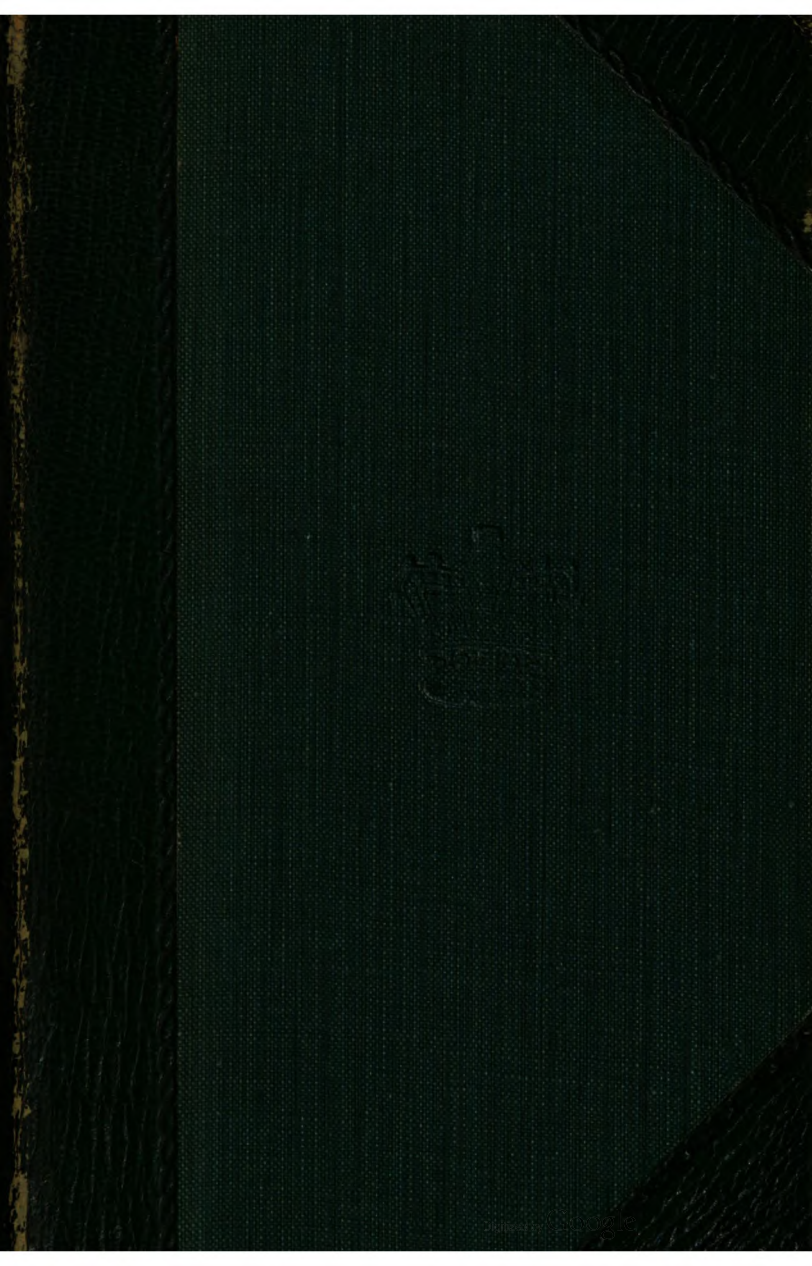

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1477. A. 25

THE
WORKS
OF
HESIOD.







Ex museo Pembrokiano

N. Parr Scul

THE
WORKS

OF

HESIOD
_{TK}

TRANSLATED

From the GREEK.

By Mr. COOKE.

The SECOND EDITION.

LONDON:

Printed for T. LONGMAN, J. OSBORN,
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To his GRACE

J O H N

Duke of ARGYLL and
GREENWICH, &c.

