αὔριον· vide n. 7.—τις, τινος, (ὁ, ἡ), τι, τινος, (το), *quis, quid?*—οἶδεν (add. ν ob seq. vo-

cal.), 3. sing. præt. med. verbi εἰδεω, *scio ;* f. εἰδησω. p. εἰδηκα. præt. med. οἶδα, οἶδας, οἶδε.

11. Ὡς, *cum, quandoquidem.*—οὖν, *ergo, igitur.*—ἔτι, *adhuc.*—εὐδί' pro εὐδια, ας, (ἡ), *serenitas :* ex εὐ, *bene,* et Ζευς, gen. Διος, *Jupiter, aër.*—ἐστι, 3. sing. præs. ind. verbi εἰμι, *sum.*

12. Πινε (ut τυπτε), præs. imperat. verbi πινω, *bibo ;* f. πωσω. p. πεπωκα. aor. 2. ἐπιον, aor. 2. inf. πιειν : hinc ποσις, εως, (ἡ), *potio ;* συμποσιον, ου, (το), *compotatio.*—κυβευε (ut τυπτε), præs. imperat. verbi κυβευω, *alea seu tesseris ludo.* R. κυβος, ου, (ὁ), *tessera.*

13. Σπενδε (ut τυπτε), imperat. præs. verbi σπενδω, *libo ;* f. σπεισω. præt. med. ἐσπονδα : inde σπονδη, ης, (ἡ), *libamen.*—Λναιος, ου, (ὁ), *Bacchus.*

14. Μη, *ne* (adv. prohibendi).—νουσος, Poëtice pro νοσος, ου, (ὁ), *morbus, pestis :* hinc νοσεω, *ægroto ;* f. ησω. p. νενοσηκα.—ἤν, *si,* regit subj.—τις, τινος, (ὁ, ἡ), *aliquis, a, od.*—ἐλθῃ, 3. sing. aor. 2. subj. act. (ut τυπῃ) verbi ἐρχομαι, *venio.* f. ἐλευσομαι. aor. 2. ἤλευθον et (per Sync.) ἤλθον, ες, ε· unde ἐλθω, ῃς, ῃ, subj. ejusdem.

15. Λεγῃ (ut τυπτῃ), 3. sing. præs. subj. verbi λεγω, *dico ;* f. ξω. p. λελεχα. aor. 2. ἐλεγον. præt. pass. λελεγμαι. præt. med. λελογα : hinc λεξις, *dictio ;* ἐκλογη, *electio ;* ἀντιλογια, *contradictio,* et ἀπολογια, *defensio, excusatio.*—μη, *non* (adv. prohibendi).—δει, *oportet ;* imperf. ἐδει. f. δεησει. inf. præs. δειν.—πινειν (ut τυπτειν), inf. præs. verbi πινω, *bibo ;* f. πωσω. p. πεπωκα. aor. 2. ἐπιον, ες, ε: hinc ποσις, εως, (ἡ), *potio ;* ποτης, ου, (ὁ), *potator ;* et συμποσιον, ου, (το), *compotatio.*

ODE XVI.

Εἰς ἑαυτον· vide O. IV.

1. Συ, *tu.*—μεν, *quidem.*—λεγεις (ut τυπτεις), a λεγω, *colligo, canto, dico, numero ;* f. λεξω. p. λελεχα. aor. 2. ἐλεγον. præt. pass. λελεγμαι.—τα, art. neut. plur. ab ὁ, ἡ, το, *hic, ille.*—Θηβη, ης, (ἡ), *Thebæ* (nomen urbis).

2. Ὁ, ἡ, το, *hic, ille.*—αὖ, *rursum, vice versa.*—Φρυγος, ου, (ὁ), *Phrygius,* (ex Phrygia regione in Minori Asia).—ἀϋτας, acc. pl. ab ἀϋτη, ης, vel ἀϋτα, ης, (ἡ), *pugna.*

3. Ἐμας, acc. pl. fœm. ab ἐμος, η, ον, *meus, a, um.*—ἁλωσεις, contr. pro ἁλωσεας, acc. pl. ab ἁλωσις, εως, (ἡ), *expugnatio, modus expugnationis.*

4. Οὐ, et sequente vocali aspirata ut hic ουχ, *non.*—ἵππος, ου, (ὁ), *equus, equa, equitatus.*—ὠλεσεν (add. ν, ut ἔτυψε), 3. pers. sing. aor. 1. verbi ὀλλυμι seu ὀλλυω, *perdo ;* f. ὀλεσω· unde addito augmento aor. 1. ὠλεσα, ας, ε.—με, acc. ab ἐγω, *ego.*

5. Πεζος, ου, (ὁ), *pedes, miles, exercitus pedestris.*—οὐχι (Attice pro οὐ), *non.*—νηες, nom. pl. a ναυς, ναος, (ἡ), *navis,* Ionice νηυς, νηος.

6. Στρατος, ου, (ὁ), *exercitus.*—καινος, η, ον, *novus, a, um :* inde καινοτης, ητος, (ἡ), *novitas,* et καινοτομεω, *innovo, res novas molior.*—ἄλλος, η, ο, *alius, a, ud :* hinc ἀλλοσε, *alio,* et ἀλλοτριος, α, ον, *alienus, a, um.*

7. Ἀπο, præp. regit gen. *a, ab, ex, de.*—ὄμμα, ατος, (το), *oculus, aspectus, facies.* R. ὀπτομαι, *video ;* f. ὀψομαι. p. ὠμμαι.—βαλων (ut τυπων), part. aor. 2. verbi βαλλω, *jacio, ferio, attingo ;* f. βαλῶ. p. βεβληκα. aor. 2. ἐβαλον· unde præsens βαλων.—με, acc. ab ἐγω, *ego.*

ODE XVII.

Εἰς, *in, ad.*—ποτηριον, ου, (το), *poculum.*—ἀργυρεος, εα, εον, et contract. ἀργυροῦς, ρῆ, ροῦν, *argenteus, a, um.* R. ἀργυρος, ου, (ὁ), *argentum.*

1. Τορευσας (ut τυψας), aor. 1. part. act. verbi τορευω, *sculpo, torno;* f. ευσω. p. ευκα.

2. Ἡφαιστος, ου, (ὁ), *Vulcanus.*—μοι (per Aphæresin) pro ἐμοι, dat. ab ἐγω, *ego.*—ποιησον (ut τυψον), aor. 1. imperat. act. verbi ποιεω, *facio, factito, fabricor;* f. ποιησω, unde imperat. aoristi primi; p. πεποιηκα.

3. Πανοπλια, ας, (ἡ), *universa armatura:* ex παν, *omne,* et ὁπλον, ου, (το), *armatura.*—μεν, *quidem.*—οὐχι, *non* (adv. Attic. negandi).

4. Τί, *quid?*—γαρ, *enim.*—μαχαισι (add. Ionice ι), dat. pl. a μαχη, ης, (ἡ), *pugna.* R. μαχομαι, *pugno;* f. μαχησομαι vel εσομαι. p. μεμαχημαι.—κάμοι pro και ἐμοι, dat. ab ἐγω, *ego.*

5. Ποτηριον, ου, (το), *poculum.*—κοιλος (ὁ, ἡ), και το κοιλον, *cavus, a, um.*

6. Ὅσος, η, ον, *quantus, a, um.*—δυνῃ, 2. sing præs. ind. verbi δυναμαι, *possum, valeo,* (ut τυπτῃ): hinc δυναμις, εως, (ἡ), *potentia, vis;* ἀδυναμια, ας, (ἡ), *imbecillitas,* et δυναμοω, *roboro, confirmo.*—βαθυνος, η, ον, *profundus, a, um.* R. βαθος, εος, (το), *profunditas;* unde etiam βαθυς, εια, υ, *profundus, a, um,* et βαθυνω, *excavo.*

7. Ποιει, 2. sing. imperat. præs. act. verbi ποιεω, *facio:* vide n. 2.—κατα, *circum, in, super.*—αὐτος, η, ο, *ille, a, ud; ipse, a, um.*

8. Μητε, *neque,* ante aspiratam fit μηθ'.—ἀστρον, ου, (το), vel ἀστηρ, ερος, (ὁ), *stella, astrum, sidus.*—ἁμαξα, ης, (ἡ), *currus,* (signum cœleste.)

9. Μη, *non* (adv. prohibendi.)—στυγνος, η, ον, *odiosus, invisus, a, um.* R. στυγεω, *odio prosequor:* hinc στυγος, εος, (το), et στυγημα, ατος, (το), *odium.*—Ὠριων, ωνος, (ὁ), *Orion* (signum cœleste).

10. Τί, *quid?*—Πλειαδεσσι, dat. pl. a Πλειας, αδος, (ἡ), *Plëias* (sidus pluribus stellis constans, navigantibus utile). Licet poëtis geminare σ in dat. plur.—κάμοι· vide n. 4.

11. Ἀστρασι, dat. pl. ab ἀστηρ, ερος, (ὁ), *stella:* vide n. 8.—Βοωτεω, gen. Ionicus, pro Βοωτου, a Βοωτης, ου, (ὁ), *Bootes* (signum cœleste). Vide Odam 3. n. 3.

12. Ποιησον· vide no. 2.—Ἀμπελος, ου, (ἡ), *vitis:* inde ἀμπελων, ωνος, (ὁ), *vinea.*—μοι· vide n. 2.

13. Βοτρυας, acc. pl. a βοτρυς, υος, (ὁ), *uva, racemus:* vocat. ὦ βοτρυ· hinc βοτρυοεις, εντος, *racemosus.*—κατα αὐτο· vide n. 7.

14. Μαιναδας, acc. pl. a μαινας, αδος, (ἡ), *mulier jocosa, insana, furiosa.* R. μαινομαι, *insanio.*—τρυγωσας, acc. pl. part. præs. fœm act. verbi τρυγαω vel τρυγῶ, *vindemio, uvas decerpo.*

15. Ποιει· vide n. 7.—δε, *porro, etiam, tamen.*—ληνος, ου, (ὁ), *lacus preli torcularii* (ubi uvæ prelo exprimuntur).—οἶνος, ου, (ὁ), *vinum.*

16. Χρυσεος, σεη, εον, et contracte χρυσοῦς, σῆ, σοῦν, *aureus, a, um.*—πατουντας, acc. pl. part. præs. act. verbi πατεω, ῶ, *calco, conculco, protero.*

17. Ὁμου, *simul, una.*—καλος, η, ον, *pulcher, ra, rum:* hinc καλως, *bene, recte;* καλλιον, *melius,* et καλλος, εος, (το), *pulchritudo.*—Λυαιῳ, dat. a Λυαιος, ου, (ὁ), *Bacchus.*

18. Ἔρως, ωτος, (ὁ), *amor.*—Βαθυλλος, ου, (ὁ), *Bathyllus* (nom. propr.)

ODE XVIII.

Εἰς vel ἐς, *in, ad.*—ὁμοιος, οια,

ον, similis, e.—τι, τινος, (το), *aliquid.*

1. Καλλιτεχνα, ης, (ὁ), *pulchrarum rerum artifex:* ex καλος, η, ον, *pulcher, ra, rum,* et τεχνη, ης, (ἡ), *ars, dolus.*—τορευσον (ut τυψον), imperat. aor. 1. act. verbi τορευω vel τορεω, vel τερεω, *torno;* f. σω.

2. Ἐαρ, ρος, (το), *ver.*—κυπελλον, ου, (το), *poculi genus.*—ἡδυς, ἡδεια, ἡδυ, *suavis, lætus, jucundus.*

3. Πρώτα, *primum.*—τερπνος, η, ον, *jucundus, venustus, gratus, lætus:*—a τερπω, *delecto.*—ἡμιν, dat. pl. ab ἐγω, *ego.*

4. Ῥοδον, ου, (το), *rosa.*—φερουσαν, accus. sing. part. præs. f. verbi φερω, *fero, porto;* f. οισω.—Ὥρα, ας, (ἡ), *tempus, hora, ver.*

5. Ἀργυρος, ου, (ὁ), *argentum.*—ἁπλωσας (ut τυψας), part. aor. 1. verbi ἁπλοω, *expando, extendo;* f. σω. p. κα. imperf. ἡπλοον, οῦν. R. ἁπλοος, οη, ον, *simplex.*

6. Τερπνος, η, ον, *jucundus, venustus, volubilis.* R. τερπω, *delecto.*—ποιει, 2. sing. imperat. præs. act. verbi ποιεω, *facio, fabricor;* f. ησω, p. πεποιηκα.—ποτον, ου, (το), vel ποτος, ου, (ὁ), *potus, potio,* etiam *vas* in quo bibitur. R. πινω, *bibo.*—μοι, dat. sing. ab ἐγω, *ego.*

7. Τελετη, ης, (ἡ), *expiatio, ceremonia.* R. τελος, εος (το), *finis, exitus, victoria.*—παραινω, *quæso:* vel, ut alii legunt, παροινος, ου, (ὁ, ἡ), *vinosus, ebrius:* ex παρα et οινος, *vinum.*

8. Μη, (adv. prohibendi,) *ne, non.*—ξενος, η, ον, *peregrinus, a, um.*—τορευσῃς (ut τυψῃς), 2. sing. aor. 1. subj. verbi τορευω, *perforo, torno;* f. ευσω.

9. Φευκτος, η, ον, *fugiendus, vitabilis.* R. φευγω, *fugio.*—ἱστορημα, ατος, (το), *rerum gestarum expositio, historia.*

10. Μαλλον, *potius, magis,* comp. a μαλα, *valde.*—ποιει· vide n. 6.—Διος, *Jovis,* (gen. sing. a Ζευς, *Jupiter*). γονον, a γονος, (ὁ), *proles, soboles.*

11. Βακχος, ου, (ὁ), *Bacchus.*—Εὔιος, ου, Bacchi epithet.—ἡμιν· vide n. 3.

12. Μυστιν, acc. sing. a μυστις, εως et ιδος, (ὁ και ἡ), *mysteriorum sacris initiatus, mysticus.*—ναματος, a ναμα, *humor, succus:* vel, secundum alios, ὁμου, *simul.*—τε, *et, que:* seu, η, *vel.*—Κυπρις, ιδος, (ἡ), *Venus,* acc. Κυπριδα vel Κυπριν. R. Κυπρος, *Cyprus.*

13. Ὑμεναιος, ου, (ὁ), *hymenæus, nuptialis ritus.*—κρατουσαν, acc. sing. part. præs. fœm. verbi κρατεω, ῶ, *teneo, fortiter impero;* f. ησω. p. κεκρατηκα. R. κρατος, *robur.*

14. Ἀνοπλους, acc. pl. ab ἀνοπλος, ου, (ὁ, ἡ), *inermis.*—χαρασσ' pro χαρασσε (ut τυπτε), imperat. præs. verbi χαρασσω vel ττω, *sculpo, incido, excavo;* f. ξω. p. κεχαραχα et κα: hinc χαρακτηρ, ηρος, (ὁ), *character, nota impressa.*

15. Χαριτες, των, (αἱ), *Gratiæ* (tres sorores).—γελωσας, acc. pl. part. præs. fœm. act. verbi γελαω, *rideo;* f. ασω, vel ασομαι. p. γεγελακα.

16. Ἀμπελος, ου, (ἡ), *vitis, vinea.*—εὐπεταλον, *multa folia habentem:* ex εὐ, *bene,* et πεταλον (Ionice πετηλον), ον, (το), *folium.*

17. Εὐβοτρυος, ου, (ὁ, ἡ), *racemosus, a.*—κομωσαν, acc. sing. part. præs. fœm. verbi κομαω, ῶ, *comatus sum, comam alo.*

18. Συναπτ' pro συναπτε, 2. pers. imper. a συναπτω, *conjungo.*—εὐπρεπεις κουρους, acc. pl. ab εὐπρεπης, εος, (ὁ, ἡ), *elegans, ornatus:* ex εὐ et πρεπω, *decorus sum, excello.*—κουρος, ου, (ὁ), *juvenculus,* et κουρη, ης, (ἡ), *juvencula,* pro κορος et κορη.

19. Ἀν, *si.*—Φοιβος, ου, (ὁ), *Phœbus, Apollo.*—μη, *non.*—ἀθυρη, 3. sing. præs. subj. verbi ἀθυρω, *ludo, lusito.*

ODE XIX.

Εἰς, *in, ad.*—το δειν, infinitivus substantive sumptus verbi impersonalis δει, *oportet;* imperf. ἐδει. f. δεησει.—πινειν (ut τυπτειν), inf. præs. verbi πινω, *bibo;* f. πωσω. p. πεπωκα.

1. Ἡ γη, της γης, *terra, æ.*—μελαινα, adj. fœm. a μελας, μελαινα, μελαν, *niger, ater.*—πινει (ut τυπτει), 3. pers. sing. præs. ind. verbi πινω, *bibo.*

2. Δενδρε' pro δενδρεα, nom. pl. a δενδρος, εος vel ους, (το), *arbor.* (Tertia persona sing. constructa cum nom. plurali notanda.)—αὐτος, η, ο, *ipse, a, um; hic, hæc, hoc.*

3. Θαλασσα vel θαλατα, ης, (ἡ), *mare.*—αὔρας, ab αὔρα, ας, (ἡ) unde *aura:* alii legunt ἀνανρος, ον, *torrens (sine aura):* ex α priv. et αὔρα, ας, (ἡ), *aura.*

4. Ὁ ἥλιος, ου, *sol:* inde ἡλη vel εἴλη, ης (ἡ), *calor solaris,* et εἴλησις, εως, (ἡ), *æstus.*

5. Σεληνη, ης, (ἡ), *luna:* inde σεληναιος, *lunaris,* et σεληνιαζομαι, *lunaticus fio.*

6. Τί, *quid?*—μοι (per Aphæresin) pro ἐμοι, dat. ab ἐγω, *ego.*—μαχεσθ' pro μαχεσθε (ut τυπτεσθε), 2. pers. pl. ind. præs. verbi μαχομαι, *pugno* (regit dativum; f. μαχησομαι. p. μεμαχημαι.—ἑταιρος, ου, (ὁ), *sodalis:* inde ἑταιριζω, *sodalis fio;* et ἑταιρια, ας, (ἡ), *societas.*

7. Καὐτῳ pro και αὐτῳ, dat. ab αὐτος, η, ο, *ipse, a, um.*—θελοντι (ut τυπτοντι), dat. sing. præs. part. act. verbi θελω, vel ἐθελω, *volo, delector, opto;* f. θελησω. p. τεθεληκα.—πινειν (ut τυπτειν), inf. præs. verbi πινω, *bibo;* f. πωσω. perf. πεπωκα. aor. 2. ἐπιον. imperat. aor. 2. πιε et πιθι. aor. 2. subj. πιῳ, ῃς, ῃ. aor. 2. inf. πιειν. aor. 2. part. πιων, ουσα, ον. fut. 1. med. πιομαι pro πιουμαι.

ODE XX.

Εἰς vel ἐς, *in, ad.*—Κορη, ης, (ἡ), *pupilla oculi, puella, pulchra mulier.*

1. Ἡ Ταντάλου, *Tantali filia* (Hellenismus notandus).—ποτε, *olim, aliquando.*—ἐστη, 3. sing. aor. 2. ind. act. verbi ἱστημι, *sto, sisto, colloco;* f. στησω. p. ἑστακα.

2. Λιθος, ου, (ὁ, ἡ), *lapis, saxum.*—ἐν, *in,* regit dat.—ὀχθοις, ab ὀχθος, *colles montium:* vel, secundum alios, ὀχθαις, ab ὀχθη, ης, (ἡ), *ripa.*—Φρυγοι, ων, *Phrygiæ incolæ* (in Asia Minori).

3. Παις, παιδος, (ὁ, ἡ), *puer, puella, filius, filia.*—ὄρνις, ιδος, (ὁ, ἡ), *avis, ales.*—ἑπτη, 3. sing. aor. 2. verbi πτημι, vel ἱπτημι, vel ἱπταμαι, *volo, as;* f. πτησομαι.

4. Πανδιον, ιονος, *Pandion,* (nomen viri. Vide Ovid. Met. vi. 676).—χελιδων, ονος, (ἡ), *hirundo.*

5. Ἐσοπτρον, ου, (το), *speculum:* ab ἐσοπτομαι, *inspicio.* R. ὀπτομαι, *video.*—εἰην, εἰης, εἰη, *essem,* &c. præs. optat. verbi εἰμι, *sum.*

6. Ὅπως, *ut.*—ἀει, *semper.*—βλεπῃς (ut τυπτῃς), 2. sing. præs. subj. verbi βλεπω, *aspicio, intueor;* f. ψω. p. βεβλεφα: hinc βλεμμα, ατος, (το), *aspectus;* et βλεψις, εως, (ἡ), *intuitus.*—με, acc. sing. ab ἐγω, *ego.*

7. Χιτων, ωνος, (ὁ), *tunica, lorica.*—γενοιμην, *sim, essem,* 1. sing. aor. 2. optat. med. verbi γινομαι, vel γιγνομαι, *sum, fio, gignor.*

8. Φορῃς, (ut τυπτῃς), 2. sing. præs. subj. verbi φορεω, ῶ, *fero, gesto;* f. ησω et εσω. p. πεφορηκα et εκα.

9. Ὕδωρ, ατος, (το), *aqua.*—θελω, vel ἐθελω, *volo, opto;* f. θελησω. p. τεθεληκα.—γενεσθαι, aor. 2. inf. med. verbi γινομαι· vide n. 7.

10. Σε, acc. sing. a συ, *tu.*—χρως, ωτος, (ὁ), *corpus, cutis.*—λουσω (ut τυψω), fut. verbi λουω, *lavo;* f. σω. p. λελουκα.

11. Μυρον, ου, (το), *unguentum liquidum.*—γυναι, voc. sing. a γυνη, ης, (ἡ), *mulier, uxor.*—γενοιμην· vide n. 7.

12. Σ' pro σε, acc. a συ, *tu.*—ἀλειφω, *ungo;* f. ψω. p. ἠλειφα.

13. Ταινιη, Ionice pro ταινια, ας, (ἡ), *fascia, vitta.*—μαστος vel μηστθος, ου, (ὁ), *uber, mamma.* R. μαζος, ου, (ὁ), *mamma.*

14. Μαργαρον, ου, (το), *unio.*—τραχηλος, ου, (ὁ), *collum, cervix.*

15. Σανδαλον, vel σανδαλιον, ου, (το), *sandalium* (calceamentum muliebre).—γενοιμην· vide n. 7.

16. Μονον, *solum, solummodo.* R. μονος, η, ον, *solus, a, um.*—ποσιν, dat. pl. (add. ν) a πους, ποδος, (ὁ), *pes.*—πατειν (ut τυπτειν), inf. præs. verbi πατεω, *calco, conculco;* f. ησω. p. πεπατηκα· hinc περιπατεω, *obambulo.*

ODE XXI.

Εἰς, *in, ad.*—ἑαυτον, acc. ab ἑαυτου, ης, ου, contracte αὑτον, ης, ου, *sui ipsius,* (caret nominativo).

1. Δοτε, 2. pl. aor. 2. imperat. verbi διδωμι, *do, dono;* f. δωσω. p. δεδωκα.—μοι (per Aphæresin pro ἐμοι), dat. ab ἐγω, *ego.*—ὦ γυναικες, voc. pl. a γυνη, γυναικος, (ἡ), *mulier, uxor.*

2. Βρομιος, ου, *Bacchus.*—πιειν, aor. 2. inf. act (ut τυπειν), verbi πινω, *bibo;* f. πωσω. p. πεπωκα. aor. 2. ἐπιον· indè inf. ablato augmento.—ἀμυστι, *raptim, cito.*

3. Ὑπο, cum gen. significat, *a, ab, ex.*—καυμα, ατος, (το), *æstus.* R. καιω, *uro;* f. καυσω. p. κεκαυκα. perf. pass. κεκαυμαι—ἤδη, *jam, protinus.*

4. Προποθεις, *is quem sodales invitarunt poculis:* vel, ut alii legunt, Πυροεις (ut τυπεις), part. aor. 2. pass. verbi πυροω, *uro, igne consumor;* f. ωσω. p. πεπυρωκα.—ἀναστεναζω, *alte ingemisco.* f. αξω. p. ακα· ex ἀνα et στεναζω, *ingemisco.* R. στενος, *angustus, arctus.*

5. Δοτε· vide n. 1.—ἀνθεων ἐκεινων, gen. pl. ἀνθος, εος, (το), *flos.*—ἐκεινος, η, ον, *ille, a, ud.*

6. Στεφανους, acc. pl. a στεφανος, ου, (ὁ), *corona.* R. στεφω, *corono.*—οἱους, accus. ab οἷος, *qualis.*—πυκαζω, (ut τυπτω), 1. sing. subj. præs. verbi πυκαζω, *denso, stipo;* f. ασω. R. πυκα, *dense, spisse.*

7. Τα μετωπα, acc. pl. a μετωπον, ου, (το), *frons, pars faciei supra oculos.*—ἁ, *quæ,* art. neut. relat. nom. pl. ab ὅς, ἡ, ὁ, *qui, æ, od.*—μοι, dat. ab ἐγω, *ego.*—ἐπικαιει pro ἐπικαιουσι (Hellenismus, sing. pro pl.), 3. sing. præs. ind. act. verbi ἐπικαιω, *accendo, cremo:* ex ἐπι et καιω, *uro;* f. καυσω. p. κεκαυκα. perf. pass. κεκαυμαι· hinc καυσις, εως, (ἡ), *ustio,* et καυσος, ου, (ὁ), *ardor, æstus.*

8. Το δε καυμα· vide n. 3.—των Ἐρωτων, gen. pl. ab ἔρως, ωτος, (ὁ), *amor.* R. ἐραω, *amo.*

9. Κραδιη, ης, (ἡ), *cor;* Ionice pro κραδια, (et per Metathesin καρδια), ας, (ἡ).—τινι, dat. sing. a τι, τινος, (το), *quid,* pron. interrogativum.—σκεπαζω, *tego, operio;* f. ασω. R. σκεπω, *tego velo:* hinc σκεπασμα, ατος, (το), *tegumentum;* et σκεπη, ης, (ἡ), *tegmen, prætextus.*

ODE XXII.

Εἰς, vel ἐς, *in, ad.*—Βαθυλλος, ου, *Bathyllus.*

1. Παρα, cum. acc. *supra, juxta, contra.*—σκιη, ης, (ἡ), Ionice pro σκια, ας, (ἡ), *umbra.*

2. Καθισον, aor. 1. imperat. 2. pers. sing. a καθιζω, *sedeo, colloco;*

f. ισω. p. κεκαθικα.—καλος, η, ον, *pulcher, ra, rum.*—δενδρον, ου, vel δενδρος, εος, (το), *arbor.*

3. Ἁπαλος, η, ον, *tener, mollis, delicatus.*—δ' pro δε, *vero, at, autem, porro.*—ἐσειε, 3. sing. aor. 1. ind. act. verbi σειω, *concutio, moveo, agito;* f. σεισω. p. σεσεικα. præt. pass. σεσεισμαι.—χαιτη, ης, (ἡ), *juba, coma.*

4. Μαλακωτατῳ κλαδισκῳ, dat. sing. a μαλακος, η, ον, *mollis:* comparat. μαλακωτερος. superlat. μαλακωτατος. R. μαλασσω vel ττω, *mollio:* hinc μαλακιζω, idem. f. ισω· et μαλακια, ιας, (ἡ), *mollities.*—κλαδισκος, ου, vel κλαδος, ου, (ὁ), *ramus tener.*

5. Παρα cum dat. *prope, apud, a, ab.*—αὐτος, η, ο, *ipse, a, um.*—ἐρεθιζει, 3. sing. ind. præs. verbi ἐρεθιζω, vel ἐρεθω, *irrito, lacesso:* hinc ἐρεθισμα, ατος, (το) et ἐρεθισμος, ου, (ὁ), *irritamentum, provocatio.*

6. Πηγη, ης, (ἡ), *fons, scatebra.*—ῥεουσα (ut τυπτουσα), part. præs. fœm. verbi ῥεω, *fluo, fundo;* f. ῥευσω. p. ἐῤῥευκα. præt. pass. ἐῤῥευμαι· hinc ῥευμα, ατος, (το), *fluentum;* διαῤῥεω, *diffluo, per medium fluo.*—Πειθους, gen. sing. a πειθω, οος, ους, (ἡ), *persuasio, suada, suadela.* R. πειθω, *persuadeo;* f. πεισω. p. πεπεικα. præt. pass. πεπεισμαι.

7. Τις, τινος, (ὁ, ἡ), τι (το), *quis, quid?*—ἀν, conj. potentialis, vel expletiva.—οὖν, *igitur, itaque, ergo.*—ὁρων (ut τυπτων), part. præs. act. verbi ὁραω, *video, cerno;* f. ασω. p. ὡρακα. præt. pass. ἑωραμαι, σαι, ται: hinc ὁραμα, ατος, (το), *visus, spectaculum.*—παρελθοι, (ut τυποι), 3. sing. aor. 2. optat. verbi παρερχομαι, *prætereo;* f. παρελευσομαι· aor. 2. παρηλθον: ex παρα et ἐρχομαι.

8. Καταγωγιον, ου, (το), *diversorium:* a καταγομαι, *diversor.*—τοιουτος, τοιαυτη, τοιουτο, *talis, e.*

ODE XXIII.

Εἰς, *in, ad.*—χρυσος, ου, (ὁ), *aurum.*

1. Πλουτος, ου, (ὁ), *divitiæ:* hinc πλουτεω, *dives sum, possideo divitias;* πλουτιζω, *dito, opulento;* πλουσιαζω, idem; Πλουτων, ωνος, (ὁ), *Pluto;* et πλουσιος, ου, *dives, locuples.*—εἴγε, *si, siquidem, si modo.*—χρυσου· vide supra.

2. Το ζῆν, Doric. pro ζᾶν (contracte pro ζαειν), inf. præs. verbi ζαω, *vivo,* (infinitivus substantive sumptus): hinc ζωη, ης, (ἡ), *vita;* ζωος, *vivus;* et ζωον, ου, (το), *animal.*—παρηγε (ut ἐτυπτε), imperf. ind. 3. sing. verbi παραγω, *produco, præbeo, profero;* f. παραξω. p. παρηχα. aor. 2. παρηγον, ες, ε. ex παρα et ἀγω, *duco.* (Notandus hic indicativus pro optativo.)—θνητος, ου, (ὁ), *mortalis.* R. θνησκω, *morior;* f. θνηξομαι, η, εται. p. τεθνηκα. aor. 2. ἐθανον, ες, ε.

3. Ἐκαρτερουν, contracte pro ἐκαρτερεον (ut ἐτυπτον), 1. sing. imperf. ind. act. verbi καρτερεω, ῶ, *forti animo sum, tolero, patior;* f. ησω. p. κεκαρτερηκα. R. καρτερος, ου, *robustus, potens:* inde καρτερια, ας, (ἡ), *tolerantia, patientia:* (notandus hic etiam indicativus pro optativo.)—φυλασσων (ut τυπτων), part. præs. verbi φυλασσω vel ττω, *custodio, tueor;* f. ξω. p. πεφυλαχα: hinc φυλακτηρ, ηρος, (ὁ), *custos;* φυλακτηρια, ας, (ἡ), *custodia:* (participium pro infinitivo notandum, quod familiare Græcis).

4. Ἵν' pro ἵνα, *ut.*—ἀν, *si.*—θανειν, inf. aor. 2. (ut τυπειν) verbi θνησκω, *morior:* vide n. 2.—ἐπελθῃ (ut τυπῃ), 3. sing. aor. 2. subj verbi ἐπερχομαι, *supervenio;* f. ἐπελευσομαι. aor. 2. ἐπελθον· unde subj. ejusdem ἐπελθῳ, ῃς, ῃ. (Notanda est dictio hæc ἵν' ἀν θανειν

ἐπελθῃ, si mori supervenerit, pro *mors.*

5. Λαβῃ, (ut τυπῃ), 3. sing. aor. 2. subj. verbi λαμβανω, *capio;* f. ληψω. p. λεληφα vel εἰληφα. aor. 2 ἐλαβον· unde subj. ejusdem λαβω, ῃς, ῃ.—τι, τινος, (το), *aliquid.*—παρηλθῃ (ut τυπῃ), 3. sing. aor. 2. verbi παρερχομαι, *abeo, prætereo;* f. παρελευσομαι. aor. 2. παρηλθον.

6. Ει δε, *si vero.*—οὐ, *non.*—που, *ubi,* (dictio enclitica).—πριασθαι, præs. inf. verbi πριαμαι, *emo, redimo.*

7. Το ζῆν· vide n. 2.—ἐνεστι, *inest, prodest,* verb. impers.—θνητοις· vide n. 2.

8. Τι (interrogativum) *quid?*—ματην, *frustra:* hinc ματια, ας, (ἡ), vel ματαιοτης, ητος, (ἡ), *vanitas,* et ματαιος, α, ον, *vanus, a, um.*—στεναζω, *ingemisco:* a στενω, *gemo.* R. στενος, ου, (ὁ), *angustus, arctus.*

9. Γοος, ου, (ὁ), *luctus, lamentatio.* R. γοαω, *lugeo, gemo, ploro.*—προπεμπω, *præmitto, deduco;* f. ψω. aor. 1. προεπεμψα· ex προ et πεμπω, *mitto.*

10. Θανειν· vide n. 4.—γαρ εἰ, *vero, si, si autem.*—πεπρωται (per Sync. pro πεπερατωται), 3. sing. perf. pass. (ut τετυπται) verbi περατοω, *definio, termino;* f. ωσω. p. πεπερατωκα. p. pass. πεπερατωμαι (et per Sync. πεπρωμαι), *fato destinatus sum.* R. περας, ατος, (το), vel περατη, ης, (ἡ), *finis.*

11. Τι χρυσος, *quid aurum:* vide supra.—ὠφελεω, *juvo, prosum;* f. ὠφεληησω, aor. 1. ὠφεληησα. p. ὠφεληκα: hinc ὠφελεια, ας, (ἡ), *utilitas;* ὠφελιμος, (ὁ, ἡ), *utilis;* et ὠφελημα, ατος, (το), *emolumentum.*—με, acc. ab ἐγω, *ego.*

12. Ἐμοι, dat. ab ἐγω, *ego.*—γενοιτο, 3. sing. aor. 2. optat. med. verbi γινομαι, *sum, fio;* aor. 2. optat. med. γενοιμην, οιο, οιτο—πινειν (ut τυπτειν), inf. præs. a πινω, *bibo.*

13. Πιοντι, dat. part. aor. 2. act. verbi πινω. f. πωσω. p. πεπωκα. aor. 2. ἐπιον: unde part. ejusdem πιων, οντος (ut τυπων).—οἶνος, ου, (ὁ), *vinum.*—ἡδυν, acc. sing. masc. ab ἡδυς, εια, υ, *suavis, e:* hinc ἡδυ, *suaviter,* et ἡδονη, ης, (ἡ), *voluptas.*

14. Ἐμοις φιλοις, dat. pl. ab ἐμος, η, ον, *meus, a, um,* et φιλος, ου, (ὁ), *amicus:* unde φιλια, ας, (ἡ), *amicitia,* et φιλεω, *amo.*—συνειναι, inf. præs. verbi συνειμι, *sum cum aliis:* ex συν et εἰμι, *sum.*

15. Ἐν, *in.*—τε, *et, que.*—ἁπαλαισιν (Ionice add. ι et ν ob seq. vocal.) κοιταις, dat. pl. ab ἁπαλος, η, ον, *tener, mollis, delicatus,* et κοιτη, ης, (ἡ), *cubile, lectus:* in plur. significat *libidines.*

16. Τελειν (ut τυπτειν), inf. præs. verbi τελεω, ῶ, *impleo, initio sacris, solvo, perficio;* f. εσω. p. τετελεκα. R. τελος, *finis.*—Ἀφροδιτη, ης, (ἡ), *Venus.*

ODE XXIV.

Εἰς, *in, ad.*—ἑαυτον, acc. ab ἑαυτου, ης, ου, *sui ipsius* (caret nom.).

1. Ἐπειδη, *cum, quoniam.* R. ἐπει, *postquam.*—βροτος, ου, (ὁ), *mortalis, homo.*—ἐτεχθην (ut ἐτυφθην), aor. 1. ind. pass. verbi τικτω, *pario, gigno, creo;* f. τεξομαι, ῃ, εται. aor. 2. ἐτεκον, ες, ε, aor. 1. ind. pass. ἐτεχθην, ης, η· particip. ejusd. τεχθεις, εισα, εν: hinc τεκνον, ου, (το), *fœtus, proles,* et τεκνοω, *liberos procreo.*

2. Βιοτος, ου, idem ac βιος, ου, (ὁ), *vita.*—τριβος, ου, (ἡ), *via trita:* a perf. med. τετριβα verbi τριβω, *tero;* f. ψω. p. τετριφα.—ὁδευειν (ut τυπτειν), inf. præs. verbi ὁδευω, *iter facio, lustro;* f. ευσω. p. ὡδευκα. R. ὁδος, ου, (ἡ), *via:* unde εἰσοδος, ου, (ἡ), *ingressus;* ἐξοδος, ου, (ἡ), *exitus, egressio;* et ἐφοδος, ου, (ἡ), *aditus.*

3. Χρονος, ου, (ὁ), *tempus, diuturnitas:* hinc χρονιζω, *moror;* χρονικος, *temporalis;* et ὁμοχρονος, ου, (ὁ, ἡ), *contemporaneus, a.*—ὁς, ἡ, ὁ, *qui, quæ, quod.*—παρηλθον, 1. pers. sing. aor. 2. ind. verbi παρερχομαι, *prætereo, prodeo;* f. παρελευσομαι· aor. 2. παρηλθον, ες, ε.—ἐγνων, 1. pers. sing. aor. 2. act. verbi γινωσκω, vel γιγνωσκω, *cognosco;* f. γνωσομαι. p. ἐγνωκα. aor. 2. ἐγνων, ως, ω· hinc γνωμη (ἡ), *mens;* γνωσις, *cognitio;* et γνωστος, η, ον, *notus, a, um.*

4. Ὁν, acc. sing. masc. ab ὁς, ἡ, ὁ, *qui, æ, od.*—ἐχω, *habeo, possum, impetro;* imperf. εἰχον, ες, ε· f. ἑξω et σχησω. p. ἐσχηκα. aor. 2. ἐσχον, ες, ε· hinc σχεσις, *habitudo.*—δραμειν, aor. 2. inf. (ut τυπειν) verbi τρεχω, *curro;* aor. 2. ἐδραμον· inde (ablato augm.) inf. ejusd. δραμειν.—οὐκ, *non,* ob seq. voc. pro οὐ.—οἰδα (ut τετυπα), perf. med. verbi εἰδεω, *scio;* f. εἰδησω. p. εἰδηκα.

5. Μεθετε, 2. pers. pl. aor. 2. imperat. act. (ut τυπετε) verbi μεθιημι, *cesso, dimitto, negligo:* ex μετα et ἱημι, *mitto.*—φροντις, ιδος, (ἡ), *cura, cogitatio, solicitudo:* inde φροντιζω, *curo, studeo, cogito:* f. ισω. p. πεφροντικα. aor. 2. ind. act. εφροντιδον.—με, acc. ab ἐγω, *ego.*

6. Μηδεν, ενος, (το), *nihil.*—μοι, dat. ab ἐγω, *ego.*—και, *et.*—ὑμιν, dat. pl. a συ, *tu.*—ἐστω, *sit,* 3. pers. sing. imperat.

7. Πριν, *priusquam.*—τελος, εος, (το), *finis, exitus.*—φθασῃ, (ut τυψῃ), 3. sing. aor. 1. subj. act. verbi φθανω, *prævenio, anteverto;* f. φθασω. p. ἐφθακα. aor. 2. ἐφθην.—με, acc. ab εγω, *ego.*

8. Παιζω, γελασω, χορευσω, 3. futuri verborum παιζω, *ludo;* γελαω, *rideo;* et χορευω, *salto.*

9. Μετα, cum gen. *cum, per, inter.*—καλος, η, ον, *pulcher, ra, rum.*—Λυαιος, ου, (ὁ), *Bacchus.*

ODE XXV.

Εἰς, *in, ad.*—ἑαυτο ν acc.sing. a gen. ἑαυτου, fœm. ἑαυτης, *sui ipsius;* caret nominativo.

1. Ὅταν, *cum, quando.*—πινω, *bibo;* f. πωσω. p. πεπωκα. aor. 2. ἐπιον· hinc ποσις, εως, (ἡ), *potio;* et συμποσιον, ον, (το), *compotatio.*—οἰνος, ου, (ὁ), *vinum;* unde οἰνοβαρης, εος, (ὁ, ἡ), *vino gravis;* et οἰνοποτης, ου, (ὁ), *vini potor.*

2. Εὐδουσιν (add. ν), 3. pers. pl. præs. ind. (ut τυπτουσι) verbi εὐδω, *dormio;* f. εὐδησω. p. κα.—αἱ μεριμναι, nom. pl. a μεριμνα, ης, (ἡ), *cura, sollicitudo:* unde μεριμναω, *curo, sollicite cogito.*

3. Τι, *quid?*—μοι, dat. ab ἐγω, *ego.*—πονος, ου, (ὁ), *labor, dolor.*—γοων, gen. plur. a γοος, ου, (ὁ), *luctus:* vel, ut alii legunt, μοχθων, a μοχθος, ου, (ὁ), *molestia:* hinc μοχθηρος, ρα, ρον, *calamitosus, malus.*

4. Μελει, verb. impers. *curæ est;* imperf. ἐμελε. f. μελησει. p. μεμεληκε.—μεριμνων, gen. pl. vide n. 2.

5. Θανειν, *mori,* aor. 2. inf. act. verbi θνησκω, *morior;* f. θνηξομαι. p. τεθνηκα. aor. 2. ἐθανον· unde inf. θανειν.—με, acc. ab ἐγω, *ego.*—δει, *oportet,* verb. impers. imperf. ἐδει. f. δεησει. aor. 1. ἐδεησε. præs. inf. δειν.—κἀν, pro και ἀν, *etsi, quamvis, etiamsi.*—μη, *non.*—θελω, *volo,* 1. pers. præs. indic.: vel, secundum alios, μελλω, *cunctor;* f. μεληση.

6. Βιος, ου, (ὁ), *vita.*—πλανῶμαι, contr. pro πλαναομαι (ut τυπτομαι), præs. ind. med. verbi πλαναω, *erro, vagor.*

7. Πιωμεν (ut τυπωμεν), aor. 2. subj. 1. pers. plur. verbi πινω, *bibo;* aor. 2. ἐπιον· inde πιωμεν· vide n. 1.—οὖν, *ergo, igitur.*

8. Του καλου Λυαιου, gen. a καλος, η, ον, *pulcher, ra, rum;* Λυαιος, ου, (ὁ), *Bacchus.*

9. Συν τῳ πινειν, vel ἐν τῳ πινειν

(Hellenismus), *inter bibendum, cum bibimus:* (vide n. 1.) infinitivus hic sumitur substantive.—*συν*, præp. *cum.*—*δε*, *autem;* vel *γαρ*, *enim.*—*ἡμας*, acc. pl. ab *ἐγω*, *ego.*

10. Εὐδουσιν αἱ μεριμναι· vide n. 2.

ODE XXVI.

Εἰς, *in.*—*ἑαυτον*, acc. sing. a gen. *ἑαυτου*, f. *ἑαυτης*, *sui ipsius;* caret nominativo.

1. Ὅταν, *quum, quando.*—ὁ Βακχος, ου, *Bacchus.*—*εἰσελθῃ*, 3. pers. sing. subj. aor. 2. verbi *εἰσερχομαι*, *ingredior;* f. *εἰσελευσομαι.* aor. 2. *εἰσηλθον*, *ες*, *ε*, et in subj. *εἰσελθω*, *ῃς*, *ῃ.* R. *ἐρχομαι*, *venio.*

2. Εὐδουσιν (add. *ν*), 3. pers. pl. præs. ind. (ut *τυπτουσι*) verbi *εὐδω*, *dormio;* f. *εὐδησω.* p. *κα·* hinc *καθευδω* (idem significans).—*αἱ μεριμναι*, nom. pl. a *μεριμνα*, *ης*, (*ἡ*), *cura, solicitudo:* inde *μεριμναω*, *curo, solicitus sum;* f. *ησω.* p. *μεμεριμνηκα.*

3. Δοκων (ut *τυπτων*), part. præs. verbi *δοκεω* contr. *δοκῶ*, *existimo, videor, censeo;* f. *δοξω.* p. *δεδοχα* et *δεδοκηκα.* perf. pass. *δεδογμαι.*—*ἐχειν*, inf. præs. (ut *τυπτειν*) verbi *ἐχω*, *habeo;* f. *ἑξω* vel *σχησω.* p. *ἐσχηκα.* perf. pass. *ἐσχημαι.* aor. 1. *ἐσχεσθην.* aor. 2. *ἐσχον*, ab inusitato *σχεω·* inde *σχεσις*, *εως*, (*ἡ*), *habitudo.*—*τα* Κροισου (Hellenismus), *quæ sunt Cræso, Cræsi divitias;* *τα*, art. neut. pl. et Κροισος, ου, (ὁ), *Cræsus* (Lydorum rex ditissimus).

4. Θελω, *volo*, 1. pers. sing. indic.—*καλως*, *pulchre*, a *καλος*, *η*, *ον*, *pulcher, ra, um.*—*ἀειδω*, poetice pro *ᾀδω*, *celebro, cano;* f. *ᾀσω.* p. *ᾆκα.* aor. 1. *ᾆσα.* perf. pass. *ᾆσμαι.*

5. Κισσοστεφης (ὁ, ἡ), *και το κισσοστεφες*, *hedera coronatus, a, um:* ex *κισσος*, *ου*, (ὁ), *hedera*, et *στεφω*, *corono.*—*κειμαι*, *σαι*, *ται*, *jaceo, es, et;* f. *κεισομαι.* imperf. *ἐκειμην*, *σο*, *το.* part. præs. *κειμενος*, *η*, *ον.*

6. Πατῶ, contr. pro *πατεω*, *calco, conculco, protero;* f. *ησω.* p. *πεπατηκα·* hinc *περιπατεω*, *obambulo.*—*ἁπαντα*, acc. pl. neut. ab *ἁπας*, *ασα*, *αν*, *omnis, e.*—*θυμῳ*, abl. sing. *a θυμος*, *ου*, (ὁ), *animus, mens.*

7. Ὁπλιζ' pro *ὁπλιζε* (ut *τυπτε*), imperat. præs. verbi *ὁπλιζω*, *armo, arma tracto;* f. *ισω.* p. *ὡπλικα.*—*πινω*, *bibo;* f. *πωσω.* p. *πεπωκα.* aor. 2. *ἐπιον.*

8. Φερε (ut *τυπτε*), 2. præs. imperat. verbi *φερω*, *fero, porto;* f. *οἰσω.* aor. 1. *ἐνεγκα.*—*μοι* (per Aphæresin) pro *ἐμοι*, dat. ab *ἐγω*, *ego.*—*κυπελλον*, *ου*, (*το*), *poculum.*—*ὦ παι*, voc. a *παις*, *δος*, (ὁ, ἡ), *puer* vel *puella, servus* et *serva.*

9. Μεθυοντα (ut *τυπτοντα*), part. præs. acc. sing. verbi *μεθυω*, *ebrius sum.* R. *μεθυ*, *vinum:* hinc *μεθη*, *ης*, (ἡ), *ebrietas;* et *μεθυσκω*, *ebrium reddo.*—*με*, acc. ab *ἐγω*, *ego.*—*γαρ*, *enim.*—*κεισθαι*, inf. præs. (ut *τυπτεσθαι*) verbi *κειμαι*, *jaceo:* vide n. 5.

10. Πολυ, *multum.*—*κρεισσον*, comp. neut. ab *ἀγαθος*, *ου*, *bonus;* comp. *κρεισσων* vel *ττων* (ὁ, ἡ), *και το κρεισσον·* facit etiam in comp. *ἀμεινων*, *ἀρειων*, *βελτιων*, *λωιων*, quorum omnium neutrum in *ον*, et superl. *κρατιστος*, *ἀριστος*, *βελτιστος*, *λωιστος.*—*ἡ*, *quam*, adv.—*θανοντα* (ut *τυποντα*), acc. aor. 2. part. verbi *θνησκω*, *morior;* f. *θνηξομαι.* p. *τεθνηκα.* aor. 2. *ἐθανον*, *ες*, *ε·* unde participium *θανων*, *ουσα*, *ον·* hinc *θανατος*, *ου*, (ὁ), *mors;* *θνητος*, *ου*, (ὁ), *mortalis;* *ἀθανασια*, *ας*, (ἡ), *immortalitas;* *ἀθανατος*, *ου*, (ὁ, ἡ), *immortalis.*

ODE XXVII.

Εἰς vel *ἐς*, *in, ad.*—Διονυσος, ου,

(ὁ), *Bacchus.*

1. Διος, *Jovis*, gen. sing. a Ζευς, *Jupiter.*—παις, παιδος, (ὁ, ἡ), *filius* et *filia, puer* et *puella.*—Βακχος, ου, (ὁ), *Bacchus.*

2. Λυσιφρων, ονος, *qui curas solvit;* ex λυω, *solvo,* et φρην, φρενος, (ἡ), *mens.*—Λυαιος, ου, (ὁ), Bacchi epithet.

3. Ὅταν seu ὅτ' ἀν, *quum.*—ἐς vel εἰς, *in.*—φρην, φρενος, (ἡ), *mens.*—σεμνος, η, ον, *venerandus, nobilis, augustus;* hinc σεμνοω, *illustro;* et σεμνοτης, ητος, (ἡ), *gravitas, majestas.*

4. Ἐσελθῃ (ut τυπῃ), 3. sing. aor. 2. subj. verbi ἐσερχομαι vel εἰσερχομαι, *ingredior;* f. εἰσελευσομαι. aor. 2. εἰσηλθον vel ἐσηλθον, unde ablato augm. subj. ἐσελθω, ῃς, ῃ.—μεθυδοτας, Doricè pro μεθυδοτης, ου, (ὁ), *vini dator* (Bacchi epithet.): ex μεθυ (το), *vinum;* et διδωμι, *do.*

5. Διδασκει (ut τυπτει), 3. sing. præs. ind. verbi διδασκω, *doceo;* f. διδαξω. p. δεδιδαχα. perf. pass. δεδιδαγμαι.—με, acc. sing. ab ἐγω, *ego.*—χορευειν (ut τυπτειν), inf. præs. verbi χορευω, *salto.*

6. Ἔχω, *habeo, impetro, tego;* f. ἑξω et σχησω. p. εσχηκα.—καὐτος, τη, το, pro και αὐτος, *et ipse, a, um.*—τερπνος, η, ον, *jucundus, venustus, voluptuosus.* R. τερπω, *delecto:* unde τερπνον, ου, (το), *delectatio;* τερπνοτης, ητος, (ἡ), *jucunditas;* τερπνως, *jucundè.*

7. Ὁ pro ἐγω, *ego,* art. mascul.—τας μεθας, Doricè pro της μεθης· a μεθη, ης, (ἡ), *ebrietas, vinolentia.*—ἐρασταν, Doricè pro ἐραστης, ου, (ὁ), *amator.* R. ἐραω, *amo.*

8. Μετα, cum gen. *cum, per.*—κροτος, ου, (ὁ), *pulsus, plausus:* hinc κροτεω, *pulso, verbero;* f. ησω. p. ηκα.—ᾠδη, ης, (ἡ), *cantus, carmen.*

9. Τερπει (ut τυπτει), 3. sing. præs. ind. act. verbi τερπω, *delecto, mulceo, exhilaro:* hinc τερψις, εως, (ἡ), *delectatio:* vide n. 6.—Ἀφροδιτη, ης, (ἡ), *Venus:* ex ἀφρος, ου, (ὁ), *spuma.*

10. Ἁπαλωτερως, comparat. ab ἁπαλῶς, *delicatè, molliter, tenerè.*—χορευειν· vide n. 5.

ODE XXVIII.

Εἰς vel ἐς, *in, ad.*—ἑταιρα, ας, (ἡ), *amica:* inde ἑταιρεια, ας, (ἡ), *societas.*—ἑαυτου, ης, ου, *sui ipsius* (caret nominat).

1. Ἄγε, *age,* adv. hortantis, ab imperat. verbi ἀγω, *duco, instituo.*—ζωγραφος, ου, (ὁ), *pictor:* hinc ζωγραφεω, *pingo;* ζωγραφια, ας, (ἡ), *pictura.*—ἀριστος, *optimus,* superl. ab ἀγαθος, *bonus.*

2. Γραφε (ut τυπτε), 2. sing. imperat. præs. act. verbi γραφω, *pingo, scribo;* f. ψω. p. γεγραφα.

3. Ῥοδιης τεχνης, *Rhodiæ artis;* τεχνη, ης, (ἡ), *ars.*—κοιρανος, ου, (ὁ), *princeps, dominus.*

4. Ἀπεουσαν, acc. part. præs. fœm. verbi ἀπειμι, *absum;* imperf. ἀπην. f. ἀπεισομαι. inf. præs. ἀπειναι. part. præs. ἀπων, ουσα, ον, *absens:* ex ἀπο et εἰμι, *sum.*—ὡς, *ut, sicut.* — ἀν, particula expletiva; vide Hoogeveen, de L. G. Particulis. — εἰπω, *dixero,* aor. 2. subj. verbi ἐπω, *dico:* pro augmento adsciscit ι post ε, idemque per omnes modos servat.

5. Γραφε· vide n. 2.—την ἐμην ἑταιρην, acc. sing. ἐμος, η, ον, *meus, a, um.*

6, 7. Μοι, dat. ab ἐγω, *ego.*—τριχας, acc. pl. a θριξ, τριχος, (ἡ), *capillus.*—το πρωτον, *primò.*—ἁπαλος, η, ον, *mollis, delicatus.*—τε, part. explet.—μελας, μελαινα, μελαν, *niger, a, um.*

8. Κηρος, ου, (ὁ), *cera.*—δε, *verò.*—ἀν, *si.*—δυνηται, 3. sing. præs.

ind. verbi δυναμαι, *possum, valeo:* hinc δυναμις, εως, (ἡ), *potentia.*

9. Μυρον, ον, (το), *unguentum liquidum:* hinc μυριζω, *inungo.*—πνεουσας (scilicet τριχας), acc. pl. part. fœm. præs. (ut τυπτουσα) verbi πνεω, *flo, spiro:* hinc πνευμα, ατος, (το), *spiritus.*

10. Ἐξοχος, ου, (ὁ, ἡ), *eminens, excellens;* ab ἐξεχω, *excello.*—παρεια, ας, (ἡ), *gena, maxilla:* hinc παρειος, ον, *genis laxioribus præditus.*

11. Ὑπο, cum dat. *sub, subter.*—πορφυραις χαιταις, dat. pl. πορφυρεος, εα, ον, *purpureus, splendens.*—χαιτη, ης, (ἡ), *juba, coma, cæsaries.*

12. Ἐλεφαντινος, η, ον, *eburneus, a, um.*—μετωπον, seu μετωπιον, ου, (το), *frons.*

13. Μεσοφρυον, ου, (το), *medium inter supercilia;* ex μεσος, *medius,* et ὀφρυς, *supercilium.*—μη, *ne, non,* adv. prohibendi.—μοι, dat. ab ἐγω, ego.

14. Διακοπτε (ut τυπτε), imperat. præs. verbi διακοπτω, *intercido, disseco;* ex δια et κοπτω, *scindo.*—μητε, *neque.*—μισγε (ut τυπτε), imperat. verbi μισγω seu μιγνυμι, *misceo.*

15. Ἐχετω (ut τυπτετω), 3. sing. imperat. præs. act. verbi ἐχω, *habeo.*—δ' pro δε, *verò.*—ὁπως, *ut, quomodo.*—ἐκεινος, η, ον, *ille, a, ud; ipse, a, um.*

16. Λεληθοτως, adv. *sensim, latenter:* a λανθανω, seu ληθω, *lateo.*—συνοφρυς, υος, (ὁ, ἡ), καὶ το συνοφρυ, *juncta supercilia:* ex συν et ὀφρυς, υος, (ἡ), *supercilium.*

17. Βλεφαρον, ον, (το), *palpebra, pellis tegens oculos.*—ἰτυς, υος (ἡ), *circumferentia, extremitas rotundæ rei.*—κελαινος, η, ον, *niger, ra, um.*

18. Βλεμμα, ατος, (το), *aspectus.* R. βλεπω, *aspicio.*—νυν, *nunc.*—ἀληθως, *verè.* R. ἀληθης, εος, (ὁ, ἡ), καὶ ἀληθες (το), *verus, a, um.*

19. Ἀπο, *a, ab, e, ex, de;* regit gen.—πυρ, πυρος, (το), *ignis.*—ποιησον (ut τυψον), imperat. aor. 1. verbi ποιεω, *facio, factito, fabricor;* f. ησω. p. πεποιηκα· hinc ποιημα, ατος, (το), *opus, poëma;* ποιητης, ου, (ὁ), *factor, poëta.*

20. Ἁμα, *unà, simul, tam.*—γλαυκος, η, ον, *glaucus, cæsius, a, um.*—ὡς, *ut, sicut.*—Ἀθηνη, ης, (ἡ), *Minerva.*

21. Ὑγρος, α, ον, *humidus, tener, lubricus:* hinc ὑγροτης, ητος, *humiditas, humor;* et ὑγραινω, *humecto.*—Κυθηρη, ης, (ἡ), *Venus, Cytherea.*

22. Ῥιν, vel ῥις, ῥινος, (ἡ), *nasus.*—παρεια, ας, (ἡ), *gena, maxilla.*

23. Ῥοδον, ου, (το), *rosa.*—γαλα, ακτος, (το), *lac.*—μιξας (ut τυψας), part. aor. 1. act. verbi μισγω, vel μιγνυω vel μιγνυμι, *misceo;* f. ξω. p. μεμιχα· hinc μιγμα, *mixtura;* ἀμικτος, ου, vel ἀμιγης, εος, *immixtus.*

24. Χειλος, εος, (το), *labrum.*—οἷος, οἷα, οἷον, *qualis, e.*—πειθω, οος vel θοῦς (ἡ), *suada, suadela.* R. πειθω, *persuadeo.*

25. Προκαλουμενον, contr. pro προκαλεομενον (ut τυπτομενον), præs. part. neut. verbi προκαλεομαι, *provoco, hortor:* ex προ et καλεω, *voco;* f. εσω. p. κεκληκα.—φιλημα, ατος, (το), *osculum.*

26. Ἔσω, *intra,* regit gen.—τρυφερος, α, ον, *delicatus, mollis.* R. τρυφη, ης, (ἡ), *luxus, deliciæ.*—γενειον, ου, (το), *mentum, barba.*

27. Περι, *circa, circum.*—λυγδινος, η, ον, *politus, candidus, marmoris, Parii instar:* a Λυγδος, ου, (ἡ), *lapidis genus candoris eximii.*—τραχηλος, ου, (ὁ), *collum, cervix.*

28. Χαριτες, των, (αἱ), *Gratiæ.*—πας, πασα, παν, gen. παντος, πασης, παντος, *omnis, e.*—πετοιντο (ut τυπτοιντο), 3. pl. præs. opt. verbi πετομαι, πεταμαι, vel πεταομαι, *volo.*

29. Στολισον (ut τυψον), imperat.

aor. 1. act. verbi στολιζω, *vestio, paro;* f. ισω. R. στελλω, *orno, amicio.*—το λοιπον, *quod superest, cæterum;* a λοιπος, η, ον, *reliquus, a, um.* R. λειπω, *linquo.*—αὐτος, η, ο, *ipse, a, um.*

30. Ὑποπορφυρος, ον (ὁ, ἡ), *aliquatenùs ad purpureum colorem referens:* ex ὑπο, quod diminutionem in compositione significat, et πορφυρος, *purpureus.*—πεπλος, ου, (ὁ), vel πεπλον, ου, (το), *peplus,* vel *peplum* (vestis muliebris).

31. Διαφαινετω (ut τυπτετω), 3. sing. imperat. præs. verbi διαφαινω, *ostendo, eluceo, interluceo:* ex δια et φαινω, *luceo:* hinc διαφανεια, ας, (ἡ), *perspicuitas;* et διαφανης, εος, (ὁ, ἡ), *perlucidus.*—σαρξ, σαρκος, (ἡ), *caro.*

32. Ὀλιγον, adv. *parum:* ab ολιγος, ου, *paucus, parvus.*—σωμα, ατος, (το), *corpus.*—ἐλεγχον (ut τυπτον), præs. part. neut. verbi ἐλεγχω, *demonstro, arguo, convinco;* f. ξω· hinc ἐλεγχος, ου, (ὁ), *argumentum, probatio,* et ἐλεγχος, εος, (το), *probrum.*

33. Ἀπεχει, *sufficit,* verb. impers. —βλεπω, *video, intueor;* f. ψω. p. βεβλεφα.—αὐτην, acc. fœm. ab αὐτος, η, ο, *ipse, a, um.*

34. Ταχα, *brevì, citò;* ταχιον, *citiùs;* ταχιστα, *citissimè.*—κηρε, vocat. a κηρος, ου, (ὁ), *cera.*—λαλησεις (ut τυψεις), 2. sing. fut. verbi λαλεω, ῶ, *loquor;* f. ησω. p. λελαληκα: hinc λαλος, *loquax,* et λαλημα, ατος, (το), *loquacitas, sermo.*

THE

ODES OF ANACREON

IN

GREEK AND IN ENGLISH;

AND,

IN BOTH LANGUAGES, IN PROSE, AS WELL AS IN VERSE:

&c. &c. &c.

A.

ΕΙΣ ΑΥΡΑΝ.

Θέλω λέγειν Ἀτρείδας,
Θέλω δὲ Κάδμον ᾄδειν·

Θελω λεγειν Ατρειδας, δε θελω ᾳδειν Καδμον· δε ἡ βαρβιτος ηχει ερωτα

This ode is first in the series of all the editions, and is thought to be peculiarly designed as an introduction to the rest: it, however, characterises the genius of the Teian but very inadequately, as wine, the burden of his lays, is not even mentioned in it:

——*cum multo Venerem confundere mero*
Præcepit lyrici Teïa Musa senis.
OVID.

I have given rather a paraphrase of this ode: it has been so frequently translated, that I could not otherwise avoid triteness and repetition. The 26th ode, (the 16th in the common editions) συ μεν λεγεις τα Θηβης, might, with as much propriety, be the harbinger of his songs. Bion has expressed the sentiments of this ode, with much simplicity, in his 4th Idyll. (*M.*)

Horace also, in the 6th ode of his first book, v. 13., expresses a sentiment not unlike those of this first ode of Anacreon:

Quis Martem digne scripserit — ? &c.
Nos convivia, nos prælia virginum, &c.

This coincidence has been already noticed by Lambinus in his notes on Horace. See also Propertius l. 3. el. 9. v. 35. &c.

This ode has been imitated by Ovid also, in several of his elegies. He gives a good summary of it in the two following lines:

Cum Thebæ, cum Troja foret, cum Cæsaris acta:
Ingenium movit sola Corinna meum. Lib. 3. el. 2.

"Though Thebes and Troy remain, and Cæsar's praise,
Illustrious themes, that might my fancy raise,
Corinna only can inspire my lays."

The same sentiment is also well expressed in four lines by Bion, which have been thus paraphrased:

"When gods and heroes grace a loftier strain,
My fault'ring tongue attempts to charm in vain:
When Love and Lycidas the song inspire,
My voice is music, and the swains admire."

The words of the original are:

Ην μεν γαρ βροτον αλλον η αθανατον τινα μελπω,
Καμβαινει μευ γλωσσα, και ως παρος ουκ ετ' αειδει·
Ην δ' αυτ' ες τον Ερωτα και ες Λυκιδαν τι μελισδω,
Και τοκα μοι χαιροισα δια στοματος ῥεει ᾠδα.

This ode is a sort of preface to the greatest part of those that follow it. It prepares the reader to expect, most commonly, topics connected with the subject of love; and shows us, in a very lively manner, that we must follow our natural disposition, or inclinations, if we would labour to any purpose; that genius, when constrained, can produce nothing happy; and, that, whatever violence may be used to warp it, it will sometimes show itself, where it may be least expected. Ovid has expressed the same thoughts in the first of his love-elegies. (*La Fosse.*)

In the entire of this ode, Anacreon intimates, that he was anxious to compose an epic, or heroic poem, and to leave off writing on subjects of love and gallantry; but that nature was too powerful for him. The same thing has been said, over and over, by Ovid, in a very neat and witty manner; as may be seen in his first love-elegy; and in the 18th elegy of his second book. (*Mad. Dacier.*) See also the note on v. 5. of this ode, infra.

ODE I.

ON HIS LYRE.

Of the Atridæ I would sing;
Of Cadmus, too, the Theban king:

I wish to celebrate the sons of Atreus, and I wish to sing of Cadmus;

This ode is, with great reason and propriety, placed at the head of these beautiful little poems; for love, the argument, is, in a good measure, the argument of all the rest. The invention of it has been esteemed so happy and gallant, and the turn so delicate, that the best masters of antiquity have copied this excellent original. Horace had it in view in these lines (book 2. ode 12):

Nolis longa feræ bella Numantiæ,
Nec dirum Annibalem, nec Siculum mare,
Pœno purpureum sanguine, mollibus
Aptari citharæ modis.

Thus translated by Lord Chief Baron *Gilbert:*

"Dire *Hannibal* the *Roman* dread,
Numantian wars, which raged so long,
And seas with *Punic* slaughter red,
Suit not the softer lyric song."
(*Fawkes.*)

V. 1. The sons of Atreus, Agamemnon and Menelaus; or, as some will have it, the sons of Plisthenes, and grandsons of Atreus. The poet alludes to the *Trojan* war, in which these brothers had the command of the Grecian army. They flourished about 900 years before Christ.—See also ode 16. note 2. infra.

V. 2. Cadmus, (the son of *Agenor*, king of *Phœnicia*, and the brother of *Europa*,) when Zidon was taken by the Philistines, in the time of David, fled with a company of Zidonians into Greece, where he built *Thebes*. He brought letters out of Phœnicia with him; and hence the invention of them is attributed to him, as well as that of copper ore, which was called *Cadmia*, after his name, and which he discovered at Thebes. He married *Harmonia*, the sister of *Jasius* and *Dardanus;* or, according to Ovid, the daughter of *Mars* and *Venus*. His adventures in search of his sister, *Europa*, are related by Ovid, in the 3d and 4th books of his Metamorphoses. See also *Nonnus*, in *Dionysiacis*. As Anacreon, in the former instance, alluded to the *Trojan*, so does he here to the *Theban* war, which took place among the grandsons of Cadmus. See note 1. on ode 16. infra.

La Fosse supposes, that the labours and exploits of Cadmus are here alluded to by the poet: so also does Maittaire, following Longepierre. His words are: *Anacreon per* Καδμον *intelligit Cadmi vitam et facta Heroica.* La Fosse says, that Cadmus was the son of *Agenor*, king of *Thebes;* that Jupiter gave him, in marriage, *Harmony*, the daughter of Mars and Venus, and obliged all the gods to be present at the wedding, and to make, each of them, some present to the bride: all of which may be by way of compensation for Jupiter's rape of *Europa*, the sister of *Cadmus*. When *Agenor* discovered the loss of his daughter, *Europa*, he ordered *Cadmus* to go in quest of her, and not to return without her. It was during his journey after her, that he went through all the exploits and adventures described in the Metamorphoses. (*La Fosse.*)

Faber and Born say, that *Cadmus Milesius* is meant, the founder of Thebes, and the inventor of copper ore, who lived about the time of Gideon, as some think; and not *the Phœnician* Cadmus, the inventor of letters. The *Theban* war, here alluded to, took place, (about 37 years before the war of Troy,) between Eteocles and Polynices, the grandsons of Cadmus.

Ἡ βάρβιτος δὲ χορδαῖς
Ἔρωτα μοῦνον ἠχεῖ.
Ἤμειψα νεῦρα πρώην, 5
Καὶ τὴν λύρην ἅπασαν·
Κἀγὼ μὲν ᾖδον ἄθλους
Ἡρακλέους· λύρη δὲ

μουνον χορδαις. Πρωην ημειψα νευρα, και την ἁπασαν λυρην· κἀγω μεν

V. 3. 6. 8. 11. It is not known what instrument is meant by the βαρβιτος; and the poet calls it by the name λυρη (the Lyre) also. Some of the ancients ascribed the invention of it to *Anacreon*; others to *Terpander*. (*Mad. Dacier* and *Tan. Faber*.)

"Βαρβιτος," (says *Baxter*) "*authore Horatii interprete, Lyra septichordis eburnea.*"

Βαρβιτος est *lyra major*, septichordis, eburnea; h. e. cujus cornua sunt facta ex ebore, ideoque sono gravi; cujusque inventorem alii Anacreontem perhibent, alii ex Musis vel Melpomenen, vel Polymniam.—Λυρη, *lyra minor* fuit, et proinde sono acuto. (*Born.*) He adds, that both instruments were confounded with one another, both by the Greeks and the Latins. Thus by Ovid, Heroid. xv. 200. and by Horace in his first ode. Alcæus was the first who composed lyrical verses to the barbitos. (Hor. lib. 1. od. 32. v. 4. 5.) For further information the reader may consult the authorities referred to by Fischer, in his note on this place. Pindar ascribes the invention of the Barbitos, or Lyre, to Terpander.

Madame Dacier generally translates λυρη into *a lute*, which, I believe, is rather inaccurate.—"D'expliquer la Lyre des Anciens" (says Monsieur Sorel) "par un luth, c'est ignorer la difference, qu'il y a entre ces deux instrumens de musique." Bibliotheque Francoise. See also infra, ode 6. v. 4. in the notes. (*M.*)

V. 5. It has been remarked by Dacier, that, when the ancient poets would celebrate any extraordinary subject, it was usual with them to say, that they had new-strung their lyres. Thus Horace:—

——————*Hunc fidibus novis,*
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.
(Lib. 1. Od. 26.)

"To sound his praise, O Muse, is thine,
In concert with the tuneful Nine,
On the famed Lesbian Lyre *new-strung*,
In numbers sweet as old *Alcæus* sung."

By saying that he had changed his strings, and, indeed, the whole lyre, the poet insinuates, that he had made great efforts to addict himself to heroic poetry, instead of singing the praises of women and wine; but that nature was too powerful for him, and that the "*rebel strings always responded Love.*"

Carminis genus, quod in hac Oda Anacreon scribit se tentare voluisse, non Epicum fuit Poema, sed potius Oda Heroica, seu Pindarica, quæ Lyræ magis convenit. (*Maittaire* from *Longepierre*.) The former adds, Attamen (Od. 48. v. 1.) lyram etiam Homero tribuit.

V. 5. 6. Ημειψα. *I changed my strings and the whole lyre:*—That is, as Barnes has remarked, I changed *collabos, verticulos, pectinem*, &c.; but De Pauw says the poet took a different Lyre: *Pro Lyra, quam antea habebam, aliam lyram sumsi—qui nervos mutat, alios sumit pro aliis; sic similiter, qui lyram mutat, aliam sumit pro alia.*—For what purpose should Anacreon change the strings of an instrument, if he did not intend to use it? why, in the 48th ode, does he call for Homer's lyre,

But my perverse, rebellious Lyre
Breathes nought but Love and soft desire.
Of late my Lyre and every string
I changed, of Hercules to sing:

but the Lyre sounds Love only on the [or, on *its*] strings. I lately changed

but, φονιης ανευθε χορδης, *without the bloody string*, if strings were not changed for different tones? Besides, it seems evident from the whole ode, that the *prosopopœia* cannot be transferred from the lyre, which Anacreon constantly used, to another; for, says he, I attempted epic poetry, but my lyre refused: and, though I changed the strings and the whole lyre, yet still it opposed my design. Now, if he took a second, we must surely believe, that it was *with bloody strings:* and is it poetical justice to imagine, that a lyre would refuse tones for which it was contrived, and to which it was ever accustomed? As to the phrases —*my whole lyre is changed—the whole country is changed—the man is quite changed, or become a new man*, and such like, in the sense of *much altered*, they are frequent in every language. It seems to have been the practice formerly to use strings of different sizes for different subjects: and I suppose, that strong and thick ones, in the 48th ode, above alluded to, are meant by the *bloody strings;* for, of several tuned unisons, the thickest, of necessity, is the loudest. (*Younge.*) The interpretation of De Pauw (says Gail) would be just, had Anacreon said—"*I changed my lyre:*" but his saying—"*I changed my whole lyre*"—means, that he changed his mode, and, to use Gail's own words—qu'il se reporte du mode Lydien au mode Phrygien. On sait qu'il y avoit trois modes principaux, d'où six autres dérivoient: le mode Dorien, qui étoit le premier, exprimoit le tragique; le Phrygien célébroit les Héros; le Lydien les sentimens tendres. Degen gives the meaning in these words:—Missa priore materia, carmen heroicum meditaturus eram:—and adds of αμειβω, that it generally means, *aliquid substituere*, hinc (hoc loco) *mutare*, de immutatis ob diversam carminis materiam fidibus; qui significatus non adeo frequens occurrit. Mœbius says: Mutavi, id est, alia fila intendi, nam, missa priori materia, carmen heroicum canere volui. Dicebantur autem poëtæ pro diversa carminum materia alias substituere fides. Born gives a similar interpretation, and on the words λυρην ἁπασαν, says: Hoc est, *reliquas lyræ partes præter nervos*, velut *cornua, jugum, plectra.* Sensus est: *mutavi nuper omnes omnino lyræ partes, sumsi aliam lyram.* Fischer says: hoc est, *reliquum apparatum, et ornatum lyræ*, qui quidem moveri et mutari poterat, *omnino omnem*, velut verticillos, pectinem, ponticulum.

V. 7. 8. Diodorus mentions three persons of the name of Hercules: the first an *Egyptian;* the second a *Cretan*, who instituted the Olympic games; and the third a *Grecian.* The Egyptian Hercules was undoubtedly the oldest, and very probably no other than the great *Sesostris*, king of Egypt, who, after having conquered a great part of Europe and Africa, erected the famous pillars spoken of by Dionysius the Geographer. His words are:

Ενθα τε και στηλαι περι τερμασιν Ἡρακληος
Ἑστασιν (μεγα θαυμα) παρ' εσχατοωντα Γαδειρα,
Μακρον ὑπο πρηωνα πολυσπερεων Ατλαντων·
Ἠχι τε και χαλκειος ες ουρανον εδραμε κιων,
Ηλιβατος, πυκινοισι καλυπτομενος νεφεεσσι.

"Where, on the shores confining *Gades'* land,
Stupendous sight! *Herculean* pillars stand;

Ἔρωτας ἀντεφώνει.
Χαίροιτε λοιπὸν ἡμῖν, 10
Ἥρωες· ἡ λύρη γὰρ
Μόνους Ἔρωτας ᾄδει. 12

ηδον Ἡρακλεους αθλους· δε λυρη αντεφωνει ερωτας. Ἡρωες, χαιροιτε ἡμιν λοιπον· γαρ ἡ λυρη ᾀδει ερωτας μονους.

Beneath Mount *Atlas'* long-projected shade,
Whose tow'ring hills, thro' various realms display'd,
Exult immensely high, and heaven itself invade."

There was also a *Tyrian* Hercules: but the most celebrated of them all was the *Grecian*, the son of *Jupiter* and *Alcmena;* and to him most of the actions of the others are attributed. His labours, here mentioned by Anacreon, are enumerated in the ninth book of Ovid's Metamorphoses. (*A.*)

V. 9. The word αντεφωνει may imply that kind of musical dialogue practised by the ancients, in which the lyre was made to respond to the questions proposed by a singer. Sappho used this method, as we are told by Hermogenes: Ὅταν την λυραν ερωτα Σαπφω, και ὅταν αυτη αποκρινηται. (Περι ἰδεων, τομος δευτερος.) (*M.*)

To understand αντεφωνει we must consider Anacreon as singing, and at the same time accompanying himself on the lyre; which, instead of properly responding to the voice, would produce no notes but those of love. The Greek word here has the sense of the French one, *contrechanter*, could it be used: but there is no word in our language to express it; for *repondre* gives, in some manner, a different idea. (*Mad. Dacier.*) Tibullus (lib. 3. el. 4. v. 70.) has these words:

Tunc ego nec cithara poteram gaudere sonora,
Nec similes chordis reddere voce sonos.

"No more I tuned the loud-resounding string,
Nor to the lyre's sweet melody could sing."

Some trouble has been thrown away by commentators to explain properly the word αντεφωνει, by which M. Dacier, and her critical copyists, understand—"*qu'Anacreon chante, et accompagne de son Luth.*"—But this seems refined: the Greek word is sufficiently evident, and, in my opinion, means only that the lyre sounded those strains, which were contrary to its master's inclination. (*Greene.*) Gail's explanation of the word is: *Mais ma lyre contrechantoit les amours.* Born says: Verbum αντιφωνειν, uti αντηχειν, de quovis vocis reciprocæ genere usurpatur. And Degen, that it is here used—de lyra, quæ eum non edidit sonum, quem poeta audire volebat. He adds: Bene sic animatur instrumentum musicum, quod vati bella decantaturo adversabatur.

V. 11. Poëta satis venuste Παρομοιῳ usus est in vocibus Ἥρωες et Ερωτας. Heroum genus, auctore *Hesiodo*, in bello Trojano atque Thebano extinctum est. Commode igitur subjecit Ἥρωες, cum antea *Atridarum, Cadmique* atque *Herculis* mentionem fecit. (*Baxter.*)

The word, Hero, is derived by Plato from Ερως, *Love;* because Heroes came by the conjunction of a God with a woman, or of a man with a Goddess. Lucian defines a Hero to be one who is neither God nor man, but both; for, after death, a hero was supposed to partake of immediate immortality, and to be received amongst their number by the Gods. (*A.*)

Stephens here refers to the following lines of Ovid, (Amor. lib. 2. el. 1.)

Ausus eram, memini, cœlestia dicere bella, &c.
Ferrea cum vestris bella valete modis.
(Ib. lib. i. el. 1. v. 32.)

But, when his toils to sing I strove,
And in Heroic strains to move,
The only answer still was Love.
Farewell, then, Heroes, since my Lyre 10
Breathes nought but Love and soft desire.

[*the*] strings, and the whole Lyre: and I, indeed, sung Herculean labours [or, *the labours of Hercules*]; but the [or, *my*] Lyre countersounded loves [or, *amours*]. Ye Heroes, bid farewell to us, for the future; for the Lyre sings of loves [or, *amours*] only.

And again:

——————*heroum clara valete*
Nomina: non apta est gratia vestra mihi.

"Ye heroes of immortal fame, adieu!
Ill suits the warbling of the lyre with you."

In an ancient glossary Ἥρωες is explained by the words, Οἱ διαφεροντες αρετῃ, ἡμιθεοι, ανδρες γενναιοι. Ἥρως is also *vir fortis.*—Ἥρωες dicti sunt, primum *Semidei*, deinde *viri, ut nobilitate generis, ita sapientiæ fortitudinisque magnitudine et copia excellentes.* Hinc Homerus vocatur ανδρων ἡρωων κοσμητωρ, et ἡρωων καρυξ αρετης. Antholog. 3, 25. 3. 6. (*Fischer.*)

V. 12. On the word Ερωτας in this verse, Fischer and Born remark, that Venus and her companions were meant; namely, *Cupid*, the *Graces*, and *Jocus:* the praises of which deities are the general theme of amatory poetry, to which Anacreon devotes himself here. Hence the lyre is called by Horace *jocosa* and *imbellis:*

Non hæc jocosæ *conveniunt lyræ.*

And again:

Dum pudor
Imbellisque *lyræ Musa potens vetat*
Laudes egregii Cæsaris, &c.

In commenting on this last line of the first ode, Fischer says: Ait, igitur, poeta, se, abjecto studio pangendi carmina heroica, cui se natura ineptum esse videat, operam omnem ponere in componendis carminibus eroticis velle. Tribuit enim lyræ id, quod sibi suorumque carminum modis tribuere debebat. Quapropter Ovidius (Amor. 2. 1. 36. &c.) expressit v. 12. sic:

—non apta est gratia vestra mihi.
Ad mea formosæ vultus adhibete puellæ
Carmina, purpureus quæ mihi dictat Amor.

"This ode," says Mr. Burnaby Greene, "has been usually esteemed a preface to the whole work: I think it very properly placed at the head of the frolic collection; but, if Anacreon intended it in the above light, it may appear extraordinary, that Bacchus, who presides over many pieces, should not be once mentioned. I was so desirous of introducing this deity, that, had the text given the least authority, I should have turned the last verse—'*Ever slave to love and wine.*' I agree with Mœbius, that this ode was not intended by Anacreon as a preface to all the rest; its position in most of the editions having been occasioned by its subject and title. 'Itaque' (says he) 'non est, ut cum Ramlero, aliis putes istud odarion prooemium fuisse Anacreonticorum, qua quidem opinione nihil est absurdius. Nam argumentum hujus cantiunculæ primo loco ponendæ ansam præbuisse credendum est.'" "This ode is commonly the first in the editions of Anacreon, as *Love* is one of the most prevailing subjects of his odes." (*Girdlestone.*) Born gives the argument in these words: *Poeta hoc odario docet, se non esse ad sublimitatem epici carminis, ab natura dotibus ornatum, sed pronum ferri potius ad lyrici generis tenuitatem.*

B.

ΕΙΣ ΓΥΝΑΙΚΑΣ.

Φύσις κέρατα ταύροις,
Ὁπλὰς δ' ἔδωκεν ἵπποις·
Ποδωκίην λαγωοῖς·
Λέουσι χάσμ' ὀδόντων·
Τοῖς ἰχθύσιν τὸ νηκτὸν· 5
Τοῖς ὀρνέοις πέτασθαι·
Τοῖς ἀνδράσιν φρόνημα.

Φυσις εδωκεν κερατα ταυροις, δ' ὁπλας ἱπποις· ποδωκιην λαγωοις· χασμ' οδοντων λεουσι· το νηκτον τοις ιχθυσιν· πετασθαι τοις ορνεοις· φρονημα τοις ανδρασιν.

De Pauw considers this 2d ode as altogether unworthy of Anacreon: but it is well vindicated from his cavils and objections, by Zeune, in his animadversions on Anacreon. (*Born.*) It is considered spurious by Robortellius, as well as by De Pauw.

Mœbius, alluding to the opinions of those, who thought this ode spurious, has the following words:—Fuerunt, qui censerent, hanc cantiunculam alium quemvis, quam Anacreontem, agnoscere auctorem. Sed quum de *νοθεία* hujus odarii veterum librorum auctoritate nihil certi possit constitui, ad id attendendum est critico, musane Anacreontis indignum sit, an non. Mihi quidem posterius videtur. Totum enim carmen, etsi haud in melioribus habendum, bene tamen ostendit, pulchritudinem mulierculis esse munimentum maximum et efficacissimum. In contraria abiit Brossius, quippe pulchri sensu nostratium abductus. The argument, according to Born, is—*Doctæ laudes mulierum.*

This 2d ode seems to have been copied by *Phocylides* in his admonitory poem, thus:—

"Each various creature's arm'd by bounteous Jove:
Wing'd are the tuneful songsters of the grove;
The lion glories in superior might;
With threat'ning horns the bull provokes the fight;
His little dart the insect bee pro- [tends;
And Reason's shield imperial man defends."

The original Greek is in these words:

Ὅπλον ἑκαστῳ νειμε Θεος· φυσιν ηεροφοιτον
Ορνισι· πωλοις ταχυτητ', αλκην τε λεουσι·
Ταυροις δ' αυτοχυτον κερας εστιν· κεντρα μελισσαις,
Εμφυτον αλκαρ, εδωκε· λογος δ' ερυμ' ανθρωποισι. (*A.*)

Henry Stephens also has imitated the idea of this ode in the following lines:

Provida dat cunctis Natura animantibus arma,
Et sua fœmineum possidet arma genus:
Ungulaque ut defendit equum, atque ut cornua taurum,
Armata est forma fœmina pulchra sua.—

The same thought occurs in some lines, spoken by Corisca, in Pastor Fido:

"The Lion boasts his savage powers,
And lordly man his strength of mind;
But Beauty's charm is solely ours,
Peculiar boon by heaven assigned."

(*Moore.*)

V. 4. The literal meaning is, *a gaping of teeth*, but he means wideness, or compass of jaws; and the lion is remarkable for his wide throat.

Ovid has given the epithet *magna-*

ODE II.

ON WOMEN.

Kind Nature horns to bulls decreed,
And arm'd with hoofs the mettled steed.
She form'd for speed the timid hare,
The lion's yawning jaws for war:
Ordain'd the fish in streams to rove,
And wing'd the songsters of the grove:

Nature has given horns to bulls, and hoofs to horses; swiftness of foot to hares; a gaping of teeth to lions; the faculty of swimming to fishes;

nimous to the lion; (De Trist. L. 3. El. 6. v. 33.) But this does not at all correspond with the words of Anacreon.

Χασμα. *hiatus patulus*, proprie terræ, deinde *rictus*. *(Born.)* See Silius Italicus, iii. 34. Lucan i. 209. Lucretius 5, 24. Theocritus, Idyll. 25. v. 234. Apollodorus calls it simply το χασμα: but Alcæus, in the Anthology, has χασμα φαρυγγος, ut *Lupi hiatus* ap. Long. Pastorall. *(Fischer.)* Claudian. in Rufin. ii. 252. has—*vacuo, qualis discedit*, hiatu *impatiens leo*.—Οδοντων, in this place, is put *poëtice* for στοματος, as Stephens interprets it, because the Lion's most formidable weapons are his teeth.—*(Born.)* Χασμ' οδοντων is a phrase of expressive brevity, which includes the distension of the lion's jaws, and the terrifying appearance of his teeth.—*(Greene.)*

7. Φρονημα. Hæc vox de *animis*, seu *virtute bellica*, prorsus accipienda videtur; secus ac putavit *Stephanus*, qui *Prudentiam* vertit. Ideo subjicitur, αντ' ασπιδων ἁπασων, &c. *(Baxter.)*

Barnes agrees with Baxter, and adds, that those who think, that *Prudence* is meant here, ought to read φρονησιν, or πεπνυσθαι, or something similar, but not φρονημα, which does not, so far as he knows, any where signify prudence among good Greek writers.

On the word φρονημα De Pauw says: Id est, animum excelsum, cui præter prudentiam et constantia et robur: Interpretes balbutiunt; nam sola prudentia, sola virtus bellica non sufficit. Born says, that it means, either *virtus, animus excelsus, fortitudo*, or *scientia et solertia tractandi arma, et iis commode utendi, adjuta ab animo et corpore;* as it has been rightly explained (he thinks) by Barnes, Baxter, and Fischer. Degen explains it by *animi celsitudo;* or the same as ευψυχια, which Lysias predicates of men, because, in this respect, they excel women. It is found, he says, in the same sense in Demosthenes and Xenophon. Born thinks the interpretation of Barnes, Baxter, and Fischer probable, from the words which follow in the 10th verse, and which intimate, that some word had preceded, which had a reference to the science and use of arms. But he thinks it more probable, that the poet meant *animus excelsus*, adeoque *superbus. Viri* enim peculiaris character το φρονηματιαν ειναι, quemadmodum *hominis*, de quo personatus ille Phocylides, το λογικον ειναι.

Φρονημα, ut opinor, accipi debet de *animo, conjuncto cum facultate et solertia tractandi arma, et iis utendi commode*, ad se defendendum. Nam, et verba αντ' ασπιδων, atque αντ' εγχεων, mentem lectoris eo ducunt, et ipsius odarii argumentum. Enumerat enim Poëta et dotes, quibus animantes instructæ extrinsecus suum quæque corpus tueatur, et defendat ab impetibus externis. *(Fischer.)*

The word φρονημα is by some taken for *courage*, by others for *prudence*, or *sagacity*. The latter say, that cou-

Γυναιξὶν οὐκ ἔτ' εἶχεν.

Ουκ ειχεν ετ' γυναιξιν. Τι ουν διδωσι; καλλος· αντ' ἁπασων ασπιδων, αντ'

rage is not peculiar to man, many beasts being his superiors in that quality. But, though lions may often overcome men, there is, yet, a great distinction between *strength* and *courage:* strength is a superiority of the bones and muscles only, and common to the animal, as well as to the rational creation; but, by *courage*, when applied to man, is properly meant that superiority of spirit, which is man's peculiar characteristic, and charter of dominion. Neither can the opposition between beauty and prudence be just, unless we deprive woman of the latter, which is too criminal a partiality for any author of good sense or good manners. But to combat too long with an evident error, is to be guilty of one: The poet, in what follows, explicitly determines his own meaning, (as Baxter has observed :)

Αντ' ασπιδων ἁπασων,
Αντ' εγχεων ἁπαντων.

—No shield like Beauty's found,
No spear can fix so deep a wound.—

" Spears and shields are the arms of *courage*, not those of *prudence*."—*(A.)*

" In my first attempt to translate this ode, I had interpreted φρονημα, with Baxter and Barnes, as implying courage and military virtue: But I do not think, that the gallantry of the idea suffers by the import, which I have now given to it: (thus:)

" To man she gave the flame refined,
The spark of heaven,—*a thinking mind.*"

For why need we consider this possession of wisdom as exclusive? and, in truth, as the design of Anacreon is, to estimate the treasure of beauty above all the rest, which nature has distributed, it is perhaps even refining upon the delicacy of the compliment, to prefer the radiance of female charms to the cold illumination of wisdom and prudence; and to think that women's eyes are

—— " the books, the Academies,
From whence doth spring the true Promethean fire."—*(M.)*

The Greek word, φρονημα, generally signifies prudence; and so Stephens has translated it: but, as it would be highly absurd to suppose, that Nature had forgotten that useful ingredient in the composition of the ladies, we must look out for another interpretation. φρονημα equally signifies magnanimity; and is similar to an expression of Tully (Offic. i, 19.)—*Elatio et magnitudo animi. (Fawkes.)* Bion has a similar thought, as we find it translated in his seventh fragment by Mr. Fawkes:

" In Beauty boasts fair womankind;
Man in a firm, undaunted mind."—

Mr. Younge, alluding to the opinion of Pauw, says—I cannot think, that *robur* was ever included in φρονημα. He adds, that the version of Barnes does not agree with his annotation; and thinks the meaning of Anacreon so clear, that the dispute does not seem to be very material; for since both φρονησις and φρόνημα are derived απο του φρονειν, reason must be intended, in whatever manner applied. It has been remarked somewhere, he adds, that φρονησις denotes a *speculative*, and φρονημα a *practical* prudence. Dr. Trapp's remarks on this passage are as follow:—Volunt Baxterus et Barnesius per φρονημα hic intelligi virtutem bellicam tantum. Sed parum valent argumenta ab iis allegata. Quid, si homines interdum vincunt leones? Leones nihilominus interdum vincunt homines. Quid, si de fœminis infra loquens dixit Poëta αντ' ασπιδων, &c.: num exinde sequitur viros prudentia non valere? perque eam a fœminis maxime non distingui? Quod dicit idem Barnesius, φρονησιν potiùs quàm φρονημα prudentiam sonare, nihil est: certè enim φρονημα æquè sonat prudentiam ac fortitudinem. Directè, et sensu maximè proprio, cogi-

Courage and thought on man bestow'd ;
But woman yet was unendow'd :

to fly to birds ; magnanimity [or courage] to men. She had nothing more [or, *of that kind*, or, *of a similar nature*] for women : What then

tationem significat. Cogitatio autem prudentiam non minus includit, quàm fortitudinem : imò magis. Fateor interim virtutem bellicam hic non excludi: Quâ de causâ in versionem meam sapientiam solam non transtuli, (eam licet specialiùs,) sed mentis etiam dona generaliter sumpta.—Mr. Greene considers the word to mean "*wisdom of mind and strength of heart*," as he has translated it. His note is, that φρονημα conveys the more extended meaning given to it in the version. He adds : several commentators have interpreted it *prudence*, on which Mr. John Addison makes some lively reflections in vindication of that quality in the female sex, though he has rather weakly translated it "*courage*." I hope I shall not be accused of having invaded the rights of the ladies, by enlarging the author's compliment to the men ; as it must be allowed, although many women have a share of abilities equal to several of the other sex, that it is, in general, the reverse : and, indeed, where the understanding predominates in the former, it is usually observed to consist in quickness and vivacity of parts, rather than in a philosophical solidity of reflection. On this principle the superiority of the ladies in the article of letter-writing seems to have been founded ; a superiority, which must readily be admitted.