MY LORD,

AS this is the only method by which men of genius and learning, tho small perhaps my claim to either, can shew their esteem for persons of extraordinary merit, in a superior manner to the rest of mankind, I could never embrace a more favourable opportunity to express my veneration for your grace than before a translation of so antient and valuable an author as *Hesiod*. Your high descent, and the glory of your illustrious ancestors, are the weakest foundations of your praise ; your own

A 3

exalted

exalted worth attracts the admiration, and I may say the love, of all virtuous and distinguishing souls; and to that only I dedicate the following work. The many circumstances which contributed to the raising you to the dignities which you now enjoy, and which render you deserving the greatest favours a prince can bestow, and, what is above all, which fix you ever dear in the affection of your country, will be no small part of the *English* history, and shall make the name of ARGYLL sacred to every generation; nor is it the least part of your character, that the nation entertains the highest opinion of your taste and judgement in the polite arts.

You, my Lord, know how the works of genius lift up the head of a nation above her neighbours, and give it as much honour as success in arms; among
these

these we must reckon our translations of the classics; by which, when we have naturalized all *Greece* and *Rome*, we shall be so much richer than they were, by so many original productions as we shall have of our own. By translations, when performed by able hands, our countrymen have an opportunity of discovering the beautys of the antients, without the trouble and expence of learning their languages; which are of no other advantage to us than for the authors who have writ in them; among which the poets are in the first rank of honour, whose verses are the delightful channels thro which the best precepts of morality are conveyed to the mind; they have generally something in them so much above the common sense of mankind, and that delivered with such dignity of expression, and in such harmony of num-

A 4.

bers,

bers, all which put together constitute the *os divinum*, that the reader is inspired with sentiments of honour and virtue, he thinks with abhorrence of all that is base and trifling ; I may say, while he is reading, he is exalted above himself.

You, my Lord, I say, have a just sense of the benefits arising from works of genius, and will therefore pardon the zeal with which I express myself concerning them : and great is the blessing, that we want not persons who have hearts equal to their power to cherish them : and here I must beg leave to pay a debt of gratitude to one, who, I dare say, is as highly thought of by all lovers of polite learning as by myself, I mean *the Earl of PEMBROKE* ; whose notes I have used in the words in which he gave them to me, and distinguished them by a particular mark from the rest. Much would I say
in

in commendation of that great man ; but I am checked by the fear of offending that virtue which every one admires. The same reason makes me dwell less on the praise of your grace than my heart inclines me to.

The many obligations which I have received from a lady, of whose virtues I can never say too much, make it a duty in me to mention her in the most grateful manner ; and particularly before a translation, to the perfecting which I may with propriety say she greatly conducted by her kind sollicitations in my behalf, and her earnest recommendation of me to several persons of distinction. I believe your Grace will not charge me with vanity, if I confess myself ambitious of being in the least degree of favour with so excellent a lady as the *Marchioness of ANNANDALE*.

A 5

I shall

I shall conclude, without troubling your Grace with any more circumstances relating to myself, sincerely wishing what I offer was more worthy your patronage; and at the same time I beg it may be received as proceeding from a just sense of your eminence in all that is great and laudable. I am,

My LORD,

with the most profound respect,

your GRACE'S .

most obedient,

and most humble, servant

January. 1728.

Thomas Cooke.

TWO
DISCOURSES,
I. On the LIFE,
II. On the WRITINGS,
OF
HESIOD.

A

DISCOURSE

ON THE

LIFE of *HESIOD*.

THE lives of few persons are confounded with so many incertaintys, and fabulous relations, as those of *Hesiod* and *Homer*; for which reason, what may possibly be true is sometimes as much disputed as the romantic part of their storys. The first has been more fortunate than the other, in furnishing us, from his writings, with some circumstances of himself and family, as the condition of his father, the place of his birth, and the extent of his travels; and he has put it out of dispute, tho he has not fixed the period, that he was one of the earliest writers of whom we have any account.

Sect. 1.
The introduction.

He

2. He tells us, in the second book of his *Works and Days*, that his father was an inhabitant of *Cuma*, in one of the *Æolian* isles ; from whence he removed to *Ascra*, a village in *Bœotia*, at the foot of mount *Helicon* ; which was doubtless the place of our poet's birth, tho *Suidas*, *Lilius Gyraldus*, *Fabricius*, and others, say he was of *Cuma*. *Hesiod* himself seems, and not undesignedly, to have prevented any mistake about his country ; he tells us positively, in the same book, he never was but once at sea, and that in a voyage from *Aulis*, a seaport in *Bœotia*, to the island *Eubœa*. This, connected with the former passage of his father sailing from *Cuma* to *Bœotia*, will leave us in no doubt concerning his country.

3. Of what quality his father was we are not very certain ; that he was drove from *Cuma* to *Ascra*, by misfortunes, we have the testimony of *Hesiod*. Some tell us he fled to avoid paying a fine ; but what reason they have to imagine that I know not. It is remarkable that our poet,

poet, in the first book of his *Works and Days*, calls his brother *Διὸν γένος*; we are told indeed that the name of his father was *Dios*, of which we are not assured from any of his writings now extant; but if it was, I rather believe, had he designed to call his brother of the race of *Dios*, he would have used *Διογενής* or *Διὸς γένος*; he must therefore by *Διὸν γένος* intend to call him of *race divine*. *Le Clerc* observes, on this passage, that the old poets were always proud of the epithet *divine*, and brings an instance from *Homer*, who stiled the swine-herd of *Ulysses* so; in the same remark he says, he thinks *Hesiod* debases the word in his application of it, having spoke of the necessitous circumstances of his father in the following book. I have no doubt but *Le Clerc* is right in the meaning of the word *Διὸν*, but at the same time I think his observation on it trifling; because, if his father was reduced to poverty, we are not to infer from thence he was never rich; or, if he was always poor, that is no argument against his being of a good family;

mily ; nor is the word divine in the least debased by being an epithet to the swineherd, but a proof of the dignity of that office in those times. We are supported in this reading by *Tzetzes* : and *Valla*, and *Frisius*, have took the word in the same sense, in their *Latin* translations of the *Works* and *Days* :

— *Frater ades* (says *Valla*) *generoso e sanguine*
[*Perse*.

And *Frisius* calls him, *Perse divine*.

4. The genealogy likewise which
A judgement of his age and quality from fiction. the author of the contention betwixt *Homer* and *Hesiod* gives us very much countenances this interpretation : we are told in that *work*, that *Linus* was the son of *Apollo* and of *Thoöse* the daughter of *Neptune* ; king *Pierus* was the son of *Linus*, *Oeagrus* of *Pierus* and the nymph *Metbone*, and *Orpheus* of *Oeagrus* and the Muse *Calliope* ; *Orpheus* was the father of *Otbrys*, *Otbrys* of *Harmonides*, and *Harmonides* of *Philoterpus* ; from him sprung *Euphemus*, the father of *Epiphrades*, who begot *Menalops*, the father

father of *Dios* ; *Hesiod* and *Perfes* were the sons of *Dios* by *Pucamede*, the daughter of *Apollo* ; *Perfes* was the father of *Mæon*, whose daughter, *Crytheis*, bore *Homer* to the river *Meles*. *Homer* is here made the great grandson of *Perfes* the brother of *Hesiod*. I do not give this account with a view it should be much depended on ; for it is plain, from the poetical etymologys of the names, it is a fictitious generation ; yet two useful inferences may be made from it ; first, it is natural to suppose, the author of this genealogy would not have forged such an honourable descent unless it was generally believed he was of a great family ; nor would he have placed him so long before *Homer*, had it not been the prevailing opinion he was first.

Mr. Kennet quotes the *Danish* astronomer, *Longomontanus*, who undertook to settle the age of *Hesiod* from some lines in his *Works* and *Days* ; and he made it agree with the *Arundelian* marble, which makes him about thirty years before *Homer*.

5:
Of his age,
from Longomontanus, and
the Arundelian marble.

Herodotus

6. *Herodotus* assures us that *Hesiod*,
 From *Herodotus*. whom he places first in his account, and *Homer*, lived four hundred years, and no more, before himself; this must carry no small weight with it, when we consider it as delivered down to us by the oldest *Greek* historian we have.