8. Ουκ εϊ' ειχεν. She had nothing to bestow on women from *thence ;* meaning from her magazine of arms, which were all exhausted by her former bounty. Not as *Stephens* and others interpret it, who confine the reference of the particle *thence* to φρονημα, which, as I have before observed, they maliciously translate *prudence*, and so endeavour to face the poor ladies out of their discretion by poetical authority. *(A.)*

This passage has not been well explained by the Latin interpreters. Anacreon's meaning was, that nature, having already, in her other works, exhausted all her treasures, found nothing left as a present for women ; and, therefore, gave them beauty as a substitute for every other kind of offensive or defensive weapons.—(*Mad. Dacier.*) *Nihil amplius habebat Natura quod mulieribus largiretur : Jam omnes suas facultates exhauserat.* Hanc autem explicationem alii anteponendam putem, quam uterque interpres attulit.—*(T. Faber.)* This interpretation does not please La Fosse, who says, that the meaning of the Greek is—"*she* (nature) *gave prudence to men, but did not give it to women ;* for φρονημα, or *prudence*, refers to ειχεν, *præbuit*, or *she gave*, εχω by itself having the significations of its compounds, and, among the rest, that of παρεχω, *præbeo*, or *I give*, or *present*. What then (he continues) did she give them ? Beauty.—This Dialogue is very regular ; whereas, taken the other way, there is none at all ; or, if there be, it must be confessed to be very forced. And, because ουκ εχω, with an infinitive mood after it, signifies *I cannot*,—ουκ ειχεν may be translated she *could not*, the word διδοναι, or *give*, being understood :—That is to say,—*Nature gave prudence to men, and could not give it to women :* and this is the way, (says he, concluding,) in which the Latin interpreters have explained it.

Maittaire, after giving the interpretations of Stephens and Faber, says—ad neutrum accedit *Regnerius Desmarais ;* quippe non vult mulieres prudentia omnino destitui.—*Ego mallem legere cum interrogatione ; an nil amplius habebat, quod daret ?*—Degen puts an ? after ειχεν, as Maittaire recommends here.

Born says, that the words ουκ εϊ' ειχεν ought to be translated: *Non habuit,*

Τί οὖν δίδωσι; κάλλος·
Ἀντ' ἀσπίδων ἁπασῶν, 10
Ἀντ' ἐγχέων ἁπάντων.
Νικᾷ δὲ καὶ σίδηρον
Καὶ πῦρ καλή τις οὖσα.

ἁπαντων εγχεων. Δε τις ουσα καλη νικᾳ και σιδηρον και πυρ.

quod daret fœminis, quo corpus defenderent. For all the virtues or qualities of animals, alluded to in the preceding verses, belonged to that class, by which they were enabled to ward off violence, and defend their bodies. Fischer, with whom I agree, says: Sensus est,—*Natura non habuit, muliercules quod daret, munimentum simile,* quo a se, a corporibus suis, defenderent impetus externos. He thinks that τοιουτο τι is understood, after ουκ ετ' ειχεν, as ἐχειν τινι τι may signify (by itself) *habere aliquid, quod alicui des.* This passage, as Born has remarked, has been imitated by Xenophon, in the Cyropædia, (l. ii. p. 140. *Hutchinson's* Edition.) He is remarking, that all animals have from nature some particular mode of fighting and defence: Οἷον ὁ βους κερατι παιειν· ὁ ἱππος ὁπλῃ· ὁ κυων στοματι· ὁ καπρος οδοντι. Verbi gratia, bos cornu ferire *novit;* equus ungula; canis ore; aper dente.

According to Dr. Trapp the meaning is, non habuit inde, [scilicet è sapientiæ thesauris, quos omnes in viros prodegerat,] quod daret fœminis. Ista proculdubio recta est interpretatio hujus versiculi. Non, ut alii volunt; *Nihil habuit omnin quod fœminis daret.* Quid enim?—Estne forma, quam super omnia naturæ dona efferre poëtæ hic propositum est, purum nihil, illo judice?—Brunck, who approves of Stephens's interpretation of φρονημα by prudentia, gives the meaning in these words—*Horum nihil supererat simile, quo mulieres impertiri posset.*—He adds—quid planius, modo ne Poëta *dialecticorum* normam sequi cogatur? —Gail says, there would be a contradiction in this verse, as De Pauw remarked, if the meaning were, (as supposed by Faber, Mad. Dacier and Longepierre) *that nature had nothing to give to women.* But this, he says, was not, at all, the author's meaning, who does not say, *that nature had nothing to give them,* since she endowed them with beauty; but, *that she could not give them a courageous soul,* which she had already bestowed on man. The words in the text mean, as Younge thinks, literally —*Nothing remained for women.* After a quotation from Pauw and a remark on Barnes, he adds—Hence it appears, that, according to the sentiments of our critics, the word *nothing* must always strictly denote nonentity, or, according to the vulgar phraseology, *Nothing at all;* whereas *all things, all men, nothing, no man,* and such-like expressions are generally used for *most,* or *few,* in every language. In my apprehension, the Poet says only, *that Nature had but a few things remaining, out of which she could make a choice.*—Pauw says—*sed quid? an pulchritudo non communis quoque illis (viris), et, ut mulieres sunt pulchræ, ita mares etiam sunt pulchri? De eo non dubitandum.*—Very true sometimes, (continues Younge:) yet, methinks, that he should not have forgotten horses, since a fine horse is undoubtedly a beautiful creature. Is it not sufficient, in such an ode as this, to describe any person, or thing, by a characteristic? But, if a characteristic means only a property, or quality, which some being, or species of beings, has in exclusion of all others, I suppose, that a proper characteristic is not to be found in the whole creation. Fishes, bats, insects, &c. fly; birds, beasts, &c. swim: and this kind

What gives she her? Those peerless charms,
Which more than equal warriors' arms:
That Beauty, which, by all adored,
Subdues, at once, both fire and sword.

does she give *them?* Beauty; instead of all shields, instead of all spears: for she, who is beautiful, subdues both iron and fire.

of connexion is plainly observable through all the world. Our inimitable Milton gives the following description of Adam and Eve:

"For contemplation he, and valour, form'd:
For softness she, and sweet attractive grace."

Though some men are handsome, and some women contemplative, or resolute, I believe, that no reader ever thought these epithets injurious to either sex, or found any sort of impropriety in them. The ladies are very properly, in our language, *καλ' εξοχην*, styled *the fair;* however, Pauw strikes opposition dumb, by adding, *qui non sentit hæc inepta esse, et male coagmentata, nihil revera sentit:* which is his general proof on all occasions. It is to be hoped, that we may understand *nihil* here in the limited sense, which I have given to it, though strengthened by the additional word *revera;* otherwise, a reader is told, if he does not perceive the justice of our Critic's remarks, that he is, strictly speaking, a mere block, and totally void of all perception.

9. Coluthus, in his poem on the Rape of Helen, has the same thought, speaking of Venus:—

Μουνη Κυπρις αναλκις εην θεος· ου βασιληων
Κοιρανιην, ουδ' εγχος αρηιον, ου βελος ἑλκω·
Αλλα τι δειμαινω περιωσιον; αντι μεν αιχμης,
Ὡς θοον εγχος εχουσα μελιφρονα δεσμον ερωτων.

"Of all the gods no regal sway I bear,
Nor, weak and timid, wield the martial spear;
Yet great my power, for my resistless darts
Are smiles and loves, that triumph over hearts." *(Fawkes.)*

And, a little further,

Εργα μοθων ουκ οιδα· τι γαρ σακεων Αφροδιτη;
Αγλαιῃ πολυ μαλλον αριστευουσι γυναικες.

"No fights I know, averse to war's alarms,
Idalian Venus has no need of arms:
The Fair are irresistible in charms."

Nonnus introduces Venus speaking in the same manner:—

Εγχος εμον πελε καλλος, εμον ξιφος επλετο μορφη.

"Resistless *Beauty* for a sword I wear,
And *charms* more piercing than the pointed spear."
(Fawkes.)

9. 10. 11. 12. 13. Similar is Achilles Tatius: καλλος οξυτερον τιτρωσκει βελους και δια των Οφθαλμων εις την ψυχην καταρρει. Οφθαλμος γαρ ὁδος ερωτικω τραυματι.—"Beauty wounds more swiftly than the arrow, and passes through the eye to the very soul;—for the eye is the inlet to the wounds of love." —*(M.)* Longepierre's remark here is very ingenious:—"The Romans (says he) were so convinced of the Power of Beauty, that they used a word implying *strength* in the place of the epithet *beautiful.* Thus, Plautus, act 2. scene 2. Bacchid. 'Sed Bacchis etiam *fortis* tibi visa est?' and in his Miles Glor. 'Ecquid *fortis* visa est?'" *Fortis,* id est, *formosa,* say Servius and Nonius. *(M.)*

Remarking on these last lines, Fischer says:—sensus est—*pulchritudo a mulierculis defendit adeo* [και] *ferrum hostile et ignem:—pulchritudo mulierculas tutas præstat etiam a telis hostium savissimis maximeque exitialibus.*—Os-

Γ.

ΕΙΣ ΕΡΩΤΑ.

Μεσονυκτίοις ποθ' ὥραις,
Στρέφεται ὅτ' Ἄρκτος ἤδη
Κατὰ χεῖρα τὴν Βοώτου,
Μερόπων δὲ φῦλα πάντα
Κέαται κόπῳ δαμέντα· 5

Ποθ' μεσονυκτιοις ὡραις, ὁτ' Αρκτος ηδη στρεφεται κατα την χειρα Βοωτου, δε

tendit enim Poëta, pulchritudinem esse munimentum muliercularum proprium ad propulsandos impetus externos, idque maximum et certissimum. Sed hostium etiam immanissimorum animi amore fœminarum formosularum ita incenduntur, atque adeo inflammantur, ut saluti earum vitæque parcant. Confer Barthius ad Claudian. p. 779. et Villoison. ad Longi Pastorr. p. 93.—(Fischer.) Speaking of the two last lines, Born says—Sensus est: *formosa fœmina et ferrum et ignem vincit.*

ODE III.

Bernard, the author of L'Art d'Aimer, has written a ballet, ("Les Surprises de l'Amour") in which the subject of the third entrée is Anacreon, and the story of this ode suggests one of the scenes. Œuvres de Bernard, Anac. scene 4th.—La Fontaine has translated, or rather imitated this ode. *(M.)*

The argument of this ode, as Born gives it, is—*Sub dio oberrans noctu, hiemisque vi compulsus, Cupido hospitium Poëtæ quærit, ab eoque recipitur.*—Although it contains an agreeable and lively description of the deceits of Love, and is altogether very beautiful, Fischer is of opinion, that this ode was not written by the Teïan bard. This opinion he founds on some passages in the ode itself; especially on the use made of the word ὥραις in the first verse, and upon the seventh line. Mœbius, who explains this seventh verse in a different manner, seems to differ from Fischer's opinion. This, in Longepierre's estimation, is one of the most beautiful of Anacreon's odes. Nothing can be more ingenious than the fiction, which is something similar to the fable of the serpent and the labourer.

1. ὥραις.—*Salmasius* having said, that this word was never used by the ancient Greeks, in their writings, except to signify *the seasons*, Madame Dacier, in her note here, says, that this line of Anacreon is a satisfactory refutation of that learned critic's opinion. See Athen. p. 198. L. 14. Lugduni, fol. 1657.

We find in Xenophon, as quoted by Longepierre—αστρα τας ὡρας της νυκτος εμφανιζει, ἡλιος τας ὡρας της ἡμερας, P. 800. L. 28—31. Edit. of Anton. Stephan. Paris, 1625. Folio.

This passage is in the 4th book of The Memorables; but it is here abridged by Longepierre. The reader may also consult on this use of the word ὥραις, by Anacreon, the notes of Menage on Diog. Laërtius, Fol. Lond. 1664. page 44. E. and Addenda page 4. F. both in the notes.

If this ode be Anacreon's, Fischer says, that ὥραις must be taken here for ὥρᾳ, as, in the orations of Himerius, εν ηριναις ὡραις is used for εν ηρινῃ ὡρᾳ.—Fischer thinks, also, in opposition to Menage, that the writers of that age did not use the word ὥρα to signify the twelfth part of the day, or night: so

ODE III.

ON CUPID.

One midnight, when around her sphere,
Boötes urged the Northern bear;
And when, by daily toil oppress'd,
The tribes of men lay hush'd in rest;

Once in the midnight hours, when the Bear is already turned under the hand of Boötes, and all tribes of men, overcome by labour, lie asleep;

that, in this place, μεσονυκτιοις ὡραις is the same as εν μεσῳ νυκτων, and περι μεσας νυκτας, in Xenophon's Cyropædia: the same also as the μεσης νυκτος of Matthew, (25. v. 6.) the κατα μεσον της νυκτος of the Acts, (c. 27. v. 27.) and the κατα το μεσονυκτιον of Theocritus. (Idyll. 13. 69.) The word μεσονυκτιος is a poetical one, according to Thomas Magister, Phrynichus and Phavorinus, though it occurs once in Aristotle. The Attics say μεσουσης νυκτος, or ἡ μεσης νυκτος. In the New Testament and Septuagint we find νυξ μεση.—(Fischer and Born.) The word ὡρα (says Born) properly signifies *Tempus*, deinde *certum anni, diei, ætatis*, &c. *tempus*, ut *pueritia, juventus*, &c.

2. The Vatican Ms. has στρεφετην δτ' αρκτοι, there being two Bears; though it is probable, that Anacreon knew of no more than one. There is but one mentioned by Homer: (see Il. σ'. v. 487. and Odyss. ε'. v. 271.) According to the scholiast on this passage of the Iliad, and to Eustathius, Thales the Milesian was the first who discovered the *Ursa Minor*. See the notes of Jos. Scaliger on the Sphæric. of *Manilius*, Lib. 1. p. 75.

Ovid says (L. 1. Trist. El. 3. v. 47.)

Jamque moræ spatium nox præcipitata negabat,
Versaque ab axe suo Parrhasis Arctos erat.

Στρεφεται.—This means *se vertit*, or *vertitur*. It may be also translated by *vertit axes*, which words we find on the same subject in Lucan. (Phars. Lib. 2. v. 237.) Theocritus (Idyll. 24. v. 11.) has:—Αμος δε στρεφεται μεσονυκτιον ες δυσιν Αρκτος, *vertit ad occasum.*—(Born.) The αρκτος, or *Ursa Major*, which by the Latins is also called *Ursa* simply, turns at midnight to the west. —(F.) Juvenal (Sat. 5. v. 22.) says—*tempore, quo se circumagunt sarraca Bootæ;* on which an ancient commentator adds—*mediâ nocte.*

3. *Boötes*, or *Arctophylax*, or the *bear-keeper*, was the son of Jupiter by *Callisto*, daughter of *Lycaon*, king of *Arcadia*. His mother was an attendant on Diana, who, to punish her violated virginity, turned her into a bear, in which shape she was delivered of her son *Arcas*, or *Boötes*. But Ovid says, that her transformation was owing to the resentment of Juno, and that Arcas meeting his mother, when he was hunting, and being about to kill her through ignorance, Jupiter, to prevent so fatal a catastrophe, took them both into heaven: but that Tethys, the nurse of Juno, at her request, denied them admission into the sea: a fable which arose from its having been observed by the ancients, that the Bear never sets; for, when a star set, it was said to descend into the sea. There is a passage in the *Phænomena* of *Aratus*, which resembles this part of Anacreon.—

Εξοπισθεν δ' Ἑλικης φερεται ελαοντι εοικως
Αρκτοφυλαξ, τον β' ανδρες επικλειουσι Βοωτην,
Οὐνεχ' ἁμαξαιης επαφωμενος ειδεται Αρκτου.

Τότ' Ἔρως ἐπισταθείς μευ
Θυρέων ἔκοπτ' ὀχῆας.
Τίς, ἔφην, θύρας ἀράσσει,
Κατὰ μευ σχίσεις ὀνείρους;
Ὁ δ' Ἔρως, ἄνοιγε, φησὶ, 10

παντα φυλα μεροπων δαμεντα κοπῳ κεαται· τοτ' Ερως επισταθεις εκοπτ' οχηας θυρεων μευ. Τις, εφην, αρασσει θυρας, κατα σχισεις ονειρους μευ; Δ' ὁ Ερως φησι, ανοιγε, ειμι βρεφος, μη φοβησαι, δε βρεχομαι, πεπλανημαι κατα κασε-

"Behind, and seeming to urge on the *Bear*,
Arctophylax, on earth Boötes named,
Sheds o'er the Arctic Car his silver light." *(A.)*

Boötes is called *Custos Erymanthidos* by Ovid. (Trist. L. 1. 4. 1.) Cicero, also, De Natura Deorum (L. 2. c. 42. sub fin.) says of it:—Arctophylax *vulgo qui dicitur esse* Bootes: *quod quasi temone adjunctam præ se quatit Arctum.*

4. Men have been called by the Poets μεροπες, not after some *Merops*, an Æthiopian king; nor probably even from their diversity of speech, as the herd of grammarians maintain; but from what appears to me much more simple—that diversity of countenance, by which nations are respectively distinguished from one another. *(Baxter.)* Madame Dacier thinks, that Virgil imitated this passage of Anacreon, when he said "*Nox erat, et placidum carpebant fessa soporem Corpora per terras.*"

6. The ancients were divided in opinion concerning the birth of Cupid. Hesiod says he was born of *Chaos* and the *Earth*. Arcesilas, of *Night* and the *Air*. Lucian, of *Mars* and *Venus*. Seneca, of *Vulcan* and *Venus*. And Sappho, of *Cœlus* and of *Venus*. But Ovid and Plutarch were of opinion, that there were two Cupids, one celestial, born of *Jupiter* and *Venus;* and the other terrestrial, born of *Erebus* and the *Night*. *(A.)*

Επισταθεις. De eo dicitur, qui de improviso adest; quasi diceret,—*Cum nihil tale cogitarem.—(Bt.)*

7. Οχηας. "*The fastenings of my gates.*" This interpretation of the word is supported by the authority of Homer, who constantly uses it in the sense of a *bolt*, *bar*, or *fastening*. (See Iliad, Lib. 12. v. 121. 455. and 460. Lib. 13. v. 124. Lib. 24. v. 446 and 566.) From the *last* passage, the *bars* appear to have been on the *outside* of the gates. It will not be impertinent further to remark, that, when Homer uses the *same* word, (οχευς, Lib. 3. v. 372.) for the *thong*, or *string*, which went under the warrior's chin, and *held fast* the helmet,—the purpose, to which this thong is applied, sufficiently explains the literal meaning of the word in question.—*(Anon.)*

Born explains θυρεων εκοπτ' οχηας by —*pulsavit fores*, which, in verse 8, is again expressed by θυρας αρασσειν. The word οχευς applied to doors, or gates, as in this place, means, he says, *repagulum, obex, pessulus.*—Est autem (adds he) *venuste* dictum οχηας θυρεων pro θυρας. According to Mœbius, the meaning is—partem januæ percutere eam, ubi obice fores intus clausæ sunt, perinde quasi sic vellet repagula amovere Amor introiturus.—Hæc unice vera est hujus loci interpretatio, ingenioque Poetæ dignissima.

Homer, in the 21st book of the Odyssey, says of Penelope—θυρεων δ' ανεκοπτεν οχηας:—in a different sense from that of Anacreon; for Homer says, that, by means of a key, Penelope removed the bolts, or bars of the doors, whilst Anacreon says, that Cupid rapped with the knocker of the gate, or door. The Greek word οχευς signifies a *bar* and a *knocker:* For the Greeks used the *latter*, as we do at present. Anacreon has used the pro-

Not long ago, with bold uproar,
Young Cupid thunder'd at my door:
"Who knocks?" said I; "your hasty blows
Disturb'd my dreams and soft repose."
"O pray admit me," Cupid said;
"Of a poor child be not afraid:

then Cupid, having come unexpectedly [*upon me*], knocked at the fastenings of my gates.—Who, said I, batters [*my*] doors, scattering my dreams? But Cupid says—Open, fear not, I am [*but*] a child; and I am wet: I

per word: Those, who knocked on the outside, in order to get in, were said κοπτειν; and those, who knocked on the inside, for the purpose of going out, ψοφειν: for in ancient Greece, as in modern Italy, the doors opened *outwards*, and those, who wished to get out, gave some knocks on the inside of the door, to warn the passengers outside, so that they should not be caught between the doors and the walls. *(Mad. Dacier.)*

Utrumque verbum, et κρουειν et κοπτειν, dicitur de iis, qui introire ædes cupiunt, ita, ut fores pultent. Sed quomodo hi pultare potuerint οχηας θυρεων, hoc est, *obicem*, vectem, quo claudi *fores* et coërceri *intus*, solebant: (Hesychius: Οχηες·—οἱ μοχλοι, απο του συνεχειν· schol. Homer. ad Il. μ. 455. addit τας θυρας·) quomodo adeo οχηας θυρεων dici pro θυρας possit, ego quidem non video. Scilicet hic quoque locus declarare videtur, auctorem odarii esse poëtam alium quemvis, qui inepte imitatus sit locum Homeri Odyss. φ. 47: quem tamen scienter imitando expressit Theocritus, Idyll. 24. v. 49. Nam facile apparet, auctorem odarii nomen οχηας ita accepisse, ut significaret *claustra*. (Catul. 59. v. 76. Virgil. Æn. 7. v. 185.)

Sed Salmasius οχηας accepit, hoc loco, de ῥοπτρῳ *Januæ, quo foris percutitur*. At, quum hæc quoque vocabuli notio nova sit, et inusitata, nec sic poëtam ab inertiæ culpa defendi posse, quis non videt?—*(Fischer.)*

V. 9. Anacreon appears to have been a voluptuary even in dreaming, by the lively regret, which he expresses here, at being disturbed from his visionary enjoyments. See also odes 8. and 12.—*(M.)*

V. 10. Moschus, in his first Idyll, has given a very beautiful description of Cupid. It is entitled Ερως δραπετης, or *Amor Fugitivus*. I subjoin an excellent Latin metrical translation of it, by a Scotchman, of the name of Whitford.

Venus is introduced as offering a reward for, and describing her fugitive son.—

Alma Venus natum longo clamore ciebat.
Errantem in triviis si quis conspexit Amorem,
Elapsumque fuga comprenderit, oscula Divæ
Sacra feret facti pretium: quicunque reducet,
Oscula non tantum, majus quoque munus habebit.
Præsignis Puer est, multa inter millia nôris.
Non niveus, propiorque igni color, aspera flammæ
Lumina succedunt, mens subdola, mellea vox est.
Nunquam idem sentit loquiturque, et dulcia verba
Sæpius immiti fallax prætexuit iræ.
Atque vafer fictusque infligit vulnera ludens:
Crinibus excultum caput est, Vultusque protervi.
Parva manus longe jaculari edocta sagittas,
Tartara, et infernum perstringit arundine regem.

Βρέφος εἰμὶ, μὴ φόβησαι.
Βρέχομαι δὲ, κἀσέληνον
Κατὰ νύκτα πεπλάνημαι.
Ἐλέησα ταῦτ' ἀκούσας·
Ἀνὰ δ' εὐθὺ λύχνον ἅψας 15
Ἀνέῳξα· καὶ βρέφος μὲν
Ἔσορῶ, φέροντα τόξον
Πτέρυγάς τε καὶ φαρέτρην.
Παρὰ δ' ἱστίην καθίξας
Παλάμαισι χεῖρας αὐτοῦ 20
Ἀνέθαλπον· ἐκ δὲ χαίτης
Ἀπέθλιβον ὑγρὸν ὕδωρ.
Ὁ δ', ἐπεὶ κρύος μεθῆκε,
Φέρε, φησὶ, πειράσωμεν
Τόδε τόξον, εἴ τι μοι νῦν 25

ληνον νυκτα. Ακουσας ταυτ' ελεησα· δ' ευθυ ανα ἁψας λυχνον ανεῳξα· και εσορω μεν βρεφος, φεροντα τοξον, τε πτερυγας, και φαρετρην. δ' καθιξας παρα ἱστιην, ανεθαλπον χειρας αυτου παλαμαισι· δε απεθλιβον ὑγρον ὕδωρ εκ χαιτης. Δ' ὁ, επει κρυος μεθηκε, φησι, φερε, πειρασωμεν τοδε τοξον, ει νυν μοι νευρη

Corpore nudus agens, animum tamen obtegit arte.
Dumque (ut avis) nunc hos lustrat, nunc transit ad illos,
Fœmina virque parem dant intra viscera sedem.
Arcum parva manus tenet, exiguamque sagittam,
Quæ, sit parva licet, summum pertingit Olympum.
Tum pharetra aurata ex humero dependet, Amoris
Plena quibus matrem læsit quoque sæpe sagittis.
Omnia dira gerit, dira omnia, et insuper ipsum
Exiguâ torret, quam portat, lampade solem.
Si semel arripias, vinctum trahe, nec tibi flectat
Corda puer lacrymans, hinc ne fallare cavendum.
Ridentemque tene. Si porrigat oscula, vita;
Oscula enim dulci præbet suffusa veneno.
Accipe (si dicat) tibi nostra hæc largior arma,
Effuge; nam diris intinxit spicula flammis.

V. 15. The early Greeks did not use lamps, but wooden flambeaux, or torches, which they placed in elevated situations, to which Homer gives the name βωμους. But, some time after the age of Homer, the use of lamps was introduced among them; and that is the meaning of the word λυχνος here, as well as in the *Clouds* of Aristophanes: απτε παι λυχνον—*Boy, light the lamp.*—(*Mad. Dacier.*)

Homeri temporibus δαΐδες αιθομεναι επι βωμων (schol. βασεων) in usu erant, (Odyss. η. v. 100.) Postea vero lampades; quo sensu hic λυχνος.—(*Mait.* from *Longepierre.*)

The word λυχνος occurs in v. 128. and v. 179. of the *Batrachomyomachia*, ascribed to Homer, though on doubtful authority. We even find it

No moon to guide me by her light,
All wet, I've stray'd the livelong night:
I know not how to find my road,
And seek relief at your abode."
The story moved: I rose in haste,
Prepared my lamp, and saw my guest.
Wing'd was the boy, and arms he wore,
Behind him shafts, a bow before.
Close to the fire I made him stand,
There warm'd in mine each little hand:
Press'd floods of water from his hair,
And tried, assiduous, every care.
When, thus employ'd, my friendly part
Had eased the cold, and cheer'd his heart,
"I fear," said he, "the show'ry sky
Has spoil'd my bow-string: let me try."

have wandered [or, *am wandering*] through the moonless night. Having heard these [*words*], I pitied [*him*]; and instantly, having re-lighted a lamp, I opened [*my gate*]: and perceive, indeed, a child, bearing a bow, and wings and a quiver.—And, having seated [*him*] near the hearth, I chafed his hands with [*my*] palms, and wrung the humid water out of [*his*] hair. But he, when the cold ceased, or left [*him*], says, Come, let us try this bow [*of mine*], if now my string, being wet, is at all injured. He then

in the Odyssey: thus—χρυσεον λυχνον. (Od. τ. v. 34.)

22. Ὑγρον (says Born) ought to be referred—not to ὕδωρ, but to χαιτη. The meaning is—*exprimebam e comis vim aquæ.* This place is imitated by Ovid (Heroid. 18. v. 104.) *Et madidam siccas æquoris imbre comam:* and again (De Art. Amor. 3. v. 324.) *madidas exprimit imbre comas.* Fischer also says, that ὑγρον ought to be referred to χαιτης: but he adds—Etsi non nescio, etiam mare et fluctus a Poëtis dici ἁλα ὑγραν, ὑγροῦ πελαγος, et ὑγρον κυμα.

Ὑγρον ὕδωρ. *The wet water.* It was not unusual to increase an idea by the addition of tautologous epithets: Thus Pindar, χρυσος αιθομενον πυρ: and Tibullus, liquida nat tibi linter aqua: and, in the eastern style, we read of *a flaming flame*, and of a *burning, fiery furnace.* (*Younge.*) Sensus est: *exprimebam e comis vim aquæ.*—(*Born.*)

23. Κρυος. Sive *active*, sive *neutraliter* sumatur, κρυος utrobique *Recto casu* accipiendum. (*B.*) Verbum μεθηκε neutraliter accipiendum videtur, ut sit κρυος in Nominativo. (*Baxter.*)

25. Ει τι. Instead of these words some editions have εστι, which Addison has also retained; thinking the change unnecessary, as the sense, he says, will be complete by only adding a note of interrogation after νευρη, in the subsequent line. He thinks the expression, as it stands (with εστι) perfectly just, and becoming the mouth of an infant. We differ from the

Βλάβεται βραχεῖσα νευρή.
Τανύει δὲ, καὶ με τύπτει
Μέσον ἧπαρ, ὥσπερ οἶστρος·
Ἀνὰ δ' ἅλλεται καχάζων,

βραχεισα τι βλαβεται. Δε τανυει και τυπτει με μεσον ἡπαρ, ωσπερ οιστρος· δ'

learned Translator, and prefer the joint opinions of Scaliger, Hen. Stephens, Barnes and others. Baxter has ες τι: but ει τι does more justice to Anacreon.

Brunck prefers ες τι, *si quantum;* adding—male coaluerant duæ voculæ. Non dubitat, quin madefactus nervus aliquanto remissior factus fuerit. Proinde vel ipsi sententiæ minus apta est H. Stephani emendatio, ει τι.—Degen prefers the reading ει τι as first proposed by Mr. Dacier and Stephens. His words are—Cum Stephano et aliis sic reposui, i. e. *numquid?* quod omnino elegantiorem et faciliorem efficit sensum, antiquo εις το, *in quantum.* Mœbius prefers the reading of Baxter and Brunck:—and, remarking on that of Stephens, and on Fischer's approbation of it, on account of v. 31. where the bow is said to be uninjured, adds, in reference to this last circumstance—at hoc quidem Cupido expectare potuit, sed dissimulans: *Videam,* inquit, *in quantum nervus sit læsus.* Itaque lectionem ες τι reponendam censui.—Dr. Trapp says, that εστι is nonsense; that ες τι, *in quantum,* is good; but that ει τι, *si quid,* or *si aliquatenus,* is the best reading. Gail remarks, that De Pauw rejected ες τι, for no other reason but its having been proposed by Baxter. Though he gives εστι in the text, yet he approves of the emendation of Stephens: and so also does Zeune, in his observations on Anacreon. As there is but little difference in the meaning, between ες τι, and ει τι, Born agrees with Schneider in preferring the former, for this reason, that, by a mistake of the transcriber, ες τι might be more easily converted into εστι than ει τι could. He then gives the meaning thus: "*Haud scio, an ex imbre nervus vitium ceperit; age, ergo, exploremus, in quantum læsus sit.* Greene considers the reading of Stephens and Dacier the most probable and correct.

La Fosse is satisfied with εστι μοι νυν, if an *Interrogation* be put after it, so as to signify—"*Have I still my bow?*" Cupid may be in doubt about it, after being in the plight he was, when he came into Anacreon's house. *(La F.)*

Fischer, after quoting the note of Baxter on this passage, adds: Attamen nobis quoque magis placebat Stephani conjectura, maxime ob versum 31. Nam vox Cupidinis, κερας αβλαβες μεν εστι, *arcus salvus, integer est,* eo pertinet, quod nervus sit illæsus. Stephens proposed the correction ει τι.

28. The Liver was considered as the seat of Love among the ancients. Horace has a remarkable passage on this point: (Lib. 1. Od. 25.)

Cum tibi flagrans amor et libido,
Quæ solet matres furiare equorum,
Sæviet circa jecur ulcerosum.

Faber adds here: In eadem sententia post *Anacreontem* fuit *Plato,* et qui illius διαδοχην continuarunt.

Some authors considered the liver, and others the heart, as the seat of love:—our Poet here makes those bowels sympathetic; for, when *his liver* is wounded, his heart is supposed immediately to be affected. *(Mr. Younge.)* Many passages might be cited from the Greek and Latin Poets to prove, that they transferred the effects of love to the liver, and that the sympathy between the liver and the brain was as familiar to them, as it is to modern Physicians. *(Girdlestone.)* It cannot be improper to introduce here the following Epigram from the 7th book of the *Anthologia:*—

Δηξον, Ερως, κραδιης τε και ἡπατος· ει δ' επιθυμεις

Quick then his deadly bow he drew,
And pierced my liver through and through.

bends [*it*] and strikes me [*through*] the middle of [*my*] liver, like the [*stinging*] gadfly: and [*then*] leaps up, laughing loudly, and said,—

Βαλλειν, αλλο τι μου των μελεων μεταβα.—

Thus translated by Mr. Fawkes:—

"Cease, Love, to wound my liver and my heart;
If I must suffer, choose some other part."

Bion and Theocritus also have passages in point. The words of Bion are:—

Αχρις απὸ ψυχης ες εμον στομα κεις εμον ἡπαρ
Πνευμα τεον ρευση, το δε σευ γλυκυ φιλτρον αμελξω,
Εκ δε πιω τον ερωτα.—

Donec ab anima in meum os, et in meum jecur,
Spiritus tuus fluxerit, et tuum dulcem amorem exsuxero,
Atque ebibero Amorem.

Theocritus says (Idyll. 11. v. 16.)

—— το οἱ ἡπατι πηξε βελεμνον.

—— *quod telum illi in hepate fixerat;*

and (Idyll. 13. v. 71.)

— χαλεπα γαρ εσω θεος ἡπαρ αμυσσεν.—

Hepar enim morsu Deus intus edebat acuto.—

"For in his liver Love had fix'd a wound."

Schwebelius, in his note on the just cited passage from Bion, has these words:—φυσιογνωμονουντες aliis corporis humani partibus alios quoque affectus tribuerunt: ut fronti pudorem; lieni risum; naribus iram; &c. The reason, he says, why Bion here mentions the liver, is, because the ancients believed it to be (της επιθυμιας ἑστιαν, *amoris, cupiditatumque sedem,*) the seat of love and the amorous desires, as we learn from Eustathius, in his Ὁμηρ. Παρεκβ. fol. 1700. L. 8. Edition of Bladus, Romæ, Folio, 1550. It is in consequence of this notion, that the Poets have represented some persons among the ancients, who indulged in libidinous courses, as particularly tormented in the liver. Thus Tityus, the huge giant, for having offered violence to Latona, is represented as punished in hell, where a serpent, or, as some say, vultures feed on his liver, which continues to grow again as they devour it. See the Odyssey, book 5. v. 577. And the *Anthologia*, P. 590. Epigr. 2. v. 1. The Folio Edition at Franckfort in 1600.

Moschus (Idyll. 1. v. 17.) speaking of Cupid, says, επι σπλαγχνοις δε καθηται. But σπλαγχνα and ἡπαρ are the same, according to Hesychius. Born, alluding to the passage already cited from Theocritus (Idyll. 11. v. 16.) says—Cupido dicitur ferire jecur ejus, qui amore capitur: and adds—Veteres solebant singulis perturbationibus animi omnino singulas corporis partes sedem tribuere, velut frontem et genas pudicitiæ ac verecundiæ, oculos prudentiæ, nasum iræ, et similia. Μεσον ἡπαρ est *cor ipsum.* Sæpenumero μεσος redundat. The words of Fischer on this subject are—*Jecur sedes putatur domiciliumque, ut omnino cupiditatis,* (V. Timæus Locr. p. 557. Gal. et Laërt. 3, 67:) *ita maxime amoris, et libidinis.* (Vid. Lactant. Institutt. 6, 15. 4. et de opifi. dei, c. 14, 5: Meursius ad Theocrit. p. 54. et Stephanus Dissert. de Critt. Vett, Grr. et Latt. p. 93.) Unde Cupido dicitur telis suis et sagittis ferire jecur ejus, qui amore capitur, ut Venus. V. Theocrit. Idyl. 11, 16. 13, 71. Ejusmodi jecur vocatur *ulcerosum* ab Horatio, (L. 1. Od. 25, 15.). Vide Albertius Peric. Crit. p. 6: qui totum hoc odarium comparari jubet cum Cant. 5, 2. 55: Et morbus amatorius ipse a Plauto (Curcul. 2, 1. 24.) dicitur morbus *hepatarius.* Vid. Tupius ad Longin. p. 303.

29. That Cupid was fond of mischief, a κακομαχανος, is the complaint of every Poet. If he pretends to be in distress, it is for some unlucky design: Thus Moschus—

Ξένε δ', εἶπε, συγχάρηθι·
Κέρας ἀβλαβὲς μέν ἐστι,
Σὺ δὲ καρδίην πονήσεις.

ανα ἀλλεται καχαζων, δ' ειπε, ξενε, συγχαρηθι· κερας μεν εστι αβλαβες, δε συ πονησεις καρδιην.

Κῆν ποτ' ἰδῃς κλαιοντα, φυλασσεο, μη σε πλανησῃ.

"And though he weeps, beware! he means deceit."—

(Younge.)

31. Κερας. Literally: "*the horn,*" because the bow was made of that substance. See the Iliad, Lib. 4. v. 105. and the Orestes of Euripides, v. 268. For εστι, in this line, the Vatican Ms. has εμοι: *male;* (says Barnes,) *versu nempe refragante.*

Away now flits the wily boy,
And titt'ring cries—" Host, wish me joy:
For, lo! my bow unhurt remains,
While your heart feels corroding pains."

Host, congratulate [*me*]; *my* bow is, indeed, uninjured, but you will feel pain [*in your*] heart.

Degen has a dissertation on the beauties of this ode, to which he has given the title of—*Ueber die Philosophie des Anacreon*, pag. 34-44. Even the captious and cavilling De Pauw calls it *a sweet and truly elegant* effusion:—*odarium mellitum et vere elegans.*

Δ.

ΕΙΣ ΕΑΥΤΟΝ.

Ἐπὶ μυρσίναις τερείναις,
Ἐπὶ λωτίναις τε ποίαις
Στορέσας, θέλω προπίνειν.
Ὁ δ' Ἔρως, χιτῶνα δήσας
Ὑπὲρ αὐχένος παπύρῳ, 5

Στορεσας επι τερειναις μυρσιναις, τε επι λωτιναις ποιαις, θελω προπινειν. Ὁ Ερως δ', δησας χιτωνα ὑπερ αυχενος παπυρῳ, διακονειτω μεθυ μοι· γαρ,

In this ode we have the poet in his true attributes, reclining upon myrtles, with Cupid for his cup-bearer. Some interpreters have ruined the picture, by making Ερως the name of his slave. None but Love should fill the goblet of Anacreon. Sappho has assigned this office to Venus, in a fragment, which may be thus paraphrased:—

Ελθε, Κυπρι, χρυσειαισιν εν κυλικεσσιν
Ἁβροις συμμεμιγμενον θαλιαισι νεκταρ
Οικοχοουσα τουτοισι τοις ἑταιροις
Εμοις γε και σοις.—
Hither, Venus! queen of kisses,
This shall be the night of blisses!
This the night to friendship dear,
Thou shalt be our Hebe here.
Fill the golden brimmer high,
Let it sparkle like thine eye;
Bid the rosy current gush,
Let it mantle, like thy blush!
Venus! hast thou e'er above
Seen a feast so rich in love?
Not a soul that is not mine!
Not a soul that is not thine! *(M.)*

De Pauw thinks, that this ode ought to be divided into two, the first ending with the 10th verse, and the 2d beginning with the 11th:—an opinion, which is refuted by Zeune in his animadversions on Anacreon.—Fischer is of Zeune's opinion; and so is Born: But Mœbius agrees with Pauw.

Gail considers this the only ode where the criticisms of De Pauw are fair and honest; or, as he says, *de bonne foi.*—The argument, as given by Born, is—"*Ex brevitate vitæ nimia, quam eleganter depingit, docet poeta usura vitæ concessa jucunde fruendum esse.*"—Hoc odarium (says Mœbius) scolion esse videtur, ad quod componendum poeta temporis verni adventu incitatus, ipsum Amoris deum, quippe Bacchi παρεδρον, sibi eligit οινοχοον, quo magis gaudeat amœnitatibus vitæ, quæ *spem nos vetat inchoare longam.* Dr. Girdlestone supposes, that the first lines of the present ode refer to the common luxury of eastern countries, of having a sort of vegetable tent made beside some beautiful shrubs, or river. Sometimes, parts of these shrubs are so enclosed, that they may be said to breathe their fragrance beneath the couch. The sides of these tents are made of braids of different shrubs, which are daily renewed for the winds to blow through them: and, when the winds are too hot, water, poured on the outside leaves, renders the breeze through the tent delightfully cool, as the Doctor experienced, he says, when encamped in some parts of India.

De Pauw's opinions, though ingenious, are not conclusive on the subject of this ode; and yet he shows considerable tact and ingenuity: so much so, as already remarked, that it is the only ode, according to Gail, where he criticises honestly—"*où il critique de bonne foi.*" The whole drift of the Remarks of Pauw is to prove, that it is a compound of two

ODE IV.

ON HIMSELF.

Reclined at ease on this soft bed,
With fragrant leaves of myrtle spread,
And flow'ry lote, I'll now resign
My cares, and quaff the rosy wine.

Extended, [*at my ease,*] on tender myrtles and on lotus herbs, I wish to carouse. Let Love, then, binding [*his*] tunick over [*his*] neck with

fragments. Faber, among others already mentioned, thinks otherwise. Though Mœbius agrees, for the most part, with Pauw, I cannot make room for his remarks, having already cited so much on the subject. For my own part, I agree with those, who think, that there is nothing in this ode, fairly considered, which would justify me in thinking it not coherent, or consistent, or not written by Anacreon, if he be the author of any of these poems.

1. Couches made of flowers and sweet herbs were favourite places of repose among the ancients. Euripides calls them leafy beds, χαμευνας φυλλοστρωτους. And Horace says:

Seu te in remoto gramine, per dies
Festos, reclinatum bearis
Interiore nota Falerni.
Lib. 2. od. 3.

"Or whether, crown'd on beds of flowers,
Mirth softly drives thy easy hours,
And cheers thy spirits with the choicest bowl." *(Creech.)*

It was customary among the ancients to lie on beds of myrtle leaves, and, wearing myrtle crowns, to enjoy the pleasures of the bottle. See the *Alcestes* of Euripides, v. 759.—στεφει δε κρατα μυρσινοις κλαδοις. See *Pachalius* de *Coronis*.—Horace, in the 4th ode of his first book, says—*Nunc decet aut viridi nitidum caput impedire Myrto.*—For it is a tree (says Barnes) which is very agreeable, both on account of its sweet smell, and the beauty of its leaves, and was, therefore, consecrated to Love and Mirth.—See also Pierii *Hieroglyphic.* L. 50. fol. 373.

Hoc est—*Fronde super viridi,* ut apud *Virgilium* est, quod tempore æstivo a veteribus factitatum est. (*Bt.*) Madame Dacier, in this place, refers to a passage in Plato, De Republica:—But she has not quoted it, nor specified the particular part, where it may be found.

It is as follows, in the 2d book, p. 372. l. 16. edition of H. Stephens, folio, 1578.—κατακλινεντες επι στιβαδων εστρωμενων μιλακιτε και μυβδιναις ενωχησονται.

2. Herodotus (in his *Euterpe*) says, that the lotus resembles a lily; that the Egyptians dry it in the sun, then take the pulp, which grows like the head of a poppy, out of it, and bake it as bread.—(*A.*) The *Hieroglyphic.* of *Pierius* may be consulted about the lotus also; See L. 52. fol. 384.

The lotus, in the original, (says Greene) most probably means a flower or plant of that name, and not the tree. It answers to, and has been rendered by Dr. Martyn, in the 3d Georgick, v. 394, of Virgil, "*water lilies.*"—Concerning the several species of the ancient lotus, this botanical critic may be consulted on the 84th line of the 2d Georgick.

5. The Papyrus was a plant, which grew in the marshes of Egypt. The ancients used the bark of it, as we do our ribands. (*A.*) Anacreon elegantly and wittily makes Cupid his cupbearer; dressed, too, like an Egyptian servant, with whom, when in waiting,

Μέθυ μοι διακονείτω·
Τροχὸς ἅρματος γὰρ οἵα,
Βιότος τρέχει κυλισθεὶς,
Ὀλίγη δὲ κεισόμεσθα
Κόνις, ὀστέων λυθέντων. 10
Τί σε δεῖ λίθον μυρίζειν;
Τί δὲ γῇ χέειν μάταια;

οια τροχος ἁρματος, βιοτος κυλισθεις τρεχει, δε κεισομεσθα ολιγη κονις, οστεων λυθεντων. Τι δει σε μυριζειν λιθον, δε τι χεειν ματαια γῃ; Μυρισον

it was customary to have their tunicks tied up at the shoulder, with a papyrus knot. To this Juvenal alludes, when he says: (Sat. 4. v. 24.)

Succinctus patria quondam, Crispine, papyro.

Pierius may be also consulted respecting the papyrus: see *Hieroglyph.* L. 57. fol. 411. (*B.*)

Respecting the papyrus, Younge remarks—That "every one has heard of this reed, and that it served the old Egyptians for many different uses. The chest, in which Moses was discovered floating on the Nile, is called by the LXX. a chest of papyrus. Pauw thinks, and not irrationally, that this ode was the work of some Egyptian poet; as it is not probable, that a Grecian would have thought of a plant, which never was used in Greece." "De Pauw (says Greene) has been singularly assiduous to account for Cupid's appearance in the dress represented in the text, and enters into a whimsical enlargement upon it. The papyrus seems introduced as a binding to ornament the vest in which Cupid is described. The words ὑπερ αυχενος refer to the garment."

Ex papyro Ægyptiaca olim conficiebantur navigia, stragula et servorum vestimenta. (Vid. *Plin.* L. 9.) (*Bt.*) Fortasse hoc ipsum est quod *Phædrus* vocavit—*linteum Pelusium.* (*Faber.*)

Ex hoc loco, &c.—From this passage it is clear, (as remarked by *Guillandinus*), that the *papyrus* was known before the time of Alexander, though Pliny has asserted the contrary in the 13th book and 11th ch. of his Nat. History. (*Maittaire.*)

7. Longepierre here refers to the *Antholog.* p. 175: Epigr. 4. v. 4. and to Horace lib. 2. od. 5. v. 13. and to the *Hercul. Fur.* of Seneca, v. 177.

——————Properat cursu
Vita citato, volucrique die,
Rota præcipitis vertitur anni.

"With rapid motion, never at a stay,
Life swiftly posts along, and day by day,
The year's great wheel incessant rolls away."

The words of Horace are:

Jam te sequetur: (currit enim ferox
Ætas; et illi, quos tibi demserit,
Apponet annos.)

Degen approves of the proposal of *Medenbach* (Amœnit. Litt. p. 49.) to transpose the words here, and to read —βιοτος τρεχει γαρ οἵα Τροχος ἁρματος κυλισθεις.

Born, and Mœbius, and Degen, condemn this transposition suggested by Pauw and Medenbach; thus agreeing with Schneider, by whom it is likewise condemned. But, Born and Degen think, that the word κυλισθεις ought to be referred, not to βιοτος, but to τροχος: Nam a rota circumacta sumitur comparatio: and then, they say, the order of the words will be—βιοτος τρεχει οἵα τροχος ἁρματος κυλισθεις. Fischer, on the contrary, with whom I agree, refers κυλισθεις, as well as τρεχει, to βιοτος, and not to

In decent robe, behind him bound,
Cupid shall serve the goblet round:
For fast away our moments steal,
Like the swift chariot's rolling wheel:
The rapid course is quickly done,
And soon the race of life is run:
Then, then, alas! we droop, we die,
And, sunk in dissolution, lie:

the Papyrus, administer wine to me: For, as a chariot's wheel, life, rolled on, runs [*forward*], and [*quickly*] we shall lie [*be*] a little dust, [*our*] bones being dissolved. What does it avail thee to anoint a stone;

τροχος. This passage has been imitated by Silius Italicus (6. v. 121.)

Per varios præceps casus rota volvitur ævi.

10. Horace, in the 7th ode of his 4th book, has the same thought:

Nos ubi decidimus,
Quo Pius Æneas, quo Tullus dives, et Ancus,
Pulvis et umbra sumus.

We find in Ovid: (Metam. 8. v. 496.)

Vos cinis exiguus, gelidæque jacebitis umbræ.

And in Persius: (Sat. 5. v. 152.)

——*Cinis, et manes, et fabula fies.*

I find in the 7th book of the Anthologia—

Εν ζωοισι τα τερπνα τα Κυπριδος, εν δ' Αχεροντι,
Οστεα και σποδιη, παρθενε, κεισομεθα.—

"Phyllis, while living, let us life employ
In the soft transports of Idalian joy:
For when we die, (and die, alas! we must,)
All that remains is ashes, bones, or dust."

11. 12. Tangit antiquam morem ungendi lapides sepulchrales pretiosis unguentis; atque etiam libationum diis manibus identidem factarum.—(*Bt.*)

Faber, alluding to the offerings of Andromache at the tomb of Hector, and those rites and libations here noticed by Anacreon, says—Latinis ea dona dicebantur *Inferiæ*, at Græcis χοαι, item αἱμακουριαι et επικτερεα: unde proprie locutus est Anacreon, cum dixit χεειν.

He means here, those sacrifices, which the Greeks called χοας, effusions, or libations, which they poured out on the tombs of the dead: Virgil, in the 3d Æneid, introduces Andromache offering them to the Manes of Hector:

Solennes tum forte dapes et tristia dona, &c.
Libabat cineri Andromache, manesque vocabat
Hectoreum ad tumulum. (*A.*)

Anacreon calls these sacrifices useless, because, as *Publius Syrus* has said:

Mortuo qui mittit munus nil dat illi, adimit sibi.

There are two epigrams in the 2d book of the Anthologia, which are very similar to this passage of our Poet:—

Και πινε, και τερπνου, Δημοκρατες· ου γαρ ες αιει
Πιομεθ', ουδ' αιει τερψιος εξομεθα.
Και στεφανους κεφαλας πυκασωμεθα, και μυρισωμεν
Αυτους, πριν τυμβοις ταυτα φερειν ἑτερους.
Νυν εν εμοι πιετω μεθυ το πλεον οστεα τα'μα.
Νεκρα δε Δευκαλιων αντα κατακλυσατω.

"Drink and rejoice: for let us wisely think,

Ἐμὲ μᾶλλον, ὡς ἔτι ζῶ,
Μύρισον, ῥόδοις δὲ κρᾶτα
Πύκασον, κάλει δ' ἑταίρην. 15
Πρὶν, Ἔρως, ἐκεῖ μ' ἀπελθεῖν
Ὑπὸ νερτέρων χορείας,

εμε μαλλον, ὡς ετι ζω, δε πυκασον κρατα ῥοδοις, δ' καλει ἑταιρην. Ερως,

My friend, we must not always laugh and drink:
Our heads we'll crown with flowers and rich perfumes,
Before they're vainly lavish'd on our tombs.
Cares and anxieties I now resign,
Or drown them in a mighty bowl of wine.
When dead, Deucalion may, if he thinks good,
Drench my cold carcase in a wat'ry flood."

I find much variety in the copies of the following; but give that of Brunck—

Μη μυρα, μη στεφανους στηλη χαρισῃ· λιθος εστι.
Μηδε το πυρ φλεξῃς· ες κενον ἡ δαπανη.
Ζωντι μοι, ειτι γ' εχεις, μεταδος· τεφραν δε μεθυσκων,
Πηλον ποιησεις, κουχ δ θανων πιεται.

"On the cold tombs no fragrant unguents shed,
No flowery chaplets unavailing spread,
Nor kindle living lamps to light the dead.
Vain are these honours; rather, while I live,
To me the sweet, the rich oblation give."

On these customs of the ancients, of pouring sweet unguents on the tombs of the dead, and crowning them with flowers, the reader may further consult *Potter's Antiquities.* "The waste of spices and ointments, made by the Greeks at their funerals, is here censured in a manner truly Anacreontic: more philosophic minds might extract a moral, which would do honour to their reflection. To compare (if it be indulged) profane history with sacred writ, we may certainly ask the ancients—"*Why were those superfluities not rather sold, and the price given to the poor?*" But vanity and ostentation are constitutional in every established state. In vain will the more candid reasoners alledge, that, as Publius Syrus very pertinently says, *mortuo qui mittit munus nihil dat illi, adimit sibi.* This observation may extend to that fantastic parade of funeral gew-gaws, which makes so many holidays for the gaping vulgar."—(*Greene.*) I find thoughts similar to those of Anacreon here, in Horace: thus (Lib. 2. od. 20.)

Compesce clamorem, ac sepulchri
Mitte supervacuos honores.

Anacreon is also imitated here, by the author of the *Copa:*

Quid cineri ingrato servas bene olentia serta?
Anne coronato vis lapide ista tegi?

In their libations called *inferiæ*, offered to the Manes and infernal gods, the ancients were in the habit of pouring water, honey, milk, wine, and blood upon their tombs.

13. 14. It was customary among the Greeks, to anoint the dead before their interment: Thus the Myrmidons, after washing the body of Patroclus, anoint it with oil:—

Και τοτε δη λουσαν τε, και ηλειψαν λιπ' ελαιῳ.

Iliad. Θ. v. 350.

Anacreon alludes to this ceremony: but requests, that they would anoint *him* while his senses were capable of being gratified by the odours used on such occasions. (*Anon.*)

Horace in one place has these words:

I, pete unguentum, puer, et coronas,
Et cadum Marsi memorem duelli,

Our frame no symmetry retains—
Nought, but a little dust, remains.
Why on the tomb are odours shed,
Why pour'd libations on the dead?

and what, to pour vain libations to [or, *on the*] earth? Anoint me rather,

Spartacum si qua potuit vagantem
Fallere testa.
Dic et argutæ properat Neæræ, &c.
&c.

15. La Fosse thinks, that Horace had this place in view when he said:

Quis devium scortum eliciet domo
Lyden?

"On envoyoit (says Gail) chercher sur la place des courtisanes qui jouoient de la flûte pendant le repas. C'est à cet usage ancien, que me semble faire allusion le vers, qui signifie—*appelle une courtisane.*" The plain meaning is preferable to such a refinement as this, whatever may be thought of the morality of either.

16. There is much diversity among the commentators, on the proper reading of this verse. I have retained that of the Mss. as preferable to those of conjecture and ingenuity. Degen and Trapp, and Fischer (*the best commentator* of Anacreon) are on my side. The former, after saying, that he prefers the text, as I have given it, to that of Baxter, adds: that the 4th verse seems to confirm the propriety of reading Ερως in the 16th. In the 4th he nominates Ερως, or Cupid, as his cup-bearer, and may very naturally, in his merry mood, in the 16th, turn and address himself to him about his enjoyments and mode of living. Born thinks the emendation of Brunck, πρω εκεισε, well suited to the words of the next line, which, he says, explain very well the word εκεισε.—On the ερω σε of Baxter, he justly remarks: Sed latino-græcum ερω σε istud, (*amabo te,*) minus convenit ætati Anacreontis.—After reciting the note of Baxter, Fischer adds: Recte docet Baxterus, poëtam, si orationem sibi constare voluisset, debuisse etiam hoc loco compellare amicum, non Cupidinem ministratorem. At primum animo canentis commoto ignosci recte talis inconstantia potest: deinde, servata lectione Ερως, tota oratio grata reperietur et lenis. Nam εκει est, ut sæpe, [vid. Elsnerus ad Matth. c. 2. v. 22. et Pfochen. de purit. Ling. Gr. Nov. Test. s. 126.], *illuc*, et explicatur verbis ὑπο νερτερων χορειας. Verba ερω σε asperam reddunt orationem: repugnant animo ardore amoris pleno: et abhorrent a consuetudine Græca non minus, quam a mente loquentis. Nam ερω σε non potest significare *obsecrabo te*, ut ipse Baxterus vertit: et quomodo talis interpositio hic locum habere possit, aut quam vim habeat, non apparet. Brunck is equally severe on Baxter's emendation, though even he does not approve of the reading of the Vatican Ms.—That of Brunck is adopted by Gail.

16. 17. The ancients believed, that every one, who was happy after death, enjoyed the same diversions in the *Elysian* fields, which were his favourites when living: so Virgil, Lib. 6.

Pars in gramineis exercent membra palæstris,
Contendant ludo et fulva luctantur arena:
Pars pedibus plaudunt choreas et carmina dicunt. *(A.)*

In a fragment of Pindar, which we find in Plutarch, he says that the departed amused themselves in the Elysian fields, some with horses, others with dice, and others with musical instruments.—His words are:

Και τοι μεν ἱππειοις γυμνασιοις, τοι δε
Πεσσοις, τοι δε φορμιγεσσι τερπονται.

Ibi exercitationibus equorum, alii tesseris, quidam cithara sese delectant. (*F.*) See also *Tibullus*, Lib. 1. Eleg. 3. v. 59.—His words are:

Sed me, quod facilis tenero sum semper amori,

Σκεδάσαι θέλω μερίμνας. 18

πριν μ' απελθειν εκει, ὑπο χορειας νεϊτερων, θελω σκεδασαι μεριμνας.

Ipsa Venus campos ducet in Elysios.
Hic choreæ cantusque vigent, passimque vagantes
Dulce sonant tenui gutture carmen aves.
Fert casiam non culta seges, totosque per agros
Floret odoratis terra benigna rosis.
Ac juvenum series teneris immista puellis
Ludit, et assidue prælia miscet Amor.
Illic est, cuicunque rapax mors venit amanti,
Et gerit insigni myrtea serta coma.
"Then Love my ghost, (for Love I still obey'd,)
Will grateful usher to the Elysian shade:
There joy and ceaseless revelry prevail,
There soothing music floats on every gale;
There painted warblers hop from spray to spray,
And, wildly-pleasing, swell the general lay:
There every hedge, untaught, with cassia blooms,
And scents the ambient air with rich perfumes:
There every mead a various plenty yields,
There lavish Flora paints the purple fields;
With ceaseless light a brighter Phœbus glows,
No sickness tortures, and no ocean flows:
But youths associate with the gentle fair,
And, stung with pleasure, to the shade repair:
With them Love wanders, wheresoe'er they stray,
Provokes to rapture, and inflames the play:
But chief the constant few, by death betray'd,
Reign, crown'd with myrtle, monarchs of the shade."
(Grainger.)

18. σκεδασαι μεριμνας.—Horace has —*Vino pellite curas.* (L. 1. od. 7. v. 31.) and—*Dissipat Evius curas edaces.* (L. 2. od. 11. v. 17.) and—*Curam Lyæo solvere.* (Epod. 9. v. 47.) and again—*Generosum et lene requiro, quod curas abigat.* (L. 1. Epist. 15. v. 18.)

To me, far better, while I live,
Rich wines and balmy fragrance give.
Now, now the rosy wreath prepare,
And hither call the lovely fair.
Now, while I draw my vital breath,
Ere yet I lead the dance of death,
For joy my sorrows I'll resign,
And drown my cares in rosy wine.

while yet I live; and cover [*my*] head with roses, and call [or, *invite*] my fair companion. O Love, before my going there, [*even*] to the revels of the shades below, I wish to dissipate cares.

E.

ΕΙΣ ΡΟΔΟΝ.

Τὸ ῥόδον, τὸ τῶν ἐρώτων,
Μίξωμεν Διονύσῳ.
Τὸ ῥόδον τὸ καλλίφυλλον
Κροτάφοισιν ἁρμόσαντες,

Μιξωμεν Διονυσῳ το ῥοδον, το των ερωτων. Ἁρμοσαντες κροταφοισιν το ῥοδον το καλλιφυλλον, πινωμεν ἅβρα γελωντες. Ω ῥοδον, φεριστον ανθος· ῥοδον

This spirited poem is a eulogy on the Rose; and, again, in the 53d ode, we shall find our author rich in the praises of that flower. In a fragment of Sappho, in the romance of Achilles Tatius, to which Barnes refers us, the rose is very elegantly styled, "*the eye of flowers;*" and the same poetess, in another fragment, calls the favours of the muse—"*the roses of Pieria.*" *(M.)* From this and some of the odes of Horace, we see, that it was customary for persons of a refined, or voluptuous taste, among the ancients, to introduce ointments, perfumes and crowns at their entertainments.—The reader will find, subjoined here, the fragment from Sappho, referred to in the preceding observations by Mr. Moore,—along with his translation. Achilles Tatius appears to have resolved the numbers into prose.—The words of Sappho are:

Ει τοις ανθεσιν ηθελεν ὁ Ζευς επιθειναι βασιλεα, το ῥοδον αν των ανθεων εβασιλευε. Γης εστι κοσμος, φυτων αγλαϊσμα, Οφθαλμος ανθεων, λειμωνος ερυθημα, καλλος αστραπτον. Ερωτος πνεει, Αφροδιτην προξενει, ευειδεσι φυλλοις κομᾳ, ευκινητοις πεταλοις τρυφᾳ, το πεταλον τῳ Ζεφυρῳ γελᾳ.

Thus translated by Stirling:

"Would Jove a queen of flowers decree,
The Rose the queen of flowers should be.
The blush of meads, the pride of bowers,
The grace of plants, the eye of flowers!
The gods themselves her beauties move,
Fav'rite of Venus! breath of Love!
What flower is half so charming found,
As when, with full-blown tresses crown'd,
The Rose in all her bloom prevails,
And smiles on Zephyr's gentle gales?"

Or thus, by Mr. Moore:

"If Jove would give the leafy bowers
A queen for all their world of flowers,
The Rose would be the choice of Jove,
And blush the queen of every grove.—
Sweetest child of weeping morning,
Gem, the vest of earth adorning,
Eye of flowrets, glow of lawns,
Bud of beauty, nursed by dawns.
Soft the soul of Love it breathes,
Cypria's brow with magic wreathes,
And, to the Zephyr's warm caresses,
Diffuses all its verdant tresses,
Till, glowing with the wanton's play,
It blushes a diviner ray!"

Brunck considers this ode as spurious; see his 3d edition, p. 125:—and Brossius thinks, that the first five lines are not genuine: Ceterum annotasse juvabit, (says Mœbius,) Brossium quinque versus priores numerare in suppositiis, quia putat, versum 9 et 10 occasionem præbuisse seriori poëtæ

ODE V.

ON THE ROSE.

To make the beverage divine,
Mingle sweet roses with the wine ;
The liquor will delicious prove,
For Roses are the flowers of Love :

Let us blend with Bacchus the rose, the [*flower*] of the Loves. Fitting to [*our*] temples the beautiful-leaved rose, let us drink, gaily laughing.

ad hos versiculos, unam ideam exprimentes, consuendos. This opinion is condemned by Mœbius in the following words:—at mihi secus videtur; frequens enim est in antiquo sermone pleonasmus, quo eadem idea effertur, quæ jam præcesserat.—According to Born the argument of the ode is—*Poeta celebrat laudes rosarum:* But Mœbius is of a very different opinion, and thinks, that the title should be—not, as at present, εις ῥοδον, but εις συμποσιον. His words are—Hoc carmen, quod, ut nunc est, laudes rosæ celebrasse videri debet, sententia mea tantum abest, ut εις ῥοδον, quod inscribitur, pactum fuerit, ut contra, εις συμποσιον, ad quod instituendum anni invitabat tempus, compositum fuisse credendum.———Argumentum carminis hoc videtur esse: Veris adventu Poeta exhilaratus, ut bibendo genio indulgeant, amicos admonet V. 1-6. Itaque pampinos (v. 2.) et rosam, more suo, a pulchritudine et præstantia commendat, v. 6-8.—Jam in hilaritate effusior, οινοχοον corollas roseas afferre jubet, quibus, ut Deus Amoris, sibi caput redimiat, v. 9-13.—Quo facto, poeta coronatus saltandi consilium capit, v. 10. ad finem.—Pauw and Gail also think the common title of this ode incorrect.

1. 2. The rose was sacred not only to Love and Venus, but also to Bacchus and the Muses, as we shall see below, in the 53d ode.

Longepierre refers here to Horace, L. 1. od. 38. v. 3. and L. 2. od. 3. v. 14. Plutarch says, that the odour of flowers prevented ebriety:—Lib. 3. Sympos. Probl. 1.—The words of Horace are:—

Mitte sectari, rosa quo locorum
Sera moretur:—

"Then search not where the curious rose
Beyond his season loit'ring grows."

And again:—

Huc vina et unguenta et nimiùm brevis
Flores amœnos ferre jube rosæ;
Dum res et ætas, et sororum
Fila trium patiuntur atra.—

"Here pour thy wines, thine odours shed,
Bring forth the rosy short-lived flower;
While fate yet spins thy mortal thread,
While youth and fortune bless the hour."

The meaning is thus given by Fischer—*Bibamus vinum, potemus, rosâ odorati capillos*, (Hor. 2. od. 11. 14.): ita ut hæc verba verbis sequentibus explicentur. Hilares enim atque læti homines eandem rem solent repetere sæpius. According to Born the meaning is—*Jubeamus huc ferri vina et flores amœnæ rosæ*, uti Horat. 2. od. 3. 13. sive: *potemus tempora redimiti rosis;* quod idem etiam versibus sequentibus 3. 4. et 5. declaratur. Ex hilaritate enim solemus nonnunquam eandem rem sæpius repetere.

3. 4. Chaplets were made of roses, lilies, myrtle, violets and other

Πίνωμεν ἁβρὰ γελῶντες. 5
Ῥόδον ὦ, φέριστον ἄνθος·
Ῥόδον, εἴαρος μέλημα·

μελημα ειαρος. Ῥοδα τερπνα και θεοισι. Ὁ παις της Κυθηρης, συγχορευων

plants, according to the different fancies of the guests. It was imagined, that, partly by flowers, and partly by the constriction made by the chaplet, drunkenness might be prevented, or the disagreeable consequences much allayed. I do not conceive, that, used in this manner, the bare effluvia could have any effect, though some of them were of a medicinal nature. Hippocrates, indeed, prescribes rose-leaves, (but first made into a cataplasm with vinegar) as a good topical application for a head-ache. That may be rational; yet the strong scent of flowers in general hurts the nerves. *(Youinge.)* To account for the general use among the ancients of crowns, or chaplets of flowers, Gail refers to two passages in Athenæus. The first is a fragment of Sappho (ch. 5. book 15.) which he thus translates—" Mais toi qui charmes par une voix melodieuse, pare ta chevelure de couronnes, ceins tes tendres mains de branches entrelacées d'aneth. Plus on est paré de fleurs, plus on est sûr de plaire aux dieux, à qui l'on sacrifie : ils se détournent de ceux, qui n'ont pas de couronnes."—Considering this poetical solution unsatisfactory, he gives the following translation of a passage from the work of the Physician, Philonides, *on perfumes and crowns.* (See Athenæus lib. 10.) " Lorsque Bacchus eut apporté la vigne de la mer Rouge en Grece, on usa immodérément de la liqueur, qu'on en fit : les uns, devenus maniaques, ne savoient plus ce qu'ils disoient; les autres tomboient dans une stupeur léthargique, causée par le vin.... On comprit qu'il falloit inventer des moyens de soulager ceux, qui avoient la tête frappée des fumées du vin : or le plus facile de tous parut être de la serrer ...."—Gail adds : " D'un lien quelconque on passa aux couronnes de lierre, parceque cette plante ombrage bien le front par ses larges feuilles, que d' ailleurs ellé soutient une tension assez considérable, et refraîchit sans répandre d'odeur assoupissante." —If these crowns, chaplets, or garlands were consecrated to Bacchus, he thinks it was because they wished him to be the physician of the ills, which he occasioned by wine : that what was first introduced for its utility became afterwards an object of luxury or pleasure, when nothing was thought of but to flatter the smell, or the sight. Thus was introduced the myrtle crown, which, in reality, possessed an astringent quality, and may dissipate the fumes of wine. Crowns were also made of roses, which were deemed refreshing and capable of mitigating pains of the head. Plutarch says, that Bacchus taught those, who were seized by his frenzies, to crown themselves with ivy, because this plant prevents intoxication. *(Gail.)* According to Fischer and Born, the *το ῥοδον το καλλιφυλλον* of the present passage is the same as the *flores amœnæ rosæ*, in the lines of Horace already quoted. Born says, that *ῥοδον* is here put for *στεφανος*, or for *στεφανισκος ῥοδινος*, that is, *corona ex rosis nexa.*—Ἁρμοζω means—*aptare*, et deinde *ornare;* or the same as *πυκαζω* in the last line of the present ode. *(Degen.)*

The ancients used perfumes and wreaths of flowers in their entertainments, because they imagined, (as Plutarch remarks) that odours hindered the wine from overpowering them. And Festus adds, that they sometimes tied birds to their garlands, which, not only diverted them with their songs, but, by often pecking them with their bills, and scratching them

And, while with wreaths of roses crown'd,
Let laughter and the cup go round.
Hail, lovely Rose! to thee I sing,
Thou sweetest daughter of the spring:

O Rose, most excellent flower! O Rose, nursling of spring! Roses are

with their claws, kept them from sleeping.—*(A.)*

5. Ἁβρα γελωντες.—*Delicatè bibentes.* Ad hunc sensum accedunt duo Taciti verba, "*erudito luxu.*" Aut forte voluit Anacreon hoc conviventium rixis opponere.—*(Mt.* from *Longepierre.)*

Ἁβρα γελαν reddi potest—*hilarem esse et lætum: jocari libere: dulce ridere:* as in the next ode, v. 3. μεθυομεν ἁβρα γελωντες. *(Fischer.)* ἁβρα here and in the next ode is put adverbially for ἁβρως, *molliter, delicate, dulce:* and γελαν, *ridere,* means—*jocari liberius, hilarem esse. (Born.)* The words are rendered by Mad. Dacier—*ne songeons qu'a nous divertir.* But, according to her note, the Greek means—*beuvons en riant delicatement,* which would make a very different appearance in *English.* The truth is, that ἁβρα, instead of any allusion to the boasted delicacy of ancient debauches, upon which the critic unnecessarily refines, implies an indulgence to excess of voluptuousness. *(Greene.)*

6. 7. The commentators are much divided about the proper reading and meaning of this passage. Barnes, Baxter, Trapp, Faber, Mad. Dacier, Addison, Gail and Pauw adopt the reading of v. 6. as given in the text: and it is also followed by Fischer. Born, Degen and Brunck, following the conjecture of Lennepius, read το ῥοδον φεριστον ανθος;—whilst Mœbius reads ῥοδον ου φεριστον ανθος.—The line, as I have given it, is the reading of the Mss. Pauw thinks the ω in the text an interjection of exclamation, not of calling,—ω hic exclamantis est, non vocantis; and gives the literal order thus:—ὦ, φεριστον ανθος εστι ῥοδον—*Oh! the rose is the most excellent flower.* He adds: Nihil apertius, si ad verborum cohærentiam vel leviter attendas. Barnesius et Baxterus, uterque igitur male in versione sua,—*Rosa, o præstantissime flos.* Moneo in gratiam rudiorum, qui decipi possent.—Gail approves of Pauw's interpretation.—Fischer says—Verba ω φεριστον ανθος separanda sunt a ceteris verbis, nam interponere ea poetam jussit animus commotus, et admiratione rosæ plenus.—Ανθος φεριστον est—*flos amœnissimus, blandissimus, pulcherrimus:* qui vehementer laudatur a Philostrato, (ep. 27. et seq.)—Hesychius: φεριστον· βελτιστον· quæ glossa sumta videtur ex Iliad. ι, 110. Nam φεριστον vocatur—*quicquid in primis præstat, et excellit in aliquo genere.* Suidas, et ex eo Phavorinus,—φεριστον· κρατιστον· εξοχωτατον· η αγαθον.—The word μελημα in v. 7. has been variously interpreted: Barnes calls it *alumnus,* or *alumna:* Born prefers the meaning given by Baxter, viz. *amor, deliciæ, voluptas, desiderium.* Baxter's words are—Rosam certe *Veris* poeta dicit *curam,* sive *delicias,* quod rosis coronari soleret hujus dei imago: atque hinc est, quod inferius, insigni oda in Ver (51. 1.), στεφανηφορον ponat Anacreon epitheton ejus perpetuum. Degen agrees with Baxter, and says, that μελημα and its synonyme μεριμνα, like the *cura* of the Latins, are usually put—*pro eo, cujus curam habemus, quod cupimus, animoque versamus.*—Fischer also approves of Baxter's interpretation, and quotes Hesychius:—μελημα· οὑτινος αν τις φροντιζοι, αγαπημα. He adds—nam corona Veris erat e rosis confecta. (vid. od. 51. 1 et seq.) Itaque ῥοδον Ειαρος μελημα idem est quod ῥοδον ειαρος ανθος· ut rosa od. 51. v. 15. vocatur Ερωτος ανθος, non modo quia sacra erat Cupidini, sed quia corollæ ejus e floribus rosæ

Ῥόδα καὶ θεοῖσι τερπνά.
Ῥόδα παῖς ὁ τῆς Κυθήρης
Στέφεται καλοῖς ἰούλοις, 10
Χαρίτεσσι συγχορεύων.
Στέψον οὖν με, καὶ λυρίζω·

χαριτεσσι, στεφεται ῥοδα καλοις ιουλοις. Στεψον με ουν, και λυριζω· πεπυ-

nectebantur. The interpretation of Barnes (says Born) cannot be supported upon any certain authority: But Fischer thinks, that the rose may be also therefore called Ειαρος μελημα, because the Spring commands, or causes it to grow and bloom; since μελημα, according to Hesychius, is applied to that,—*quod quis curat, amat, quo quis delectatur et pascitur, omnibus modis.*—Thus, Pan is called—σεμνων χαριτων μελημα by Pindar, (ap. schol. ad Pythionn. 3. v. 139.) Neque aliter (adds Fischer) utuntur Latini nomine *cura.* Virgil, Ecl. 1. 58. says—

Nec tamen interea raucæ, tua cura, *palumbes,*
Nec gemere aëria cessabit turtur ab ulmo.

and Horace, (A. P. 85.)

Juvenum curæ *sunt puellæ, amores.*

There are also several examples of the same kind in Tibullus:—Sec 4, 11, 1.—and 3, 6, 29.—Mr. Moore says:—

"Rose! thou art the sweetest flower,
That ever drank the amber shower:
Rose! thou art *the fondest child*
Of dimpled Spring, the wood-nymph wild!"

Barnes says, that μελημα here is elegantly used for *Alumnus;* and that Pindar, who readily imitates Anacreon, has σεμνων χαριτων μελημα τερπνον.—Anacreon again, in the 9th line of the 53d ode, uses the words μελημα μυθοις: and Pindar has παρθενοισι μελημα. (Isthmionic. od. 10. v. 92.)

Sappho says of a rude, rich, and ignorant woman—"*you do not partake of the roses of Pieria:*" ου γαρ μετεχεις των ῥοδων των εκ Πιεριας:—meaning by *Pieria* the Territories of the Muses. Speaking of the word μελημα, Mad. Dacier says, that it strikes her as very delicate and refined: as if he wished to intimate, that the embellishing of the Rose was the whole business of spring. It was prized by the Greeks above all other flowers.

8. Θεοισι. Ex. gr. Baccho, Veneri, Musis, Amori. The gods meant were Bacchus, Venus, Cupid, and the Muses. *(Degen.)*

9. 10. 11. Lennepius proposed to read here ῥοδα, τοις δ παις Κυθηρης στεφεται καλους ιουλους: and his emendation is adopted by Born and Brunck. Pauw, Trapp and Gail also prefer καλους ιουλους, (κατα being understood.) Barnes, Degen, Mœbius and Fischer are for the reading, which I have given.—Scio, says Pauw, quomodo defendi possit καλοις ιουλοις; sed longe emaculatius esse καλους ιουλους, hoc scio etiam: et cur igitur lectionem nitidiorem aspernamur, quæ se ipsa prodit, et ex literis quasi exsilit? Sequitur χαριτεσσι: Et hoc casum quartum etiam commendat præ tertio: Nam vicini dissimiles esse malunt, si possunt. The note of Degen, approving of the reading in the text, is—Series sententiarum hujus lectionis melius convenit versibus 7. 8.; unde eam pro correctione Lennepii revocandam duxi. Sic quoque suavior orationis similitudo conspicitur. Structura denique verborum ipsa ad poeticam rationem propius accedit.—Barnes gives the order of the construction thus, making ῥοδα the accusative case after the verb στεφεται:—Παις ὁ της Κυθηρης στεφεται ῥοδα επι τοις ιουλοις.—He adds—στεφομαι τους ιουλους ῥοδοις, et—στεφομαι τοις ιουλοις ῥοδα, dicitur.—Fischer, after saying, that the structure

All mortals prize thy beauties bright;
In thee the Powers above delight.
Gay Cupid, with the Graces bland,
When lightly bounding, hand in hand,

delightful even to gods. The boy of Cytherea, [*the son of Venus,*] dancing with the Graces, intwines roses with [*his*] beautiful ringlets.

of the sentence is uncommon, adds—nam verbo στεφεσθαι notionem simplicem *circumdandi* et *cingendi* subjectam esse existimari debet, ita ut ῥοδα στεφεται ιουλοις dictum sit pro ῥοδοις στεφεται ιουλους· quæ quidem constructio sane usitatior est. At tamen nec altera caret ratione: Nam qui caput corolla rosea redimit, is rosas cingere capillis dici quodammodo potest. Sic poeta supra scripsit—το ῥοδον κροταφοισιν ἁρμοσαντες, ut od. 6. v. 1., &c. στεφανους μεν κροταφοισι ῥοδινους συναρμοσαντες, ordinem verborum nativum sequutus: sed exquisita illa ratione uti placuit Pindaro, (Isthmionn. 7. v. 53.) Neque vero Euripides dubitavit utrumque adeo constructionis genus conjungere, Phœnn. v. 114.—Itaque quam supervacua sit et temeraria conjectura Lennepii, quis non intelligit? Et quis non miretur, inventos esse alios viros doctos, qui lectionem istam in ordinem adeo recipere, ejecta genuina scriptura, auderent? Mœbius refers to a similar construction in Aristophanes, (Plut. v. 115.) απαλλαξειν σε της οφθαλμιας, where, he thinks, these words were undoubtedly used for απαλλαξειν σου την οφθαλμιαν; for properly speaking it is the blindness, or disease, that is removed from the man, not the man from the blindness. There is no reason, therefore, he thinks, to object to the received reading of Anacreon here, though the construction proposed by Lennepius is more common.

The Graces are here very properly chosen as companions for the god of love, since every qualification, which can adorn a woman, is by the poets ascribed to those divinities.

"This sweet idea of love dancing with the graces is almost peculiar to Anacreon." *(Degen.)*

Mr. Moore's version of these lines is—

Cupid, too, in Paphian shades,
His hair with rosy fillet braids,
When, with the blushing, naked Graces,
The wanton, winding dance he traces.

12. &c. ad fin. This passage has given room to much conjecture and criticism; But I have followed the reading approved of by Fischer.—Barnes reads λυρισσω, Ionicè for λυρισω—: The Vatican Ms. has λυριζω. Bothius adopted λυριζον; *contra prima elementa grammatices*, says Mœbius. Baxter follows the Vatican Ms.—Brunck and Degen have received, as the proper reading, the conjecture of Degen, στεφωμεθ' ουν. Λυριζων, &c. *sed sine causa*, as Mœbius remarks. This is also the reading adopted by Born and Gail. Mœbius himself reads στεψον ουν με· λυριζων, &c. Zeune, in his animadversions on Anacreon, argues in favour of the conjecture of Pauw—στεψω ουν με, και λυριζων, &c. Trapp follows the reading of Barnes; that is λυρισσω with two sigmas (σσ): and proposes Λυαιε instead of Διονυσε in the 13th verse. In Fischer's opinion we ought to read, either λυριζων, so as to chime with the verb χορευσω in verse 16; or λυριξω with a colon after it, so as to separate it from the subsequent words. He cites ψαλιξω and εκθεριξω from the 12th ode, in favour of his opinion; which he thinks also supported by the reading of the Vatican Ms. *et scriptura codicis Vaticani eodem ducit.* Nor does he consider the want of the copulative και in the subsequent part of the passage any objec-

Παρὰ σοῖς, Διόνυσε, σηκοῖς,
Μετὰ κούρης βαθυκόλπου,
Ῥοδίνοισι στεφανίσκοις 15

κασμενος ῥοδινοισι στεφανισκοις, χορευσω παρα σοις σηκοις, Διονυσε, μετα

tion: *Nam* (says he) *lætam, hilaremque linguam ejusmodi vinculis non adstringi, quis nescit?*

13. Bacchus was the son of *Jupiter* and of *Semele*, the daughter of *Cadmus*, king of *Thebes*. Apollodorus tells us, that Juno, being impatient of her rival's happiness, took the form of *Beroe*, the nurse of *Semele*, and, under that disguise, insinuated to her, that to be assured of Jupiter's affections, she ought to insist upon his coming to her embraces in all his glory; but, that *Semele*, being unable to endure so much splendour and majesty, fell a sacrifice to her curiosity and ambition. Jupiter took and sewed in his thigh the child, of which she had been big some months: and hence Bacchus was called *Bimater*, or one, who had two mothers. The name of *Dionysius*, which Anacreon gives him here, he got, as Lucian informs us, from the Nymphs who nursed him. It is derived from Διος the genitive case of Ζευς Jupiter, and from *Nysa*, a mountain in India, where he was educated. Diodorus states, that he was a great warrior, and, that he carried his conquests through Asia, all over India; where, finding his troops incommoded by the excessive heats, he retired with his army from the plains, into the hollow of the mountains, which he called the Thigh, and which gave origin to the Greek fiction, that Jupiter sewed him in his thigh. The Egyptians call him Osiris: and Thymætes, who was cotemporary to Orpheus, and wrote a poem called *Phrygia*, respecting the actions of Bacchus, expressly says, that the father of Bacchus was *Ammon*, a king, who reigned over a part of *Libya:* meaning that part, which submitted to *Ammon*, king of *Egypt*, and which was afterwards called *Ammonia. Ammon* was also the Egyptian name for *Jupiter:* therefore, it seems probable, that *Bacchus*, and the famous *Sesostris*, or *Osiris*, the son of Ammon, were the same: and the same with *Sesac*, who, in the 5th year of *Rehoboam*, took *Jerusalem*, and plundered the Temple. He was painted with bull's horns, because he instructed the conquered nations to plough with oxen; and with clusters of grapes, because he taught the planting of the vine; and was described as drawn by tigers, to denote his conquest of *India*, a country, in which those animals abound.—*(A.)*

Σοις σηκοις.—The *shrine* was the place, where the image of the god stood; and was in the middle of the temple, a little raised and railed in. Virgil represents Dido,

Tum foribus Divæ *media* testudine templi.
(Æn. 1. v. 509.)

Midst of the temple, just before the Shrine.

And he says of Augustus, (Georg. 3. v. 16.)

In *medio* mihi Cæsar erit.

"The middle space immortal Cæsar claims." *(A.)*

Σηκος. Dancing formed a part of the religious worship of the Greeks, for, on festival days, the men danced in the temples with girls, and played on musical instruments. It is thus, that the present passage is to be understood. Besides, Anacreon does not say merely, that he'll dance in the temple, but that he'll dance near *the shrine* of Bacchus. The shrine was a separate, inclosed and elevated space in the middle of the temple, and was called σηκος. The following passage of Virgil clearly shews, that the statue of the goddess was in the

With nimble feet he beats the ground,
Shows his locks with roses crown'd.
Here then the flow'ry garland bring;
With numbers sweet I'll wake the string:

Crown me, then, and I will strike the lyre: [*and*] being adorned with rosy chaplets, I will dance near thy shrine, O Bacchus, with a full-

middle of the temple.

In foribus Divæ media testudine templi.

For how could Dido be in *the middle* of the temple if she was (*in foribus*) *at the door?* But here *fores Divæ* means *the door of the shrine of the goddess;* the *Fores* του σηκου. In *medio* mihi Cæsar erit is explained in the same way. *(Fab.* and *M. Dacier.)*

14. Hesychius has βαθυκολπων ἡρωϊδων απο μεγεθους. Eustathius says (P. 1146. L. 3.) that Homer has never given this epithet to the Grecian women. In the hymn to Venus, which is attributed to Homer, we find, v. 258. Νυμφαι βαθυκολποι. La Fosse here has —"*avec une fille qui a la gorge pleine;*" for, says he, βαθυς signifies *full* as well as *deep.* And Baxter says:—κουρη βαθυκολπος Poëtæ dicitur, *cui sunt grandiusculæ mammæ, et quasi sororiantes.*—The word may also signify, simply, *beautiful,* as ευζωνος and καλιζωνος do in Hesychius: so says Faber, who has an amusing note here.

The epithet βαθυκολπος, which he gives to the nymph, is literally "*full-bosomed.*" If this was really Anacreon's taste, the heaven of Mahomet would suit him in every particular. See the Koran ch. 72. *(M.)* This word (says another translator) is not literally given, as I believe there is no word in the English Language, into which it can be translated with tolerable propriety. The term *full-bosomed* approaches nearest to the sense of the original.—*(Anon.)* Madame Dacier translates it into *tall,* or *of a fine presence.* The comment of Barnes upon it is—"*optime autem de fœminis usurpatur, quarum in sinus amatorum oculi et manus solent descendere.*" Homer uses the word, in the Iliad: see Σ. v. 339. The word βαθυζωνος, Barnes says, has the same meaning: and he quotes from *Bacchylides,* ω δαδοφορου νυκτος μεγαλοκολπου θυγατηρ: and from Theocritus (Idyll. ιζ'. v. 55.) Αλλα Θετις βαθυκολπος.

Κουρη βαθυκολπος here signifies, according to Fischer and Born, *Formosa puella:* solent enim poetæ (says Born) partem pulchritudinis ponere, ut totam pulchritudinem indicent: and Fischer, to the same purpose—Nam etiam Anacreon vocabula, partem pulchritudinis quandam, nempe eam, quam maxime spectari vult, significantia, ita ponit, ut iis totam pulchritudinem indicet: ut od. 6. v. 7.—κουρη χλιδανοσφυρος, et ib. v. 8. ἁβροχαιτης κουρος.—Baxter, in remarking on this passage, informs us—mulieres pingues et proceras Græcis fuisse in deliciis.—Mr. Younge says—βαθυκολπος, or *deep-breasted,* is a most disagreeable image! As explained by Hesychius, it is suitable only to masculine women; but Eustathius exculpates Homer, from whom this epithet is borrowed, if the great Bard applies it to the Trojan women only, and never to the Grecian Fair. Νεοθηλος, the direct opposite to βαθυκολπος, should be said of a young girl, as in the 42d ode. Gail observes:—"Selon quelques interpretes, ce mot doit signifier *au sein profond, au sein qui fait un creux profond.* Les sculpteurs Grecs ne partagoient pas ce goût d' Anacreon, puisqu'ils effacoient ce creux en écartant les seins." According to Faber, Anacreon intimates by this epithet—se non ita facile amasse frustilla illa mulierum, quæ, pumilæ cum sint, pupæ potius, quam

Πεπυκασμένος, χορεύσω.

βαθυκολπου κουρης.

plenum et justum Veneris αθυρμα haberi debent.

16. "*I will dance.*" Dancing, among the ancient Greeks, was a part of their divine worship; for, on every solemn festival, their young men and maids used to dance together in the temples, before the statues of the gods,—and to play upon musical instruments. The Romans also had their *Salian* and other religious dances.—Nor must the Hebrews be excepted; for, not to mention their dancing about the golden calf, which might have been borrowed from Idolaters, David himself danced before the ark, and with all his might.—2 Kings, ch. 6. v. 14. *(A.)*

And, crown'd with roses, flowers divine!
Admitted, Bacchus, to thy shrine,
With my sweet girl, ripe, young and gay,
I'll dance the feather'd hours away.

bosomed maid.

5.

ΕΙΣ ΤΟ ΑΥΤΟ.

Στεφάνους μὲν κροτάφοισι
Ῥοδίνους συναρμόσαντες,
Μεθύομεν ἁβρὰ γελῶντες.
Ὑπὸ βαρβίτῳ δὲ κούρα,

Συναρμοσαντες μεν ῥοδινους στεφανους κροταφοισι, μεθυομεν ἁβρα γελωντες. Δε χλιδανοσφυρος κουρα, φερουσα θυρσους κατα βρεμοντας κισσοισι πλοκαμ-

The subject of this ode is different from the former, and the titles, which are the same in the Mss., ought to be, therefore, different. Titulum κωμος restituo, says Barnes, quod res ipsa faciendum docet, et *Faber* cum *Filia* priorem titulum incongruum fatentur: et *Helias Andreas* hunc pro vero agnoscit, quod, ex ultimo ipsius odæ versiculo, confirmatur. *Comus* autem non tunc pro *Deo*, sed pro solenni et festivo sodalitio sumendum.

This ode in the original bears the same title as the former; but, as the subjects are entirely different, commentators very justly condemn it as a mistake in the copyists. Madame Dacier would have it called the *Masquerade;* and Barnes entitles it—Κωμος, which he translates *Festivitas Amatoria.* I have taken the same liberty, and given it as proper an appellation, as I could readily think of. —*(A.)* He calls it "*The Festal.*"

Mad. Dacier thinks this ode a description of a sort of amusement, common in Anacreon's time, namely masking after supper; taking young singing, dancing and musical boys about the streets, and thus visiting the houses of the ladies, and also the god of festivity, Comus. She therefore condemns the common title, which says, that this ode was on the Rose, like the preceding.

As the common title of this ode is evidently wrong, the editors have given it various appellations. Barnes calls it *The festival of Love;* Dr. Trapp and Pauw *The banquet;* Longepierre and Fawkes, *The party of pleasure.* Fischer considers it as a description of a nocturnal banquet and drinking party, where love songs were sung, lascivious jests repeated, and where dancing took place. He adds—ita, ut compotores coronati, facesque organaque tenentes, advolent ad amicularum ædes, januarumque claustra effringant. —Faber thought it a description of a real dance, in which Bacchus, Cupid, and Venus were personated by two boys and a girl, who went, with songs and merriment, to the temple of Comus. Younge thinks it probable, that it is nothing more than a fanciful composition. Brunck and Degen call it ερωτικον, η κωμος: and so does Gail. Born and Mœbius give it the title of Κωμος. Après souper (says Gail,) on se masquoit; on prenoit avec soi de jeunes filles et de jeunes garçons, qui chantoient, dansoient, et jouoient des instrumens; et l'on couroit ainsi les rues. C'est une de ces orgies galantes, que decrit Anacreon.—La Fosse agrees with M. Dacier, in considering it as a masking, or masquerading party, in which Anacreon and his friends assume the dress and characters of the deities, whose names are mentioned.—Ad il-

ODE VI.

ON THE SAME.

Our heads with roseate garlands crown'd,
We laugh and push the bowl around ;
While, to the lyre's enchanting sounds,
A nymph with taper ancles bounds :

Fitting Rosy chaplets to [*our*] temples, we freely drink, gaily laughing. But the neat-ankled maid, bearing a Thyrsus rustling with ivy wreaths,

lustrandam hanc oden (says Degen) facit præcipue ille mos veterum Græcorum, secundum quem in conviviis pulchra puella, hetæra, ad lyram canere atque saltare solebat.—He also refers to another ancient Greek custom; namely, singing the praises of illustrious men, at their banquets. The following words contain the opinion of Mœbius :—Carmen hoc elegantissimum continet compotationis nocturnæ descriptionem, in qua formosa puella saltabat, et puer delicatus ad lyram canebat. Poeta egregie versatus est in hac idea amplificanda atque exornanda, a more veterum Græcorum, qui conviviorum locum obtinebat, desumta. Nam Dii ipsi intersunt commessationi, et, Brossio observante, virgo illa formosa ipsa erat Venus, et puer delicatus Deus Amoris, qui simul cum Baccho, quippe Deo lætitiæ, conspicitur. Ceterum observasse juvat, Deos olim etiam interesse epulis fuisse creditos.—Born supposes, with Schneider, that this ode was written on the occasion of a Festival of Bacchus. The various meanings of the word κωμος, (his own title,) he gives thus. Erat autem κωμος convivium nocturnum, plenum impudicis et jocis et cantilenis, in quo etiam saltationes, ab honestate remotæ, fiebant, et vino nimium indulgebatur. Et hoc sensu hujus odarii v. 16. ponitur. Deinde κωμος etiam dicitur Deus commessationis, qui specie fingebatur juvenis ebrii cum capite gravato et face. Tertio denique loco κωμος est *hymnus*, seu *cantilena commessantium. Carmen, quod canitur a commessantibus*,(says Fischer.) According to Mad. Dacier's representation of the ancient custom, upon which this piece is founded, it exhibited, as Mr. Greene remarks, a very whimsical scene of *Bacchanalism.* He thinks her on the whole too refined: and, that the ode may be termed *The Festival, The Party of Pleasure*, or *The Jovial Crew*, &c. though the last appellation may be esteemed too ludicrous, as gods and goddesses were of the party. He thinks it needless to give any particular titles to the odes in general, as their subjects speak for themselves. Faber, from its Doricisms, says this ode was not written by Anacreon.

1. 2. 3. The meaning is—*præcincti roseis tempora vinculis: cincti*, vel *redimiti tempora rosa.* Ἁβρα γελᾶν reddi potest—*hilarem esse et lætum: jocari libere: dulce ridere.* Verbum μεθυειν explicari recte potest verbis Plauti (Curcul. 1, 2. 35.) *ingurgitare in se merum. (Fischer.)*

4. I had collected a host of authorities on the *Barbiton*, but found, that, after all, they left me ignorant of the nature of the instrument. There is scarcely any point, upon which we are so totally uninformed, as the music of the ancients. The authors ex-

Κατὰ κισσοῖσι βρέμοντας 5
Πλοκάμοις φέρουσα θύρσους,
Χλιδανόσφυρος χορεύει.
Ἀβροχαίτας δ' ἅμα κοῦρος,
Στομάτων ἁδὺ πνεόντων,
Κατὰ πηκτίδων ἀθύρων, 10

οις, χορευει ὑπο βαρβιτῳ. Δ' ἁμα ἁβροχαιτας κουρος, στοματων ἁδυ πνεοντων, προχεει λιγειαν ομφαν, αθυρων κατα πηκτιδων. Δ' ὁ Ερως, ὁ χρυσοχαι-

tant on the subject (and collected by Meibomius) are, I imagine, little understood: but, certainly, if one of their moods was a progression by quarter-tones, which we are told was the nature of the enharmonic scale, simplicity was, by no means, the characteristic of their melody: for it is a nicety of progression, of which modern music is not susceptible. The invention of the Barbiton is, by Athenæus, attributed to Anacreon. See his fourth book, where it is called *το εὕρημα του Ανακρεοντος*. Neanthes of Cyzicus, as quoted by Gyraldus, asserts the same. Vide Chabot. in Horat. on the words "*Lesboum Barbiton,*" in the first ode. *(M.)* See also supra, the notes on the first ode, v. 3. 6. 8. 11.

The dancing girl is said to be (*ὑπο*, subter,) *beneath* the lyre, because the musicians were accustomed to sit higher than the company. *(Bt.)* The Latins would say *ad barbitum saltare:* (See Hor. Lib. I. Ep. 14. v. 25.) but the Greeks—*sub barbito.* *(Fab.)*

5. 6. The Thyrsus was a pine staff, made like a half-pike and adorned with wreaths of ivy: It was the weapon of the *Bacchanals (A.);* and was also borne by those revellers, who visited the temple of Comus.

An old scholiast on Hor. Epod. 16. v. 45. says—"*Thyrsi arborum rami sunt, et velamina Puellarum.*"

Stephens, Faber, Barnes and Pauw, are for reading *κατακισσοισι* in *one* word; and so it is also read by Brunck, Mœbius, Trapp, Degen and Gail. Baxter, Fischer and Born, divide it into *two* words, considering the *κατα* as belonging to the participle *βρεμοντας*, from which it is separated by the figure *τμησις*. Instances of a similar separation of words may be seen in ode 3. v. 9. 15. 29. and in other parts of Anacreon. Baxter, finding an old interpreter of Horace call *Thyrsi, velamina puellarum,* so that the word may be taken for *sertum,* or *corona,* interpreted the passage in that sense;—so that *θυρσοι καταβρεμοντες κισσοισι* should mean *corona hederacea:* and thus the entire passage would mean—*puella hedera tempora vincta gerens.*—Fischer justly condemns this interpretation, which makes a Thyrsus to signify *an ivy crown;* and says, in that case, that the word *κισσοισι* would be entirely superfluous, as, indeed, is manifest. The Thyrsus was properly a spear, or a wand, surrounded with ivy, or vine leaves. By *κισσοι πλοκαμοι,* according to Fischer, is meant—*nexus, plexus hederacei;* vel simpliciter *hedera,* quatenus plexa est: For *κισσος πλοκαμος* is put for *κισσινος πλοκαμος*; just as in Homer, (Il. ω', v. 58.) *γυνη μαζος* is put for *γυναικειος μαζος.* Then the meaning of *θυρσοι κισσοισι πλοκαμοις καταβρεμοντες* is—*virga, baculus frondibus hederarum circumplicatus, hedera circumfusus.*—The motion of the girl in dancing would move the Thyrsus, and, consequently, cause the ivy to rustle, the noise of which is well expressed by *καταβρεμοντας.* Hence it follows, that this word is a much more elegant one here, than *βρυοντας,* which Barnes substituted for it; and, that it is by no means proper to read *κατακισσοισι,* in one word, for *κατακισσος* means—*hedera tectus, hedera obductus, covered,*

A thyrsus in her hand she holds,
Clasp'd by the ivy's amorous folds;
Whose clust'ring branches, wreathed around,
Diffuse a trembling, rustling sound.
A soft-hair'd youth's melodious throat
In concert pours the liquid note,

is dancing to the lyre. And, in concert, a downy-haired youth, *his* lips sweetly breathing, pours forth his soft voice, playing upon [*the strings or surrounded with ivy;* and not *hederaceus*, as it was understood by Faber, and Barnes. *(Fischer.)* Pauw justly ridicules Barnes for saying, if the metre permitted it, that he would read, not καταακισσοισι, but καταασκιοισι. Born explains θυρσοι by—Baculi, quorum cuspides tectæ erant hedera. Tales Baculos et Bacchus et Bacchantes,—et commessantes tum mares tum fœminæ gestabant. It is not necessary, as Zeune recommends, to read κισσινοις instead of κισσοισι.

7. Χλιδανοσφυρος κουρα means properly *pedes delicatos habens puella.* It means also *formosa puella*, generally. The poet here praises the beauty of the feet especially, as that was most conspicuous in the girl's dancing.

Homer in the Odyssey (α'. v. 152.) informs us, that music and singing were customary at convivial meetings.

Anacreon particularly mentions the feet, because, in dancing, the legs, ancles, and feet, were exposed to view. *(Dacier.)*

8. Ἀβροχαιτης, non tam *cui sunt comæ molles*, quam *is, cui sunt comæ comtæ:* opponitur crinibus hirtis et nulla lege jacentibus. Deinde etiam est idem ac *formosus, pulcher, honestus. (Born.)*

9. Anacreon here seems to have imitated Hesiod's (Scut. v. 279.) ἐξ ἁπαλων στοματων. It is also worth while to transcribe the following epigram from the Anthologia, quoted on this place, by Longepierre:—

Κουρη τις μ' εφιλησε ποθεσπερα χειλεσιν ὑγροις.
Νεκταρ εην το φιλημα· το γαρ στομα νεκταρος επνει.
Νυν μεθυω το φιλημα, πολυν τον ερωτα πεπωκως.

It has been thus paraphrased by Mr. Moore:

"The kiss, that she left on my lip,
Like a dew-drop shall lingering lie;
'Twas nectar she gave me to sip,
'Twas nectar I drank in her sigh!
The dew, that distill'd in that kiss,
To my soul was voluptuous wine;
Ever since it is drunk with the bliss,
And feels a delirium divine."

Virgil says of the hair *comæ odorem divinum spiravere:* (Æn. 1. v. 403.)—and in the *Anthologia*, (Lib. 7. P. 632. v. 8.) we have το στομα νεκταρος επνει.

10. The πηκτιδες, here spoken of, Scaliger says, was an instrument of two strings: and the generality of interpreters have made the youth accompany his music with his voice. But, as the word is used, in the Anthologia, to express a flute, I have rather chosen to render the passage, as Baxter understood it, and who translates στοματων πνεοντων, by *orificiis spirantibus*, the stops of the πηκτιδες, or flute. *(A.)*

The πηκτις, according to Scaliger, was a two-stringed instrument. (Poet. L. 1.) It also signifies a pipe, in the *Anthologia* (L. 4. P. 474. Ep. 5. and P. 479. Epigr. 3.) Πηκτιδες are also called *chordæ*, or strings; and hence perhaps the κουρος, or young lad with the Barbitos, (to the sound of which the κουρα, or young girl danced)—sung at the same time that he touched the chords of the Barbitos. (L.) Or perhaps the Barbitos was played on by another person, whilst the boy accompanied

Προχέει λιγεῖαν ὀμφάν.
Ὁ δ' Ἔρως ὁ χρυσοχαίτας,

τας, μετα του καλου Ανιου, και της καλης Κυθηρης, χαιρων μετεισι τον

it with the πηκτις, as well as with his voice.—Baxter thinks the πηκτις was an instrument, in which many pipes, or flutes were united, perhaps like the shepherd's pipe, which consisted of seven reeds, or tubes. Mad. Dacier says, that the Lydians were supposed to be the inventors of the πηκτις; that it was used as an accompaniment to the *Barbitos;* and is unknown to us.

Of this instrument Born says:—πηκτις, sive μαγαδις, est organon psallisticum, intentum nervis viginti: et species fuit της σαμβυκης. Vid. Athenæum, 14. 9. Barnes calls it *Pandura*, in his Latin version, and in his notes refers to Athenæus, Eustathius and others. He says it is what Aristotle has called Μαγαδις, (Polit. L. 8.) He quotes from Sappho, respecting it, χρυσου χρυσοτερα, πολυ Πακτιδος ἁδυμελεστερα: adding that she was considered the inventor of it, by *Menæchmus Sicyonius* and by *Lilius Gyraldus*, following *Athenæus*. Anacreon mentions it as an instrument in v. 1115. of his fragments in Barnes: thus,

Νυν δ' ἁβρως εροεσσαν
Ψαλλω πηκτιδα, τῃ φιλῃ
Κωμαζων παιδι γ' ἁβρῃ.
Nunc autem molliter amabilem
Tango citharam, charissimæ
Proludens puellæ *isti* mollicellæ.

And I find (ibid. v. 1125.) also respecting the Magadis, these words:—

Ψαλλω δ' εικοσι πασαις
Χορδαισιν, Μαγαδιν εχων.—
Canto viginti totis
Chordis, Magadin habens.

From which words of Anacreon it would appear, that the Magadis was a twenty-stringed instrument, which Aristotle, (as already remarked) according to Barnes, considers the same as the Πηκτις. On this part of the Fragments, Barnes refers to several authorities, respecting these musical instruments. Baxter considers the πηκτις as several pipes, or tubes, united into one instrument, *ad formam* (as he says) *pastoralis fistulæ; seu panduræ.* He thinks the Magadis the same as, or similar to, our organ.

Of the Pectis Fischer says:—Πηκτις autem erat οργανον ψαλτικον, intentum nervis pluribus, diversum ab eo, quod μαγαδις appellatum legitur: hoc enim habuit viginti chordas. Etsi non nescio, Aristoxenum, et Menæchmum Sicyonium tradidisse, μαγαδιν et πηκτιδα unum fuisse idemque instrumentum. Ita, ut κατα πηκτιδων αθυρειν idem sit, quod fragment. 16. v. 5. ψαλλειν πηκτιδα, *pulsare digitis pectida.* "La *pectis* (says Gail) étoit une espèce de guitare, que l'on pinçoit avec un onglet de metal. (Voyez la Traduction d' Athénée par Villebrune, tome 5. page 257.) On voit par ce passage d' Anacréon, qu'on se servoit de la *Pectis* pour accompagner le Barbitos, au son duquel on dansoit."—He also remarks on the word Barbitos (v. 4.): Que *La Lyre*, ou *Barbitos*, et *la cithare* ne devoient pas se confondre. La Lyre fut le commencement des harpes de diverses formes: la Cithare tenoit le milieu entre nos luths et la mandoline. Les Luths qu'on voit sur plusieurs anciens monumens sont la vraie cithare. *Lyre*, mot du nord, signifie *attrait, appat, amorce:* et *cithare*, mot Phénicien, *son bruyant. Dulcisona lyra; garrula*, ou *strepera cithara.*—Trapp supposed, as Baxter did, that the Pectis was a wind-instrument. Greene thinks it more conformable to antiquity to consider it a stringed instrument, as it is usually understood to have been; "though the modern flute is adapted to the pensive softness of an Amoroso, however unfit for revelry."—Πηκτις sive μαγαδις est organon intentum nervis viginti; et species fuit της σαμβυκης. (*Born.*) κατα πηκτιδος

While, playing on the pektis' strings,
With softly-breathing lips he sings.
Here Cupid, too, with golden hair,
And Bacchus, ever young and fair,

of] the pectis. Even Cupid, the golden-haired, with beautiful Lyæus

αθυρειν est *digitis magadin pulsare. (Id.)*

11. We find in Horace a similar expression:—

——cui liquidam pater
Vocem cum Cithara dedit—

9. 10. 11. After all the consideration I have been able to give the opinions of the different commentators respecting these lines, I am satisfied, with Fischer, that there is no necessity for departing from the common reading and arrangement of them. This is adopted by Faber, Trapp, Baxter, Mad. Dacier, Mœbius, &c. Pauw supposes, that the verses were transposed by some transcriber; and would re-arrange them thus 9. 11. 10. Brunck, Barnes, Gail, Degen, and Born—follow the Vat. Ms. and read αθυρει in the 10th and προχεων in the 11th verse, as Stephanus did before them.—Born, however, approves of the emendation proposed by De Pauw.—Fischer thinks Baxter right in maintaining the reading of αθυρων and προχεει: Nam (says he) fingitur puer canere ad pectida. Pluralis enim πηκτιδων habet vim singularis, ut στοματων πνεοντων dictum est pro στοματος πνεοντος. After proving by various authorities, that the πηκτις was a many-stringed instrument, he goes on thus:—κατα πηκτιδων αθυρειν est, *pulsare digitis pectida*, vel idem quod ψαλλειν πηκτιδα: (in the Fragments of Anacr.) And στοματων ἁδυ πνεοντων προχεειν λιγειαν ομφαν, is—*dulce, suave canere.* Quia igitur verbis, στοματων προχεει ομφαν, significatur res primaria, sed verbis, κατα πηκτιδων αθυρων, ostenditur tantum, quomodo cantus fiat, nempe ad pectida; satis apparere arbitror, necesse esse, ut legatur αθυρων προχεει, non αθυρει προχεων; neque sine magna elegantia verba, στοματων ἁδυ πνεοντων, interposito versiculo, κατα πηκτιδων αθυρων, sejuncta esse a verbis προχεει λιγειαν ομφαν. He refers for a similar passage to ode 9. v. 3-5.—where a line is interposed in a similar manner. To this exposition from Fischer, I may add:—Recte mihi Fischerus videtur monuisse—αθυρων—προχεει,—unice veram esse lectionem, quia genitivus, στοματων, pendeat a verbo προχεει, qua locutione *res primaria* significetur. Huc accedit, quod nostra lectio verborum aptæ et quasi rotundæ constructioni φερουσα χορευει v. 6. et 7. cum maxime respondet. *(Mœbius.)* Degen says, alluding to Fischer's opinion: sed structura lectionis Brunckianæ doctior est et suavior.

12. Χρυσοχαιτας. *Cui sunt comæ flaventes:* deinde *formosus, pulcher.* In the 36th fragment we find a word of the same meaning, χρυσοκομης, *auricomus*, h. e. *formosulus.* Ovid uses *aureus* in the same sense: (Rem. Amor. 36.) Yellow hair was considered a great part of beauty by the ancients. It is often called ξανθη in Homer.

These epithets, and such like, mean what we term *flaxen hair. Flavus* and ξανθος are commonly said of corn. I have seen a masterly picture of Venus with fiery hair, though locks, truly red, were as disagreeable to ancient, as they are to modern taste. Theocritus, describing two homely swains, says—ὁ μεν αυτων πυρρος, ὁ δ' ημιγενειος:

"Half-bearded one, the other fiery-hair'd:"—

And, in Martial, *crine ruber* is the sign of a rogue. Flaxen hair is very properly given to Cupid; for most adults, whom we see with brown, in their childhood had flaxen, hair. *(Younge.)*

Μετὰ τοῦ καλοῦ Λυαίου,
Καὶ τῆς καλῆς Κυθήρης,
Τὸν ἐπήρατον γεραιοῖς 15
Κῶμον μέτεισι χαίρων.

κωμον επηρατον γεραιοις.

13. *Lyæus* was a name given to Bacchus, from the Greek word λυειν, *to free*, or *to chase away*: because wine, of which he was the god, frees the mind from care, by chasing away anxiety. Anacreon adds the epithet καλος or *beautiful*, because the ancients always painted him young, and charming: so Ovid—

——*Tibi enim inconsumpta juventa est;*
Tu puer æternus, tu formosissimus alto
Conspiceris cœlo; tibi, cum sine cornibus astas,
Virgineum caput est:
Metam. L. 4.

"Eternity of youth is thine! enjoy
Years roll'd on years, yet still a blooming boy.
In heaven thou shinest with superior grace;
Conceal thy Horns, and 'tis a Virgin's face." *(Eusden.)*

14. Cicero reckons up four Venuses; the first the daughter of *Cœlum*; the second, *Cupid's* mother, who sprung from the foam of the sea; the third, the daughter of *Jupiter* and *Dione*, and the wife of *Vulcan*; and the fourth *Tyr*, or *Astarte*, who was married to *Adonis*.

Και της, &c. is the reading of the Vatican Ms. Many editions, however, have μετα της, &c.

15. Pauw thinks this ode could not have been written by Anacreon, which possibly may be true, but not certainly for the reason, which he assigns. He calls the word επηρατον—*ineptum epithetum:* Nam commessatio non solet vulgo pergrata esse senibus. * * * Qui hæc scripsit, Anacreontem imitatus fuit; et, ad indolem ejus attendens, de cunctis senibus dixit, γενικως' quod de eo, et paucis similibus, dicendum fuisset ειδικως. That is—Because this ode expresses the true spirit, or *indoles* of Anacreon, Anacreon could not be the author. An excellent reason! I cannot say from experience, whether old men are, or are not, in general, fond of a banquet; but it is clear, that old Nestor dissents from Pauw: For Nestor says to Agamemnon, you *have plenty of wine and all things fit for a feast*, δαινυ δαιτα γερουσιν: Il. ι'. v. 70. *(Younge.)* Lennepius proposed for γεραιοις to read γ' ερασταις: but no change is necessary, as he might have seen, by ode 38. v. 2. and v. 11., &c.: ode 47. v. 1. 3: and ode 52. v. 11-13: (as well as by the 11th ode of the 2d book of Horace,) that Anacreon and other old men were much delighted with banqueting, drinking, and dancing parties. *(Fischer.)*

Nestoris consilium Agamemnoni, Iliad. ι'. v. 70. Δαινυ δαιτα γερουσιν. *(B.)*

16. Comus was the god of revelling. Philostratus, in his 3d book of Pictures, represents him young and handsome, red-faced from drinking, with a lighted flambeau in his hand, which he holds to the ground, as if to burn his legs with it: He is wreathed with flowers, and surrounded with feastings and pleasures. *(A.)* In this place the word κωμος means only a feast, or a revel. Κωμος (says Barnes) est et *Genius*, vel Deus commessationum, de quo *Philostratus* in *Iconibus*.

"The introduction of these deities to the festival (in the concluding lines) is merely allegorical. Madame Dacier thinks, that the poet describes a masquerade, where these deities

With Cytherea, who inspires
Delicious thoughts and warm desires,
All in the revel pleased engage,
Which proves delightful ev'n to age.

and fair Venus, joyful attends the revel, delightful to old men.

were personated by the company in masks." *(M.)*

From the word κωμος here, Baxter infers, that this ode is a description of the vigils of the feast *(pervigilium)* of Bacchus. For, says he, κωμος in Greek means the same as *pervigilium*, or *comessatio* in Latin. La Fosse and Mad. Dacier are of opinion, that the ode describes a masking, or a masquerade. Faber thinks the ode is not Anacreon's, on account of its being so full of Doric words; but considers it as an account of some sort of amusement, or play, in which a girl, with a thyrsus in her hand, danced, while a youth played and sung at the same time. Bacchus and Cupid were two young men, and Venus a young girl, all three masked. The whole party he supposes to have gone, thus singing and dancing, to the temple of the god Comus, to invite him to a feast.

Critics are divided about the word κώμος here, some making a god of it, others understanding it to mean *festivity* in general. The first interpretation adds life to the reflection, though the court of Comus is not properly adapted to grey hairs, as the text implies. La Fosse endeavours to reconcile this, by calling κωμος the god of feasting; and concludes his remark with an observation, that feasting is more agreeable to old age, than dancing. But we must not suffer this jolly deity to be robbed of his established prerogative, and dwindle into the president of mere trencher-men, which would be banishing him to *a corporation*, where he is very little known in his genuine character. *(Greene.)* According to Born, the argument is: *Hoc odario continetur imago hilaritatis atque lætitiæ ad Græcorum mores expressa.*

Z.

ΕΙΣ ΕΡΩΤΑ.

Ὑακινθίνῃ με ῥάβδῳ
Χαλεπῶς Ἔρως βαδίζων

Ερως βαδιζων χαλεπως ἐκελευσε με ὑακινθινῃ ῥαβδῳ συντροχαζειν: Δ' ὑδρος

This ode, says Barnes, is, in all respects, of the same kind as the *third:* Hæc ode ejusdem per omnia generis atque *Tertia.*—The design of this little fiction is to intimate, that much greater pain attends insensibility, than can ever result from the tenderest impressions of love. Longepierre has quoted an ancient epigram, (I do not know where he found it,) which has some similitude to this ode. *(M.)*

Longepierre, in his remarks on this ode, quotes the following epigram, which resembles the turn of it, though the fiction is different: *(A.)*

Lecto compositus, vix prima silentia noctis
Carpebam, et somno lumina victa dabam:
Cum me sævus Amor prensum, sursumque capillis
Excitat, et lacerum pervigilare jubet.
Tu, famulus meus, inquit, ames cum mille puellas,
Solus, Io, solus dure jacere potes?
Exilio, et pedibus nudis, tunicaque soluta,
Omne iter impedio, nullum iter expedio.
Nunc propero; nunc ire piget; rursumque redire
Pœnitet; et pudor est stare via media.
Ecce tacent voces hominum strepitusque ferarum,
Et volucrum cantus, turbaque fida canum.
Solus ego ex cunctis paveo somnumque torumque,
Et sequor imperium, sæve Cupido, tuum.

With softest down, and softer silence blest,
I just began to welcome balmy rest;
When cruel Love the joys of sleep denied,
And pull'd my hair, and thus upbraiding cried:
"Thou sigh'st to make a thousand nymphs thy own,
And darest thou, rebel! darest thou lie alone?"
In haste I rise, half-drest, and barefoot run
A thousand different ways, pursuing none:
Now urge my speed, and now that speed restrain,
Ashamed to stop, and loth to turn again.
Men, beasts and birds lie hush'd in downy peace,
And faithful dogs their clamorous watchings cease:
I, only I, to endless cares betray'd,
Pursue thee, cruel Love, of rest afraid.

This epigram has been translated by Mr. Moore also: see his Anacreon 4to. p. 121.

The argument of this ode is: Poëta docet, eum, qui amore sit sese capi passus, esse fortem debere et magno animo, ut, quæ tanquam comites individui amori adhærerent, anxietates et perturbationes animi queat perferre. *(Born.)* Hoc carmine contenta est Allegoria, qua Anacreon labores et ærumnas amantium pingit, seque amori parum aptum indicat; quippe cujus amor tantum absit, ut his labo-

ODE VII.

ON CUPID.

Love, waving awful in his hand
His hyacinth-encircled wand,

Cupid, walking, roughly [or, *violently*] commanded me, with a Hyacinthine

ribus et ærumnis, quod fieri solet, alatur et augeatur, ut contra plane debilitetur. *(Mœbius.)*

1. The hyacinth is fabled to have sprung from the blood of *Hyacinthus*, the son of *Amyclas*, who was beloved by Apollo, and slain by him, as they were playing together at quoits, through the jealousy of *Zephyrus*, who blew the quoit of Apollo against the head of *Hyacinth*, to revenge the slights he had received from him. The words of the poet here will also signify *a wand of a purple, or hyacinthine, colour. (A.)* Anacreon gives to Cupid a wand, or sceptre, of a violet or purple colour: For, as *gold* was the sign of power, so was *purple* of modesty and bashfulness. Or, perhaps, it is intended to express a *resplendent*, or *golden* colour; as in Catullus, *purpurei rami*, i. e. αγλαοι, η χρυσεοι οζοι. Even Anacreon himself gives the epithet of purple to Venus: see v. 1174. in the edition of Barnes:

Πορφυρεη τ' Αφροδιτη,
Χρυσφ δη εἴκασμενη—
Purpureaque Venus,
Auro utique assimulata. *(B.)*

Madam Dacier says, that the design of the poet is to shew us the irresistible nature of Love, who can force obedience with the slightest weapons; a flower being as potent in his hands, as a bow and arrows. A celebrated writer of our own country has expressed this truth in the following elegant lines:—

Flavia the least and slightest toy
Can with resistless art employ:
This fan, in meaner hands, would prove
An engine of small force in love;
Yet she, with graceful air and mien,
Not to be told, or safely seen,
Directs its wanton motions so,
That it wounds more, than Cupid's bow;
Gives *coolness* to the matchless dame,
To every other breast a *Flame.*"

Baxter says, that by the Hyacinth is meant what Virgil calls *Vaccinium*, which Salmasius, (says he—*Iridem esse satis probavit*,) has sufficiently shewn to be the flower-de-luce. It was dedicated to Love: *Et tinctus viola pallor amantium.* Maittaire thinks, with Regnier, that the poet meant here a wand of a Hyacinthine, or purple colour, and not the flower itself.

2. Barnes reads here βαδιζοντα, and not βαδιζων: and says, that it is so in the hand-writing of Heinsius, in the *Cotton* Ms. He then refers those critics, who may find fault with the line, for being too long by a syllable, to the Iliad θ'. v. 206. ξ'. v. 265. and to Virgil's 3d Georgic, v. 449.

Et spumas miscent argenti, vivaque sulphura.

And to Horace's ode 2. v. 19:

Labitur ripis, Jove non probante,
Uxorius amnis.

Degen here reads χαλεπος and ραπιζων, as suggested by Brunck. The common reading, he says, has no sense in it, since it represented the light and airy Cupid (*puer iste volucris, ut poëtis fingitur*,) as dragging his feet after him, with difficulty, like a

Ἐκέλευσε συντροχάζειν·
Διὰ δ' ὀξέων μ' ἀναύρων,

πειρεν μ' τροχαοντα δια οξεων ἀναυρων, τε ξυλοχων και φαραγγων, δε κραδιη

decrepid old man. I prefer Fischer's interpretation, who retains the common reading, and gives the meaning thus: *Cupido ambulans me vehementer increpuit sceptris hyacinthinis, ut cum ipso currerem.* He connects the words ὑακινθινῃ ῥαβδῳ χαλεπως with the verb εκελευσε, so as to signify to *strike, ferire;* and quotes authorities in support of this interpretation. He cannot believe, that Anacreon, the gentle, courteous and polished slave of Cupid, could apply the epithet χαλεπον to his master: and adds, that it was not usual with the writers of that early age to use the verb ῥαπιζειν in the sense of τυπτειν. Those who are, therefore, for χαλεπος and ῥαπιζων, as the true reading, must, he thinks, admit, that the author of this ode lived long after the time of Anacreon.

1.2.3. Brunck reads χαλεπος and ῥαπιζων, in the 2d verse, and εκελευε in the 3d; and is followed by Degen and Born. Gail reads ῥαπιζων, but retains χαλεπως. Barnes reads βαδιζοντα: But all the other editors nearly as I have given the words in the text. Mœbius has χαλεπως ὁ Ερως βαζων. Brunck's only remark in support of his reading is —Vulgatum βαδιζων librarii stupori debetur; χαλεπως editorum temeritati. Dr. Trapp approves of the βαδιζοντα of Barnes, though he censures him and Baxter for reading ὑακινθινῳ, in the first line, instead of ὑακινθινῃ, the word ῥαβδος being always of the feminine gender.—After the exposition already given of Fischer's interpretation of this entire passage, it is scarcely necessary to notice the temerity of Trapp's remark, that βαδιζων makes no sense. His reasons are not worth repeating. De Pauw, without understanding the passage rightly, condemns the emendation of Barnes. Greene thinks βαδιζων inelegant; and, that Barnes has set all right, by his βαδιζοντα, to which χαλεπως is more consistently joined, than, as before, to εκελευσε: For, (in his opinion,) the bare command was sufficient, and any harshness in its delivery is out of character with the frolic God of Love. In reference to the reading of Barnes Mr. Younge says: I must confess, that he is too guilty of deceiving a reader by substituting words of his own choice, in place of the original text. Βαδιζοντ', which he takes from Heinsius, makes the poet struggle against Cupid; whereas he seems to undertake the race instantly, and without any compulsion. If I guess rightly at the scope of this ode, the reading of Heinsius entirely spoils the whole. A critic may put what conjectures he pleases into his notes; but the original should not be corrupted.—After some remarks on the opinions of Fischer and Brunck, Mœbius thus offers his own reading and his reasons: Itaque veniebat aliquando in mentem conjectura: χαλεπως ὁ Ερως διζων, *Amor me quærens iracunde.* Sed haud dubie scribendum: χαλεπως ὁ Ερως βαζων. *Amor, molestis verbis me alloquens, sceptro hyacinthino increpuit, ut,* &c. Ita fere Hesiod. (Εργ. 186.) χαλεποις βαζοντες επεσσι, quæ verba, auctore Wachlero, posita sunt pro χαλεπως βαζοντες. Vide quoque Homer. (Odyss. 3. v. 127.) ουτε ποτ' ειν αγορῃ διχ' εβαζομεν, ουτ' ενι βουλῃ. Hæc quidem mihi conjectura placet præ ceteris, quia facile fieri potuit, ut librarius vulgatam lectionem fingeret propterea, quod genuinam non intelligebat. * * * At mihi το βαδιζων valde displicet propter vocem συντροχαζειν: videre enim non possum, quomodo Amor deambulans alium jubere potuerit, ut secum, licet ipse haud curreret, tamen currere vellet. Absque dubio tota hæc cantiuncula hoc vocabulum videtur repudiare.—He rejects the reading of Brunck, as differing too much from that of the Vat. Ms., and because he

Forced me, averse, with him to run:
In vain I strove the task to shun.

wand, to run with [*him*]: But a water-serpent stung me [*while*] hastening

agrees with Fischer, that the writers of Anacreon's age were not in the habit of using ῥαπιζειν in the sense of τυπτειν. The words ὑακινθινῃ ῥαβδῳ mean—*sceptra hyacinthina — scapus hyacinthinus. (Fischer.)* Mad. Dacier and Barnes thought ὑακινθινη might signify the colour of the wand, or rod; but, as the Hyacinth is no where described to be of any determined colour, the interpretation will not hold good. The thought is poetical, and worthy of Anacreon, to suppose Cupid's wand adorned with little wreaths of that delicate flower tied round it: Or, perhaps, by ὑακινθινῃ ῥαβδῳ the poet meant only a single Hyacinth; for ῥαβδος may signify the stalk, or stem of a flower: and then the moral of this charming ode will latently inculcate the irresistible force of Love, in whose hands a flower is as powerful as his bow, and arrows, that are tipt with fire. (*Fawkes.*)—Pauw, (says Mr. Younge) seems here to be more than commonly unfortunate in his observations: *Haud dubie* (says he) *intelligendus est floris hyacinthi scapus: nam quod de coloris hyacinthini sceptro narrant interpretes, ineptum videtur mihi. Cur, quæso, sceptrum Cupidinis eo colore infectum? cur naturalis ligni color mutatus? Nugæ, Nugæ. Quicquid de nativo colore mutato, et inducto colore hyacinthino, viri eruditi perhibent, non sit unius assis. Nos recte et vere.* Why should the wand of Cupid (he asks) be made of a beautiful colour? For the same reason, I suppose, that we stain and varnish our modern walking-sticks. The critic proceeds—*hunc scapum sumit, ut sibi usui esset, eoque ad sequendum adegit miserum.* "How, or whence it may be collected, that our bard was to follow, and Cupid to lead the way, I cannot tell: Nor do I conceive, that the small stalk of a small flower could be a fit instrument for compulsion."—The hyacinth is discussed by the accurate Dr. Martyn, in a long note on the 183d verse of Virgil's 4th Georgic, where it is distinguished by the epithet *ferrugineus*, which Martyn has translated, *deep-coloured.* A poor illustration! He has concluded the ancient hyacinth to be a species of lily, called Martagon. In the Lexicons, the hyacinth is called—*purpureus, subniger*, which, being considered together, will form a colour not unusual in several common flowers. There is something approaching to it in many Polyanthuses. Mad. Dacier, in a note on the 28th ode, pronounces the ancient hyacinth to have been the same with our sword-grass. (*Greene.*) Pauw supposes, that, by the hyacinthine wand, or rod of Cupid, the poet meant to remind his readers of the unfortunate love and death of young Hyacinth. —Born is of opinion, that the words do not mean a wand of a hyacinthine colour, but—*sceptrum hyacinthinum*, seu *scapus hyacinthi:* He adds—et inest jocus quidam Cupidinis in ea re. ***. Flos autem hyacinthi sacer erat Cupidini: (Horat. Lib. 3. od. 10. v. 14.) Et quemadmodum Apollini ῥαβδος δαφνης a poëtis tribuitur, sic Cupidini ῥαβδον ὑακινθινην Anacreon tribuit. L'Amour, qui ne prend qu'une tige d'hyacinthe pour faire courir Anacréon par-tout où il veut, fait voir qu'il lui suffit des plus foibles armes pour se faire obéir, quand il l'a résolu. Les peines et les dangers que souffre Anacréon, et la blessure que lui fait l'Aspic, qu'il rencontre en courant, montrent, qu'on ne gagne rien à se défendre contre ce Dieu. *(La Fosse.)*

4. οξεων: some have imagined, that the word here might originally have been ωκεων; but there is no need for any alteration: the meaning of οξεις αναυροι is—*rapidi torrentes;* nam οξυ vocatur *quicquid vehemens est, et acre, quicquid penetrat, et vehementer lædit. (Fischer.)*

Ξυλόχων τε καὶ φαράγγων 5
Τροχάοντα πεῖρεν ὕδρος,
Κραδίη δὲ ῥινὸς ἄχρις
Ἀνέβαινε, κἂν ἀπέσβην.
Ὁ δ' Ἔρως, μέτωπα σείων
Ἀπαλοῖς πτεροῖσιν, εἶπεν, 10

ανεβαινε αχρις ῥινος, καν απεσβην. Δ' ὁ Ερως, σειων μετωπα ἀπαλοις

6. His being stung by the serpent was to punish him for his insensibility. To contend with *Love* is nothing but vanity and self-torture. *(A.)*

Πειρεν ὑδρος is the reading of Baxter, Barnes, Faber, Mad. Dacier, Pauw, and Trapp: But Brunck, Degen, Born, Mœbius and Gail read τειρεν ἰδρως. Membranæ (says Brunck) exhibent ἰδρως, quod, quia præcedebat πειρεν, inepte mutatum fuit in ὑδρος, quum longe proclivius esset idoneum verbum reponere τειρεν, quod ab Homero sumsisse videtur Lyricus. Iliad. ε'. v. 796. ἰδρως γαρ μιν ετειρεν. Iliad. φ'. v. 51. τειρε γαρ ἰδρως φευγοντ' εκ ποταμου. Salmasius first proposed τειρεν; and this reading is also maintained by D'Orville and Zeune, as well as by those already mentioned. The meaning of the text thus altered is not, that he was bit by a water-serpent, but, that his running with Cupid brought a troublesome perspiration on him—*molestiam mihi sudor facessivit.* The meaning of τειρεν is *conficere, adfligere.* "I wish (says Younge,) that I could find some authority for reading τροχαονθ' ὁ πειρεν: for then Cupid would be the serpent, and his desire to run, a scheme to wound the poet, while busied and off his guard. This would, at least, be characteristical, and agreeable to several odes. But I will always object against such liberties as are taken by some critics; and have translated the passage, as it is found in the edition of Stephanus: To explain which, we may suppose, that the malicious deity seduced the bard into places so infested by serpents, that he knew it was almost impossible for him to escape."

7. 8. *Jam, jamque animam acturus eram; ea mihi e pectore ad nares ascendebat.* Faber, whose paraphrase is in the preceding words, shews, by an extract from Plato, (in *Sympos.*) that καρδια, and ψυχη were sometimes used as synonymous. The version of Mr. Moore, who adds the following remarks, is,

"And now my soul, exhausted, dying,
To my lip was faintly flying."

In the original he says, his heart flew to his nose; but our manner more naturally transfers it to the lips. Such is the effect, which Plato tells us he felt from a kiss, in a distich quoted by Aulus Gellius:

Την ψυχην Αγαθωνα φιλων, επι χειλεσιν εσχον.
Ηλθε γαρ ἡ τλημων ὡς διαβησομενη.—

"Whene'er thy nectar'd kiss I sip,
And drink thy breath, in melting twine,
My soul then flutters to my lip,
Ready to fly and mix with thine."
(*Moore.*)

My heart leaped up to my nose. This phrase is, at least, as old as Homer: and among us, *my heart leaped up to my mouth*, which we say often, is a literal version of that eminent poet:

——————— εν δεμοι αυτη
Στηθεσι παλλεται ητορ ανα στομα—

As I do not remember this thought to have been taken notice of by any commentator, perhaps an attempt to explain the cause of it may not be unacceptable to the reader. When a person is suddenly affected by a wound, or by terror, the blood runs towards the heart in a copious stream: This is manifested by a consequent paleness

Swift o'er the plain our course we plied,
Through foaming floods, o'er forests wide,
O'er hills, where rocks impending hung;
'Till me, alas! a serpent stung:
Sore heaved my heart with dire dismay,
My spirits sunk—I died away.

through rapid torrents, and thickets and glens: and [*my*] heart ascended to [*my*] nostrils, and I was exhausted. But Cupid, fanning [*my*] brows,

of the cheeks: But, the muscle not being able to contain it, a wave is repelled by the systole, in the vein called by anatomists the *vena cava descendens*, which rising above the heart, at its junction with it, the pulsation felt is supposed to be in the heart, though in reality made against the vein. (*Younge.*)

9. Anacreon having nearly fainted, Cupid, fanning him with his wings, restores him again to himself—not, however, without chiding him. Similar is *Bion* in his *Adonis*, v. 85. Ὡς δ' οπιθεν πτερυγεσσιν αναψυχων τον Αδωνιν. Others explain the passage, as if the god continued still angry, and, while speaking and reproving him, shook the forehead of Anacreon, as well as his own wings. Est autem (says Barnes) *Synecdoche* Numeri pro μετωπον.

It is customary, even in modern times, to rub, fan and cool the brows of those who are swooning, or fainting. *Quod iis etiamnum fieri videmus, qui animi deliquio tentari incipiunt.* (*Faber.*)

9. 10. μετωπα σειων, &c. Mr. Younge says, *moving*, or *shaking (his* or *my) head with soft wings*—and then goes on thus: the learned H. Steph. and Barnes translate this passage as if Cupid meant to restore the bard by gently fanning him with his wings. Faber, on the contrary, supposes the deity to be angry; and makes him ask the poet—"*Do you know why you suffer thus? It is because you are disobedient to me.*" But, wherein lies the disobedience, I see not; for, when desired to run, he obeys without any reluctance. A nod, or motion of the head, expresses very different ends: sometimes it marks anger, sometimes it is a note of assent; and, at other times, it is made with a jocular pleasure. Thus, in Bion, a boy, who thought Cupid was a bird, and attempted to catch him with traps, complained to an old shepherd, that he could not secure his prey: the shepherd

——————" shook his head,
And, smiling, thus replied, &c."
Μειδαων κινησε καρα, &c.

In this sense I understand the poet; conceiving, that Cupid nods his head, and flutters, or claps his wings, with exultation, like one of our cocks before he crows. But, as, at least one line of the original, which should here follow, is lost, the critics have a fair opportunity of exerting their various fancies. Pauw is convinced, that the whole ode is allegorical, and denotes *amantem in difficili amore hærentem, ut vel unus versiculus postremus aperte declarat.* How the words, *For you cannot love*, prove this singular whim, I leave to the reader. Indeed Pauw's explanation of the allegory is so dull and dark, in my apprehension, as to stand in much need of an explanation. The version of H. Stephens, *ergo amare disce*, is so unlike the Greek, that, between it and the preceding line, I cannot even feign any connexion. For my part, I apprehend, that the whole is a scheme of Cupid, and would supply the deficient line somewhat to the following purpose. "*Hah! friend, you boast to be in love with thou-*

Σὺ γὰρ οὐ δύνῃ φιλῆσαι.

πτεροισιν, ειπεν, γαρ συ ου δυνη φιλησαι.

sands of beauties; (ode 32.) *you threaten to burn me,* (ode 10.) *if I do not supply you with amorous flame; but, since you are unable to bear the small tooth of a serpent, you are plainly a mere boaster, and cannot endure the pangs of love.*" Compare ode 40 with this. *(Younge.)* —The interpretation of Pauw is, *caput quassans una cum alis mollibus,* ut facere solent qui aliquid improbant, et sibi displicere innuunt. On which Gail, after stating Pauw's meaning, *(that Cupid struck his own forehead, with his wings, as those do, who with their hands strike their foreheads in token of disapprobation,)* remarks—Avec quelle dureté une pareille interprétation eût été relevée par Corneille de Pauw, si elle eût été donnée par un autre que lui!—Brunck says here: σειων, id est, ῥιπιζων, αναψυχων. Vereor tamen, ut huic significationi, quam sententia prorsus flagitat, satis aptum sit verbum σειειν. Fere suspicor scriptum olim fuisse σαινων.—Mœbius thus expresses his dissent from Brunck and Degen: Brunckius, verens, ut significationi, quam sententia hujus versus flagitat, satis aptum sit το σειων, suspicatur scriptum olim fuisse σαινων, quod recepit Bothius. Sed, cum dicatur σειειν την κομην εθειραν, atque hoc verbum omnes fere significatus του σαινειν induat, non video equidem, cur σειων ejiciendum sit, etsi pro ῥιπιζων, αναψυχων paullo insolentius positum. Cujus quidem rei hic ipse locus argumento est. Ceterum non est, quod cum Degenio statuas, sermonem vulgarem forsan fuisse σειων ἁπαλα πτερα κατα μετωπου, quum conjunctio verborum, hoc loco obvia, per se jam in usu fuerit, et Amor motu alarum, seu ventilando movisse frontem poëtæ, id est, fecisse ut poëta frontem moveret, cogitandus sit.—Born considers σειων here as meaning *refrigerans, demulcens;* and thinks the present passage confirms the reading of τειρεν ὕδρως, instead of πειρεν ὕδρος, in the 6th verse. Sed Cupido (says Fischer) dicitur,—*frontem* Anacreontis *alis demulcere, quo recreetur, animumque colligat.*

11. Cupid means to say to Anacreon, that he caused him to be stung by the water-serpent, on account of his insensibility; and that he would take him under his protection, and allow him to suffer no more in future, if he was willing to devote himself to love. (*M. Dacier.*)—Συ γαρ. As if Cupid said, chiding or reproving him: "*Do you know, Anacreon, why this has happened to you? You have been disobedient to me; and, therefore, take care to be more wise* (that is, *obedient,*) *in future.*" *(Faber.)*

The meaning, according to Degen, is—*Labores et molestias amoris perferre non didicisti: amare itaque desinas.* According to Born—*Quem ex solo cursu anhelantem fere animus destituit, quid tibi fiet, ex amoris sollicitudinibus laboranti? Desine itaque amare. Non potes perferre Amoris ærumnas.* It is thus explained by Pauw: *Quia statim animi deliquium pateris, et laboribus ferendis impar es, tu, o miselle, neque amare potes nunc, neque amare posthac addisces unquam: Hoc scio, ipso hoc experimento.* He adds: Ita accipiendum est Cupidinis dictum, quod totius odarii sententiam aperit.—Faber aliique interpretes male. Ex animi deliquio colligit (Cupido), quid de amante (Anacreonte) sentiendum sit, non objurgat miserum, aut amori operam dare jubet porro.—Dr. Trapp gives the following expositions: *Tu* enim (γαρ) *non potes amare.* Id est, Te serpens *ideo* pepugit, quod mihi non obtemperaveris. Malum fers; non *enim* potes, &c. Vel dicitur γαρ signate, et cum idiomatica quadam elegantia; pro *videlicet, ut videtur,* &c. *Tu* scilicet *non potes amare;* Amori licet vitam nunc debeas. Dicitur etiam *non potes* scoptice et jocose, pro *non vis.* Ita, apud nos Anglos, *you can't, you could not,* &c., id est, *you*

Pleased, Cupid caught my trembling hand,
My face with his soft pinions fann'd,
And cry'd—" Since now my power you prove,
Dare you still boast, you will not love?"

with [*his*] soft wings, cried—For [or, *but*] you are not able to love. [*This has happened to you,* because you are not able to love.]

won't, you would not.—Greene thinks, that γαρ is extremely flat, unless the last verse be read with an interrogation: "*Couldst thou not love?*"—Fawkes and Addison also translate the line with an interrogation. Gail's version is, "*Va, me dit-il, tu ne sais pas aimer.*" La Fosse translates with an interrogation, "*Pourquoi n'aimes-tu pas aussi?*" as well as Mad. Dacier, "*Hé, pourquoi aussi ne veux-tu pas aimer?*" She gives the meaning of the original in these words, literally—*Car tu ne peux pas aimer;* and adds, that it is a phrase commonly used by the Greeks to express, *tu ne veux pas aimer;* or nearly as the French sometimes say, *tu as bien de la peine à aimer.*—According to Baxter, the meaning of γαρ in this verse is, *uti cerno.* Fischer says, it stands for δε, so that the meaning is—*si tu, ab hydro læsus, ab animo linqueris, quid fiet, si ego telis cor tuum trajecero?* (confer. odar. 40. v. 13. &c.) He adds, Putamus enim versum 6. recte legi πειρεν ὑδρος: Nam, quanquam conjectura Salmasii et Dorvillii, qui, codice Vaticano præeunte, legi jubebant πειρεν ἱδρως, (*confecit me sudor; per pectus mihi manavit sudor; aqua frigida fluxit per artus meos:*) per se elegans est, ipse enim Homerus hac formula sic usus est; tamen parum commoda videtur, quum sudor deprimat, et dejiciat, et debilitet animum, ut non possit recte αναβαινειν dici.—It may be right to add a reading of the present verse, which was proposed by Barnes—συ γαρ ουδαμη φιλησεις.

Cupid here seems to intimate, that he should have suffered less, had he submitted sooner. And the facility, with which he healed Anacreon, informs us, as remarked by La Fosse, that the pleasures of love easily make us forget the pains it may occasion. (*A.*)

H.

ΕΙΣ ΤΟ ΕΑΥΤΟΥ ΟΝΕΙΡΟΝ.

Διὰ νυκτὸς ἐγκαθεύδων
Ἁλιπορφύροις τάπησι,
Γεγανυμένος Λυαίῳ,

Εγκαθευδων δια νυκτος ἁλιπορφυροις ταπησι, γεγανυμενος Λυαιῳ, εδοκουν

Born, though he omits the title, gives the argument of this ode thus: *Venustum poëtæ somnium ex ebrietate somnum capientis.* Cette ode est extrêmement fine. Pour peu que l'on connoisse les manières du temps d'Anacréon, de Platon, et de Socrate, on en verra aisément toute la délicatesse et toute la beauté. *(Mad. Dacier.)* Horace, book 4. ode 1. v. 37. &c. may be compared with this. *(Degen.)*

Le Fevre, in a note on this ode, enters into an elaborate and learned justification of drunkenness: and this is probably the cause of the severe reprehension, which, I believe, he suffered for his Anacreon. Fuit olim, fateor, (says he, in a note on Longinus) cum Sapphonem amabam. Sed ex quo illa me perditissima fœmina pæne miserum perdidit, cum sceleratissimo suo congerrone (Anacreontem dico, si nescis, Lector,) noli sperare, &c." He adduces on this ode the authority of Plato, who allowed ebriety, at the Dionysian festivals, to men arrived at their 40th year. He also quotes the following line from Alexis, the truth of which, he says, no one, who is not totally ignorant of the world, can hesitate to confess:—

Ουδεις φιλοποτης εστιν ανθρωπος κακος.

"No lover of drinking was ever a vicious man." *(M.)*

2. *Vigenerus*, in his notes on the picture of Themistocles in *Philostratus*, tells us, that the ἁλιπορφυρα was a sort of purple, more beautiful than the common. *(Longepierre.)* The word ἁλιπορφυρος (says Barnes) is used by Homer, and is expounded by the word θαλασσοβαφης. We also find in the fragments of Anacreon ἁλιπορφυρον ῥεγος—Purpureum stragulum.

Les grands Seigneurs en Grèce se couchoient sur des peaux, qu'ils faisoient teindre en pourpre. *(Mad. Dacier.)* Observandum est, homines ditiores delicatioresque jam prisca ætate (Vid. Homer. Il. 9. v. 200. Il. 10. v. 156.) in tapetibus purpureis sedisse et cubuisse. Ceterum scena ipsa stragulo hoc splendido egregie animatur. *(Degen.)* It is extremely difficult to know, with precision, one colour from another; such a confusion occurs among ancient writers. *Hyacinth*, mentioned in the former ode, is said, by *Jerome*, to be *ocean-green;* by *Ambrose*, *sky-colour*, like the sapphire; by Virgil, *red;* and by Ovid, the colour of silver. Ἁλιπορφυρος, named also ἁλουργις, I suppose to be the θαλασσιτης of *Epiphanius:* But, as neither this word, nor ἁλουργις, has any relation to purple, I suspect that πορφυρος is an epithet only, not a colour: for so it is used, when not compounded, by almost every Greek and Latin poet. In this sense, ἁλιπορφυρος should be rendered *a beautiful shining green.* Indeed, it would require the wealth of a monarch to purchase tapestry, or bed-clothes of a Tyrian colour; the necessary material was so extremely dear. *(Younge.)* Homer uses the word ἁλιπορφυρος, and it is expounded

ODE VIII.

ON HIS DREAM.

As on a purple bed supine,
Rapt in the pleasing joys of wine,
I lull'd my weary limbs to rest,
Methought, with nymphs supremely blest,

Sleeping through the night, on purple carpets, exhilarated with Bacchus,

by θαλασσοβαφης. *(Barnes.)* The original means carpets of a purple colour, like the sea, on which, according to Mad. Dacier, persons of distinction were accustomed, in ancient times, to repose themselves. With all our fashionable vices, we are not yet guilty of such extravagant refinement in luxury. *(Greene.)* Born explains the word by *purpureus, conchyliatus, infectus flore purpuræ,* sive *succo conchæ marinæ.* Ταπης et Ταπις est *peristroma conchyliatum,* sive *tapetum conchyliatum.* According to Fischer, ταπητες sunt *stragulæ textiles, ex altera parte villosæ,* quum αμφιταπητες sint *stragulæ textiles, ex utraque parte villosæ.*

3. Γεγανυμενος. Reddit Baxterus participium hoc, *nitidus factus:* at multo melius redditur *exhilaratus* et *lætificatus.* Significat quidem γανος interdum *nitorem;* plerumque vero *lætitiam.* Bacchus autem *exhilarat* magis quam *nitidos facit. (Trapp.)*

Some read γεγανωμενος; but Barnes prefers the former and more ancient reading, as the word is in Homer: Iliad Υ. v. 405. γανυται δε τε τοις Ενοσιχθων. It is generally explained by χαιρων, but here by διακεχυμενος οἷον ὑπο χαρας. The word γανοω is quite different, even in Homer; the same, namely, as λαμπρυνομαι, καλλωπιζομαι, &c. It is, therefore, an error to confound the two words. *(B.)*

Plato permitted ebriety, at the festivals of Bacchus, to men arrived at the age of 40 years. He forbade altogether the use of wine to boys until their 18th year; and, from that to the 30th, allowed them only a moderate quantity. I take these hints from Faber, who further quotes Philo-Judæus, where he says—μεθυσθησεται ὁ αστειος, μηδεν της αρετης αποβαλων. *Ebrietate itaque uti poterit vir bonus, sine omni virtutis suæ damno. A good man may get tipsy without losing his virtue.* And, after quoting the poet Alexis, to the same purpose, and saying, that none, but persons unacquainted with life, could deny the truth of the united sentiments of both these authors, he asks, if a wise, or a good man is to be forbidden such little enjoyments, *what has he left, but misery and cares?*

Quid illi reliquum est præter ærumnas meras?
Κατελιπετ' ουδεν αλλο πλην τεθνηκεναι.

He considers these indulgences, according to the disposition and conduct of him, who uses them. To him, who makes a moderate use of them, they are good; to him, who does not so restrain himself, they are evil.—He considers as in the number of those, who love the golden mean, not the man who makes too free with wine, (Hor. l. 1. od. 18. v. 7.)

Non, si quis modici transiliat muncra Liberi,

but him, who, like Anacreon, *becomes a little lively and merry;* or, as we say, *moderately tipsy;* for *that* he takes to be the meaning of γεγανυμενος Λυαιῳ. Approving of this sort of

Ἐδόκουν ἄκροισι ταρσοῖς
Δρόμον ὠκὺν ἐκτανύειν, 5
Μετὰ παρθένων ἀθύρων.
Ἐπεκερτόμουν δὲ παῖδες
Ἀπαλώτεροι Λυαίου,
Δακέθυμά μοι λέγοντες,
Διὰ τὰς καλὰς ἐκείνας. 10
Ἐθέλοντα δὲ φιλῆσαι
Φύγον ἐξ ὕπνου με πάντες.

εκτανυειν ωκυν δρομον ακροισι ταρσοις, αθυρων μετα παρθενων. Δε παιδες, ἀπαλωτεροι Λυαιου, λεγοντες δακεθυμα μοι, επεκερτομουν δια τας καλας εκεινας. Δε παντες φυγον με, εξ ὑπνου, εθελοντα φιλησαι. Δ' ὁ τλημων,

moderation in the use of wine, he condemns those, who may follow the example of the fellow mentioned by Menander, who, after a drunken debauch, said, next morning, when rising, that he felt as if he had four heads on him, instead of one:

Ανισταμαι γουν τεταρας κεφαλας εχων.
Ita est mihi caput flore Liberi grave,
Quatuor habere capita pro uno ut me putem.
Methinks, as I staggering rise from my bed,
That I have got *four* heads, instead of one head.

4. Mad. Dacier thinks the words ακροισι ταρσοις here mean, on *tip-toe*, nearly as we express it: that is, running so fast as not to put down the heel and entire foot.—Ταρσος est ici le bout du pied. Les *Grecs* ont dit aussi ταρσα pour ταρσοι. *(M. D.)*

6. μετα παρθενων αθυρων. In the 6th ode we have κατα πηκτιδων αθυρων, and in the 42d, μετα παρθενων αθυρει.

Proprie, αθυρειν est *ludere more puerorum*, sed hic *cum virginibus se oblectare.* Vid. Terent. Adelph. 2. 4. 20. *(Fischer.)*

7. Επεκερτομουν. *Dicta in me jaciebant.* The word comes from κεαρ *cor*, and τεμνω *seco*, and means *illudere, deridere, increpitare.*

8. Ἀπαλωτεροι Λυαιου. All the ancient poets represent Bacchus as soft and beautiful. See the extract from Ovid, in the note on v. 13. of ode 6. supra. Euripides, in his Bacch. v. 353, calls him θηλυμορφον, and v. 453. ευμορφον and ουκ αμορφον. *Oppian* also mentions him among the most beautiful of the heroes and demigods: (Cynegetic. L. 1. v. 360.)

Τους παρος αστραψαντας εν ἡμεριοισιν εφηβους,
Νιρεα, και Ναρκισσον, εὔμμελιην θ' Ὑακινθον,
Καστορα τ' ευκορυθον, και Αμυκοφονον Πολυδευκην,
Ηϊθεους τε νεους, τοι τ' εν μακαρεσσιν αγητοι,
Φοιβον δαφνοκομην, και κισσοφορον Διονυσον.

And hence the just criticism of Tanaquil Le Fevre. Vel hinc cuivis facile ad intelligendum fuerit, quam remoti a cognitione melioris antiquitatis Pictores illi sint, qui *Bacchum* γαστρωνα, Ventriosum et Doliarem fingunt. Certe istiusmodi homines nimis suo Genio indulgent, quæ *ex ventre mediocriter tumenti et castigatæ magnitudinis, aqualiculum* faciunt *Hydropicum*, immanem, enormem et inficetum. [So much for the ignorant painters of big-bellied Bacchuses.] *(B.)*

" Ἀπαλωτεροι—*Longe venustissimi;* quatenus venustas censetur teneritate membrorum. *(Fischer.)* *Pueri ipso Baccho molliores. (Trapp.)* The ancient poets always represent Bacchus and Apollo as the most beautiful of the gods.

A beauteous band, I urged the chace,
Contending in the rapid race:
While fairest youths, with envy stung,
Fair as Lyæus, ever young,
With jealous leer, and bitter jest,
Their keen malevolence exprest.
Intent on love, I strive to greet
The gamesome girls with kisses sweet,
And, as on pleasure's brink I seem,
Wake, and, behold! 'tis all a dream.

I seemed to urge forward a swift chase, with nimble feet, sporting with virgins: whilst youths, softer than Lyæus, speaking opprobrious [*words*] to me, reviled [*me*] on account of these fair ones. But all [*of them*] escaped me, [*awakened*] out of sleep, [*and*] desirous to obtain a kiss.

11. 12. The Vat. Ms. reads εθελοντι—μοι, which Fischer approves of. Barnes has εθελοντα δ' αυ φιλησαι. His reason for δ' αυ is, ut repetitio quædam notetur. Trapp thinks it an improvement. Of the common reading Degen says, Sed et scriptura vulgaris tolerari potest, when alluding to the preference given by Fischer to the Vat. Ms. Mœbius condemns the opinion and meaning of Fischer, which is, *e somno excitus videbam, omnes mihi effugisse:* and prefers the conjecture of Barnes, as Herman does also. Bothe reads εθελοντα δ' ενα φιλησαι, to mark some opposition to the word παντες: non male; nam parapæon sæpius recurrit in his cantiunculis, says Mœbius.—Παντες refers to the boys as well as to the girls, as Fischer, Degen, Pauw and Born have remarked.—Pauw ridicules the emendation of Barnes. Indeed he almost never lets an opportunity slip of speaking contemptuously of him.

Εξ ὑπνου is, without doubt, an elliptical expression, and requires the addition of another word to complete the sense: εγερθεις, or some such word, being understood. In Homer we find εξ ὑπνου ανορουσας, starting, or leaping up from sleep. (Iliad 10. v. 519.)

14. Παλιν ηθελον καθευδειν. He wished to sleep again, in order, that he may again dream of his virgins and boys. Δηλονοτι, ἱνα παλιν ταις παρθεναις και τοις παισι κατ' ονερ μετειναι δοκοιη. Thus *Nonnus* in *Dionysiac.* Εγρομενος δε παρθενον ουκ εκιχησε, δ' ηθελεν αυθις ιαυειν. This passage from Nonnus, speaking of Bacchus, is thus paraphrased by Mr. Moore:

"Waking, he lost the phantom's charms,
He found no beauty in his arms;
Again to slumber he essay'd,
Again to clasp the shadowy maid!"

Degen here confines παντες to the girls alone. Ovid in the 10th book of his Metamor. says, *Somnus abit: silet illa diu, repetitque quietis Ipsa suæ speciem. (B.)* See ode 3. v. 9. and od. 12. v. 10.

Anacreon would sleep again, to recover the pleasure he had lost by waking from his dream; the gallantry of which, Mr. Longepierre remarks, proceeded from the gaiety of his waking thoughts. *(A.)* The following passage from Petronius is in point here:

Somnia, quæ mentes ludunt volitantibus umbris,
Non delubra Deum, nec ab æthere numina mittunt;

Μεμονωμένος δ' ὁ τλήμων
Πάλιν ἤθελον καθεύδειν. 14

μεμονωμενος, ηθελον καθευδειν παλιν.

Sed sibi quisque facit. Nam cum prostrata sopore
Urget membra quies, et mens sine pondere ludit;
Quidquid luce fuit, tenebris agit. Oppida bello
Qui quatit, et flammis miserandas sævit in urbes,
Tela videt, versasque acies, et funera Regum,
Atque exundantes perfuso sanguine campos.
Qui causas orare solent, legesque forumque,
Et pavido cernunt inclusum corde tribunal.
Condit avarus opes, defossumque invenit aurum.
Venator saltus canibus quatit. Eripit undis,
Aut premit eversam periturus navita puppim.
Scribit amatori meretrix. Dat adultera munus.
Et canis in somnis leporis vestigia latrat.
In noctis spatio miserorum vulnera durant.

"Th' illusive dreams, which on the mind attend,
Nor shrines inspire, nor from the gods descend:
Each forms his own. When nature sleeping lies,
These mimicks of th' unburthen'd fancy rise.
What most affects by day, at night returns:
Thus he, who shakes proud states, and cities burns,
Sees showers of darts, forced lines, disorder'd wings,
Fields drown'd in blood, and obsequies of Kings.
The lawyer dreams of terms and double fees,
And trembles when he long vacation sees.
The miser hides his wealth: new treasures finds;
Through echoing woods his horn the huntsman winds.
The sailor's dream a shipwreck's chance describes;
The whore writes billet-doux: th' adultress bribes.
The opening dog the timorous hare pursues,
And misery, in sleep, its pain renews."

13. 14. Dr. Johnson, in his preface to Shakspeare, animadverting on the commentators of that poet, who, in every little coincidence of thought, pretended to detect an imitation of some ancient poet, alludes, in the following words, to these lines of Anacreon:—

"I have been told, that, when Caliban, after a pleasing dream, says, "*I cried to sleep again,*" the author imitates Anacreon, who had, like any other man, the same wish on the same occasion."

Mad. Dacier commends the delicacy and beauty of this ode, though, in her translation, all the spirit evaporates. These two last lines—*Thus miserably left alone, I wished to sleep again:* she has rendered thus—*Etant donc tout triste de me voir ainsi demeurer seul, je ne trouvai point de meilleure consolation, que de me remettre à dormir. (Fawkes.)* Gail asks here, in regard to the Poet's wish to sleep again—Etoit-ce pour chercher dans le sommeil l'oubli du chagrin, ou pour se resaisir d'un songe, qui le rendoit heureux? The following lines from Pope's translation of Ovid's Epistle from Sappho to Phaon, will elucidate the present passage of Anacreon:

"O night more pleasing than the brightest day,
When fancy gives what absence takes away,

Vex'd to be thus alone in bed,
My visionary charmers fled,
In such a dark and joyless scene,
I wish'd to sleep and dream again.

And wretched *I*, being left alone, wished to sleep [or, *to repose*] again.

And, dress'd in all its visionary charms,
Restores my fair deserter to my arms!
But when, with day, the sweet illusions fly,
And all things wake to life and joy, but I:
As if once more forsaken, I complain,
And close my eyes to dream of you again."

Θ.

ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.

Ἐρασμίη πέλεια,
Πόθεν, πόθεν πέτασσαι;
Πόθεν μύρων τοσούτων,
Ἐπ' ἤέρος θέουσα,
Πνέεις τε καὶ ψεκάζεις; 5

Ερασμιη πελεια, ποθεν, ποθεν πετασσαι; Ποθεν, θεουσα επ' ηερος, τε πνεεις και ψεκαζεις τοσουτων μυρων; Τις εστι σοι; δε μελει. Ανακρεων επεμψε μ'

Tanaquil Le Fevre was so much delighted with this ode, as to say, that it appeared to be the composition, not of a mortal, but the production of the joint labours of the Graces and the Muses. The poet here, as if he was unknown to her, questions his own dove concerning himself.

Pauw thinks, that this very beautiful ode is not Anacreon's, because it contains praises of himself. Gail answers, and justly, Si cet éloge, qui est indirect, et qui par-là même n'en est que plus délicat, déplaît à notre censeur, qu'il fasse donc aussi le procès à toute l'antiquité; qu'il ne pardonne point à Enée d'avoir dit:—*Sum pius Æneas, fama super æthera notus;* à Horace, *Exegi monumentum ære perennius.* To Gail's examples may be added that of Ovid, when he says—

Jamque opus exegi, quod nec Jovis ira, nec ignis,
Nec poterit ferrum, nec edax abolere vetustas.

and that of our Milton, (to avoid a variety of citations) where he says, speaking of his own book on Divorce,

"*Of which all Europe rings, from side to side.*"

Degen, as well as Gail, condemns the opinion of Pauw, and adds—Ceterum animadvertendum, in hoc odario non poëtam ipsum, sed alium quemquam forte obvium cum avicula colloqui.—Brossius, in animadversationibus interpretationi suæ theodiscæ (Berol. 1806. 8.) adjectis, p. 218. &c. Bathyllum cum columba colloqui contendit. —In these remarks Degen, obviously, had in view the opinion of Barnes, that the poet himself was the person, who (in disguise) met and questioned the dove: Poëta autem (says Barnes) seipsum *personare* vult, et suam columbam, quasi ignotus esset, de seipso interrogat.—Mœbius agrees with Brossius in supposing, that the person, who meets and questions the dove, is Bathyllus:—Bathyllus cum columba colloquitur, sub umbra ramorum arboris cujusdam (forsitan ejusdem, cujus in odar. 22. fit mentis) sedens, vatisque a se dilecti reminiscens. Tum vividiore imaginatione abreptum, et quasi dulci quadam insania agitatum prætervolat columba, ipsi ενθουσιαζομενῳ, nulla alia esse visa, quam quæ literas administraret Anacreontis.—Hinc egregia hæc pictura poëtica vitam et mores cum Anacreontis, tum antiqui temporis, egregie adumbrans! Alii in diversa abiere.—The argument (says Born) is—*venusta sermonicatio columbæ, ad mandata Anacreontis curanda iter facientis, cum quodam in via ipsam de consilio itineris et negotiis gerendis percontante.*—Doves were sacred to Venus, as the peacock was to Juno, the owl to Minerva, and the

ODE IX.

ON A DOVE.

"Tell me, dear, delightful Dove,
Emblematic bird of Love,
On your wavering wings descending,
Whence you come, and whither tending?
Tell me whence your snowy plumes
Breathe such fragrance of perfumes?

Lovely Pigeon! whence, whence do you fly? Whence, speeding through the air, do you breathe and distill so many perfumes? Who is

eagle to Jupiter. Columbæ sacræ erant Veneri, quod essent aves libidinosæ, et ad coitum pronæ.

1. It was a custom among the ancients, when they went upon long journies, to take tame pigeons with them; and, when they wished to send back any news with more than ordinary expedition, they let one of them fly off with a letter tied to its neck: for the bird, they knew, would make no delays, being anxious to return to its home and young ones. Those, who are conversant with eastern voyages, are aware, that the same practice is still retained by the Turks, and in most parts of *Barbary*. Other birds were sometimes employed in this office, as well as Pigeons, if the fact mentioned by Ælian, in the following passage, be true: (Hist. Animal. l. 6. c. 7.) His words are:—Εν τῃ Αιγυπτῳ, περι την λιμνην καλουμενην Μυριδος, ὁπου κροκοδειλων πολις, κορωνης ταφος δεικνυται, και την αιτιαν εκεινην Αιγυπτιοι φασι. Τῳ βασιλει τῳ των Αιγυπτιων (Μαῤῥης δε ουτος εκαλειτο,) ην κορωνης θρεμμα πανημερον, και των επιστολων, ἃς εβουλετο οἱ κομισθηναι, θαττον εκομισεν αυτη, και ην αγγελων ωκιστη, και ακουσασα ηδει ενθα ιθυναι δει το πτερον, και τινα χρη παραδρομειν χωρον, και ὁπου ηκουσαν αναπαυσασθαι. Ανθ' ὧν αποθανουσαν ὁ Μαῤῥης ετιμησεν αυτην και στηλῃ και ταφῳ. "In Egypt, near the lake *Myris*, where the city of crocodiles stands, they shew the tomb of a Jay, of which the natives relate this history. They tell you, that this jay was brought up by one of their kings, called *Marrhes*, whose letters it carried wherever it pleased him to send them: That, when they gave it directions, it readily understood which way to turn its flight, what places it should pass over, and where to stop. When it was dead, *Marrhes* honoured it with an epitaph and a tomb."

2. Perperam Barnesius πετασσαι. Non est a πεταμαι, sed a πεταομαι. Quapropter accentu sic notari debuisset πετᾶσαι, ut in odario 2. κερᾶτα. (*Brunck.*) This emendation is approved by Pauw, Mœbius, Degen, and Gail.

3. Baxter thought τοσουτων was put for τοιουτων: But Fischer, more correctly, thinks otherwise. Mihi (says he) homo non pretium et suavitatem, sed *copiam* unguentorum admirari videtur: id quod vel verbum ψεκαζεις satis docet. Sensus est—*A quo ita delibuta es unguentis, ut tu, quamvis alte volans, tamen hic iis spirare videare, et ut ea etiam distillent?* Fischer rejects the conjecture of Tollius to read τοσουτον, as Barnes did before him. Pauw receives it more favourably.

5. There is a richness in ψεκαζεις, which cannot be expressed advantageously in our language: The Latin

Τίς ἐστὶ σοί; μέλει δέ.
Ἀνακρέων μ' ἔπεμψε
Πρὸς παῖδα, πρὸς Βάθυλλον,
Τὸν ἄρτι τῶν ἁπάντων
Κρατοῦντα καὶ τύραννον. 10
Πέπρακέ μ' ἡ Κυθήρη
Λαβοῦσα μικρὸν ὕμνον·

προς παιδα, προς Βαθυλλον, τον αρτι τυραννον και κρατουντα των ἁπαντων. Ἡ Κυθηρη πεπρακε μ', λαβουσα μικρον ὑμνον· δ' εγω διακονω Ανακρεοντι

word, *stillans*, has something approaching to its elegance. De Pauw has awkwardly turned it, *depluis*, which wants that softness particularly required in the present passage. *(Greene.)*

3. 4. 5. The Greeks perfumed their birds, as we perfume our little dogs. *(Madame Dacier.)*

6. Stephanus reads τι δ'εστι σοι μελημα, of which Faber approves exclusively. Unice probo conjecturam H. Stephani—*Quæ tibi cura est? quid est quod nunc agas? quo tandem profecta es?* Baxter has τις εστι σοι μεληδων; Dacier, τι δ' εστι σοι; μελει δε. *Qu'as-tu à faire? car je suis curieux de le savoir. Quid tibi est negotii? curæ quidem mihi est.* Id est, *scire cupio.*—Longepierre makes no change, but thinks, that these were the words of the pigeon, and not of the man. Scaliger and Barnes, *cupis, quis ille, scire?* Id est, *quis ille sit, a quo missa sum.*—The Abbé Sevin reads τις ες, τι σοι μελει δε; *quis es tu, quid tibi est curæ?* On which Maittaire remarks, that he has no where seen ες for εις, the second person of the verb ειμι.—Pauw (says Gail) ingeniously proposes τις ειμι, σοι μελει δε; as if the pigeon said—*do you wish to know who I am?* but he prefers the reading of Brunck, who represents the man as saying, τις εις; τι σοι μελει δε; *who are you? and what is your business?*

Degen follows the emendation of Tollius, (τις εις; τι σοι μελει δε;) as the best of all the proposed readings.—Fischer gives the preference to τις εις; (or rather to τις ει, on account of the following consonant,) τι σοι μελει δε: this emendation, he thinks, approaches nearest to the reading of the books of Stephanus, and to that of the Vatican Ms.; and agrees well with the whole dialogue. To the three questions put to her in v. 2. 3. 4. 5. 6. the dove replies, respectively; to the first at v. 7-10; to the 2d at v. 11. and to the 3d at v. 13-34.

Tollius first approached the best reading, by proposing τις εις; τι σοι μελει δε; This was improved and corrected by Brunck, who observed, that the poets were not in the habit of using εις, the second person of the verb, for *es*, unless where a vowel followed, and to avoid the *hiatus*. Brunck's reading is τις ει; τι σοι μελει δε. Trapp follows the emendation of Stephanus. It is also approved of by Greene, who thinks, that μελει δε marks an unreasonable anxiety in a stranger, to whom the question is more properly attributed, than to Anacreon himself.

8. Bathyllus was a young *Samian* of great beauty, and loved by *Polycrates* and *Anacreon*, whose passion for him is noticed by Horace, in his 14th *Epod.*

Non aliter Samio dicunt arsisse Bathyllo,
Anacreonta Teïum:
Qui persæpe cava testudine flevit amorem,
Non elaboratum ad pedem.

"Thus soft *Anacreon* for *Bathyllus* burn'd,

And what master you obey,
Gentle bird of Venus, say!"
" Blithe Anacreon, the wise,"
(Thus the feather'd Page replies,)
" Sends me, o'er the meads and groves,
To Bathyllus, whom he loves;

your *master;* for I wish, [or, it concerns me] *to know?* Anacreon sent me to a youth, to Bathyllus, at present the master, and subduer of all

And of his love he sadly mourn'd:
He to his harp did various griefs rehearse,
And wept in an unlabour'd verse." *(Creech.)*

9. των ἁπαντων: Polycrates maxime et Anacreontis. *(Born.)* κρατουντα: *Dominum, qui amore sui omnes incendit.* Ita enim Bathyllum poëta appellat, propter miram ejus formositatem. Κρατειν vero est *imperare, vincere. (Born.)* τυραννος idem est quod βασιλευς.—Zeune's and Schmieder's conjecture (τυραννου) is declared by Degen not inelegant: Non inelegans est hæc conjectura, ita, ut ad Polycratem, amore Bathylli ardentem, poëta respexerit.—Mœbius sets no value on it: Nam Noster, (says he) si ita scripsisset, articulum του posuisset, quem, ut nunc est, metrum respuit.

10. For τυραννον, in this place, Zeune and Schneider conjecture, that we should read τυραννου, in allusion to the strong influence, which this object of his love held over the mind of Polycrates. See Degen. *(M.)* Bathyllus, the favourite of Polycrates, lived at the court of that Prince. *(Anson.)*

Fischer rejects this proposal of Zeune and Schneider to substitute τυραννον for the common reading. He thinks, that the words applied here to Bathyllus, by Anacreon, refer to his singular beauty, by which he subdued the hearts of all, and kept them in bondage. Thus Cupid is said κρατειν παντων των θεων, (apud Chariton. 6. 3.) and is called θεων δυναστης, (in ode 58. v. 4.) by Anacreon himself. Fischer supposes, that Anacreon used the word τυραννον both for the purpose of shewing the great power and influence of Bathyllus, and also to point to his own rival, Polycrates. And it was with this view especially, he thinks, that he used the word κρατουντα.

11. The reading of the Vat. Ms. here is με only: for which Faber, very properly, read μ' ἡ. He has been followed by most of the editors. It is rather strange, that Mad. Dacier did not in this follow her father's emendation.

12. Faber and his daughter, Madam Dacier, observe, that Anacreon could not point out the value of his performances in a more beautiful manner, than by saying, that *Venus* made no difficulty in parting with one of her favourite doves for only a little hymn of his composing. This passage is a sufficient confutation of those, who imagine, that our poet wrote nothing but odes. *(A.)* Barnes in this place also censures those critics, who maintained this opinion: and says, that odes 50. 60. 62. and 64. are of the *hymn*-kind. This passage, he says, proves, that he wrote some *hymn:* but he admits, that the word ὑμνος may be used for ωδη, *simpliciter*, to use his own expression.

This is one of the lines, on which Pauw founds his notion, that Anacreon was not the author of the present ode. He thinks, that nobody, but a fool, could talk thus of himself, or set so high a value on his own compositions: and, that Anacreon did not write hymns. More recent commentators have shewn, that the word

Ἐγὼ δ' Ἀνακρέοντι
Διακονῶ τοσαῦτα·
Καί νυν οἵας ἐκείνου 15
Ἐπιστολὰς κομίζω·
Καί φησιν, εὐθέως με
Ἐλευθέρην ποιήσειν·
Ἐγὼ δέ, κἢν ἄφῃ με,
Δούλη μενῶ παρ' αὐτῷ. 0
Τί γὰρ με δεῖ πέτασθαι
Ὄρη τε καὶ κατ' ἀγρούς,
Καὶ δένδρεσιν καθίζειν,

τοσαυτα· και νυν κομιζω εκεινου επιστολας, οἱας· και φησιν ευθεως ποιησειν με ελευθερην. Δε εγω μενω δουλη παρ' αυτῳ, κην αφῃ με. Γαρ τι δει με πετασθαι τε ορη και κατ' αγρους, και καθιζειν δενδρεσιν, φαγουσαν τι

ὕμνος is one of very extensive meaning: and it is certain, though most of them be now lost, that Anacreon did write *hymns*, even in the more rigorous acceptation of that word.—According to Fischer, it means here *oden*, *carmen lyricum*, as in ode 52. v. 8: ode 57. v. 11. and in fragment 59. v. 2: such species of poems containing the praises of Bacchus, and even of Venus and her companions. The *proper* meaning of the word is, *carmen, quo continentur dei alicujus laudes.* But it also sometimes means a poem of any kind generally: and, in this place, is probably put for *a lyric poem.* In the first Idyll of Theocritus, it is used to signify a poem on the death of Daphnis (see v. 61.): and, in Orpheus, *(Argonaut.* v. 573.) it is applied to verses in praise of the dead. In fact, the word is often used to signify a poem of any kind. *(Fischer* and *Born.)* Mr. Younge was, therefore, right when he said—"Anacreon, according to the critics, was a writer of *odes*, and not of *hymns;* but the difference, in my opinion, is not so great, as to prevent a poet from using them, for the sake of variety, as synonymous terms."

11. 12. "This passage is invaluable, and I do not think, that any thing so beautiful or delicate has ever been said. What an idea does it give of the poetry of the man, from whom Venus herself, the mother of the Graces and the Pleasures, purchases a little hymn with one of her favourite doves?" *(Longepierre.)*

14. τοσαυτα. Positum est δεικτικως, atque adeo referri debet ad ea, quæ a versu 7. ad 10. dicta sunt, ita, *tantis in rebus ego ministro Anacreonti: tantis in rebus versatur meum ministerium,* ut perferam literas domini ad amasiam: hoc est, *Ego sum tabellaria Anacreontis. (Fischer.)* Vel *interim*, vel δεικτικως dictum; *hæc quæ vides*, scilicet. *(Faber.)* Pauw says *Ea et tanta ministro:* Referenda sunt ad v. 7-10. Sic enim venuste et apposite sequuntur: In istis non exigui momenti versatur ministerium meum: mittor ad puerum, et quidem puerum, qui nunc omnium imperator est et dominus. Emphasin insignem habet τοσαυτα, quod relativum est, non demonstrativum, ut loquuntur. Et hoc diligenter observandum, quia in sequentibus cæteroquin hærebit aqua.

15. οἱας. Trapp, Born, Degen, Mœbius, Gail and Brunck, follow the conjecture of Stephanus, and read

To Bathyllus, beauteous boy,
Men's delight, and maidens' joy.
For a sonnet, terse and trim,
Which the poets call a hymn,
Venus, in her sweet regard,
Sold me to the gentle bard:
Happy in his easy sway,
All his mandates I obey:
Often, through the fields of air,
Song, or billet-doux I bear.
If you serve me well, says he,
I will shortly make you free.

[*hearts.*] Venus sold me [*to him*], receiving a little hymn [*in return*]: and I serve Anacreon [*in*] such [*things as these*]: and now I carry his letters, such [*as you see*]: and he says, that he will immediately make

δρας. I agree with Fischer, in supporting οἵας, the reading of the Vat. Ms. Conjectura Stephani per se non est inepta: sed video tamen, eam, et supervacaneam esse, et multum leporis orationi detrahere. Columba enim ostendit homini Anacreontis epistolam; (nam plural. επιστολαι habet vim numeri singularis, ut *epistolæ* apud Justin. 1, 6. 1. aliisque in locis): ita, ut gestus ejus, vocisque sonus intelligantur implere vicem verbi δρας· et jactans fidem suam non minus, quam heri (hoc est εκεινου,) fiduciam, qui literas sibi amatorias commiserit, οἵας, inquit εκεινου επιστολας κομιζω: ut Euripid. Alcest. v. 824. οἵας ημπλακες ξυναορον. (*Fischer.*) Equidem, licet displiceat in poësi leviore, tamen etiam scriptum fuisse duxerim οἵας, quod positum videri potest δεικτικως pro τοιαυτας. Ita omnino Plato in Theæt. ει μεν τοι ην αντιλογικος οἵος ανηρ. (*Mœbius.*) The meaning, says Mad. Dacier, is *Et à présent je porte ces lettres, que tu vois.* She adds—C'est là la force de ce seul mot οἵας, dont les Grecs se servent fort souvent en ce sens: c'est pourquoi Henri Etienne n'a pas eu raison de corriger, δρας.—She only follows the opinion of her father.—Gail says: Au lieu de δρας, *tu vois*, Longepierre propose, d'après Henri Etienne, οἵας *quales*, dans un sens admiratif, ce qui me semble un pur latinisme. L'explication de οἵας par *qualescumque*, proposée par un commentateur, n'est pas supportable. He probably alludes to the '*quales quales* illæ sint' of Barnes, which Pauw treats with contempt.

17. 18. Brossius proposed to read here, και φυσις αληθως με ελευθερην ποιησε; but, as Mœbius very justly observes—sine ulla probabili causa.

23. και δενδρεσιν. The preposition εν is understood: some read, with Pauw, καν, (that is και εν,) or και 'ν δενδρεσιν. This is not at all necessary, as Fischer remarks, as the omission of εν, by ellipsis, is very common: Thus in Virgil (Georg. 4. v. 514.) *ramoque sedens miserabile carmen Integrat:* and, in Suetonius, (Claud. 7.) *evenitque, ut—prætervolans aquila dexteriore humero consideret.*—After καθιζειν, εμαυτην is understood: as in ode 22. v. 2. where σεαυτον is understood.

Φαγοῦσαν ἄγριόν τι ;
Τανῦν ἔδω μὲν ἄρτον 25
Ἀφαρπάσασα χειρῶν
Ἀνακρέοντος αὐτοῦ.
Πιεῖν δέ μοι δίδωσι
Τὸν οἶνον, ὃν προπίνει.
Πιοῦσα δ' ἂν χορεύσω, 30
Καὶ δεσπότην ἐμοῖσι
Πτεροῖσι συγκαλύψω.

αγριον ; Τανυν μεν εδω αρτον, αφαρπασασα χειρων Ανακρεοντος αυτου. Δε διδωσι μοι τον οινον πιειν, ὁν προπινει. Δ' πιουσα αν χορευσω, και συγκαλυψω δεσποτην εμοισι πτεροισι. Δ' κοιμωμενη καθευδω επ' τῳ βαρβιτῳ αυτῳ.

24-5. The word τι is here added, as Fischer remarks, *contemptim*, or contemtus significandi causa.—Τανυν is put for κατα τα νυν οντα.

29. The Dove extols her master's condescension and generosity for allowing her to drink the same wine with himself; because it was an indulgence never allowed by the ancients to any but their favourite servants. Homer makes it a mark of distinction, which *Achilles* pays to *Ajax*, *Ulysses*, and *Phœnix*, Iliad. ι'. v. 202.

Ὡς αρα φωνησας, προτερω αγε διος Αχιλλευς·
Εἷσεν δ' εν κλισμοισι, τάπησι τε πορφυρεοισιν·
Αψα δε Πατροκλον προσεφωνεεν, εγγυς εοντα·
Μειζονα δη κρητηρα, Μενοιτιου υἱε, καθιστα,
Ζωροτερον δε κεραιρε, δεπας δ' εντυνον ἑκαστῳ.
Οἱ γαρ φιλτατοι ανδρες εμῳ ὑπεασι μελαθρῳ.

"With that the chiefs beneath his roof he led,
And placed in seats, with purple carpets spread.
Then thus—*Patroclus*, crown a larger bowl,
Mix purer wine, and open every soul.
Of all the warriors yonder host can send,
Thy friend most honours these, and these thy friend." (*Pope*)

And thus *Ahasuerus*, in his magnificent feast, (Esth. c. 1. v. 7.) as a particular compliment, gives to all his subjects wine of the same quality with that which he drinks himself. (*B.*)

30-1-2. Brunck and several others read here δ' αν χοχευω, and in v. 32. συσκιαζω, instead of χορευσω and συγκαλυψω. This emendation was first proposed by Pauw. The Vatican Ms. has συσκιαζω, written over συνκαλυψω. In membranis (says Brunck) a prima manu συνκαλυψω: superscriptum συσκιασω. Idoneum verbum est et elegans (συσκιαζω) cujus in locum suffecta fuerat glossa. Verum ex metri lege, ut et ex indole linguæ, utriusque verbi tempus mutari debuit, χορευω, συσκιαζω. Iis juncta particula αν per verbum *soleo* reddi debet, qua potestate cum præsente Indicativi construitur.—Degen says χορευω, *saltare soleo*. Hanc esse potestatem vocis αν cum præsento Indicativi docet Brunck, et Herman. ad Viger. p. 785. Vulgar. lect. χορευσω. Minus bene. He adds—Ceterum suavissima avicula imitari velle videtur morem domini, quem, uti omnino Græci omnis ætatis cultiores, saltationem admodum amasse constat.—Of αν χορευω Born says *soleo saltare ; possum, si placet, saltare*. Nam particula

He may free me, if he will,
Yet I'll stay and serve him still:
For what comfort can I know,
On the mountain's barren brow?
Or in deserts left alone,
There to murmur and to moan?
Or, in melancholy wood,
Pecking berries, nauseous food!

me free. But I will remain a servant with him, although he may dismiss me. For wherefore does it behove me to fly both over mountains and fields, and to perch on trees, devouring some rustic [*food*]? At present,

αν, juncta præsenti Indicativi, reddi debet per *soleo*. Vulgaris lectio est χορευσω, quod Zeune accipit pro modo potentiali aoristi, quod ipsa particula, αν, efficiat, hoc sensu: *ubi bibi, possum, si videtur, saltare*. Sed hoc non est necesse. Potest enim, si quis vulgarem lectionem tuetur, accipi futuro pro præsenti, ut solet de re actionem continentem indicante.—Fischer defends the common reading, such as I have given it in the text. Ceterum (says he) aoristi χορευσω et συγκαλυψω, cum particula αν, positi sunt pro futuris, ita, ut continuatio rei indicaretur, *soleo, possum in orbem saltare,—contegere: salto—contego.* Fortasse tamen legendum δ' αν, ut futura habeant vim præsentium, quia continuatio actionis exprimitur: ut odar. 20. v. 10. coll. versibus 6. 8. 12.—Mœbius, after stating Fischer's reasons in support of the common reading, says—Recte quidem, sed quum præsens καθευδω subsequatur, αν χορευω et συσκιαζω hic merito locum habent. Nam αν cum indicativo cujusvis temporis positum, sæpe nihil aliud significat, quam accidere, vel accidisse aliquid, non certo quodam tempore, sed quotiescunque occasio ita ferret: quæ sunt Hermanni verba ad Vigeri Idiotism. p. 783. vide etiam Brunck ad Sophoclis Philoctetam v. 290. Αν χορευω igitur idem est, ac *saltare soleo*. —Gail has the following remarks on this subject: "Anne Dacier et autres lisent, &c. (the common reading.) J'ai préféré l'excellente conjecture de Pauw, adoptée par Brunck. Barnes traduit αν χορευσω, *forsan saltabo*: ce que Pauw condamne justement, mais sans observer, comme il l'auroit dû, que la particule αν, avec le présent de l'indicatif, exprime l'habitude d'une chose quelconque." Dr. Trapp says: Malim legere χορευω, συγκαλυπτω. Quorsum enim hic se ingerit futurum tempus? cum de præsenti omnis sit sermo. Præterea in præsenti sunt reliqua verba hic usurpata: εδω, διδωσι, προπινει, καθευδω. Pro αν vero versu 30. malim legere αυ.—If any emendation of verse 31. be necessary, that of Stephanus is certainly the best: instead of Ανακρεοντα after the word δεσποτην, he proposed εμοισι; and it has been received by most of our modern editors. Cum antea, redundante metro, ridicule legeretur Ανακρεοντα, restituit Stephanus εμοισι. *(Trapp.)* Mad. Dacier does not think, that the metre requires the word Ανακρεοντα to be of four syllables, and therefore says, that the correction of Stephens is not necessary. Her father, though he approves of the emendation, still considers the metre as not incorrect: Potest enim (says he) esse συνιζησις, ut constent numeri.—Brunck says, mendosissima est in membranis. Conjectura H. Stephani, εμοισι, nihil adhuc melius excogitatum.—Mœbius thinks that the word, Ανακρεοντα, was origi-

Κοιμωμένη δ' ἐπ' αὐτῷ
Τῷ βαρβίτῳ καθεύδω.
Ἔχεις ἅπαντ', ἄπελθε· 35

Εχεις ἁπαντ', απελθε· εθηκας μ', ανθρωπε, λαλιστεραν και κορωνης.

nally a marginal annotation in the Manuscripts, which some ignorant copyist introduced into the text: and this was the opinion of Stephanus and others. Pauw proposed και δεσποτην Κρεοντα: a friend of Longepierre—και δεσποτην γεροντα: Scaliger—Ανακραν: &c. &c. Arnaldus (says Fischer) και αυτον Ανακρεοντα, supposing, that the word δεσποτην was a marginal note introduced into the text. But, continues he—Ανακρεοντα magis habet glossematis speciem: quum columbam manifestum sit dixisse δεσποτην, ut et sibi et Anacreonti blandiretur: vid. v. 20. sed Amasii quoque amatorem vocant δεσποτην.

Mr. Younge, remarking on the present passage, has these words: "Mr. Pope, speaking of Poets and critics, observes, that,

——————— *less dangerous is th' offence*
To tire our patience, than misguide our sense.

I will avoid the greater offence, to the best of my judgment, by acknowledging, that a bird drunk and dancing is the most ridiculous and preposterous thought, which appears among all the Grecian poets. The writer was infamously attached to liquor, who supposes, that even a bird could not be happy without it. Let a painter attempt such an image; and if he puts the bird out of its natural, easy posture, it will appear to a spectator as just shot, or otherwise dying in strong convulsions. I cannot pass unnoticed the judgment of the self-praising, abusive, and insolent Mr. Pauw. Having first told us, that *Barnes nares habebat obesas*, he proceeds, *venuste indicat, columbam··· saltare velle, et saltare etiam posse, cum vinum···avide exhauserat; illud ad saltandum excitabat molliculam; absque eo, vix saltare poterat, aut saltare cupiebat. Nihil suavius.* What a poetical painter is *Pauw!*"

(Younge.)

33. For επ' αυτῳ Barnes proposes επ' αυτου: and Stephens translated the passage as if it had been so written: *In ejus et reclinans me Barbito.* This emendation is (contrary to his usual treatment of Barnes) not treated superciliously by Pauw: and is approved of by Zeune, Degen and Trapp. Baxter thinks αυτῳ magis Anacreonticum. Cæteræ editiones (says Trapp) habent αυτῳ. Ego scripsi αυτου: Tum quia quatuor verba immediate conjuncta, et in ω desinentia, (præsertim cum tria desinant in τω—αυτῳ τῳ βαρβιτῳ) aures lædant; tum quia melior est sensus, si legatur *super ipsius* (Anacreontis scilicet) *barbito*, &c., quam *super ipso barbito.*—Versu proximе sequenti, pro τῳ, lege potius τῃ. But the word Βαρβιτος is found in all the genders.