7. The pious exclamation against
 From *his writings*. the vices of his own times, in the beginning of the iron age, and the manner in which the description of that age is wrote, most of the verbs being in the future tense, give us room to imagine he lived when the world had but just departed from their primitive virtue, just as the race of heroes was at an end, and men were sunk into all that is base and wicked.

8. *Justus Lipsius*, in his notes to
 The opinions of *Justus Lipsius*, and *Ludolphus Neocorus*, confuted. the first book of *Velleius Paterculus*, says, *there is more simplicity, and a greater air of antiquity, in the works of Hesiod than of Homer*, from which he would infer he is the older writer :

writer : and *Fabricius* gives us these words of *Ludolphus Neocorus*, who writ a critical history of *Homer* ; if a judgement of the two poets is to be made from their works, *Homer* has the advantage, in the greater simplicity, and air of antiquity, in his stile. *Hesiod* is more finished and elegant. One of these is a flagrant instance of the random judgement which the critics, and commentators, often pass on authors, and how little dependance is to be layed on some of them. In short they are both in an error ; for had they considered thro how many hands the *Iliad* and *Odysses* have been, since they came from the first author, they would not have pretended to determine the question, who was first, by their stile.

Dr. Samuel Clarke (who was indeed a person of much more extensive learning and nicer discernment than either *Neocorus* or *Lipsius*) has founded an argument

^{9.}
Dr. Clarke's
and *Sir Isaac*
Newton's opi-
nions consid-
ed.

for the antiquity of *Homer* on a quantity of the word *ναλος* : in his note on the 43d verse
of

of the 2d book of the *Iliad* he observes that *Homer* has used the word *καλος* in the *Iliad* and *Odyssey* above two hundred and seventy times, and has in every place made the first syllable long ; whereas *Hesiod* frequently makes it long, and often short : and *Theocritus* uses it both long and short in the same verse : from which our learned critic infers that *Hesiod* could not be cotemporary with *Homer* (unless, says he, they spoke different languages in different parts of the country) but much later ; because he takes it for granted that the liberty of making the first syllable of *καλος* short was long after *Homer* ; who uses the word above two hundred and seventy times, and never has the first syllable short. This is a curious piece of criticism, but productive of no certainty of the age of *Homer* or *Hesiod*. The *Ionic* poets, Dr. *Clarke* observes, had one fixed rule of making the first syllable in *καλος* long : the *Attic* poets *Sophocles*, *Euripides*, and *Aristophanes*, in innumerable places, he says, make it short ; the *Doric* poets do the same : all therefore that
can

can be infered from this is, that *Homer* always used it in the *Ionic* manner, and *Hesiod* often in the *Ionic*, and often in the *Doric*. This argument of Dr. *Clarke*'s, founded on a single quantity of a word, is entirely destructive of Sir *Isaac Newton*'s system of chronology ; who fixes the time of *Troy* being taken but thirty-four years before *Hesiod* flourished. *Troy*, he says *, was taken nine hundred and four years before *Christ*, and *Hesiod*, he says, flourished eight hundred and seventy. This shews Sir *Isaac Newton*'s opinion of the age of *Hesiod* in regard to his vicinity to *Homer* : his bringing the chronology of both so low as he does is to support his favourite scheme of reducing all to Scripture chronology.

After all, it is universally agreed he was before, or at least
 coteremporary with, *Homer* ; but 10.
A thousand
years before
Christ.
 I think we have more reason to believe him the older ; and Mr. *Pope*, after

* In his *Chronology of ancient kingdoms amended*.

all the authoritys he could find in behalf of *Homer*, fixes his decision on the *Arundelian* marble. To enter into all the disputes which have been on this head would be endless, and unnecessary; but we may venture to place him a thousand years before *Christ*, without exceeding an hundred, perhaps, on either side.

II.

Some circumstances of his life from his writings.