35. Εχεις ἁπαντα: sensus est, *Habes rem omnem: satisfeci tibi omnino: noli mihi amplius molestus esse. (Ficher.)* Suaviter irasci videtur columbella homini, qui ipsam ita loquacem reddiderit. *(Degen.)*—Απελθε: here Pauw thinks we ought to read απελθω, a correction which Born thinks foolish, and Younge quite judicious. "Such (says *Younge*) is the judgment of Pauw, that he speaks with as much diffidence, when right, as with insolence, when plainly wrong—*Nescio an satis conveniens sit illud* απελθε: this *nescio* may be true. *Fallor, aut poëta scripsit* απελθω; *nescio quid alii dicturi sunt:* this *nescio* is false; for he well knew, that H. Stephens had rendered the word, *valeto.* Every one sees, that απελθε undoubtedly must be wrong; for the inquirer, for aught that appears to the contrary, was standing

Now I eat delicious bread,
By my liberal master fed:
Now I drink, of his own bowl,
Rosy wine, that cheers my soul:
Sometimes dance, and sometimes play,
Ever easy, ever gay;

indeed, I eat bread, snatching [*it*] from the hands of Anacreon himself. And he gives me the wine to drink [*of*] which he drinks before [*me*]. And having drank, I perhaps may dance, and cover [*my*] master with

idle, whereas the dove was hastening on her message, and, therefore, should say, *I must begone:* otherwise the ode does not conclude, *qualis ab incœpto processerat; nec sibi constat.*" Notwithstanding the joint opinions of Younge and Pauw, I do not see any improvement in the proposed alteration: nor does Fischer think it necessary.

36-7. Λαλιστεραν κορωνης. In *proverbium* abiit; unde *garrula cornix*, et solenne epitheton λακερυζα κορωνη, et πολυφωνος των τρυγονων λαλιστερα. *Eustath.* Λαλιστεραν κορωνης. Hoc proverbium Erasmus in suis adagiis sic vertit: *Tu me loquaciorem cornice reddidisti:* Modo eodem ipsissimo, quo Henricus Stephanus. (*Maittaire.*)

37. Baxter reads της, instead of και κορωνης, very injudiciously in my opinion. Zeune is, I think, the only person who agrees with him. Trapp says—scribit Baxterus της; absurde: και est emphaticum, et vim addit verbo sequenti. After remarking, that Stephanus had used και, not της, even before Barnes, Fischer adds: Recte opinor, frustra dissentiente Zeunio. Nam και est *adeo*, ut odar. 28. v. 34. —Ανθρωπε, non tam expostulantis et conquerentis vox esse videtur, quam blandientis, nempe, ω φιλε, ω φιλτατε, ut apud Xenophon. Cyropæd. 2, 2. 2. Certe totum odarium loquitur, columbam non fuisse iratam homini. Latini vocibus—*tu homo*, et *mi homo*, eodem modo utuntur.

"The description of her happiness, which the bird gives, (says *Younge*) has a more pleasing effect, than would a studied and flourishing encomium by the poet. In this respect, I prefer the *Dove of Anacreon* to the *Sparrow of Catullus*, and to *Martial's Issa.* Faber says, that not any mortal, but the Muses and Graces conspired to form this elegant composition. He may, with my leave, employ as many goddesses as he thinks fit, provided always, that a goddess of *Painting* is not made one of the company."

De Pauw objects to the authenticity of this ode, because it makes Anacreon his own panegyrist: but poets have a licence for praising themselves, which, with some, indeed, may be considered as comprised under their general privilege of fiction. (*M.*)

The dove of Anacreon, carrying a letter from the poet to his mistress, is met by a stranger, with whom this dialogue is imagined.—The ancients made use of letter-carrying pigeons, when they went any distance from home, as the most certain means of conveying intelligence back. That tender domestic attachment, which attracts this delicate little bird through every danger and difficulty, until it settles in its native nest, affords to the elegant author of "*The Pleasures of Memory*" a fine and interesting exemplification of his subject: see the poem:—

"Led by what chart, transports the timid dove
The wreaths of conquest, or the vows of Love?"

Λαλιστέραν μ' ἔθηκας,
Ἄνθρωπε, καὶ κορώνης.

Daniel Heinsius has a similar sentiment, speaking of Dousa, who adopted this method at the siege of Leyden:—

"Quo patriæ non tendit Amor?
Mandata referre
Postquam hominem nequiit mittere,
misit avem." (*M.*)

Or my fragrant pinions spread,
Hovering o'er my master's head.
When my limbs begin to tire,
Then I perch upon his lyre:
Soothing sounds my eyelids close,
Sweetly lulling my repose.—
Now I've told you all I know;
Friend, adieu! 'tis time to go:
You my speed so long delay,
I have chatter'd like a jay."

my wings. Then, going to rest, I sleep upon the lyre itself. You have [*it*] all [or, *I have told you all*]; begone: you have made me, O man, more talkative even than a jay.

I.

ΕΙΣ ΕΡΩΤΑ ΚΕΡΙΝΟΝ.

Ἔρωτα κήρινόν τις
Νεηνίης ἐπώλει·
Ἐγὼ δέ οἱ παραστὰς,
Πόσου θέλεις, ἔφην, σοὶ
Τὸ τευχθὲν ἐκπρίωμαι; 5

Τις νεηνιης επωλει κηρινον Ερωτα· δε εγω παραστας οἱ, εφην, Ποσου θελεις εκπριωμαι το τευχθεν σοι; Δ' ὁ ειπε, δωριαζων, Λαβ' αυτον ὁπποσου λης.

"It is difficult to preserve, with any grace, the narrative simplicity of this ode, and the humour of the turn, with which it concludes. I feel, that the translation must appear very vapid, if not ludicrous, to an English reader." (*M.*) Mr. Moore is here unjust to himself: we cannot call his version of this ode an exact translation; but it is one of the best and most spirited paraphrases in his elegant volume.

Pauw thinks, that this ode was not written by Anacreon, because, as he says, there is no proper connexion between the 11th and the 15th verses. Imagining, that παντορεκτᾳ in the 11th cannot be reconciled with πυρωσον in the 15th verse, he would change παντορεκτᾳ into παντοφλεκτᾳ. But, since the *former* denotes very nearly what Pauw means by the *latter*, there is no solid reason for complaining of a want of connexion, such as the critic supposes. (*Born.*) Pauw (says *Younge*) thinks, that Anacreon was not the author of this little tale; but, indeed, for a preposterous reason: in his opinion, the poet was not such a fool, as to believe, that a bit of wax could inspire his breast with love. "*Fallor, aut recentior aliquis hæc pepigit.—Quid scilicet imaguncula Cupidinis cerea? eane facere potest, quæ dicuntur hic? eine adscribuntur recte, quæ in Cupidinem vivum et immortalem conveniunt unice? Nugæ, Nugæ. Si ars magica accessisset, speciem habuisset commentum. Nunc de fingendi arte sermo est.*" From what part of the ode did he collect this last assertion? If the folly of heathens induced them to think, that honouring statues reflected honour on their supposed divinities, why should they not believe, that insulting the same statues might induce the divinities, through fear of being deserted, to grant a request?—Such a dread, it seems, acted on the *heathenish* Queen of heaven:

——— *quisquam numen Junonis adoret?* &c.

and Pan is threatened, in Theocritus, with being *scratched, and made to lie among nettles.—Hanway* says, that the Calmuc Tartars treat their idols in the same way: and if Pauw had sailed with the Portuguese, who call themselves Christians, he might have understood the meaning of a *relative* punishment, as well as of a *relative* worship.—I do not recollect any Latin, or Greek poet, who speaks of Love, without using the metaphor *flame*, or *fire*. It tips all the darts of Cupid; πυρι παντα βεβαπται, says Moschus.—Generally the name of a person is added to fire, as *meus ignis, Amyntas*, in Virgil: but Horace writes *ignis* simply, as if *a fire* and *beauty* were synonymous terms:

ODE X.

ON A WAXEN CUPID.

A rustic brought, of curious mould,
A waxen Cupid to be sold:
When standing by, I ask'd the boy,
What he demanded for the toy.

A certain youth was exposing for sale a waxen Cupid: But I, standing near to him, said,—" For how much do you wish, *that* I may purchase the image [or, *device*] from you?" [or, *made by you*?] But he, speaking

——— *si non pulchrior ignis*
Accendit obsessam Ilion.

We follow Horace exactly, by saying —your *flame*, his *flame*, &c.

With respect to the subject of the present ode, the argument of which according to Born is—*Poëta Cupidinem cereum emit ab adolescente Dorico*, Mœbius has the following remarks: —Poëta facetus juvenem Doricum, quæ natio paulo erat agrestior atque simplicior, habet ludibrio; hominique ostendit, quomodo sapienter et sine damno sit utendum hoc Amoris sigillo. Ceterum hic respectus habetur artis incantandi, qua veteres eos, quorum amore flagrabant, allicere credebant. Sic apud Theocrit. (Idyll. 2. v. 28. 9.)

'Ως τοντον τον καρον εγω—τακω,
'Ως τακοιθ' ὑπ' ερωτος ὁ Μυνδιος αυτικα Δελφις.

Haud dubie tota hæc cantiuncula originem debet moribus, quibus ducti fictores cerarii sigilla Deorum cerea in pauperum vendebant gratiam, atque, Brossio observante, in convivio fuit adhibita, ut risum convivarum moveret poëta. Re vera βλαστημα Δωρικον et Amor συνεευνος immane quantum discrepant! Ceterum bene animadvertunt Ramlerus et Degenius, veteres credidisse, homines injurias divinitus sibi illatas posse ulcisci in Deorum imaginibus. Res est in vulgus nota.

1. Representations, or images of their gods being in great request at Athens, the modellers in wax were in the habit of selling waxen ones to the poor, as those in brass were too dear to be purchased by them.

4. 5. The Greeks say πριασθαι τινι, as well as πριασθαι παρα τινος, *emere alicui* et *ab aliquo*. There are examples in Aristophanes, in *Acharnen.* (*Faber.*) Particula—σοι—παρελκει, et leporis causa additur. (*Baxter.*) Uterque non male: sed priori potius assentior. (*Trapp.*) Born says:—σοι, pro παρα σου, ad το τευχθεν referri debet, non ad εκπριωμαι, uti Brunck et Faber censent. Nam Anacreon putavit juvenem illum esse cerarium, qui ipse finxisset signum Cupidinis. Ergo σοι το τευχθεν est—*signum a te factum.* Sensus est:—*Quanti mihi vis vendere hoc signum, quod esse puto abs te factum?* Mœbius thinks, that the word ἱνα is understood in this place:—σοι εκπριωμαι, conjunctivus pendet ab ἱνα, quod hic omissum est, ut odar. 12. v. 1. 4. 7. —Brunck says—σοι εκπριωμαι,—*emam a te.* Comicus in *Ranis*, v. 1229. εγω πριωμαι τωδε.—The Vat. Ms. has τευχθεν in the text, and τυχθεν in the margin. The latter is preferable, according to Barnes and Brunck:—τυχθεν: sic bene, in membranis, a secunda manu: τευχθεν primo scriptum fuerat. Obvia passim in Homerica poësi illa forma ετυχθη: nuspiam in ea reperias ετευχθη. (*Brunck.*) Of τυχθεν Degen

Ὁ δ' εἶπε, δωριάζων,
Λάβ' αὐτὸν ὁππόσου λῆς.
Ὅμως δ' ἵν' ἐκμάθῃς πᾶν,
Οὐκ εἰμὶ κηροτέχνας·
Ἀλλ' οὐ θέλω συνοικεῖν 10

Δ' ὅμως ἵν' εκμαθῃς παν, ουκ ειμι κηροτεχνας, αλλ' ου θελω συνοικειν παντο-

says—Forma antiquior et inde doctior, atque in margine Codicis Vaticani scripta.—Σοι refert ad τυχθεν, quod patet ex versu 9.—According to Fischer, σοι ought to be joined to the participle το τυχθεν, so as to be the same as ὑπο, or προς σον. For, from the 9th verse, it appears, that the poet understood the boy to be a waxen image maker, and supposed, that he had made that, which he was offering for sale. He adds—Sensus est—*Quanto mihi vendere vis hoc signum?* Aristophan. Acharn. v. 812. ποσου πριωμαι σοι τα χοιριδια, λεγε. Sic vero apparet, εκπριασθαι idem esse, quod πριασθαι: ut odar. 13. v. 4. εκμανηναι idem est, quod μανηναι v. 8.—Conjunctivus, εκπριωμαι, pendet ab conjunctione ἵνα, quæ intelligi debet, ut od. 12. v. 1. 4. 7. et od. 32. v. 24.

6. Δωριαζων. *Speaking in the Doric dialect.* Some of the commentators remark, that Anacreon makes this young countryman speak in the Doric dialect, which was the most rustic, to ridicule the unpoliteness of a person, who could be so insensible of the charms of Love, as to wish to part with his image. *(Fawkes.)* The commentators seem too refined in asserting, that Anacreon represented this youth in the character of an ignorant rustic, by way of ridicule to his insensibility of the charms of Love, which induced him to part with his image. The *Doric* dialect is chosen to throw a stronger shade of simplicity on the speaker; but, it may rather be presumed, that the poet merely intended thereby a more striking distinction between himself and the youth. Accordingly, we may observe, that the former parted with the image, for the very reason, that Anacreon desired it. The one was mortified with that *unbounded craving* of the god, (which it seems necessary to understand was communicated to himself, for, otherwise, the sense is none of the best,) while Anacreon, to delineate his own (amorous) complexion, admired the purchase for that very fault. Our modern antiquarians would, it is true, give their ears to make Anacreon's purchase, and, for a reason as little solid. (*Greene.*) The Doric dialect, which is nearly allied to the Æolic, was constantly used by *Theocritus*, and thought to be particularly well suited to pastoral poetry: not that it was *merum rus*, but, on account of its natural, unaffected simplicity; for we find it sometimes used by the most elegant poets. Virgil could not imitate his master, in this particular; for the Latin has not a variety of dialects, like the Greek. *(Younge.)*

7. The expression ὁπποσου λῆς is in the *Doric* dialect, which was considered as the most rustic in Greece, and, for that reason, employed by Theocritus to beautify his Pastorals. Anacreon, very elegantly, makes his youth to speak in this manner, thus ridiculing the unpoliteness of a person, who could be so ignorant of the charms of love, as to desire to part with it. (*A.*) In the 12th line of the first Idyl of Theocritus, we have—Λῆς ποτι ταν Νυμφαν, λῆς, αιπολε, τηδε καθιξας. And Plutarch (*De sui Laude,*) introduces a chorus of Spartan youths, saying—Ἄμες δε γ' ειμεν· Αι δε λῆς αυγασδεο. *(B.)*

Pauw prefers ὁπποσω, to ὁπποσου, thus reducing it to the Doric dialect.—Ὁπποσω without the ιοτα subscriptum,

He answer'd quick, in Doric tone,
" Name but your price, the god 's your own:
To tell you all, without a lie,
I make no images—not I;
But dare not in my mansion trust
This Patron of unbounded lust."

Doric, said, " Take him for what you will. However, that you may learn all, I am not a waxen-image maker: but I do not desire to dwell with insatiable Love." " Then [*said I*] give,—give him to us, for a

that is to say in the genitive case, would be more Doric. (*Gail.*) Many editions have ληs, with the ιοτα subscriptum; but, in the Doric dialect, it ought to be without it.—Δωριειs λεγουσι Λης αντι του θελειs.—It comes from the Doric verb λαω et λω, which is the same as θελω and βουλομαι.

8. There are two readings of this verse in the Vat. Ms.: first, οπωs αν εκμαθης νιν—and, secondly, ομωs αν εκμαθης παν. Neutra sincera est (says Brunck): adolescentulus, qui hic inducitur, Dorice loqui debet: at Dorismos librarii obliterarunt: eos restituimus, ut par erat. He, accordingly, reads—ομωs ιν' εκμαθης νιν, " *in order that you may know him* (*Cupid*) *well.*" Gail adopts this reading because, he says, it approaches nearest to that of the Vat. Ms. Yet he thinks the word παν connects the ideas better—" *But, that you may know all, I am not, &c.*" Νιν is put Dorice for αυτον. Degen, Born, Mœbius and Bothe follow the emendation of Brunck. The common reading of the printed copies was Ὁμωs δ' ιν' εκμαθης παν:—Vossius proposed, from the Vat. Ms., ομωs δ' αν εκμαθης νιν: to which reading, (says Barnes) if you add the emendation of Scaliger, making it—ομωs δ' ιν' εκμαθης νιν, there will be no necessity for that proposed by Faber. This was—οπωs δ' αν εκμαθης παν. Dr. Trapp adopts the common reading, and says—Nugantur, qui pro παν legunt νιν. Mr. Greene remarks—that " the original is ομωs, &c. '*But, if you would be informed of every particular together,*' which is sense, and, therefore, Le Fevre's οπωs unnecessary." Pauw prefers παν to νιν; but is in doubt, whether to read, with Faber, οπωs δ' αν, or ομωs δ' ιν', with Scaliger. Nescio (says *Baxter*) cur, vel Faber de ομωs fecerit οπωs; vel Scaliger et Barnesius δ' ιν' pro δ' αν, nisi studio novandi, quod nobis abesse voluimus. Fischer remarks, that εκμαθης depends upon the particle αν, in this sense—*at, si verum scire vis: at, ut ne te celem quidquam: at scito.*

9. Barnes proposed to read, Dorice, καροτεχνας, which has been approved of by Pauw, Brunck, Born, Degen, Trapp, Mœbius and Gail. They have also mostly followed him in reading, Dorice, συνοικην and παντορεκτα, in the two next verses, for συνοικειν and παντορεκτη. The word κηροτεχνης, which is not in the common lexicons, means the same as κηροπλαστης, or *cerarius*,—or *signorum cereorum fictor.* Pauw approves even of εμμι καωοτεχνας, as proposed by Barnes.

10. For ου θελω here, Brunck, Born, Mœbius and Degen read (Doice still) ου τι λω, and Fischer approves of it. Pauw is surprised, that Bames also did not do so; but, as τι, in this case, is an elegant pleonasm, he considers the emendation too nice for the taste and judgment of that critic. The word συνοικειν means, as Born thinks, *una dormire.* This he thinks manifest from συνευνον, in the 13th verse. This, too, is its meaning, in Baxter's opinion. But Trapp remarks, that the etymology of the word leads to no such meaning: *cohabitare* significat, non *una dormire.*

Ἔρωτι παντορέκτῃ.
Δὸς οὖν, δὸς αὐτὸν ἡμῖν
Δραχμῆς, καλὸν σύνευνον.
Ἔρως, σὺ δ' εὐθέως με
Πύρωσον· εἰ δὲ μὴ, σὺ 15

ρεκτῃ Ερωτι. Ουν δος, δος αυτον ἡμιν δραχμης, καλον συνευνον. Δ' συ,

11. Cupid here is called παντορεκτᾳ (says Baxter), because he wished (ατακτα παιζειν) to be very troublesome, or mischievous, as Anacreon himself has said elsewhere. Many interpreters (says Anson) represent this word as meaning—*who desires every thing, who wishes to touch every thing;* but I have given the preference to that meaning, which has been pointed out by the judicious Moutonnet, and have translated "*Qui consume tout ce qu'il touche*"—who destroys every thing he touches. De Pauw is for substituting —Ερωτ παντοφλεκτᾳ.

παντορεκτᾳ. This word properly means *omnia appetens; ad omnia proclivis; qui animos hominum inflammat amore Veneris.* It is derived (says *Born*) from ορεγομαι, *appeto, cupio.* Ductum est (says *Fischer*)—non a verbo ρεζειν, ut sit, *omnia efficiens*, immo a verbo ορεκτειν, quod est, Hesychio interprete, επιθυμειν. Nam Cupidinem facile apparet a cerario venditore appellari παντορεκτην maxime propterea, quod animum inflammare studeat amore Veneris. Atque hanc ipsam ob causam a poëta emptore vocatur καλος συνευνος. Sic vero non necesse est, ut pro παντορεκτᾳ reponatur παντοφλεκτᾳ, quæ erat Pauw sententia.

παντορεκτᾳ. "I have not (says Mr. Moore) literally rendered this epithet: if it has any meaning here, it is one, perhaps, better omitted." His version is—

"And I can no longer keep
Little gods, *who murder sleep.*"

8. 9. 10. 11. This boy thus answers Anacreon, because those, who were selling slaves, were obliged to mention their defects and vices, if they knew of any; otherwise they would have to take them back when these were discovered. He, therefore, tells him, that he did not make the Cupid, and being therefore unacquainted with his defects, could not guaranty him altogether: but that he wished to part with him, because the little god was for having every thing he laid his eyes on. *This* (concludes Mad. Dacier, from whom this note is taken) *is very pretty.*—Longepierre thinks this note of M. Dacier unnecessary. It was partly copied from her father's.

12. Anacreon is very fond of such delicate repetitions, as we find here. To persons of refined taste they are very agreeable, when properly applied. —See above, ode 9. v. 8. And verse 1275 in Barnes. And infra, ode 13. v. 12. ode 14. v. 1. ode 31. v. 2 and 3.

13. The price offered is a drachm, which was an *Attic* coin, worth about seven-pence-halfpenny of our money. *(A.)*

Pauw thinks, that συνευνον here is out of place, and has a forced meaning; and would read συσσιτον, or ἑταιρον, or some word of a similar import. His words are—Coactum est illud συνευνον: Nam quid cum cereo Cupidine poëta faceret in lecto? Præcedit συνοικην: id sequi debuisset Lyricus, et, pro συνευνον, hic dare συσσιτον, ἑταιρον, aut aliquid simile. Sic fecisset quod bonum et consentaneum erat.—The meaning of συνευνος is—qui uno eodemque cubili utitur: *amicus, amasius* sensu inhonesto.—Æschylus, however, applies it to a husband: *Prometh.* v. 865.—Δραχμης est genitivus pretii, ut apud Aristophan. Plut. v. 884, &c. (*Fischer.*) The word αντι is understood before δραχμης, meaning

"Give me, then, for a drachm," I said,
"Give this fair partner of my bed.—
Now, Cupid, since you're fairly mine,
Be warn'd and know my fix'd design:

drachm, a beautiful bedfellow! And, Love, do you fire me [*inflame my*

for, in exchange for. (*Gail.*) Quia dicimus πριαμαι cum *Genitivo*, ut supra v. 4. 5. et ωνουμαι, ut *Demosthenes*, Ουκ ωνουμαι μυριων δραχμων μεταμελειαν, ideo in ratione commutandi dicitur λαβειν et διδοναι etiam cum *Genitivo*, ut hic δος αυτον δραχμης, et supra v. 7. λαβ' αυτον ὁπποσου λης. (*Barnes.*)

14. 15. 16. Here, says Gail, Anacreon speaks like an old man, who expects all from the god of Love, and nothing from nature. There are menaces, similar to this of Anacreon to Cupid, in the Anthology, (p. 467. Epigr. 2.) to Mercury: in Martial, (lib. 8. Epig. 40.) to Priapus: and to Pan, in Theocritus, (Id. 7. v. 109.) Baxter, in his note on the word τακηση here, says, that Anacreon threatens him with magical tortures, of which Virgil says—

Limus ut hic durescit, et hæc ut cera liquescit
Uno eodemque igni, sic nostro Daphnis amore.

He adds—In traditis veterum persuasionibus et ista fuerat, dedicatis jam imaginibus adesse Deorum animas: Qua de re videsis Apuleii Asclepium.

Πυρωσον—*fac, ut calefaciam: fac, ut amem:—incende me amore.* From the words already quoted from Virgil, Baxter (says Trapp) infers, that Anacreon here threatens Cupid with magical torments. This he thinks quite a ridiculous notion, as the word τακηση has no magical allusion or signification in it. He adds—Dicit tantum poëta jocularitor, se Cupidinem igni traditurum; quo (cereus cum sit) liquefiat necesse est. Concinna autem Antithesi ait,—*Vel tu ure me; vel ego uram te.* Alluding to this threat, Mad. Dacier says—*Ces Messieurs là agissoient d'une plaisante manière avec leurs Dieux;* which Greene denominates "a pleasant reflection on the cavalier behaviour of the ancient heathens in threatening to punish their Deities, if they did not think fit to be propitious." Opinio fuit veterum, (says Degen) homines ulcisci posse Deorum injuriam in eorum imaginibus.

It was no unusual thing among the ancients to threaten their Gods, as well as to pray to them. We are told by *Herodotus*, that *Xerxes* was so enraged at the loss of his bridge of boats over the *Hellespont*, that he ordered the sea to be scourged, to revenge himself on *Neptune*. Theocritus has a very remarkable passage to this purpose, in his 7th *Idyllium*, where he makes a shepherd address his God in this manner:—

Κην μεν ταυθ' ἑρδοις, ω Παν φιλε, μη τυ τι παιδες
Αρκαδικοι σκιλλαισιν ὑπο πλευρας τε και ωμους
Τανικα μαστισδοιεν, ὁκκα κρεα τυτθα παρειη·
Ει δ' αλλως νευσαις, κατα μεν χροα παντ' θνυχεσσι
Δακνομενος κνασαιο, και εν κνιδαισι καθευδοις.
Ειης δ' Ἡδωνων μεν εν ωρεσι χειματι μεσσῳ,
Ἑβρον παρ' ποταμον τετραμμενος, εγγυθεν αρκτου.
Εν δε θερει πυματοισι παρ' Αιθιοπεσσι νομευοις,
Πετρᾳ ὑπο Βλεμυων, ὁθεν ουκετι Νειλος ὁρατος.

The passage has been thus translated:

"O sacred *Pan!* if you indulge my prayer,
May no *Arcadian* youths their scourges rear,
Nor, for neglected flocks, thy shoulders tear.
But may'st thou, if your suppliant you deny,
Torn by revengeful nails, on nettles lie!

Κατὰ φλογὸς τακήσῃ.

Ερως, πυρωσον με ευθεως· δε, ει μη, συ τακησῃ κατα φλογος.

On *Edom's* hills, where lazy *Heber* flows,
May'st thou all winter freeze, 'mid chilling snows;
And with black *Æthiops* curse the summer heats,
Where, under *Blemyan* rocks, scorch'd *Nile* retreats!"

Æsop has a fable on this subject, to which Barnes refers in the *Antholog.* l. 4. c. 12. fol. 328. It has been, at all times, customary with pagans and idolaters to treat their idols well, or ill, as they happened to be pleased, or displeased with them. The Indians, at present, flog their idols, when they suffer under ills or disappointments.

The present passage is a pretty *apostrophe* from Anacreon to his just-purchased Cupid; against whom, as

Or feed my breast with fond desire,
Or you shall melt and feed the fire!"

bosom] instantly: For, if [*you do*] not, you shall melt in flame. [—or, *you shall be thrown into the fire.*]

being made of wax, he utters a jocose threat, that he should commit him to the flames, unless he took care to light up the flame of love in the poet's breast.

Longepierre conjectures, from these three concluding lines, that, whatever Anacreon might say, he sometimes felt the inconveniencies of old age, and here solicits, from the power of Love, a warmth which he could no longer expect from nature.

ΙΑ.

ΕΙΣ ΈΑΥΤΟΝ.

Λέγουσιν αἱ γυναῖκες,
Ἀνακρέων, γέρων εἶ·
Λαβὼν ἔσοπτρον, ἄθρει
Κόμας μὲν οὐκέτ' οὔσας,
Ψιλὸν δέ σευ μέτωπον. 5

Αἱ γυναικες λεγουσιν, Ανακρεων, ει γερων· Λαβων εσοπτρον, αθρει κομας μεν ουσας ουκετ', δε μετωπον σευ ψιλον. Δε εγω ουκ οιδα τας κομας μεν,

This ode was first discovered by *Henry Stephens*, while yet a very young man; and that, too, accidentally, in the cover of some old book. He shortly after communicated it to *Petrus Victorius*, as we find from his acknowledgement of it, in the 20th book (c. 17.) of his *Var. Lection. Robortellus* ridiculed the discovery, and, indeed, charged Stephens with forgery: but to very little purpose, or credit to himself, as the ode exists even in the Vatican manuscript. *(B.)*

"Horace says of Anacreon, that he wrote *artlessly elegant,—non elaboratum ad pedem:* and the inimitable ease, which abounds in this ode, is an instance, among many others, how justly he deserves that character."—We have an imitation of it in an Epigram of *Palladas*, in the *Antholog.* l. 2. c. 47. fol. 175.

Γηραλεον με γυναικες αποσκωπτουσι, λεγουσαι
Εις το κατοπτρον δραν λειψανον ἡλικιης.
Αλλ' εγω ει λευκας φορεω τριχας, ειτε μελαινας,
Ουκ αλεγω, βιοτου προς τελος ερχομενος.
Ευοδμοις δε μυροισι και ευπεταλοις στεφανοισι,
Τῳ Βρομιῳ παυω φροντιδας αργαλεας.

The fair insulting cry, because I'm old,
Here in this glass thy winter'd spring behold!
But, whether white, or youthful black my hair,
Just stepping out of life, I little care.
Around my odorous brows I roses twine,
And drown solicitude in rosy wine. *(A.)*

That natural facility of thought, and that sweet simplicity of expression, which are so deservedly admired in the writings of Anacreon, abound in the original of this beautiful ode. Horace gives us his true character, when he tells us, that he wrote *in unlaboured verse,—non elaboratum ad pedem;* verse, that flows with so much ease, that it seems to have cost him no care, or trouble. He played upon his lyre and the numbers came: therefore he says of him, in another place,—

Nec, si quid olim lusit *Anacreon,*
Delevit ætas.—
——— "and blithe Anacreon's sportive lay
Still lives, in spite of Time's destructive sway." *(Fawkes.)*

Born gives the argument in the following words: *Senem, quo propius a morte absit, eo magis vita frui debere:* and Mœbius—Carmen hoc, in quo

ODE XI.

ON HIMSELF.

I'm often by the women told,
" Alas, Anacreon, you grow old:
Here in this glass yourself survey,
Your hair is fallen,—quite fallen away!
No ringlets wanton o'er your brow;
'Tis all a field of baldness now."

The women say:—" Anacreon, you are old; taking [*your*] mirror, observe [*your*] locks existing no longer, [or, *see your locks are gone*,] and your forehead bare!" But I know not, [*as to*] these locks, indeed, whe-

poëta cum mulierculis jocantibus agit, sententiam continet, senem Teium modo id curare, ut vitam hilariter transigat. Nihil amplius.—Placet inprimis grata feminarum loquacitas et sermonis facilitas.—The words of Degen are similar—Observetur in suavi hoc odario v. 1-5. levis feminarum jocantium loquacitas, et v. 6-9. grata sermonis læti senis negligentia.

3. The word εσοπτρον is not at all common. Plates of gold, silver, or brass, formed the mirrors, or looking-glasses of the ancients.

4. ουκετ' ουσας.—Literally, "*Being no more.*"—*Gone;* or, *no longer in existence.*—Among the ancients, the hair was much regarded, and considered by them a principal part of beauty. The loss of it is thus well described by Petronius:—

Quod summum formæ decus est, cecidere capilli,
Vernantesque comas tristis abegit hyems.
Nunc umbra nudata sua jam tempora mœrent,
Areaque attritis nidet adusta pilis.
O Fallax natura Deum! quæ prima dedisti
Ætati nostræ gaudia, prima rapis.
Infelix, modo crinibus nitebas,
Phœbo pulchrior, et sorore Phœbi:
At nunc lævior aëre, vel rotundo
Horti tubere, quod creavit unda,
Ridentes fugis et times puellas.
Ut mortem citius venire credas,
Scito jam capitis perisse partem.
" Beauty is fallen!—thy hair's soft vernal grace
To wintry baldness gives untimely place;
Thy injured temples mourn their ravish'd shade;
Waste, like a stubbled field, thy brow is laid.
Fallacious gods! your treacherous gifts how vain!
You only give us joy to give us pain.
Unhappy youth! but late thy curling gold,
Even Phœbus self might envy to behold:
But now, for smoothness, nor the liquid air,
Nor wave-born Tuber can with thee compare.
The laughter-loving maids you fly and fear;
And Death, with hasty steps, will soon be here.
His fatal night already clouds your morn;
Beauty is gone! and thy gay locks are shorn!"

We have also (in Apul. Metam. l. 2. p. 112. l. 25.) "*Venus—calva—placere non poterit nec Vulcano suo.*"

5. Ψιλον, *calvum.*—We are told by Junius, that baldness was considered

Ἐγὼ δὲ τὰς κόμας μὲν,
Εἴτ' εἰσιν, εἴτ' ἀπῆλθον,
Οὐκ οἶδα· τοῦτο δ' οἶδα,
Ὡς τῷ γέροντι μᾶλλον
Πρέπει τὸ τερπνὰ παίζειν, 10

ειτ' εισιν, ειτ' απηλθον· δ' οιδα τουτο, ὡς μαλλον πρεπει τῳ γεροντι το παι-

a reproach among the ancients. Vid. *De Pictura Veterum*, l. 3. c. 9. §. 6.

6. Here κατα is understood before τας κομας. This government of an accusative case, by a preposition understood, occurs at every step through the Greek classics: the learner will, therefore, do well to accustom himself to this idiom of the language, at his first entrance upon Greek authors. A few examples may be cited in illustration:—Ποδας ωκυς Αχιλλευς, for κατα ποδας: Achilles swift *as to* his feet.—Αλγεω την κεφαλην: I ache *as to*, or *in* the head.—Ειδος καλλιστος: most beautiful *as to* form.—Ερωτι θυμον εκπλαγεις Ιασονος: smitten *in her* soul with the love of Jason. (Euripid. Medea, v. 8.) *(Anon.)*

7. Stephanus remarks, that there is a wonderful (αφελεια του λογου) simplicity, or negligence of expression in Anacreon, as may be seen by his use of the word απηλθον here.—This word απηλθον, adds Barnes, may be found every where in the same sense; for instance, in the *Antholog.* fol. 483. ὀτε σου το προσωπον απηλθε, Κεινο το της Λυγδου, βασκανε λειοτερον.—Longepierre has adduced, from Catullus, what he thinks a similar instance of this simplicity of manner:—

Ipse quis sit, utrum sit, an non sit, id quoque nescit.

Longepierre was a good critic: but, perhaps, the line he has selected is a specimen of a carelessness not very elegant. At the same time I confess, that none of the Latin poets has ever appeared to me so capable of imitating the graces of Anacreon, as Catullus, if he had not allowed a depraved imagination to hurry him so often into vulgar licentiousness. *(M.)*

6. 7. 8. Gail condemns the placing of κατα here before κομας to fill up the ellipsis, and says, that κομας is governed by οιδα—*for my part, I know not my locks* (hair) *if they remain, or if they have gone; pour moi, j'ignore mes cheveux s'ils sont encore, ou s'ils s'en sont allés.* It is in this way (he goes on) the Greeks speak. The Romans have the same kind of expression—*novi hominem quis sit—I know this man, who he is;* meaning—*I know who this man is: Je sais cet homme quel il est,*—pour —*Je sais quel est cet homme.*—We differ at present from the learned commentator.

Mad. Dacier says, that there is in these lines *a negligence more eloquent, than can well be imagined;* and that Anacreon was the only person, who said with such simplicity—*I do not know if my hair remains, or if it be gone.* It was this simplicity, she adds, which made Horace say of Anacreon, that his numbers were unlaboured, (or that he wrote elegantly, though carelessly) —*non elaboratum ad pedem.*

Barnes and Trapp suppose κομας here to be governed by κατα understood: but their opinion is condemned by Born, Mœbius, and Fischer.—Ordo verborum, in quo, ut est, inaffectata quædam regnat elegantia, proprie debebat esse hic:—εγω δε ουκ οιδα, αἱ κομαι μεν ειτ' εισιν, &c. Sed Græci, et præ ceteris Attici, solent nomina posteriorum membrorum sic ponere in membris prioribus, eaque accommodare verbis, quæ ibi locum habent.—Exempla centies obvia. Vid. Hom. Odyss. l. v. 76. 155. et Aristophan. Plut. v. 55. 56. 72.—*(Mœbius.)* Barnesius male vertit—*quod ad comas attinet:* Nam poëta τας κο-

But, whether still remains my hair,
Or, flying hence, has left me bare,
I know not: This, indeed, I know,
If, as they tell me, old I grow,

ther they are, [*exist*,] *or* whether they are gone: But this I know, that it

μας retulit ad verbum οιδα, quum referre illud debuisset ad verbum εισι, sic—εγω δε ουκ οιδα, αἱ κομαι μεν ειτ' εισιν, ειτ' απηλθον: id quod Lubinus præclare vidit.—Sensus est—*nescio, calvus sim, nec ne.* Neque enim necesse est, ut οιδα accipiatur cum Zeunio ita, ut sit *curo;* multo minus cum Palairetio, sic, ut idem valere dicatur, quod δυναμαι, intell. λεγειν. *(Fischer.)* Ουκ οιδα—*non curo,* tanquam inutilia ad bene beateque vivendum:—τουτο δ' οιδα—*hoc scio, quia curo,* &c. *(Born.)*

10. Barnes, Brunck, and modern editors follow the Vat. Ms. and read το, instead of τα τερπνα παιζειν.—The meaning of τερπνα παιζειν is—*compotare et ludere,* sive *Amori ludum dare:* (vid. Horat. l. 3. od. 12. v. 1.) Id, quod planum est ex odar. 13. v. 9.—Zeunius τερπνα adverbialiter accipit pro τερπνως, uti infra odar. 52. v. 24. ατακτα παιζειν, hoc est, ατακτως, *ludendo leges naturæ et modestiæ violare, et, ex lascivia, vim castis puellis inferre.—(Born.)* Fischer, alluding to Baxter's preference of τα τερπνα in the present verse, says—Nam adjectiva pluralia, neutrius generis, vim adverbiorum habentia, junctum fere sibi articulum ostentant; ut τα πρωτα odar. 18. v. 3.—A librariis non raro negligitur (articulus), ut apud Xenophontis Cyropæd. (l. 1. c. 4. 14.) pro τα κρατιστα in cod. Brem. scriptum est κρατιστα simpliciter.—Infra tamen odar. 52. v. 24. est ατακτα παιζειν. Pauw has the following remarks on this subject:—Illud τα τερπνα παιζειν apprime nitet: Nam τα τερπνα sunt casus quarti, qui venuste a verbo παιζειν pendent, et ejus arbitrio reguntur. Similiter παιδιαν παιζειν dicebant tersiores Græci, et πολεις παιζειν, in suis fugitivis, dixit Cratinus, ut scimus ex Zenobio. Alia præterco; et Elegantiores hos flosculos sibi notarunt sæpe.—In Libro Vaticano exaratum est, το τερπνα παιζειν: Quod longe tritius et humilius.

11. Μοιρης. Verbatim, *the things,* or, *concerns of his fate;* χρηματα being understood.—In this line the word μαλλον, also, is understood; which is often the case, as Le Fevre has justly remarked, in the most fertile (γονιμωτερους) authors. *(B.)*

Ut τα Μοιρης est *mors, fata:* ut τα της τυχης est *fortuna* (Euripid. Alcest. v. 785.) et τα της ὡρας—*pulchritudo,* (Ælian. Var. Hist. 12, 1. p. 723. Edit. Gronov.) ita ante μαλλον, v. 9. intelligendum τοσουτῳ, vel τοσῳ, vel τοσῳδε; et post δσῳ intelligendum μαλλον, ut Latini *quo, quanto,* simpliciter dicunt pro—*quo magis, quanto magis. (Fischer.)* Τα μοιρης pro μοιρα, *mors, Fatum:* Nam Græci solent neutro articulo plurali, cum *genitivo* juncto, uti pro nominativo.—Sic Demosthenes, (pro Corona, cap. 8.) τα της ειρηνης pro ειρηνη: Ælian. (Var. Hist. 12, 1.) τα της ὡρας, hoc est, *pulchritudo:* Thucydid. (2, 60.) τα της οργης, hoc est, *ira.* Ita etiam infra odar. 15. v. 1. τα Γυγεω, hoc est, *Gygis.*—Sensus est:—*Bene novi, quo propius mors immineat, eo magis convenire seni, vitæ suavitate frui, metumque mortis vitæ commodis lenire. (Born.)*

9. 10. 11. De Pauw thus properly fills up the ellipses here;—τουτο δ' οιδα, ὡς τῳ γεροντι τοσουτῳ μαλλον πρεπει τα τερπνα παιζειν, δσῳ μαλλον πελας τα Μοιρης. —Barnes preferred the reading of the Vatican Ms. το τερπνα instead of τα τερπνα; but Baxter thinks the latter more simple and more delicate—*amœnior et majoris* αφελειας.—Henry Stephens says, that Palladas, in his ode in the Anthology, has not sufficiently expressed the force of the words τα τερπνα παιζειν. The thought

Ὅσῳ πέλας τὰ Μοίρης.

ζειν τερπνα, ὑσῳ τα Μοιρης πελας.

in Ovid is expressed by *Ludo.*—"*Ludendo sæpe paratur amor.*"—(Ars Amat. l. 3. v. 368.) Stephens says, that he translated the phrase by the words,—*vacare amoribus jocisque*—following the words of Horace, (l. 1. Epist. 2. v. 65.) in which that poet copied *Mimnermus*:—

Si, Mimnermus uti censet, sine amore jocisque
Nil est jucundum; vivas in amore jocisque.

The words of Mimnermus are:—

Τις δε χαρις, τι δε τερπνον ανευ χρυσης Αφροδιτης; Τεθναιην, ὁτε μοι μηκετι ταυτα μελει.—A various reading has—Τις δε βιος—ατερ χρυσης. These lines are taken from Plutarch, *De Virtut. Moral.* (*Maittaire.*) Horace has also, (lib. 3. od. 12.) *Amori dare ludum.*

'Tis time to snatch short joys from fate,
And haste to live ere 'tis too late.

is more becoming for an old fellow to sport merrily, by how much *his* [*the period of his*] fate *approaches* nearer.

Pontanus has a very delicate couplet upon the subject of old age:—

Quid rides, Matrona? Senem quid temnis amantem?
Quisquis amat, nulla est conditione senex.

Thus paraphrased by Mr. Moore:—

"Why do you scorn my want of youth,
And with a smile my brow behold?
Lady dear! believe this truth,
That he, who loves, cannot be old."

IB.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Τί σοι θέλεις ποιήσω,
Τί σοι, λάλη χελιδών;

Τι θελεις ποιησω σοι, τι σοι, λαλη χελιδων; Θελεις λαβων ψαλιξω τα κουφα

Agathias has given us a very elegant imitation of this ode, in one of the Epigrams of his Anthology: (l. 7. p. 461.)

Πασαν εγω την νυκτα κινυρομαι· ευτε δ' επελθη
Ορθρος, ελιννυσαι μικρα χαριζομενος,
Αμφιπεριτρυζουσι χελιδονες· ες δε με δακρυ
Βαλλουσι, γλυκερον κωμα παρωσαμεναι.
Ω φθονεραι, πανσασθε, λαλητριδες· ου γαρ εγωγε
Την φιλομηλειην γλωσσαν απεθρισαμην.
Αλλ' Ιτυλον κλαιοιτε κατ' ουρεα, και γοαοιτε
Εις αιπος, κραναην αυλιν εφεζομεναι,
Βαιον ἵνα κνωσσοιεν. ισως δε τις ἡξει ονειρος
Ὁς με Ῥοδανθειοις πηχεσιν αμφιβαλοι.

"All night my eyes their am'rous vigil keep;
And soon as morn indulges balmy sleep,
These chattering swallows in rude notes complain,
And wake me from my joys to grief again.
Hence, envious praters! why to me this wrong?
I robb'd not *Philomela* of her tongue.
On desert hills unhappy *Itys* mourn,
Leave me in peace to woo soft sleep's return.
Perhaps some gentle dream, profuse of charms,
May bring the fair *Rhodanthe* to my arms!"

In regard to this ode, and several others of a like nature, we may safely rest on the opinion of an eminent critic, and say, that *olim lusit Anacreon.* (*Younge.*) The argument is—*Poëta accusat hirundinem, eo quod ex dulcibus somniis amatoriis ab ea excitetur.* (*Born.*) De suavissimo hoc odario, in quo Noster satis lepide increpat hirundinem, quippe quæ poëtam excitet ex dulcibus somniis amatoriis, vide inprimis quæ observat Brossius. (*Mœbius.*) Pauw does not believe this ode to have been written by Anacreon.

On this ode we are referred, by Degen, to that most stupid book, the Epistles of Alciphron, in the 10th Epist. of the 3d book, where Iophon complains to Eraston of being wakened, by the crowing of a cock, from his vision of riches. (*M.*)

2. The loquacity of the swallow was proverbialized:—Thus Nicostratus—

Ει το συνεχως και πολλα και ταχεως λαλειν
Η του φρονειν παρασημον, αἱ χελιδονες
Ελεγοντ' αν ἡμων σωφρονεστεραι πολυ.—

"If, in prating from morning 'till night,
A sign of our wisdom there be;
The swallows are wiser by right,
For they prattle much faster than we." (*Moore.*)

The Vat. Ms. reads λαλεν χελιδον: most of the early editions have λαλη χελιδων; thus Baxter, Faber, Mad. Dacier, Trapp, Addison, Pauw, &c. But, τι κωτιλη χελιδων is the reading adopted by Brunck, Born, Mœbius, Degen, Gail, Zeune, Bothe, Fischer,

ODE XII.

ON A SWALLOW.

Chatterer, what revenge of mine
Equal can this crime of thine?

What do you desire I shall do to you; what to you, O chattering swal-

&c.—Of this reading Brunck says: Lectionem hanc merito probavit Valkenarius noster, Musarum olim Amor, nunc desiderium. Vide ejus Annotationes ad Theocriti Adoniazus. p. 378. —In membranis scriptum, τι σοι λαλευ χελιδον. Nihil aliud quam glossema est λαλη, forma inusitata: dicitur enim λαλος etiam in feminino genere. Vid. Eveni Epigram. 13. Meleagri cxii.—What occasioned the introduction of κωτιλη was a remark made by Proclus (apud Hesiod. Εργ. v. 374. p. 86. of the edition of Heinsius) in commenting upon Hesiod, where he states, that Anacreon called the swallow κωτιλη χελιδων: and modern commentators, finding the word no where else in the remains of Anacreon, and considering κωτιλη as much more elegant than λαλη, which they look upon as a marginal glossary, have been nearly unanimous in receiving κωτιλη into the text.—Barnes was the first editor, by whom the word was adopted.—Pauw makes a stout defence for the common reading, which he considers better than the new one: and it must be confessed, that much has been very plausibly urged on both sides.—Born states four reasons for preferring κωτιλη: 1°. Vetustiores Græci dicunt λαλος, etiam in feminino genere, non λαλη. 2°. Dulcior item sonus κωτιλη quam λαλη. 3°. Κωτιλη est verbum *exquisitum;* unde facile potuit fieri, ut a librariis verbum notius substitueretur. 4°. Denique veteres Grammatici et glossographi vocabulum κωτιλη explicant per λαλη, non contra λαλη per κωτιλη. Inde manifestum est λαλη esse glossema. *(Born.)*—Mœbius and Degen follow in the same track. Fischer, after giving extracts from Phavorinus and others, cites the passage of Proclus already alluded to, and another, to the same purpose, from Tzetzes upon Hesiod, (Εργ. v. 374.) where he says, that the swallow was called κωτιλη by Simonides, as well as by Anacreon. He then goes on thus: Unde Ursinus, in reliquiis Anacreontis (p. 141.) posuit verba κωτιλλη χελιδων. Jam etsi non satis apparet, an verba ista ex hoc potissimum odario sumpta sint, ut suspicabatur Munquerus (ad Fulgentii Mythol. p. 604. ed. Staver:) tamen dubitari non potest, quin Scriptura, τι, κωτιλη χελιδων, elegantior sit altera, etiam Valquenario judice, (ad Theocrit. Adoniaz. p. 379.) Nam non modo vox τι accommodatior est linguæ iratæ, quam τι σοι, sed ipse etiam versiculus sic numerosior fit, auribusque gratior. Accedit, quod κωτιλη vocabulum exquisitius est, quod grammatici veteres explicasse reperiantur vocabulo λαλος: sic Hesychius: κωτιλος· λαλος. κωτιλον· λαλον. κωτιλη· λαλιστατη. Cæterum non ignoro, λαλος etiam de hirundine dici: (Vid. ad odar. 9. v. 37.) *Garrulam hirundinem* dixit Virgilius, (Georg. 4. v. 307.) ut Leonidas, (Anthol. 1, 50. 4. 1.) λαλαγευσαν χελιδονα· Neque formam feminini generis novam esse. Sic odar. 9. v. 1. ερασμιη πελεια· odar. 33. v. 2. φιλη χελι-

Τὰ ταρσά σευ τὰ κοῦφα
Θέλεις λαβὼν ψαλίξω;
Ἢ μᾶλλον ἔνδοθέν σευ 5
Τὴν γλῶσσαν, ὡς ὁ Τηρεὺς
Ἐκεῖνος, ἐκθερίξω;
Τί μευ καλῶν ὀνείρων,
Ὑπορθρίαισι φωναῖς,

τα ταρσα σευ; Η μαλλον εκθεριξω την γλωσσαν σευ ενδοθεν, ὡς εκεινος ὁ

δων, ετησιη μολουσα.—In his note on ode 9. v. 37. (λαλιστεραν—κορωνης·) just referred to, he says: Cornix ab Homero vocatur ταυυγλωσσος (Odys. ε'. v. 66.) et ab Hesiodo λακερυζα, (Εργ. v. 747.) quæ glossa apud Hesychium explicata legitur vocabulo λαλος· quod commune est voci omnium avium: (vid. Aristot. Hist. Animal. 4, 9. p. 283. D. Tom. 2. Edit. Duval.) Sic *Hirundo* appellatur λαλος ap. Non. Dionys. 3. v. 13: et *cicadæ* dicuntur λαλοι ap. Long. Pastorall. 1, 12. p. 20. Mol., ut λαλος τεττιξ, Anthol. 1, 60. 12: et *locustæ* apud Longum, l. 3, 16. p. 90. Et Ælianus, ut Hist. Animal. 12, 10. scripsit τρυγονος δε λαλιστερον ελεγον, ita ibid. 6, 19., ισμεν, inquit, χελιδονας, και κοσσυφους, και το τεττιγων φυλον, και κιτταν, λαλον. Ab Ovidio cornix nominatur *garrula*—et *loquax*. (Amor. 3, 5. 22: Metamorph. 2, 547. ubi vide Burmanum: et Fast. 2, 89.) On the present subject, Born refers to Creech on Lucretius, b. 3. v. 6.—Pauw, besides other reasons, has the following remarks in support of the common reading: Τι κωτιλη χελιδων probum est: non minus probum hercule est, τι σοι λαλη χελιδων: imo elegantius vulgatum, quam adscititium; nam in repetitione vocis σοι non exigua est venustas, si quid ego in his video. *Quid tibi, vis, faciam, quid tibi, inquam, hirundo garrula?*—Si paulo sis oculatior, emphasin repetitionis deprehendis statim. Et nihil igitur mutes, si sapis, quamvis certissimum foret, Proclum ex hoc ipso versiculo secum κωτιλη delibasse: quod, ut nunc vidimus, incertissimum tamen est. Pro λαλη Liber Vaticanus habet λαλευ: Non bene; nam sic pro eleganti epitheto verbum habemus minus elegans: Eruditi videant. Such is the diversity of tastes and opinions on the present subject, that Barnes commends what is condemned by Pauw. The former, speaking of the reading of the Vat. Ms. says—τι σοι, λαλευ, χελιδων; Bene quidem; nam cum λαλος sit ὁ και ἡ, vix λαλη reperias apud aliquem idoneum auctorem.—Upon this it is remarked by Trapp: Sed utinam docuisset nos apud quem auctorem vox λαλευς reperiatur. Scribit ille, κωτιλη, omisso præcedente σοι.—"As the verse runs more easily with κωτιλη, and that epithet was appropriated by the Greeks to the swallow, I would insert it." *(Greene.)*

3. Perhaps Anacreon gave the epithet κουφα, or *light*, to the wings of the swallow, because, as Pliny has remarked, (l. 10. c. 4.) the swallow is the only bird, which flies swiftly in a ring, or mazy flight. "*Volucrum soli hirundini flexuosi volatus velox celeritas.*" *(A.)*

Ταρσα κουφα: *alæ leves, non ponderosæ;* sed, hoc loco,—*alæ veloces, rapidæ, celeres.*

4. λαβων: *continuo, statim, illico:* Nam Græci utuntur participiis, φερων, ιων et λαβων, ad indicandum vehementiorem appetitum, et tum *adverbialiter* verti debent. *(Born.)*

5. Baxter thought the words ενδοθεν σευ redundant: Fischer thinks differently: Immo (says he) hæc verba scienter addita sunt, ut respicerent ad τα ταρσα v. 3., membra hirundinis *exteriora. Nolo,* inquit poëta, *auferre*

Shall my steel invade thy wings,
Clipping thence their airy rings?
Or shall I a *Tereus* play;
Shall I tear thy tongue away?
Why with early, tuneless noise,
Envious of my slumbering joys,

low? Do you wish, [*that*], seizing [*them*], I shall clip those light pinions of yours? Or shall I rather cut out your tongue from within [*your mouth*],

tibi alas, partes et membra exteriora, *quibus etiam ablatis, mihi possis molesta esse: immo auferam tibi potius linguam*, partem et membrum interius, *quo ablato, non possis amplius mihi garrulitate tua officere.* Sed adverbium, quod motum de loco declaret, positum est, habita ratione verbi εκθεριξω. Vid. ad Platon. Phædon. 57, 19.

6. *Tereus* was king of *Thrace*, and married *Progne*, the daughter of *Pandion*, king of *Athens*: but being afterwards taken with the beauty of her sister *Philomela*, he ravished her, and, to conceal his crime, cut out her tongue, and imprisoned her. *Progne*, having discovered her sister's misfortune, by means of a piece of embroidery, which she had the address to send her,—to revenge herself of her incestuous husband, killed the son, whom she had by him, called *Itys*, and had his flesh served up for his father to eat: being pursued by *Tereus*, she was changed by the gods into a swallow, *Philomela* into a nightingale, *Tereus* into a lapwing, and *Itys* into a pheasant. The story is told at large in the 6th book of Ovid's Metamorphoses. But it is remarkable, that *Anacreon*, in the present passage, contradicts the received opinion, and makes *Philomela* the person changed into a swallow. *Servius*, the scholiast of Virgil, is of the same sentiment; as is also *Apollodorus*, and even *Homer* himself in the Odyssey (b. 19.) (*A.*) *Sophocles* wrote a tragedy upon this subject: but it has been lost: the title was *Tereus*.—The poet, says Barnes, very properly uses the name of *Tereus* to frighten the swallow, as that species of bird would not approach his palace. —He then quotes Pliny's words:— "Arx Regum *Thraciæ*, a *Terei* nefasto crimine, invisa *hirundinibus*." And Solinus also, who (he says) gives the name of the place: *Bysie* oppidum, quondam arx *Terei* Regis, hinc invisum hirundinibus, et deinceps alitibus illis inaccessum.—Pliny, in his 10th book, ch. 24. calls the place *Bizia*.

"Modern poetry has confirmed the name Philomel upon the nightingale; but many respectable ancients assigned this metamorphose to *Progne*, and made *Philomel* the swallow, as Anacreon does here." *(M.)*

5. 6. 7. *Or do you wish, that I should rather cut out some inward part, for instance, your tongue*, &c., *and not merely your wings, after the loss of which you may still remain as chattering and troublesome as before? (Faber* and *Mad. Dacier.)*—Baxter says, the poet is wittily verbose here, as the words ενδοθεν σευ are redundant: *Facete garrit Anacreon, nam* ενδοθεν σευ *hoc loco* παρελκει. The word εκθεριξω is a metaphor taken from reapers, or mowers.—*(Mad. Dacier* and *Gail.)* On the word εκεινος, v. 7. Faber says—ILLE *in theatris decantatus*, ILLE *tibi sua immanitate nimis, ah nimis! notus. Ea enim vis est* του εκεινος, quod ipsum *et Latinum* ILLE *valet. Hic* ILLE *est Terentius, et alii.*—Or, as we say in English, that *notorious* fellow.

9. No birds sing so early in the

Ἀφήρπασας Βάθυλλον; 10

Τηρευς; Τι, ὑπορθριαισι φωναις, αφηρπασας Βαθυλλον καλων ονειρων μεν;

morning, as swallows. Virgil speaks of them when he says:

Et matutini volucrum sub culmine cantus.

"And songs of early birds invite to rise."

Apuleius makes the following remark, as quoted by Barnes:—*Hirundinis* cantus matutinus, *Cicadæ* meridianus, *Noctuæ* serus, *Ululæ* vespertinus, *Bubonis* nocturnus, *Galli* antelucanus.—(Florid. l. 1.)

Hast thou, with thy rude alarms,
Snatch'd Bathyllus from my arms?

as that Tereus [*did of old*]? Why did you, by [*your*] morning notes, snatch Bathyllus from my joyous dreams?

10. Mad. Dacier, in her remarks on this place, cites the following lines from Horace: (l. 4. ode 1.)

Nocturnis te ego somniis
Jam captum teneo: jam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles.

"Thee, thee, my lovely boy,
Now, now I clasp, and now in dreams
Pursue o'er fields and streams;
Thee, thee, my dear, my flying boy."

See also, supra, ode 3. v. 9. and ode 8. v. 14: and the notes on both places.

ΙΓ.

ΕΙΣ ΕΑΥΤΟΝ.

Οἱ μὲν καλὴν Κυβήβην
Τὸν ἡμίθηλυν Ἄττιν

Οι μεν λεγουσιν τον ἡμιθηλυν Αττιν εκμανηναι βοωντα καλην Κυβηβην εν

The common title of this ode is Εἰς ἑαυτον, *On himself;* that of the Vat. Ms. Εἰς Αττιν.—The latter is adopted by Barnes, but I consider the former as the more appropriate, and agree with Pauw.—Zeune thinks, that Εἰς μανιαν would be a better title. The argument, as given by Born, is: *Poëta potu sese ac saltatione maxime delectari profitetur.* According to Mœbius, the various significations of the verb μαινομαι gave origin to this ode: Procul dubio varius significatus του μαινεσθαι ansam dedit hujus odarii pangendi; etenim hoc verbum de quovis animi motu, ut de amore, hilaritate, ira, insania, furore, inprimis poëtico, &c. reperitur adhibitum, ut fere Latinorum *furere, insanire.* Quare magnopere errant, qui censeant, Horatium ex hoc loco duxisse colorem in Carmine, Od. Lib. 1. od. 2. v. 5-8: Lib. 2. od. 7. v. 8: Lib. 4. od. 12. v. 28.

1. Born says, that καλην here means *amicam.* He adds—*amator* vocatur καλος, *amicus.*

Cybele, or *Rhea,* otherwise called *Magna Mater, Berecynthia,* &c. from the various places where she was worshipped, was fabled to be the daughter of *Cœlus:* but Lucian says, that she was *Europa,* daughter of *Agenor* the *Phœnician,* and mother of *Minos,* the *Cretan Jupiter.* Her name *Cybele,* or *Cybebe,* was given her (says *Diodorus)* by *Cybele,* the daughter of *Meones,* king of *Phrygia:* for, when she and her son *Corybas* returned into *Phrygia* after the death of her husband *Jasius,* they carried thither the mysteries of the Mother of the Gods; and *Cybele* gave the goddess her own name, and *Corybas* called her priests *Corybantes.* By the name of *Cybele,* or *Rhea, Varro* tells us, that the ancients worshipped the *Earth.* She was represented in the form of a woman, sitting in a chariot drawn by lions, with a drum in her hand, and a *corona turrita* on her head, like *Astarte* and *Isis.* *(A.)*

Faber and Mad. Dacier have remarked, that καλη (*beautiful*), when applied to their gods by the Greeks, signifies generally *good, beneficent,* or the same as *alma* in Latin.—Gail, after censuring some emendations of this ode, proposed by Bentley, adds, that he was more successful in his interpretation of καλην and ἡμιθηλυν. The *former* (continues *Gail)* signifies *beautiful:* the *latter* does not mean *effeminate,* but—*having the delicate features of a young virgin:* a thought, which is so well expressed by Ausonius:

Dum dubitat natura marem faceretne puellam,
Factus es, O pulcher, pene puella, puer.

The epithet beautiful will suit Cybele, supposing her to have been young when loved by Atys. In other passages, where Cybele is considered under her denominations of *the salutary mother, the great mother, the mother of the gods,* καλη will signify—not *beautiful,* but *good;* in Latin, *alma,* which is derived from the word *alere* to nourish. *(G.)*

ODE XIII.

ON HIMSELF.

As o'er the mountains, o'er the plains,
The unsex'd Attis, in loud strains,

Some say, that the semivir Attis went mad, calling good [*or* beautiful]

Gail seems to have borrowed these remarks from Maittaire: thus—Cybele hic puella est, nondum scilicet inter Deos relata, quæ amore Attidis percussa insaniit. Ἡμιθηλυς hic non est spado, sed molibus fœmineisque fere membris præ pulchritudine. (See also Anacreon, by Gaçon, *Le Poëte sans Fard*, Pref. p. ccviii.)

2. *Attys* was a young *Phrygian* of great beauty, and passionately loved by *Cybele*, the mother of the gods, who appointed him to preside over her mysteries, on the condition of his preserving his virginity. But he having violated it, *Cybele*, to punish his incontinence, afflicted him with madness, in the transports of which he cut away the distinction of his sex, and would have slain himself, if the goddess had not changed him into a pine-tree. *Lucian* says, that he was a *Lydian*, and that he was the first who taught the mysteries of *Cybele* to the *Lydians*, *Phrygians*, and *Samothracians*. *Macrobius* tells us, that, by *Attys*, the ancients understood the sun. *Attys*, says he, is represented with a pipe and a rod: with a pipe, to signify the various temperatures of the air, because in winds, which owe their being to the sun, there is no equality: and with a rod, to denote the power of the sun, whose influence governs all things. But *Porphyry* informs us, that, by the castration of *Attys* and his being turned into a pine, is meant the barrenness of all those trees, which either bear no fruit, or shed it in the bloom. And *Julius Firmicus* interprets the fable, as referring to corn and other fruits of the earth, which, when cut with a hook, or sickle, die in the granary, and revive in the seed when sown. *(A.)* There are many contradictory stories of the loves of Cybele and Atys. It is certain, that he was mutilated; but whether by his own fury, or her jealousy, is a point upon which authors do not agree. I have seen (I believe in the description of the Mensa Isiaca, by Laurentius Pignorius) an image of Atys, half man and half woman, of which the attitude is rather unseemly. *(M.)*

Atys was by some considered to be either Sol, or Adonis. Speaking of him, Catullus uses the words—*sine viro*, as Arnobius does—*spoliatus viro*. The word ἡμιθηλυν has been interpreted by—ἡμιανδρον, ἡμιγυναικα, ανδρογυνον, ἑρμαφροδιτον, ευνουχον. In the same sense Eustathius used the word γυναικανδρα; Virgil—*semivirum*; and Ovid *semimas*—and *nec vir nec fœmina*. Æschylus has Ανηρ, γυνη τε, και των μεταιχμιον. Vide Martinii Lexic. in voce *Hermuphroditus*. *(Barnes.)* The word θηλυς means *fœmineus:* and ἡμιθηλυς—*nec mas nec fœmina;—semimas;—semivir*, or *eviratus*. Attys is called, ὁ αποκοπτομενος, by Theophilus. —Dr. Bentley considered καλην, as applied to Cybele, to mean *beautiful* (she being as yet *young*), and ἡμιθηλυν, as applied to Attys, to signify *soft*, *delicate*, having a *girlish*, or *feminine appearance* and *form*.—In that acceptation, ἡμιθηλυς Αττις would be the same, as the ἁπαλος Αττις of Lucian. (Tragopodagr. v. 32.)

Ἐν οὔρεσί βοῶντα
Λέγουσιν ἐκμανῆναι·
Οἱ δὲ, Κλάρου παρ' ὄχθαις, 5
Δαφνηφόροιο Φοίβου
Λάλον πιόντες ὕδωρ,

ουρεσι· δε οἱ, πιοντες λαλον ὑδωρ δαφνηφοροιο Φοιβου, παρ' οχθαις Κλαρον,

5. *Claros* was a little town near the city *Colophon* in *Ionia*, and had a fountain consecrated to *Apollo*. Anacreon calls the water λαλον, because those, who drank of it, were immediately seized with a divine fury, and delivered oracles. Tacitus, in the 2d book of his Annals, gives us the following account of it. He is speaking of *Germanicus*, and says, that—" He touched at *Colophon*, to consult the oracle of *Apollo Clarius*. It is not a woman who delivers the oracles there, as at *Delphos*, but a man, who is chosen out of certain families, and very often fetched from *Miletus:* he informs himself only of the names and number of the consulters; after which he descends into a grotto, where, having drank of the mysterious water, he answers to the thoughts of his inquirers, in verse, though, for the most part, he is an illiterate person, and entirely ignorant of poetry." The words of Tacitus are:—" *Appellitque Colophona, ut Clarii Apollinis oraculo uteretur. Non fœmina illic ut apud Delphos, sed certis e familiis, et ferme Mileto accitus, sacerdos numerum modo consultantium et nomina audit: tum in specum digressus, hausta fontis arcani aqua, ignarus plerumque literarum et carminum, edit responsa versibus compositis super rebus, quas quis mente concepit.*" See also *Petr. Crinitus* de Honesta Disciplina, l. 21. c. 3. *(A.)* —Scaliger has thus alluded to *Claros* in his *Anacreontica:*

Semel ut concitus œstro,
Veluti qui Clarias aquas
Ebibere loquaces,
Quo plus canunt, plura volunt.

Of the fountain at *Claros*, see also Macrobius *(Saturnal.* l. 1. c. 18.) Ovid, in the 4th book (v. 364.) of his *Fast.*, ascribes a similar power to the waters of the river *Gallus*, and to some Æthiopian lakes, in the 15th book (v. 320.) of his Metamorphoses. Baxter in this place says—Εκ δαιμονιων *autem dementes furere etiam gravissimus scriptor Herodotus testatum reliquit.*

The word οχθη here applied to the borders, or brink, of this fountain, *properly* signifies the banks, borders, or coasts of the sea. *(M. D.)* Faber says it is not easy to meet with it any where else in the sense given to it in this place. Longepierre asserts the contrary to M. Dacier's opinion; saying, that it is *improperly* applied to the shore of the sea.

It was from this fountain, that Apollo obtained the name of *Apollo Clarius*, and *Clarius Deus*. The word οχθη means *ripa*, says Born; who adds—et tantum de fluviis dicitur. Hesychius: οχθη· χειλος ποταμου. Sed hoc loco dicitur *de fonte*, et ponitur pleonastice ad evitandam ambiguitatem: Κλαρου παρ' οχθαις pro παρα Κλαρῳ, *propter Clarum.*—This, too, is Fischer's opinion, who says, that the words in the text were put for—παρα Κλαρῳ, ut ambiguitatem vitaret.—Et tenendum est, (he continues,) οχθας hoc loco fonti tribui, quæ fere fluviis tribuuntur. After quoting Hesychius, as above, he refers to the following authorities: Hom. Iliad. γ. v. 187. Hesiod. Fragm. v. 28. Pindar. Pythion. 4. v. 82. Coluth. v. 338. Himer. Eclog. 10. v. 16. p. 112. edit. Vernsd. Davis. ad Max. Tyr. p. 547. ed. Lond. Salmas. Exercitat. Plinn. p. 604. and Villoison. ad Apollon. Lex. Homer. p. 626. —The reader will find a fuller illus-

Great Cybele invoking, mourn'd,
His love to sudden madness turn'd.—
Some to the *Clarian* fountain throng
Of laurel'd Phœbus, god of song,

Cybele on the mountains: and others, who drink the vocal water of laurel-bearing Phœbus, near the banks of Claros, being mad, vociferate

tration of the meanings and uses of this word, in the note on verse 2. ode 20. infra.

6. *Apollo* was the god of Physick, Poetry and Musick; and, according to Ovid, the son of *Jupiter* and *Latona*. *Cicero* tells us, that there were four *Apollos*, and that the most ancient was the son of *Vulcan:* but *Hesiod* makes him the son of *Hyperion* and *Thea:*

Θεια δ' Ηελιον τε μεγαν, λαμπραν τε Σελην̃ην
Ηω θ', ἣ παντεσσιν επιχθονιοισι φαεινει,
Αθανατοις τε θεοις, τοι ουρανον ευρυν εχουσι,
Γειναθ', ὑπενη̃θεισ' Ὑπεριονος εν φιλοτη̃τι.

"From beauteous *Thea's* and *Hyperion's* flame,
Great *Helius* and the bright *Selene* came:
With fair *Aurora*, who o'er earth displays,
And thro' the courts of heaven, her cheerful rays."

This opinion of *Hesiod* seems to be confirmed by *Diodorus;* for he writes, that *Helius* and *Selene* were the children of *Hyperion* and *Basilea*, who were the children of *Uranus* and *Titæa*, king and queen of *Egypt*. *Uranus* conquered the *Atlantides*, a people of *Æthiopia;* and *Hyperion* was slain by his brothers, who drowned his son *Helius* in the *Nile*. But there was no king of *Egypt*, who conquered *Æthiopia*, before *Ammon*, the father of *Osiris:* and, therefore, *Hyperion* was *Osiris*, and *Helius* was the same with *Orus*, the grandson of *Ammon*, and the *Apollo* of the Greeks; for *Helius* is the *Greek* name for *Apollo*. *Pausanias* also informs us, that his worship came originally from *Egypt:* for he says, that one *Antoninus*, a Roman senator, built a temple at *Epidaurus*, to *Apollo* and *Æsculapius*, *Egyptian* gods. He was represented with a harp, to denote his skill in music and poetry; and with a bow and arrows, to signify the rays of the *sun*, of which he was the god. Anacreon calls him *Daphne*-crowned *Apollo*, because, when *Daphne*, the daughter of *Peneus*, a river-god, escaped his amorous pursuit, by being changed into a *laurel*, he consecrated that tree to himself, as we learn from Ovid's Metamorphoses:—

Cui Deus: At quoniam conjux mea non potes esse,
Arbor eris certe, dixit, mea; semper habebunt
Te coma, te Citharæ, te nostræ, Laure, Pharetræ.

Thus translated by Dryden:—

"To whom the god: Because thou canst not be
My mistress, I espouse thee for my tree:
Be thou the prize of honour and renown:
The deathless poet and the poem crown." *(A.)*

Apollo is called *Lauriger Phœbus* by Ovid. In the Anthologia he is styled δαφνογηθης.—Δαφνιος also is a common epithet for him. The *laurel* was sacred to Apollo: and he is often represented on ancient coins, as well as by the poets, as crowned with laurel.

7. The water is called λαλον, *aqua fatidica*, because it was supposed to inspire those, who drank of it, with the gift of vaticination.—Leges linguæ dici jubebant λαλου ὑδατος, ut odar. 21. v. 2. βρομιον πιειν.—Neque enim *omnem* aquam bibebant, sed tantummodo partem. *(Fischer* and *Born.)*

Μεμηνότες βοῶσιν.
Ἐγὼ δὲ τοῦ Λυαίου

μεμηνοτες βοωσιν. Δε ἐγω, κορεσθεις του Λυαιου, και του μυρου, και της

10. The ancients used to have their hair dressed with ointments and perfumes, at their banqueting parties. See ode 4. v. 14. ode 39. v. 16. &c. And in the 5th verse of the 23d Psalm, we have—"Thou preparest a table before me in the presence of mine enemies: *thou anointest my head with oil;* my cup runneth over." Justin, speaking of Philip, when feasting, says—*non coronas, aut unguenta sumsit:* and Cicero, alluding to the crowns, or chaplets, worn at the banquets of the ancients, uses the words —*potare in rosa.* See also his Tuscul. 5, 21: and Plutarch's Sympos. 3, 1: and Lanzonius *de coronis et unguentis veterum*, Ferrariæ, 4to. 1715.

11. Pauw proposed to read here μετα της εμης—of which Born remarks —quod sane probari potest. Fischer says—Conjectura Paui elegans est, fateor, sed non necessaria; quæ etiam metro reliquorum versuum repugnet. Nam verba και της ἑταιρης, intellecto κορεσθεις, possunt recte explicari,—*cum mea amica.* Neque tamen usus verbi κορεσθεις omni audacia caret, quum proprie jungi tantum nomini του Λυαιου possit: ita, ut του Λυαιου κορεσθεις idem sit, quod γεγαυνμενος Λυαιῳ, odar. 8. v. 3., et μεθυων, odar. 41. v. 21: —Sed est tamen ejusmodi verbum, cujus notione contineatur notio verbi αθυρων, vid. odar. 8. v. 6: vel παιζων, odar. 36. v. 7: odar. 41. v. 22: vel κατεχων, vid. fragment. 3. v. 7: et odar. 39. v. 19.—Quæ quidem forma loquendi ex Oriente profecta in Græciam esse videtur.—Gail, thinking the expression κορεσθεις της εμης ἑταιρης, *Rassasié de ma maîtresse*, not very Anacreontic, translates according to Pauw's emendation. Born considers κορεσθεις to signify the same as γεγαυνμενος in the 8th ode. Bothe has expelled this 11th verse from his text altogether—quoniam poëta a præcedentibus diversa adpetat, says Degen:—quod a proposito carminis abhorreat, says Mœbius. He is very justly condemned for this liberty by both.—Temere omnino: *Nam Attis,* inquit poëta, *amore Cybebes insaniit. Qui Clarium Apollinis fontem bibunt, insaniunt. Ego vero insanio, vinum, unguenta et amicam, non deam, ut Attis, appetens. (Mœbius.)* Sed membra oppositionis, (says *Degen*) nempe *Attis,* ira et vindicta Cybeles insaniens, ac *bibentes* Clarium fontem vaticinandi furore correpti, et *Poëta* plenus dulcioris insaniæ, quæ vino nempe et amore puellæ efficitur, versus illius ejectionem vix admittere videntur.

12. Horace has expressed himself in a similar manner:—

——————— *recepto*
Dulce mihi furere est amico.
"I must be mad, ———————
'Tis decent at the welcome of a friend." *(Creech.)*

And in another place:—

Dulce est desipere in loco.
"A well-timed madness is our greatest joy."

We may add from the *Phædrus* of *Plato*, as quoted by Barnes:—Ὃς δ' αν ανευ Μανιας Μουσων επι ποιητικας θυρας αφικηται, πεισθεις ὡς αρα εκ τεχνης ἱκανως ποιητης εσομενος, ατελης αυτος τε και ἡ ποιησις ὑπο της των μαινομενων ἡ του σωφρονουντος ηφανισθη.

According to Born μανηναι, *furere*, means, in this place, nihil aliud, nisi *ebrium saltare.*—This, too, is the opinion of Zeune and of Wahlius. The latter supposes the meaning of this word in Anacreon to have generally a reference to the Ionic dance, which, as Athenæus relates in his 4th book, was that in use among those who were exhilarated from wine. This opinion is condemned by Fischer, who makes the following remarks upon it:—Verbo μανηναι declarari apertum est nihil aliud, nisi summam hilaritatem, quæ quam proxime ad furorem accedat,

And, with prophetic draughts inspired,
Enraptured rave, with frenzy fired.

aloud.—But I, being saturated with Bacchus, and with perfume, and

quam pariat ebrietas, ostendat fere saltatio: ut odar. 54. v. 14. Horat. lib. 2. od. 7. v. 27. &c., *recepto Dulce mihi furere est amico:* ubi Scholiastes Cruquianus verbum *furere*, quod Horat. lib. 3. od. 19. v. 18. verbo *insanire* commutavit, interpretatur verbis —*ebrium esse, saltare.* Confer Spanhem. ad Callim. Hymn. in Cerer. 10.—Certe ebrietas est insania, et voluntaria, et hilaris, Seneca quoque auctore (ep. 59. p. 213: et ep. 83. p. 344. tom. 2. edit. Gronov.:) qui idem, *de Tranquill. Anim.* cap. 15. p. 387. tom. 1. ib., *nam, sive Græco poëtæ credimus*, inquiens, *aliquando et insanire jucundum est*, ad hunc locum respexisse videtur Lipsio:—neque quenquam sobrium apud veteres temere saltasse accepimus. Neque tamen ea ex re judicari ullo modo recte potest, verbum μανηναι in his carminibus idem significare, quod μεθυοντα χορευειν, odar. 41. v. 21: quam in rem multa disputare placuit Zeunio. Nam hoc quidem loco ebrietas jam verbis, του Λυαιου κορεσθεις, expressa est: et, si poëta saltationem indicare voluisset verbo μανηναι, sane verbo χορευειν potius usus esset, quo aliis quoque in locis usus est. Accedit, quod, in his odariis, compotatio atque amor ita laudantur, non uno loco, ut nulla saltationis fiat mentio. Vid. odar. 4. v. 14. &c.: odar 36. v. 5, &c.

Respecting the frequency of such repetitions, as we find in this last line, θελω, θελω, in the works of Anacreon, see the note on v. 12. of Ode 10. supra.

It now remains for me to state, that Monsieur Gaçon, Le Poëte sans Fard, one of the poetical French translators of Anacreon, at the time he was preparing his translation, wrote to the celebrated critic, Doctor Bentley, to learn his opinion respecting the meaning of the first eight lines of the present ode, and another passage in the 45th.—I shall first give Dr. Bentley's answer respecting the present passage, and then subjoin some of the remarks made upon it by more modern commentators.—The Doctor's letter was written from Cambridge on the 20th November 1711, and runs thus:—Literas tuas ix Novembris datas nudius tertius accepi, quibus significas te Anacreonti in metra Gallica vertendo dare operam, et de duobus locis sententiam meam scire cupere. De priore illo num. 13. quæris,—utrumne Attis *Cybeles amore* in furorem agi dicendus sit, an potius *ira Cybeles*, quod is alio amorem verterat. Neutrum ex his verum; quippe locus iste mendo laborat, et in hunc modum est corrigendus:—

Οἱ μεν καλην Κυβηβην
Τον ἡμιθηλυν Αττιν
Εν ουρεσιν βοωσαν
Λεγουσιν εκμανηναι·
Οἱ δε, Κλαρου παρ' οχθαις
Δαφνηφοροιο Φοιβου
Λαλον πιοντες ὑδωρ
Μεμηνοτας βοασαι.

Quæ sic accipienda sunt: *Sunt qui dicunt formosam Cybelem insaniisse, inclamantem in montibus pulcherrimum Attin.* Ipsa, vides, *Cybebe*, sive *Cybele*, amore Attidis percussa insaniit, ut ex Phrygum historia rem diserte narrat Diodorus Siculus, libro 3. (cap. 58. 59. Editionis Wesselingii, p. 226.) *Cybebe* ergo hic *puella* est, nondum scilicet inter Deos relata; neque καλη est *alma;* sed, ut passim, *formosa:* neque ἡμιθηλυς est *gallus, spado;* sed *mollibus femineisque fere membris præ pulchritudine:* ut in illo Ausonii:

Dum dubitat Natura, marem faceret-ne puellam,
Factus es, o pulcher, pene puella, *puer!*

Pene puella est ipsum illud ἡμιθηλυς. Hanc nostram emendationem et verborum series constructioque, et Diodori, quem consulas, locus plane efflagitat. Jam illa, quæ sequuntur,

Καὶ τοῦ μύρου κορεσθεὶς, 10

εμης ἑταιρης, θελω, θελω μανηναι.

vide modo antithesin, οἱ μεν λεγουσιν, *sunt qui dicunt;* οἱ δε, *alii vero*, subaudiendum *dicunt:* unde necessario, ut vides, *nominativos illos*, πιοντες et μεμηνοτες, in *accusativos* immutari oportet. Tu igitur, in versione tua, si ad Anacreontis elegantiam adspiras, sic locum adumbrabis:—*Alii dicunt, formosam Cybeben in montibus pulchrum Attin invocantem insaniisse. Alii dicunt, eos, qui Clari aquam bibunt, furentes clamare.* Nisi hoc modo oppositionem expresseris, perit magna pars venustatis.—Thus far Dr. Bentley.—Quoniam Cybebe, sive Cybele, (says *Mœbius)* amore Attidis percussa, insaniit, ut ex Phrygum Historia rem tradit Diodor. Siculus, (lib. 3. cap. 58. 9.) Bothius secutus Bentleii auctoritatem, recepit βοωσαν (v. 3.) Sed quum alii scriptores veteres, in diversa abeuntes, tradunt, Cybeben Attidi, deam amare ubi cœperit, furorem injecisse tantum, ut se ipse eviraret, non video, quidni malimus aliorum fidem sequi, quam textum mutare. Ad hoc, una eademque fabula aliter enarratur a veteribus. Documento est fabula de Philomela et Progne. Vide J. H. Vossius ad Virgilii Eidyll. 6. p. 385.—Idem Bentleius acutissimus conjecit πιοντας—μεμηνοτας βοασαι, (v. 7. 8.) ut membra orationis sibi essent similia. At poëta structuram verborum mutavit, ut tertium membrum orationis secundo esset accommodatum: οἱ δε—εγω δε.—Thus far Mœbius. Degen's remarks are:—Sed articulus (τον) Attidi adjunctus dubitare non sinit, Attin orationis esse subjectum. Præterea in historia amoris Attidis et Cybeles universa magis de furore adolescentis, quam de insania Deæ, sermo esse solet. Atque notum est, Cybelem ei tantum injecisse furorem, ut, magno ululatu silvas pererrans, tandem se ipse eviraret. Idem acutissimus Bentleius, ut membra orationis sibi essent similia, et in posteriori intelligeretur λεγουσι, correxit πιοντας, μεμηνοτας βοασαι. Quæ scriptura omnino vulgari elegantior putanda est, nisi objeceris, tunc non scriptum esse debere πιοντας, sed τους πιοντας. Sed vulgata si retineatur, animadvertendum est, poëtam, quod ab optimis utriusque linguæ auctoribus, maxime poëtis, sæpius fieri constat, structuram membrorum orationis mutasse.—The remarks of both these commentators were, for the most part, taken from Fischer, who says:—Conjectura Bentleii, βοωντα mutantis in βοωσαν, haud dubie vana est, etiam Pauo judice. Nam primum articulus, Attidis nomini additus, satis ostendit, Αττιν esse subjectum enunciationis: Deinde apertum est, poëtam, furere gestientem, non posse laudare exemplum feminæ, multo minus Deæ, ob sexus et naturæ dissimilitudinem, ut odar. 31.—Denique veteres tradunt, quum cœpisset Attis, adolescens Phrygius, amare Nympham quandam, Cybeben, sive Cybelen ei furorem injecisse tantum, ut ipse se eviraret, ita tamen, ut nec tum amorem deæ abjecisset. Vide Sallust. De Diis, cap. 4. p. 249. &c. edit. Gal. et Juliani orat. 5: et Lactant. 1, 17. 7.—Item Arnaldi Animadver. p. 10. * * * Mutavit poëta structuram membrorum orationis, ut tertium membrum secundo esset accommodatum. Qua quidem ex re vanitatem conjecturæ Bentleii, πιοντας—μεμηνοτας βοασαι corrigentis, ita, ut e versu quarto repeteretur λεγουσιν, spero satis perspici posse. Accedit quod tum scribi debebat—τους πιοντας. Neque tamen negari potest, structuram membrorum odarii non carere insolentiæ vitio. Nam, pro οἱ μεν—τον—Αττιν—βοωντα λεγουσιν εκμανηναι, dicere poëtam oportebat ὁ μεν Αττις βοων λεγεται εκμανηναι, quo magis responderet hoc membrum reliquis membris.—As Pauw led the way in rejecting the emendations of Bentley, it is just, I think, to let the reader hear some of his rea-

I, too, inspired with generous wine,
While round me breathe perfumes divine,

my [*fair*] companion,—desire, desire to be mad.

sons.—Richardus Bentleius hos versus ita legit, &c., quia celeberrimus est furor Cybeles propter Attinem, non furor Attinis propter Cybelen. Non adsentior: Nam quid hic mulier? Nonne vir erat poëta? Nonne a sexu virili debebat exemplum petere? Ita factum certe oportuit, et in sequentibus etiam fecit: Nam viros aquam fatidicam bibentes ibi celebrat, non fœminas. Non dissimilis argumenti est odarium 31; cujus auctor, sive idem, sive diversus, id observavit etiam rite: Nam Alcmæonem, Orestem, et Herculem furore percitos sibi proponit, non mulieres eadem calamitate agitatas. Nihil certius, nihil conveniens magis, si vel modice attendas. Neque juvat celeberrimus ille furor Cybeles propter Attinem: nam aliud hic tetigit poëta, quod sine dubio etiam celeberrimum fuit olim: sciliet Attis Cybelen diu constanter amavit, sed postea Nympham deperiens, cum ea consuevit, neglecta Cybele: quod ægerrime ferens Dea, furorem Attini immisit, eumque, éxsectis virilibus, ad amorem pristinum redire fecit. Vide Imperatoris Juliani orationem in Deorum Matrem, ubi ea de re pluscula. Breviter et succincte Sallustius Philosophus in Libello De Diis et Mundo, cap. 4.—Quare vir eruditus, ita corrigens, a veritatis tramite plane deflexit.—In regard to Bentley's alteration of πιοντας—μεμηνοτας βοασαι, he says—hæc ita constituit idem vir doctus, idque quia voculæ, οἱ μεν et οἱ δε, orationem requirunt æqualem et sibi similem. Quod ego iterum probare non possum: nam diversa est utriusque dicti conditio. Res Attinis nitebantur sola fide Mythologica, *et testes non habebant oculatos, sed auritos:* Illa autem fontis Clari experti fuerant multi, et usu erant comprobata. Quare de his *directo*, de illis *oblique* loquitur poëta; et pro *compertis* habet, quæ Clari accidebant; pro *memoratis vero et traditis*, quæ in Phrygia acciderant. Sentisne?—Neque obstat, quod sic oratio sibi sit dissimilis: Nam primo, id non est adeo mirum, ubi res ipsæ sibi sunt dissimiles: dein, id factum culpa ipsius poëtæ, qui exasciatius loqui vel noluit, vel nequivit. Talia in his sunt plura, quæ poëtæ felicioris ingenii non probassent. Si legamus, πιοντας—μεμηνοτας βοασαι, quid videtur? Nonne sic hominis Recentioris est odarium, qui in dubium vocabat, quæ antiquiores de Claro tradiderant? Ita autumo, et nemo sane antiquior, qui de rebus divinis cum Vulgo et Poëtis sentiebat, ista scripsisset de Claro: *Narrant alii, eos, qui ad Clari ripas aquam fatidicam biberant, clamasse furibundos.* Quid? Nonne λεγουσιν, nonne βοασαι probant, quod dico? De eo non est dubium: Cum poëtis volebat loqui Homo recentior, et Christianus potius, quam Ethnicus: Non dixit, igitur, Attinem furore percitum in montibus Phrygiæ ululasse; et eos, qui de Fonte Claro aquam fatidicam bibunt, furentes clamare: sed esse, qui et hoc et illud perhibeant. Sic sane Poëta Ethnicus paulo vetustior non locutus fuisset unquam. Quare mutata scriptura non fit melior odarii conditio, sed deterior. Nam, si vulgatam sequamur, Poëta non incongrue distinguit inter ea, quæ narrabantur solummodo a Mythologis, et ea, quæ usu erant comprobata, et sic vulgo persuasa. *Attis dicitur in desertis Phrygiæ ululasse furibundus; Qui de Claro bibunt, furentes vociferantur; Ipse vero Lyæo, &c.*—Vides? Hæc distinctio non inepta est, et ab Antiquiore potuit adhiberi. Verba, fateor, minus venuste adornata sunt; sed id tolerabilius, quam si res ipsæ habeant male: adhæc in verbis, si virum eruditum sequamur, etiam incommodum hæret: Nam si οἱ δε sint λεγοντες, putide et incondite profecto sequitur absolute

Καὶ τῆς ἐμῆς ἑταίρης,
Θέλω, θέλω μανῆναι.

πιοντας ὕδωρ, quia sic saltem ex usu linguæ Articulus ad πιοντας debuisset accedere, si aliud nomen apponere noluisset poëta; quod adhuc fuisset convenientius, similiter, ut una cum articulo ἠμιθηλυν Αττιν præcesserat. Attende, attende: si sis paulo oculatior, videbis facile, vulgatam non mutandam esse, et οἱ δε arctissime cum πιοντες cohærere.

After these details, respecting the opinions of Dr. Bentley and his opponents on the subject of the present ode, it will be but common justice to that distinguished scholar and critic to give the substance of what Diodorus Siculus states concerning the loves of Attis and Cybele.—According to his account, Meon, a king of Phrygia, married Dindyme, by whom he had a daughter named Cybele. She was so called from the name of the mountain, where she was exposed by the order of her father. Some shepherds having discovered the abandoned infant, she was, through their means, preserved.—As she advanced in years she manifested much beauty, wit and genius. She invented a new species of improved flute; and introduced the use of cymbals and drums into choirs of music.—As she grew up, she became enamoured of a young villager, named Attis, who returned her passion. The consequences of this amour became soon visible in her person; and that, too, shortly after she had been discovered by her parents, and restored to the court of her father, Meon.—In consequence of this discovery Meon caused her lover Attis, and the shepherds who preserved her, to be put to death: an act of cruelty, which produced insanity; and caused her to run about the country, weeping, crying aloud, and beating a

And of my girl possest, will prove
The sweetest madness—wine and love!

drum. The account of the matter, which is given by the emperor Julian, in his discourse already alluded to, and by Sallust, the philosopher, as well as by several others of the ancients, is that which has been followed by Anacreon. See also Lucian's Dial. Deor. 12. Ovid. Fast. 4. v. 223. &c.—Mr. Greene considers Mad. Dacier right in her interpretation of καλην as applied to the mother of the gods: for, since she cannot be supposed to have had an excess of charms, she may very well be satisfied with being considered a good sort of woman, as that critic calls her; and such in our own times, however matured, are frequently known to be in love. Mr. Greene adds, that he has altered the usual interpretation of the passage, which implies, that Attis was violently fond of Cybele; this being contrary to ancient records, for Attis was punished with madness by this old inamorata, because he preferred another female to her. The Pagans argued *a posteriori*, in their opinions of gods and goddesses, throwing anger, hatred and revenge into the scale of their dispositions, merely because the human race abounded with those enormities. He follows the reading of Bentley; and thinks, that what guided the critics to the common mistaken construction of this passage was the punishment *(ad hominem)* inflicted upon Attis. Dr. Trapp also approves of the interpretation of καλη by *alma*, as first proposed by Faber, since the epithet *beautiful* could not well be applied to the antiquated mother of the gods: Male enim diceretur *formosa* Cybele, vetula deorum mater.

ΙΔ.

ΕΙΣ ΕΡΩΤΑ.

Θέλω, θέλω φιλῆσαι.
Ἔπειθ' Ἔρως φιλεῖν με·
Ἐγὼ δ', ἔχων νόημα
Ἄβουλον, οὐκ ἐπείσθην.
Ὁ δ', εὐθὺ τόξον ἄρας 5
Καὶ χρυσέην φαρέτρην,
Μάχῃ με προὐκαλεῖτο.
Κἀγώ, λαβὼν ἐπ' ὤμων
Θώρηχ' ὅπως Ἀχιλλεὺς,
Καὶ δοῦρα καὶ βοείην, 10
Ἐμαρνάμην Ἔρωτι.

Θελω, θελω φιλησαι. Ερως επειθ' με φιλειν· δ' εγω, εχων αβουλον νοημα, ουκ επεισθην. Δ' ὁ, ενθυ ᾳρας τοξον και χρυσεην φαρετρην, προυκαλειτο με μαχῃ. Κᾳγω, λαβων επ' ωμων θωρηχ' ὁπως Αχιλλευς, και δουρα και βοειην, εμαρ-

The object of this ode is to prove, that Love, when he wishes it, knows how to subdue us, one way or other. *(La Fosse.)* The meaning of this ode is, that it is useless to resist Love. Anacreon, in this little piece, shows exquisite delicacy of taste; and there can be nothing more agreeable, than this combat between him and Love. *(Mad. Dacier.)*

The subject of this ode is to show the irresistible nature of Love. In this little piece Anacreon discovers a wonderful delicacy of invention: nothing can be imagined more entertaining than this combat, the preparation for it, the issue of it, and that natural and admirable reflection, with which it concludes. *(Fawkes.)* The argument is—*Poëta suo exemplo ostendit, non esse effugienda tela Cupidinis. (Born.)* Lepidum hoc carmen, quo continetur pugna Amoris cum Poëta, egregie docet, omnia parere amori, licet invito animo; quam sententiam poëta victus exemplo suo docet. Nihil amplius. Sed Vates Teius quam eleganter versatus est in hac idea simplici exornanda, sensibusque nostris subjicienda. Inprimis legentem tangit inexpectatum, quod poëta quasi anxius, ne novum bellum oriatur, ceperat amandi consilium. *(Mœbius.)* Pauw, as usual, finds no merit in this ode.

1. According to Born, φιλειν is said of *external*, and αγαπαν principally of *internal* love. In his note on ode 8. v. 11. respecting the word φιλησαι, *osculari*,—he says: Wahlius in notis ad Anacreontis carmina, theotisce ab se versa, (pag. 244.) dicit, poëtam hic de osculis et lusibus simul loqui, atque ludum illum respicere, quem χυτρινδα appellabant, quique etiam nunc apud Græcos in usu est. Scilicet Pueri et puellæ, invicem sese osculantes, alterius alter aurem prehendit. Consule Meursium in *Græcia Ludibunda*, p. 41. &c. Loca scriptorum

ODE XIV.

ON CUPID.

Yes, I yield,—thy sovereign sway,
Mighty Cupid, I'll obey.
Lately, with persuasive art,
Cupid tried to win my heart:
I, inflamed with rebel pride,
His omnipotence defied.—
With revengeful fury stung,
Straight his bow he bent, he strung,
Snatch'd an arrow, wing'd for flight,
And provoked me to the fight:
I, disdaining base retreat,
Clad in radiant arms complete,

I wish, I wish to be in love! Cupid persuaded me to love; but I, having an improvident [*or*, an obstinate] mind, was not prevailed on. Then he, instantly seizing his bow and golden quiver, called me out to battle:

veterum de hoc ludi genere sunt Theocrit. Idyll. 5. v. 132-135. Tibull. 2. 5. Cicer. ad Div. 16. 17. See also the note on v. 12. ode 10. supra.

5. 6. The meaning is—*sumsit, arripuit arcum, et suspendit, aptavit pharetram humeris.* For Cupid did not always wear a bow and quiver, as Pauw supposes; but sometimes laid them aside to play upon the lyre. See the account given by Pausanias (lib. 2. c. 27. p. 173. ed. Kuhn.) of the painting of Pausias, in which Cupid is so represented. Pauw condemns the epithet χρυσεην; but it means no more than *the best, the most excellent,* or *the most beautiful. (Fischer.)* The Latin authors use the word *aureus* in a similar way.

9. The meaning is—*videbar mihi tum esse ipse Achilles;* hoc est, is, qui a Cupidine non posset ullo modo vinci, aut superari.—Οπως is put for ὡς, as in ode 43. v. 4.

10. The word δουρα is put in the Ionic form, by apocope, for δοματα. And the plural is used for the singular, which is not unusual, as καρηνα for καρηνον, in ode 15. v. 8. The meaning of δουρα is *hasta,* for the spears of the ancients were mostly made of ash. Δορυ means properly *lignum;* but metaphorically *a spear,* or *arms* in general; and even *war* itself.—See the Odyss. book 4. v. 211.

8. 9. 10. 11. Longepierre has quoted an epigram from the Anthologia, in which the poet assumes Reason, as the armour against Love.

Ὡπλισμαι προς ερωτα περι στερνοισι λογισμον,
Ουδε με νικησει, μουνος εων προς ἑνα·
Θνατος δ' αθανατῳ συνελευσομαι. ην δε βοηθον
Βακχον εχῃ, τι μονος προς δυ' εγω δυναμαι;

"With reason arm'd, I dare with Love contend,

Ἔβαλλ', ἐγὼ δ' ἔφευγον.
Ὡς δ' οὐκέτ' εἶχ' ὀϊστοὺς,
Ἤσχαλλεν· εἶθ' ἑαυτὸν
Ἀφῆκεν εἰς βέλεμνον. 15

ναμην Ερωτι. Εβαλλ', δ' εγω εφευγον. Δ', ὡς ουκετ' ειχ' οϊστους, ησχαλλεν,

Nor to the god, whilst one to one, will bend.
But, if to Cupid's aid great Bacchus fly,
How can one mortal two such gods defy?"

Or thus, by Mr. Moore:—

"With reason I cover my breast, as a shield,
And fearlessly meet little Love in the field;
Thus fighting his godship, I'll ne'er be dismay'd:
But, if Bacchus should ever advance to his aid,
Alas! then unable to combat the two,
Unfortunate warrior! what should I do?"

This idea of the irresistibility of Cupid and Bacchus united, is delicately expressed in an Italian poem, which is so very Anacreontic, that I may be pardoned for introducing it. Indeed, it is an imitation of our poet's 6th ode.—

Lavossi Amore in quel vicino fiume,
Ove giuro, Pastor, che bevend' io
Bevei le fiamme, anzi l'istesso Dio,
C' hor con l' humide piume
Lascivetto mi scherza al cor intorno—
Ma che sarei s' io lo bevessi un giorno,
Bacco, nel tuo liquore?
Sarei, piu che non sono, ebro d'amore.

It is thus translated by Mr. Moore:—

"The urchin of the bow and quiver
Was bathing in a neighbouring river,
Where, as I drank, on yester-eve,
(Shepherd youth! the tale believe,)
'Twas not a cooling, crystal draught,
'Twas liquid flame I madly quaff'd:
For Love was in the rippling tide;
I felt him to my bosom glide.
And now the wily, wanton minion
Plays o'er my heart, with restless pinion.
This was a day of fatal star;
But were it not more fatal far,
If, Bacchus, in thy cup of fire,
I found this flutt'ring, young desire?
Then, then indeed my soul should prove,
Much more than ever, drunk in love."

12. Gail here says—In my first edition I translated εφευγον—by *I fled* (*Je fuyois*); a meaning, which is not well connected, or very consistent either with what goes before, or follows: Pauw has not given quite the proper sense in his commentary,—*cessim ibam, et pectore adverso fugiebam.* Gail's new version of the line is—*Il décoche ses traits, je les évite:—He shoots his shafts, I avoid them:—Jaciebat tela; ego vero eludebam.*

Plautus says—"*Nam quum illi pugnabant maxume, ego tum fugiebam maxume.*"

For εφευγον, Dr. Jortin proposed to read αλευον: (Philolog. and Critical Tracts, Lond. 1790. vol. 2.) an emendation, which has been condemned by Fischer, Mœbius, and Degen. But then it should be αλευομην; for Homer uses the word αλευεσθαι in that sense, and not αλευειν. (Iliad. π'. v. 711. Odyss. ξ'. v. 300. Ibid. ω'. v. 29.) Degen is of opinion, that the author of this ode, whom he supposes more modern than the times of Anacreon, used φυεγειν here for αλυεσθαι, *declinare.* It is to αλευσθαι only, that Homer gives the meaning of *declinare.* At licet εφευγον paulo insolentius positum vi-

Like Achilles, boldly wield
Glittering spear and ample shield:
Thus equipt, resolve to prove
The terrific power of Love.

and I, taking on [*my*] shoulders a corslet, like Achilles, and spears and [*a*] shield, fought with Love. He threw [*his dart*]; but I fled [*or*, avoid-

deri possit pro αλευομην, tamen non est, quod cum Degenio totum odarion ad recentiorem ætatem detrudas, præsertim quum το εβαλλε pariter ac nexus verborum v. 12. et 13. doceat, vocem οϊστους post εφευγον esse supplendam. (*Mœbius.*) Sensus est: *me recipiebam: referebam pedem: fugiebam pectore adverso:* id quod planum est ex v. 16. &c. Εβαλλε est—*emittebat sagittas arcu.* (*Fischer.*)

13. 14. 15. The poet tells us, that Love shot all his darts at him, to intimate his own violent propensity to that passion. We have the same complaint in an epigram in the Antholog. (l. 7. p. 457.)

Μηκετι τις πτηξειε Ποθου βελη· ιοδοκην γαρ
Εις εμε λαβρος Ερως εξεκενωσεν ὁλην.

"Let none afraid of Cupid's arrows be;
The god has spent his quiver all on me." (*A.*)

The thought of Anacreon, in this place, thus expressed by Mr. Moore,

"And, having left no other dart,
He glanced himself into my heart,"

is parodied in the following extravagant lines, by Dryden,

——— "I'm all o'er love—
Nay, I am Love—Love shot, and shot so fast,
He shot himself into my breast at last."

Barnes quotes the following passage from the *Elect.* of *Janus Gasperius Gevartius* (l. 7. c. 11. p. 73.) on this place:—Quod ait *Amorem*, absumptis sagittis, ipsum se, velut Jaculum, in *Anacreontem* conjecisse, id ex prisca militia ductum est. Nam generosi milites olim, absumptis telis ac viribus jam deficientibus, cum brevi moribundos se in terram lapsuros animadverterent, extremis viribus collectis, sese in adversarii sui corpus conjiciebant, ut et morientes vel solo corporis sui irruentis pondere ipsum prosternerent. Exempla hujus rei frequentia apud *Lucanum* sunt: ut l. 3. v. 622. De milite quodam—

——— *tum vulnere multo*
Effugientem animam lapsos collegit in artus
Membraque contendit toto, quicunque manebat,
Sanguine, et hostilem, defessis robore membris,
Insiliit, solo nociturus pondere, puppim.

Et de *Scæva*, l. 6. v. 204.

——— *tot vulnera belli*
Solus obit; densamque ferens in pectore sylvam,
Jam gradibus fessis, in quem cadat, eligit hostem.

Papinius, quoque *de Polynice* moribundo post funestum illud Duellum, dicit, l. 11.

——— *nec plura locutus*
Concidit, et totis fratrem gravis obruit armis.

Et *de Menœceo*, qui pro *Thebis* se devoverat, l. 10.

Seque super medias acies, necdum ense remisso,
Jecit, et in sævos cadere est conatus Achivos.

14. 15. Love sometimes discharges all his arrows, without being able to wound the person against whom they were let off: but in the end he is able to give a sure blow, against which resistance and flight are equally unavailing. This is the meaning of the poet, and it is very pretty and gallant. (*M. Dacier.*)

15. εις βελεμνον. Stephens says—*velut sagittam:* Andreas—*ut sagittam.* Εις

Μέσος δὲ καρδίης μευ
Ἔδυνε, καί μ' ἔλυσε.
Μάτην δ' ἔχω βοείην.
Τί γὰρ βαλώμεθ' ἔξω,

ειθ' αφηκεν ἑαυτον εις βελεμνον. Δε εδυνε μεσος μεν καρδιης, και ελυσε μ'.

signifies the same thing as ὡς. (*Maittaire.*) Εις βελεμνον autem verte—*pro sagitta, loco sagittæ.* Sic non necesse est ut εις mutetur in ὡς. (*Fischer.*)

16. The meaning of μεσος καρδιης μευ εδυνε is—*penetrabat se in cor meum.* Nam μεσος τινος eleganter dicitur omnino etiam *is, qui est intra rem aliquam, in re aliqua:* ut Matth. c. 14. v. 24. το δε πλοιον ηδη μεσον της θαλασσης ην, *navis jam in alto erat:* pro quo Marcus, c. 6. v. 47. habet—ην το πλοιον εν μεσῳ της θαλασσης· Johan. c. 1. v. 26. μεσος δε ὑμων ἑστηκεν, hoc est, *inter vos est.* Herodot. 1, 170. Τεων γαρ μεσον ειναι Ιωνιης. Add. 4. 87. Atque hujus quidem interpretationis veritas perspici vel inde potest, quod v. 20. sequitur μαχης εσω μ' εχουσης, hoc est, *cum hostis* (Cupido) *in corde meo sit.* (*Fischer.*) μεσος καρδιης pro μεσην καρδιαν, ut supra odar. 3. v. 28. μεσον ἡπαρ. Μεσυς, ut sæpius, hoc loco *in* significat. (*Born.*) *Penetravit in cor ita, ut in medio esset;* id est, *penetravit in medium cor, et vicit me* (ελυσε); vel, *fecit ut omnibus viribus exhaustis succumberem.* (*Ibid.*)

Cupid, says Pauw, being in the middle of the heart, what is the use of —εδυνε, *he penetrated?* He, therefore, proposes to read μεσον instead of μεσος, just as in the 3d ode, where we have—και με τυπτει μεσον ἡπαρ. For my part, says Gail, in reply, I retain μεσος, which appears to me very intelligible; and I translate it thus, literally: *Cupid, instead of a dart, shoots, or discharges himself, then penetrates, thus placing himself in the middle of the heart. L'Amour se lance au lieu de trait, puis il pénètre, se plaçant au milieu du cœur.*

17. μ' ελυσε. *Et me solvit. Hoc est,* (says Baxter) *me fudit, vel mortuum extendit.* This word (says Anson) in the original means—*il me dissout—he dissolved me;* but it cannot be expressed in French, though it is very beautiful.—*Vicit me: fecit, ut viribus omnibus exhaustus succumberem.* (*Fischer.*)

19. Τι γαρ βαλωμεθ' εξω. On this passage Barnes has the following remark: *Canterus* ita vertit, *Cur muniamur extra, Intus vigente Pugna?* Quasi περιβαλωμεθα esset. Quare nec exponi debere, *petamur,* aut *feriamur,* verum *armemur;* siquidem ita sæpe apud poëtas *simplicia,* quæ vocant, pro *compositis* ponuntur. If the reader concludes, with Barnes, that the simple verb, βαλωμεθα, is here used with the force of the compound, περιβαλωμεθα, this passage of our poet may, without doubt, be translated,—"Why should we be arrayed, or clad *in armour* externally?" Περιβαλλω literally signifies —*to cast,* or *throw around;* and is frequently used in the sense of—"*being clothed with:*" as in Mat. c. 6. v. 29. 31. and in the Acts, c. 12. v. 8. and, therefore, may be here applied, by the poet, to signify *putting on,* or *investing* the body *in armour.* (*Anon.*)

Faber remarks, that this line was not understood by Stephens and Hel. Andreas, who translated βαλωμεθ' by *petamur,* though it really means *tela mittamus.* The edition of Stephens and Andreas has—*Nam cur petamur extra.* But, says Faber, it means—*Quid enim extra, aut foras tela mittamus, cum intus pugna sit? It is useless to defend the out-works, when the enemy has got into the citadel.* Gail follows Brunck in reading βαλωμεν meaning προβαλωμεν: *Pourquoi parer les traits de dehors?* or—*que sert de défendre les dehors, quand l'ennemi est dans la place?* Thus giving the same interpretation as Faber's. Pauw proposes, by a mere transposition of the letters, λαβωμεθ' instead of βα-

From his bow an arrow flew,
I, avoiding it, withdrew :—
When the quiver at his side
Feather'd shafts no more supplied,

ed it]: and, as he had no longer [*any*] arrows, he grew angry; then threw himself [*at me*] for [instead of] a dart, and entered the middle of

λωμεθ': and then (says Gail) the literal translation would be—*que prendrions-nous pour nous au dehors, lorsque le combat est au dedans?*—The reading of the Vatican Ms. is not βαλοιμεν, as Barnes thought, but βαλομεν, as Abbate Spaletti has proved:—Probabile itaque est (says *Degen*) βαλωμεν vulgari scripturæ, quam etiam Brunck in Anall. receperat, tamen præferendum, activum, ut sæpius, h. l. pro medio positum, et ἡμας subintelligendum esse: *quid itaque nos muniamus? corpus nobis armis tegamus?* According to Fischer, the meaning is —*Cur enim ego protegam clypeo corpus?*

18. 19. Baxter remarks, that, by the figure *synecdoche*, βοειην is here put for his entire armour, which he thinks was not observed by Barnes, from his taking βαλωμεθα in the sense of the compound περιβαλωμεθα, and translating it after Canterus,—*muniamur*. Fischer condemns Baxter's reason for disapproving of Canterus, when he took the simple for the compound: (See Odyss. χ'. v. 148.) For, although it be clear, that, by βοειην, the poet meant to express also the rest of his armour, (for instance, his coat of mail and his spear, &c.) yet it is equally certain, that the passage requires a verb, which should be properly applicable to a shield. He then adds—Ejusmodi autem verbum est περιβαλλεσθαι, quum clypei orbe totum fere corpus cingatur: et simplicia verba sæpenumero poni, a poëtis maxime, loco compositorum, quis nescit? Itaque, τι γαρ βαλωμεθ' εξω est—*cur enim ego protegam clypeo corpus?* Confer. odar. 42. v. 17. Cæterum Brunckius βαλωμεθ' dictum esse putabat pro προβαλωμεθ', et Schottus hoc verbum explicandum esse censebat—*quo ferimur?* aut—*quid objicimus?* repugnante ejus ingenio.—The remarks of Born are:—Pauus legit λαβωμεθ'—*quid sumamus nobis extra?* Sed, quanquam negari non potest, aoristos verborum horum sæpius permutari, tamen, nullo modo potest probari, λαμβανεσθαι idem esse quod *sibi sumere*. Schottus (*Observat. human.* lib. 3.) vertit—*quo ferimur;* quem eundem sensum etiam Faber expressit—*quid tela mittamus extra?* Etiam Brunck, qui βαλωμεν habet hoc sensu. Recte Canterus (*Novar. Lect.* lib. 5. c. 7.) reddit—*quid muniamur?* sive, *quid nos muniamus clypeo?*—Nam βαλλεσθαι hic est pro περιβαλλεσθαι; totum enim corpus clypeus tegebat. Sic etiam περιβαλλεσθαι de clypeo occurrit apud Homer. (Odyss. 22, 148.) ubi proci, scutis et gladiis armati, dicuntur περιβαλλομενοι τευχεα.—Barnes thought, that βαλοιμεν (which Trapp likes better than the common reading,) was the reading of the Vat. Ms.: but Spaletti has shown, that it is βαλομεν. Whence Degen infers the best reading to be βαλωμεν:—Probabile itaque est, βαλωμεν, id est, περιβαλωμεν, vulgari scripturæ, quam etiam Brunck in Analect. receperat, tamen præferendum, activum, ut sæpius, hoc loco, pro medio positum, et ἡμας subintelligendum esse: *quid itaque nos muniamus? Corpus nobis armis tegamus? (Degen.)* It remains to subjoin the opinion of Brunck, who reads—βαλωμεν:—Sic membran. quibus verbis examussim convenit Fabri versio: *Quid enim extra*, aut *foras tela mittamus, quum intus pugna sit?* Verum aliud sonant verba, quæ sibi proposuerat interpretanda, τι γαρ βαλωμεθ' εξω; quæ Stephani, et editorum omnium lectio est. Hanc non temere dam-

Μάχης ἔσω μ' ἐχούσης ; 20

Δ' ματην εχω βοειην. γαρ τι βαλωμεθ' εξω, μαχης εχουσης εσω μ';

naverim, quum sic sententiæ partes melius connecti videantur. Nam causalis γαρ proxime præcedens confirmat, *frustra se scutum habere: Quid enim extra tutamen obtendam, quum intus pugna sit?* βαλλεσθαι positum esset vice compositi προβαλλεσθαι. Cum βαλωμεν hæc αιτιολογια refertur ad versus decimi δουρα. Pauw proposes to read τι γαρ λαβω μεν εξω, and Mr. Greene would have τι γαρ βαλω μεν εξω: "The first impropriety (says he), which occurs in the passage, is the plural number in the verb, which is so immediately succeeded by the singular με in the next verse: an unusual way of speaking with Grecian elegance. As this ode is one of the most delicate and characteristic of Anacreon, I would willingly obviate the inconsistency, which I hope is sufficiently done by the reading which I have proposed. In this reading I understand the βαλω (*jaciam*) as an allusion to a spear, the shield having been mentioned in the preceding line."

20. The literal meaning of this last line of the ode is—"The battle having *itself* within me:" that is—*exerting its force, spending its rage, within me.*—Μαχης εσω μ' εχουσης.—με pertinet ad εχουσης, non ad εσω, ut Panus falso putat. Amant enim Græci constructionem reciprocam. *(Born.)* Εχειν, *tenere*, hoc loco est pro κατεχειν, *vexare.* Sensus est: *Non est, quod armis me muniam externis adversus hostem externum, cum pugna sit intus; intus me hostis premat et urgeat. (Id.)* Μ'. sine ulla controversia cohæret cum verbo εχουσης, atque adeo dictum est pro με, *quum Cupido hostis in meo corde sit, qui me vexet:* vid. v. 16. 17. &c. Nam ut εσω ad εξω v. 19. pertinet, ita verba μ' εχουσης referuntur ad verba εχω βοειην v. 18. Ex quo etiam vanitas conjecturæ Schraderi patet, qui εχουσης mutari in ουσης jubebat. Et quum εχειν sit *tenere:* quidni recte, et eleganter, dictum sit μαχη με εχει? *(Fischer.)*

Barnes thought it was εσω με, says Baxter; and Baxter would have it to be εσω μου, considering ἡ μαχη εχει με to be bad Greek. But, though Pauw and Baxter thought otherwise, με belongs, not to εσω, but to εχουσης. Pauw proposes to read μαχης εσω μεν ουσης. Bothe also, considering μαχη με εχει bad Greek, adopts, even in his text, μαχης εσω μιγεισης. Sed struendi ratio (says *Degen*) dativum desiderare videtur; sic enim est apud Homerum. Ceterum probant Fischer et Zeune loquendi usum hoc loco obvium, ita ut lectio vulgaris stare possit.—Mœbius also condemns this emendation. Male Bothius εσω μιγεισης: quæ dictio, quanquam elegans est, tamen vanitas ejus patet. Nam primum hæc verborum constructio μοι desiderat, uti videre licet apud Homerum: tum το μ' εχουσης referri debet ad verba εχω βο-

Love, transform'd into a dart,
Pierced, like lightning, thro' my heart;
Of my vitals made his prey,
And dissolved my soul away.
Now, alas! in vain I wield
Glittering spear and ample shield;
Victory in vain dispute;
Love, I find, is absolute:
All defence to folly turns,
When within the battle burns.

my heart, and unnerved me: In vain, then, I have a shield; for why should we defend [*ourselves*] without, the battle having me within? [*or*, why should I defend myself on the outside, when the battle rages within me?]

ειην (v. 18.); et denique hæc dictio, etsi paulo rarior, tamen per se bona est. Vid. Homer. Odyss. 10. v. 160: δη γαρ μιν εχεν μενος ηελιοιο. ib. v. 326: θαυμα μ' εχει. ib. 14. v. 215: δυη εχει με. Si quid mutandum, scriberem μ' ικουσης. Homer. Odyss. 2. v. 28: τινα χρειω τοσον ικει; vid. odar. 32. v. 18. Repone μ' εχουσης; *bellum intus me exercet*, quum Cupido hostis meo in corde sit.—Hoc loco (says *Born*) εχειν, *tenere*, est pro κατεχειν, *vexare*. Sic Homer. (Odyss. 14. v. 215.) δυη εχει με, *ærumna me vexat*. Sensus est: *Non est, quod armis me muniam externis adversus hostem externum, quum pugna sit intus, intus me hostis premat et urgeat.*—Sine controversia (says *Fischer*) μ' cohæret cum verbo εχουσης, atque adeo dictum est pro με, *quum Cupido hostis meo in corde sit, qui me vexet:* vid. v. 16, &c. Nam, ut εσω ad εξω (v. 19.) pertinet, ita verba μ' εχουσης referuntur ad verba εχω βοειην, v. 18. Ex quo etiam vanitas conjecturæ Schraderi patet, qui εχουσης mutari in εουσης jubebat. Et quum εχειν sit *tenere*, quidni recte et eleganter dictum sit μαχη με εχει?

IE.

ΕΙΣ ΕΑΥΤΟΝ.

Οὔ μοι μέλει Γύγαο,
Τοῦ Σάρδεων ἄνακτος·

Γυγαο, τον ανακτος Σαρδεων, ου μελει μοι· ουθ' χρυσος αἱρεει με, ουδε φθονω

Barnes gives this ode a different title, and, I think, a better one, than the old title, which I have retained. He takes it from the *Vatican* Ms. It is—*Εις το ζην αφθονως, Quod libere sit vivendum;* or—" on *living freely.*"—Baxter conjectures, that it was written on the occasion of our poet's returning the money to Polycrates, according to the anecdote in Stobæus.

In the copy of the present ode in the *Anthology*, it concludes at the *tenth* line, and, indeed, may very properly finish there: but the five subsequent lines having been found in some ancient copy, and being considered not unworthy of Anacreon, H. Stephens thought proper to admit them, as subsequent editors have done also. It is right to add, that the additional lines are in the Vatican manuscipt.

The argument of this ode is—*Vacui curis, dum vivimus et valemus, læti fruamur bonis. (Born.)* Baxter thinks it was written by Anacreon at the time he returned the five talents presented to him by Polycrates. And it is for this very same reason, that Schneider considers this ode as not, at all, written by Anacreon. For he supposes, if it was his, that he would have alluded to the fortune, not of Gyges, but of his own cotemporary, Crœsus. He therefore looks upon it, as written in more modern times, by some person, who wished to imitate the fragment of Archilochus, preserved by Plutarch, and in which Archilochus mentions the name of Gyges, his own cotemporary. Such also is the opinion of Pauw, Degen, Mœbius, and others.—Carmen hoc, quod nec fictionum et imaginum suavitate, nec sententiarum novitate et concinnitate commendatur, ab Anacreonte vix profectum videtur, id quod olim viri quidam docti viderunt. Admodum probabile videtur, a recentiore quodam versificatore ex Archilochi carmine (vid. Analect. Brunckii, vol. 1. p. 42.) odarium hoc haustum et compositum esse. *(Degen.)* Hoc carmen, quod in Codice Vaticano bis extat, et inter Anacreontica bis, quinque versibus (quos cum Brunckio uncis inclusimus) auctum legitur, merito viris doctis suspectum habetur. Etenim Anacreon, hoc odar. si fecisset, non imitatus esset Archilochum, neque fortunas Gygis, sed Crœsi, qui ejus æqualis erat, memorasset. (Vid. Ilgenius de Scol. poësi, p. 186.) Scolion, quod poëta, quicunque is fuerit, imitatus est, hic typis exarandum censui.—*(Mœbius.)* The following are the lines of Archilochus:—

Ου μοι τα Γυγεω του πολυχρυσου μελει.
Ουδ' εἶλε πω με ζηλος, ουδ' αγαιομαι
Θεων εργα, μεγαλης δ' ουκ ερω τυραννιδος·
Αποπροθεν γαρ εστιν οφθαλμων εμων.

Bis extat hoc odarion in Vat. Cod. quum iterum inter Epigrammata relatum fuerit. Vide H. Stephani Anthologiam, p. 174. *(Brunck.)* Born and Zeune prefer the title of this ode, which is contained in the Vat. Ms. and which has been adopted by Barnes, to that of the common editions. Pauw considers the latter equally appropriate: but the former has been adopted by Brunck, Degen, Mœbius, and Gail.

Longepierre, on this ode, refers to

ODE XV.

ON HIMSELF.

The gold of Gyges I despise,
Nor wealth I ask, nor sceptres prize:

The wealth of Gyges, the king of the Sardians, is no concern of mine:

Horace, (lib. 1. od. 31.) and to Alpheus in the *Anthology*, (p. 25. Epigr. 2.) as partial imitators.

1. *Gyges*, as we learn from *Herodotus*, obtained the crown of India in the following manner:—His master, *Candaules*, having a very beautiful queen, was so vain of his happiness, that he could not rest till he had privately admitted his favourite *Gyges* to see her naked. The queen having discovered what happened, was so enraged at the affront, that she sent for *Gyges*, and gave him his choice, either immediate death, or to kill *Candaules*, and take her and the kingdom for his reward. *Gyges* proving afterwards a prince of great prudence and intelligence, he was fabled to have a ring, by which he could render himself invisible, whenever he pleased. *Sardis* was the name of his metropolis, which was so wealthy, that its riches became a proverb. *(A.)* *Gyges* was the great-great-grandfather of *Crœsus*, whose name also became proverbial, on account of his riches: Thus *Gyges* begot *Ardys*: *Ardys* begot *Sadiattes*: *Sadiattes* begot *Halyattes*, who was the father of *Crœsus*.

There is a fragment of Archilochus in Plutarch (*De tranquillitate animi*) which our poet has very closely imitated here:—Ου μοι τα Γυγεω του πολυχρυσου μελει· Ουδ' είλε πω με ζηλος, ουδ' αγαιομαι θεων εργα· μεγαλης δ' ουκ ερω τυραννιδος· Απυπροθεν γαρ εστιν οφθαλμων εμων. The following remarks are here added from Barnes:—Hæc imitatus est Anacreon, inquit *Vossius*, in Ms. *Cottoniano*; et hinc credo, pro Γυγεω, scriptum esse in *Vaticano* Ms. Γυγεω; et reliquas *varias Lectiones* hinc ortas, quod *Amanuensis* præ oculis haberet illum *Archilochi* locum, cum hæc scriberet. Certe *Gregorius Nazian.* imitatur Anacreontis μετρον και νουν, od. 2.

Θελεις τα Γυγεω σοι
Του Λυδιου γενεσθαι;

We also find, in one of the Monkish imitators of Anacreon, the same thought, which we have derived from *Archilochus*.

Ψυχην εμην ερωτω,
Τι σοι θελεις γενεσθαι;
Θελεις, Γυγεω, τα και τα;

Gail thinks, as Gyges was himself a tyrant, that the first line does not well correspond with the fourth, as given in the common editions; and he therefore follows Brunck in reading in the 3d line, ουδ' είλε πω με ζηλος, instead of ουτε αίρεει με χρυσος, which he considers as only a mere repetition of what is said in the first line, where τα Γυγεω means the gold of Gyges, as τα Χροισου (in the 26th ode) does that of Crœsus. He therefore prefers the reading of the Vatican Ms.—Here he follows the opinion of Barnes.

Bentley proposed τα Γυγεω, instead of the common reading Γυγαο only, and thus corrected the metre. This is approved of and adopted by Brunck, Fischer, Mœbius, Degen, Born, Gail, &c. (See Bentley on Hor. Odes, lib. 2. od. 17. v. 14.) Though Bothe has admitted Γυγαο into his text, it is inconsistent with metrical rules. Jablonsky, in a Ms. copy, which Degen had, wrote in the margin—*forte* Γυγαδου. Degen adds:—Γυγαδαν Delphi appellarunt το αναθημα Gygis. Posset sic nunc dici Crœsus, ejusdem Gygis

Οὔθ' αἱρέει με χρυσὸς,
Οὐδὲ φθονῶ τυράννοις.
Ἐμοὶ μέλει μύροισι 5
Καταβρέχειν ὑπήνην·

τυραννοις. Εμοι μελει καταβρεχειν ὑπηνην μυροισι· Εμοι μελει καταστεφειν

εκγονος, cujus etiam meminit od. 26., in primis cum de auro et divitiis sit sermo. Neminem enim fugiunt Crœsi ingentes divitiæ. Vel Γυγαιου: sic λιμνη Γυγαιη Herodot. lib. 1. cap. 93. ad fin.—The Vatican Ms. has both Γυγου and Γυγεω. The word Γυγεω is put Dorice for Γυγου, meaning the same thing as Γυγης: just as τα μοιρης, in ode 11. v. 11., is put for μοιρα. Sed *Gyges* ponitur pro *opibus, divitiis Gygis*, ut infra odar. 26. v. 3. τα Χροισου, *opes Crœsi*. Subaudi χρηματα, scil. κτηματα. Gyges was a king of Lydia, who considered himself so happy, that he sent to the oracle of Apollo at Delphos, to know, if there ever was any man happier than himself. The answer of the oracle was, that there was a certain peasant, who was much more happy than the monarch, because he lived contented with a few things. *(Born.)* Mad. Dacier is of opinion, that the poet alludes, not to Gyges himself, but to his descendant Crœsus. But her reason is not sufficient. If we read Gyges, the passage appears to her to signify, that Anacreon actually existed in the reign of that prince, though she affirms, in a note to a succeeding ode, that he lived during the time of Crœsus. For my part, I should esteem it as reasonable to conclude, that *Job* must necessarily be living at this time, because we hear continually a proverbial saying—*As poor as Job.* If Crœsus had been predecessor to Gyges, her argument would be more satisfactory. The story of Gyges, who ascended the throne of Candaules, after murdering that monarch, was current in the days of our poet, and his name is therefore mentioned by him. *(Greene.)*

Barnes also has condemned, and justly, the attempt of Mad. Dacier to ascertain the age of Anacreon, from his remark, at the commencement of this ode, respecting Gyges. La Fosse agrees with him, and remarks—"If I were to say now—'*I do not envy the victories of Cæsar*,' would it be a good reason for any body to think, that I was the cotemporary of Cæsar?"

2. For Σαρδεων, the common reading, the Ms. have Σαρδιων, which is *Ionic*, and always used by Herodotus. This difference was noticed by Stephanus, as it is in an epigram in the Anthologia. Σαρδιων is adopted in all the late editions. Αναξ idem est quod v. 4. τυραννος, *rex*. *(Born.)*

3. The common reading of the early editions is ουθ' αἱρεει με χρυσος, thus of Stephanus, Barnes, Faber, Mad. Dacier, Trapp, Pauw, &c. Baxter for ουθ' has ουδ', &c., as proposed by Scaliger: (ad Euseb. p. 58.) and this because the word ουδε begins the 4th verse. Others, if ουθ' be retained in the 3d, will have ουτε in the 4th verse, as in the 17th ode, v. 8. we find μητε—μεθ'. —Some of the Mss. of Stephanus had ουθ' εἱλε πω με χρυσος.—The reading of the Vat. Ms. is ουδ' εἱλε πω με ζηλος: and this has been followed by Born, Brunck, Mœbius, Degen, and Gail.—Baxter thinks, and justly as Fischer imagines, that this reading of the Vat. Ms. arose from some critics having written the words of Archilochus, as a marginal annotation, in some manuscript.—Εἱλε με,—means *cepit me*, id est, *volo, magnifacio*. *(Born.)*

4. Brunck and some others took from the Epigrammatic part of the Vat. Ms. ουτ' or ουθ' αινεω τυραννους:—However, in his later editions, even Brunck has the common reading in the present line.

But riches leave, and such vain things,
To the low aim and pride of kings.
Perfumes and roses are my care,
To smooth my beard, and crown my hair:

Nor does gold captivate me, nor do I envy princes. It is my concern to moisten [*my*] beard with perfumes: It is my concern to crown [*my*] head

Several critics, with Pauw at their head, have imagined, that these four first verses, as they stand, are a mere mass of tautologies and inconsistencies.—*I care not for Gyges, king of Sardis,—nor do I envy kings.* "This tautology (says Mr. *Younge*) is observed by every critic: But if we read with Bentley, τα Γυγου, and with the Vat. Ms. ζηλος instead of χρυσος, the tautologies are removed."—For my part, allowing τα Γυγεω in the first verse, and the common reading, αἱρεει με χρυσος, in the third, I am at a loss to find any tautology, or inconsistency: for what does the poet say in these words, but merely—*I care not for the wealth of Gyges, the king of Sardis; for I am not troubled with the desire or love of money, or with any jealousy or envy at the condition or happiness of kings.*—The *third* verse, as Fischer has well remarked, and those that follow it, show the poet's reason for his contempt of the wealth of Gyges: so that this 3d verse is a sort of exposition of the *first*, as the *fourth* verse is of the *second.* The words τυραννος and αναξ here are of the same meaning. See Gataquer. Adver. Miscell. 1, 1. p. 173. &c. Traj.—Pauw has a very long note pointing out the errors and tautologies of the present passage; but, after the preceding details, it is unnecessary to take any further notice of it, than to state, that he would read τα Γυγου in the first, and ουθ' αἱρεει με ζηλος in the 3d verse.

5. 6. On account of this idea of perfuming the beard, Cornelius de Pauw pronounces the whole ode to be the spurious production of some lascivious monk, who was nursing his beard with unguents. But he should have known, that this was an ancient eastern custom, which, if we may believe Savary, still exists. "Vous voyez, Monsieur, (says this traveller) que l'usage antique de se parfumer la tête et la barbe, célébré par le prophète Roi, (Psal. 132.) subsiste encore de nos jours." (Lettre 12.) Savary likewise cites this very ode of Anacreon. Nor has Angerianus thought this idea inconsistent; for he has introduced it into the following lines:—

Hæc mihi cura, rosis et cingere tempora myrto,
Et curas multo delapidare mero.
Hæc mihi cura, comas et barbam tingere succo
Assyrio, et dulces continuare jocos.

"This be my care, to twine the rosy wreath,
And drench my sorrows in the ample bowl:
To let my beard th' Assyrian unguent breathe,
And give a loose to levity of soul!" (*Moore.*)

Hos versiculos Ilgenius expulit. Mihi quidem locus iste displicet, qui propter v. 7. 8. irrepsisse videri potest; nam veteres, si capita coronis roseis cingerent, quum etiam sese ungere solerent, facile fieri potuit, ut alius his versibus odarium censeret supplendum. (*Mœbius.*) The custom of anointing is of a very ancient date. Every one remembers the mention of the ointment, which ran down from Aaron's beard to the skirts of his clothing, as it is expressed in the Psalms. The same passage may likewise evince, that the ancients did not confine this custom to festivals and

Ἐμοὶ μέλει ῥόδοισι
Καταστέφειν κάρηνα.
Τὸ σήμερον μέλει μοι,
Τὸ δ' αὔριον τὶς οἶδεν; 10
Ἕως οὖν ἔτ' εὐδί' ἐστὶ,
Καὶ πῖνε καὶ κύβευε,
Καὶ σπένδε τῷ Λυαίῳ·

καρηνα ῥοδοισι. Το σημερον μελει μοι, δ' τις οιδεν το αυριον; Ουν ἑως εστι ετ' ευδι', και πινε, και κυβευε, και σπενδε τῳ Λυαιῳ· μη νουσος, ην τις ελθῃ,

debauches, at least in earlier days; but extended it to the most sacred and religious ceremonies. Or rather it was first a solemn institution; and became, in more degenerate times, a preparatory to entertainments: for luxury borrows refinement from every quarter. *(Greene.)* By ὑπηνη is meant that part only of the beard, which is near the lips. The whole beard is expressed by πωγων.

7. Martial says, (lib. 10. Epig. 19.)

Cum regnat Rosa, cum madent capilli.

9. 10. An epigram in the *Anthologia* teaches the same doctrine:—

Πινε και ευφραινου· τι γαρ αυριον, η τι το μελλον,
Ουδεις γινωσκει. μη τρεχε, μη κοπια.
Ὡς δυνασαι, χαρισαι, μεταδος, φαγε, θνητα λογιζου,
Το ζην του μη ζην ουδεν ὁλως απεχει.
Πας ὁ βιος τοιοσδε, ῥοπην μονον αν προλαβῃ τις.
Αν δε θανῃς, ἑτερου παντα, συ δ' ουδεν εχεις.

"None know the morrow: drink and sweetly smile,
Give fate thy cares, and cease thy anxious toil:
Indulge thy taste, the present hour enjoy;
Remember, to be born is but to die.
He only lives, who lives to pleasure free;
Thy treasured heaps will soon another's be."

We find it also in Horace:—

Quid sit futurum cras, fuge quærere: et
Quem sors dierum cunque dabit, lucro
Appone: nec dulces amores
Sperne, puer, neque tu choreas,
Donec virenti canities abest
Morosa:— (Od. 9. Lib. 1.)

Thus translated by Dryden:—

"To-morrow and her works defy;
Lay hold upon the present hour,
And snatch the pleasures passing by,
To put them out of Fortune's power:
Nor Love, nor Love's delights disdain;
Whate'er thou gett'st to-day is gain."

Horace says elsewhere:

Quis scit, an adjiciant hodiernæ crastina summæ
Tempora Dii superi? (L. 4. od. 7.)

And again: (od. 11. book 1.)

——— *Dum loquimur, fugerit invida*
Ætas: carpe diem quam minimum credula postero.

"While thus we talk in careless ease,
The envious moments wing their flight;
Instant the fleeting pleasure seize,
Nor trust to-morrow's doubtful light." *(Francis.)*

Barnes also cites *Virgil*, in Copa:

Pone merum et talos:
Pereat, qui crastina curet!
Mors, aurem vellens,
Vivite, ait; venio.

Istud autem VIVITE (says *Faber*) est idem quod apud Comicum, *Facite vobis volup.—Vivamus, mea Lesbia, at-*

My maxim is to sport to-day,—
What comes to-morrow who can say?
Then, while the hour serenely shines,
Toss the gay die, and quaff the wines:
But ever, in the genial hour,
To Bacchus gay libations pour,

with roses. To-day is my concern, for who knows to-morrow? Therefore, whilst it is still calm [*or*, fair weather], both drink and play at dice, and pour out libations to Bacchus; lest disease, should any come, may

que amemus.—And from the 101st Epistle of Seneca:—*Quam stultum est, ætatem disponere; ne crastino quidem dominamur: O quanta dementia* est spes longas inchoantium! Emam, ædificabo, credam; exigam, honores geram. Omnia mihi crede, etiam *Felicibus dubia sunt. Nihil sibi quisquam de futuro debet promittere.*—Barnes refers also to *Duport, Gnomolog. Homeric.* on the 85th verse of the Odyssey φ'. εφημερια φρονεοντες: and to Solomon's Proverbs, c. 27. v. 1.—and to *Theocritus:* οἱ θνατοι πελομεθα· το δ' αυριον ουκ εσορωμες: and to the *Anthologia* (fol. 175.) τι γαρ αυριον, η τι το μελλον Ουδεις γιγνωσκει: and to *Callim.* (Epigr. 19.) Δαιμονα τις δ' ευ οιδε τον αυριον;—He might have added even higher authority, when Christ says: "Take, therefore, no thought for to-morrow; for to-morrow shall take thought for the things of itself. Sufficient unto the day *is* the evil thereof."

11. Ευδι' εστι.—*It is fair weather, or sun-shine:* that is, whilst our day is calm and bright, and unruffled by the adverse blasts of ill-fortune. (*Anon.*) Or, as Horace says:—

Dum res, et ætas, et sororum
Fila trium patiuntur atra.

For ὡς, the common reading, Barnes has ἑως, and is followed, in this alteration, by Dr. Trapp.—Ευδια accipi debet de *Valetudine;* refertur enim ad νουσον v. 14. Sensus est—*ergo, dum vales.* (*Fischer.*) Ευδια est proprie *aëris bonitas,* id est, *serenitas.* Suidas:—ευδια ἡ ανευ ανεμων ἡμερα. Sed, hoc loco, metaphorice, *Valetudo.* Id quod patet ex contrario νουσος, v. 14. Est etiam nonnunquam *vitæ jucunditas.* Vid. Pindar. *Olymp.* 1. v. 158: ad quem locum vid. Harlesius *Antholog. Græc. Poet.* p. 195. (*Born.*)

12. Verte—*pota, solus, et cum aliis:* vers. 15. est simpliciter πινειν. (*Fischer.*) Κυβευειν, a κυβος *cubus, tessera,* est *alea ludere.* Sed hoc loco ponitur pro παιζειν, *hilarem esse.* Hesychius: κυβευει· παιζει. (*Born.*) Degen is also for this interpretation,—which Mœbius, however, condemns.

12. 13. Gail condemns the remark of Pauw here, who thinks there is a repetition, or tautology.—Πινε (says *Gail*) does not at all exclude σπενδε τῳ Λναιῳ: the former signifies simply *to drink,* the latter to *pour out libations to Bacchus.*

13. Proprie σπενδειν est *guttatim fundere;* deinde *libare diis vino, lacte,* &c. Sive *diis sacrificare.* Hoc loco σπενδειν Λναιῳ est *vino vacare.*—Λναιῳ, *Baccho.* Sed hic, per *synecdoch. vino.* (*Born.*)

14. ελθῃ.—Homerus hoc in genere usus est verbo composito επερχεσθαι. Odyss. λ'. v. 199. (*Fischer.*) ην pro εαν, *si.*

15. σε μη δει πινειν. This is the reading of Stephens, Faber, Mad. Dacier, Pauw, Bodoni, Born, Brunck, Gail, &c., and of the Vat. Ms.—Baxter has μη δει σε πινειν: and so has Mœbius. In Degen it is σε δει μη πινειν, following a conjecture of Brunck. In Barnes, σε μηδε πινειν, from the conjectures of Scaliger and Stephens.—Barnes, in his

Μὴ νοῦσος, ἤν τις ἔλθῃ,
Λέγῃ, σὲ μὴ δεῖ πίνειν. 15

λεγῃ, μη δει σε πινειν.

3d edition, considers the conjecture of Valperga, σε μη πιειν δει, as probably the best reading: and it is adopted, as such, by Dr. Trapp. Stephens was of opinion, that it ought to be, either μηδε πινειν, or μη τι πινειν, for μη ετι: just as η 'πι is used for η επι.—Barnes proposed σε μη πιειν δειν:—and another has —μη δει λεγῃ σε πινειν. Mœbius, alluding to the reading, which he and Baxter have given, says, Bene Hermannus, λεγῃ, μη δει σε πινειν, ut hic versus sit epitritus quartus.—Bothe has λεγῃ, Μεθες το πινειν.

In the Anthology (lib. 2. c. 47.) these five last lines are omitted:—and there are four editions of that work, in which no poet's name is prefixed to this ode: but it is there joined to the 17th ode, as also in Pet. Crinit. *De Hon. Disciplin.* (l. 9. c. 4.) The remark of Stephens here is—*addat qui velit hos quinque versus, quamvis in uno tantum exemplari Græco repertos.*—Maittaire thinks the additional lines spurious.

These five last verses of the present ode are not in the Anthologia: but they are in the Vat. Ms. and were in one of the Mss. of Stephanus. They are considered spurious by Stephens, Pauw, and Brunck. Bothe thinks them a fragment of some other ode, and gives them a separate title, εις το δειν πινειν.—Mœbius, speaking of them, says: Viris doctis adjecti videntur ab aliena manu. Atque vocabulum κυβευειν, de potatoribus usurpatum, quippe tesseras haud curantibus, hic parum quadrat. Etsi Degenius quidem pro—*hilarem esse*, positum censet, Hesychii auctoritate fretus, qui κυβευειν per παιζειν illustrat, tamen hæc interpretatio locum habere nequit, quia το παιζειν de quovis ludo, et ita etiam de tesseris potest adhiberi, at non item κυβευειν, quod solummodo *tesseris ludere* significat. Bothius hos versiculos putat unum continere Carmen, separandum a præcedente, nec της νοθειας insimulandum; ut in diversa abeat, scilicet!—The interpretation of the last line, according to the common reading, is—*Jubeat, ut ne tu bibas.* (*Born.*) Barnes explains the reading, which he prefers, and which is given in Trapp, by—*Bibe nunc quantum potes, ne mors instans tibi dicat,*—Te non amplius oportet bibere.—Trapp, who gives the same exposition, adds: Id est—dicat *te satis bibisse, cum revera id nondum feceris.* Ita interpretor: quia, si simpliciter dicatur, *oportere te non amplius bibere*, laborat sensus. Nam verum erit hoc, quantumvis biberis, quandocunque mors venerit; veniet autem, bibas licet quam maxime. Si quæratur, quid sit satis bibere: Respondeo, ad mentem Epicureorum, quantum potes.—Fischer thus gives a summary of the meaning of the entire ode:—Poëta enim hoc in odario compellat semet ipsum sic—*Delector compotationibus: juvant me compotationes: nescio, an cras sim victurus, atque valiturus: pota igitur dum vales.*

Pauw, in a very long note, makes a variety of remarks upon, and objections to these five last verses, as well as to the preceding lines of the ode. The idea of perfuming the beard puts him quite in a rage, as Gail remarks, and makes him suppose, that the ode was written by some luxurious, lascivious monk, who was very careful of his beard.—Gail sees nothing strange in talking of perfuming the beard; but considers the passage as suggested by a practice known in the East. He, however, acknowledges, that he finds no mention of the custom in question, either in Athenæus, or in Cœlius Rhodiginus.—Pauw considers his own opinion still further confirmed, by the 14th and 15th verses. *Drink, then, lest some malady should come on you*

Lest sickness should approach and cry,
" Man—taste no more the cup of joy."

say—" That you must not drink."

unawares, and say,—you shall drink no more. This is the way, says Pauw, in which a Christian voluptuary would speak, who saw, that he was warned by disease to renounce pleasure, and to think of repentance and of death. (*Gail.*) Pauw's own words are: Dicerem, si auderem, Monachum lasciviorem, qui barbam curabat probe, in Ergastulo suo integrum odarium ita adornasse sibi; sed non audeo, et rem omnem in medio relinquo: quanquam sic certe νουσος mire conveniret. Id enim sumsisset homo luxuriosus pro morte, ne nimis lascive luderet, et ut sibi restaret tempus, quo resipiscere posset, et præteritorum pœnitentiam agere.—In an earlier part of his note, Pauw remarks upon the use of the word νουσος as follows:—Quid autem νουσος? Idne accommodatum est? Cave putes. De morbo in his non loquuntur homines lascivi, sed de morte et ultima rerum linea; quia vitam cum vitæ bonis tollit, non, ut morbus, suspendit. Hoc certum est, et cum indole horum παιγνιων apprime convenit. Morbum non metuebant strenui, quia post morbum ad voluptates suas redire poterant. De una morte erant soliciti, quia post eam voluptas restabat nulla.—Upon this it has been remarked, by Mr. Younge: "That Death takes away life, will hardly be disputed: but our critic seems to have forgotten chronic complaints, when he adds—*post morbum ad voluptates redire poterant.* The man, who has lost the use of every joint by the gout, or is excruciated by the stone, to omit other disorders, occasioned often by a long habit of ebriety, can seldom return to much pleasure again."—Pauw defends the common reading of the last verse, in these words:—Postrema, λεγῃ, σε μη δει πινειν, varie interpolarunt viri eruditi, ut Spondeum ex loco tertio expellerent. Factum nollem: nam sine dubio spondeus ibi perbene stare potest.

ΙΣ.

ΕΙΣ ΈΑΥΤΟΝ.

Σὺ μὲν λέγεις τὰ Θήβης,
Ὁ δ' αὖ Φρυγῶν ἀϋτάς·
Ἐγὼ δ' ἐμὰς ἁλώσεις.
Οὐχ' ἵππος ὤλεσέν με,

Συ μεν λεγεις τα Θηβης, δ' ὁ αυ αϋτας Φρυγων· δ' εγω εμας ἁλωσεις. Ουχ'

Born gives the argument thus: *Poëta victum se telis amoris fatetur.*—Mœbius says:—Elegantissimi hujus odarii, quo poëta se victum telis amoris profitetur, componendi ambiguitatem vocis βαλων ansam præbuisse puta! Etenim hoc verbum non modo non, ut fit, de sagittis, sed multo magis de oculis fœmineis, sagittis comparari solitis, hic usurpatum occurrit. Sensus est: *Alii canunt bella, ego amores meos, quibus victus sum.*

1. The poet alludes to the famous war of the seven captains against *Thebes*, occasioned by *Eteocles*, the son of Œdipus, refusing to allow his brother *Polynices* his turn in the government, though they had agreed to reign alternately. The two brothers killed each other; and their mother, *Jocasta*, slew herself through grief.—*Æschylus* wrote a tragedy, and *Statius* an heroic poem on the subject. (*A.*) See ode 1. supra, v. 2. in the note.

2. He here alludes to the *Trojan* war, in which the Greeks engaged for the recovery of *Helen*, the wife of *Menelaus*, king of *Sparta*, whom Paris had carried away from her husband. Anacreon calls the *Phrygians* clamorous, because, as Homer tells us, they always went to battle with great cries; and the *Greeks*, on the contrary, in great silence:

Τρωες μεν κλαγγῃ τ' ενοπῃ τ' ισαν
* * * * * * * * *
Οἱ δ' αρ' ισαν σιγῃ μενεα πνειοντες Αχαιοι,
Εν θυμῳ μεμαωτες αλεξεμεν αλληλοισιν.

"With shouts the Trojans, rushing from afar,
Proclaim their motions, and provoke the war.
* * * * * * * * *
But silent, breathing rage, resolved and skill'd,
By mutual aids to fix a doubtful field,
Swift march the Greeks." *Pope.*

See Ode 1. Note 1. supra.

The ingenious translator of Thucydides observes, that Milton had certainly the march of a Lacedæmonian army full and strong in his imagination, when he wrote the following lines: (Par. Lost, b. 1.)

——— "Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old
Arming to battle: and, instead of rage,
Delib'rate valour breathed, firm and unmoved
With dread of death to flight, or foul retreat;
Nor wanting power to mitigate and swage,
With solemn touches, troubled thoughts, and chase
Anguish, and doubt, and fear, and sorrow and pain,
From mortal, or immortal minds."

2. Here ὁ is put for εκεινος, or αλλος,

ODE XVI.

ON HIMSELF.

The wars of Thebes your Muse recites;
He sings of Phrygia's clamorous fights:
I mourn, alas! in plaintive strains,
My own captivity and chains.
No navy, ranged in proud array,
No foot, no horseman arm'd to slay,

You, indeed, recite the [*wars*] of Thebes, and he again the clamours of the Phrygians; but I, my own captivities. No horse, nor foot-[*soldiery*],

ille, aut *alius*.—Mœbius remarks, that even Homer makes the second syllable of αὕτη long in the Odyssey, book 6. v. 122. Δ' αυ means *vero*.

3. Anacreon here alludes to a poem, still extant, by *Tryphiodorus*, the title of which is Ιλιου Ἅλωσις. The following passage in *Petronius* also refers to it:—"Sed video totum te in illa hærere Tabula, quæ *Trojæ Halosin* ostendit." *(B.)* And Baxter says:—"Erat apud Græcos celebris Cantilena, atque saltationis genus, quæ dicebatur Τροιας Ἅλωσις, quam infamis ille Nero ad urbis incendium cecinisse fertur."

The poem of Tryphiodorus, already mentioned, is also called Τροιας Ἅλωσις, though Sophocles (in his Philoct. v. 60.) calls it Ἅλωσις Ιλιου. The following short remark, by Fischer, deserves to be quoted here:—Quum τα Θηβης sit *bellum Thebanum*; quum αὕτη sit, non tantum *clamor bellicus*, sed etiam *pugna, prælium*; ita, ut verbis Φρυγων αὕται significetur *Bellum Trojanum*; dubitari sane non potest, quin cogitatio de bello Trojano, atque adeo de Ilii excidio, Poëtam jusserit animi sui cladem vocare ἅλωσιν. Sed usus est plurali numero, quia multi pueri, multæ puellæ animum ejus vicerant et ceperant.—Longepierre, on the words εμας ἅλωσεις refers to Ovid, (Amor. l. 2. El. 18. v. 12.) and to the following lines of Propertius, (l. 1. El. 7.)

Cum tibi Cadmeæ dicuntur, Pontice, Thebæ
Armaque fraternæ tristia militiæ,
* * * * * * * *
Nos, ut consuemus, nostros agitamus amores,
Atque aliquid duram quærimus in dominam.

On the words *Trojæ halosin*, he refers to the 89th ch. of Petronius Arbiter. The words of Ovid are:—

Vincor, et ingenium sumptis revocatur ab armis,
Resque domi gestas, et meu bella cano.

"I'm conquer'd, and renounce the glorious strain
Of arms and war, to sing of Love again:
My themes are acts, which I myself have done,
And my Muse sings no battles but my own."

Horace approves of such an adoption of Greek words into the Latin language as this of Petronius, who makes *Halosis* in Latin, from the Greek ἅλωσις:—*nova factaque nuper habebunt verba fidem, si Græco fonte cadant.*

4. 5. Some commentators suppose the poet here to allude to the *Trojan* horse; and to the Grecian fleet at Troy, against which Agamemnon sailed with more than a thousand ships, according to Homer.

Οὐ πεζὸς, οὐχὶ νῆες· 5
Στρατὸς δὲ καινὸς ἄλλος,
Ἀπ' ὀμμάτων βαλών με.

ἱππος, ου πεζος, ουχι νηες ωλεσεν με· δε αλλος καινος στρατος, βαλων με απ' ομματων.

Ἵππος sunt *equites, equitatus, copiæ equestres:* ut πεζος *pedites, peditatus, copiæ pedestres:* ab Homero, Il. β'. 810. Atque 1 Macc. 16, 8. dicuntur πεζοι, et ἱππηες s. ἱππεις· et νηες *copiæ navales. (Fischer.)*

Barnes reads ουτε before νηες, instead of the common reading ουχι: upon which Pauw, in his usual spirit against Barnes, remarks—*Nihil stultius, nihil inficetius unquam vidi.*

6. 7. Nonnus calls the eyes the *Archers of Love,* ακοντιστηρες ερωτων: and Longepierre has quoted, from the *Anthologia,* (b. 7.) part of an epigram, which has a fancy something like this:

——————— ου με λεληθας
Τοξοτα, Ζηνοφιλας ομμασι κρυπτομενος.

"But not unseen, in *Zenophelia's* eyes,
The little wanton archer ambush'd lies."

Or thus by Mr. Moore:—

"Archer Love! though slyly creeping,
Well I know, where thou dost lie:
I saw thee through the curtain peeping,
That fringes Zenophelia's eye."

The poets abound with conceits on the archery of the eyes, but few have turned the thought so naturally as Anacreon. Ronsard gives to the eyes of his mistress—"un petit camp d'amours." *(M.)*

Barnes here quotes from *Aristænetus,* ὁ Ερως επαιδευσεν ευστοχως επιτοξευειν, ταις των ομματων βολαις: and adds—Hujus metaphoræ rationem dat *Alexander Aphrodisæus,*—ὁτι κατα μεν τας αρχας εκ μιας ακτινος των οψεων ὁ ερως αποτελειται· et *Xenophon,*—ὁτι και πορρωθεν οἱ καλοι τιτρωσκουσι.

Στατος καινος sunt *copiæ, quæ nec in campis, nec in mari pugnant;* h. e. aut pueri, aut puellæ formosulæ et delicatæ: Quidni enim hæ adspectu vulnerantes animum dici recte possint απ' ομματων βαλλειν; certe οφθαλμος dicitur βαλλειν ψυχην apud Chrysostomum de Sacerdotio,—et oculis tribuuntur δικτυα ab Philostrato. (*Fischer.*) Adspectus scilicet puellarum et puerorum formosulorum ipse vulnerat spectatoris animum.—Ισως δε και οἱ Ερωτες τοξοται δια τουτο καλουνται, ὁτι και πορρωθεν οἱ καλοι τιτρωσκουσι. (Xenophon. Memorr. I, 3, 13.) Sed e verbis απ' ομματων βαλων puto intelligi, poëtam finxisse sibi cogitatione Amores in oculis puerorum,

My peace alarm: far other foes,
Far other hosts create my woes:
Strange, dangerous hosts, that ambush'd lie
In every bright, love-darting eye!

nor fleet, have destroyed me; but another new [*kind of*] host, wounding me from [*the*] eyes [*of the fair*].

puellarumque consistentes, qui tela inde, et sagittas in ipsum emiserint, ita ut confectus jacuerit. (*Fischer.*) But you will remark, says Degen, that the poets have been, at all times, accustomed to compare the glances of women's eyes with shafts, or arrows: Ceterum observabis, omnis ætatis poëtas aciem oculorum fœmineorum cum sagittis comparare solere.

7. I believe, that there are not any two figurative expressions so common, as those, which give *darts* to the eyes, and *fire* to love. Thus Musæus:

——————— απ' οφθαλμοιο βολαων
Ἕλκος ολισθαινει, και επι φρενας ανδρος ὁδευει.

The reason why darts are thrown by the eyes, according to Xenophon, is, because ποῤῥωθεν τιτρωσκουσι: a much better reason than that of Propertius, who says:

Ante ferit quoniam tuti quam cernimus hostem.

This implies, that a lover is wounded before he can see the object. The same poet has almost literally translated the beginning of this ode:—

Cum tibi Cadmeæ dicuntur, Pontice, Thebæ, &c. (*Younge.*)

The ode beginning with επ' ισχιοις μεν ἱπποι is united to this in the Vatican Ms. In that Ms, the last line here (v. 7.) is thus given απ' ομματων με βαλλων. (*Gail.*)

IZ.

ΕΙΣ ΠΟΤΗΡΙΟΝ ΑΡΓΥΡΟΥΝ.

Τὸν ἄργυρον τορεύσας,
Ἥφαιστέ, μοι ποιήσον,

Ἡφαιστε, τορευσας τον αργυρον, ποιησον μοι, ουχι πανοπλιαν μεν· (γαρ τε

The argument is:—*Poëta poculum sibi faciendum curat, quidque in eo cupiat incidi, cœlatori exponit.* (*Born.*) Omnino ad amœnissimas et simplicissimas antiquitatis Græcæ fictiones hoc odar. referendum videtur, in quo sententia animata est: *perfrui me juvat vitæ voluptate, maxime quæ vino et amore percipitur.* (*Degen.*) It is also praised by Brossius and Mœbius, but condemned altogether by Pauw.

I have already mentioned, that this ode is joined to the 15th, in *Petrus Crinitus*, and in four editions of the Anthology. (See note on v. 11. ode 15.) The reader may consult *Brodæus* and *Obsopœus* on the Anthology, book 2. ch. 47.

I also find it joined to the 15th ode, in the translations given of it by Alciatus and Sir Thomas More. In the Vatican Ms. there are several lines added after the 13th verse of the common copies, which are not generally given by the editors. These Mr. Moore has versified in his translation. In fact, there is much variety in this ode, as given in the various editions and manuscripts.

We find the entire of this ode in the 9th ch. of the 19th book of *Aulus Gellius;* where he tells us, that it was performed by minstrels, at an entertainment, where he was present. —La Fosse expresses some surprise, that so good a critic as Gellius should have thought of comparing with it some little pieces of the early Latin poets. He adds, that he has been much deceived by too great a partiality for his own country.

In order that the reader may be able to judge for himself, I subjoin these ancient pieces from Gellius. They were sung, at a birth-day feast, by Antonius Julianus, a Spanish rhetorician, and public teacher of youth at Rome. Some Greeks, who were present, having made a jocular attack on the language and amatory poetry of the Romans, Julianus replied:— "We ought, indeed, to allow, that you excel us in the more foolish and contemptible arts, as in the articles of luxury, in dress, and in cookery; so you are our superiors in many poetical elegancies: but, lest you should condemn *us*, that is, the Latin language, as barbarous and incapable of any beauty, permit me (said he) to hide my face, (as they say Socrates did, when he delivered some less delicate remark,) and then hear and know, that some of our ancestors, older than the men you name, (they had mentioned *Catullus*, *Calvus*, *Nævius*, *Hortensius*, *Cinna*, and *Memmius*,) wrote love-songs and verses in honour of Venus." Then leaning back, with his head covered, and with a very sweet voice, he sung some strains of Valerius Ædituus, an old poet;—some also of Porcius Licinius and of Quintus Catulus: nothing superior to which, Gellius thinks, can be found in Greek, or Latin poetry. His own words are—*quibus mundius, venustius, limatius, pressius, Græcum Latinumve nihil quicquam reperiri puto.* The lines of Ædituus are:—

Dicere quum conor curam tibi, Pamphila, cordis,
Quid mî abs te quæram? Verba labris abeunt.

ODE XVII.

ON A SILVER BOWL.

Come, Vulcan, all your skill impart;
This silver mass requires your art.

O Vulcan! having carved the silver, make for me, no panoply [*or*,

Per pectus miserum manat subido mihi sudor.
Sic tacitus, subidus, duplo ideo pereo.

Thus translated by Mr. Beloe:

"Ah! when my passion I would fain declare,
My lab'ring tongue is clogg'd, I lose my breath;
Mute, then, th' unbidden sigh, the starting tear
I drop; and patience proves a double death."

He also added some other lines, by the same, not less beautiful than the foregoing:—

Quid faculam præfers, Phileros, qua nil opu' nobis?
Ibimus, hoc lucet pectore flamma satis.
Istam non potis est vis sæva extinguere venti,
Aut imber cœlo candidu' præcipitans?
At contra hunc ignem Veneris, nisi si Venus ipsa,
Nulla 'st, quæ possit, vis alia, opprimere.

"Put out the torch; we need no other light,
Within whose hearts Love's flames are ever bright:
Those flames, which can alike defy the power
Of desolating wind, or headlong shower:
Those flames, which still shall unextinguish'd blaze,
Which Venus only can allay, or raise."

He also recited some verses of Porcius Licinius:—

Custodes ovium, teneræque propaginis agnûm
Quæritis ignem? ite huc. Quæritis? ignis homo 'st.
Si digito attigero, incendam sylvam simul omnem:
Omne pecus: flamma 'st, omnia qua video.

"Ye gentle shepherds, who, it seems, require
Among your fleecy care the seeds of fire,
Hither repair—here turn your eager eyes,
All that you want this blooming youth supplies.
Touch but a nerve, and sparks shall spread around,
Herds rage with heat, and woods in flames be found."

He then added from Quintus Catulus:

Aufugit mihi animus; credo, ut solet, ad Theotimum
Devenit. Sic est. Perfugium illud habet.
Quid si non interdixem, ne illunc fugitivum
Mitteret ad se intro, sed magis ejiceret?
Ibimu' quæsitum. Verum ne ipsi teneamur,
Formido. Quid ago? da, Venu', consilium.

"My soul, my parting soul is gone;
It rests with Corydon alone:
Yes! it is there, I know too well,
With Corydon it loves to dwell.

Πανοπλίαν μὲν οὐχί·
(Τί γὰρ μάχαισι κἀμοί ;)

κἀμοι μαχαισι ;) δε κοιλον ποτηριον, βαθυνον ὀσον δυνῃ. Δε ποιει μοι, κατ'

What, if I tenderly entreat
The wanderer there may find no seat;
What, if I ask the charming swain
To send th' intruder back again:
Shall I, too sensible and weak,
Go to his heart, my own to seek?
Alas! alas! I know 'tis true,
That I should be detain'd there too:
O Venus! counsel give and aid
To a distress'd and hapless maid."

An idea, not unlike this of Quintus Catulus, occurs in the following modern Latin verses by *Marullus:*—

Suaviolum invitæ rapio dum, casta Neæra,
Imprudens vestris liqui animam in labiis,
Exanimusque diu, cum nec per se ipsa rediret,
Et mora lethalis quantulacumque foret,
Misi cor quæsitum animam, sed cor quoque blandis
Captum oculis, nunquam deinde mihi rediit.
Quòd nisi suaviolo flammam quoque, casta Neæra,
Hausissem, quæ me sustinet exanimum,
Ille dies misero, mihi crede, supremus amanti
Luxisset, rapui cum tibi suaviolum.

"Once from the struggling fair a kiss I stole,
But on her lips, ill-fated, left my soul!
Anxious I waited its return again,
In all the anguish of protracted pain.
To seek its friend I sent my trembling heart;
But that, too, felt her eye's all-conquering dart.
Had not her lips some vital heat bestow'd,
Which thro' my languid frame reviving glow'd,
That, without doubt, my latest hour had proved,
In which I kiss'd the lips of her I loved."

1. Brunck lit *τον αργυρον τορευων, en ciselant cet argent.* Mais, avant de ciseler, ne convenoit-il pas de faire le vase? Pour moi, au lieu de *τορευσας,* je crois qu'il faut lire *τορνευσας.* Au lieu de *βαθυνων,* je lis *βαθυνας* avec Brunck; et voici ma traduction littérale:—*Habile artiste, ayant présenté cet argent au touret, fais-mois, ou cisèle-moi, non pas une armure complète,* (*car qu'ai-je à faire de combats?*) *mais une coupe; lorsque tu l'auras* (*par le moyen du touret*) *rendue aussi profonde que le permettra le touret.*—Τορευειν, *ciseler:* τορνευειν, *présenter au touret.* (*Gail.*) Brunck followed the Vat. Ms. in reading *τορευων.*—Of *τορευσας* Degen says: Aoristus actionis continuationi, ut Fischer recte observat, convenientior est, quam præsens. On this first verse Baxter says:—Hoc est, scalpro, vel torno incidens ad opus emblematicum inserendum. Argentum autem modo dicit factum; ipsum scilicet sculptori traditum.—Upon which it is remarked by Fischer:—*τον αργυρον* est *argentum, quod tibi trado.* Nam rationi Baxteri repugnat v. 5: ubi *ποτηριον* diserte distinguitur a *τῳ αργυρῳ,* ut *res materiata* a *materia.* Et, quanquam Pauo absurdum videbatur, jubere fabrum primum *τον αργυρον τορευσαι,* deinde *ποτηριον ποιησαι·* tamen nescio, an hæc difficultas ita tolli possit, ut dicamus, *τορον, cœlum,* fuisse instrumentum, quo usi sunt, non tantum cœlatores in signis exprimendis et excidendis, sed etiam vascularii in auro, argentove fabricando, et faciundo, ita ut *τον αργυρον τορευσας μοι ποιησον* sit simpliciter—*hoc argento mihi*

No glittering arms my cares employ,
For what are wars to me and joy ?

complete suit of armour] indeed; (for what have I to do with battles ?)

fabricare. Manifestum enim est, poëtam agere cum Hephæsto, ut vasculario, eodemque cœlatore, ut odar. 18. v. 1.: ubi pro τορευσας μοι ποιησον est simpliciter τορευσον. Ceterum verbum τορευειν differre a verbo τορνευειν, ut apud Latinos verbum *cœlare* a verbo *tornare*, diligenter et accurate docuit Salmasius, qui etiam hanc in rem a Bentleio laudatur, ad Horat. Art. Poet. v. 441. Et Salmasius quidem auctoritate hujus loci erroris convinci posse putabat Plinium, qui traderet, (Hist. Nat. l. 34. c. 8.) primum artem toreuticen aperuisse, atque demonstrasse, merito indicari Phidian, qui Olympiade 83. floruerit. *(Fischer.)* Τορευειν, etiam γλυφειν, est cœlare: est enim a τορειν, *perforare*, quod a τορος, *acutus*. Differt a τορνευειν (quod a τορνος) *tornare, torno laborare, torno insculpere.* Vide Salmasium ad Solin. pag. 735.—Inde τορευσας male vertit Panus, *torno mihi labora.* Magni fiebat a veteribus opus cœlatum in poculis aliisque vasis. Vid. odar. 18. v. 1. 8. Theocrit. Idyll. 1. v. 28. ubi item fit mentio poculi. Virgil. Eclog. 3. v. 27. et Mosch. Idyll. 2. v. 37. ubi calathus aureus occurrit. Confer Ernesti Archæolog. cap. 5. Τον αργυρον τορευσας μοι ποιησον verti debet—*hoc argento mihi fabricare. (Born.)* The famous Stephens has wantonly changed τορευσας into τορνευσας, but the former is retained by most other commentators. The latter cannot be admitted, because the passage is confused, from an application of the trade of embossing, or engraving upon plate, to that of a turner of wood. Besides, it is observable, that the first syllable of τορνευσας is long, though the verse strictly requires it to be short. *(Greene.)* See further on these subjects, ode 18. v. 1. in the note.

Mad. Dacier says, that the Greek verb τορευειν properly signifies,—not to *turn*, but to *emboss*, or *work in relief*, (or *relievo*), which is the business,—not of a *turner*,—but of a *chiseler*, or *carver*. Pliny says, that this latter art (the *ars toreutica*,) was invented by Phidias; though, from this ode, it must be evident that it existed long before, as Anacreon flourished a considerable time before Phidias. We find in Martial, (l. 4. Epigr. 39. and lib. 10. Epigr. 87.) *artis Phidiacæ toreuma clarum;* et *Phidiaci toreuma cœli:* and Longepierre remarks, that, probably, the art was not invented, but only improved, by Phidias.

2. Mad. Dacier says, that the Greeks gave the name of Vulcan to all workers in metal. She adds, that this has been imitated by Horace. They also gave the name of Minerva to all those who worked in tapestry. La Fosse, on the contrary, thinks, that it is equally probable that Anacreon addresses Vulcan himself. The ancient poets, he says, were not in the habit of being over-ceremonious about asking the gods directly for any thing, which they wanted.

Vulcan, the god of fire, was also esteemed the god of metals, from the power and use of that element in shaping them to particular forms. An excellent workman was thence called by the name of this deity himself. This custom is similar to many others in Grecian writings: the name of the gods has been familiarly applied from those things, over which they were fabled to preside. *(Greene.)* According to Born, Ἡφαιστος est Vulcanus, Veneris maritus, fabrorum deus: sed hoc loco, per Antonomasiam, pro *fabro aurario*, vel *argentario*, scilicet *vasculario.*

3. 4. These two lines are wanting in Petrus Crinitus, and in the four editions of the Anthology already alluded to.—Mad. Dacier, Barnes, and La Fosse imagine, that Anacreon here alludes to the armour made for Achil-

Ποτήριον δὲ κοίλον, 5
Ὅσον δύνῃ, βάθυνον.
Ποίει δέ μοι, κατ' αὐτὸ,
Μήτ' ἄστρα, μήθ' ἁμάξας,

αυτο, μητ' αστρα, μηθ' ἁμαξας, μη στυγνον Ωριωνα· (τι καμοι Πλειαδεσσι ;

les, by Vulcan, and described in the 18th book of the Iliad. Baxter thinks, that πανοπλιαν is put figuratively for any man in full armour, such as Hector, or Achilles; or for any other hero, whom it may have been the custom of the ancients to have carved on their vessels.

3. On this point Gail differs from Mad. Dacier, Barnes, and La Fosse, as well as from Degen.—Born, who also differs from them, says: Neque Achillis clypeus, quem Vulcanus fabricatus erat, a poëta innui videtur. Πανοπλια est *universa armatura, apparatus omnium armorum*, scilicet *lorica, clypeus, galea.* Sed ὁπλα, quæ etiam dicuntur αμυντηρια, sunt *arma;* hoc est, instrumenta bellica, quibus vim a nobis defendimus. Vocantur etiam αρματα; unde Latinorum *arma.* Sed βελη sunt *tela:* hoc est, ejusmodi instrumenta, quibus alteri vim inferimus, eumque petimus.—Fischer, commenting on Baxter's opinion, says: Non assentior. Immo πανοπλια est ἡ των ὁπλων παντων διασκευη, hoc est, *clypeus, lorica, galea,* et *gladius.* Nam refertur ad ποτηριον, v. 5: cujus rei indices sunt vel particulæ μεν et δε· idemque declarant verba v. 4.—According to Pauw, πανοπλιαν means—Totam et integram armaturam, quam unusquisque sumit, cum ad bellum proficiscitur: sententia simplex est et naturalis: quare errant lepide, qui de πανοπλια Homerica hic cogitant. Quid autem Baxterus, et alii quidam? Per πανοπλιαν intelligunt hominem armatum, quem Vulcanus in poculo cœlaret. Hoc commento nihil revera insipidius, ubi, ut alia omittam, diserte sequitur,

Ποτηριον δε κοιλον,
Ὅσον δυνῃ, βαθυνον.

et sensus haud dubie est: Ex argento hoc non fac mihi armaturam, sed ex argento fac mihi poculum. Pueri vident, aut videre saltem possunt. Sed istas nugas miseris extorsit nugacissimum illud τορευσας.

4. In this verse, and in the 10th, the word κοινον is understood after καμοι. Achilles Tatius gives the phrase at full length—τι εμοι, και Θερσανδρῳ, κοινον; and Lucian has τι κοινον κυνι και βαλανειῳ; This kind of phraseology, (which, as Fischer remarks, came into Greece from the East,) is common in the Old and New Testaments, where it never has any other sense than, what communication is there between particular persons? Yet our universal historians translate τι μοι και σοι, γυναι, *what is that to you and to me?* And the Rheims Bible, still more absurdly, gives us, *what to me and to thee?* which even Maldonatus allows to be an insupportable version. "It is (says he) a pious interpretation; but the idiom of the language cannot bear it: for I find, by the constant usage of Scripture, that the phrase signifies, *nihil huic cum alio esse commune.*"—The Jesuit (no doubt against his will) is most clearly right: I say against his will; for he proceeds to make false and weak apologies for the text, though obliged to confess, that it expressed a rebuke of the Virgin, according to all the primitive fathers of the Church. Our historians, however, tell us, that the words contain a Hebrew idiom, and refer us to a parallel in 2 Sam. c. 19. v. 22. and 1 Kings, c. 17. v. 18. It is really astonishing to think, that, if a reader will be at the trouble of looking at those passages, he will, at first sight, perceive, that our critics by their translation make palpable nonsense of them both. We have the phrase in question repeated

But sink me deep a mirthful bowl :
Capacious make it, as my soul!
I'll have no constellations shine,
To guide me through my sea of wine.

but a capacious bowl, deep, as you are able. And carve for me, upon

here three several times, by Anacreon, "*What have I to do with battles? what have I to do with the Pleiades? what with the constellation of Boötes?*"—Will these bear the old exploded version, which our critical historians have revived? It makes sense, indeed, of the text, for which they propose it; but it does so by mere accident only: it does so, because it happens to be a reply. How would it sound in any other parts of the gospel? For example; when a demoniac starts from the tombs, we cannot surely say, that he accosts our Lord with,—*what is that to you, or to me?* before one word is spoken, to which the relative has any relation. How often is even learning absurdly misapplied! *(Younge.)*

5. 6. Brodæus, in the Anthology, supposes, that an allusion is here made to the cup of Nestor, in the Iliad. (λ'. v. 633.) where he explains the words δοιαι πελειαδες, as meaning the *Pleiades*, and not *columbæ*, as in *Eustathius* on Martial. (Lib. 8. Epigr. 6. v. 10.)

Post κοιλον nota coli ponenda est, ut verba ποτηριον δε κοιλον pendeant a verbis μοι ποιησον, v. 2., et ut post βαθυνον intelligatur αυτο. Sic appositum κοιλον apparet non redundare, et vacare, ut Stephanus putabat, (vide Thesaur. Ling. Græc. in v. βαθυνω.) quum non omnia pocula sint et dicantur κοιλα, *profunda*. Βαθυ κισσυφιον laudatur a Theocrito, (Idyll. 1. v. 27.) Certe hæc ratio accommodatior esse videtur animo hominis potandi amore flagranti, qui uno fere spiritu jubeat vascularium facere poculum, non quaecunque, sed longe profundissimum, quam ratio eorum, qui, auctoritate codicis Vaticani adducti, poëtam putant scripsisse βαθυνας. *(Fischer.)* Κοιλος est *cavus, concavus:* et ποτηριον κοιλον est *poculum concavum et sinuosum.* Omnino adhibetur κοιλος de partibus rei concavis: verbi gratia, κοιλη ναυς, hoc est, *sentina, carina,* quæ deinde apud Homerum frequenter ponitur (synecdochice) pro *tota navi.* Βαθυνας e membranis reposuit Brunck, comprobante Heynio. Βαθυνειν est *excavare, profundum facere. (Born.)* Degen, Mœbius, and Born also read βαθυνας, as well as Brunck.

8. Brunck, Degen, Zeune, Born, and Mœbius read ἁμαξαν in the singular number, from the Vat. Ms. Bene membrana habent ἁμαξαν, quod præferri debuit ob eandem causam, cur in odar. 3. rejecta fuit codicis lectio στρεφετην ὁτ' Αρκτοι ηδη. *(Brunck.)* Ἁμαξα est *currus, plaustrum:* deinde notat quoque septemplex sidus in Ursa majori. *(Born.)* Remarking upon the observations of Pauw, Fischer says:—Αστρα accipe, non de *Cane majore,* κυνι, et *Cane minore,* προκυνι, cum Pauo; etsi non ignoro, κυνα simpliciter αστρον vocari solere, et etiam αστερα: neque de *sole* et *luna;* etsi scio, et *solem,* et *lunam* simpliciter αστρον vocari: immo omnino de *sideribus.*—Quidni enim vocabulum generis recte sequantur formarum vocabula? præsertim, quum dubitari vix possit, quin Anacreon respexerit ad locum Homeri (Iliad. σ'. 485, &c.) ubi Vulcanus dicitur in clypeo Achillis fecisse signa siderum omnium, τα τειρεα, h. e. αστρα, παντα, et Pleiadum, et Hyadum, et Orionis, et Ursæ. Et pluralis ἁμαξας positum puta pro singulari. Ἁμαξα autem sunt Septemtriones, septem stellæ claræ in Ursa majore, referentes signum plaustri. Αστρον (says Born) est *sidus* ab αστηρ *stella.*

Here again, according to Mad. Dacier, &c. he alludes to the shield of

Μὴ στυγνὸν Ὠρίωνα·
(Τί Πλειάδεσσι κἀμοί; 10

δ' τι αστρασιν Βοωτεω;) Ποιησον μοι αμπελους, και βοτρυας κατ' αυτο, και

Achilles, as described by Homer; only Anacreon puts αστρα for the τειρεα of the father of poetry. (Il. σ'. v. 483. &c.)

Εν δε τα τειρεα παντα, τα τ' ουρανος εστεφανωται,
Πλειαδας θ', Ὑαδας τε, το τε σθενος Ωριωνος,
Αρκτον θ', ἣν και Ἀμαξαν επικλησιν καλεουσιν,
Ἣ τ' αυτου στρεφεται, και τ' Ωριωνα δοκευει.

"There shone the image of the master mind:
There earth, there heaven, there ocean he design'd;
Th' unwearied sun, the moon completely round,
The starry lights, that heaven's high convex crown'd;
The Pleiads, Hyads, with the northern Team,
And great Orion's more refulgent beam;
To which, around the axle of the sky,
The Bear, revolving, points his golden eye,
Still shines exalted on th' etherial plain,
Nor bathes his blazing forehead in the main." *(Pope.)*

We have some account of Ἀμαξας in Aulus Gellius, (b. 2. ch. 2.) "They entered (says he) into a learned and ingenious argument, which was the *Amaxa*, which the *Bear*, which *Boötes*, which the *greater* and which the *smaller* bear, and why so called; and through what space they had passed since the preceding night; and why Homer says of this alone, (Iliad. b. 18. v. 560.) that it does not set, when there are some others also, which do not. I then turned to some of our young men, and said—'Why do we call *septemtriones* what the Greeks call *amaxa?* It is not enough, that we see seven stars; but I desire to know, at some length, what the whole constellation, which we call *septemtriones*, means.' Then one of those, who had applied himself to learning and the study of the ancients, observed, that the common people presumed, that the *septemtriones* of the grammarians was named merely from the number of the stars. The word *triones*, they say, has no separate meaning; as, in that which we call *quinquatrus*, (because it is the fifth day from the Ides,) the word *atrus* has no signification. But I am of the same opinion with L. Ælius and M. Varro, who affirm, that *triones* is a certain rustic term for oxen, as if it were *terriones;* that is, proper to plough and cultivate the earth. Therefore the old Greeks called this constellation *amaxan*, because, in its figure and position, it resembled a waggon; so the more ancient of our countrymen called it *septemtriones*, from oxen yoked; that is, from the seven stars, which represent, as it were, yoked *triones*. Varro further observed, (continued he,) that he was in doubt, whether these seven stars were not rather called *triones*, because they are so situated, that every three stars nearest to each other form a triangle, so that the name means the three-sided figures. Of these two reasons, which he alleged, the last appeared the most acute, and the most elegant; for, on inspection, they really had the appearance of so many triangles." In English we call it Charles's wain, which is a corruption of Chorle's, or Churl's wain, from the Saxon.

9. *Orion* is a constellation consisting of seventeen stars. Anacreon calls it στυγνον (hateful), because it is the forerunner of storms. *(M. D.)* The ancients, says Anson, gave the epithet *sad* to the *Hyades*, as announcing rain, just as the Scorpion announced tempests. Orion was a king of

Let no Orion frowning rise,
Nor Pleiads weep from mimic skies.

it, neither constellations, nor the [*celestial*] Wain, nor hateful Orion; (for

Bœotia, of a very violent and libertine disposition. One day when hunting, finding himself alone with Diana, he wished to violate her; but she killed him, on the spot, with an arrow.—Horace thus alludes to him:—

——————— *Integræ*
Tentator Orion Dianæ
Virginea domitus sagitta.

Others say, that she caused his death by the bite of a scorpion. The gods, touched by his fate, changed him into a constellation, bearing his own name, and which by sailors is looked upon as the precursor of storms, whether it be rising, or setting. *(L. F.)* The accounts respecting Orion are very various. According to Hesiod, he was the son of Neptune and *Euryale*, the daughter of *Minos:* but Aristomachus makes him the adopted son of Eurythræus, a Theban, who, being childless, obtained him from the urine of Jupiter and Mercury, in recompence for the hospitable reception he had given them. Callimachus tells us, that he offered violence to Diana, and was shot by her with an arrow; agreeing with Horace, (as already quoted): the passage is thus given by Creech:—

From hot Orion's lawless youth,
Even chaste Diana scarce could 'scape
The lustful fury of a rape;
"Till her bow reach'd him, while he strove
With fiercer darts, than those of Love."

Homer says, that he was loved by Diana, and shot by her, out of a fit of *jealousy*. Horace elsewhere calls him *infestus:* (Epod. 15.)

Dum pecori lupus, et nautis infestus Orion.
"As long as wolves pursue the tim'rous sheep,
Or stern Orion rages o'er the deep."

Virgil (Æn. 4. v. 52.) calls Orion *aquosus*, on account of the tempests which commonly accompany his rising and setting.

Orion dicitur στυγνος, id est *tristis*, (Horat. Epod. 10, 10.) *infestus nautis*, (Horat. Epod. 15, 7.) *aquosus* (Virgil. Æn. 4, 52.) quia quum oritur, et occidit, concitantur tempestates. Non procul distat a *Canibus*, juxta *Taurum*. *(Fischer.)* Hujus stellulæ dicuntur *tempestuosæ*, Argolio, l. 4. Astronom. *(Barnes.)* Vocatur etiam *dirus*. Navigantibus putabatur Orionis et Pleiadum occasus maxime periculosus, eo quod tum fere multæ tempestates solent existere. Nam veteres procellas et tempestates, quæ Autumni tempore fere accidunt, sideribus tribuebant, Arcturo maxime et *Arietibus*. Vid. Hesiod. Εργ. v. 612. *(Born.)* Poëta mollis, et voluptati tantum deditus, in poculo nihil conspicere vult, quod tristes et ingratas cogitationes facile excitare possit. *(Degen.)*

10. The *Pleiads* are seven stars, in the shape of a bunch of grapes. The Romans called them *Vergiliæ*. *(M. Dacier.)* They were the seven daughters of Atlas, and were transformed into stars, by the gods, as a recompense for the labours of their father, who carried the heavens on his shoulders. *(L. F.)* *Mnaseas* tells us, that Atlas had fifteen daughters, five of whom having mourned themselves to death for their brother *Hyas*, who was killed by a lion, while hunting, were changed into stars, and called *Hyades;* that seven of the remaining ten slew themselves through grief for the loss of their sisters, and were, therefore, called *Pleiades*, because the majority agreed in the action. But *Pherecydes Atheniensis* says, that they were the nurses of Bacchus, and that Jupiter, to reward their service, and to secure them against the resentment of Juno, took them up into heaven. One of them was *Maia*,

Τί δ' ἄστρασιν Βοώτεω ;)
Ποίησον ἀμπέλους μοι,
Καὶ βότρυας κατ' αὐτὸ,
Καὶ χρυσέους πατοῦντας,
Ὁμοῦ καλῷ Λυαίῳ, 15
Ἔρωτα καὶ Βάθυλλον.

χρυσεους Ερωτα και Βαθυλλον πατουντας, ομου καλῳ Λυαιῳ.

the mother of Mercury, who is sometimes used to express all: Thus Virgil:—

Multi ante occasum Maiæ cœpere, sed illos
Expectata seges vanis elusit aristis.

The names of the others were *Electra*, *Tagete*, *Alcinoë*, *Celeno*, *Sterope*, and *Merope*. Their constellation is placed on the back of Taurus. The Romans called them *Vergiliæ*, because they rose in spring.

The reading of the Vat. Ms. is, τι Πλειαδων μελει μοι: and it is adopted by Brunck, Born, Degen, and Mœbius, but condemned by Pauw, in this and the next verse. The Pleiades, derived from πλεειν *navigare*, are seven stars in the back of Taurus.

11. *Boötes* has been already noticed at v. 3. ode 3.—Mad. Dacier mentions here, that Anacreon uses *Astra* pro *Stellis*, *Astre* pour *Etoile:* but H. Stephens, in his *Thesaurus*, remarks, that the difference between αστηρ and αστρον, or *stella* and *astrum*, was sometimes confounded:—thus, in the Iliad. (ε'. v. 5.) αστηρ is put for the Dog-star, pro *Canicula*, whilst αστρα stands (pro *stellis fixis* et *erraticis*) for *the fixed* and *erratic stars*. See the note on v. 8. above; and Aristot. *De Mund.* p. 3. l. 9. and Eustathius p. 514. l. 13. *(Mt.)*

The reading of the Vat. Ms. is, τι γαρ καλου Βοωτου. Others read τι δ' αστερος Βοωτου or Βοωτεω: thus Brunck, Degen, Mœbius, &c.; and it is approved of by Fischer. Brunck says, τι δ' αστερος Βοωτεω: Sic legitur in vetusto Agellii Codice, teste Wesselingio, Observationum p. 59.—Inepta est Vatican. Membran. lectio. Novi quid Grammatici interesse statuant inter αστερα et αστρον, nec me tamen deterrent, quin venustissimæ simplicitatis lectionem pro sincera habeam. Differentias istas parum curabant optimi ex antiquis poëtis. Pindarus Olymp. 1. initio, ubi ridicule reprehenditur a scholiasta, habet hæc verba:—

Μηκεθ' ἁλιου σκοπει
Αλλο θαλπνοτερον
Εν ἁμερᾳ φαεινον αστρον
Ερημας δι' αιθερος.

Degen says: illud αστερος rejiciendum jubet Zeunius, quod Astrologiæ repugnet. Neque vero opus est. Poëtæ enim rerum, in primis naturalium, denominationes non semper tam accurate æstimant.—The real reading of the Vat. Ms. is Βοωτου, not Βοωτεω. Ceterum respexisse videtur Poëta ad Achillis et Herculis arma, in quibus olim Vulcanus cœlum cum astris effingere debebat. *(Degen.)* The words αστρασιν Βοωτεω are put for Βοωτη; and καμοι, from the 10th verse, is understood.—Boötes, qui et Αρκτοφυλαξ vocatur, constat stellis quatuordecim, quæ vero non omnes possunt conspici. *(Born.)*

13. For κατ' αυτο, the common reading, Salmasius proposed κατ' αυτων, that is, κατα των αμπελων. Sic optime Salmasius: perperam vulgo κατ' αυτο, quod ex odarii versu 7. repetitum. *(Brunck.)* Duos versiculos, qui sequuntur, e membranis adsumsi, ubi aliis spuriis intermixti sunt.—The two verses introduced by Brunck, as alluded to here, are:

Και Μαιναδας τρυγωσας·
Ποιει δε ληνον οινου,

For slow Boötes what care I?
Let me have vines, true source of joy,
Around the brim: whilst Bacchus fair,
And Love's soft god, with golden hair,
And young Bathyllus join'd, unload
The boughs, and press th' enchanting flood.

what have I to do with the Pleiades? or what with the constellations of Boötes?) Make for me vines and clusters upon it; and golden [*or*, beautiful] Love and Bathyllus treading [*grapes*], together with beautiful Bacchus.

to come in between the 13th and 14th verses of the common editions. The other verses, which he calls spurious, from the Vat. Ms., are:—

Ληνοβαταs πατουντας,
Τους σατυρους γελωντας,
Και χρυσους τους Ερωτας,
Και Κυθερην γελωσαν.

Mœbius, speaking of the verses admitted into the text by Brunck, says—Hos duos versus in textum admisi, quippe versui 13. et 16. mire congruentes, præsertim ob leges consociationis idearum. Of the other four verses he says: Ceteri versiculi, quos etiam habet Codex Vatican., manifesto spurii sunt; id quod jam metrum luculenter demonstrat. Absque dubio το ληνοβαταs interpretamentum est vocabuli πατουντας. Satyri Musa Vatis Teii non satis digni sunt; et το ερωτας repugnat, ubi ερωτα etiam legitur. Verba Κυθερην γελωσαν non minus displicent ob versum τους σατυρους γελωντας. —Born approves of the emendation of Salmasius: and so do Mœbius and Degen. Of the Μαιναδες, mentioned above, Born says: Sunt mulieres, Bacchi et Cybeles sacerdotes, dictæ a μαινεσθαι, quia furore quodam concitatæ vagabantur. (Vid. Catull. 64. v.21, &c.) Commode hic finguntur decerpentes uvas, eo quod ministræ Bacchi fuerunt.—Baxter considers the two verses admitted into the text, by Brunck and others, to be mere marginal glossaries.