Having thus far agreed to his parents, his country, and the time in which he rose, our next business is to trace him in such of his actions as are discoverable; and here we have nothing certain but what occurs to us in his works. That he tended his own flocks on mount *Helicon*, and there first received his notions of poetry, is very probable from the beginning of his *Theogony*; but what he there says of the Muses appearing to him, and giving him a scepter of laurel, I pass over as a poetical flight. It likewise appears, from the first book of his *Works and Days*, that his father left some effects, when he dyed, on the division of which his brother *Perseus* defrauded him,

him, by bribing the judges. He was so far from being provoked to any act of resentment by this injustice, that he expressed a concern for those poor mistaken mortals, who placed their happiness in riches only, even at the expence of their virtue. He lets us know, in the same poem, that he was not only above want, but capable of assisting his brother in time of need ; which he often did after the ill usage he had met with from him. The last passage, relating to himself, is his conquest in a poetical contention. *Amphidamas*, king of *Eubœa*, had instituted funeral games in honour of his own memory, which his sons afterwards saw performed : *Hesiod* here was competitor for the prize in poetry, a tripod, which he won, and, as he tells us himself, consecrated to the Muses.

Plutarch, in his *Banquet of the seven wise men*, makes *Periander* give an account of the poetical contention at *Chalcis* ; in which *Hesiod* and *Homer* are made antagonists ; the first was conqueror,

12.
From Plu-
tarch, &c.

queror, who received a tripod for his victory, which he dedicated to the muses, with this inscription ;

Ἡσιόδῳ Μουσῶν, Ἐλικωνίσι τὸνδ' ἀνέθηκεν,
Τῆνιν νικησας ἐν Χαλκιδίῃ Δεῖον Ὀμηρον.

*This Hesiod vows to th' Heliconian Nine,
In Chalcis won from Homer the divine.*

This story, as related by *Plutarch*, was doubtless occasioned by what *Hesiod* says of himself, in the second book of his *Works and Days*; which passage might possibly give birth to that famous treatise, *Ἀγὼν Ὀμηροῦ καὶ Ἡσιόδου*, mentioned in the fourth section of this discourse. *Barnes*, in his *Præloquium* to the same treatise, quotes three verses, two from *Eustathius*, and the third added by *Lilius Gyraldus*, in his life of our poet, which inform us, that *Hesiod* and *Homer* sung in *Delos* to the honour of *Apollo*.

Ἐν Δήλῳ τότε πρῶτον ἐγὼ καὶ Ὀμηρος, αἰετοὶ,
Μελτομεν, ἐν νεαροῖς ὑμνοῖς ραψάντες αἰεδῆν,
Φοῖβον Ἀπολλῶνα χρυσαορῶν ὅν τεκε Λητώ.

Homer,

Homer, and I, in Delos sung our lays,
 There first we sung, and to Apollo's praise;
 New was the verse in which we then begun
 In honour to the god, Latona's son.

but these, together with the contention betwixt these two great poets, are regarded as no other than fables: and *Barnes*, who had certainly read as much on this head as any man, and who seems, by some expressions, willing to believe it if he could, is forced to decline the dispute, and leave it in the same uncertainty in which he found it. The story of the two poets meeting in *Delos* is a manifest forgery; because, as I observed before, *Hesiod* positively says he never took any voyage but that to *Chalcis*; and these verses make his meeting in *Delos*, which is contrary to his own assertion, precede his contention at *Chalcis*. Thus have I collected, and compared together, all that is material of his life; in the latter part of which, we are told, he removed to *Locris*, a town near the same distance

a

tance

tance from mount *Parnassus* as *Ascra* from *Helicon*. *Lilius Gyraldus*, and others, tell us he left a son, and a daughter; and that his son was *Stesichorus* the poet; but this wants better confirmation than we have of it. It is agreed by all that he lived to a very advanced age.