14. χρυσεους. Baxterus non male accipit de sigillis *aureis* Cupidinis et Bathylli. Sed poterit fortasse rectius de *pulchritudine* accipi, cum ob v. 1., tum ob verba δμου καλφ Λυαιφ. *(Fischer.)* Born takes it to mean *pulchros, formosos*, as in v. 6. of the 14th ode.—Pauw says—χρυσεον dicitur de optimo et eximio quovis, ut Eruditi sciunt.—Gail, alluding to Pauw's remark, says: Pour moi, sans rien changer, je trouve ce vers très intelligible: χρυσεους, que je rapporte à Bathylle et à l'Amour, signifiera—*incrustés en or*, et πατουντας, *foulant les raisins.*—χρυσεους: *aureos*, id est *pulcros, formosos;* uti odar. 14. v. 6. *(Born.)*

16. The Bard by representing his favourite (Bathyllus) in gold, places him on a level with the other divinities. An old poet has so disposed his metals, as to give the figures almost their proper colours, except that Jupiter, their chief, is formed of gold:

Αργυρεος μεν εην Νειλου βοος, &c.

"In brass the heifer shone; in silver roll'd
A little Nile; but Jove appear'd in gold." *(Younge.)*

ΙΗ'.

ΕΙΣ ΤΟ ΑΥΤΟ.

Καλλίτεχνά, μοι τόρευσον
Ἔαρος κύπελλον ἡδύ.

Τορευσον μοι, Καλλιτεχνα, ηδυ κυπελλον εαρος. Τα πρωτα, ωρην φερουσαν

Degen thinks, that this ode is a mere modern imitation of the preceding; while Barnes considers it as not at all unworthy of Anacreon, notwithstanding the objections that have been raised against its authenticity. It is found in the Vatican manuscript. Le Fevre rejected it, for two reasons: first, because of the inequality of the metre; and secondly, because he saw nothing in it, which Anacreon, were he living, would acknowlege as his. Mad. Dacier differs from her father, and says, that the poet often indulges in a diversity of metres in his odes, and that she sees nothing unworthy of him in the present, though very much corrupted. La Fosse agrees with M. Dacier, and so also does Baxter, in supposing it the work of Anacreon. Pauw expresses some surprise, that scholars should not have seen, that it consists of two fragments, the first of which terminates with the fourth line.

Hoc odarium, quod, haud dubie est imitatio recentior præcedentis carminis, in libris scriptis corruptissime legitur, et inde a Baxtero *Augeæ stabulum* dicitur. Brunck, partim e membranis, partim ex ingenio audacius sæpe, puto, nec semper feliciter, correxit. Sed cum fieri non posse videatur, ut faciendo novo in versiculis singulis critice tractandis periculo, et novis conjiciendi et emendandi modis vera et genuina hujus odarii restituatur scriptura, illud ad recensionem Brunckii in tertia editione obviam hic typis describendum curavi. *(Degen.)* Odarium hoc ad præcedentis imitationem confictum fuit; non magis Anacreontem, quam me auctorem habet: male sapit, qui recentis Græculi lusum non agnoscit. Ridicule jactat Baxterus operam, quam in ejus emendatione præstitit: ejus διορθωσις vere appellari potest καλλος κακων ὑπουλον, si modo pulchri aliquid habet. Nos etiam conjecturis indulsimus, nec ulla causa est, quin vapulemus, nisi Vaticana lectione et Britanni interpolatione nostra meliora judicentur. *(Brunck.)* Totum hoc carmen sicut est imitatio superioris, ita etiam est partus hominis ineptissimi, metri et prosodiæ plane ignari. Atque hanc ob rem, quum hanc cautiunculam e numero Anacreonticorum expellere nollem, textum hinc illinc correxi, ita ut sine aurium excruciatu legi posset, nihilque metrum plane jugularet. An ubivis recte conjecerim, alii dijudicabunt. *(Mœbius.)* *Eadem res, quæ præcedenti odario subjecta est, recentiori poëtæ ansam dedit hujus odarii pangendi.* *(Born.)* Of the irregular metre of this ode Brunck says: Mixtis numeris ludere voluit auctor odarii; sed plerique erant innumeri, et, ut verum dicam, ne digni quidem, qui tanto conatu emendarentur.—Fischer thinks it a spurious production.—Pauus putabat versus quatuor primos continere partem aliquam odarii, ita, ut versus reliqui essent fragmentum odarii ab eo diversi.—Certe auctor hujus odarii videtur alius quivis, quam Anacreon, esse: qua in sententia, præter Fabrum, etiam Brunquius erat. *(Fischer.)* Alluding to some of the numerous and strange emendations of this ode, he adds:—Quidni vero malimus intacta

ODE XVIII.

ON THE SAME.

Artist skill'd, a bowl prepare,
Like this fairest season, fair:

Carve for me, O admirable artist, the pleasant cup of Spring. First,

relinquere verba poëtæ, quem facile appareat ipsum neque poëtices, neque grammatices facultate præditum fuisse ea, ut emendate et apte scribere, legesque metricas servare, potuerit.

There is a poem by Cœlius Calcagninus, in the manner of this and the preceding ode, where he gives instructions about the making of a ring:—

Tornabis annulum mihi,
Et fabre, et apte, et commode, &c. &c.

1. Barnes from the beginning of this and the preceding ode, (see ode 17. v. 1. in the note,) as well as from a passage in Homer, (Iliad. σ'. v. 483.) takes occasion to censure Pliny for ascribing the invention of *carving* to Phidias, though it existed long before, and was only improved by him. Anacreon, he says, was certainly 80 years before Phidias, and Homer 400 before Anacreon. He also quotes from *Theognis*, the cotemporary of Anacreon, (v. 803.) τορνου και σταθμης και γνωμονος ανδρα θεωρον—and says, though the names of the earliest masters of painting be lost, (as we know scarcely those of any before Praxiteles, Apelles, Lysippus, Euphranor, Zeuxis, Parrhasius and Timanthes,) yet, that those arts flourished in Greece long before them—before Anacreon and Pindar, and even before the age of Homer; as may be inferred from what is said of Dædalus having made a man; and from the history of Dædalus, as given by the Scholiast, upon the Hecuba of Euripides,(v. 838.) *Agelas*, or *Agelades*, and his disciples, *Polycletus* and *Myron*, lived about the times of Anacreon: for Anacreon has written concerning the cow of *Myron*.—The following is the passage from Homer referred to in the preceding part of this note:

Εν μεν γαιαν ετευξ', εν δ' ουρανον, εν δε θαλασσαν.

Maittaire has the following note on the present verse of Anacreon:—Τορευτικη et τορνωτικη artes [quarum *illam* a Phidia, *hanc* a Theodoro Samio inventam tradit Plinius, Hist. Nat. lib. 33. c. 8. et lib. 7. c. 56.] tempore Anacreontis, et Theognidis (v. 803.) et Homeri, (Il. ψ'. v. 255. Odys. ε'. v. 249.) non ignotæ fuere. He adds: *Dubium est tamen, an in illis Homeri locis significetur ars ista; nam verbum* τορνωσαντο *exponitur a Scholiaste,* κυκλω περιεγραψαν; *et* τορνωσεται, περιγραψειεν; *ubi de navium tectonice agit.*

Brunck reads the present verse thus, Καλλιτεχνα, τορευσον, without the word μοι, and says—Primus versus odarii, qui tam diversis modis frustra solicitatus fuit, et alter ille, ῥοδα φερουσαν ὡρην, dimetri sunt pæonici. Penultimus, συναπτε κουρους ευπρεπεις, dimeter est iambicus acatalecticus.—Mœbius, after remarking, that καλλιτεχνα is the reading of the Vat. Ms., of Brunck, Degen, and Bothe, says:—Mihi quidem non displicet vulgaris lectio, καλη τεχνα. Τεχνα enim positum esse possit pro τεχνιτα, ut apud Hesiod. Εργ. v. 190. ὑβρις ανηρ pro ὑβριστις ανηρ.—Born approves of καλλιτεχνα, following Stephanus, Salmasius, and Arnauld,—ut (he says) abstractum pro concreto ponatur, velut odar. 51. v. 2. μανεισα τεχνα, hoc est, *divinus quidam et egregius cælator.* Tum enim v. 5. non esse deberet ἁπλωσας, sed ἁπλωσασα, quod monuit Zeune in *Animadvers. ad Anacr.* pag.

Τὰ πρῶτα, τερπνὸν ἡμῖν,
Ῥόδον φέρουσαν ὥρην.
Τὸν ἄργυρον δ' ἁπλώσας, 5
Πότον ποίει μοι τερπνόν.
Τῶν τελετῶν, παραινῶ,
Μή μοι ξένον τορεύσῃς,

ῥοδον τερπνον ἡμιν. Δ' απλωσας τον αργυρον, ποιει ποτον τερπνον μοι. Μη τορευσῃς μοι, παραινω, ξενον μη φευκτον ἱστορημα των τελετων. Μαλλον

39. Born only follows Fischer, who says:—Nec mihi displicet lectio καλη τεχνα, ut poëta vascularium, eundemque cœlatorem, ita appellasse intelligatur, ob novam plane et divinam artis scientiam; ob egregiam et inusitatam manus solertiam. Similis locus est odar. 51. v. 2. Sic vero ἁπλωσας v. 5. scriptum esse, per figuram syneseos, pro ἁπλωσασα, existimari debet.

2. Mad. Dacier says that, perhaps, he calls it the *cup of Spring*, on account of the flowers which he wished to have carved upon it. Roses being spring flowers, Faber supposed the word *spring* (εαρος) to be a mere comment on the 4th line, and that it had slipped from the margin into the text. He would, therefore, correct it, by reading εμοι, instead of εαρος.—Baxter thinks, that Εαρ here is to be taken for a deity: for she was the chief of *the Hours*, whom the poet himself, in the 4th line, calls Ὥρη, *the bringer of roses*, (ῥοδα φερουσαν Ὥρην,) and wished to have engraved on his bowl. He refers to the hymns of *Onomacritus Atheniensis*, and to a subsequent passage in Anacreon, (ode 53. v. 1. 2.)

Στεφανηφορου μετ' Ηρος,
Μελπομαι ῥοδον θερινον.

and concludes, that *the* (εαρος κυπελλον) *cup of spring* was one, out of which libations were to be made to *Spring*, considered as a divinity.

Fabricius, in his Biblioth. Græc. lib. 1. c. 17. considers *Onomacritus Atheniensis* as the author of the Homeric hymns. The reader may also consult *Allat.* de *Pat. Homer.* cap. 15. *Pausanias* also mentions the Homeric hymns, and even prefers them to those of Orpheus.

Brunck here reads not ἡδυ, but ηδη, following the Vat. Ms.—It is also adopted by Degen. Εαρος κυπελλον, *poculum Veri sacrum.* Εαρ enim hoc loco numen est, et præcipua Horarum, quam poëta v. 4. vocat ῥοδα φερουσαν Ὥρην. *(Born.)* He thus adopts the opinion of Baxter, as already stated.—Κυπελλον: Hoc vocabulo proprie significata esse videntur—*pocula gibbera, ventrosa.* Hic est *poculum Veri sacrum*, quod poëta vocat ἡδυ, quia libenter bibebat vinum; quia verni temporis hora ipsa est suavis et amœna. *(Fischer.)*

3. 4. Sensus est—*Cœla Horam ferentem rosam, primas illas delicias meas.*—Ὥρα proprie est *tempus.* Deinde notat etiam *certum tempus*, vel *anni*, vel *diei*, vel *ætatis.* Infra, odar. 39. v. 10. ὥρα est *ver. (Born.)* Sensus est—*primum cœla, exprime in eo Ver.* Nam τα πρωτα accipio pro το πρωτον, ad quod referatur particula δε v. 5. hoc est, *deinde.* Ὥρα τερπνα ἡμιν ῥοδα φερουσα est *Ver:* et rosæ dicuntur τερπνα ἡμιν, quia poëta delectabatur compotationibus: sed compotores cincti erant tempora rosis. Denique accusativum, ὥρην, pendere arbitror a verbo τορευσον, ita, ut τορευσον ὥρην idem sit, quod ποιησον κατ' αυτο ὥρην. Vid. odar. 17, 7. (*Fischer.*) Brunck reads τα τερπνα την πρωθ' ἡμιν ῥοδα φερουσαν ὥρην.

5. Ἁπλωσας is elegantly used, as Barnes thinks, to express the simplicity of the subject of the carving, or engraving, which was to admit nothing *mystical*, or *hieroglyphical*, such as the texture of the sail of Minerva, exhibited at the *Ludi Panathenaici*, or *the Eleusinian mysteries of Ceres*, (which Horace says were not to be divulged);

First engrave delightful Spring,
Scatt'ring roses from his wing:
Sink it deep; the silver round
Draw with mirthful revels crown'd:
No cruel rite, no foreign whim
Must frown upon the generous brim:

[*represent*] to us [*upon it*] the season producing the delightful rose; [or, *the rose delightful to us*:] and, adorning the silver with a simple device, make for me a charming bowl, [or, *a bowl*, or *convivial party charming to me.*] Do not engrave for me, I beseech [*you*], any foreign [*rite*] of sacrifices [or, *any rite of sacrifices unsuitable to me*], nor shock-

in short, nothing *dark*, or *enigmatical*, but only Bacchus and Venus and the Graces; or the vine, and bunches of grapes, and beautiful boys playing, provided Phœbus (who killed the beautiful Hyacinth, when playing at quoits,) was not to be there. *(B.)*

Τον αργυρον ἁπλωσας, *cœlando explanans argentum.* Ἁπλουν est *extendere*, sive *malleo ducere*, atque *in laminam tenuare.*—Τον αργυρον ἁπλωσας ποιει—positum est pro εν αργυρῳ ἡπλωμενῳ ποιει μοι, *cœla mihi in superficiem argenti. (Born.)* Αργυρον ἁπλουν est *argentum malleo ducere*, et in *laminas tenuare.* Atque inde intelligi potest, poëtam voluisse, ut cœlator exprimeret in poculo signum Veris solidum, non item reliqua signa, quæ essent anaglypha: nam poëta cœlari sibi jubet poculum *longo argumento*, ut loquitur Ovidius Metam. 13, 684.—Heinius τον αργυρον ἁπλωσας dictum esse putabat pro εν αργυρῳ ἡπλωμενῳ, *in superficie argenti*, poculi.—Pro ποτὸν, ut Stephanus aliique edidere, scribendum cum Barnesio puto πότον, ita ut ποτος sit *signum, species compotationis:* quam poëta vocat ποτον μοι τερπνον, quia libenter potare solebat. Nam μοι potest et ad ποιει et ad τερπνον referri. Vid. v. 3. 8. 11. *(Fischer.)* Barnes ποτον vertit *poculum;* sed male (says *Maittaire*). Mad. Dacier is for τερπνον μοι: and refers to επηρατον γεραιοις, od. 6. in confirmation.

6. Barnes writes πότον, and not ποτὸν, because the *former* signifies a *cup*, or *bowl*, which he thinks the poet intended here, and the *latter* only *drink.* Baxter differs from Barnes, and thinks πότον means a company of drinkers (*compotationem*); an opinion, in which Mad. Dacier agrees with him, for she says, that the word here means *collation, festin*, or *une assemblée de gens qui boivent.* Πότον properly means drink: but is here put, by *metonymy*, for the cup, or bowl itself. *(Anon.)*

7. 8. The τελεται were called *foreign* sacrifices, because they were instituted by Musæus and Orpheus, men of Thrace. See Plato *De Republica*, book the second. We also learn there, that they were sacrifices of expiation. His words are—

Βιβλων δε ὁμαδον παρεχονται Μουσαιου και Ορφεως, Σεληνης τε και Μουσων εκγονων, ὡς φασι. Κατ' ἃς θυηπλουσι, πειθοντες ου μονον ιδιωτας, αλλα και πολεις, ὡς ara λυσεις τε και καθαρμοι αδικηματων, δια θυσιων και παιδιας ἡδονων, εισι μεν ετι ζωσιν, εισι δε και τελευτησασιν, ἃς δη τελεταs καλουσιν, αἱ των εκει κακων απολυουσιν ἡμας, μη θυσαντας δε δεινα περιμενει.

"They shew a great number of books, written by *Musæus* and *Orpheus*, whom they call the sons of *Selene* and the *Muses.* By these books they regulate their sacrifices, persuading, not only particular persons, but whole cities, that all expiations and purifications from crimes, both for the living and the dead, are to be performed by sacrifices, attended with sports and all sorts of diversions: these they

Μὴ φευκτὸν ἱστόρημα.
Μᾶλλον ποίει Διὸς γόνον, 10
Βάκχον Εὔϊον ἡμῖν,
Μύστην νάματος· ἢ Κύπριν
Ὑμεναίοις κρατοῦσαν.

ποιει ἡμιν Βακχον Εὐϊον, γονον Διος, μυστην ναματος· η Κυπριν κρατουσαν

call τελεταις, affirming, that those who observe them shall be free from future punishments; but, that those who neglect them shall suffer inexpressible torture."

Baxter thinks, that ξενον does not signify *foreign* here, but *unsuitable, inappropriate:* non videtur usurpari pro *extero,* vel *peregrino,* quod putavit *Stephanus;* verum pro *inepto* et απροσδιονυσῳ.—He also says, that by τελεται is meant the sacred histories of the gods, &c., which it was customary to have carved upon the cups of the ancients. Notandum porro vocem τελετη sacras deorum historias, sive sacrorum mysteria, atque orgia denotare, quæ vulgo, ornatus causa, in poculis cœlari consuevere.—Faber says, that by τελεται he probably meant ceremonies of a cruel kind, such as those of *Diana Taurica,* of *Bacchus Omestes,* of *the Carthaginians,* &c. But he thinks it more likely, that the poet alluded to sacrifices of expiation, containing gloomy and joyless representations of death and punishment.

Ego totum locum (v. 7-9.) ita intelligo—*Noli, quæso, exprimere, cave exprimas, signum mysteriorum:* (nam post παραινω incisi nota poni debet pro signo coli: quod verbum simpliciter positum est, ut ικετευω ap. Xenophont. Cyrop. 1, 4. 10.) Scilicet τελεται, (quo vocabulo significantur fere vel *Cereris,* vel *Bacchi,* vel *Orphei sacra,*) sunt hoc loco omnino *sacra solennia.* Hoc argumentum, ut res memorabilis, vocatur των τελετων ἱστορημα: sed ξενον ἱστορημα *novum,* et *ineptum,* quia abhorret a poculo: et φευκτον ἱστορημα *odiosum et invisum,* quia animus ejus, qui potat, tum, quum potat, abhorret a sacris. *(Fischer.)*

Pauw condamne ces vers, sans énoncer quel sens il leur donne. Après avoir dit, ποιει ποτον μοι τερπνον, *fais que je boive avec plaisir,* Anacréon ne pouvoit-il donc pas ajouter—*Ne va m'offrir (sur cette coupe) l'étrange cérémonie des initiations, ni aucun fait tragique: grave plutôt Evius (Bacchus), fils de Jupiter, et Cypris, &c.*—Qu'y a-t-il là d'incohérent?—* * * * Brunck, d'après Saumaise, lit, μη παρ' οινῳ τελετων, *des repas consacrés à Bacchus.* Avec cette leçon, quel sens donne-t-il à ξενον τι? c'est ce qu'il ne dit pas. Pour moi, je conserve παραινω. Cette phrase littérale, *je t'en conjure, ne grave rien des étranges cérémonies des initiations,* sera certainement entendue de tous ceux qui sont instruits des macérations, des observations de jeûnes, des vœux de chasteté, des coups de fouet, des souffrances du froid et de la soif, enfin des épreuves du feu, et de tant d'autres, auxquelles on soumettoit ceux qui s'initioient aux mystères. *(Gail.)* In the 7th verse, Brunck reads μη των παρ' οινῳ τελετων, meaning—*sacra Baccho convivia,* and following the emendation of Salmasius. He considers παραινω as quite foolish.—Omnino frigidum est et otiosum illud παραινω. Brunck in membranis invenit *divisim* scriptum παρ' αινω, unde Salmasius conjiciebat, poëtam scripsisse παρ' οινῳ, quod Brunckius in textum recepit. *(Degen.)* Bothius legit παροινων, ut παροινοι τελεται sint *sacra Bacchica.* Reliquas hujus viri conjecturas enumerare operæ pretium non foret. *(Mœbius.)* Τελεται dicebantur sacra solemnia Cereris et Bacchi. *(Born.)* Barnes, in opposition to Baxter, thinks, that Stephanus rightly translated ξενον by the word

Nor must arms, and heroes slain,
The bright field of transport stain.
Draw me Jove's enchanting boy,
Bacchus, god of social joy!
Venus, queen of soft desire,
Leading Hymen's happy choir.

ing story. [Or—Do not engrave, I beseech you, the to me unsuitable, foreign, inappropriate,—nor hateful, or shocking story, or representation of the expiatory sacrifices, or mysteries.] Rather make for us Bacchus Euhyus, *the* offspring of Jove, [*and*] the mystic priest of wine; or Venus

exterum, or *peregrinum:* nam (says he) ab *exteris* et *barbaris* nationibus omnes religiosi ritus et ceremoniæ in Græciam migrarunt; viz. a *Thracia*, *Lydia*, et *Ægypto*.

11. Ευΐος: *Evius*, Bacchi nomen, ab ευοι, quæ vox Bacchantium est. (*Born.*) Ita dictus (says *Fischer*) a voce ευοι, in sacris ejus celebrata.—Nomen Bacchi (says *Barnes*) ab incondita et peregrina voce, ευοι et εναν, in illius sacris usitata, unde εναζω, *Bacchum celebro*. Quanquam autem ευ οι Græce sonet, *Bene* esto *ei*, minime tamen credendum, has voces Græcæ esse originis, ut recte monet Nicolaus Lloyd in voce *Euhyus*. Bacchus was the son of Jupiter and Semele. (See the note on v. 13. of ode 5. supra.)

12. 13. There is much variety in these and the subsequent lines, as given by the different editors and commentators. Here I have followed the text of Barnes and M. Dacier.—Baxter thinks, that the words Βακχον, χαρασσ', ὑπ' and συναπτε were marginal annotations, which crept into the text. He also reads μνηστυνθ', (instead of μυστην,) and translates it by *nuptias*, saying, that the poet wished to have a marriage represented on his bowl. Madame Dacier says, that the poet calls Bacchus μυστην ναματος, on account of his having given the use of wine to man: for μυστης sometimes signifies *initiator*, (*initiateur*, *introducteur*,) or *introducer*.—Maittaire remarks, that μυστης is the same as μυσταγωγος in *Dion. Areop.*, and refers to the *Thesaurus* of *Stephens:* he adds, that ναμα is used for wine in an epigram, and again refers to the *Thesaurus*.—Regnier makes no change, but supposes, that the word εστω is understood; and proposes μυστις ναματος εστω ἡ Κυπρις.—Faber, merely changing an accent, reads—μυστις ναματος ᾖ Κυπρις,—which Maittaire prefers, and says, that it may not be improperly said of Venus, if we consider the words of Horace, l. 2. od. 7. v. 25-6.

—— *Quem Venus arbitrum*
Dicit bibendi?—

"To whom shall Beauty's queen assign
To reign the monarch of our wine?"

La Fosse agrees with Faber, saying, it is only necessary to change the accent, so as,—instead of ἡ, as an article before Κυπρις,—to read ᾖ, the third person of the subjunctive of the verb εἰμί:—and then the meaning will be—*Let Venus be mistress of the ceremonies.*

Maittaire, in his 2d edition, following Gruterus, gives this note on μυστις ναματος ἡ Κυπρις:—Præses fluxionis aquarum Venus, qui generationis est Præses, in qua humiditas præcipua est causa. Porphyrius copiose de antro Nympharum.

Anson, who in this place translates, as if the original word was not κρατουσαν, but κροτουσαν, gives the meaning thus:—

Que la Déesse de Cythère
A l'Hymen fasse un peu la guerre:

and adds, in his note, that the literal

Χάρασσ' Ἔρωτ' ἄνοπλον,
Καὶ χαρίτας γελώσας 15
Ὑπ' ἄμπελον εὐπέταλον,
Εὐβότρυον, κομῶσαν.

ὑμεναιοις. Χαρασσ' Ερωτ' ανοπλον, και γελωσας χαριτας ὑπ' ευπεταλον αμπε-

meaning of the Greek word is—(*frapper, fustiger,*) to *strike*, to *lash*, to *whip*, though it was, in after times, used to signify the clappings and applauses of a theatre. He says, that it never meant to *love*, to *sing*, or to *dance*, as some interpreters had translated it;—that he retained its simple and natural meaning, and was justified in so doing, both by fable and by history. According to fabulous mythology, Venus, the queen of love, was more frequently at war, than at peace with Hymen. She was not, to be sure, the better for it; but we must not make the gods of fable better than they really were. It is a melancholy truth, he adds, that history is also on his side: but, as he is commenting on the gallant Anacreon, he avoids the details.

Fischer dislikes the word μνηστυς, (in the text, as given by Baxter,) and which he interprets of marriage (*de nuptiis*); whereas Fischer holds, that it is generally said—de *petitione puellæ in matrimonium*. He prefers the reading of Stephanus—Μυστις ναματος ἡ Κυπρις ὑμ. κροτουσα, provided ἡ be changed into ἦ, as La Fosse and Pauw proposed; or,—preserving it as an article,—that the word εστω should be understood, as suggested by Regnier: and that the words should be considered as placed within a parenthesis. In that case, he says,—Μυστις ναματος would signify *ministra vini:* Nam initiata, ἡ μεμυημενη, potest esse *sacerdos*, et *sacerdos* est *ministra:*—et ὑμεναιοις κροτουσα *applaudens Hymenæis*, diis nuptiarum; quorum adeo sigilla ipsa quoque artifex exprimere in poculo debuerit. A commentator on Homer gives the words of the poet here in Latin: *Venus mysta vini*, id est, *sacrata, initiata Baccho*. (*Fischer.*) Μυστις proprie est *sacris initiata*, deinde *sacerdos*. Hesych. μυστις· μεμυημενη. μυστις των ποθων, *sacerdos amoris*. (*Born.*) Ὑμεναιοι sunt *choreæ* quæ in nuptiis instituebantur.—Sensus versiculorum inde a v. 10. ad v. 13. est:—*Fac mihi potius Jovis prolem, Evium*, sive Bacchum, *et sacerdotem amoris, Cyprin, choreas ordinantem. (Born.)*

Of the mode in which the entire of the present passage is given by Brunck,—Degen, (who, as well as Born, adopts Brunck's reading,) says:—Ingeniosa quidem et elegans, sed audacior est emendatio Brunckiana. The text of Brunck is—μαλλον δε ποιει τον Διος Ευϊον ἡμιν εκγονον, μυστιν τε των ποθων Κυπριν ὑμεναιους συγκροτουσαν. —Mœbius, after mentioning the reading of the Vat. Ms. (μυστις ναματος) says:—Sed ναμα sine ullo alio vocabulo obscurum est, neque de vino intelligendum, ut Fischerus censet, qui του βρομιου subintelligit: (vid. od. 37. v. 12.) Sensus tum foret: *exprime mihi Venerem, ministrum vini*, quæ facit ut homines inter pocula lætos dies transigant.—*Gruterus* totum locum intelligit de Venere, quippe *generationis præside*, quia humiditas præcipua sit causa generationis, et vitalem substantiam præbeat. Quod si statuas μυστις ναματος,—idem est ac βιοδοτις. Quæ quidem sententia parum verisimilis est, licet apud veteres regnaret opinio, secundum quam aqua putabatur initium rerum. (Vid. Fisch. ad hunc locum, et Heyn. et Gedick. ad Pindar. Olymp. 1, 1.) Itaque mihi veniebat in mentem conjectura νωματος pro νοηματος, ut Venus dicatur varia consilia nutriens. Etenim ea alias audit δολοπλοκος, Πειθω. Qua in re, quantum nunc sentio, plane falsus fui.—Mœbius approves of κροτουσαν, the reading of the Vat. Ms. Why Venus took the name Κυπρις from the

Round the laughing margin twine,
Pleasure's shade, a curling vine;
There unarm'd let Cupid sport,
And the smiling Graces court.

presiding over Hymeneal [*rites*]. Engrave Love unarmed, and laughing Graces under a broad-leafed vine, loaded with clusters,—*and* luxuriant

island of Cyprus, may be seen from the Theogony of Hesiod, v. 193. 199.

14. Sanazaro, in the eclogue of Gallicio nell' Arcadia, says:—

Vegnan li vaghi Amori
Senza fiammelle, o strali,
Scherzando insieme pargoletti e nudi.

Thus translated by Mr. Moore:—

"Fluttering on the busy wing,
A train of naked Cupids came,
Sporting round in harmless ring,
Without a dart, without a flame."

And, in the Pervigilium Veneris, we have—

Ite Nymphæ,—posuit arma, feriatus est Amor.

"Love is disarm'd: Ye nymphs, in safety stray,
Your bosoms now may have a holiday!" *(Moore.)*

Ερωτες dicuntur ανοπλοι, quia gestant *arcum, pharetram, sagittas*: quæ Græce non dicuntur simpliciter οπλα: hoc enim vocabulo *gladius, clypeus, lorica, galea* significantur. *(Fischer.)* Brunck reads Ερωτας ανοπλους; and is followed by Degen and Born, but not by Mœbius.

15. Longepierre remarks, that the Graces are excellently united here to Venus and the Loves: for, says he—what signifies beauty without the graces?—quid καλλος ανευ χαριτων; referring to an epigram in the Anthology, where we find—Καλλος ανευ χαριτων τερπει μονον, ου κατεχει δε, Ὡς ατερ αγκιστρου νηχομενον δελεαρ.

"Beauty without the Graces may impart
Charms that will please, not captivate the heart;
As splendid baits, without the bearded hook,
Invite, not catch the tenants of the brook!"

It is not without reason, that Anacreon, after having mentioned *Venus*, introduces *Love* among the *Graces;* being sensible, that, though beauty alone might please, yet, without the aid of other charms, it could not long captivate the heart. (*Fawkes.*) Gratiæ finguntur esse semper hilares et lætæ, ut Comites Veneris et Cupidinis. (*Fischer.*) Mœbius would have us read here και τας χαριτας γελωσας, in opposition to the opinion of Vossius.—Illibatus servari poterat versiculus 15: και χαριτας γελωσας. Dimeter est choriambicus catalecticus. *(Brunck.)*

16. 17. Αμπελος ευπεταλος est *vitis foliis magnis amplisque vestita:* nam πεταλον dicitur *folium*, quatenus latum est et amplum. Αμπελος κομωσα est *vitis dives et plena foliis.* Αμπελος ευβοτρυος est *vitis uvis plena.* (*Fischer.*) Κομαν a κομη, *coma*, est *comam alere*, deinde de arboribus, *foliis abundare*, vel *ornatum esse.* *(Born.)*

18. Συναπτε.—This word is censured by Faber, Baxter, and Mad. Dacier, as quite prosaic; and is defended by Longepierre, Barnes, and La Fosse, on the authority of Æschylus, Pindar, Euripides, Bion, and Nonnus.—Κουροι ευπρεπεις sunt *pueri pulchri, delicati, formosi*—ευμορφοι, καλοι, ὡραιοι την οψιν.

19. Gail says, that Pauw has justly censured the reading of this last line, as given here. I cannot agree with them: they would have Phœbus of the party, though the poet seems evidently to allude to the circumstance of his having, at play, killed Hyacinth. How, then, could he wish to have him among the young boys on his bowl? The poet, in the 9th verse, says ex-

Σύναπτε κούρους εὐπρεπεῖς,
Ἂν μὴ Φοῖβος ἀθύρῃ.

λον, ευβοτρυον, κομωσαν. Συναπτε ευπρεπεις κουρους, αν Φοιβος μη αθυρῃ.

pressly, that he does not wish for any gloomy, or shocking story.—His wish was to have nothing on his cup, but what may produce sensations of mirth, festivity, and cheerfulness. Baxter thinks, if there was space enough, that the poet wished Apollo also, playing on his lyre, to be there.—I agree, however, with Mad. Dacier, Barnes, La Fosse, &c., in thinking, that the poet would not have Apollo there, in consequence of the unhappy death of the beautiful Hyacinth.—He gives the artist (says Mad. *Dacier*) his choice, either to represent the beautiful boys, or Apollo; but not both together.—La Fosse, in saying, that the poet wished to exclude Apollo, adds, "*This is assuredly the sense of the text, and it cannot admit of any other.*"—"The Italian translators, to save themselves the trouble of a note, have taken

Join gay youths, like Phœbus fair;
But no Phœbus playing there.

in foliage. Join [*with these*] comely youths, if Phœbus sport not [*there*].

the liberty of making Anacreon explain this fable." (*Moore.*)

Sensus est, (says *Fischer*,) *exprime denique pueros pulchellos, nisi quidem tantum superfuerit spatii, ut ipse Apollo lyra canens exprimi possit.*

Brunck reads δμου δε Φοιβος αθυροι, and is followed by Born, Degen, &c. —Mœbius reads 'Αμ' εμοι Φοιβος αθυροι! But it would be endless to give the different readings and conjectures on this ode.

ΙΘ.

ΕΙΣ ΤΟ ΔΕΙΝ ΠΙΝΕΙΝ.

Ἡ γῆ μέλαινα πίνει,
Πίνει δὲ δένδρε' αὐτήν.

Ἡ μελαινα γη πινει, δε δενδρε' πινει αυτην. Θαλασσα δ' πινει αυρας· δ' ὁ

"The commentators, who have endeavoured to throw the chains of precision over the spirit of this beautiful trifle, require too much from Anacreontic philosophy. Monsieur Gail very wisely thinks, that the poet uses the word μελαινη, because black earth absorbs moisture more quickly than any other; and, accordingly, he indulges us with an experimental disquisition on the subject." (*Moore.*) Mr. Moore is in the right to laugh at the chemical and agricultural science, which Gail has so foolishly introduced in his notes on the present ode. Such stuff never entered the head of Anacreon.

This ode is imitated, by one of the Capilupi, in the following epitaph on a drunkard:—

Dum vixi, sine fine bibi; sic imbrifer arcus,
Sic tellus pluvias sole perusta bibit.
Sic bibit assidue fontes et flumina Pontus,
Sic semper sitiens Sol maris haurit aquas.
Ne te igitur jactes plus me, Silene, bibisse;
Et mihi da victas tu quoque, Bacche, manus.

Thus translated by Mr. Moore:—

"While life was mine, the little hour
In drinking still unvaried flew;
I drank, as earth imbibes the shower,
Or, as the rainbow drinks the dew;
As ocean quaffs the rivers up,
Or flushing sun inhales the sea.—
Silenus trembled at my cup,
And Bacchus was outdone by me!"

Mr. Moore adds—"I cannot omit citing those remarkable lines of Shakspeare, where the thoughts of the ode before us are preserved with such striking similitude:"—

——— "I'll example you with thievery.
The sun's a thief, and with his great attraction
Robs the vast sea. The moon's an arrant thief,
And her pale fire she snatches from the sun.
The sea's a thief, whose liquid surge resolves
The mounds into soft tears. The earth's a thief,
That feeds, and breeds by a composture stolen
From general excrements."

Buchanan, in his Latin version of the present ode, ingeniously introduced *the atmosphere as drinking up the woods,—et aura sylvas,* which is wanting in the original, though it might be easily supplied by—πινουσι δενδρε' αυραι: and thus the climax would be more complete.—Maittaire, from whom I have this remark, adds, that he prefers the *interrogation,* with which Anacreon concludes, to the *affirmatory* conclusion of Buchanan. The version of Buchanan will be found in the Appendix.

Brossius dislikes this ode, and considers it the production of some jolly tippling monk; *fetus monachi hilaris cellam vinariam curantis.*—Degen

ODE XIX.

THAT WE OUGHT TO DRINK.

The fertile earth imbibes the rain;
The trees her moisture drink again:

The black earth drinks, and the trees drink it. The sea also drinks the

calls it *odarium facetum et suave:* and Mœbius says—Hoc odarium, quo poëta, quisquis fuerit, amicos bibendi haud cupidos refutasse, eorumque animos, ne ipsum a bibendo retineant, ideis minime expectatis præoccupasse censendus est, ne *fetum monachi hilaris cellam vinariam curantis* censeas, cavendum est.—*Poëta* (says Born) *causas docet, quare bibendum sibi videatur.* Alluding to some of the objections of Pauw, Born remarks:—Præterea monendum est, in hoc carmine verbum πινειν positum esse pro καταπινειν, quod contra Paui reprehensiones erit notandum. Sed καταπινειν est *absorbere.*—He adds: Sensus hujus venusti odarii est—*cum in universa rerum natura alterum ab altero alatur et pascatur, cur mihi non licitum erit, ut pascer vino?* (*Born.*) De Pauw is quite indignant at the bad poetry and bad philosophy of the author of this ode.

1. In the Epist. to the Hebrews (c. 6. v. 7.) we have γη γαρ ἡ πιουσα τον ὑετον. Perhaps he alludes to the opinion of the ancients, (see Pliny, l. 2. c. 9.) that the stars were fed by the humours, or moisture of the earth. (*B.*) μελαινα. *nigra,* id est, fœcunda. (*Born.*) Forma loquendi—γη μελαινα—debetur simplicitati orationis antiquæ; (vid. Homer. Il. ο'. 715. ρ'. 416.) Nam Gataquerus, ad Antonin. (10, 21. pag. 303. Traj.) verba ista Latine vertit sine caussa *fœcunda terra.* (*Fischer.*)

The epithet *black,* applied to *earth,* not sounding well in English, I render it by *fertile:* and, indeed, *black* applied to earth, and *fertile,* are almost synonymous terms. Herodotus, Plutarch, Virgil, and many others have remarked, that black soils give a copious harvest. *Egypt, Melambolus* and (as Plutarch seems to think) *Chemia* are names of similar import, denoting the dark colour of that country, which feeds Constantinople at present, as it did ancient Rome. (*Younge.*)

2. Mad. Dacier does not approve of the expression, that the trees drink the earth.—Addison thinks it very bold, though the poet's meaning is, undoubtedly, nothing more, than, that the trees receive their nourishment from the rains and dews, which are strained and filtered through the veins of the earth.

Of this expression Pauw says:—Inepta locutio: arbores enim non bibunt terram, sed humorem in terra occlusum, quo ita ditantur solo, ut etiam extra terram vivere et luxuriari possent, si humor ille larga copia suppeteret. Res est, quam omnes hodie sciunt; *quare neque bonus poëta, neque bonus fuit philosophus, qui hæc scripsit.*—That a few succulent plants will grow in water, is known to every person: but, that large forest trees can thrive luxuriously in the same manner, is a new discovery made by Mr. Pauw. Waving, however, this question, I cannot agree with our critic, that *to drink the earth* is *a foolish expression:* nor will I, on his sole authority, discard a figure, which has been constantly made use of by all writers ancient and modern, sacred and profane. Who does not say—*I drank* a cup or glass, lost some mighty

Πίνει θάλασσα δ' αὔρας·
Ὁ δ' ἥλιος θάλασσαν,
Τὸν δ' ἥλιον σελήνη. 5

ἡλιος θαλασσαν, δ' σελην̃η τον ἡλιον. Ἑταιροι, τι μαχεσθ' μοι, κ' αυτῳ θε-

critic should tell him, *that he is a blockhead, and did not, in reality, swallow the cup, or glass?* When the poet observes, that the trees drink the earth, does he not consider the earth as a cup, in which water undoubtedly is contained? Such little cheerful pieces as these odes should not be treated with severity. Many of them were, perhaps, extemporary compositions. Every one can be a snarler; but few are judicious critics. Rejecting all figures, is it certain, that great trees are nourished by the pure element of water, without some addition of earth? I suppose it is not: for wood chemically analysed, gives a residuum, or *caput mortuum*, which is nothing but earth effete: and spring water evaporated leaves a proportion of earth: it is, therefore, highly probable, that some particles of it, so minute as not to be discovered in the purest water, are taken up with the water into the pores of the tree. (*Younge.*) Sensus est:—*Nil magis sitit quam terra: Hanc tamen, una cum pluviis ea immistis, exhauriunt plane arbores et sata alia.* Nec est, quod quis περι ορθοτητος εννοιας dubitet, cum *Arbores ipsam terram apte satis dicantur bibere, succum nempe et sanguinem terræ penitus exhauriendo. Æquor denique suppletur ex aëre,* (vel potius *vorticibus suis auras absorbet*): *sol ipsum æquor exhalat, solemque luna sui luminis auctorem habet.* (*Barnes.*)

3. For αυρας Heskin proposed αναυρους: a reading, which has been adopted by both Born and Degen. Verum quidem est vulgatam Lectionem præbere sententiam physice veram, sed etiam, quod vix neges, sententiam in *Poëta* maxime frigidam. Emendatio submittit animo imaginem veram et vividam; vulgata lectio auram, seu potius *nihil.* (*D.*) Αναυρος est *torrens,* i. e. fluvius ex imbribus et pluviis collectus, et in valles ruens. (*Born.*) Conjectura Hesquinii nec propterea placet, quia αναυροι dicuntur *flumina torrentia,* (vid. ad od. 7. v. 4.) quorum aquis augeri aquæ marinæ non possint. (*Fischer.*)

The original is πινει θαλασσα δ' αυρας, *The sea drinks up the air.* All the commentators are silent here, except Dr. Trapp, who owns he did not understand the expression. Might I venture to make an easy alteration of the text, I would read—πινει θαλασσ' αναυρους, *The sea drinks up the rivers.* See ode 7th, δια δ' οξεων μ' αναυρων, *through rapid rivers, or torrents.* It is likewise used in the same sense by the best authors: Moschus Idyll. 2. v. 31. See also *Hoelzenus* on Apollonius Rhodius, book 1, 9. This emendation makes the sense full and complete. (*Fawkes.*)

Brunck also approves of the emendation of Heskin. Remarking upon it, Mœbius says:—Sed, quum αναυροι dicantur flumina torrentia, quorum aquis aqua marina augeri nequeat, Fischerus δ' αυρας defendendum sibi sumsit, quæ lectio doctior tanquam physice vera videbatur præferenda Harlesio, quod ventis humidis augeatur mare. Atque sic res habet: nam tota hujus cantiunculæ, quam vocant, œconomia æque ac versus 2. 4. et 5., qui inexpectati quid habent, et paulo sublimiorem sententiam exprimunt, omni ratione repugnare videntur lectioni αναυρους, quæ, auctore Degenio, animo submittit imaginem veram et vividam, quum, e contrario, αυρας præbeat sententiam maxime frigidam, id est, quod paulo infra dicit *auram,* seu potius *nihil.* Sed viderit Degenius ipse de hoc judicio.

4. On this line Maittaire refers to the notes of Menage on Diogenes

The swelling ocean drinks the gales,
From him the thirsty sun exhales:
The moon, as thirsty, copious streams
Insatiate drinks of solar beams.

breezes, [or, *the atmosphere*]; and the sun [*drinks*] the sea, and the moon [*drinks*] the sun. My companions, why, [*then*,] do you find fault

Laertius, in the life of Zeno, (Lond. Edition 1664. p. 186.) The substance of the passage, on which he is commenting, is as follows:—"*That these fiery bodies*, (the sun and moon,) *and the other stars, all derive nourishment,—the sun from the sea,—the moon from the fresh waters,—and the rest from the earth.*" (In Zenone, ib. p. 198. 9.) Menage, in commenting on this place, cites the following, among other passages, from the works of the ancients:—*Ex cœlo et terra alimenta omnibus animalibus, omnibus satis, omnibus stellis dividuntur. Hinc quidquid est virium singulis: hinc ipsi mundo, tam multa poscenti, subministratur: hinc profertur, quo sustineantur tot sidera, tam exercitata, tam avida, per diem noctemque, ut in opere, ita et in pastu.* (Seneca.) *Sidera vero haud dubie humore terreno pasci.* (Pliny.) And again: *Oceanus omnes fundens recipiensque aquas, ac sidera ipsa, tot et tantæ magnitudinis, pascens.*—Cotta, (in Cicero De Nat. Deor.) addressing Balbus, the Stoic, says: *Quid enim? placet omnem ignem pastu indigere, nec permanere ullo modo posse, nisi alatur? ali autem Solem, Lunam, reliqua astra, aquis alia dulcibus, alia marinis.* He adds:—*Eamque causam Cleanthes affert cur se sol referat, nec longius progrediatur solstitiali orbe, itemque brumali, ne longius discedat a cibo.* Pliny, in another place, says: *Sed in dulcibus aquis Lunæ alimentum esse, sicut in marinis Solis.*—In the 9th book Lucan says:—

Quod rapidus Titan, ponto sua lumina pascens,
Æquora subduxit zonæ vicina perustæ.

And in the 10th book:—

Necnon Oceano pasci Phœbumque, polumque,
Credimus.—

The following passage from Porphyry (*De antro Nympharum*) is very similar to that, of which I have given the substance from Laërtius:—*τοις δ' απο της Στοας, ἡλιον μεν τρεφεσθαι εκ της απο της θαλασσης αναθυμιασεως, εδοκει· σεληνην δ' εκ των πηγαιων και ποταμιων ὑδατων· τα δ' αστρα απο της εκ γης αναθυμιασεως. Και δια τουτο ἁμμα μεν νοερον ειναι τον ἡλιον εκ θαλασσης· την δε σεληνην εκ ποταμιων ὑδατων· τας δ' αστερας εξ αναθυμιασεως της απο της γης.*—"It is the opinion of the Stoics, that the sun is nourished by exhalations from the sea; the moon from the fresh waters of springs and rivers; and the stars by exhalations from the earth: and, on this account, that the sun is an intelligent ardour, or brightness from the sea,—and the moon from the fresh waters,—and the stars from the exhalations of the earth."—(From the notes of Menage, ib. p. 186.) Other authorities may be seen in Fischer's notes here. Stoici censebant Solem ali et pasci oceani humoribus, Lunamque Solis radiis et stellarum. Inde deficientem Solem credebant ab Luna esse exhaustum. (*Born.*)

Lucan makes it a question, whether spring-tides are raised up by the moon, or by the sun: if by the sun, that he does it to drink the waves. (*Younge.*) His words are:—

——————— *an sidere mota secundo*
Tethyos unda vagæ lunaribus æstuat horis;
Flammiger an Titan, ut alentes hauriat undas,
Erigat Oceanum.

5. *The moon drinks the sun.*—Either

Τί μοι μάχεσθ', ἑταῖροι,
Κ' αὐτῷ θέλοντι πίνειν;

λοντι πινειν;

because the moon borrows her light from the sun; or because whatever disappeared was said by the Greeks *to be drank up*, καταπινεσθαι. (*Fab.* and *M. Dacier.*) Longepierre here quotes from the *Dionys.* of *Nonnus*—

Ὅτι δροσοεσσα σεληνη
Ἧης λοχιης ακτινος αμελγεται αντιτυπον πυρ.

"*The moon drinks the sun,*" does not at all please Pauw: *Hoc etiam* (says he) *ineptum est: an Luna bibit Solem, quia lucem ab eo mutuatur? et lux pro potu haberi potest?* Nugæ, nugæ. Καταπινεσθαι *pro* absorberi *sumtum apud Græcos, notant hic interpretes, ut duritiem mitigent, credo: sed quid illud ubi de potu sermo est, et ad potum collimant singula? Ut breviter dicam, quod res est; ineptiit poëta hæc*

In drinking, then, since all agree,
What friend can justly censure me?

[or quarrel, or contend] with me, though myself wishing [when I myself have a mind, or, if I, too, wish] to drink?

ita pangens ; et indignus est cui patrocinetur quisquam. The surface of our planet undoubtedly absorbs a large portion of rays: that the moon does not, but reflects all, like a looking-glass, will hardly be proved to our satisfaction, by the astronomical Mr. De Pauw. And may not *absorbing* be called *drinking*, without any great violence to poetical licence? (*Younge.*)

6. Μαχεσθαι in this place does not mean *rixari*, but *conqueri, expostulare, objurgare ;* or even *prohibere, vetare :* —and ἑταιροι means not *amici*, but *sodales.*

K.

ΕΡΩΤΙΚΟΝ ΩΔΑΡΙΟΝ, ΕΙΣ ΤΗΝ ΚΟΡΗΝ.

Ἡ Ταντάλου πότ' ἔστη
Λίθος Φρυγῶν ἐν ὄχθαις·

Ἡ Τανταλου ποτ' εστη λιθος εν οχθαις Φρυγων· και παις Πανδιονος ποτ' επτη

Ogilvie, in his essay on the Lyric Poetry of the ancients, in remarking on the odes of Anacreon, says—" In some of his pieces there is exuberance and even wildness of imagination; in that particularly which is addressed to a young girl, where he wishes alternately to be transformed into a mirror, a coat, a stream, and bracelet, and a pair of shoes, for the different purposes, which he recites :—this is mere sport and wantonness."—It is in the wantonness, however, of a very graceful muse—*ludit amabiliter*. The compliment of this ode is exquisitely delicate, and so singular for the period, in which Anacreon lived, when the scale of Love had not been yet graduated into all its little progressive refinements, that, if we were inclined to question the authenticity of the poem, we should find a much more plausible argument, in the features of modern gallantry, which it bears, than in any of those fastidious conjectures, upon which some commentators have presumed so far. Degen thinks it spurious, and De Pauw pronounces it to be miserable. Longepierre and Barnes refer us to several imitations of this ode, from which I shall only select an epigram of *Dionysius*, the sophist. (*Moore.*) The following is the epigram :—

Ειθ' ανεμος γενομην, συ δε γε στειχουσα παρ' αυγας
Στηθεα γυμνωσαις, και με πνεοντα λαβοις.
Ειθε ῥοδον γενομην ὑποπορφυρον, οφρα με χερσιν
Αραμενη, κομισαις στηθεσι χιονεοις.
Ειθε κρινον γενομην λευκοχροον, οφρα με χερσιν
Αραμενη, μαλλον σης χροτιης κορεσης.

Thus paraphrased by Mr. Moore :—

" I wish I could, like Zephyr, steal,
To wanton o'er thy mazy vest;
And thou would'st ope thy bosom-veil,
And take me panting to thy breast.

I wish I might a rose-bud grow,
And thou would'st cull me from the bower,
And place me on that breast of snow,
Where I should bloom, a wintry flower.

I wish I were the lily's leaf,
To fade upon that bosom warm;
There I should wither, pale and brief,
The trophy of thy fairer form!"

The following is the version of Fawkes :—

" I wish myself a gentle breeze to blow;
O'er your fair bosom unconfined I'd flow,
And wanton on those little hills of snow.
I wish myself a robe in purple drest,
That you might place me in your snowy breast.
I wish myself a lily, lovely fair,
That I might kiss your skin, and gather whiteness there."

" Allow me to add, says Mr. Moore, that Plato has expressed as fanciful a wish, in a distich preserved by Laertius :"—

ODE XX.

AN AMATORY ODE TO A GIRL.

A weeping rock sad Niob' stood,
And swell'd with tears the Phrygian flood;

The *daughter* of Tantalus once stood a stone on the mountains of the

Αστερας εισαθρεις, αστηρ εμος. ειθε γενοιμην
Ουρανος, ὡς πολλοις ομμασιν εις σε βλεπω.

TO STELLA.

"Why dost thou gaze upon the sky?
Oh! that I were that spangled sphere,
And every star should be an eye
To wonder on thy beauties here!"

Apuleius quotes this epigram of the divine Philosopher to justify himself for his verses on Critias and Charinus. See his apology, where he also adduces the example of Anacreon—"Fecere tamen et alii talia; et si vos ignoratis, apud Græcos Teius quidam, &c. &c. (*Moore.*)

There is nothing, to my taste, in the writings of the ancients (says *La Fosse*) more empassioned, than this ode, which, in my opinion, ought to rank among the most beautiful. This ode is distinguished and well known, (says *Anson*,) and has served as a model for several French songs, especially for that, which begins thus: *Que ne suis-je la fougère!* Degen thinks the present ode a compound from two fragments, and unworthy of the elegant Anacreon. The second fragment, beginning at the 5th verse, he thinks was added by some ignorant transcriber. De Pauw also condemns it as a forgery by some half-learned verse-maker, who, had he known what he was about, would have referred, for proper instances of transformation,—not to Niobe, or to the daughter of Pandion,—but to Proteus and Periclymenus.—Notwithstanding all this criticism, Fischer, with whom I entirely agree, considers the ode, not only as genuine, but as quite connected and coherent.

Longepierre says, that there is something, like this ode, in the 13th book of the Dionysiacs of Nonnus.

In Burton's Anatomy of Melancholy, that whimsical farrago of—"All such reading as was never read," there is a very old translation of this ode, before 1632.—"Englished by Mr. B. Holiday, in his Technog. act 1. scene 7." (*Moore.*)

This ode has been imitated by a cloud of poets, and almost in every language. (*Younge.*) Ovid says—

O utinam subito fieri mea munera possim.

And Pope—

"O were I made, by some transforming power,
The captive bird, that sings within thy bower!"

The argument is thus given by Born: *Ex duobus fragmentis pessime consarcinatis atque in unum conflatis, altero inde a versu 5., desiderio sese admodum teneri utcumque propius fruendæ amasiæ poëta testatur.* Mœbius differs from Born, and agrees with Fischer: thus—Fuerunt, qui censerent versum 1-4. ab odario 13. avulsum esse, vel esse particulam odarii deperditi. At male! verba enim egregie cohærent. Sensus est: Homines antiquitus transformati sunt, quam sententiam Anacreon, poëtarum more, non generatim exprimit, sed exemplis effert. Ego etiam velim converti, sed in ejusmodi

Καὶ παῖς ποτ' ὄρνις ἕπτη
Πανδίονος χελιδών.

ορνις, χελιδων. Εγω δ' ειην εσοπτρον, ὁπως αει βλεπῃς με. Εγω γενοιμην

rei partem, qua puella, quam depereo, uti solet. Pauw, as already hinted, discovers two great blunders in the commencement of the present ode. *Non quadrat hic Niobes exemplum; nam ea formam non mutavit. Si mentem habuisset odarii auctor, Proteum et Periclymenum hic debuisset commemorare,—sic a viris duxisset exemplum, non a mulierculis, ut nunc satis insulse facit. Quare hic statim in principio duplex est lyrici minus eruditi peccatum.*—But a change was made from rational to irrational nature, which is enough for the poetical purpose. Besides, the gallant bard's imagination was so monopolised by the fair, that he could not even think of a man. *(Younge.)*

1. *Niobe* is meant here: she was the daughter of Tantalus king of Phrygia, who, at an entertainment, which he gave to the gods, dressed his own son, *Pelops*, for them, to try, whether they could discover it; for which crime they condemned him to be tormented with hunger and thirst, 'midst plenty of water and choice fruits, which vanished whenever he attempted to touch them. His daughter, *Niobe*, was changed into a rock, because, being proud of her numerous offspring, she had the vanity to prefer herself to *Latona*. Her story is told by Ovid, in the 6th book of his *Metamorphoses*, and by Homer, in the Iliad, (Il. 24. v. 602.) It is Achilles who addresses Priam. The following is the translation of Pope:—(See also Propert. lib. 2. el. 16. v. 7. 8.)

"Nor thou, O father, thus consumed with woe,
The common cares that nourish life forego.
Not thus did *Niobe*, of form divine,
A parent once, whose sorrows equall'd thine:
Six youthful sons, as many blooming maids,
In one sad day beheld the Stygian shades:
These by Apollo's silver bow were slain;
Those Cynthia's arrows stretch'd upon the plain.
So was her pride chastised by wrath divine,
Who match'd her own with bright Latona's line:
But two the goddess, twelve the queen enjoy'd;
Those boasted twelve th' avenging two destroy'd.
Steep'd in their blood, and in the dust outspread,
Nine days neglected lay exposed the dead;
None by to weep them; to inhume them none;
(For Jove had changed the nation all to stone:)
The gods themselves, at length relenting, gave
Th' unhappy race the honours of a grave.
Herself a rock (for such was Heaven's high will)
Through desarts wild now pours a weeping rill;
Where, round the bed, whence *Acheloüs* springs,
The wat'ry fairies dance in mazy rings;
There high on *Sipylus* his shaggy brow,
She stands her own sad monument of woe,
The rock for ever lasts, the tears for ever flow."

Longepierre quotes the following epigrams on Niobe:—

Ὁ τυμβος οὑτος ενδον ουκ εχει νεκρον.
Ὁ νεκρος οὑτος εκτος ουκ εχει ταφον.
Αλλ' αυτος αυτου νεκρος εστι και ταφος.

"This pensive tomb within no dead contains,
This pensive corpse without untomb'd remains;

And Progne, to a swallow changed,
On sable wings swift-circling ranged.

Phrygians; and the child of Pandion once flew [*as*] a bird, [*even as*] a swallow: but I would be [*transformed into*] a mirror, that you might

For, by a strange result of fate's decree,
At once th' unburied dead and tomb you see."

Εκ ζωης με θεοι τευξαν λιθον· εκ δε λιθοιο
Ζωην Πραξιτελης εμπαλιν ειργασατο.

"The gods to stone transform'd me; but, again,
I from Praxiteles new life obtain."
(*A.*)

Another commentator says—"How happily conceived is the elegant compliment, paid to the genius of Praxiteles, in this epigram, as quoted by Fawkes from the Anthologia."—He adds this version of it—

"From life to stone,—from stone to life transform'd, I stand
By Jove's supreme decree,—by Praxiteles' hand."

2. Stephens is censured by Faber and Mad. Dacier, for translating Φρυγων εν οχθαις—*ad fluenta Trojæ, near the rivers of Troy.* The word οχθαι here, they say, does not signify (as in ode 13. v. 5. above) *the banks of rivers*, but *the summits*, or *the rocky summits of mountains.* All authors agree (says Mad. Dacier), that Niobe was transformed on Mount Sipylus; and Ovid, accordingly, uses the words *in Cacumine montis*:—

Nec flecti cervix, nec brachia reddere motus,
Nec pes ire potest, intra quoque viscera saxum est:
Flet tamen, et validi circumdata turbine venti,
In patriam rapta est: ubi fixa cacumine montis
Liquitur, et lacrymis etiam nunc marmora manant.

Addison remarks—that it appears, from the passage of Homer, quoted in the preceding note, that the Latin interpreters were not guilty of so great a mistake as Mad. Dacier and Faber imagined. The word οχθη commonly signifies *a bank*; but sometimes *a hill*, or *mountain*, as in the present instance. Faber proposes οχθοις, as perhaps a better reading: for, says he, αἱ οχθαι properly signify—τα χειλη των ποταμων, (*the banks of rivers,*) as remarked by the ancient masters; but οχθοι a different thing, namely—οἱ τραχεις και δυσβατοι τοποι, και εξοχαι των πετρων, (*rugged and inaccessible places, and the summits of rocks.*) He adds, that it appears to him very probable, that both words were used promiscuously by the ancients. I find a similar observation in Baxter, who refers to Herodotus, (*Melpomene,*) as using the word, οχθη, in the sense given to it here by Anacreon.

Membranorum lectionem, εν οχθαις, restitui. Differre docent Grammatici οχθον et οχθην, sed veteribus poëtis promiscue adhibentur. Sophocles in Antigona v. 1131. Νυσιων δρεων κισσηρεις οχθαι. (*Brunck.*) He had οχθοις in a preceding edition: on which Mœbius remarks:—Male Brunckius οχθοις: nam licet οχθαι proprie dicantur *ripæ prealtæ*, et οχθοι *colles montium*, quibus fixa est Niobe, tamen hæc vocabula promiscue de collibus adhibentur apud poëtas.—Born says:—Differt proprie οχθη, quæ est *ripa, littus*, ab οχθος *mons, tumulus.* Sed nonnunquam permutantur, uti hoc loco, et Herodot. l. 4. 203. The words of Herodotus are—και ἱζομενοισιν επι Διος Λυκαιου οχθην. Fischer, by various authorities in his note on the present verse, sufficiently proves, that the two words in question were promiscuously used by the ancient poets, as had been first remarked by Faber. See the note on v. 5. ode 13. supra.

3. 4. I have already explained the *transformation*, alluded to here, in my note on the 6th line of the 12th ode, supra.—The reader may further consult, respecting this fable, the *Bibliothec.* of *Apollodor.* l. 3. c. 16. §. 7. and Ovid's *Metamorphoses*, l. 6. fab. 8.—

Ἐγὼ δ' ἔσοπτρον εἴην, 5
Ὅπως ἀεὶ βλέπῃς με.
Ἐγὼ χιτὼν γενοίμην,
Ὅπως ἀεὶ φορῇς με.
Ὕδωρ θέλω γενέσθαι,
Ὅπως σὲ χρῶτα λούσω. 10
Μύρον, γύναι, γενοίμην,
Ὅπως ἐγώ σ' ἀλείφω.
Καὶ ταινίη δὲ μαστῶν,

χιτων, ὁπως αει φορῃς με. Θελω γενεσθαι ὑδωρ, ὁπως λουσω σε χρωτα. Γενοιμην μυρον, γυναι, ὁπως εγω αλειφω σε. Και δε ταινιη μαστων, και

Julian, in his 18th epistle, alludes to this place, when he says—Ει δε μοι θεμις ην, κατα τον Τηϊον εκεινον μελοποιον, ευχῃ την ορνιθων αλλαξασθαι φυσιν,—ουκ αν &c.—*Ego tamen, si mihi esset integrum, juxta Teii illius lyrici votum, in avem mutari, non mehercule, &c.*

4. Degen thinks the first fragment ends here; and Born also thinks these four first lines a fragment: Fischer, on the contrary, more justly thinks, that nothing can be better connected, than these four first lines with those that follow:—for the poet wittily wishes to be transformed, not into a rock, or into a swallow, but into something belonging to the dress or toilette of his mistress, which would keep him constantly near her.—Fischer also notices how happily the poet has here used the words εστη (v. 1.) and επτη, instead of εγενετο: just as, in od. 4. v. 9., he used κεισομεσθα, for εσομεθα: and, as Aristophanes (Plut. 738.) for εγενετο βλεπων, writes ανεστηκει βλεπων; and Euripides (Phœn. 110.) for εστι, has καταχαλκον ἅπαν Πεδιον αστραπτει. I may add the remark of Stephens here: Poëta ludere voluit forsan in duobus ὁμοιοτελευτοις, εστη et επτη. Est autem valde proprium εστη de saxo, quod natura rigidum est et immobile. Ita dixit Tibullus (lib. 2. el. 4. v. 9.)

Stare vel insanis cautes obnoxia ventis.

Born coincides with Stephens and Fischer.

5, &c. Theocritus, in the following passage, expresses a wish similar to those of Anacreon here, (Idyll. 3. 12.)

Θασαι μαν θυμαλγες εμον αχος. Αιθε γενοιμαν
Ἁ βομβευσα μελισσα, και ες τεον αντρον ἱκοιμαν,
Τον κισσον διαδυς, και ταν πτεριν ᾗ τυ πυκασδῃ.

Respice quæso acerbum dolorem meum. Utinam fierem
Susurrans apicula, atque in tuum antrum venirem,
Penetrans per hederam et filicem, quæ te circundant.

See also Ovid. Amor. lib. 2. el. 15. v. 9 to 25.

6, &c. Ὅπως αει, &c.—*That you may always look at me.* And of the gown it is said, (v. 8.) *that you may ever wear me.* On which Pauw remarks, that *nimium est αει de speculo; de tunica mox frugalius sequitur—ita solent qui verba quærunt,—ut versus oppleant.* This, in my opinion, if considered as a critical curiosity, can be scarcely equalled: such an extraordinary, such a stare-making comment, I am satisfied, that Pauw could not find in Barnes. Our poet wishes to be his fair-one's glass, that she may *for ever* look at him: "saying *for ever*," replies Pauw, "is saying too much of the glass." A kind hint to his reader, lest he should imagine, that a beauty stares in her glass when she is fast asleep. "But more *frugality* appears with regard to the gown." How so? is not eternity given to both? I pre-

But to your glass transform'd I'd be,
That you may fondly gaze on me:
Or, oh! might I those charms embrace,
And be the favourite robe you grace:
Or flow the bath, whose amorous tide
Your bright, transparent limbs divide:
Or else, dissolved in sighs, my fair,
I'd breathe the essence for your hair:
Or in your zone's loved form be blest,
And bind, like that, your snowy breast:

ever view me: I would become a vest, that you might always wear me. I wish to become water, that I may bathe you [*as to*] your skin, [*that I may be your bath*]. I would be ointment, O lady! that I may perfume

sume the reason is, because, when the lady dressed herself in the morning, she kept on the gown until she retired to bed; whereas she could not conveniently hold the glass before her while eating, drinking, doing some family business, or walking about the streets; the consequence of which is, that our bard has wasted less of αει on the gown, than he has, with *absurd prodigality*, on the glass. Such are the observations of the most self-sufficient, insolent, abusive, dogmatical writer, who ever set pen on paper. *Semper* and αει are not mere expletives. They are intended to signify *often*, or *long time*, by every poet: and a literal version of them is used for the same purpose, in English, in French, and, as I believe, in most, if not all of the modern languages of Europe.

I am obliged to quote Pauw more frequently than any other critic; for the others are chiefly busied in settling the metre, which I pass over unnoticed, or in stating the various readings; whereas *Pauw* adds his opinion of the merits, or demerits, of almost every ode. *(Younge.)*

7. χιτων. Baxter thinks, that the inner garment is meant here, which was in general of linen: what Athenæus calls εχεσαρκον χιτωνιον. Fischer says, that an outward garment is meant, not the inner, which had a different name, being called στολη, and by the Romans *instita*. The χιτων is enumerated by Pollux among the articles of female dress. The inner tunic was also called χιτωνισκος.

8. The verb φορειν answers to the Latin words *gerere* and *gestare*. *(Fischer.)*

10. Suidas puts σωμα as synonymous with χρως. Theocritus (in his 2d Idyll. v. 140.) has και ταχυ χρως επι χρωτι πεπαινετο,—*et mox corpore corpus calefiebat.*

11. γυναι. On this plain mode of address Baxter remarks, that his mother was so spoken to by Christ. Fischer refers to various examples of the same kind in Xenophon, Herodotus, Euripides, and Sophocles. He adds —est vox *cultus, observantiæ*, et *amoris:* ut *mulier* apud Gellium, 12, 1.—Γυναι, *o mea*, est compellatio honesta apud veteres. *(Born.)*

Neither ω γυναι in Greek nor the corresponding word in Hebrew sounded, in those languages, as *O woman* does to an English ear. Homer makes a princess addressed by that title; and Anacreon here gives it to his fair-one: characters, which are always treated with the highest degree of flattery, or, at least, respect. *(Younge.)*

13. The ταινιη of the Greeks was the same as the *strophium* of the Latins, or, as Nonius says, (14, 8.) brevis

Καὶ μάργαρον τραχήλῳ·
Καὶ σάνδαλον γενοίμην, 15
Μόνον ποσὶν πατεῖν με.

μαργαρον τραχηλῳ. Και γενοιμην σανδαλον, μονον πατειν με ποσιν.

fascia, quæ virginalem papillarem tumorem cohibebat. Pollux (Onom. 7, 65.) has these words—το των μαστων γυναικειων ζωσμα, ταινιαν ωνομαζον και ταινιδιον. Virgil, as Faber remarks, calls it *cingulum* (Æn. 1. v. 496.)

Aurea subnectens exsertæ cingula mammæ.

And Catullus (62. v. 65.) has—

Non tereti strophio luctantes vincta papillas:

I also find elsewhere—

Et pulchro pulchras strophio producta papillas
Gaudet utrumque sui pectoris esse decus.

Apuleius has—*tænia quoque, qua decoras devinxerat papillas.* By μαστοι, or μασθοι, in this line, is meant *mamillæ*, or *papillæ:* and και δε signifies—*et vero*, or *atque adeo.* This ταινιη (says *Mr. Moore*) was a riband, or band, called by the Romans *fascia*, or *strophium*, which the women wore for the purpose of restraining the exuberance of the bosom. Thus Martial—

Fascia crescentes dominæ compesce papillas.

The women of Greece not only wore this zone, but condemned themselves to fasting, and made use of certain drugs and powders for the same purpose. To these expedients they were compelled, in consequence of their inelegant fashion of compressing the waist into a very narrow compass, which necessarily caused an excessive tumidity in the bosom. See Dioscorides, lib. 5. *(M.)* Barnes in this place quotes the following epigram from Callimachus:—He calls it a noble one.

Τα δωρα τῃ 'φροδιτῃ
Σιμωνη περιφοιτος
Εθηκεν, εικον' αυτης
Ζωνην τε, την τε μιτρην,
'Η μαστους εφυλασσε,
Και παντα κοσμον αὑτως.

Here the meaning of μιτρα is the same as that of ταινια.—See further, on the ταινια and its uses, Paschalius de Coronis, 4, 8.

Μαστος was properly applied to the breasts of men, as μαζος to those of women: but they are often confounded, as they are in this place. *(Born.)*

14. μαργαρον. This word, says Mad. Dacier, signifies a pearl; and it is from it, that the word *margarita* is derived: but I think it would be difficult to find another passage, where the word μαργαρον is put for a string of pearls. Barnes remarks, in reply, that nothing is more common, than the figure synecdoche Numeri.

Longepierre supposes, that a single *union*-pearl is meant, which is so called, because many being found in the same shell, no two of them are alike. They were worn suspended from golden necklaces.—This also seems the opinion of Baxter.—Pausanias (in *Arcadicis*) uses μαργαρον for μαργαριτης. And Pliny says—*Inserta margaritarum pondera e collo dominarum auro pendent.* Stephanus takes μαργαρον to signify the same as *monile*, says Fischer, and justly:—for it is known, that, among the Greeks and barbarians, the women were in the habit of wearing pearl necklaces. His authorities are Theophrastus (apud Athen.) and Clemens Alexandrinus. Fischer agrees with Baxter and Longepierre.—Μαργαρον (says Born) est *unio;* sed, hoc loco, *monile unionibus*, sive *margaritis ornatum.* Solebant enim fœminæ margaritas ex uncino gestare dependentes aureis monilibus, quæ dicebantur δρμοι, περιτραχηλια, et περιδεραια; Latine, *monilia, armillæ.* Vid. Plinii Hist. Nat. l. 9. c. 35.

15. The sophist Philostratus, in one of his love-letters, has borrowed this thought—ω αδετοι ποδες, ω καλλος ελεν-

Or be those shining pearls, that deck,
And close embrace your graceful neck:
Even your very shoe I'd be,
Would you but deign to tread on me.

you; and the fillet of [*your*] bosom, and pearl to [*your*] neck: I would become even [*your*] sandal, that you might tread upon me [merely for you to tread on me] with [*your*] feet.

θερος, ω τρισευδαιμων, εγω και μακαριος εαν πατησετε με.—"*Oh lovely feet! oh excellent beauty! Oh! thrice happy and blessed should I be, if you would but tread upon me.*" In Shakspeare, Romeo desires to be a glove—

Oh! that I were a glove upon that hand,
That I might kiss that cheek.

And, in his passionate pilgrim, we meet with an idea somewhat like that of the 13th line—

He, spying her, bounced in, where as he stood,
O Jove! quoth she, why was not I a flood?

Σανδαλον. This word is found in Homer, Theocritus, &c. Others have σανδαλιον. *(B.)* It was a sort of female shoe, or rather only a sole fastened to the foot by strings and clasps. Some women had them wholly of gold. *(M. Dacier.)* Plautus uses the word *sandaligerulas*, in *Trinum.* act. 2. sc. 1. v. 22. *(L.)* On the sandal, Barnes refers to the *Epiphyllid.* of Joh. Nichol. Loensis, (l. 1. c. 9.) and Baxter to Octavius Ferrarius, *De Re vestiaria.* He adds, that in later ages these sandals were called *reticuli* and *campagi.* Fischer also cites a host of authorities on the subject, to which the curious reader is referred.

16. πατειν. This infinitive depends upon the word ὡστε, or ὡς, understood, as in ode 24. v. 2. *(Fischer.)* He also refers to various other similar passages in Theocritus, Plato, Sophocles, &c. &c. Barnes says—*Latinorum* more, ὡς omisso, necessario *infinitivus* pro *subjunctivo.* The note of Stephanus is—Nisi subaudias ὡστε, non procedet sensus. Brunck, from some Ms., proposed πατει; and another critic ὁπως μονον πατῃς με.—Μονον (says Born) is *saltem, certe, ad minimum.*

Codex Vaticanus habet πατει με, sermone nimis abrupto. Itaque Degenius cum aliis legendum putabat πατειν με, quod, quum sententiam reddat valde ambiguam, in πατεισθαι mutavit Bothius. Sed scribendum duximus,

Και σανδαλον ποσιν σευ
Ὁπως μονον πατῃς με.

Nam το γενοιμην glossema videri possit, quia hoc vocabulum facile subintelligitur e versu 11. *(Mœbius.)* On this concluding line Pauw observes,—*Si ad præcedentia et indolem sermonis attendas, facile videbis mecum, hæc metri necessitate etiam* (id est, the line, as well as the word αει before mentioned) *extorta esse homini pauperis ingenii.* Thus it seems, that an entire line of an ode, not confined to any given number of lines, and which has the same measure in every line, is an expletive only to complete the measure—the measure of what? of the whole ode? That, surely, is too ridiculous. Is the verse then an expletive to complete itself? That is, if possible, worse. A reader, for aught I know, may discover the critic's intention: but, for my part, I can find nothing in it, but what, to my judgment, seems evident nonsense. *(Younge.)* Brunck (says Degen) difficiliorem emendationem e membranis dederat πατει, ubi ν forte vel evanuerat, vel, per scribendi errorem, non adhibitum erat. Hinc vulgar. πατειν, quod pendeat ab omisso ὡστε, vel προς το, vel εις το, longe facilius et elegantius reducendum videbatur. Sed nec spernenda est emendatio viri docti, ὁπως μονον πατῃς με. Bothe recepit πατεισθαι.

ΚΑ.

ΕΙΣ ΈΑΥΤΟΝ.

Δότε μοι, δότ', ὦ γυναῖκες,
Βρομίου πιεῖν ἀμυστί·
Ὑπὸ καύματος γὰρ ἤδη
Προποθεὶς ἀναστενάζω.

Δοτε μοι, δοτ', ω γυναικες, πιειν αμυστι βρομιου· γαρ, ηδη προποθεις, αναστε-

Brunck thinks this ode imperfect: *Odarion hoc mutilum est, nec qui fuerit poëtæ sensus ex omni parte facile est adsequi.* The opinion of Mœbius is very different:—Elegantissimum odarion, in quo puellas allicit Noster, hac conditione, ut ipsi ministrent vina, caputque coronis redimiant. At hoc cum facerent, eas declaratione amoris satis lepide occupat. Totum carmen jocum prodit. Ita sensus facile est adsequendus, atque Brunckius, qui hanc cantiunculam mutilam censet, refutandus.—Born agrees with Brunck, that this ode is imperfect. The argument is, as he thinks, *that the heat of the sun may be allayed, or mitigated; but that the Poet was not able to allay, or suppress the heat of Love. (Born.)*

1. This repetition of the word Δοτε indicates the excited mind of a man anxious to drink, who, therefore, wishes his girls to be quick in supplying him. Δοτε μοι πιειν is similar to the words of Terence, *ei dare bibere:* (Andr. 3, 2, 4.) See also Matth. c. 14. v. 6: c. 25. v. 35: Marc. c. 6. v. 37: Luc. c. 9. v. 13. *(Fischer.)* Ω γυναικες, *puellæ. (Born.)* On the same word, ode 11. v. 1. he says—*Fœminæ, muliere*s, sive virgines sint, sive nuptæ.

2. Various authors have given various accounts of the origin of the name βρομιος, as applied to Bacchus. Baxter says, that it is—perpetuum Bacchi epitheton, απο του βρεμειν, a *fremendo*, scilicet. Tonitru enim Bacchi mugitus.—Hesychius explains βρομιος by ὁ Διονυσος, or Bacchus. Fischer thinks it may have been derived from the rustling, or noise of the ivy, which was sacred to this god. (See od. 6. v. 6.) In this place it signifies *wine*, as ὁ βακχος does, at ode 26. v. 1. Fischer adds:—Mœris: επιον οινον, ουκ οινον, Αττικως. Nam Græci omnes, maximeque Attici, αει επι μερους ειωθασι λεγειν, εφαγον του αρτου, επιον του οινον· quæ est elegans observatio Schol. Luciani. Sic vero vanitas conjecturæ Pauli patet, qui poëtam αμυστιν, non αμυστι, scripsisse credebat. *(Fischer.)* Πιειν αμυστι. The amystis was a method of drinking used among the Thracians: thus Horace, *Threicia vincat amystide. (M. Dacier, Longepierre, &c.)* Parrhasius, in his 26th epistle, (Thesaur. Crit. vol. 1.) explains the amystis as a draught to be exhausted without drawing breath, *uno haustu.* A marginal note on this epistle of Parrhasius says—"Politianus vestem esse putabat;" but I cannot find where. *(Moore.)* It was a fashion of drinking among the ancients not unlike the modern one of—*tossing off a bumper.* On the words of Horace already quoted (od. 36. lib. 7.) Anacreon says:—*Amystis, ut quidam putant, potionis genus apud Thracas; ideo amystis dicta, quia certa mensura clausis oculis potabatur uno ductu.*

ODE XXI.

ON HIMSELF.

Come fill, sweet girls, fill high the bowl,
And let me cool my thirsty soul:
The heat of previous draughts to-day
Has nearly drank my life away.

Give me, give [*me*], O women! [or, my girls!] to drink copiously of Bacchus; [or, *give me copious draughts of wine;*] for now, having already drank [*much*], I pant, [or *I groan deeply*, or *I sigh*,] exhausted by

Plutarch, in his Morals, describes it almost in the same manner:—"Αμυστιζειν is to drink at one draught, without taking breath: those, who drank in this manner, the ancients tell us, were the soonest fuddled." *(A.)* The words of the original are—Αμυστιζειν, το αθρουν και απνευστι πινειν, ὅπερ οἱ ποιουντες, ὡς φασιν οἱ παλαιοι, ἡκιστα μεθαις περιπιπτουσιν. Faber remarks, that Horace properly calls it *Thracian*, as appears from two passages in (the *Rhesus* of) Euripides.—Αμυστι, *uno haustu*, nec respirante, nec labiis admotis, a μυειν, *labia comprimere.* Αμυστις est haustus continens ore pleno, nec intercluso, Thracum proprius, qui bibere solebant, poculo non prorsus labiis admoto. *(Born.)* Est grandis haustus, ore non intercluso; est enim το μυειν *labia comprimere*, uti in efficione literæ μυ fieri videmus. *(Baxter.)* According to Hesychius, αμυστις is συνεχης ποσις και αθροα, quum quis bibit *avide, et uno spiritu, et haustu, et impetu.* Apuleius has—*Calicem uno haustu perhaurire.* Anacreon uses the same words in the 2d verse of the 31st ode; and a similar phrase, in ode 57. of Barnes's edition.

3. Καυμα, a καιω, *uro*, est hic *æstus Solis:* Vid. Sophocl. Antig. v. 417. *(Born.)* Ὑπο καυματος—αναστεναζω, says Fischer, est—*Ego, qui me jam oneravi vino, quem jam invitarunt poculis, æstu vini, et ardore ita vexor, ut ferre non possim.* Neque enim abhorret, poëtam bene potum voluisse æstum vino excitatum ita sedare, ut biberet αμυστι.—Pauw explains it by supposing, that Anacreon, already heated by hard drinking among his associates, escapes from them to the women, and calls for more wine to cool himself: thus giving the same as Fischer's interpretation,—which is far more rational, than that, which supposes, that καυμα and προποθεις here refer to the heat and thirst excited by the sun.

4. Προποθεις. Barnes prefers this to the reading of the Vatican Ms. viz. πυρωθεις (and προδοθεις), as inconsistent with the otherwise regular metre of this ode. Fischer also condemns these readings, because the word ηδη requires a verb to correspond with the words πιειν αμυστι. For προπινειν signifies properly το ἑτερῳ προ ἑαυτου δουναι πιειν. (See od. 4. v. 3.) Therefore, προποθεις, says Fischer, est *is, quem sodales invitarunt poculis.* The following verses respecting the garlands confirm the sense of the preceding, as Pauw has well remarked; for the ancients were in the habit of wearing them as defences against the heat—not of the sun, or of the atmosphere,—but against

Δότε δ' ἀνθέων ἐκείνων· 5
Στεφάνους δ', οἵους πυκάζω,
Τὰ μέτωπά μου πικαίει·

ναζω ὑπο καυματος. Δ' δοτε εκεινων ανθεων· δ' τα μετωπα μου πικαιει στε-

the intoxicating heat of wine: (See od. 5. v. 1. 2. &c.) Nam illæ contra calorem vini, non contra calorem cœli certe sumebantur. *(Pauw.)* Mœbius condemns Bothe and Degen for reading πυροεις. Brunck thinks, with Salmasius, that προδοθεις is the correct reading, meaning—*desertus a vobis*, &c.

Cum nexus sententiarum hoc loco omnino desideret ideam, quæ æstui præcedenti respondeat, illa autem non nisi in igne, seu ardore quærenda sit, non dubitavi, cum Bothe, cum lectio Cod. Vaticani πυρωθεις metri legibus repugnet, et altera ejusdem membranæ scriptura, προδοθεις, [a manu secunda imposita] sensum non satis aptum efficiat, recipere πυροεις. Ardor internus, seu æstus amoris, v. 8., causa erat ignis externi et fecerat sitim. *(Degen.)* The words of Brunck are—προδοθεις est in Vat. membr. a secunda manu, quod, cum Salmasio, verum esse judicamus. Προδοθεις ὑφ' ὑμων αναστεναζω ὑπο καυματος· *desertus a vobis et derelictus, præ caloris æstu ægre animam duco.* Quod primo scripserat librarius, πυρωθεις, vel ipsa metri lex vitiosum esse arguit:—nihili est quod substituit H. Stephanus προποθεις.—In Codice Vaticano (says Born) est προδοθεὶς a secunda manu: primo librarius scripserat πυρωθεις· quod metri ratio respuit. Et hanc lectionem recepit Brunckius; parit enim sensum commodum.—Cod. Vaticanus (says Mœbius) habet πυρωθεις. Alia manus syllabis πυρω *imposuit* προδο; sed lectio προδοθεις, *derelictus, desertus a vobis*, monente Fischero, non est ferenda, propterea, quia ηδη verbum requirit, quod το πινειν αμυστι respondeat. Hanc ob causam idem Fischerus retinendum putat προποθεις, id est, *is, quem sodales invitarunt poculis.* Recte quidem; sed, absque dubio, propter vocabulum καυμα, (quod, ut recte vidit Ramlerus, aliud verbum requirit,) scribendum esse videtur, Αναπυρωθεις στεναζω: Forsitan etiam emendari possit πυρωθεις αυ στεναζω: vel πυρωθεις αναστεναζω, pro αναστεναζω. Sic plane Anacreon in Epigram. 6. v. 2. αγκειται pro ανακειται. Confer Jacobsii Antholog. p. 484. Audacter Bothius πυρωεὶς, quod recepit Degenius.

5. Εκεινων was proposed by Faber, instead of εκεινου, and adopted by Barnes and Dr. Trapp.—Mad. Dacier, Baxter, Fischer, Born, Degen, &c. retain εκεινου. Pauw prefers εκεινων. Longepierre thinks εκεινου refers to βρομιου, and that it means the flowers consecrated to Bacchus. Regnier takes it to signify *flos vini*, or *the best wine*, [the *flos Bacchi* of Lucretius, l. 3. v. 222. and the *flos vini* of Plautus.] Born takes the meaning to be—(thus referring it to βρομιου) *Nectite mihi corollas Bacchi floribus, qualibus ego caput vincire soleo.*—Faber thinks the word is used δεικτικως; for it is manifest, he says, from what follows, that it cannot refer to βρομιου.—He adds: Intelligit flores, qui super abacum, sive in vasculo aliquo ibi essent. Pauw, approving of Faber's opinion, says—"*Date mihi de istis floribus:*" Quos digito nempe demonstrat poëta, cum ibi forte in cœnaculo apud suaviculas essent.—"By the original reading of this line (says Mr. Moore), the poet says—*give me the flower of wine,*" —*Date flosculos Lyæi*, as it is in the version of Elias Andreas, and

Deh porgetimi del fiore
Di quel almo e buon liquore,

as Regnier has it, who supports the reading. Ανθος would undoubtedly bear this application, which is somewhat similar to its import in the epigram of Simonides upon Sophocles,

Εσβευθης γεραιε Σοφοκλεες, ανθος αοιδων.

With fresh flowers, too, my forehead shade;
Scorch'd by my brows, my garlands fade:

violent heat.—And give [*me some*] of these flowers; for my forehead scorches the garlands, which I wear. But, O [*my*] heart, with what

And *flos* in Latin is frequently applied in this manner: thus Cethegus is called, by Ennius,

Flos inlibatus populi, suadæque medulla.

"*The immaculate flower of the people, and the very marrow of persuasion.*" See those verses cited in the *Noctes Atticæ*, lib. 12. Cicero praised them, and Seneca thought them ridiculous. But, if we admit εκεινων, according to Faber's conjecture, the sense is sufficiently clear, and we need not have recourse to refinements. (*Moore.*) Mad. Dacier says, that the original means—*Donnez-moi des fleurs de celui-là;* and that, perhaps, the word "*buffet*" (sideboard) is understood: she accordingly translates the passage thus, "*Donnez-moi aussi des fleurs de ce* buffet." The conjecture of her father she thinks very good; as if Anacreon spoke to some girl, pointing, at the same time, to the flowers, which may be in some adjoining vessel, or, as she translated it, upon a *(buffet)* sideboard. Baxter thinks the word used was εκείνου, and that it was used *relatively*, and not δεικτικως. Fischer is of the same opinion.—He says the poet complains of the two-fold heat of wine and of love: and wishes to allay the one, so as to drink αμυστι; and the other, so as to surround his temples with new garlands. He thinks the very subject recommends εκεινου as the proper reading. He adds—Poëta, tempora jam aliis floribus cinctus, sperat, se recreatum iri, redimitum frontem corona nexa floribus et frondibus Baccho sacris, nempe hederaceis. Sensus enim scripturæ Baxterianæ est, *nectite mihi, floribus et frondibus, Bacchi corollas, qualibus ego fere vincire caput soleo.* (Vid. od. 26. v. 5.) Nam εκεινου pertinet ad *Bromium*, id est, *Bacchum* (v. 2.), et πυκαζω, *cingo caput meum*, atque επικαιει accipi recte ut media possunt, ut ὁπλιζε, od. 26. v. 7.: sed οἵους poëta scripsit, non οἵοις, quia idem casus præcedit.—La Fosse follows the reading of Faber, in his translation, though he admits, that there is much force in the opinion of Regnier, who is also supported by two other Italian translators. Brunck and Mœbius read εκεινου: but Gail prefers the correction of Faber.

6. 7. Brunck's reading here is—στεφανους δ', οἵοις πυκαζω τα μετωπα μου, πικαιω: and it is adopted by Gail and Degen. Gail's translation is—Donnez-moi de ces fleurs: *il n'est point de couronne, que mon front brûlant ne dessèche.* De Pauw prefers—δοτε δ' ανθεων εκεινων· στεφανους, οἵους πυκαζω, τα μετωπα μου πικαιει. And the meaning is—*give me some of those flowers of yours; for my forehead scorches mine, or those which I wear.* Some editors read—δοτε δ' ανθεων εκεινου, στεφανους δπως πυκαζω· τα μετωπα μου πικαιει—upon which Gail remarks, that πικαιει, taken in an absolute sense, is not Greek. The Vatican Ms. has πικαιω, which is admitted by Brunck and Gail, though condemned by Pauw. In following this reading Gail gives the following, as he calls it, literal translation:—*Je brûle les couronnes, dont je charge mon front.* Born gives the words thus—δοτε δ' ανθεων εκεινου στεφανους, οἵους πυκαζω· τα μετωπα μου πικαιει:—*nectite mihi corollas Bacchi floribus, qualibus ego caput vincire soleo; frons meus æstuat.* Of Bothe's reading Degen says—Bothe legit στεφανοισιν ὡς πυκαζω, τα μετωφ', ἁ μοι 'πικαιει, et quidem versum septimum secundum conjecturam a Zenne prolatam. Sed non opus videtur aliquid mutare, cum structura lectionis Brunckianæ omnino ad rationem poëticam magis accedit. The reading of Mœbius is—δοτε δ' ανθεων εκεινου στεφανους, οἵους πυκαζω, τα μετωπα μοι 'πικαιει. Alluding to that of Bothe,

Τὸ δὲ καῦμα τῶν Ἐρώτων,
Κραδίη, τίνι σκεπάσω;

φανους, οἱους πυκαζω. Δε, κραδιη, τιγι σκεπασω το καυμα των Ἐρωτων;

he says—Sed causa mutationis non patet. Sana est lectio vulgaris: Nam εκειγου pertinet ad Bromium, et στεφανους ανθεων dictum est, ut στεφανισκους ὑακινθων. (Od. 42. v. 5). Οἱους vero accipe pro τοιουτους, οἱοις πυκαζω. *Nectite mihi e floribus Baccho sacris* (id est, rosis, quæ frondibus hederaceis intexebantur,) *corollas, qualibus caput vincire soleo.* Of πικαιω he adds—non male Brunckius πικαιω, quod voc. media accipi debet, ut medium, signo interpunctionis post μου posito. Ita sæpius adhibentur verba activa, ut v. 6. Vid. od. 26. v. 7.—Baxter's reading of the whole passage is—δοτε δ' ανθεων εκειγου στεφανους, οἱου πυκαζω· τα μετωπα μου πικαιει:—Upon which Trapp remarks—πικαιει, per aphæresin pro επικαιει. Miror Baxterum, qui verbum hoc reddit per *ardet*, pro *urit;* atque hunc, duosque præcedentes versiculos punctis male distinguit, et perperam prorsus intelligit. Baxter's note is—*exurit me*, et per hoc *ardeo.* Luculenta est ista coronandi ratio. To which Fischer adds—Sensus est,—*frons mihi calet, ardet, propter æstum,* seu, *præ æstu amoris.*

Bene δ' οἱοις reposuit Brunckius, says Degen. D'Arnaud, *Animadver.* pag. 14., jam emendavit υἱοις, omisso δε, positum pro ὁσοις. Vulgar. οἱους, quod De Medenbach retinere, et post στεφανους ponere jubet δε, quod hoc loco sumatur pro γαρ, ut apud Theocrit. 4, 43.

Mr. Moore, in his notes on the present verses of our author, cites the following beautiful lines, by Angerianus, upon a garland:—

Ante fores madidæ sic, sic, pendete corollæ,
Mane orto imponet Cælia vos capiti;
At, quum per niveam cervicem influxerit humor,
Dicite, non roris, sed pluvia hæc lacrimæ.

"By Celia's arbour, all the night,
Hang, humid wreath, the lover's vow;
And haply, at the morning light,
My love shall twine thee round her brow.
Then, if upon her bosom bright
Some drops of dew shall fall from thee,
Tell her they are not drops of night,
But tears of sorrow shed by me."

Mr. Moore adds—in the poem, by the late Mr. Sheridan, "*Uncouth is this moss-cover'd grotto of stone,*" there is an idea very singularly coincident with this of Angerianus, in the stanza which begins—

"*And thou, stony grot, in thy arch may'st preserve,*" &c. &c.

Faber has the following remarks on the present lines of the poet:—Hunc locum pessime convertit interpres, *Date serta, queis calentem amo frigerare frontem:* cum versuum Græcorum sententia sit, *Heus, puellæ, date huc flores; nam quotquot corollas addenso, eas omnes frons æstuans exurit.*—Fortasse autem *frons* hoc loco pro *capite* posita sit, ut alibi, et apud Latinos passim. Tamen, si proprie sumi voles, licebit id quoque; nam ex Athenæo (15, 4. p. 674. C.) discimus, quosdam olim fronti tantum coronas imposuisse; et in eam rem fragmentum Anacreontis, quod tale est, profertur,—επ' οφρυσι σελινους στεφανισκους θεμενοι, &c. *Superciliis corollas ex apio imponentes,* &c.

8. 9. Love is constantly compared to fire. Thus Terence, (in Eunuch.) *Accede ad hunc* ignem, *jam* calesces plus satis.—Ερωτων in the plural is put for the singular, meaning Cupid, or the god of Love.—Longepierre was the first to propose, that κραδιη should be read without the *iota subscript*, so as to be in the vocative case; and giving this meaning—*sed quomodo restingam, anime, æstum amoris?* This correction

But O ! my heart, what shade can prove
Thy guard against this heat of Love ?

shall I screen [*thee from*] the [*fiercer*] heat of Love ?

has been followed by Brunck and several others. Baxter condemns it, principally, I think, because it was approved of by Barnes; and then adds —Quis enim non videt μετωπα atque κραδιη dici εν αντιθεσει? The common reading, says Born, makes good sense: namely—*Sed æstum Cupidinis, in animo excitatum, quo tandem remedio sedabo ?* Born adds—σκεπαζω est *tego, contineo.* Apte Fischerus vertit—*æstum amoris continere corde qui possim,* ne petat caput?—Barnes reads σκεπασσω, *Ionice*, for the future σκεπασω, which is the reading of the Vat. Ms. On this Baxter remarks—major vis est præsentis, quam futuri. Barnesius, consueto sibi Ionismi amore adductus, de σκεπαζω fecit σκεπασσω. Fischer's addition to Baxter's note is—Verte: *Æstum enim amoris continere corde qui possim, ne petat caput ?* Nam δε positum est pro γαρ; et poëta declarat istis verbis causam, cur frons ipsi ardeat. Futurum autem recte habet, quum continuatio actionis indicetur. Dr. Trapp approves of Longepierre's emendation—" *O cor ; τινι, qua re, &c.*" Vel subaudi στεφανῳ, respectu habito ad versum 6. Frustra sunt qui legunt κραδιη τινι, &c. sive cum interrogatione, sive sine interrogatione. " *Quo corde tego, &c. ? Corde aliquo tego, &c.*" Sensus est plane nullus. He thinks the interpretation of Faber even better, than those just mentioned. Faber left out τινι, and proposed to read κραδιη ενισκεπαζω—*corde (meo) premo et occulto.* But he condemns this interpretation also:—Sed etiam hoc modo sensus est vitiosus. Quomodo enim premit amorem suum; quem perpetuo canit, describit, prædicat? Præterea, istud ενισκεπαζω apud quem auctorem reperitur?—He also prefers σκεπασσω in the future to the present σκεπαζω, though he says, that the sense of the future is often elegantly expressed by the present, in Latin, in English, and in Greek.—Mœbius, after giving the meaning thus—*qua ratione æstum amoris continere possim ?* adds: —Hanc sententiam multum habere urbanitatis et elegantiæ, quis negabit? Degen prefers σκιαζω to σκεπαζω as it is in the Vat. Ms.—His words are: Sed, haud dubie doctius et exquisitius fit σκιαζω, quod nisi verum, certe vulgato melius est. Poëta enim ideam *ignis*, seu ardoris sedandi et restinguendi ab umbra *æstum* refrigerante ducere potest, ita, ut sic imagines nullo modo confundat. Hesychius: σκιαζει· σκεπαζει.—Gail follows, along with Brunck, the conjecture of Longepierre, and gives the literal meaning thus: *mais, avec quoi, ô mon cœur, cacherai-je, ou soulagerai-je les feux de mon amour ?* Addison follows Longepierre's emendation, and Burnaby Greene that of Faber. Mr. Fawkes observes, that—" the reflection the poet here makes is exceedingly natural, beautiful, and strong: '*when Love has once got possession of the heart, all exterior remedies will have no effect;*' " agreeably to the conclusion of the 14th ode—

" All defence to folly turns,
When within the battle burns."

The transition here (says Mr. Moore) is peculiarly delicate and impassioned; but the commentators have perplexed the sentiment by a variety of readings and conjectures.

ΚΒ.

ΕΙΣ ΒΑΘΥΛΛΟΝ.

Παρὰ τὴν σκιὴν, Βάθυλλε,
Κάθισον· καλὸν τὸ δένδρον,

Βαθυλλε, καθισον παρα την σκιην· το δενδρον καλον, δε σειει ἁπαλας χαιτας

The argument, in the words of Born, is—*Docta descriptio amœni loci, ad gratam requiem tenerum amantium cor invitantis.* There is an epigram in the first book of the Anthologia, which is similar to the present ode. It is as follows: the god Pan is supposed to speak—

Ερχεο και κατ' εμαν ἱζευ πιτυν, ἁ το μελιχρον
Προς μαλακους ηχει κεκλιμενα ζεφυρους.
Ηνι δε και κρουνισμα μελισταγες, ενθα μελισδων
Ἡδυν ερημαιοις ὑπνον αγω καλαμοις.

Thus translated by Mr. Fawkes:—

"Rest here, beneath my shady pine reclined,
Whose tall top sweetly murmurs to the wind;
Here, too, a brook mellifluous flows along,
And woos me with its ever-gurgling song:
Here on my solitary pipe I play,
Or sweetly sleep the tranquil hours away."

Mr. Moore translates them thus:—

"Come, sit by the shadowy pine,
That covers my sylvan retreat;
And see how the branches incline,
The breathing of Zephyr to meet.
See the fountain, that, flowing, diffuses
Around me a glittering spray;
By its brink, as the traveller muses,
I sooth him to sleep with my lay."

It is remarked by Mr. Moore, that the description of this bower is so natural and animated, that we cannot help feeling a degree of coolness and freshness while we read it.

1. 2. Stephens reads Βαθυλλου: and καθισω and Βαθυλλου is the reading of the Vatican Ms. It is adopted by Brunck, Mœbius, and Bothe; and was approved of by Salmasius. On the word Βαθυλλου Pauw remarks: In Libris Stephani legebatur etiam Βαθυλλου: quo nihil revera ineptius. Andreas interpres hic in versione Latina totam odarii scenam invertit: id vident omnes. An hominem forte fefellit istud scripturæ vitium? Nescio, quid dicam, et lectionem synceram vellem secutus fuisset presse.—Degen says:—Ingratam et sane monstrosam imaginem præbuerat lectio Βαθυλλου καθισω, quam Salmasius et Brunck tanquam unice veram laudant, et Bothe nuper recepit. Quid enim, quæso, ineptius animo fingi possit, poëta sub umbrosis ramis Bathylli juvenis sedente, levemque foliorum tenerorum motum admirante! Itaque non potui non reducere veterem et facilem lectionem Βαθυλλε, quæ suavissimam sensibus submittit imaginem.—Mœbius defends his reading thus: Etsi Degenius nihil ineptius sibi fingere potest lectione Βαθυλλου καθισω, eam tamen, auctoritate codicis Vaticani nisus, in ordinem recepi. Etenim videtur poëta hoc odarion scripsisse ad Bathyllum, eumque invitasse, ut amicum conveniret, qui sub umbrosa ejus arbore, quæ haud dubie fuit platanus βαθυφυλλος, et *genialis*, ubi ambo forsitan sæpius con-

ODE XXII.

TO BATHYLLUS.

Here let us sit, my charming boy!
And this tree's blissful shade enjoy.

O Bathyllus, sit beneath the shade: the tree is beautiful, and waves

sederant, eum expectaret. Atque, ob hanc causam, hunc locum ab amœnitate commendat. Cui hic non in mentem veniat loci Theocritei et Calpurniani:

Ἁδυ τι το ψιθυρισμα και ἁ πιτυς, αιπολε τηνα,
Ἁ ποτι ταις παγαισι μελισθεται. . . . .

Quidve sub hac platano, quam garrulus adstrepit humor,
. . . . *sedes?*

It is remarked by Baxter, that the word καθισον was improperly translated *statue* by Stephens. Fischer says: verte—*conside:* and quotes Virgil (Ecl. 5. v. 3.) *cur non—Hic corylis mixtas inter consedimus ulmos?* And Theocritus (Idyl. 5. v. 32.) Τανδ' ὑπο ταν κοτινον, και ταλσεα ταυτα, καθιξας. The preposition παρα is followed by an accusative case, when it denotes propinquity to an *inanimate* object, as here παρα την σκιην; but by a dative, if it be an *animated*, or *living* object. This rule, however, is sometimes violated. *(Born.)* Καλον το δενδρον.—The tree meant (says Barnes) is the poplar. These words, according to Fischer, mean—aut, *patula et umbrosa arbor, densis virentibusque foliis vestita;* aut *procera arbor.* He adduces the words of Xenophon, (Œcon. 4, 21.) καλα τα δενδρα, which Cicero (in his Cato Major 17.) has interpreted (*de proceritatibus arborum*), of the height of trees: and adds, that Cicero applies the words, *patulis diffusam ramis*, to the *Platanus*, which Homer calls καλη πλατανιστος, (Il. β. v. 307.) and Plato in his Phædrus ὑψηλοτατη πλατανος.—Certe (he concludes) in utriusque generis arbores cadit pulchritudo.—Born says: καλον το δενδρον (εστι being understood) is *arbor patula et umbrosa;* and quotes *Tityre, tu* patulæ recubans *sub tegmine* fagi, and *Hic corylis mixtas inter* consedimus *ulmos.* He adds:—sensus est —*Hic, Bathylle, in umbra conside: præclara arbor est.* Sive, *præclaram arborem!* In his opinion, the common reading makes better sense, than that adopted by Brunck from the conjecture of Salmasius.

The Vatican Ms. reads Βαθυλλου, which renders the whole poem metaphorical. Some commentator suggests the reading of Βαθυλλον, which makes a pun upon the name: a grace, to which even Plato himself has condescended, in writing of his boy αστηρ. See the epigram of this philosopher, quoted above on the 20th ode. There is also another epigram of his, preserved by Laërtius, which turns upon the same word.

Αστηρ, πριν μεν ελαμπες ενι ζωοισιν ἑωος,
Νυν δε, θανων, λαμπεις ἑσπερος εν φθιμενοις.

"In life thou wast my morning-star,
But now, that Death has stolen thy light,
Alas! thou shinest dim and far,
Like the pale beam that weeps at night."

In the *Veneres Blyenburgicæ*, under the head of "*Allusiones*," we find a number of such frigid conceits upon names, selected from the poets of the middle ages. *(Moore.)*

Ἁπαλὰς σείει δὲ χαίτας
Μαλακωτάτῳ κλαδίσκῳ·
Παρὰ δ' αὐτῷ ἐρεθίζει 5
Πηγὴ ῥέουσα Πειθοῦς.

μαλακωτατῳ κλαδισκῳ· δ' πηγη Πειθους ῥεουσα παρα αυτῳ ερεθιζει. Τις ουν

3. Stephens reads σιει on account of the metre; but this is not necessary, as Faber and Pauw remark: sed nihil necesse est (says Faber), cum omnis diphthongus ante vocalem, aut diphthongum, brevis etiam esse possit.—Alii, (says Pauw) pro σιει ediderunt σειει: Res eodem redit; nam diphthongus corripi potest a diphthongo. Liber Vaticanus scribit ἁπαλας δ' εσεισε χαιτας, ingrate et perperam.—Yet Brunck adopts the reading of the Vatican Ms.; and so does Degen: nor was it disapproved of by Zeune. The meaning of the line is—(says Addison,) *It shakes its tender hair.* The Latins also called the leaves of trees *comæ*, or *hair*. Trapp thinks the *poplar* was the tree meant:—Proculdubio *populum* intelligit; cujus tremunt frondes, etiam sine vento. Χαιται (says Fischer) sunt *folia:* quæ etiam ab Horatio (4. od. 7, 2.) dicuntur *comæ.* Ἁπαλος means *tener* and μαλακος *mollis;* and the Greek words differ, just as the Latin ones do. In the next ode Anacreon, according to Fischer, uses ἁπαλαι κοιται for μαλακαι, as he does in the present μαλακωτατῳ for ἁπαλωτατῳ. Nam teneritati cum mollitudine, mollitudini cum teneritate magnam intercedere necessitudinem, quis nescit? Unde Plinius—*herbas, teneras semper, et molles* dixit: et Cicero *tenerum* opposuit *duro*, ut Sextus Empiricus ἁπαλον σκληρῳ.

5. Brunck proposed to read παρα δ' αυτον μ' ερεθιζει from the Mss., only adding the word μ' to preserve the metre. Mœbius adopts this reading, thinking the word ερεθιζει, without the μ', unmetrical.—Degen writes αυτον; but leaves out μ': saying—sic reposuit vir doctissimus (Brunck) e membranis: sed illud μ', quod de suo post αυτον inseruerat, omisi.—Mœbius condemns τερετιζει, which was proposed by Canterus, and has been adopted by Bothe. —Trapp explains ερεθιζει by—*irritat, invitat;* id est, vel *somnos*, vel potius, *homines ad se.* Of the word τερετιζει he says: Estque lectio ista nequaquam improbanda: quapropter, in versione, utriusque sensum expressi.—Born thinks the emendation of Brunck (παρα δ' αυτον) unnecessary; as some of the best writers have not attended to the distinction of the grammarians respecting a dative, or accusative case after παρα.—Homer (Il. 1. v. 463.) puts an accusative after it, though relating to an *animated* being—νεοι δε παρ' αυτον εχον πεμπωβολα χερσιν—*juvenes propter eum stabant, verua tenentes manibus.* Though ερεθιζει is commonly taken in a bad sense, it is also sometimes used in a good one, meaning *allicere, invitare, provocare:* thus in the Antigone of Sophocles, v. 965: in the 5th Idyl. of Theocritus, v. 110: in the Iliad, book 24. v. 560: and in the Odyssey, book 19. v. 517.—Born adds: Hoc loco ερεθιζειν verti potest—*garrire, susurro oblectare.* Vid. Casaub. ad Athen. lib. 8. c. 4.—Faber's note here is:—ερεθιζει, id est, *leni susurro oblectat,* ait Casaubonus: ita ut blanditias somno facere videatur fonticulus. Potest tamen et aliter verti,—*leni agmine fluit, et veluti in filum quoddam exile aqua tenuatur.*—Mad. Dacier prefers the former meaning, namely that of Casaubon, as more natural; but rejects Canterus's proposed reading, τερετιζει. —Gail thinks Casaubon's interpretation bad: and adds, that Faber would not have adopted it, had he not, like Casaubon, confounded ερεθιζειν, *provoquer,* with εριθιζειν, derived from εριον, *laine,* or εριθος.—His own translation is, *Tu entends cette fontaine, qui, par un doux murmure, invite au plaisir.* The

How sweet these boughs! how sweet the air,
Which trembles through their verdant hair!
And, oh how sweet those rills below,
That in persuasive murmurs flow!

its delicate leaves [or, *hair*] with [its] most soft [or, *tender*] branch: and a fountain of persuasion, flowing near it, invites [or, delights *us by*

acceptation of the word in a good sense, as in this passage, he says, is rare. He adds:—La musique, dit Pauw, est appelée συμποσιων ερεθισμα, parce qu'elle donne de l'âme aux repas, et qu'elle met les convives en train: c'est dans ce sens, que Théocrite a dit, dans sa vingt-unième Idylle, ηρεθον ᾠδαν; parce que le chant, quand il est commencé, anime, encourage, provoque le chanteur.—Baxter thinks, that ερεθιζει agrees well with πειθους, which is not the case with the τερετιζει of Canterus.—Fischer says, ερεθιζειν is elegantly used of such things as delight, &c. —*quæ oblectant, alliciunt, invitant, excitant;* so as to mean, in the present passage, *garrire, garriendo oblectare.* He cites the *garrulus rivus* of Ovid, (Fast. 2, 316.) and refers to various authorities in support of this interpretation. After which he concludes with this remark: Neque aliter utuntur Latini verbis *irritare,* et *irritatio:* vid. Quinctil. 1, 1. 26. et Senec. de beneficiis, 6, 29. et Epist. 9. p. 30. tom. 2. Edit. Gronov.—Barnes thought that ελελιζει might have been the original reading; for which he is laughed at by Pauw.—Pauw also condemns the interpretation of Casaubon. Scilicet (says he) ερεθιζει hic vertit—*susurro oblectat,* et alia similiter de numerorum oblectamento explicat: perperam, ut dixi; nam *oblectare* ab *irritare* longe distat, et in ερεθιζει, aliisque commemoratis, proprie susurrus, vel numeri sunt nulli.—Pauw dislikes, even more than Casaubon's, the interpretation proposed by Faber, which I have given above. In his version, De Pauw gives the passage thus—*Prope fons fluat perennis Suadæ, strepente lympha.* In his note he says:—vertas,—*Juxta eam vero irritat fons Suada fluens:* Nam ερεθιζειν *irritare* significat, et verbum medium est, quod tam in bonam, quam in malam partem accipi potest. Mala ejus significatio frequens et usu trita; bona secretior et rarior: ejus autem exemplum hoc ipso loco, πηγη ερεθιζει: qua ratione et quo modo? ῥεουσα πειθους, id est, ipsa sua eundi dulcedine et Suada.

6. Πηγη, &c. Literally, says Dr. Trapp—*Fons fluens Suada,* vel *suadela.* Quid delicatius, aut magis poëticum? Significat autem Πειθω tam rem, *persuasionem,* quam personam, *deam* scilicet *persuasionis.*—The words πηγη ῥεουσα (says Born) explain the force of ερεθιζειν: thus—*nos invitat fons alliciendo ipsa sua suavitate ac lenitate.* Πειθω, in Latin *Suada,* is properly the goddess of eloquence and persuasion: but in this place, according to Born, the poet learnedly and elegantly applies this name to a fountain, giving to it the power of persuading, or inducing us to approach it, and remain there.—Aqua fontis (says Fischer,) eleganter dicitur Πειθω, *Suada* [Cicer. Brut. 15.]: Πειθως enim pertinet ad πηγη· quia, dum garrit, cohortari advenas videtur, ut accedant et maneant. Nam, ἁδυ δε, inquit Theocritus, τω θερεος παρ' ὑδωρ ῥεον αιθριοκοιτειν. (Idyl. 8. v. 78.) The expression in the original, says Addison, *a fountain rolling persuasion,* is very beautiful: so also remarks Mad. Dacier, who says, that,—word for word,—the meaning in Latin is—*prope autem provocat fons suadelam volvens.* —Fawkes remarks, as most of the commentators have done, that nothing can be more delicate, or poetical, than the phrase—*a fountain rolling persuasion.*—Greene thinks, that Mad. Dacier has very insignificantly translated

Τίς ἂν οὖν ὁρῶν παρέλθοι
Καταγώγιον τοιοῦτο;

ὁρων αν παρελθοι τοιουτο καταγωγιον;

the passage, by the words—*qui, par le murmure de ses eaux, invite et persuade*, as the two last words obviously mean the same thing. In her note (Mr. Greene continues) she turns the phrase—*cette fontaine, qui roule la persuasion.* This, she justly observes, would not be endured in *French.* It may, likewise, be added, that it is not (to all appearance) the sense of the text: ρεειν πειθους, *to roll persuasion*, is, I am afraid, rather ungrammatical. The natural construction seems to be —πηγη δε πειθους ρεουσα παρα αυτῳ ερεθιζει. —The meaning of the original, says La Fosse, is—*a fountain, which persuades*, which would not be admissible in French. His version is—*ce clair ruisseau, dont le bruit au sommeil convie.*

8. Καταγωγιον—*diversorium*, eleganter dicitur de *loco, ubi arbor procera umbrosaque est, et garrulus fons.* Vid. Ælian. Var. Histor. l. 3. c. 1. p. 195. Edit. Gron. *(Fischer.)* We may compare with this ode, says Fischer, Theocritus, Idyl. 5. v. 31, &c., and Idyl. 8. v. 135, &c.—Some read τοιουτο,

Ah! who can hither turn an eye,
And pass this dear Elysium by?

its murmuring]. Who, therefore, seeing [*it*], would pass by such [*so delightful*] an arbour?

and some τοιουτον, in this last verse; but they are often used indifferently. The Vatican Ms. has τοιουτο. Pueri sciunt utrumque dici, says Pauw.—Notandum est, says Barnes, τοιουτον et τοσουτον æque dici atque τοιουτο et τοσουτο, præsertim ante vocalem.—Of τοιουτον, Trapp says—Minus bene; quanquam admitti potest.—Τοιουτον, says Gail, is said, Attically, in the neuter, as well as τοιουτο.

What a finish (says Moore, remarking on these two last lines) he gives to the picture, by the simple exclamation of the original! In these delicate turns he is inimitable: and yet, hear what a French translator says on the passage: "*This conclusion appeared to me too trifling, after such a description; and I thought proper to add somewhat to the strength of the original.*" Mr. Moore might have added, that the same translator (La Fosse) has given various instances of a similar want of taste, judgment, and sense.

ΚΓ.

ΕΙΣ ΧΡΥΣΟΝ.

Ὁ πλοῦτος εἴγε χρυσοῦ
Τὸ ζῆν παρῆγε θνητοῖς,
Ἑκαρτέρουν φυλάσσων,

Ειγε ὁ πλουτος χρυσου παρηγε το ζῆν θνητοις, εκαρτερουν φυλασσων, ἵν'

One cannot but be surprised at the wretched taste of Faber, who has rejected this ode as spurious, and not Anacreon's, when perhaps it is not inferior in beauty to the best of them; as Barnes and Trapp have amply proved, by explaining a Greek idiom, with which it is scarce worth while to trouble the English reader. (*Fawkes.*) This ode has been so well translated into French by Fontenelle, as to cause us to regret, that he has not translated all the others. (*La Fosse.*) Faber's reasons for supposing this ode spurious were, that Anacreon could not have used the phrase ἵν' αν θανειν λαβῃ τι for (or to signify) ἵνα ὁ θανατος λαβῃ τι: at least he ought to have said ἵνα ΤΟ θανειν λαβῃ τι; since θανειν, unless the article be prefixed to it, cannot signify *death*, but *to die*,—non *mortem*, sed *mori*. Add to this, he says, that we cannot use the phrase θανειν ελαβε χρυσον, &c.; not even if we prefixed το to θανειν.—The author of this ode is considered a miserable blunderer by De Pauw. Dr. Trapp is justly surprised at the bad taste of Faber in considering it as spurious, merely because the word θανειν is used to signify death, without the article το prefixed to it. He also condemns him for rejecting several others of the odes, merely on account of a few faults, or errors, though in the main very beautiful.—The argument is thus given by Born: *Cum mors certa impendeat, nullis, neque auri, neque argenti muneribus corrumpenda, Baccho se et Veneri Poëta vacaturum statuit.*—Fontenelle, in his dialogue between Anacreon and Aristotle in the shades, (where he has translated this ode,) bestows the prize of wisdom upon the poet.

1. Πλουτος here means *copia, abundantia:* and πλουτος χρυσου is, therefore, *copia auri, permagnæ divitiæ, multæ opes.*—Plato says—πλουτος της σοφιας; and Herodotus has πλουτος αργυρου μεγας: (lib. 2, 121.) His words are—πλουτον δε τουτῳ τῳ βασιλει γενεσθαι αργυρου μεγαν.—Lucian uses the phrase φιλοσοφιας πλουτος; and Barnes sees no reason why πλουτος may not be joined to any other substantive in the genitive case: as, πλουτος αργυρου, ηλεκτρου, ελεφαντος, βοσκηματων, ανδραποδων, &c.—Madame Dacier was, therefore, not justified in considering the present phrase of our author as a novel one: though new to her, she does not however condemn it. In the Epistle to the Ephesians ch. 1. v. 7. St. Paul uses ὁ πλουτος της χαριτος: (see also Romans, 11. v. 33.): and πλουτος χρηματων is used in 2 Chronicles c. 1. v. 11. Of πλουτος χρυσου, Pauw says—*non improbum est, sed coactum.* He then proposes to read χρυσῳ, so that the meaning should be—*Plutus si auro vitam adduceret mortalibus:—si una cum auro vitam hominibus afferret.* Hoc longe melius et signatius: quare ita legerem, si in hoc odario elegantiæ litatum esset.—La Fosse supposes ἕνεκα to be understood before χρυσου, so that the meaning would be—*If* Plutus, *for gold, would prolong the life of man,* &c.

ODE XXIII.

ON GOLD.

Had heaps of treasured gold the power
To stay the life-resigning hour,

If abundance of gold could prolong life to mortals, I would persevere

—Plutarch, in his life of Fabius, has also πλουτος χρυσου.

2. Παρηγε is the reading of the Vat. Ms. for which Brunck substitutes παρειχε.—Παρειχε, quod præferunt membrana, (says he) unice verum est. Non de producenda ad breve tempus, sed accipienda, quasi mancipio, vita cogitat poëta. He is followed in this by Degen and Mœbius, the latter of whom says:—Optime Brunck. παρειχε pro παρηγε; quod, etsi Cod. Vat. habet, tamen interpretamentum vocis παρειχε videri potest.—Gail also follows Brunck, but translates—si l'or de Crésus *prolongeoit* la vie: whereas Brunck's meaning, as even Gail himself gives it in his note, is—not—*prolongeoit*, but *procuroit*.—Stephens translated παρηγε by *prorogaret*, says Pauw, et alii interpretes quoque intelligunt: quo jure ego mehercule nescio: nam verbum ita ἁπλως nondum ea notione reperi. Fuerunt qui, pro παρηγε, scripserunt παρειχε: et his etiam ignota fuit illa significatio του παραγειν, ideoque vulgatam mutarunt sine dubio: perperam certe, ubi et sententia bona est, et sermonis indoli satisfit, si verbum accipias, ut dixi.—According to Born, παραγειν is, properly speaking, *adducere;* but, in the present passage, *adferre, dare, comparare*.—Fischer, however, says, that its meaning is not so much,—*dare, afferre*,—as *producere, proferre, prorogare*, in which I agree with him. What the Roman authors would express by—*ducere tempus*, Plutarch, in his life of Fabius Maximus, calls παραγειν τον χρονον. Fischer considers παρειχε in the Vat. Ms. either as a comment on παρηγε, or as originating in the ignorance of the transcriber.

3. φυλαττων. Brunck reads φυλασσων, in which he is followed by Mœbius and Degen. He considers the double ττ as a form of Atticism more recent than the times of Anacreon. Si hoc odarion (says he) Anacreontis est, φυλασσων scribere debuit, non φυλαττων. Formam hanc recentioris Atticismi, librariis adamatam, ubique fere sustuli.—Φυλαττων, says Baxter, vox signata est, et ostendit avari animum.—The word (says Fischer) is used absolutely, so as to have the word αυτον understood; that is τον πλουτον χρυσου.—Born says:—subaudi τον χρυσον sive τα χρηματα.—The meaning of the present verse (says Fischer) is—*Diligenter, perseveranter, custodirem, tuerer, servarem.* Nam verbum καρτερειν, aliis verbis junctum non tam redundat, quam potius vim adverbii habet, quo perseverantia et constantia declaretur. He gives an example from Xenophon's Cyropædia (l. 7, 5. 26.) ει ετι δεησει καρτερειν, και πεινωντας, και διψωντας, και επιμελομενους, και πονουντας—*si amplius nos oportebit ferre, et famem, et sitem, et curam, et laborem.*—Καρτερειν (says Born) est—*forti animo esse*, deinde *ferre, tolerare*, ut hoc loco.—Several of his commentators suppose, that Anacreon, in this passage, alludes to an anecdote respecting himself, which we find in Stobæus. This author tells us, that Anacreon, having

Ἵν', ἂν θανεῖν ἐπέλθῃ,
Λάβῃ τι καὶ παρέλθῃ. 5
Εἰ δ' οὐδὲ τὸ πρίασθαι
Τὸ ζῆν ἔνεστι θνηθοῖς,

θανειν, αν επελθῃ, λαβῃ τι και παρελθῃ. Δ', ει ουδε ενεστι θνητοις το πριασ-

received a present of five talents from Polycrates, tyrant of Samos, was so embarrassed with anxiety about his treasure, as to be unable to sleep for two nights successively. Whereupon he sent back the present, with this apology to his patron—'That, however valuable the sum might be, it was not a sufficient price for the trouble and anxiety of keeping it.'

4. For θανειν Brunck here reads θανατος, which has been adopted by Degen, Born, and Mœbius. It was first proposed by Medenbach. I have already stated the opinion of Faber in my general, or preliminary note: and that of his daughter, Mad. Dacier, respecting the impropriety of the Greek phrase in the present passage, is not different.—Olim (says Degen) legebatur θανειν, quod Brunck ab Anacreontis eleganti simplicitate alienum esse censet, et e versu decimo irrepsisse suspicatur.—The note of Brunck himself is, in substance, that the reading of the Mss. was ἵν' ασθενειν επελθῃ, and that those, who substituted for it—ἵν' αν θανειν επελθῃ—were in error, as θανειν, without the article, was not good Greek, in the sense, in which they took it.—According to Mœbius, θανειν is put for το θανειν, as the poets sometimes omit the article, as in ode 2. v. 6. τοις ορνεοις πετασθαι, instead of το πετασθαι. He also refers to the Agamemnon of Æschylus, v. 188: and then adds:—Sed quum, ubi infinitivus substantivi munere fungitur, idea, vel actio simplex significatur, vocabulum Θανατος, quippe de persona usurpatum, hic expellere dubitavi. Neque hæc lectio repugnat metro, quia Parapeon occurrit in Anacreonteis, ut od. 5. v. 5.—Gail rejects the common reading, merely because it is unusual: but he quotes an instance of the infinitive used as a substantive, and that, too, without the article, from the Pers. of Æschylus, v. 831. The words are—σωφρονειν κεχρημενοι for το σωφρονειν, which is there put (he says) for τῃ σωφροσυνῃ.—La Fosse supposes, that, perhaps, the construction may be —ἵν' αν επελθῃ θανειν,—*ut si contingeret mori,—afin que s'il falloit mourir:* thus making θανειν a verb, not a substantive, and rendering the article το unnecessary. But, then, there would be no meaning in it, as connected with the next verse.—Baxter says, that θανειν is put for θανατος, just as το ζῃν is put for ζωῃ.—Fischer refers to ode 2. v. 6. already noticed; and to v. 599. of the Œdip. Colon. of Sophocles.—Barnes censures Faber and Mad. Dacier for not attending to the authority of Homer, or for not considering, that the article used with ζῃν, in the 2d verse, may be understood as repeated here. The passage in Homer, which he refers to, is in Il. κ. v. 173. Η μαλα λυγρος ολεθρος Αχαιοις, ῃε βιωναι. He also refers to verses 10. and 12. of the present ode for infinitives used substantively without the article: and to ode 24. v. 7: ode 32. v. 3: ode 46. v. 2. and v. 4:—and then quotes a similar phrase from Spenser:

"For not, to have been dipt in Lethe lake
Could save the son of Thetis from *to die.*"

Fischer considers επελθῃ in the present verse a very happy expression, like επισταθεις, in ode 3. v. 6:—for those (says he) are said επερχεσθαι, *who come on us unexpectedly,—qui superveniunt, aliosque imprudentes opprimunt.* See Theocritus: Idyl. 4. v. 60: Idyl. 27. v. 56. He adds:—mors vero semper venit

My heart from pleasure I'd withhold,
And live alone to hoard up gold;
That royal bribes, from day to day,
Might charm the tyrant Death away.
  But, since no treasured heaps have power
To stay the fate-compelling hour,

[*in*] guarding [*it*], [or, *I would constantly watch over it*,] in order that death, should he approach, may take something, [*some of it*,] and pass by. But, if it is not at all in the power of mortals to purchase life, why

opinione hominum citius. Vid. Euripid. Alcest. v. 669. &c. et Æsop. Fab. 20. —Unde odar. 24. v. 7. est πριν εμε φθασῃ το τελος.

The commentators, who are so fond of disputing "de lana caprina," have been very busy on the authority of the phrase ἵν' αν θανειν επελθῃ. The reading of ἵν' ἀν Θανατος επελθῃ, which De Medenbach proposes in his *Amœnitates Literariæ*, was already hinted at by Le Fevre, who seldom suggests any thing worth notice. *(Moore.)* Mr. Moore is too severe upon Faber, whose conjectures are often judicious, and generally ingenious.

5. Ἵν'—παρελθῃ. The meaning is, *ut præteriret, neque me attingeret;* εμε being understood.

6. In place of the common reading, which will be found in the text, Brunck has ει δ' ου τι που πριασθαι, and is followed by Degen, Mœbius, Born, and Gail.—Brunck condemns the common reading, which is that of Stephens, as well as—ει δ' ουν μη το πριασθαι, the reading of the Mss. In support of his emendation he quotes from Hesiod. (Εργων 92.) Ουτως ου τι που εστι Διος νοον εξαλεασθαι. Pauw dislikes the το πριασθαι of the common editions, and Gail thinks justly, on account of the repetition of το in the following verse, and because ενεστι το πριασθαι is not good Greek. Pauw proposes to read ει δ' ουδε τι πριασθαι—*si nullo modo, nulla ratione.* Ουδε τι, he remarks, eleganter significat Græce, et perquam appositum est hic.—Pauw condemns those who proposed ουδεπω, instead of ουδε το, as the better reading.—The common reading (says Greene) has been insufficiently changed into ουδεπω. The meaning of the passage requires ουδαμη. Dele το in the original verse.—Fischer considers the conjecture of Pauw as an elegant one, but unnecessary, as the common reading affords a good meaning, and is not, at all, inconsistent with the genius of the Greek language. For, why may we not (says he) be allowed to say—ενεστι θνητοις το πριασθαι, &c.—*mortalibus est potestas et facultas redimendi vitam?* This he thinks far better than to say—ενεστι, hoc est εξεστι, θνητοις πριασθαι το ζην. The meaning, he says, is—*Si autem mortales nec auro nec pecunia, cui tamen omnia parent, nedum aliis muneribus, redimere vitam possunt.*—Mœbius thinks Fischer's interpretation—*mortalibus est potestas redimendi vitam*—more inconsistent with Anacreontic simplicity, than ενεστι (hoc est εξεστι) θνητοις πριασθαι,—*licet mortalibus vitam redimere.* He continues:—Huc accedit, quod,—το πριασθαι το ζην—molesti quid habet. Itaque cum Pauwio legendum ουδε τι, *nullo omnino modo;* vel, cum Brunckio, ου τι που, quod recepi.—The ου τι που of Brunck means, *neutiquam.*—The ουδε of the common editions is badly translated *neque* (says Trapp); but ought to be—*ne minime quidem:* he adds—ουδε sometimes is equivalent to ουδε γρυ.

7. Here το ζην is put for ζωη, *vita:* and ενεστι means—*licet, penes me est.* Hesychius explains ενεστιν by εξεστιν. —Instead of the words, which follow

Τί καὶ μάτην στεναίζω;
Τί καὶ γόους προπέμπω;
Θανεῖν γὰρ εἰ πέπρωται, 10
Τί χρυσὸς ὠφελεῖ με;
Ἐμοὶ γένοιτο πίνειν,
Πίοντι δ' οἶνον ἡδὺν,
Ἐμοῖς φίλοις συνεῖναι·
Ἐν δ' ἁπαλαῖσι κοίταις 15
Τελεῖν τὰν Ἀφροδίταν.

θαι το ζην, τι και στεναζω ματην; τι και προπεμπω γουυς; γαρ, ει πεπρωται θανειν, τι χρυσος ωφελει με; Γενοιτο εμοι πινειν, δ' πιοντι ἡδυν οινον συνειναι εμοις φιλοις· δ' τελειν ταν Αφροδιταν εν ἁπαλαισι κοιταις.

in the next verse, Pauw would have us read—τι χρυσος ωφελει με.—Gail prefers the common reading, as Brunck does: "*If it is not at all in the power of mortals to purchase one day, why should I incessantly lament and sigh?*" Gail sees no incoherence, nor inconsistency, in the two members of this sentence. I agree with Gail, that there is none.

9. The meaning of γουυς προπεμπειν is—*lamentis vacare, lamentari, lamenta mittere.* See Homer's Odys. α. v. 242, &c.—Homer has also, as well as Anacreon, joined στεναγμους and γοους.—Και (says Fischer) means—*adeo*, not—*igitur*, in the present verse.

10. 11. Bothe rejects both these verses as spurious, though he has not, as Degen remarks, proved them superfluous.—Mœbius also condemns Bothe for rejecting them; but agrees with Pauw in thinking, that the order of the verses should be changed, so that v. 11. should be first; verse 10. second; verse 8. third; and v. 9. fourth. Πεπρωται means—*fato decretum est:* or, as Fischer has it,—*si mors est fatalis: si fata volunt, jubentque me mori.*—Barnes remarks, that—θανειν—is here put manifestly for—το θανειν. See Horat. od. l. 2. od. 13. in initio.

12. 13. Pauw and Gail think, that—πιοντι δ' οινον ἡδυν, in the 13th verse, is quite redundant after πινειν, in the preceding. I should be sorry to agree with such commentators, at least in the present instance.

14. Φιλοι sunt hic *pueri et puellæ. (Born.)* Φιλοις—accipe de παιδικοις et ερωμενοις, qui alibi etiam ἑταιροι appellantur. Sic legitur apud Platon. Sympos. 10. *(Fischer.)*

14. This communion of friendship, which sweetened the bowl of Anacreon, has not been forgotten by the author of the following scholium,

Insensate why should I complain,
And render life's short blessings vain?
I ask but for the generous bowl,
With friends, whose converse glads the soul:
And, that on downy beds the charms
Of my sweet girl may bless my arms.

therefore do I [or, *should I*] sigh in vain? Why therefore do I [or, *should I*] send [or, *pour*] forth lamentations? For, if it be decreed by fate [*for me*] to die, of what use is gold to me? Let it be my lot to drink, and, [*while*] drinking delicious wine, to be in company with my friends: and to accomplish [*the work of*] love, on soft [or, *downy*] beds.

where the blessings of life are enumerated with proverbial simplicity:—

Ὑγιαινειν μεν αριστον ανδρι θνητῳ.
Δευτερον δε, καλον φυην γενεσθαι.
Το τριτον δε, πλουτειν αδολως.
Και το τεταρον, συνηβαν μετα των φιλων.

Thus translated by Mr. Moore:

Of mortal blessings here, the first is health;
And next, those charms by which the eye we move:
The third is wealth, unwounding, guiltless wealth;
And then, an intercourse with those we love.

The following is given in another scholium:

Συν μοι πινε, συνηβα,
Συνερα, συστεφανηφορει·
Συν μοι μαινομενῳ μαινεο,
Συσσωφρονει σωφρονι.

15. Mœbius reads—ενι θ' ἁπαλαισι κοιταις: and says—recepi Hermanni conjecturam, quæ ad similitudinem vulgatæ lectionis maxime accedit.—Born says, that ἁπαλαισιν is pro for μαλακαισιν: (see od. 22. v. 3. 4.) and that κοιται μαλακαι are the μυρσιναι τερειναι, and λωτιναι ποιαι of the 4th ode, v. 1. 2. Κοιτη means—*cubile, lectus.*

16. Barnes reads, Ionice, την Αφροδιτην. The meaning is—*vacare veneri*, as of τελειν Κυθηρην, in the first Fragment of our poet, v. 23.—It is a hymn to Apollo. Theocritus, Epigr. 4. v. 4. has Κυπριδος εργα τελειν; and Laertius, (6, 69.) ποιειν τα Αφροδιτης. The meaning of these phrases may be seen in Theocritus, Idyl. 2. v. 140. &c.—Bothe reads τιν' for ταν, first proposed by Scaliger: but this emendation is rejected by Barnes, Mœbius, and Degen.—Optat Poëta vitam facilem; una cum amicis potare, molliter cubare, et *veneris* legitimæ usum. Τελειν τα θεου et τελειν τα κατα θεον dicitur pro—*Deum aliquem rite colere. (Barnes.)*

ΚΔ.

ΕΙΣ ΈΑΥΤΟΝ.

Ἐπειδὴ βροτὸς ἐτέχθην
Βιότου τρίβον ὁδεύειν,
Χρόνον, ὃν παρῆλθον, ἔγνων·
Ὃν δ' ἔχω δραμεῖν, οὐκ οἶδα.

Επειδη ετεχθην βροτος ὁδευειν τριβον βιοτου, εγνων χρονον, ὁν παρηλθον· δ' ουκ οιδα, ὁν εχω δραμειν. Φροντιδες, μεθετε με· εστω μηδεν μοι και

According to Faber's opinion, this ode was not written by Anacreon. His principal reason for so thinking is the irregularity of the metre. His own words are:—Neque Anacreontis est hoc odarium. Rationes adderem, nisi res ipsa vociferaretur. Omnia sunt dissoluta, omnia numeris carent, nonnulli versus sunt politici; (*ita dicuntur versus, in quibus numerus syllabarum observatur, non autem modus et ratio quantitatis.*) Brunck and Mœbius, and Pauw also, seem to be of the same opinion.—Hujus odarii versus (says Brunck) non sunt Anacreontei, sed politici plerique. Metricarum legum plane rudis fuit auctor. —The remark of Mœbius is similar: Hæc cantiuncula profecta est ab homine metri et prosodiæ prorsus ignaro.—Barnes considers the ode genuine, and, by various emendations, endeavours to remove its defects.—Baxter censures alike the rejection of it by Faber, and the corrections of Barnes: —Facetissimum hoc odarium, quod non intelligerent, Faber repudiavit, et Barnesius interpolando fœdavit. Modo vero lascivit Anacreon in metris, tanquam εν Σατυρικῃ Μιμησει. Nam irridet metum mortis et cæteras vitæ curas.—" Le Fevre's delicacy in esteeming this ode spurious, on account of the inequality of the measure, cannot be submitted to. An admirer of Anacreon will ask, whether the poet has laboured his metre to exactness in any of his pieces; and the answer may be readily given." (*Greene.*) The remark of Fischer, respecting the metrical irregularities of the present piece, is, I think, very just:—Cæterum auctor odarii ipse numerasse tantum syllabas versus cujusque, neglectis legibus metricis, videtur; ita ut opera, quam viri docti posuerunt in versibus carminis ad numeros legitimos revocandis, frustra consumta omnis existimanda sit.—With respect to the authenticity of the ode, my opinion corresponds with that of La Fosse, who, notwithstanding its metrical irregularities, considers it Anacreon's:—Il est vrai, que la mesure des vers de cette ode est très irrégulière: mais le génie d'Anacréon y paroît tout entier, et c'est assez pour faire croire qu'elle est de lui.—According to Born, the argument is:—*vitæ summa brevis et incerta jubet, ut liberi curis genio indulgeamus.* —Degen bids us compare with this ode the 5th of Bion's Idyl, and an Epigram of Palladas, or Rufinus, in Zeune's Animadversions, &c. p. 57.

1. For επειδη Barnes reads επειη, on Homer's authority; and correctly, as Trapp thinks. Barnes also reads γ' before ετεχθην, to make the metre correct.—Mœbius reads τεχθην, and says:

ODE XXIV.

ON HIMSELF.

Sprung, as I am, of human seed,
And for life's little race decreed,
The way I've come alone I know,
Unconscious of the way I go:

Since I was born a mortal to travel the road of life, I know the time, which I have passed over, [*which I have travelled*]; but do not know [*that*] which I have [*yet*] to travel. Away from me, [*then*,] [or *farewell*,

—Nam augmenti omissio etiam in Atticis poëtis nonnunquam ferenda est, atque hic imprimis locum habet, quum auctor hujus carminis Anacreontem, poëtam Ionicum, imitatus fuisse censendus est. Sic in Odyss. 8. v. 11. φυγον, more Ionum, pro εφυγον. —Versus est epitritus tertius, ut od. 39. v. 15.—Ceterum Vossius contendit, brevem syllabam exitui Ionici posse adjungi: cui quidem rei valde adsentior, licet pauca hujus licentiæ reperias vestigia. The meaning of επειδη is—*quoniam, siquidem, propterea quod:* and βροτος means—*mortalis*, or *homo.*

2. The meaning is—*ut vitæ viam irem*, that is—*ut viverem.* The infinitive ὁδευειν depends on the words ὥστε, or ὡς understood; or on προς το. In Latin, as well as in Greek, life (*vita*) is compared often to a road, or a journey (*via*). *Potest enim quidquam esse absurdius, quam, quo minus viæ restat, eo plus viatici quærere?* (Cicer. Cat. Maj. 18.) Bothe reads πολευειν, without giving any reason for the change; and is censured for it, by Mœbius and Degen.—Mœbius recommends this order—τριβον βιοτου ὁδευειν: ut sit dactylus cum trochæo.

3. I have here followed the reading of the Mss.—Brunck and others read χρονον εγνων, ὁν παρηλθον, to correct the metre.—Barnes has χρονον, ὁς παρηλθεν, εγνων; which Trapp approves of: Rectius forsan, (says he) certe μουσικωτερον.—It may be also read, says Barnes, χρονον ειδον, ὁν παρηλθον: or χρονον, ὁν παρηλθον, εγνων: but he thinks his own emendation the best, (ὁς παρηλθεν,) since—Aptius certe dicitur χρονος παρελθειν, quam aliquis χρονον παρελθειν. —Mœbius reads—δρομον εγνων, ὁν παρηλθον, thinking his conjecture well supported by the words παρηλθον and δραμειν. He adds—vitæ comparatio cum cursu, vel via, notissima est.—Pauw blames the author (perhaps, as Gail has remarked, with too much severity,) for passing from the idea of *a road*, or *a journey*, (τριβον,) to that of *time*, (χρονον,) and supposes he may have written ὁδευων, which would remove the objection. Even with this alteration, he still adds, that the words, παρηλθον and δραμειν, which are properly said of *a way*, or *journey*, are incorrectly applied to *time*. The meaning of the verse is—*quamdiu vixerem, scio;* or, *quod exactum sit tempus, scio.*

4. The meaning is—*quam* (viam) *adhuc decurrendam habeam, nescio:* that is—*quamdiu futurus sim in vita, nescio.* —Transit poëta, (says Fischer) a loco et via, ad tempus, quia loco et tempori communis est notio spatii. Nam recte dicitur παρερχεσθαι χρονος, atque adeo χρονον εχειν δραμειν, ut odar. 56.

Μέθετέ με, φροντίδες· 5
Μηδέν μοι καὶ ὑμῖν ἔστω.
Πρὶν ἐμὲ φθάσῃ τὸ τέλος,
Παίξω, γελάσω, χορεύσω
Μετὰ τοῦ καλοῦ Λυαίου.

ὑμιν. Πριν το τελος φθασῃ εμε, παιξω, γελασω, χορευσω μετα του καλον Λυαιου.

v. 5. &c. Γλυκερου δ' ουκ ετι πολλος βιοτου χρονος λελειπται. Et, Antonin. 3. 10. τα δε αλλα, η βεβιωται, η εν αδηλῳ: ubi vid. Gataquer.—Barnes reads, τις οιδε; and leaves out the δ' before εχω. In support of his alteration, he refers to ode 15. v. 10. το δ' αυριον τις οιδε; but this, and most of his emendations of this ode are condemned by Trapp.

5. 6. Bothius reads—μεθετε δε, φροντιδες, με. He is approved of by Mœbius, who refers to ode 41. v. 16. D'Arnaud and Davis (the former in Animadver., and the latter ap. Ciceron. Philosophica,) propose to read (contra morem poëtæ nostræ divisim, says Degen)

Μεθετε με, φροντιδες, μηδ-
Εν μοι και ὑμιν εστω.

De Pauw proposes two readings—μεθετε μ', ω φροντιδες· and—μεθητε με φροντιδες. He also proposes emendations of the next verse; but condemns the reading of Davis, thinking it a sufficient reason, that,—voces ita diremtæ et accisæ in his Anacreonticis, et quæ cum illis connectuntur, extant nullibi.—Baxter reads—μεθετε με αἱ φροντιδες, on account of the metre.—The reading of Barnes,—the most out of the way of all,—is, μεθες ουν με, φροντι δεινη.—Greene reads—μεθετε μ' ουν, αἱ φροντιδες, which, he thinks, will be sufficient to invalidate at least one objection to this ode.—Mœbius reads—μηδεν ὑμιν κα'μοι εστω· the word κοινον being understood. He adds—neque audiendus Bothius, qui εστω glossema esse putat. The meaning is—*missum me facite*, or, *valete, curæ, solicitudines, ægritudines: quid vos ad me? quid vobis et mihi commune?*—Tibullus says the same thing, (lib. 3. el. 6.)

Ite procul durum curæ genus, ite labores.

"Hence all ye troubles, vanish into air,
And all the wrinkled family of care."
(Fawkes.)

Macedonius (Antholog. b. 1.) concludes an epigram with these two lines—

Την γαρ Ανακρεοντος ενι παραπιδεσσι φυλασσω
Παρφασιην, ὁτι δει φροντιδα μη κατεχειν.

Thus translated by Fawkes:—

"I like Anacreon's counsel, wondrous well,
To let no troubles in my bosom dwell."

Longepierre quotes an epigram here from the Anthologia, on account of the similarity of a particular phrase: it is by no means Anacreontic, but has an interesting simplicity, which induced me to paraphrase it, and which may atone for its intrusion.

Ελπις και συ Τυχη μεγα χαιρετε. τον λιμεν' εὑρον.
Ουδεν εμοι χ' ὑμιν. Παιζετε τους μετ' εμε.

Jam portum inveni; spes et fortuna valete:
Sat mihi lusistis—ludite nunc et alios.

"At length to Fortune, and to you,
Delusive Hope! a last adieu.
The charm, that once beguiled, is o'er—
And I have reach'd my destined shore!
Away, away; your flattering arts
May now betray some simpler hearts:
And you will smile at their believing,
And they shall weep at your deceiving."
(Moore.)

7. Here Brunck reads το τερμα, for το τελος, and says:—scripserat το τελος, quod, ut peccata alia, intactum relin-

Then, anxious Care, a last adieu!
My mirthful heart's no home for you.
Ere fate shall change my day to night,
I'll court the season of delight;
And smile, and dance, and sweetly play,
With soft Lyæus ever gay.

then, ye] cares: let me have nothing to do with you: [*let there be no intercourse between you and me.*] Before the end overwhelms me, [*before death overtakes me,*] I will play, I will laugh, I will dance with the beautiful Bacchus.

qui poterat.—Gail agrees with Brunck, and thinks τελος only an explanation of τερμα.—D'Arnaud (Animadver. p. 18.) reads τελσον.—Bothius reads—πριν το τελος φθασῃ με, of which Mœbius approves.—Barnes substitutes τελευτην for το τελος: upon which, as on the rest of his alterations of this ode, I may say, with Dr. Trapp,—(when remarking on his change of ουκ οιδα, in verse 4. into τις οιδε;)—sed cum sensus sit melior, juxta vulgarem lectionem, et non semper observet Anacreon eundem metri tenorem, nihil muto. Plurima in sequentibus mutat Barnesius, versificationis gratia: sed mutatis haud opus est, propter causam modo allatam. It is but right, however, to state, that Trapp approves of the τελευτην of Barnes: recte quidem τελευτην, (Ionice pro τελευταν,) cum antea legebatur το τελος, *mori* pro *Mors*, ut ode præcedenti: Recte, inquam, si legatur φθασῃ: Malim tamen legere—πριν εμε φθασαι τελευτην.—Φθασειν means, *Antevertere, prævenire, opprimere.*—After τερμα (the reading of Brunck, Born, Gail, and Degen) we must understand, either του βιου, or του θανατου: for both of which modes of filling up the ellipsis there are various authorities; namely, those of Sophocles, Homer, Ælian, &c.

8. 9. The emperor Julian, in an epitaph, which he composed on Anacreon, makes him repeat the doctrine of the present lines, after he had been dead—

Πολλακι μεν τοδ' αεισα, και εκ τυμβῳ δε βοησω·
Πινετε, πριν ταυτην αμφιβαλησθε κονιν.

Fawkes translates them thus:—

What oft alive I sung, now dead I cry,
Loud from the tomb—"*Drink, mortals, ere you die.*"

Or thus by Mr. Moore:—

"This lesson oft in life I sung,
And, from my grave, I still shall cry,
Drink, mortal, drink, while time is young,
Ere death has made thee cold as I."

According to Barnes, the poet of Sardanapalus seems to sing the same doctrine—Εσθιε, πινε, παιζε: on which he refers to Johannes Gregorius de Assyria Monarchia, p. 243.—Barnes adds:—cum tamen, si recte accipias, nihil aliud dicit pius et sobrius auctor, quam quod dixerat regum sapientissimus, *Ecclesiast.* c. 2. v. 24. and c. 11. v. 9. He even thinks, that the words of St. Paul, if they be understood, *cum grano salis*, may be taken in a good sense—"*Let us eat and drink; for to-morrow we die.*" Παιζειν means—*ludere* (more puerorum proprie); deinde omnino—*ludere, se oblectare.* Γελαν means—*ridere*, but, at present, *jocari*: and χορευειν is—*choros ducere, saltare.*—Barnes, after the 9th verse, adds the following, from the 6th ode, as a conclusion; but enclosed in brackets:—[Μετα της καλης Κυθηρης.] an addition approved of by Zeune.

ΚΕ.

ΕΙΣ ΈΑΥΤΟΝ.

Ὅταν πίνω τὸν οἶνον,
Εὕδουσιν αἱ μέριμναι.
Τί μοι πόνων, τί μοι γόων,
Τί μοι μέλει μεριμνῶν;
Θανεῖν με δεῖ, κἂν μὴ θέλω. 5
Τί δὲ τὸν βίον πλανῶμαι;

Ὅταν πινω τον οινον, αἱ μεριμναι ευδουσιν. Τι μελει μοι πονων, τι μοι γοων, τι μοι μεριμνων; Δει με θανειν, κἂν μη θελω. Δε τι πλανωμαι τον βιον;

Brunck and Mœbius do not consider the present ode as written by Anacreon.—Anacreontis non est hoc odarion (says the former).—Bothe seems to think it genuine.—Alluding to his opinion, Mœbius says:—Carmen hoc, etsi Anacreontem non agnoscit auctorem, tamen Bothius ei videtur tribuisse, quia versus 7. 8. 9. 10. textu ejicit propterea, quod *ad imitationem aliorum hujus operis locorum, ipsiusque præsentis odarii conficti esse videantur.* Hæc fere sunt hujus viri verba, cujus temerariam et vagam crisin quis non vituperet?—Degen tells us to compare the present ode with the 11th poem of Bacchylides, in Brunck's Analect. Vet. Poët. vol. 1. p. 151: with the 22d ode of the 3d book of Horace: and with the Ars Amor. of Ovid, lib. 1. v. 237. &c. The argument, in the words of Born, is—*vino pelluntur curæ.*—Faber does not think this ode was written by Anacreon.

1. Πινω is the reading of the Mss.; but Barnes substituted πιω, to complete the verse, or the metre. Πιω is used in ode 39, and in several other places, by Anacreon himself.—Barnes is followed by Brunck, Born, Degen, Pauw, and Gail.—Of πινω Brunck says —quod ab auctore prosodiæ et metri ignaro scriptum esse possit.—Fischer thinks πινω a proper reading: his words are:—res ipsa requirere videtur aoristum, ut od. 26. v. 1: od. 39. v. 1: od. 52. v. 11. At quum ὅταν πινω idem sit, quod ὅτε πιομαι· quum fut. continuationem actionis exprimat: nec lectio ὅταν πινω repudiari ullo modo potest; præsertim ob vers. 9. Et nec hujus odarii auctorem facile apparet omnino servasse leges metricas.—Fischerus (says Mœbius) defendit πινω, quoniam ὅταν πινω continuationem actionis exprimit. Recte, ut videtur. Neque tamen repugnat aoristus, qui consuetudinem actionis significat.

2. The meaning is—*dormiunt, quiescunt, cessant, non amplius vexant et urgent solicitudines, curæ anxiæ* et *edaces.* (See ode 24. v. 5.) Horace (od. l. 2. od. 11.) has—*Dissipat Evius curas edaces.*

> "Th' enlivening god will sordid care refine."

And again, (lib. 1. od. 18.)

> *Siccis omnia nam dura deus proposuit: neque*
> *Mordaces aliter diffugiunt solicitudines.*

Nor does Horace, on any other account, apply the word *libera* to wine, but because it frees the mind from anxiety and care, and renders it easy and cheerful.—See his Art of Poetry, v. 85.

3. What I have given in the text is the reading of the Vat. Manuscript, though not metrically correct.—Bax-

ODE XXV.

ON HIMSELF.

Whene'er I drain the social bowl,
'Tis all a sun-shine of the soul:
For why should thought on joy intrude?
Or what's to me solicitude?
Whene'er Death calls, I must obey:
From life's smooth path why should I stray?

While I am drinking wine, [*my*] cares are at rest. What have I to do with toils [or, *afflictions*]; what have I [*to do*] with lamentations; what have I [*to do*] with cares [or, *solicitudes*]? I must die, even though I do not wish [*it*]. And why do I go astray in [*the journey of*] life? [or, *why do I suffer business, or cares, to withdraw me from the enjoyments of*

ter reads—*τι μοι πονων, τι μοχθων*; substituting *μοχθων* for *μοι γοων*, and very judiciously, in the opinion of Barnes: who, however, as *πονων* and *μοχθων* mean the same thing, reads—*τι μοι γοων, τι μοχθων*; thus rendering the verse, as he thinks, quite pure and correct.—Trapp adopts the reading of Barnes;—and Bothe adopts *μοχθων*. —D'Arnaud proposed to read—*τι μοι πονων, τι γοων μοι*; but is condemned by Brunck, who approves of the reading of the Vat. Ms.—Mœbius reads —*τι πονων, τι γοων μοι*; and Born adopts that of D'Arnaud.—Degen follows the Vat. Ms.—According to Greene, Baxter and Barnes have given themselves unnecessary trouble about the text, that the verse may be shewn in perfect purity: but it is sufficient sense, (he thinks,) as it stands; and, therefore, requires no alteration.—This, too, is the opinion of Fischer, whose words are—Μοχθοι scilicet nascuntur e *πονοις*, ut *γοοι*; ita ut mirandum non sit, eos sæpe conjungi. Unde poëtam *γοων* scripsisse contendit Rhoerius Ferr. Daventriensis. p. 93: sed scripturam *μοχθων* tuitus est Horreus, Observat. ad Herodot. p. 61. Conf. Arnald. Animadverss. p. 19, &c. At nec mihi Baxterus videtur debuisse attingere lectionem Stephani et codicis Vaticani.—Gail follows the emendation of D'Arnaud.—Πονος dicitur de *labore, qui corpus adficit et lassum facit.* Πονοι sunt *afflictiones animi et dolores.* Γοος est *lamentum.* (*Born.*)

5. The reading of the Vat. Ms. is that, which will be found in the text. It has been retained by Brunck, Degen, and others, as preferable to all the proposed conjectural emendations. —Instead of *κἀν μη θελω*, Baxter reads *κᾳκοντα*, which Trapp prefers to that of Barnes—*Θανοιμι κἀν μελησας*: and of which he properly says—quam ipse totam absque ulla auctoritate commentus est.—Davis proposed—*κἀν μη θελω θανειν δει*: upon which Mœbius remarks—non male; nam, hoc modo, levissima verborum transpositione, restituta videri potest lectio Cod. Vaticani.—Bothe reads—*θανειν με δει, κἀν μελλω*;—and Bodoni proposes—*θανειν με δει, κἀν ου λω.*—Though Degen follows Brunck and the Vat. Ms. in his *third* edition, yet, in the 2d, he gave—*κἀν μοι μελη, θανειν δει*:—which Born condemns; approving more of the

Πίωμεν οὖν τὸν οἶνον,
Τὸν τοῦ καλοῦ Λυαίου.
Σὺν τῷ δὲ πίνειν ἡμᾶς
Εὔδουσιν αἱ μέριμναι. 10

Ουν πιωμεν τον οινον, τον του καλου Λυαιου. Δε, συν τῳ ἡμας πινειν, αἱ μεριμναι εὐδουσιν.

conjecture of Pauw, who supposed, that the lines were transposed through a mistake of the transcriber, and that verse 6 ought to precede v. 5.—Greene sees no reason for altering the common reading of v. 5. as it makes good sense; and, therefore, rejects the corrections of Baxter and Barnes.—Fischer also follows the common reading, and condemns that of Baxter:—Neque vero mihi Baxterus videbatur scripturam, κἂν μη θελω, mutare debuisse: nam, et numerosior sic existit versus, neque poëta ipse leges metricas ita sequi voluisse videtur, quin versibus dimetricis iambicis catalecticis immisceri versum hujus generis acatalecticum posse, invitatu sententiæ, putarit: ut v. 3.

6. Barnes would exclude the δε from this verse; and adds—πλανωμαι, *med.* vocis pro πλανω.—βιον πλανωμαι,—quoniam, qui curis nimium distinentur, defraudant genium suum.—The word κατα, or ανα, is here understood before βιον, by a most common ellipsis, says Pauw, and meaning—*cur ego in vita erro?* Degen gives—*decipere se circa vitam*, the meaning being—vitæ voluptatibus non frui ita, uti non tantum hilaritatis, sed etiam sapientiæ studiosum decet.—Born's interpretation is as follows: πλαναν proprie est—*a recta via abducere*, hoc est, *errare facere:* πλανασθαι est *pati se a via abduci*, hoc est, *vagari*. Sed—πλανασθαι τον βιον est *vitam curis, negotiis, laboribus consumere.*—Trapp, alluding to the interpretation of Barnes—*vitam decipio et errare facio*—adds: atque forsan subintelligitur κατα: *erro quoad vitam;* i. e. *errans vivo.*—Hoc loco (says Fischer) πλανασθαι dicitur *is, qui negotiis multis et curis distinetur.* Et Dacieria jam, atque Pauus docuere, accusativum, τον βιον, pendere a præpositione κατα, vel ανα.—La Fosse takes the meaning to be—*Pourquoi employer tristement le temps que j'ai à vivre, à chercher des détours inutiles pour m'en éloigner et l'éviter?*—And Mad. Dacier gives it thus: *Pourquoi donc m'égarer dans cette vie?*—or, *Pourquoi m'éloigner si fort du chemin que l'on doit tenir dans cette vie?*

8. Bacchus was considered as the author, inventor, and giver of wine: hence, in ode 27. v. 4. he is called μεθυδωτας. But, in the present passage, he is properly styled Λυαιος, by the

Great Bacchus every trouble cures;
Then drink as long as life endures.
For, whilst we drain the rosy bowl,
'Tis all a sun-shine of the soul!

life?] Therefore let us drink wine, the [*wine*] of the beautiful Bacchus. —For, in our drinking, [or, *while we are drinking, our*] cares [*anxieties*, or, *solicitudes*] are at rest.

poet, who says, that cares and anxieties are dissipated by wine. See ode 27. v. 2: and Hor. Epod. 9. v. 37, &c.

9. For the common reading here, Scaliger substituted συν τῳ πιειν γαρ ἡμας, which, as Barnes thinks, does away with the necessity of repeàting the first line of the ode here, as recommended by Stephens. The words of Stephens are: Fortasse primus versus odes loco hujus repetendus est, ut vides repetitum esse secundum: nam sunt et aliæ odæ, in quibus duo primi versus in fine etiam repetuntur. —Greene does not think it necessary to alter the verse, on account of any metrical irregularity, as it makes sense; though he admits, that the little amendment of Scaliger is not inelegant.—Trapp adopts Scaliger's emendation; and Pauw censures the proposal of Stephens, with too much levity: nor does the inconsistency, which he supposes, exist in repeating the first line, after he had already said —πιωμεν ουν τον οινον, in the seventh. There is no inconsistency in the poet's saying to his companions—"*Let us drink wine; for, when I drink, I am free from care.*" The meaning of the words—συν τῳ δε πινειν, is—*bibendo autem.*

10. Pauw proposes to read εὐδωσιν: an alteration, which he considers palpably just, and which, had it occurred to Stephens, he thinks, would have prevented his (as he calls it) foolish emendation.—Gail does not consider Pauw's alteration at all necessary; the meaning being quite as good without it.—Bothe rejected the four last verses of the present ode altogether: on which Degen remarks: Sine justa causa hos versus Bothe ejecit, et amputatione tam violenta, præsertim duorum ultimorum versiculorum, simul odarium pulcherrima parte et quasi vita privavit.—Ovid, in two lines, gives the substance of this ode:

Vina parant animos, faciuntque calo-
ribus aptos:
Cura fugit, multo diluiturque mero.

K5.

ΕΙΣ ΈΑΥΤΟΝ.

Ὅταν ὁ Βάκχος εἰσέλθῃ,
Εὕδουσιν αἱ μέριμναι·
Δοκῶν δ' ἔχειν τὰ Κροίσου,
Θέλω καλῶς ἀείδειν·
Κισσοστεφὴς δὲ κεῖμαι, 5

Ὅταν ὁ Βακχος εισελθῃ, αἱ μεριμναι εὕδουσιν· δ', δοκων εχειν τα Κροισου, θελω αειδειν καλως· δε κειμαι κισσοστεφης, δ' πατω ἁπαντα θυμῳ. Ὁπλιζ',

Faber and Brunck look upon this ode, as written by somebody different from Anacreon.—Mœbius considers it a piece of no sort of merit. His own words are: *Hoc carmen nullius fere pretii est.*—And Pauw looks upon the author, whoever he was, as no elegant writer.—According to the remark of Longepierre, this ode is in the same style as the two that precede, and the one that follows it. There is a fragment of Bacchylides, which has a great resemblance to these four odes, but chiefly to the present. It is as follows:—

Γλυκει αναγκη σευομενα κυλικων
Θαλπησι θυμον Κυπριδος·
Ελπις δ' αθυσσει φρενας
Αναμιγνυμενα Διονυσιοισι δωροις,
Ανδρασι δ' ὑψοταπῳ
Πεμπει μεριμνας.
Αυτος μεν πολεων
Κρηδεμνον λυει,
Πασι δ' ανθρωποις
Μοναρχησειν δοκει.
Χρυσῳ δ', ελεφαντι τε
Μαρμαιρουσιν οικοι.
Πυροφοροι δε κατ' αιγληεντα
Νηες αγουσιν απ' Αιγυπτου
Μεγιστον πλουτον,
Ὡς πινοντος ὁρμαινει κεαρ.

Thus translated by Fawkes:—

"When the rosy bowl we drain,
Gentle Love begins to reign:
Hope, to human hearts benign,
Mingles in the friendly wine,
And, with pleasing visions fair,
Sweetly dissipates our care.
Warm with wine we win renown,
Conquer hosts, or storm a town;
Reign the mighty lords of all,
And, in fancy, rule the ball:
Then our villas charm the sight,
All with gold and ivory bright:
Ships, with corn from Egypt, come,
Bearing foreign treasures home:
Thus each bliss, that fills the soul,
Luxuriant rises from the bowl!"

1. Baxter reads εσελθῃ: on which Brunck remarks: Baxterus edidit εσελθῃ, quod perinde est: neutra enim ratione legitimus versus existit.—The reading of Barnes, who is followed by Trapp, is—ὁτ' εις με Βακχος ελθῃ: and that of Scaliger is—ὁταν εις με Βακχος ελθῃ, which Barnes likes, though he prefers ὁτ' to ὁταν.—Mœbius says: Lege cum Hermanno—ὁταν ὁ Βακχος εισελθῃ, ut sit versus Hegemocreticus.—Pauw, by what he denominates an easy and plain conjecture (*conjectura facili et plana*) proposes—ὁταν μ' ὁ Βακχος εσελθῃ, as a better reading, because the common one is ambiguous. The meaning of this verse is—*quando vinum bibo:* and the argument of the ode is—*vino curis soluti beamur.* (*Born.*)

3. Crœsus, king of Lydia, was cotemporary with Anacreon, and the

ODE XXVI.

ON HIMSELF.

When Bacchus triumphs in my breast,
No saucy cares my peace molest:
In thought, as rich as Lydia's king,
Some frolic air entranced I sing;
And here, with ivy-garlands gay,
Recline and spurn the world away.

When Bacchus enters [*me*], [or, *approaches me*,] [or, *when I drink wine*,] cares are at rest: [or, *I feel no anxiety, or solicitude:*] and, imagining [*myself*] to have the [*wealth*] of Crœsus, [or, *thinking myself as rich as Crœsus*,] I wish to sing sweetly: [or, *I am accustomed to sing, &c.*] And I lie down, [*I recline myself*,] crowned with ivy; and trample

richest monarch of his time. His wealth is a known proverb: Ovid asks—*Divitis audita est cui non opulentia Cræsi? (A.)* Sardis was the residence of this king, who was the descendant and successor of Gyges. *(B.)* Before Κροισου, the word χρηματα is understood. The meaning is—*videor mihi prædives esse;* or—*videor mihi esse longe ditissimus.*

4. Optandum esset, (says Degen,) ut membranæ exhiberent lectionem θεον καλον τ' αειδω, quam Bothe ex ingenio recepit.—This emendation is as decidedly condemned by Mœbius:—Temere Bothius, &c.; nam ipse imitator hujus cantiunculæ ita, ut nunc scribitur, legisse censeri debet. Vid. od. 27. v. 10. παλιν θελω χορευειν. Ad hoc θελω hic significare videtur, *soleo, possum;* ut apud Pindar. Nem. 10. v. 175. δενδρεα ουκ εθελει φερειν ανθος. Sed ad hanc rem exemplis non opus est. The meaning of the present verse is—*volo dulce, suave canere:* hoc est (says *Born*) *delector hymnis suavibus.*

5. Virgil says:

Pastores, hedera crescentem ornate poëtam.

"With ivy-wreaths your youthful poet crown."

And Servius remarks on the passage, that poets were crowned with ivy, as being consecrated to Bacchus; either because they are enthusiasts, like the Bacchanals; or because ivy, being an evergreen, is a symbol of that eternity, which they acquire by their compositions. Horace says—

Me doctarum hederæ præmia frontium
Dis miscent superis.

"An ivy-crown ennobles me,
Whose darling joy is poetry."

The muses also, according to Varro, were crowned with ivy: but Plutarch tells us, that it was worn as a preservative against drunkenness. The present verse (says Mr. Greene) implies, that the poet "*lies down with a chaplet of ivy on his head.*" He remarks elsewhere, that ivy must appear a strange plant for ornament, according to modern notions; our ivy having far from an agreeable appearance. He adds—"But the ancient sort was an evergreen with white flowers. *Hedera formosior*

Πατῶ δ' ἅπαντα θυμῷ.
Ὄπλιζ, ἐγὼ δὲ πίνω.
Φέρε μοι κύπελλον, ὦ παῖ·
Μεθύοντα γάρ με κεῖσθαι
Πολὺ κρεῖσσον, ἢ θανόντα. 10

δ' εγω πινω. Ω παι, φερε μοι κυπελλον· γαρ πολυ κρεισσον με κεισθαι μεθυοντα, η θανοντα.

alba is mentioned in a complimentary way by Virgil, and applied to a woman."—Hederam vero (says *Barnes*) sacram esse Baccho constat, quia ut ille juvenis semper, ita hæc semper viret; vel quia ita hæc omnia, sicut ille mentes hominum, alligat. Κειμαι is well applied to one who lies drunk: *stratus jaceo.*

"The ivy (says Montfaucon) was consecrated to Bacchus, because he formerly lay hid under that tree; or, as others will have it, because its leaves resemble those of the vine." Other reasons for its consecration, and its use in garlands at banquets, may be seen in Longepierre, &c.

6. Πατειν θυμῳ—is *animo calcare*, that is—*to contemn, to despise.* Sensus est (says Fischer) *contemno, despicio, nihili æstimo omnino omnia.*—Mad. Dacier gives the meaning of this and the preceding verse thus—*couronné de lierre, je suis couché par terre, et je méprise tout dans mon cœur.*—"When a man, (says Younge) by filthy ebriety, has brought himself into a temporary palsy, and temporary idiotism; when his limbs cannot support him; when the *os sublime* lies groveling, like a hog upon the ground, and every word he can articulate shews the fool; then he becomes the most excellent being upon earth! A very natural picture, on which *Pauw* does not make any remark, though delighted by the preternatural image of a drunken dove."

7. "I have followed the version of H. Stephens. The ode requires it: and ὁπλιζε, instead of ὁπλιζου, an active instead of a passive verb, and *vice versa*, is not uncommon in poetical language. We have a parallel to this ode, in ode 38.

Ὁ μεν θελων μαχεσθαι,—μαχεσθω, &c.

"Let those, whom martial glory charms,
Indulge their dangerous choice of arms,
For me, o boy, produce the cup, &c." *(Younge.)*

Gail agrees with Younge, in the meaning of the verse: ὁπλιζ' for ὁπλιζε, the word σε being understood:—*armez-vous, vous à qui plaisent les combats; moi je bois.*—This, he says, and justly, is the true meaning. He adds, that Anacreon speaks generally here, and does not, as Pauw supposed, address himself to some one of his friends, who was, at the time, preparing for war.—Pauw gives the same meaning as Stephens, and explains it well: and then justly condemns that of Baxter.—According to Degen, the meaning is—*alii sequantur castra, ego bibam:* and, to Mœbius—*licet sequaris castra, ego bibam.*—Ὁπλιζειν (he says) positum est, ut medium, suppresso accusativo patiente; nam subaudiendum pronomen reciprocum.—Baxter, after censuring Stephens, for translating—*ad arma currat alter*, (which, after all, is the true meaning,) adds

Let others seek renown in arms;
For me wine's wars have greater charms:
Then fill the bowl, boy; fill it high:
'Tis better drunk, than dead to lie.

[*upon*] every thing, in imagination. Arm [*yourself*], I [*for my part, will*] drink. O boy, bring me [*the*] bowl: for, it is much better [*for*] me to lie drunk, than dead.

these words:—Poëta puerum suum alloquitur, jubetque se poculo et cyatho armare, quo humi prosternat herum suum: quod vel ex voce sequenti, κεισθαι, liquido patet. Et mecum facit ipse Barnesius; nam me dicit *merito improbare Stephanum.*—Though Baxter and Barnes agree here, which is not very often the case with them, they are both unquestionably wrong; and condemned by the rest of the commentators.—Alluding to the opinions of both, Fischer says: Poëta compellat, non puerum ministratorem, sed amicum, aut præsentem, aut etiam absentem; sic—*Tu rixere; tu pugnes: Ego bibam.* (Vid. od. 38. v. 6, &c.) Nam οπλιζειν positum est, ut medium, ut πυκαζω, od. 21. v. 6: ita, ut sit *arma*, vel *ferulam capessere:* Vid. od. 38. v. 5, &c.: atque adeo idem quod μαχεσθαι od. 38. v. 6, &c.—Born and Trapp are on the same side. The former gives the meaning thus: *Tu arma capessas et militiam colas*, ut divitiis potiare; *ego*, qui hæc omnia nihil facio, *bibam.* See the Animadvers. of Zeune, p. 58, &c. The words of Trapp, after quoting Barnes's approbation of Baxter's interpretation, are as follows:—Hæc ille. Neque ego minus miror quid Baxtero in mentem venerit, ut tam absurda tanta cum confidentia temere effutiret. Alloquitur quidem poëta puerum istis verbis,—φερε μοι, &c. v. 8.: at non sequitur eundem alloqui eum versu præcedenti. Ad sensum vero quod spectat, quid magis ridiculum, quam compotare cum hero servum puerum? Ex voce autem, κεισθαι, quomodo *patet*, velle poëtam se a puero sterni? E contra, quid elegantius, quam ista Antithesis inter *bello sterni*, et *vino sterni?*—Quod ait Barnesius—"tunc enim, (id est, si sit sensus, quem nos amplectimur,) οπλιζου esset," prorsus nihil est. Nonne potest subintelligi pronomen σε? quod quidem necesse est fieri, etiam si sua ipsius interpretatio admittatur. Οπλιζε (σε, videlicet) ad ministrandum mihi. Fateor οπλιζω "non ad belli *tantum*, sed cujusvis rei *apparatum* attinere:" at certe ad arma *potissimum* refertur. Et quanto præstantior est sensus, quem nos eligimus! *Armato te* (quisquis es, cui bellum arridet,) *ad pugnandum; ego vero armabo me ad bibendum:*

Μεθυοντα γαρ με κεισθαι
Πολυ κρεισσον, η θανοντα.

8. Brunck, Degen, Born, and Gail, read—φερ' εμοι. Baxter, Barnes, Pauw, Mœbius, &c. φερε μοι. See ode 38. v. 8-10. This variety does not affect the meaning.

9. Μεθυειν est—*large bibere, bibere ad hilaritatem. (Born.)*

ΚΖ.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

Τοῦ Διὸς ὁ παῖς, ὁ Βάκχος,
Ὁ λυσίφρων, ὁ Λυαῖος,
Ὅταν εἰς φρένας τὰς ἐμὰς
Εἰσέλθῃ μεθυδότας,
Διδάσκει με χορεύειν. 5

Ὅταν ὁ Βακχος, ὁ παις του Διος, ὁ λυσιφρων, ὁ Λυαιος, μεθυδοτας εισελθῃ εις τας εμας φρενας, διδασκει με χορευειν. Δε ὁ ερασας τας μεθας εχω και τι

This ode, like the preceding, has been pronounced, by Faber and Brunck, not to be Anacreon's.—Pauw appears to have been of the same opinion, as well as Mœbius. The latter says: Hoc carmen, etsi spurium, tamen egregie sententiam exprimit, *vino amorem præstantiorem esse.*—Faber's reason for supposing it not Anacreon's, was its being wholly in the Doric dialect; and its containing *versus Politicos.* He is astonished, that persons should formerly have supposed such worthless trifles the productions of the great Anacreon.—Mad. Dacier gives an additional circumstance accounting for her father's opinion; namely, the declaration of Suidas, *that all the Elegies and all the Iambics of Anacreon had been written in the Ionic dialect.*—"This ode is written in the *Doric* dialect, and, from a remark made by Suidas, that all the Elegies and Iambics of Anacreon were composed in the *Ionic*, Le Fevre pronounces this piece spurious. The force of the conjecture does not appear sufficiently in the reason alleged. The ancients wrote, on different occasions, in different dialects, though a particular one was more constantly employed, which was the dialect of their native district, or of the place of their usual sojourning. We may wonder, that the nicety of the French critic did not expunge the *tenth* ode likewise, because there is a little smattering of the *Doric* in it. It is observable, that some commentators change the *Doric* dialect in several lines of the original into the *Ionic:* a manner, in which they have likewise treated other odes." (*Greene.*) The argument is—*Gestientis lætitiæ fons uberrimus vinum. (Born.)*

This, the preceding ode, and a few others of the same character are merely chansons à boire. Most likely they were the effusions of the moment of conviviality, and were sung, we imagine, in Greece: but that interesting association, by which they always recalled the convivial emotions that produced them, can be very little felt by the most enthusiastic reader; and much less by a phlegmatic grammarian, who sees nothing in them but dialects and particles. *(Moore.)*

1. The common reading, which I have given in the text, Bothe has so changed as to leave out the του: or, in the words of Mœbius—Vulgarem lectionem Bothius ita mutavit, ut, expulso particulo του, Διος scriberet et Βακχος, quod adjectivum ad Λυαιος refert: *bacchans Lyæus.* Sed forte legendum ὁ παις του Διος, Βακχος.

2. I have given here the reading of the Vat. Ms.—Barnes leaves out the article ὁ, before Λυαιος, to improve the metre; for which he is praised by Baxter.—Baxter himself went farther, and left out the comma after λυσιφρων, giving the line thus—Ὁ λυσιφρων Λυαι-

ODE XXVII.

ON BACCHUS.

When Bacchus, son of mighty Jove,
The god of wine, the friend of love,
The soul-relaxing foe of care
Appears, away flies fell despair :
He steeps my soul in blissful trance,
And teaches me inspired to dance.

When Bacchus, the son of Jupiter, the soul-relaxer, [*the joy-inspirer,*] the expeller of care, [*the*] giver of wine, [or, *the author of intoxication,*] enters into my head, [the meaning is, *when I am merry, or elevated with wine,*] *he* teaches me to dance. And [*I*] the lover of tipsiness [*of in-*

os.—Mœbius and Gail follow Baxter's reading: Brunck, Pauw, Born, Trapp, Degen, Faber and Mad. Dacier, that of the Vatican Ms.—The meaning of λυσιφρων is—qui *mentem relaxat, lætitiæ dator:* exquisitum Bacchi epitheton, says Born. It comes from λυειν *solvere*, and φρην, *mens.*—Λυαιος also comes from the same verb—*to free;* for wine frees the mind from care. Another interpretation of the word Λυαιος has been derived from the λυσις οινου, *a solvendis uvis*, (says Baxter) *quod fit in torculari.* In this latter sense, Bacchus is called *Lennæus* also. In ode 52. v. 4, &c. I find—κατα ληνον δε βαλοντες μονον αρσενες πατουσι σταφυλην, λυοντες οινον. Baxter thinks, that the word Λυαιος was understood in both these senses by the ancients.—Fischer says, that λυσιφρων Λυαιος is the same as the λυσιπονος Διονυσος of Oppian, Cyneg. 4. v. 252.—* * * Sic amor vocatur λυσιμελης ab Hesiodo (Θεογ. v. 121.): Nam hic quoque solvit animum et liberat curis. Λυαιος is the title, which he gives to Bacchus in the original. It is a curious circumstance, that Plutarch mistook the name of Levi among the Jews for Λεϋι, (one of the Bacchanal cries,) and, accordingly, supposed, that Bacchus was worshipped by that people.

3. Baxter reads—ὁταν φρενας ες ἁμας, —and Barnes—ὁταν φρενας γ' ες ἁμας: both to improve the metre.—Trapp follows Baxter's reading.—Brunck, Born, Pauw and Degen follow the Vatican Ms.—Mœbius says: Male Bothe σεμνας, Degen εμας, claudicante metro. Recte habet lectio ἁμας pro ἡμετερας, quum auctor hujus odarii Dorismos amasse credendus sit.—The meaning (says Born) is—*Quum vinum, quod large bibi, caput petit.*

4. Baxter reads—εσελθῃ μεθυδωτας, and Barnes and Trapp μεθυδωτης :—all, they say, to improve the metre. Μεθυδοτας is put Dorice for μεθυδοτης—*vini dator*, vel *ebrietatis auctor.* Tibullus calls Bacchus—*jucundæ consitor uvæ. (Born.)* Virgil calls him—*Lætitiæ dator.* Lucretius (b. 5. v. 14, &c.) says—

Namque Ceres fertur fruges, Liberque liquoris
Vitigeni laticem, mortalibus instituisse.

If we derive μεθυδοτης from μεθυ, then it will mean *the giver of wine;* if from μεθη, *drunkenness*, it will be *the author of drunkenness.* Some derive the word, with Athenæus, (lib. 8. c. 16.) from

Ἔχω δὲ καὶ τι τερπνὸν
Ὁ τᾶς μέθας ἐραστάς·
Μετὰ κρότων, μετ' ᾠδᾶς
Τέρπει με κ' Ἀφροδίτα,
Καὶ πάλιν θέλω χορεύειν. 10

τερπνον. Και Αφροδιτα τερπει με μετα κροτων, μετ' ῳδας, και θελω χορευειν παλιν.

μεθιεναι, to be seated together at table: others from the same word signifying *to relax, to render careless*, or *negligent*.

5. "*He teaches me to dance.*"—The poet himself, in the 41st ode, calls Bacchus *the inventor of dancing*, τον εφευρεταν χορειας: so Tibullus also, (l. 1. el. 7.)

Ille liquor docuit voces inflectere cantu;
Movit et ad certos nescia membra modos.

Thus translated by Grainger:—

"This as swains quaff'd, spontaneous numbers came,
They praised the festal cask, and hymn'd thy name:
All ecstacy! to certain time they bound,
And beat in measured awkwardness the ground."

6. Here Bothe reads,—for και τι,—κ' αυτο; and Mœbius says, *sine causa*.—Pauw conjectures κ' αλλο, but with less confidence, than usual.—According to Born, the meaning is—(και having the *vis augendi*)—*atque adeo intus in animo ucundi quid* (quo perfundar) *percipio;* hoc est, *dici non potest quantopere oblecter, quanta me perfusum voluptate sentiam.*—Fischer gives the same interpretation, and says: Nam particula και sæpe habet vim augendi: qua ipsa vi gaudet pronomen τις adjectivis additum.—Greene thinks παν το, and not και τι, the proper reading.

7. Pauw looks upon this line as written by some plebeian, &c.—Verba hominis sordidi et plebei: Itane Anacreon? Itane alii, qui vere lepidi et urbani? Cras credam, non hodie.—Gail says: Ou Pauw est ici de mauvaise foi, ou il critiquoit précipitamment et sans réflexion. Μεθη peut se prendre en bonne part, comme dans l'ode 41. où il est dit de Bacchus, que, père de l'ivresse et des graces, le dieu des raisins calme les chagrins, endort la tristesse. Le mot Latin, qui lui répond, *ebrietas*, présente quelquefois un sens adouci. Plaute a dit: *Facite mihi cœna ut ebria sit*, id est, *abundans et opipare parata.*—The words of this verse are used Doricè for ὁ της μεθης εραστης. The meaning is—*qui libenter vinum bibit*, id est, *ego.*—These words

Thus, while I quaff the genial wine,
I live mid transports quite divine :
Whilst the gay Queen of soft desire,
Mid song and dance and sounding lyre,
Bestows sweet bliss, removes all pain,
And fires my soul to dance again.

toxication,] have a peculiar [*feeling of*] delight. Moreover, Venus delights me, mid the noise of dancing [or *revelry*] and of song; and I wish to dance again.

(says Fischer) stand in the place of *the pronoun* εγω.

8. Κροτοι pertinere videtur ad *pulsus pedum saltantis,* quibus terra quatitur. *(Fischer.)* Κροτος *saltatio.* Vid. Arnald. Animadvers. p. 20, &c. *(Born.)* Notandum est, ait Baxterus, κροτους esse *fidium strepitus.* Nequaquam. Musicis modulationibus minime congruit vox ista. Dubio procul, intelligit poëta vel *plausus,* vel *crepudia quædam* in conviviis usurpata, vel potius *poculorum strepitus. (Trapp.)* Il y a simplement, *avec le bruit et les chansons, Vénus aussi me divertit.* Κροτος est proprement le bruit que font plusieurs personnes en même temps. J'ai traduit *le bruit des pots,* parceque c'est une chanson à boire, et que c'est ce bruit dont Anacréon a voulu parler. *(Mad. Dacier.)* Κροτων has been vulgarly turned, by Mad. Dacier, *le bruit des pots.* Whatever be the simple meaning of the word, it is more elegantly translated, in this place, the noise promiscuously made in companies of mirth and feasting. *(Greene.)*

9. After the τι τερπνον of the 6th verse, τερπνει here appears inelegant, as Pauw thinks; and justly, in the estimation of Gail.—Αφροδιτα is put Dorice for Αφροδιτη.

10. In this final verse, Barnes reads παλι; and D. Heinsius takes away the και altogether, leaving it παλιν θελω χορευειν.—Bothe reads ἁπαλωτερως χορευειν: ex ingenio, says Degen; sed non opus erat mutatione. Bothe is condemned by Mœbius also, who says—Sana est lectio vulgaris. Dele modo και, metri causa.

KH.

ΕΙΣ ΤΗΝ ʻΕΑΥΤΟΥ ʻΕΤΑΙΡΑΝ.

Ἄγε, ζωγράφων ἄριστε·
Γράφε, ζωγράφων ἄριστε,
ʻΡοδίης κάρανε τέχνης,

Αριστε ζωγραφων, αγε· αριστε ζωγραφων, καρανε ʻΡοδιης τεχνης, γραφε την

This ode and the next may be called companion-pictures: they are highly finished, and give us an excellent idea of the taste of the ancients in beauty. Franciscus Junius quotes them in his 3d book, "*De Pictura Veterum.*" It has been imitated by many; thus by Ronsard, Giuliano Goselini, &c. &c. &c. Scaliger alludes to it thus, in his Anacreontica:

Olim lepore blando
Perpolitis versibus
Candidus Anacreon,
Quam pingeret Amicus,
Descripsit Venerem suam.

Thus translated by Mr. Moore:

The Teian bard of former days
Attuned his sweet descriptive lays,
And taught the painter's hand to trace
His fair beloved's every grace!

The reader will find many curious ideas and descriptions of beauty in the dialogue of Caspar Barlæus, entitled —"*An formosa sit ducenda.*" (*Moore.*) Born gives the argument in these words:—*Pictorem Poëta docet, quomodo pingi cupiat formosam amasiam.* —Barnes gives this ode a title different from the common one; namely, προς τον ζωγραφον, περι της ἑαυτου ερωμενης.

De venustissimo hoc carmine, cujus argumentum in tabula quadam exprimendum poëta tradidisse videtur pictori, conf. Harles. Antholog. Gr. Poet. pag. 19. et, quos ibi excitat, auctoribus adde Junium de Pictura Veter. lib. 3. c. 8. §. 8.—Ad rectam vero hujus odarii intelligentiam, observandum est, neutiquam in eo sermonem esse posse de imagine venustæ amicæ vatis ab artifice revera pingenda, id, quod actionum, ut aiunt successivarum enumeratio non admittit; nam quomodo artifex, qui unius tantum actionis momentum proponere valet sensibus, pingere possit capillos nigros, eosque unguenta spirantes? oculos ex igne factos cæsios, et simul amore et mobiles et madidos? labia perpetuo uti ad persuadendum, ita ad osculandum composita atque parata; id est, acuta? collum niveum a Gratiis circumvolatum? sed universim de venustate muliebri artificiose exprimenda; id est, *imagine ficta*, seu *poëtica*, quæ animo poëtæ, carmen hoc facturi, obversaretur, et qua quidquid venustatis in corpore femineo vel esset, vel cogitari posset, significaretur. Latius enim patet poësis, quam pictura; hæc tantum visui, illa universæ sentiendi facultati opera sua proponit. Hinc ideæ successivæ, in carmine expressæ, ab imaginatione legentis ita possunt excipi, ut ex partibus singulis sensim totum quoddam opus prodeat. Atque vates ipse lineis et coloribus orationis describere vult venustatem femineam, hac ratione

ODE XXVIII.

ON HIS MISTRESS.

Thy pencil, best of artists, take,
The portrait, I describe, to make:

Best of painters, come: Best of painters, master of the Rhodian art,

poëtica usus, ut pictor quidam ab eo animi sensa, ordine quodam prolata, in tabula exprimere jubeatur. Sic omnino duplex in hac ode artificium, alterum ab imaginandi et confingendi facultate poëtæ, alterum a ratione poëtica ductum, exstare videtur. Vide aliquot venustatis virgineæ descriptiones, Tibul. 4. 2. Aristæn. ep. 1. Anthol. Lat. Burmann. lib. 3. epigr. 219. *(Degen.)*

Egregium hoc carmen, in quo poëta excellentem muliebris formæ pulchritudinem depingit, musa Anacreontis dignissimum quis non judicat? Vates Teius, venustatem femineam descripturus, hac poëtica ratione utitur, ut pictor illam in tabula quasi ordine quodam exprimere jubeatur, quæ res nostro occasionem præbuit, ut, quidquid pulchritudinis in corpore femineo tantum cogitari possit, paulo fusius significaret. Etenim hic nullo modo sermo esse potest de imagine mulierculæ venustæ in cera exprimenda, quæ artificis animo, uno quasi continuo et sæpius repetito oculorum obtutu, obversari debuit, nec ita ut poëta canit,—vers. 9. 18. 30,—re vera pingi potuit. Optime Degenius: *sic omnino duplex in hac ode artificium, alterum ab imaginandi et confingendi facultate poëtæ, alterum a ratione poëtica ductum, exstare videtur.* Confer, quæ contra Schneiderum et alios, qui poëtam censuere argumentum hujus odarii pictori cuidam tradidisse in tabula exprimendum, monuit Brossius. *(Mœbius.)* Ut elegantiam judicii veterum etiam hoc in genere cognoscant planius tirones, comparabunt cum hoc odario Aristænet. 1. ep. 1.: Achil. Tat. 1. p. 17. ed. Salmas.: Ælian. Var. Hist. 12, 1. de Aspasia: Liban. καλλους εκφρασιν, p. 709, &c. Tom. 2. ed. Mor.: Claudian. 10. 26, &c. de Maria Honorii uxore. De Amiculabus Anacreontis exposuit Barnesius in ejus vita §. 17. 18.—Sed ipsum hoc odarium duobus libellis, lingua vernacula conscriptis, illustravit Suabius, Vinariæ, anno 1781. et 1783; atque locos ejus nonnullos attigit Lessingius in Laocoonte, c. 20. et 21. Imitando autem illud expressit Hadr. Valesius ad calcem emendationum Henr. Valesii, pag. 91, &c. *(Fischer.)*

1. 2. On the word ζωγραφος, *pictor*, Valckenaer may be consulted on the Adoniaz. of Theocritus, pag. 374.—In the 2d verse γραφειν is *pingere*. Hence γραμμη, *linea;* and γραμμην ἑλκυσαι is *lineam ducere*, and περιγραφειν is *delineare;* that is, lineis extrema figuræ includere. In the 15th Idyll. of Theocritus, v. 81. γραμματα means *picturæ*.—See also the index of Harles in the Antholog. Gr. Poet.