The story of his death, as
 His death.^{13.} told by *Solon*, in *Plutarch's Banquet of the seven wise men*, is very remarkable. The man, with whom *Hesiod* lived at *Locris*, ravished a maid in the same house. *Hesiod*, tho entirely ignorant of the fact, was maliciously accused, as an accomplice, to her brothers, who barbarously murdered him with his companion, whose name was *Troilus*, and throwed their bodys into the sea. The body of *Troilus* was cast on a rock, which retains the name of *Troilus* from that accident. The body of *Hesiod* was received by a shoal of dolphins as soon as it was hurled into the water, and carryed to the city *Molicria*, near the promontory *Rbion*;
 near

near which place the *Locrians* then held a solemn feast, the same which is at this time celebrated with so much pomp. When they saw a floating carcass they ran with astonishment to the shore, and finding it to be the body of *Hesiod*, newly slain, they resolved, as they thought themselves obliged, to detect the murderers of a person they so much esteemed and honoured. When they had found out the wretches who committed the murder, they plunged them alive into the sea, and afterwards destroyed their houses. The remains of *Hesiod* were deposited in *Nemea*; and his tomb is unknown to most strangers; the reason of it being concealed was because of the *Orcbomenians*, who had a design, founded on the advice of an oracle, to steal his remains from thence, and to bury them in their own country. This account of the oracle, here mentioned by *Plutarch*, is related by *Pausanias*, in his *Bæotics*. He tells us the *Orcbomenians* were advised by the oracle to bring the bones of *Hesiod* into their

a 2

country,

country, as the only means to drive away a pestilence which raged among them. They obeyed the oracle, found the bones, and brought them home. *Pausanias* says they erected a tomb over him, with an inscription to this purpose on it ;

*Hesiod, thy birth is barren Afcra's boast,
Thy dead remains now grace the Minyan coast ;
Thy honours to meridian glory rise,
Grateful thy name to all the good and wise.*

We have the knowledge of
^{14.}
Monuments, some few monuments which were
&c. of him. raised in honour to this great
 and antient poet : *Pausanias*, in his *Bæotics*,
 informs us, that his countrymen the *Bæotians*
 erected to his memory an image with a harp
 in his hand : the same author tells us, in an-
 other place, there was likewise a statue of *He-*
siod in the temple of *Jupiter Olympicus*. *Ful-*
vius Urfinus, and *Boissard*, in his antiquitys,
 have exhibited a breast with a head, a trunc
 without a head, and a gem, of him : and
Urfinus

Ursinus says there is a statue of him, of brass, in the public college at *Constantinople* : the only original monument of him besides, now remaining, or at least known, is a marble busto in the *Pembroke* collection at *Wilton* : * *what Fulvius Ursinus has published resembles that, but is only a basso relievo. From the manner of the head being cracked off from the lower part, which has some of the hair behind, it appears that both the parts are of the same work and date.**

For his character we need go no farther than his *Works* and *Days* : with what a dutyful af-
15.
His Character.
 fection he speaks of his father, when he proposes him as a pattern to his brother ! His behaviour, after the unjust treatment from *Perses* and the judges, proves him both a philosopher and a good man. His moral precepts, in the first book, seem to be as much the dictates of his heart as the fruits of his genius ; there we behold a man of the chastest manners, and the best disposition.

He was undoubtedly a great lover of retirement and contemplation, and seems to have had no ambition but that of acting well. I shall conclude my character of him with that part of it which *Paterculus* so justly thought his due : *perelegantis ingenii, et molliſſimâ dulcedine carminum memorabilis ; otii quietiſque cupidiffimus* : of a truly elegant genius, and memorable for his moſt eaſy ſweetneſs of verſe ; moſt fond of leiſure and quietude.

A
D I S C O U R S E
O N T H E
W R I T I N G S o f *H E S I O D.*

OF all the authors who have given any account Sect. 1.
The introduction. of the writings of our poet I find none so perfect as the learned *Fabricsius*, in his *Bibliotheca Græca*; he there seems to have left unread no work that might in the least contribute to the compleating his design: him I shall follow in the succeeding discourse, so far as relates to the titles of the poems, and the authoritys for them.