3. I have followed (says *Moore*) the reading of the Vat. Ms. ῥοδεης. Painting is called "*the rosy art*," either in reference to colouring, or, as an indefinite epithet of excellence, from the association of beauty with that flower. Salvini has adopted this reading in his literal translation: *Della rosea arte signore.* "Henry Stephens, (says *Younge*,) who is followed by all the critics, has changed this word (ῥοδεης) into Ῥοδιης,

Ἀπεοῦσαν, ὡς ἂν εἴπω,
Γράφε τὴν ἐμὴν ἑταίρην. 5
Γράφε μοι τρίχας τὸ πρῶτον
Ἁπαλάς τε καὶ μελαίνας·

εμην απεουσαν ἑταιρην, γραφε ὡς αν ειπω. Το πρωτον, γραφε μοι τριχας τε

Rhodian; and Pauw quaintly adds, that ῥοδεης *male olet, et rosas minime spirat.* However, I think that painting may be styled, and with sufficient propriety, *the rosy art;* for most, if not all mixed colours are warmed with a portion of red, as every painter knows."—Stephanus, in support of his emendation here, refers to Pindar's Olymp. 7. 91, &c. He adds:—Pro κοιρανε autem quidam putant legendum τυραννε· *illud* non video, quomodo lex versus possit ferre: sed ne *hoc* quidem satis aptum huic loco videtur.—Faber approved of the alteration made by Stephanus, as the Rhodians were distinguished by their proficiency in the arts of sculpture and painting. The authorities for this are Pliny, Pausanias, and Pindar.—But Faber condemns κοιρανε, as repugnant to metre, and reads τυραννε.—Since βασιλευς and τυραννος have the same meaning, he sees no reason, why we may not apply to Raphael, or Michael Angelo, the words τυραννοι της τεχνης. He says—that Proæresius, whose life may be seen in Eunapius, was formerly called βασιλευοντα λογων, *Regem eloquentiæ,* and that another author, mentioned by Philostratus, (εν βιοις των Σοφιστων,) was denominated βασιλεα λογων.—A distinguished painter may, therefore, he thinks, be called της ζωγραφικης τυραννος. Aristophanes styles Jupiter τυραννος των θεων: qui scriptor (concludes Faber) quid γοργον esset et grande, quid in lusu molle, in seriis grave, &c., vidit, aut nullus vidit.—Brunck reads ῥοδιης and καρανε. Pro κοιρανε (says he) viris olim doctissimis reponi placuit τυραννε sensu eodem, et salvo metro. Verum nulla apparet causa, cur librarius voci notissimæ, τυραννε, aliam substituerit, quam metrum non admittit. Id, quod res est, acute vidit Lennepius ad Phalaridis Epist. p. 97. καρανε minus obvium imperitus librarius mutavit in κοιρανε. Illud mediam producit, quum derivatum sit a καρα, cujus ultima semper longa est. Born, who approves of the reading of Brunck, says—est autem καρανος a καρα, *caput,* et notat *principem, magistrum,* quod etiam κοιρανος designat.—Alberti and Schneider prefer τυραννε; but Schwabe does not think it probable, that the common word, τυραννε, was changed by the transcribers into κοιρανε, which was less known to them, and less common. Degen follows Brunck in reading καρανε, and condemns, as Mœbius also has done, the change proposed by Bothe, τεχνοκοιρανε ῥοδειε, which is altogether unwarranted.—Mœbius considers the ancient reading κοιρανε correct. Nam Ionicus major recte immisceri potest ditrochæis, et poëta verba idem valentia cumulasse censendus est, ut ideis suis vim quandam et vigorem adderet. He approves of ῥοδιης, as corrected by Stephanus.—This is also preferred by Barnes, though, as he remarks,—ars sane *Polymita* dicitur et *rosea,* ob variegatos flores, (præcipue *rosas*) summo artificio et exquisitis coloribus aspersos.—Κοιρανος, or τυραννος Ῥοδιης τεχνης, means *pictor primarius,* or *pictor egregius;* for the words κοιρανος and τυραννος are used of any one who excels in any way—*quicunque excellit, et eminet, et regnat in aliquo genere.* Archias, in the Anthology, calls Homer κοιρανον ὑμνων. The rose is said, in Achilles Tatius, των ανθεων βασιλευειν. The Latin writers use the words *rex*

Paint, master of the Rhodian art,
The absent mistress of my heart.
To copy first her tresses try,
Of silky touch, and sable dye:

paint my absent mistress,—paint [*her*] as I shall describe [*her*.] First paint for me her locks [or *hair*] both soft and black: and, if the wax

and *regnum* in a similar manner. Cumulat poëta (says *Fischer*) verba idem valentia, quo magis capiat pictoris animum, ut vim artis omnem expromat. Vult enim ab eo omnes pulchritudinis numeros, et partes in unam amiculæ suæ imaginem conferri. —Γραφειν est pingere, et ζωγραφοι dicuntur *pictores* proprie, *quatenus pingunt ea, quæ vivunt*, animalia.—Cæterum de nominibus partium corporis externarum, quæ laudantur in hoc, sequentique odario, legi potest Galenus in Εισαγωγη, cap. 10. p. 375, &c. Tom. 4. Basil.

4. If the portrait of this beauty be not merely ideal, the omission of her name is much to be regretted. Meleager, in an epigram on Anacreon, mentions "*the golden Eurypyle*" as his mistress. *(Moore.)* He wishes for a portrait of his *absent* mistress (says *Born*), ut absentiam puellæ vivâ ejus imagine compenset: ὡς αν ειπω means—*as I shall describe her.* In ode 29. v. 2. he uses ὡς διδασκω in the same sense.

5. In the proper sense, as here, ἑταιρη means *amica, amasia:* it also signifies *meretrix, prostibulum.* Hence ἑταιρειν and ἑταιριζειν, *se prostituere.* Ælian. Var. Histor. lib. 4. c. 1.—Fischer quotes here from Aristænet. Λαΐδα την εμην ερωμενην ευ μεν εδημιουργησεν ἡ φυσις.

6. 7. Black hair was deemed a principal ingredient in female beauty, among the ancients. See Junius *De Pictura Veter.* lib. 3. c. 9. §. 6. That kind of hair is called κυανεαι εθειραι in the Anthologia: and Pindar denominates a black-haired girl,—παιδα ιοβοστρυχον.—Ἁπαλας means μαλακας, *molles.* Theocritus (Idyll. 20. v. 3.) has μαλακον γενειον. Horace has—*Et Lycæum* nigris *oculis*, nigroque *crine decorum:* and again—*spectandum* nigris *oculis* nigroque *capillo.* Catullus, addressing a girl whom he thought unhandsome, says—*Salve, nec minimo puella naso; nec bello pede, nec* nigris *oculis.*—" The ancients (says *Moore*) have been very enthusiastic in their praises of hair. Apuleius, in the second book of his Milesiacs, says, that Venus herself, if she were bald, though surrounded by the Graces and the Loves, could not be pleasing even to her husband Vulcan. Stesichorus gave the epithet καλλιπλοκαμος to the Graces, and Simonides bestowed the same upon the Muses. See Hadrian Junius's dissertation upon Hair.—Selden alluded to this passage of our poet in a note on the Polyolbion of Drayton, (song the second,) where observing, that the epithet *black-haired* was given by some of the ancients to the goddess Isis, he says—" Nor will I swear, but that Anacreon, (*a man very judicious in the provoking motives of wanton love,*) intending to bestow on his sweet mistress that one of the titles of woman's special ornament, *well-haired* (καλλιπλοκαμος), thought of this, when he gave his painter direction to make her *black-haired.*"

8. Mœbius gives the meaning thus: Post δυνηται supple γραφειν, *si cera ferat picturam.*—It is not a waxen *figure*, or *image*, that is meant by the poet, but *a portrait;* for the Greeks, in painting, used wax of various colours.

Ὁ δὲ κηρὸς ἂν δύνηται,
Γράφε καὶ μύρου πνεούσας.
Γράφε δ', ἐξ ὅλης παρειῆς, 10

ἀπαλας και μελαινας· δε, αν ὁ κηρος δυνηται, γραφε και μυρου πνεουσας·

Notwithstanding the small portion of evidence, which has reached us respecting the arts among the ancients, this fact has been sufficiently proved, by those learned men who have written on the subject. *(Faber.)* On the words, αν δυνηται, Faber adds—that they were properly used by the poet, since a portrait is made, not to be perceived by the nostrils, but to be seen by the eye. The Rev. Mr. Younge laughs at this: "Anacreon (says he), according to Faber, is right to add *if possible*, since a picture is not made for the nose, but eyes: *an observation worthy of Pauw himself.*" —Veteres tabulæ (says *Born)* fiebant ex cera, quæ cum coloribus inurebatur: quæ pingendi ratio dicebatur *encaustica.* Vid. Plin. Hist. Nat. 35, 7. et 11.—Degen, on the present verse, says: Spectat ad *encausticam* Veterum, nostris temporibus non servatam. Peculiarem, quem Comes de Caylus de ea scripsit, librum jam laudat Schwabe ad hunc locum.—Fischer's comment is: Veteres enim pingebant etiam ceris, quæ inurerentur. Unde hoc pingendi genus dictum est *encaustum*, et picturæ ipsæ *encausticæ.*

9. Philostratus, speaking of a picture, says: "*I admire the dewiness of these roses, and could say, that their very smell was painted.*" Επαινω και τον ενδροσον των ῥοδων, και φημι γεγραφθαι αυτα μετα της οσμης.—What is meant in this verse, according to Fischer, is *capilli unguenta olentes*, hoc est, *unguentis delibuti*; what he calls, in the 29th ode, κομαι λιπαραι, or *capilli nitidi.* Lovers, among the ancients, were great admirers of perfumed hair in their mistresses. Vid. Meursius on Theocrit. p. 97.—La Fosse, adopting Faber's opinion, that painting is not for the nose, but the eye, says, that the poet does not here ask the painter to give his mistress perfumed hair, of the smell of which he may be sensible; but, that he may represent it with that glossiness, (*luisant,*) which perfumes give to black hair.—According to Junius *(De Pictura Veter.* l. 3. c. 9.) the Greeks preferred women with black hair. Painting is unable to represent it, either as soft, or as breathing perfumes: Lessing, however, in his *Laocoon*, (p. 219.) gives the poet's reasons for asking the artist so to represent it. Upon this it is remarked by Degen, that the hair meant is neither a real, nor an artificial, but a *poetical* one.

10. "This sentence means, I apprehend, *from the cheek entirely to the lower part of her hair next her forehead and temples.* This opinion is confirmed by the cheeks being particularised afterwards, but not the other part of the side face here intimated. Baxter seems, therefore, to have taken the words in a wrong sense, when he says, that the poet gives a direction to the painter to draw *one* cheek only, because it was impossible to represent both." *(Greene.)* The words of Baxter are: Dixit—εξ ὅλης παρειης, quoniam utraque gena non potuit integra depingi in tabula cerea, uti neque frons. Voluit autem unam certe integram poni, quo et ipsa frons conspectior fieret. Hæc firmat etiam Barnesius, qua est humanitate.—Barnes and Trapp agree with Baxter; —so also does Degen:—Simplicior (says he) et facilior poëtæ sententia videtur:—*pinge ad eam partem imaginis*, (quam *obliquam*, id est, *en profil*, facere debebat artifex,) *ubi finis est genæ integræ*, seu *inde a superiore fine genæ integræ, eburneam*, i. e. *candidam frontem.* Nam παρειαν ὅλην intelligi pos-

And, if thy wax possess the power,
Let them the sweetest fragrance shower.

can accomplish it, paint them breathing of [or, *scentedwith*] myrrh. [or, *distilling perfumes.*] And paint, [*arising*] from the complete cheek,

se de gena *plena* et *ubere*, ut olim mihi videbatur, usus loquendi non permittit.—According to Born, the preposition εξ is here used for εν; and he refers, for this use of the word, to Ernesti on the Iliad, book 19. v. 375. —He gives the meaning in these words; *In ea parte, quâ gena integra est expicta:* and adds: Nam δλη παρεια, hoc loco, est *gena integra planeque expicta*, non *plena et uber*, quamque nulla macies obsideat. Jussit enim poëta imaginem *obliquam* pingi, non *anticam.* Vid. Zeune Animadv. ad Anacr. pag. 61.—In her translation, Mad. Dacier slurs over the difficulty here altogether respecting δλης παρειης: her words are—*Fais au-dessous de ses cheveux noirs un front blanc comme de l'ivoire.* She adds, however, in her note—" Anacréon dit au Peintre de faire le front de sa maîtresse blanc *depuis les deux extrémités des joues*, et les cheveux de dessus le front *subpurpureos.* Car il faut lire dans le Grec ὑποπορφυραισι, tout en un mot."—According to Younge, the whole sentence, in regard to the hair and the forehead, runs thus:—*paint out of*, or *from an entire cheek, under her beautiful hair, an ivory forehead.* He adds —" The adjective, *entire*, is translated *plena* by Baxter and Barnes, who tell us, *that, as both the cheeks could not be represented entire, the poet wished to have one of them, at least, so represented, so that the forehead also might be more prominent and conspicuous;* which seems to imply, that, by turning a face, from being full, towards a profile, we lessen one cheek, and make the forehead (*conspectior*) more conspicuous to the view.—Such drawing is, to me, inconceivable. *Blaterant miseri*, cries Pauw; *aliud requiritur, quod tribus verbis tibi exponam.* Παρεια δλη est *gena plenior, quam nulla macies obsidet. Nihil naturalius, nihil accommodatius.* It seems, that a *plena* could not satisfy our critic: he must have a *plenior gena*, which represents to our imagination a cheek swelled out by a violent tooth-ache. There should be a medium between *plenior* and *macilenta*, or you cannot have an agreeable contour. Besides, I do not recollect ever to have seen δλος made use of to signify *plump*, or *prominent.* There is here another difficulty, which the commentators have passed over without any remark: I mean, with what propriety the forehead can be said *to rise out of the cheek*, whether lean, or plump. For my part, I cannot answer this question; nor do I understand, what the poet means by his epithet δλος." *(Younge.)*—It would be an act of injustice to Pauw, who has one merit at least, that of generally thinking for himself, not to state his views respecting the present very much disputed verse.—Si Barnesium et Baxterum audias, (says he,) tabulæ illæ cereæ ita adornatæ fuerunt, ut hominem non ab *antica*, sed a *latere* exhibuerint; ideoque gena illa, quæ una apparebat integra, a poëta dicta fuit παρεια δλη; quod commentum adeo insulsum, ut nihil magis: nam, ut alia prætteream, an *de intercilio*, an *de labio oscula provocante* ita loqui potuit Lyricus, ut nunc loquitur, si vera perhibeant illi? Sola postica in odario sequenti excludunt ista, φθονερην εχεις δε τεχνην, δτι μη τα νωτα δειξαι δυνασαι· τα δ' ην αμεινω. *Alia omnia* a parte *antica* oculis exposita erant *prorsus et omnino:* falsissimum igitur est quod blaterant miseri. Aliud requiritur, quod tribus verbis tibi exponam; παρεια δλη est *gena plenior, quam nulla macies obsidet*, et quæ ita ab ipsis Gratiis facta est, ut *ossa exhibeat nulla*, ad

Ὑπὸ πορφύραισι χαίταις,

Δ' γραφε, εξ ὁλης παρειης, ελεφαντινον μετωπον, ὑπο πορφυραισι χαιταις.

quæ allidat ille, qui oscula ei infigat paulo calidiora. Hoc suave, hoc formam bellatulæ commendat. Cui gena est *macilenta*, gena non est ὁλη, sed ελλιπης: deest enim caro, quæ genam efficiat integram, et ossa extantia ejus absentiam produnt. Nihil naturalius, nihil accommodatius. Numerus autem *minor* adhibitus hic pro numero *majori*, et εξ ὁλης παρειης scriptum pro εξ ὁλων παρειων: quod millies factum non modo a poëtis, sed ab auctoribus etiam prosaicis, ut ipsi pueri sciunt. Locum igitur verte—*Pinge vero supra genam pleniorem, et infra comas purpureas, eburneam frontem.* Stephani—"*genis abusque primis*"—nihil ponit, et rem omnem in medio relinquit: *genis abusque plenis* fuisset aptum; nam εξ ita recte etiam exponitur hic.—The reading of Bothius, which Mœbius justly condemns, is—

Γραφε δ' εξοχους παρειας,
Ὑπο πορφυραις δε χαιταις.—

Mœbius adds—Verissima est lectio vulgaris: etenim εκ sæpius ita adhibetur, ut non ullus interventus alius rei intercedat, aut intercedere fingatur. Recte igitur Pauwius vertit, &c. Frontem igitur, a gena conjunctam quam proxime, sibi cogitat Poëta, quod putabatur præcipua venustatis muliebris dos. Alii in contraria abeunt. Conf. Vigeri Idiotism. p. 601. et 602. edit. Herm.—After giving the opinion of Baxter, already cited above, Fischer makes the following remarks:—Poëta pictorem jubet pingere imaginem suæ amicæ obliquam: (vid. Plin. Hist. Nat. 35, 10. pag. 585. Tom. 3. ed. Gronov.) quarum imaginum, quæ Græco vocabulo *Catagrapha* vocantur, inventor perhibetur fuisse *Cimon Cleonæus*: (Vid. Plin. Hist. Nat. 35, 8. p. 573. Tom. 3. edit. Gron.) Hac in imagine poterat tantum *altera* mala exprimi *integra*, alterius pars tantum quædam ostendi; unde ver. 22. παρειαι laudantur, sed ver. 18. το βλεμμα, unus *oculus*, totus scilicet atque integer; ita, ut certum videatur, ὁλην παρειαν esse *integram genam*, non *plenam et uberem*, ut Pauus putabat: quo sensu odar. 41. v. 1. ὁλαι μολπαι leguntur. Cum hac mala, quam pictor paulo post jubetur cum quadam parte alterius exhibere, frontem ab eo conjungi quam proxime Poëta vult; sic enim intelligo verba, εκ παρειης, ut frons scilicet fiat ampla et porrecta: quæ putatur non mediocris esse venustatis muliebris dos. Zeunius, ad Viger. 9, 3. 5. εκ accepit pro εν, et verba εξ ὁλης παρειης vertit—*in ea parte oris, ubi gena tota est expicta.* At gena illa nondum erat picta, neque pingi jam poterat; vid. v. 22.—I understand this passage, as Fischer does; and am rather surprised at some of the remarks of Mr. Younge upon it. It is not a *perfect*, or *whole* front view of the portrait that is meant; neither is it a *complete profile*; but something intermediate (such as we may see a thousand times a day in pictures) between a perfect front view, and a complete profile: a portrait, namely, in which one side of the face is fully represented, while of the other only a portion is seen.—The words εξ ὁλης παρειης will, of course, refer to the former, as it is only on that side, also, that the fullest view of the forehead can be represented. Many conjectural emendations have been proposed on the present verse, of which I shall notice that of Daniel Heinsius only. For εξ ὁλης παρειης he reads δ' εξοχης αραιης; non modo (says Pauw) absque ulla necessitate, sed etiam absque ullo judicio: quid enim? (he continues,) An frontis tumor inter formæ dotes? Haud puto equidem. Silenis et Satyris tumebat frons; id scio: sed quid illud ad formam puellarem, quæ longe alia, nec ad illam bibaculorum ullo modo exacta? Ad hæc, quid μετωπον εξοχης? Idne apte et concinne dictum? *Frons prominentiæ* pro *frons, quæ prominentiam ha-*

Beneath her hair, of ebon hue,
An ivory forehead let me view!

[*from the cheek in profile,*] the ivory forehead, beneath purple [or *black*]

bet, quæ prominet: fateor hoc durum mihi videtur et pravum. Postremo, si εξοχης αραιης legas, omnis genarum mentio perit, et unius frontis meminit poëta:—quod nonne inconditum et inficetum? Frons non negligenda in descriptione faciei; sed major tamen ratio habenda utriusque genæ: hoc certum, et nemo sanus inficiabitur. Quare misere erravit vir eruditus, et ejus conjectura non modo supervacanea, sed etiam pessima est. De eo non dubitandum.—Abreschius (ad Æschyl. p. 197. Tom. 2.) proposes γραφε δ' εξ ὁλης παρειην Χ' ὑπο πορφυραισι, —or γραφε δ' εξω"λης παρειης, scil. ελεφαντινης.—The following readings have also been proposed, and, as Fischer remarks, (*inepte*) foolishly:—δ' εξ ὁλης αδειης, or δ' εξοχης αγαιης, or εξ ὁλης αρετης.

11. Ὑπο πορφυραισι χαιταις, according to Barnes, means—*sub violaceis capillis.* He tells us in his notes, that *Tamerlane*, the Tartar, boasted of purple hair. "This (says Younge) is really surprising, since he could not but know, that πορφυρος is here an epithet only, and that the hair of this portrait is expressly painted black." (See verse 7.) It is remarked by Greene, "that the Greek epithets are by no means exact, particularly in the expression of colours; for we have in this ode the same hair called *black*, (μελαινας) and (πορφυραισι) *purple*, by which a darker purple is usually intended."—Πορφυρος apud Græcos, (says Trapp,) sicut et *purpureus* apud Latinos, sæpe valet *nigricans*, sive *subniger:* imo interdum significat quemvis colorem cum splendore quodam.···· De colore in suo quoque genere eximio et pulchro et splendente dicitur πορφυρος, *purpureus:* sic Bion *Idyll.* 8, 19. ανθος χιονεαις πορφυρε παρειης, *flos niveis splendescebat genis.* Ita etiam Virgilius *Eclog.* 9, 40. *ver purpureum*, et apud Ovid. *nix purpurea* dicitur. In specie colorem *nigricantem* denotat, quoniam purpureus color habet aliquid fusci et subnigri. Hinc altum mare Homer. *Iliad.* I, 482. κυμα πορφυρεον, et Virgil. *Georg.* 4, 373. *mare purpureum* appellatur. Etiam mors Homer. *Iliad.* v, 83. πορφυρεος θανατος vocatur. Vid. Harles. ad Anthol. Græc. Poet. p. 20. &c. (*Born.*) χαιται πορφυραι sunt *comæ nigræ*, quæ versu 7. μελαιναι vocantur. (*Id*) Πορφυρουν (says Fischer) vocatur *quicquid eximie pulchrum est:* vid. Salmas. ad Dosiadæ aras p. 139. et p. 242. Sed πορφυραι χαιται sunt *comæ nigræ*, μελαιναι, v. 7. Vid. Eustath. ad Iliad. ξ. p. 964. 47. Rom. Has enim Veterum quoque oculi judicabant pulchras esse. Suidas: χαιται· αἱ τριχες, αἱ κομαι. adde Συναγωγη λεξεων biblioth. Coislin. p. 476. et ad odar. 3, 22.—Faber, in this verse, would have us read, in *one word*, (as he says it was proposed by Stephanus) ὑποπορφυροισι, and is followed by Mad. Dacier,—but condemned by Barnes, Trapp and Pauw. —The present was not the verse alluded to by Stephanus, but v. 30. of this ode. Were the opinion of Faber just on this point, there would be no word to govern the case in the word ὑποπορφυραισι; nor would there be any sound meaning. (*Trapp.*) A preposition is manifestly required, as Pauw remarks, and cannot be dispensed with. He adds:—Lapsus est vir doctus, nimium properans: nam, quod de Stephano narrat, alium locum respicit in fine hujus odarii. Quare parum abest, quin firmissime mihi persuadeam, eum aliud scripsisse pro alio, nec locum hunc ita tentasse unquam. Πορφυραισι verto *purpureis:* quod proprie non accipiendum, sed figurate. Quicquid splendet et vere nitet, Græce dicitur πορφυρουν; et ita vox Latina etiam intelligenda. Elegans et florida est locutio, quam non capiunt proletarii nostri et capite cen-

Ἐλεφάντινον μέτωπον.
Τὸ μεσόφρυον δὲ μή μοι
Διάκοπτε, μήτε μίσγε·

Δε μη διακοπτε, μητε μισγε μοι το μεσοφρυον· δ' εχετω, ὁπως εκεινη, το λεληθοτως

si.—The common reading is πορφύραισι, with an (') accent over the ὑ, for which Barnes substituted πορφυραῖσι, changing the accent; and judiciously, as Fischer remarks. Even Maittaire, who proposed ὑποπορφυραισι, instead of the ὑποπορφυροισι of Faber, approves of the emendation of Barnes, from whom I take the following remarks also.—*Purpureas* autem *comas* dixit eadem ratione, qua mox (odar. 29. v. 4. 5.) τα μεν μελαινας, τα δ' ἡλιωσας. *Cantic.* c. 7. v. 5. Non est, ut hic moneam de *Nisi* coma purpurea, quodque *Tamerlanes, Tartarus* heros, purpurea gavisus fuerit coma, quam ex *Sampsone Judæo*, quem suæ originis patrem jactavit, derivatam habuit. *(Barnes.)* See also the notes on v. 7 of the present ode;—and on v. 4. 5. of ode 29. —The following is the verse in the Song of Solomon, referred to above by Barnes: 'Thine head upon thee *is* like Carmel, and *the hair of thine head like purple.*'

12. Ελεφαντινος means *eburneus:* it also signifies *splendidus* and *albus*, as well as *pulcher*. The Latins use the word *eburneus* in a similar way: thus Ovid. *Her.* 20, 57. *cervix eburnea: Amor.* 3, 7, 7. *eburnea brachia.* He also has *(Metam.* 10, 138.) *nivea frons.* See also v. 29. of the following ode.

13. This, and the *four* lines that follow it, have puzzled the commentators very much: I shall first give the meaning of the principal words in each verse, separately; and then add some general remarks on the entire passage.—The space between the *inner* extremities of the *eye-brows* is meant by μεσοφρυον, *(spatium superciliis interjectum;)* for οφρυς means *eye-brow (supercilium)*, and μεσοφρυος *him whose eye-brows do not meet, (qui supercilia sejuncta habet):* συνοφρυς, in v. 16, *means one whose eye-brows are joined, (cui supercilia cohærent.)* This junction of the eye-brows was, it seems, considered as a part of beauty by the ancient Greeks; a judgment in which they have been abandoned by modern taste. In Pollux (2, 49.) we find μεσοφρυον δε, των οφρυων το μεσον, ὁ και μετωπιον ωνομαζον. See Hom. Iliad. χ, 95. where the Scholiast has—μετωπιον· το μεταξυ των ωπων, το μεσοφρυον. Ovid (*Ars Am.* 3, 201.) calls it *confinia supercilii;* and an ancient glossary, *intercilium.*

14. The meaning is—*let the eye-brows be neither wholly separated, nor closely united:—(supercilia nec nimium distent invicem, nec plane coëant.)* This seems confirmed by the two following verses. See also the *Laokoon* of Lessing, p. 202.—In Aristænet. d. l. we find το δε μεσοφρυον εμμετρως τας οφρυς διοριζει: and in Claudian. d. l. v. 267. &c. *Quam juncto leviter sese discrimine confert Umbra supercilii.*—For μητε, here, some read μηδε, as in ode 34. v. 3.

15. Here εχετω means *referat, exhibeat.* After εκεινη, which refers to ἑταιρη, the verb εχει is understood. The word ὁπως is used in a similar manner in the 4th verse of the 43d ode.

16. Born takes the adverb λεληθοτως in the sense of an adjective; so that εχετω βλεφαρων ιτυν το-λεληθοτως (for, like Stephanus, he unites the article το to the adverb,) συνοφρυν means the same as εχετω τας οφρυς λεληθοτως συγκεχυμενας. This is the way, in which Degen also gives the meaning.—The meaning of συνοφρυς is, *supercilia conjuncta habens:* whence comes συνοφρυουσθαι, *supercilia contrahere.*

Her eye-brows you must not divide,
Nor must their juncture be descried;

hair. And neither divide, nor mingle for me the eye-brows; but let [*the*

17. By ιτυς is meant—*ora extrema*, or *pars extrema cujuslibet rei rotundæ et orbicularis:* the *ridge*, or *edge of any thing round, or circular*. Originally it meant περιφερεια, that is—*ambitus, orbis extremus rotæ et clypei: the outer circumference of a wheel, or shield.*—See Hesiod. Ασπ. 314. Hesychius has—ιτυς· ἡ εσχατη ἀψις, ἡ περιφερεια της ασπιδος και του τροχου, και παντος περιφερους το τελευταιον μερος.—βλεφαρον means *palpebra*, or *eye-lid.* Born thinks, that βλεφαρων ιτυς is an elegant circumlocution, meaning the *eye-brows.*—The meaning of κελαινην is *black;* the same as that of μελαινην.

13. 14. 15. 16. 17. Having now explained the individual words, let us see what the commentators have written on this very much disputed passage.—Stephanus is the first in the order of time. He prefers the reading of τολεληθοτως in one word, joining the article to the adverb; and takes εχετω βλεφαρων ιτυν τολεληθοτως συνοφρυν to mean the same thing, as if the poet had said—εχετω τας οφρυς λεληθοτως συγκεχυμενας: adding, that the last word is used somewhere by Plutarch. It may be thought, he says, that βλεφαρων ιτυν might be taken or intended for των βλεφαριδων, a meaning which readily presents itself: but, on a nearer examination of the context, it cannot be admitted. For, then, what would the meaning be of—μη διακοπτε το μεσοφρυον, μηδε μισγε, αλλα εχετω τας βλεφαριδας συνοφρυς? This, he says, would be absurd. Should any body still obstinately defend this interpretation, but in a different sense; first, he says, let him read συνοφρυ, so as to make το συνοφρυ a substantive, which is both novel and harsh; then, closing the sentence after συνοφρυ with a comma, let him add δε after βλεφαρων, making it βλεφαρων δ' ιτυν κελαινην, and repeat the verb εχετω. But observe, he says, what violence is thus offered to the text. Besides, would the poet describe the colour of the eye-lids, and be silent respecting that of the eye-brows? Why would you not rather, preserving the text, take βλεφαρων ιτυν as a periphrasis for των οφρυων? Nonne (he continues) positæ sunt κυκλω των ομματων αἱ οφρυς? Atqui dixit βλεφαρων, non ομματων· quid tum? Si ambiunt totum oculum, certe et palpebras, oculi partem illis magis vicinam, præsertim si de superiore palpebra intelligas: adde, quod hunc versum ingredi non poterat ομματων. Xenophon (Memor. 1, 4, 6.) quoque dicit, naturam providam οφρυσιν απογεισωσαι τα ὑπερ των οφθαλμων. Denique mihi magis videtur consentanea rationi hæc expositio.—Si quis tamen aliquid melius afferat, illum sequar.—Est autem aliquando συνοφρυς mulieris epitheton, quo etiam puellam quandam honestat Theocritus Eidyll. 8. v. 72, &c. Eadem appellatur et μιξοφρυς. Anacreon, ut vides, addit λεληθοτως. Videre est autem ita propemodum coëuntia supercilia iis, qui mœsti frontem contrahunt et corrugant; unde etiam illi, verbo ab hoc nomine deducto, συνοφρυσθαι dicuntur.—Mirum est vero, placuisse illis ita confusa supercilia, quum nihil a pulchritudine magis videatur alienum. Sed alia multa observabis veteribus fuisse in deliciis, quæ tui non erunt stomachi. Cæterum linguæ Latinæ inopia loci hujus interpretationem reddit paulo difficiliorem: nam nec nomen habet, quod respondeat huic Græco συνοφρυς, nec quod illi μεσοφρυον, quod et μετωπιον appellatur. Cui tamen inopiæ mederi conatus sum, dum hunc locum verterem. Id autem assecutus sim, necne, tuum esto, lector, judicium. Unum hoc addo, si ea, quibus usus sum,

Ἐχέτω δ', ὅπως ἐκείνη, 15
Τὸ λεληθότως σύνοφρυ,

θοτως συνοφρυ, δ' ιτυν βλεφαρων κελαινην.

verba tollas, vix te, quæ in eorum locum reponas, habiturum.—The following is his Latin version of the passage under consideration: "*Supercili nigrantes Discrimina nec arcus, Confundito nec illos: Sed junge sic, ut anceps Divortium relinquas, Quale esse cernis ipsi.*"

It is rather remarkable, that Faber, who was so fond of criticising, has taken no notice of the present passage. Mad. Dacier's version is in these words: "*Ne sépare pas trop ses sourcils; prends bien garde aussi de ne les pas joindre. Laisses-y un espace, qui ne s'apperçoive presque point. Fais-lui les paupières noires.*"—After remarking, in her note, that he wishes the eye-brows of his mistress to terminate imperceptibly, and to be neither united nor separated, she quotes the words of Claudian—

Quam juncto leviter sese discrimine confert
Umbra supercilii.

She then gives the following arrangement of the passage—εχετω δ κηρος, δπως εκεινη, κελαινην ιτυν βλεφαρων τολεληθοτως συνοφρυν, supposing, that the preposition κατα is understood, and to be placed between τολεληθοτως and συνοφρυν, governing the *latter*. Her translation of the passage thus arranged is—"*Habeat cera, ut ipsa, nigram superciliorum curvaturam latenter circa confinium luminum desinentem:*" *Que ce portrait ait le tour des sourcils finissant imperceptiblement, au-dessus du nez, comme l'a ma maîtresse.*—She adds:—Il est vrai, que βλεφαρον ne signifie pas proprement *le sourcil*, mais *la paupière*. Il pourroit donc bien être, qu'Anacréon parle dans le dernier vers *des paupières*. Si cela est, il faut ponctuer le passage d'une autre manière, et l'écrire ainsi:—εχετω δ' δπως εκεινη τολεληθοτως συνοφρυν, βλεφαρων δ' ιτυν μελαινην. *Que ce portrait ait, comme ma maîtresse, les sourcils finissant d'une manière imperceptible, et les paupières noires.*—This *last* interpretation is what she follows in her French version, though she thinks the *former* also tenable; "for, although βλεφαρον means *eye-lid*, yet ιτυς βλεφαρων, *the circle of the eye-lids*, may be very well said of *the eye-brows*, which are above the eye-lids."—The reader will not fail to observe, that all her remarks here are taken from Stephanus.

Mr. Greene says:—"Mad. Dacier has made sense of the 17th verse, by reading δ' ιτυν." (*This she took from Stephanus.*) "Little expletives in the Greek are often of use to connect and explain a passage. The sense of the whole is:—*Let her have, as she has naturally, the space, which separates the eye-brows, not too clearly to be distinguished,* (το συνοφρυ λεληθοτως *subaud.* γραπτον,) *but let the circumference of the eye-lids be black.* Barnes quarrels with λεληθοτως as a word not in being." (*Greene.*)

Degen, as already remarked, arranges and interprets the passage, like Born, thus: *referat tabula, quæ ipsa habet amica, supercilia levi et suavi discrimine juncta.* Ordo enim orationis est: εχετω (scil. κηρος) ιτυν κελαινην βλεφαρων το λεληθοτως συνοφρυν, *habeat supercilia nigra suaviter et leviter juncta:* id est, (*in the words of Stephanus,*) τας οφρυς λεληθοτως συγκεχυμενας.—According to Degen, therefore, ιτυς βλεφαρων κελαινη συνοφρυς signifies—*supercilia nigricantia, suaviter et clam quasi coëuntia.*

As Barnes differs in some points from Stephanus, &c. I shall give his entire note, in his own words.—Ὁ και ἡ συνοφρυς, και το συνοφρυ. Qui enim το συνοφρυν faciunt, male distinguunt ab *accusativo* τον συνοφρυν. Το itaque ad συνοφρυ omnino pertinet, ad

But let the space that lies between,
As in her face, be scarcely seen.

portrait] have them, as she *has*, [or, *like her*,] imperceptibly uniting;

λεληθοτως minime: nam utut dicimus το πρωτον et τα πρωτα *adverbialiter*, nunquam certe dicimus το πρωτως, nisi quomodo σοφως, *technice*. Dicimus itaque το λεληθος, etiam *adverbialiter*, at το λεληθοτως nequaquam. Ms. Vatican. legit λεληθοτος, quæ vox non est, nisi *Participii Genitivus*, quare nihil hic habet. Quoniam vero το συνοφρυ in amica sua laudabile non putat, et tamen in pictura pene dimidiata necesse erat quodammodo, ut συνοφρυωμα τι fieret, ideo dicat—Faciendum quidem το συνοφρυ, ast ita, ut res minime pateat, nempe quia minus grata sit futura: Fiat ergo, verum λεληθοτως, ut modo dixerat v. 13. Το μεσοφρυον με διακοπτε, μηδε μισγε· δηλονοτι μη διακοπτε· τουτο γαρ ουκ αν κατα φυσιν. Αλλ' εχετω μεν το συνοφρυ, λεληθοτως δε, και βλεφαρων ιτυν κελαινην.—In addition to the passages cited, in an earlier part of this note, from *Claudian* and *Aristænetus*, he concludes by quoting from *Petronius*,—*Supercilia ad malarum stricturam currentia, et rursus confinio luminum pene permixta:* and, from *Ammian. Marcellinus*, *Superciliis in semiorbium speciem curvatis junctisque*.—Barnes approves of the placing of δ' before ιτυν, as recommended by Stephens and Mad. Dacier: but he is surprised at Stephens, for not having seen, that ιτυν βλεφαρων is an elegant periphrase for βλεφαριδας.—Dr. Trapp, after quoting what Barnes has said about this emendation of Stephens and Mad. Dacier, and the *former's* not having observed this periphrase, adds:—Certum est quidem *palpebras* hic poni pro *crine palpebrarum*, eumque esse *distinctum quiddam a superciliis*. Sed, cum supra non semel dixerit poëta crines Amicæ suæ nigros esse, et palpebrarum crinis cum superciliis pæne coincidat, hunc versiculum (the 17th) in versione mea omisi, utpote cujus sensus in superioribus exprimatur.

Baxter condemns Barnes for having read συνοφρυ:—Barnesius de suo reposuit συνοφρυ, parum advertens, subesse σολοικοφανες, adeoque συνοφρυν referri ad εκεινη, quod præcesserat, articulumque το conjungi τεχνικως, suppresso scilicet αυτην ειναι, vel aliquo tali, ut sit pro Nominativo verbi Εχετω..... Ordo erit, το λεληθοτως συνοφρυν ειναι εχετω, ὡς εκεινη. Etiam Theocrito (Idyl. 8, 71.) συνοφρυς κορα dicitur pro *pulchra*. The words of Theocritus, here referred to by Baxter, are thus paraphrased by the Scholiast—κορη, εις ταυτο συναπτουσας εχουσα τας οφρυς, [*conjuncta habens supercilia* Sueton. Octav. 79.] η δασειας, και συγκεκολλημενας. In Pollux (2, 49.) we find: ελεγον, δε και συνοφρυς ανηρ, και γυνη· τον δε τοιουτον και μιξοφρυν καλει ὁ Κρατινος.—Fischer follows Barnes in reading συνοφρυ instead of συνοφρυν. The words—το λεληθοτως συνοφρυ, he interprets of *the eye-brows nearly united* (de superciliis levi discrimine junctis), and ιτυν βλεφαρων—of *the extremity of the eye-lids* (de ciliis, palpebris extremis). He would refer κελαινην (the gender being understood as changed) to συνοφρυ, as well as to ιτυν. He adds—Neque est enim, quod quis copulam desideret, si cogitet, quam commoto animo, quam concitata voce, ista dixerit poëta;—and then gives the sense in these words, the epithet (*nigra*) black belonging equally to the eye-brows (*supercilia*) and the eye-lids, (*cilia*)—*Habeat amicæ imago, quæ ipsa habet, supercilia quæ levi sint discrimine juncta, et cilia nigra*, id est, *pilis nigris vestita*:—*Let the portrait of my mistress have (what she herself has) black eye-brows almost joined, and black eye-lashes,—or, eye-lids fringed with black hairs*.—With respect to black eye-brows, considered as an ingredient of beauty, Meursius on Theocritus may be consulted at page 17.

Pauw has a very long note on the

Βλεφάρων δ' ἴτυν κελαινήν.
Τὸ δὲ βλέμμα νῦν ἀληθῶς

Δε νυν, ποιησον το βλεμμα αληθως απο του πυρος, ἁμα γλαυκον, ὡς Αθηνης,

present passage; but, it will be necessary to give only a short view of it, after all the preceding details. To separate and distinguish the *cilia* from the *supercilia*, he would have δ' before ιτυν. But, then, he cannot manage το λεληθοτως συνοφρυν,—το συνοφρυν being (he says) inconsistent with the usages of the Greek language. He then asks, if we may use το συνοφρυ *substantively;* and answers, that it cannot be so used for συνοφρυον. Again, supposing it could be so used, what is to be done with λεληθοτως? The interposition of this adverb would be, in that case, quite foolish, as the usage of the language would require το συνοφρυ λεληθος. He considers το συνοφρυ, as following it, inconsistent with μεσοφρυον going before, both being taken to be *substantives*. If the passage were to be thus arranged, or understood, it would be still faulty, (he says,) as remarked by Stephanus; for, in that case, the poet describes the colour of the *eye-lashes* only, leaving that of the *eye-brows* unnoticed.—He next asks, if we may not take βλεφαρα here for ομματα; and, by βλεφαρων ιτυν, mean the *eye-brows?*—This he approves of, and considers unquestionable. After giving some reasons for his opinion on this point, he arranges the words thus: εχετω δε, οπως εκεινη, βλεφαρων ιτυν κελαινην λεληθοτως συνοφρυν,—making the *eye-brows* only to be meant, with their colour pointed out, as well as their termination.—One great difficulty, however, as yet remains.—What is to be done with το? To read τολεληθοτως, in one word, as Stephens proposed, being bad Greek, he says, is quite out of the question. Nothing, therefore, remains but, instead of το, to read τι; and then the whole passage (as he would have it corrected,) will run thus: το μεσοφρυον δε μη μοι διακοπτε, μητε μισγε, εχετω δ', οπως εκεινη, τι λεληθοτως συνοφρυν βλεφαρων ιτυν κελαινην. He then concludes thus:—Sic nihil emaculatius; nam appositissimum est τι, et ipsum *minimum*, quod in λεληθοτως est, *commode minuit*. Ut ad odam 10. notavimus, apud Græcos elegans est usus istius voculæ, quæ una ita restringit, minuit, temperat, ut nulla alia voce id similiter fieri possit: et hoc igitur probabis, si sapis. In Codice Vaticano pro λεληθοτως depravate scriptum erat λεληθοτος.

"*Neither cut them, nor mingle them,*" (the eye-brows,) says Mr. Younge. He adds:—"A junction of the eye-brows was considered, by some writers, as an eminent beauty. It is not generally thought so at present: but there is no accounting for different tastes. Petronius runs into a wild excess: *Supercilia ad malarum stricturam currentia, et rursus confinia luminum pene permixta.* This in nature would be monstrous; on canvas, a mere caricature. Pauw acknowledges, that the *brows* are *arched;* but of the *eye-lids* he says, that *orbis est nullus.* He is profoundly ignorant of painting; but it seems strange that he never looked at a human face."

Veteres Græci (says Mœbius) supercilia levi et suavi discrimine juncta magni habebant. He thinks, that the 17th verse (where ιτυν κελαινην is put, he says, for δ' ιτυν κελαινην) proves the propriety of συνοφρυ in the 16th.—He approves of Bothius for adopting the conjunction copulative δ', though Fischer did not consider it absolutely necessary. He then gives the meaning thus:—*Habeat amicæ imago, quæ ipsa habet, supercilia levi discrimine juncta, et cilia nigra.*—On the partiality of the Greeks for black eye-brows and black hair, he refers to Pindar's Pyth. I, 1. &c.—The 17th verse he considers as referring only to

Her eyes' round fringe exhibit dark,
And steal from fire their radiant spark;

and the edge of the eye-lids [*the eye-lashes*] black. But now, [or, *next*] make the eye truly from the fire; [that is, *truly radiant*, or *sparkling*;]

the *eye-lids* and *eye-lashes*. Sermo est de *ciliis*, de *ambitu palpebrarum*. From this verse he thinks it manifest, that συνοφρυ was the original reading; for who can believe, that the *eye-lids* (βλεφαρα) could have been used for, or to signify the *eye-brows* (οφρυς)? He refers συνοφρυ to μεσοφρυον in the 13th verse, making the meaning to be—*habeat superciliorum interstitium latenter* (id est, *levissimo discrimine*) *junctum*. The order of the words he gives thus: εχετω το [the το being either the same as αυτο, and referring to μεσοφρυον, or being joined, as, he says, often is the case, to the adverb λεληθοτως] συνοφρυ, that is, το μεσοφρυον συνοφρυ, id est, λεληθοτως συγκεχυμενον. *Let the portrait have* IT, that is, *the interstice of the eye-brows*, [το, or αυτο, referring to μεσοφρυον,] *as it were imperceptible*, [having, or exhibiting neither a complete division, nor a complete union of the eye-brows,] *and the eye-lashes black*:—εχετω (κηρος) το (μεσοφρυον) λεληθοτως συνοφρυ;—or, εχετω κηρος μεσοφρυον τολεληθοτως συνοφρυ, δ' ιτυν βλεφαρων κελαινην.—The meaning of ιτυς βλεφαρων κελαινη is: *forma orbicularis palpebrarum nigra sit*; id est, *cilia nigra habeat*.—Nor must we, he says, listen to Degen and others, who suppose βλεφαρον to be used in the meaning of οφρυς. He, therefore, for this last reason, condemns the opinion of those, who arrange the words thus, —εχετω κηρος ιτυν κελαινην βλεφαρων το λεληθοτως συνοφρυν, id est, τας οφρυς κελαινας λεληθοτως συγκεχυμενας,—and interpret the whole passage of the eye-brows alone. Before quitting this subject, I may mention, that the following is Zeune's arrangement and emendation of these verses:—εχετω δ', οπως εκεινης, vel εκεινο, το λεληθοτως συνοφρυ βλεφαρων, &c.—Harlesius may be consulted on the partiality of the ancients for such eye-brows, as are here recommended by the poet.—And we are told by *Guys*, (Litter. Reisen P. I. p. 106, &c.) that even the modern Greeks look upon black eyes, hair, and eye-brows, as ingredients of female beauty.

18. 19. Properly, βλεμμα means *aspectus*, but here it is put for *oculus*. (*Born.*) The meaning of νυν is *deinceps*, *nunc*; and it refers to το πρωτον, in the 6th verse. Αληθως means *accurately*; that is, corresponding exactly with the poet's directions. (*Born.*) And απο του πυρος means *ardentes*, *argutos*, *radiantes oculos*. (*Id.*) Αληθως απο του πυρος, according to Fischer, signifies *plane ardentem*, that is, *igneum*, or *igne micantem*. Ovid (Amor. 3, 3, 9.) has—*Argutos habuit, radiant ut sidus, ocellos*: and (in his Metamorph. 3, 33.) *Igne micant oculi*:—on which see *Ciofanius*. And we find in Apuleius (Metam. 3. p. 137. *Elmenh.*) *Sic tuis istis micantibus oculis*. This sort of eyes are called, by Aristænetus, οφθαλμοι καθαρφ φωτι διαλαμποντες. Homer (in the first Book of the Iliad, v. 104.) has οσσε δε οἱ πυρι λαμπετοωντι εἴκτην. Theocritus (Idyl. 23, 8.) uses οσσων λιπαρον σελας. In the Anthologia, (7, 210, 3.) will be found: και γληναι λασιησιν ὑπ' οφρυσιν αστραπτουσαι:—and Claudian (10, 266.) has—*æquant...lumina flammæ*.—In the 29th ode, v. 12. the Poet calls the eye ομμα, not βλεμμα, as in this place: but the meaning of both is the same.—Pollux (2, 60. add. Aristoph. Plut. 1023.) notices the words βλεμμα ὑγρον. What Anacreon means is such an eye, as could be fully or completely represented in a profile. Intelligitur *oculus* qui exprimi in *obliqua* imagine *totus* poterat. (*Fischer.*) See also the note on v. 10. supra.

20. The usual epithet for Minerva in Homer is γλαυκωπις, meaning the same as γλαυκοφθαλμος; that is, as ex-

Ἀπὸ τοῦ πυρὸς ποίησον,
Ἅμα γλαυκὸν, ὡς Ἀθήνης, 20

δ' ἁμα ὑγρον, ὡς Κυθηρης.

plained by a commentator, γλαυκους και καταπληκτικους οφθαλμους εχουσα. (Pseudodidymus.) See also Theocritus, Idyll. 10, 25.—Γλαυκος means *cæsius, cæruleus*, and also *terribilis. (Born.)* Hesych. γλαυκη· ισχυρα, φοβερα, λευκη.—Fischer calls βλεμμα γλαυκον, *lumen flavum*, or *oculus cæsius.* See Cicero de Nat. Deor. 1, 30.: Gellius, 2, 26.: Phurnutus de Nat. Deor. 20. p. 185, &c. Gal.: Theocritus, Idyll. 28, 1.: and Heinsius on Ovid's Art of Love, 2, 659.—Mr. Younge translates γλαυκον by the word *blue*, and adds: "The epithet γλαυκωπις is so appropriated to Minerva, that we must understand by it, in this place, her look in general, and not the particular colour of her eyes: See the following ode. Barnes defines γλαυκος to be *color subviridis, albo mixtus, et quasi clarus, et igneo quodam splendore suffusus:* a definition which, I think, represents too exactly the eye of a cat."—Theocritus, (Idyll. 20, 25.) alluding to eyes of this sort, says: Ομματα δ' αρ μοι εην χαροπωτερα πολλον Αθανας. La Fosse, speaking of Minerva here, says: Elle avoit les yeux d'un bleu tirant sur le verd. On les nomme en François *des yeux pers;* mais ce mot n'est pas trop connu.—Mad. Dacier observes, that *Glaucus* is what the Latins call *cæsius, une couleur verdâtre.*—Philargyrus, on the 3d Georgic of Virgil, says that—*glaucus* est *color cæruleus*, id est, *subviridis albo mixtus, et quasi clarus.*—She adds, that this is properly the colour of cats' eyes, as remarked by Servius on the same book of the Georgics:—*Glauci sunt felineis oculis*, id est, *quodam splendore perfusis:* Glauci *sont ceux qui ont les yeux de la couleur de ceux des chats*, c'est-à-dire, *qui les ont pleins d'un certain éclat.*—According to Pliny, (Hist. Nat. 8, 21.) *oculi glauci sunt iidem qui et cæsii*, quales sunt *felis, leonis* et *noctuæ* oculi. See also Vossius on Homer's Iliad I, 206.

21. The word ὑγρον is translated *pætum*, by Stephanus, following the words of the ancient epigram, [in Priapum, p. 70. Lindenbr.] *Minerva flavo lumine est, Venus pæto.* Pollux (in his Onomast. 2, 60.) joins them both, thus: βλεμμα ὑγρον, θηλυκον, ανανδρον.—Faber explains οφθαλμον ὑγρον to mean—*oculum vegeta quadam et vivida acie mobilem.*—La Fosse calls it *moist* and *brilliant* (shining, sparkling); acknowledging, however, that the second epithet is not in the original, and that he added it to mark the effect of the first.—Mad. Dacier remarks, that moist, or humid eyes are more lively and more full of fire, than any others. —Barnes uses *lubricum* for ὑγρον, which Baxter condemns, saying—ὑγρον plane est, quod Latini *corruptum*, vel *fractum* nominant. Professor (he means Barnes) *pessime* vertit *lubricum.*—If Baxter condemns, a better judge (I mean Fischer) approves: Immo *optime*, says he: nam βλεμμα ὑγρον est *oculus pætus, petulanter et lascive mobilis:* quales sunt amantium oculi. Quare ab auctore Priapeiorum [p. 70. Lindenbr.] Veneri tribuitur *pætum lumen.* Vid. Bosius Animadverss. p. 46, &c. et ad Lucian. Imagg. 6. p. 463. Tom. 2.—In page 476. of the Gloss. Bibl. Coislin. we find—ὑγρος· ὁ ευκαταφορος, εις τας ηδονας βευματιζομενος. But the words εις τας ηδονας seem to belong to ευκαταφορος, as Suidas has —ὑγρος· ὁ ευκαταφορος εις τας ηδονας, και ὁ ρευματιζομενος. In Hesychius also it is,—ὑγρος· ὁ ευκαταφερης εις ηδονας.—Lascivious eyes, when in motion, appear suffused with moisture: (see Grævius ad Lucian. Amorr. 14. p. 412, &c. Tom. 2. Ed. Reit.) Whence Leonidas not only said (Anthol. 4, 27, 15.) λιχνοισιν εν ομμασιν ὑγρα δεδορκεναι; but Antipater Sidonius even calls such eyes ὑγρα δερκομενα ομματα. (Anth. 3, 25. 51.) In Apuleius, (Metamm. 3. p. 135. extr. Elmenh.) we find *oculos udos, ac tremulos, et prona libi-*

In colour like Minerva's blue,
With Cytherea's tend'rest hue.

at the same time blue, like *that* of Minerva, and also moist, [*wanton*, or

dine marcidos, jamjamque semiadopertulos: and, in Varro, (ap. Non. Marc. 6, 43.) *oculos subpætulos.* See the Varr. Lection. of Martinius, 3, 26. —Properly, ὑγρον means *udum, madidum:* See ode 3. v. 22. supra.—Deinde (says Fischer) transfertur ad *mollia*, (vid. Plato Sympos. 13.) atque adeo ad *mobilia, flexibilia, agilia.* (Vid. Xen. Hippic. 10, 6.: Confer. Flaiderus ad hunc locum, p. 318: Jac. Nic. Loënsis Epiphyll. Miscell. 4, 26. p. 444. suppl. Tom. 5. Thes. Grut.: et Barthius ad Claudian. p. 841. a. *(Fischer.)* In the present passage, ἅμα (μεν)—ἅμα δε means *et—et : simul—simul.* See the word ἅμα in the Index Æschin. (*Idem.*) Petronius speaks of the *oculorum mobilis petulantia.*—Barnes approves of the version of Stephanus, who has *pætum*, and gives the meaning in these words : *Aspectus* oculi sit partim *terribilis*, partim *amabilis ;* ut hinc *amorem*, illinc *reverentiam* conciliet. Ita (says he) hic Anacreon *terribilem* Minervæ facit aspectum, Veneris *languidum et mollicellum.*—According to Born, ὑγρον βλεμμα is the same as τακερον βλεμμα in Alciphron. I. ep. 28.: what Juvenal calls *tremens*, and Persius *patrans oculus;* that is to say—oculus lascivus et mobilis et natans et quadam quasi voluptate suffusus, et limus et Venereus, ut ait Quintil. XI, 3. See Lamb. Bos. Animadv. ad Scriptt. Gr. p. 46, &c.: and Winkelmann *Geschichte* der Kunst, p. 301. The meaning he gives thus : *Oculi sint partim graves, quasique terribiles, partim lascive mobiles et amabiles.* The interpretation of Mœbius is : *oculi petulanter, lascive mobiles, natantes, voluptate suffusi, et fere Venerei.* (See Doering. ad Horat. I, 14, 8.) Quid Poëta (says Degen) senserit, dum de *lubricis* scriberet Cythereæ ocellis, optime ex antiquis operibus artis intelligatur. Horum aliquot laudavi, ad hunc locum, in versione mea Germanica. Add. Augusteum P. I, 3. n. 29.—Dr. Trapp, rather unfortunately, condemns Baxter, Barnes, and Stephanus for translating ὑγρον by the words *pætum, tremulum, petulans*, &c. He translates it, as literally meaning *humidum ;* and approves of Mad. Dacier's remark, respecting the fire and spirit of humid eyes.—Fawkes adopts these observations of Trapp ; making no remark of his own.—Greene has the following observations. "By the mention of Pallas and Venus, the Poet certainly meant an expressive contrast. The *azure* eye being of *a sparkling* nature, (for such were those of Pallas,) is properly *softenèd* by that *humid mildness*, which characterised those of Venus. The eyes of the fashionable ladies, now-a-days, have a great deal of the *Minervan* briskness ; and they are likewise (as Barnes, Baxter and Stephens have *wantonly* turned ὑγρον,) *pæti, tremuli, et petulantes.* In the subsequent portrait of Bathyllus (ode 29.) we have δροσωδες, *roscidum*, applied to the eye." —After mentioning the *pætus* of Stephens, Mr. Younge makes the following remarks : "I wish I could agree with such an eminent critic, for it is really painful to contradict him ; but, I apprehend, from Horace, that *pætus* regards the situation of an eye in its socket, and by no means its beauty, or vivacity ; For, says he,—*Strabonem appellat pætum :* Now, here a *pætus* seems to be a *strabo* in a less degree ; since it is absurd to imagine, that a parent is so blind, as to call *a manifest deformity* in a child, by the name of an *opposite beauty.* The fondest of mothers would attempt to palliate only, not to praise ; for praise would be ridicule on such an occasion, though our dull commentator, *In usum Delphini*, tells us, that *pætus* means

Ἅμα δ' ὑγρὸν, ὡς Κυθήρης.
Γράφε ῥῖνα καὶ παρειὰς,
Ῥόδα τῷ γάλακτι μίξας.

Γραφε ῥινα και παρειας, μιξας ῥοδα τῳ γαλακτι. Γραφε χειλος, οἱα Πειθους,

a rolling and beauteous eye, like that of Venus. I would choose to translate Horace—'in friendship we should imitate the fond parent, who says of a *squinting* child, that it has a *cast*.' A *pætus* is exactly opposite to a *strabo:* in the *former*, the iris is turned *outwards*, or towards the temples; but in the *latter*, which is far more disgusting, invariably towards the inner *canthus*. When a side look is not *fixed*, but occasionally mimicked, it may be fitly ascribed to a Venus. In regard to ὑγρος, I understand it here in its natural meaning, *wet:* a bright eye constantly seems as wetted; whereas, if that organ appears dryish, it indicates stupidity, or disorder. The surface of water is so bright and vivid, that even the lustre of a diamond is, by jewellers, called *the water*. Hence *Parnell:*

'He made her eyes with di'mond water shine.'

Perhaps Horace alludes to this vivacity, by *vultus lubricus*. Solomon, who was a perfect judge of beauty, says, '*thine eyes are the fish-pools*,' where the metaphor cannot bear dispute. And, it must be with reference to the clearness and brightness of water, that *Musæus* gives the epithet ὑγρος to the virgin-blushes of his delicate *Hero*—

Αἰδους ὑγρον ερευθος αποσταζουσα προσωπον." (*Younge.*)

The ὑγρον of the original is thus explained by Marchetti:

Dipingili umidetti,
Tremuli e lascivetti,
Quai gli ha Ciprigna l'alma Dea d'Amore.

Tasso, also, as La Fosse has remarked, has painted the eyes of Armida in the same manner:

Qual raggio in onda le scintilla un riso
Negli umidi occhi tremulo e lascivo.

Thus translated by Mr. Moore:—

Within her humid, melting eyes
A brilliant ray of laughter lies,
Soft as the broken solar beam,
That trembles in the azure stream.

In his note Mr. Moore adds—The mingled expression of dignity and tenderness, which Anacreon requires the painter to infuse into the eyes of his mistress, is more amply described in the subsequent ode. Both descriptions are so exquisitely touched, that the artist must have been great, indeed, if he did not yield in painting to the poet.

22. 23. Barnes explains the meaning of these two lines thus: *Ut sit nasus ex colore candido, mediocriter animato; majorque in genis rosei coloris mixtura, minor in naso:—Major, e contrario, in naso lactei coloris strictura, minor in malis.* Propertius (L. 2. El. 3.) says—

Ut Mæotica nix nimio si certet Ibero,
Utque rosæ puro lacte natent folia.

And, in the 12th book of the Æn. vs. 67, &c. we find—

Indum sanguineo veluti violaverit ostro
Si quis ebur.

Born, who translates the passage thus, *pinge nasum et genas candidas roseo colore suffusas*, refers to Bion, (I, 27.) to Propertius, (II, eleg. 2, 19.) and to Harles on the Greek Anthology, page 24.—Dorville (ad Charit. p. 161.) treats of the mixture of white and red, as component parts of beauty. The version of Mœbius is: *pinge mihi genas candidas roseo rubore suffusas.* It is also that of Fischer, who quotes from Aristænetus—λευκαι επιμιξ, και ὑπερυθροι, παρειαι. Ovid, in the Metamorphoses (3, 442, &c.) has *decusque Oris, et in niveo mixtum candore ruborem.* See also Schraderus, ad Musæ. p. 175, &c.: Bosius, in Animadvers. p. 80, &c.: Abreschius in Lectt. Aris-

To show her matchless cheeks and nose,
Mingle with milk the damask rose.

amorous,] like *that* of Venus. Paint the nose and cheeks, mingling roses with the milk: [*mingling the whiteness of milk with the redness*

tænett. p. 38, &c.: and Meursius ad Theocrit. p. 101, &c.—Mad. Dacier remarks, that Anacreon does not wish the painter to give his mistress *a red nose*, which the Greeks considered a defect, as we do; but that he should paint it of *a rather animated whiteness:* —and her interpretation is adopted by La Fosse.—Degen observes, that the 23d verse produces a very sweet idea in the *reader's* mind, although, if the painter were really to mix roses and milk, that is, white and red colours, nothing would be presented to *the sight*, that could be called pleasing and agreeable: for the picture of a Poet differs very widely from that of an artist.—Davenant, in a little poem called *The Mistress*, says—

Catch, as it falls, the Scythian snow,
Bring blushing roses steep'd in milk.

And Taygetus—

Quæ lac atque rosas vincis candore rubenti.

These last words, Mr. Moore thinks, will defend the "*flushing white*" of his translation.

O'er her nose and cheek be shed
Flushing white and mellow'd red;
Gradual tints, as when there glows
In snowy milk the bashful rose.
(Moore.)

—It is remarked by Pauw, that the blended colours of the milk and roses must refer, not to the entire face, but to the cheeks alone; since that mixed colour is dedicated to the cheeks, and always used in representing them. Secondly, because this mixed colour cannot be here ascribed to the *whole face*, the Poet having already called the forehead (ελεφαντινον), *white:* and it would be quite absurd to paint *the forehead white*, and *the remainder of the face with a mixture of white and red.*—The roses and the milk must therefore, he says, be confined to the cheeks alone. But what then, he asks, is to become of ῥινα?—If it be coupled with the cheeks, which the construction of the sentence seems to require, we shall absurdly have the nose and cheeks of the same colour exactly, and that, too, beneath the *white* or *ivory* forehead. If, in opposition to the structure of the sentence, we separate ῥινα from παρειας, we shall have merely—"*paint the cheeks,*" with no direction as to the mode, in which they are to be painted: than which nothing can be more jejune, or silly. This, however, Pauw thinks, is what the author has been guilty of, for he cannot suppose, that there is any error in the text. He, therefore, does not hesitate to accuse him of folly, and of not having written as he ought, unless, perhaps, a line, containing a description of the nose, has been lost in the original text. This, however, he does not think in the least degree probable: and, therefore, he lays the entire blame on the Poet.—After quoting the remark of Barnes, as already noticed, (*giving a greater portion of red to the cheeks, a less to the nose, and a greater proportion of white, on the contrary, to the nose, and less to the cheeks,*) Mr. Younge makes the following observations:—"That, indeed, (the interpretation of Barnes) is required, but not by the text, which gives no such implication. Our poet, in this description, compares the skin of his mistress to ivory, milk and marble. For my part, when I read, in the Poets, of a skin like milk, snow, or lilies, I consider such language as merely hyperbolical; partly, because such a skin would be monstrous and terrific; and partly, because the Grecians, when not figurative, are, in their painting, extremly warm. As to ivory and marble, they are made similes on account of their uniform colour and excellent smoothness. A skin without

Γράφε χεῖλος, οἷα Πειθοῦς,
Προκαλούμενον φίλημα. 25
Τρυφερῶ δ' ἔσω γενείου,

προκαλουμενον φιλημα. Δ' πασαι Χαριτες πετοιντο, εσω τρυφερον γενειου,

any pimple, spot, freckle, or wrinkle, would be an elegant skin, indeed; and, in that respect, like good ivory, or the beautiful stone of *Paros*. Thus Horace compares Glycera to marble, not on account of the whiteness, but of the clearness and purity of the stone:

Urit me Glyceræ nitor
Splendentis Pario marmore purius.

And the Bard himself, in his encomium on the Rose (ode 53.) declares that, without the colour of that flower, it would be impossible to describe Venus, or any one of the celestial fair.—Pauw cannot believe, that the *nose* is here concerned at all.—*Paint the nose and cheeks*, says the original, *mixing the rose with the milk.*—What rose with what milk? most evidently the rose of her cheek with the milk, or fairness of her nose. Where these colours meet, they should be blended so λεληθοτως together, as to leave no perceptible line of distinction. In my judgment, the Poet is extremely clear: but, whatever Pauw does not understand, of necessity must be wrong; and, accordingly, he concludes—'*Poëtam adjuvare non possumus; et mox culpa ejus recurrit certa.*'" Mr. Younge's interpretation may appear, to some, far-fetched; but, certainly, it is not uningenious.

24. 25. The lips meant here are *labia ridentia, et ejusmodi, ut pelliciant et invitent ad oscula:* the same as γεμον Πειθους of the 29th ode, v. 24. For the goddess *Persuasion*, like Venus, was supposed to preside over nuptial rites, and was the companion of the Graces. (See Hesiod, Εργ. 73.) From ode 22. v. 6. we may see, that *Persuasion* was ascribed to whatever had the power of alluring. Hence we may infer, that the 25th verse of the present passage was added as a sort of exposition of the 24th:—for, according to Theocritus, (Idyll. 23, 9.) φιλαμα το κουφιζον τον ερωτα.—See Casaubon. ad Pers. p. 64. 392. Paris: and Klotzii *Lect. Venus.* p. 187. See also ode 22. v. 6. supra, in the notes.—Faber in his note here tells us, that it was a sort of proverb among the Greeks to say of one possessing great powers of persuasion, *that the goddess* (Πειθω, *Suada*) *Persuasion sat upon his lips.* The expression, as Lucian remarks, was taken from one of their comic writers. (See in *Demonacte.*) Barnes ascribes it to Eupolis. Mad. Dacier remarks, that we cannot conceive lips more beautiful, than those that are made to persuade: and that the ancients, in speaking of this goddess, have never mentioned any thing but *her lips.* La Fosse, (as they know nothing of such a goddess in the French language,) for lips of persuasion, gives us *lips of coral fire—Que le feu du corail, sur ses lèvres charmantes, Du plus indifférent attire les souhaits.* He adds in his note, with great seeming self-complacency, *that the lips are sufficiently persuasive, when made according to his prescription here.*—To the words of Lampridius, *Ore ad oscula parato*, Casaubon added, as a comment—hoc est, *prominulo:* and Salmasius remarks, that—Os ad oscula paratum elegantissime dicitur de ore *prominulo*, et quasi ad osculum dandum et accipiendum parato. (*Longepierre.*) The ancients, to give us an idea of a mouth perfectly agreeable, generally represented it by the lips of Persuasion. (Antholog. B. 7.)

Καλλος εχεις Κυπριδος, Πειθους στομα,
σωμα και ακμην
Ειαρινων ὡρων,—

Persuasion's lips, and Cyprian charms are yours;

Her lip! Persuasion paint for this,
Inviting an ecstatic kiss.

of the rose.] Paint the lip, like Persuasion's, inviting [*provoking*] a

And the fresh beauty of the vernal flowers. *(Fawkes.)*

The remainder of the original, which Fawkes has omitted, is as follows:

——————— φθεγμα δε Καλλιοπης,
Νουν και σωφροσυνην Θεμιδος, και χειρας Αθηνης.
Ξυν σοι δ' αἱ Χαριτες τεσσαρες εισι, φιλη.

John Addison translates the whole thus:—

Persuasion's lips, the bloom of beauty's Queen,
Calliope's sweet voice, the Spring's gay mien,
Minerva's hands are yours, and Themis' mind:
Four are the Graces to my charmer join'd.

The "*lip provoking kisses,*" in the original, is a strong and beautiful expression. Achilles Tatius speaks of "*lips soft and delicate for kissing,*"—χειλη μαλθακα προς τα φιλημματα. A grave old commentator, Dionysius Lambinus, in his notes upon Lucretius, tells us, with all the authority of experience, —that girls, who have large lips, kiss infinitely sweeter than others! *Suavius viros osculantur puellæ labiosæ, quam quæ sunt brevibus labris.* And Æneas Sylvius, in his tedious, uninteresting story of the adulterous loves of Euryalus and Lucretia, where he particularises the beauties of the heroine, (in a very false and laboured style of latinity,) describes her lips as exquisitely adapted for biting.—"*Os parvum decensque, labia corallini coloris ad morsum aptissima.*" Epist. 114. Lib. 1. *(Moore.)* The word οἱα, though a plural adjective in the neuter gender, is used adverbially for οἱον, *instar.* This use of adjectives for adverbs is common in the Greek writers: see ode 4. v. 7. In verse 12. of the same ode, ματαια is used in the same way for ματαιως; and ἁβρα for ἁβρως in ode 5. v. 5. and in ode 6. v. 3. Hesych. οἱα· ὡσπερ, καθαπερ.

—With regard to φιλημα, see the note on ode 8. v. 11. supra.

26. By τρυφερον γενειον is meant, *mentum delicatum, tenerum:* and εσω γενειου is, *intra mentum,* as appears from the next verse.—Hesych. Τρυφερος· νεος, ἁπαλος· ut τρυφερα χειλη in an epigram of the Biblioth. Ufenbach. p. 578. *(Fischer.)* See also Zeunius, p. 64.; and the *Laokoon* of Lessing. p. 218.—Mœbius justly condemns the interpretation of εσω γενειου, which was given by Lessingius and Brossius, who referred it to a dimple in the chin, indicative of a smiling, or laughing disposition. The 27th verse, however, proves, that the under part of the chin and the upper part of the neck were meant by the poet.—Mad. Dacier here quotes two very pretty lines from Varro:—

Sigilla in mento impressa Amoris digitulo
Vestigio demonstrant mollitudinem.

In her chin is a delicate dimple,
By the finger of Cupid imprest;
There Softness, bewitchingly simple,
Has chosen her innocent nest.
(Moore.)

Mad. Dacier also quotes, from Lactantius, the following description of a beautiful chin:—*Deductum clementer a genis mentum, et ita inferius conclusum, ut acumen ejus extremum signare videatur leviter impressa divisio.*

27. The meaning of Λυγδινος τραχηλος is *collum candidum, niveum;* the same as his ελεφαντινος τραχηλος in the 29th ode. The epithet is taken from *Lygdos,* a place in the Island of *Paros,* famous for the finest,—that is, the whitest and the smoothest marble. It is referred to by Martial in the following line:—

Candida non tacita respondet imagine Lygdos.

Virgil, speaking of Orpheus, (Georg. 4, v. 523.) says—

Περὶ λυγδίνῳ τραχήλῳ,
Χάριτες πέτοιντο πᾶσαι·
Στόλισον τὸ λοιπὸν αὐτὴν
Ὑποπορφύροισι πέπλοις· 30

περι Λυγδινῳ τραχηλῳ. Το λοιπον, στολισον αυτην ὑποπορφυροισι πεπλοις·

Tum quoque marmorea caput a cervice revulsum.

And Petronius says of Circe, *Marmoreis cervicibus.*—Varro has, *Collum procerum, fictum lævi marmore.* In Horace we find, (L. 1. od. 19.)

Urit me Glyceræ nitor
Splendentis Pario marmore purius.

The Scholiast on Pindar (Nem. 4, 131.) commenting on the following words—Σταλαν θεμεν Παριου λιθου λευκοτερον—tells us, that Παριος λιθος εστιν ὁ καλουμενος Λυγδινος—the Parian and Lygdinean marble were the same.—In the Anthologia we have Δειρη Λυγδινεη, και στηθεα μαρμαροντα: and again —ὁτι σου το προσωπον απηλθε Κεινο, το της Λυγδου, βασκανε, λειοτερον.—Philostratus (in procemio Εικονων, p. 762 ed. Olearii) has these words: ξεοντες την Λυγδινην, η την Παριην λιθον: *Lygdinum, sive Parium lapidem scalpentes.*—The λυγδινος τραχηλος is the same as the δειρη λυγδινεη of the epigram; that is, a smooth and white neck. Stephanus, following one of the passages cited above from the Anthologia, translates the present verse by *colla lævia, a smooth neck;* but he does not object to its being also translated *a white one.* Constantine Manasses, in his portrait of Helen, gives her a long and a very white neck, δειρη μακρα, καταλευκος. Mad. Dacier compliments Anacreon for having stationed all the Graces round the neck of his mistress; for she considers their proper station to be, between the shoulders and the lower extremities of the ears, and all around the neck. She adds—Si l'on y prend bien garde, l'on trouvera, que ce qui contribue le plus à la bonne grace des femmes, c'est, comme dit Lactance, *Rigidum ac teres collum, et scapulæ velut mollibus jugis a cervice demissæ: Le cou droit et rond, et les épaules qui s'abaissent insensiblement, et qui ont comme une douce pente.* Further, on the present verses, see Plin. Hist. Nat. 36, 8.: Vesseling. ad Diodor. Sicul. p. 164. Tom. 1.: Dracquenb. ad Sil. Ital. 12, 246.: and Albertius ad Hesych. p. 502. Tom. 2.

28. Respecting the Graces, see ode 5. v. 11. supra; and *Jani* on the 4th ode, verses 6 and 7, of the first book of Horace. Hesiod (Εργ. 73, &c.) represents them as ornamenting Pandora's neck: and Musæus says, (v. 63.) Πολλοι δ' εκ μελεων Χαριτες βεον. See Meursius ad Theocrit. p. 105. 154, &c.: and Bosius ad Lucian. Imag. 9. p. 466. Tom. 2.—Degen makes the following remark on the present passage:—Ex Gratiis, collum et mentum amiculæ circumvolitantibus, apparet, præcepta Poëtæ, in hac ode data, ad venustatem non in vero mundo, sed tantum in imaginatione obviam, spectare.—The Graces of the Poets were only *three* in number: those imagined by Lovers are *innumerable.*

29. 30. Το λοιπον is written by some in *one* word, by others in *two.* It means *jam, posthac, deinceps, ceterum.* It is sometimes written λοιπον only, as in ode 1. v. 10.: both ways are abbreviations of κατα το λοιπον, *ceterum.*—Phavorinus has (*nesciebam unde*, says Fischer) Λοιπον,—αντι του δια τουτο, και αντι απο του νυν. An ancient Glossary gives—Λοιπον, επιρρημα, *Postsecus, jam.* Εκ του λοιπου, *Deinceps.* Atque sic (continues Fischer) το λοιπον extat odar. 28, 29.: Matt. 26, 45. et Marc. 14, 41. καθευδετε το λοιπον, και αναπανεσθε. Add. Xen. Cyrop. 2, 3. 11.—7, 2. 8.—8, 3. 10.—8, 5. 12. Sophocl. Philoct. 460. Eurip. Alcest. 1148. Aristoph Plut. 321. Theocrit. Idyl. 21, 59.—Sophocles autem conjunxit fere particulas το λοιπον ηδη· Trachinn. 171.

Beneath her chin, her snowy neck
Let all the sportive Graces deck :
And let her tender limbs be drest,
In a translucent, violet vest.

kiss : And let all the Graces flutter, [*play*] beneath the delicate chin, about the fair neck. As to the rest, veil her with purple robes : But let

931. et Philoct. 454.: Et grammatici veteres non solum adverbium το λοιπον explicarunt verbis εις το ἑξης, ut schol. Dorvil. Arist. ad Plut. 780., sed etiam particulas ηδη, νυν, ουκουν, interpretati sunt particula λοιπον, ut Suidas v. ηδη, et schol. Dorvil. Arist. ad Plut. 919. 976.—Anacreontis, igitur, verba (ode 1. v. 10.) Latine verti posse videntur, *Valete* JAM, *valete* IGITUR, *nobis heroës.* (*Fischer.*)

Στολισον, est *amicire, ornare,* a στολη, quæ de toto corporis ornatu dicitur. (*Born.*) Faber and Mad. Dacier say, that the στολη, *stola*, was, in Greece, a part of the dress of *males* only, as it was, in Rome, confined to the *females.* —Faber's authorities are Herodotus (page 33. edit. *Marianæ*) and Xenophon (page 85. edit. *Leunclavianæ*). They admit, however, on account of a passage in the Life of the Emperor, Marcus Antoninus, (p. 6. edit. *Lugd.*) that the *stola* was worn by the men also, in Italy, but only within doors. But Faber adds—that, in this place, the emperor by *stola* probably meant *tunica.*—Alluding to these opinions, Barnes remarks, that the stola of the Latins was borrowed from the Greeks; but that Anacreon here used it in reference to a part of *female* dress, as in the Anthologia,—μαλακας εσσαμενα στολιδας, and in the Phœniss. of Euripides, 1743. στολιδωσαμενα νεβριδα.

The meaning of v. 30. is—*Orna eam vestibus subpurpureis. (Mœbius.)* He adds, that this colour was recommended by the Poet, as the fittest of all to represent, and even to heighten, the white colour of a beautiful skin. —Mad. Dacier [who has already made a distinction between *black* (μελας) and the ὑποπορφυρος, see v. 6. 7. and 11. of the present ode,] remarks on the present verse, that the poet recommends this *particular* species of purple,—la fait habiller de *cette* pourpre, parce qu'elle étoit *plus douce* que l'autre.—By πεπλοις here is not meant *flammeum*, but *a long outside female robe*, sometimes called στολη, and, in ode 20. v. 7. supra, χιτων. Concerning its shape, see *Winkelmann* Gesch. der Kunst, Tom. 1. p. 200. (*Born.*) On the identity of the πεπλος and στολη, Fischer refers to Æschyl. Suppl. 466.: to Xen. Cyrop. 3, 1. 8.—5, 1. 2. &c.: to Pollux 7, 49. &c.: Eustath. ad Iliad. ε. p. 599. Rom.—In the 54th and 59th fragments, (in Fischer's edition) Anacreon uses χρυσοπεπλος κουρη. —Homer (Iliad. ω. 796.) has—πορφυρεοις πεπλοισι καλυψαντες μαλακοισιν: and the *Coæ purpuræ* are praised by Horace, 4. od. 13, 13., where the Scholiast Cruquianus makes this remark: —*pretiosæ a loco, nam in Co insula vestes tenuissime texuntur ad delicias muliebres et luxum, optimaque purpura tinguuntur.*—Tibullus (4, 6. 13.) uses the words—*purpurea pellucida palla.* The Poet's motive for recommending the *subpurpureus*, instead of the *purpureus color*, was, according to Born, because the *subpurpureus* was *dilutior purpureo, et aptior ad alios colores transmittendos.* (Conf. Bergler. ad *Alciphr.* p. 160.) Born adds—De *veste Coa*, tenui admodum ac pellucida, accipiendum. —See Pliny's Nat. Hist. 35, 9. Ælian's Var. Histor. 4, 3. and Zeune, p. 64.—Stephanus has remarked, that we must here write ὑποπορφυροισι in *one* word, not in *two*, as at v. 11. supra; and quotes from the Anthologia—ειθε ροδον γενομην ὑποπορφυρον. Pauw remarks, that the sentence requires it to be undoubtedly read, as Stephanus recommended: *Nam* (says he) *color vere purpureus obscurior est, quam, ut corpus, eo obductum, aliquatenus ostendere*

Διαφαινέτω δὲ σαρκῶν
Ὀλίγον, τὸ σῶμ' ἐλέγχον.

δε ολιγον σαρκων διαφαινετω, ελεγχον το σωμ'.

possit; ideoque subpurpureum, qui dilutior est, et alios colores transmittere potest, sumsit et sumere debuit Lyricus.

31. 32. The meaning, according to Degen, is: Cutis per vestem tenuem et mollem paulisper perluceat, ut forma corporis feminei venusta oculis facile possit discerni.—For διαφαινετω ought to be written διαφαινεσθω: See ode 51. v. 22.—We find in Lucian (Rhetor. Præcept.) ἡ εσθης εστω ευανθης, και λευκη, εργον της Ταραντινης εργασιας, ὡς διαφαινεσθαι το σωμα: Vid. Bosii Animadvers. p. 81.—In the present verse διαφαινειν corresponds with the Latin verb *perlucere*, which Juvenal uses (Sat. 2. v. 78.) respecting a man with a *transparent robe*, de viro vestem *lucidam* gestante.—Martial (8. Epigr. 68, 7.) has these words—*Fœmineum lucet sic per bombycina corpus.* The Tarentinians were fond of garments of this kind: —vid. Interp. Æliani ad Var. Hist. 7, 9.: Ptolemæus Physcon: v. Justin. 38, 8. 10.: et Voluptas: v. Xen. Memor. 2, 1. 22. *(Fischer.)* Here ελεγχειν means *prodere, indicare, ostendere.* Xenophon (Cyrop. 1, 4. 3.) and Plato (Phædon. 18.) use κατηγορειν in the same way. And in Brunck's Analecta, (vol. 1. p. 149.) in an Epigram of Bacchylidas, v. 2. 5. the same thing is expressed by the verbs ελεγχειν and μαννειν. The Latin writers use the word *arguere* in a similar manner: see Virgil's Æn. b. 4. v. 13. and Horace's Odes, book 1. ode 13. v. 7. and Epod. 11. v. 10.—In the Latin Anthology (2. epigr. 278, 3, &c. p. 696. Tom. 1.) we find the following lines, which the younger Burman considers as copied from the present passage of Anacreon:—

Nil pingendo neges, tegat omnia serica vestis,
Quæ totum produt tenui velamine corpus. *(Fischer.)*

See also Horace's Odes, first book, ode 9. v. 21. *(Born.)* Mœbius thus arranges and explains the present verses:—διαφαινετω σαρκων, id est, δια πεπλων φαινετω ολιγον σαρκων, *ex veste purpurea perluceat aliquantulum cutis, corpus prodens.* Nihil amplius!—Baxter finds fault with Barnes for translating το σωμα by *totum corpus.*—His reasons are—quia sic figurate dicitur *cutis* utraque lingua; et quia alias retegenda corporis ita verecunde dicunt Græci; ventrem scilicet, et femora, Cupidinis templa.—To this species of garment Ovid gives the epithet *tenuissimam*, (Amor. 3, 1. 9.) and *raram*, (Ibid. 1, 5. 13.) upon which see Heinsius.—Pliny calls it *lucidam*, (Nat. Hist. 35, 9.) and records, that Polygnotus Thasius was the first, who painted women with these transparent garments, before the 90th Olympiad. —And we are told by Ælian, (Var. Hist. 4, 3.) that Polygnotus was imitated, in this department of the art of painting, by Dionysius Colophonius. Seneca (Consol. ad Helv.) calls this sort of dress—*vestis, quæ nihil amplius nudat, cum ponitur;* and (Ep. 90.) *vestis nihil cælatura.* Aristophanes (Lysistr. 46.) notices the διαφανη χιτωνια, that is, (according to Suidas, or rather the Scholiast, whose words Suidas has copied,) ου τα λαμπρα, αλλα τα ισχνα, δι' ὧν διαφαινεται τα σωματα των γυναικων. On this species of dress, there is a fine passage in Achilles Tatius, 1, 1. p. 14, &c. Edit. Boden. *(Fischer.)* Though the art of painting women with these translucent robes was not, according to the testimony of Pliny, (as already noticed,) known in the time of Anacreon, Mœbius remarks, that they were in the habit of wearing them at that period. He goes on to say:—Poëta, amore amicæ abreptus, ea ab artifice petere censendus est, quæ nullus pictor fingere potuit, ut docet v. 9. et 23.—Etenim amicam suam ad vivum expressam noluit; sed

Which, while it slightly veils her skin,
The whole discloses from within.

a little of the flesh shine through, displaying the body, [or, *the form.*]

hoc artificio utitur, ut pulchritudinem ejus efferat, nihilque earum, quæ faciunt ad decus muliebre augendum, prætermittat. Tenerrimus in hoc odario regnat pulchri sensus tantaque imaginationis vis, ut poëtæ pictor, sicut in animo, ita etiam ob oculos versetur. *Itaque*, inquit, απεχει, *sufficit. Amicæ meæ pulchritudo ad vivum expressa est.*

There is a passage like the present, in Ovid (Metamor. 1, 500.)

——— *laudat digitosque manusque,*
Brachiaque, et nudos media plus parte lacertos:
Si qua latent, meliora putat.—
——— He view'd
Her taper fingers, and her panting breast;
He praises all he sees, and, for the rest,
Believes the beauties yet unseen are best. *(Dryden)*

This delicate art of description, (practised here by Anacreon) which leaves imagination to complete the picture, has been seldom adopted in the imitations of this beautiful poem. Ronsard is exceptionably minute: and Politianus, in his charming portrait of a girl, full of rich and exquisite diction, has lifted the veil rather too much. The "questo che tu m' intendi" should be always left to fancy. *(Moore.)*

33. The word απεχει, here, has been a great stumbling-block in the way of the commentators. Hesychius: Απεχει· αποχρη, εξαρκει· quæ glossa (says Fischer) sumta videtur e Marc. 14, 41.: et ubi etiam interpres Latinus vetus habet—"*sufficit.*" This expression of Christ has been variously explained by the commentators on the New Testament; see *Heumanus* upon Mark: and Pauw is of opinion, that the word used by the Evangelist was απεχω, not απεχει. Beza, however, had, before him, compared the expression in the Gospel with the present one of Anacreon, which (says Fischer) was one of approbation and praise, on the part of the poet, meaning—*sat est,*—*sufficit;* hoc est,—*recte.* The interpretation of Beza has been approved of by many: thus, by Gataquerus ad Antonin. 4, 49. p. 135. b. Traj.: and by Raphelius on St. Mark. St. Luke (c. 22. v. 38.) uses ικανον εστι in the same sense.—Even Grotius, upon St. Matthew, (c. 26. v. 45.) has praised this passage of Anacreon; but he translates απεχει by *habet, peractum est,* like Salmasius, (De Hellenist. p. 141.) who says, that it means the same with τετελεσθαι, in St. John's Gospel, c. 19. v. 28-30.—Stephanus proposed (conjecturally) to read απεχε, δεικτικως, (Thesaur. p. 1338. Tom. 1.) which would be the same as λαβε μισθον, (*mercedem cape,* or, *here is your price,*) in the 29th ode, v. 42.: *Non inepte,* (says Fischer,) ut legitur apud Aristophan. Rann. 272. εχε δη τω βολω. But, although both ways of reading and interpreting the word may square very well with the words that follow it, Stephanus, however, in a dissertation of his on the style of the New Testament, and written at a later period, approved of απεχει, as the proper reading. Nam (says Fischer) ratio Pauii, qui legi jubebat απεχε, hoc est, *abstine manum,* nec propterea ferri potest, quia modestiæ et urbanitati adversatur.—Mœbius explains the passage thus:—Απεχω, *defendo, impedio:* απεχει, *plura impediunt, satis est, sufficit.* Ita plane Evangelista Marc. απεχει, ηλθεν ἡ ὡρα, *jam sufficit, tempus adest.* Harlesius κηρος supplendum putavit, ut sit sensus:—*cera impedit, quominus plura admittat;* quæ quidem interpretatio toti loco repugnat.—See, further, Stephanus *De Idiom. Dialecti Atticæ,* p. 119.—To translate απεχει by *sufficit* is, according to Pauw, inconsistent with

Ἀπέχει· βλέπω γὰρ αὐτήν·
Τάχα, κηρὲ, καὶ λαλήσεις. 34

Απεχει, γαρ βλεπω αυτην· κηρε, και λαλησεις ταχα.

the analogy of the language.—Εχω (says he) means *habeo*, and απεχω, *abstineo, ab alio mihi habeo, absum:* hæc, et quæ hisce gemella sunt, verbum significat. Nihil autem est in illis, quod *sufficere, satis esse,* vel promat vel stabiliat. Hoc apertum et dubii expers.—He considers the word in St. Mark as equally novel and objectionable. With regard to the emendation proposed by Stephanus, απεχε, (*mercedem cape,*) μισθον being understood, he says, that the ellipsis is too harsh, or violent.—He proposes, however, to read απεχε still, but so as to signify, *stop your hand—abstine manum,* vel *manus,* which is certainly more natural than the emendation of Stephanus. But even this, (signifying, as we would say in English, *enough, stop, have done, I am satisfied, no more,* &c.) comes to the same meaning with that given to απεχει, namely, *satis est,* or *sufficit.*—Ratio, igitur, (says Pauw concluding) quare *abstinere manum* debebat pictor, sequitur perquam accommode, et id ipsum dicit, quod in laudem artificis opere absoluto dici solet vulgo: quare, hoc appositissimum est, et impensius, hercule placet. Maittaire proposed, as an emendation, απεχου; which, as Fischer justly observes, has been *rashly* adopted by Joerdens.—Instead of απεχει in St. Mark, Pauw would read απεχω, giving the passage thus in Latin:—"Dormite, porro, et requiescite; *per me licet; abstineo, nec vos ulterius excitabo:* Venit hora: ecce traditur filius hominis in manus peccatorum:"—Καθευδετε το λοιπον και αναπαυεσθε· απεχω· ηλθεν ἡ ὡρα· ιδου, &c.—His observations are too long to be even abridged here.—Younge, like Pauw, considers the correction of Stephanus to be, for want of μισθον, a most uncommon *ellipsis.* Younge also condemns his exposition of the passage in St. Mark, because—"it implies, that Christ was ignorant of the approach of Judas, until he was close at hand. Whitby, (he continues,) in his comment on the Evangelist, translates Anacreon in such a manner, as shows the necessity of understanding somewhat of painting, before we can understand the Grecian Poets.—He conceives the Bard to mean,—"Hold! *I see the beauty herself,* (βλεπω αυτην,) *and, therefore, have no need of her picture.*" I wonder, that he never heard

Enough! my girl herself I see;
Soon, wax, like her, you'll talk to me!

Enough! for I see her very self: O wax, you will even speak presently.

such common phrases as are used, when, pointing to pictures, we say,—*there is the very woman*, or—*there is the man standing before you*, intending only to praise an accurate likeness."

34. The meaning, says Degen, is—*mox amicam meam ad vivum expressam videbo.*—In this place (says Fischer) ταχα appears to mean, not so much ισως, as ταχεως; as in Homer, Iliad. β. v. 193. Ovid has a passage, not unlike to the present, (Heroid. 13, 155.)

Crede mihi, plus est, quam quod videatur, imago:
Adde sonum ceræ, Protesilaus erit.

Remarking on the present verse, Faber says: Vulgus nostrum diceret, *Il n'y manque que la parole: It wants nothing but speech.*—Some critic of a fantastic liveliness (says Greene) might offer a similar observation on this passage of Anacreon, to that which has been made on Ovid's circumstantial description of the root of poor Philomela's tongue, which trembled with agony. It is described moving, (says this observer, with more wit than politeness,) as an insinuation, that, like a true woman, she still wanted to be talking. Anacreon's turn lies more open to ridicule of this cast; but, far be it from me to make such a wanton application, however tempting the reflection, that this female picture, if it received a touch of the Promethean torch and started from its canvass, would immediately fall a prating. Some Scriblerus might, nevertheless, intimate, that Anacreon's omission of the same observation at the close of the (29th ode) ensuing *male* portrait is remarkable." (*Greene.*) The translation of the present ode, which originally appeared in The Guardian, (No. 168.) has been adopted in the editions of Addison and Fawkes; an adoption, which has made Dr. Girdlestone say—" But spirited as that translation may be thought, no painter could make a beautiful picture from a description, which leaves out the nose: And, as there is not a single feature left out in the original, that translation must be considered as very defective."—But little, however, can be said in favour of the Doctor's own translation of the present ode.

O

Anacreon
The first twenty-eight odes