I shall begin with the *Theogony* 2.
The Theogony. or *Generation of the gods*, which *Fabricsius* puts out of dispute to be of *Hesiod*:

nor is it doubted, says he, that *Pythagoras* took it for his, who feigned he saw the soul of our poet in hell chained to a brazen pillar ; a punishment inflicted on him for the storys which he invented of the gods. This doubtless is the poem that gave *Herodotus* occasion to say that *Hesiod*, with *Homer*, was the first who introduced a Theogony among the Grecians ; the first who gave names to the gods, ascribed to them honours and arts, giving particular descriptions of their persons. The first hundred and fifteen lines of this poem have been disputed ; but I am inclined to believe them genuine, because *Pausanias* takes notice of the sceptre of laurel, which the poet says, in those verses, was a present to him from the Muses : and *Ovid*, in the beginning of his *Art of love*, alludes to that passage of the Muses appearing to him ; and *Hesiod* himself, in the second book of his *Works and Days*, has an allusion to these verses.

The *Works and Days* is the

^{3.}
The *Works and Days*. first poem of its kind, if we may rely on the testimony of *Pliny* ; it being very incertain, says *Fabricius*, whether

ther the poems attributed to *Orpheus* were older than *Hesiod*; among which the critics and commentators mention one of the same title with this of our poet. *Pausanias*, in his *Bæotics*, tells us he saw a copy of this wrote in plates of lead, but without the first ten verses with which it now begins. The only dispute about this piece has been concerning the title, and the division into books. Some make it two poems; the first they call *Erga Works*, and the second *Hēmerai Days*: others call the first *Erga kai Hēmerai Works and Days*, and the second *Hēmerai* only, which part consists of but sixty-four lines: where I mention the number of verses, in this discourse, I speak of them as they stand in the original. We find, in some editions, the division beginning at the end of the moral and religious precepts; but *Grævius* denys such distinctions being in any of the old manuscripts. Whether these divisions were in the first copy signifiys little; for, as we find them, in several late editions, they are very natural, and contribute something to the ease of the reader,

without the least detriment to the original text. I am ready to imagine we have not this work delivered down to us so perfect as it came from the hands of the poet; which I shall endeavour to shew in the next section. This poem, as *Plutarch*, in his *Symposiacs*, assures us, was sung to the harp.

The *Theogony*, and *Works and Days*, are the only undoubted pieces of our poet now extant; the *ασπις* *Ηρακλους*, the *Shield of Hercules*, is always printed with those two, but has not one convincing argument in its favour, by which we may positively declare it a genuine work of *Hesiod*. We have great reason to believe those two poems only were remaining in the reign of *Augustus*: *Manilius*, who was an author of the *Augustan* age, in the second book of his astronomy, takes notice, in his commendation of our poet and his writings, of no other than the *Theogony*, and *Works and Days*. The verses of *Manilius* are these.

Hesiodus

Hesiodus memorat divos, div'umque parentes,
 Et chaos enixum terras, orbemque sub illo
 Infantem, * primum, titubantia sidera, corpus,
 Titanaeque senes, Jovis et cunabula magni,
 Et sub fratre viri nomen, sine fratre parentis,
 Atque iterum patrio nascentem corpore Bacchum,
 Omniaque immenso volitantia numina mundo :
 Quinetiam ruris cultus, † legesque rogavit,
 Militiamque Soli, quos colles Bacchus amaret,

* Dr. Bentley, whose *Manilius* was published ten years after the first edition of this discourse, gives *primos titubantia sidera partus* : the old copy, he says, have *primos* ; and *partus* is supplied by his own judgement : but *primos partus* for *titubantia sidera* is not consistent with the genealogy of these natural bodies in the *Theogony* of *Hesiod* : an exact genealogical table to which I have given at the end of my notes to that poem. I must, with great difference to the superior knowledge of that learned critic, prefer the common reading *primum corpus* : Dr. Bentley's chief objection to this reading is founded on making *primum* to be understood *first* in point of time ; therefore, says he, *quomodo vero sidera primum erant corpus, cum ante illa extiterint CHAOS, TERRÆ, ORBIS* ? Very true ; but *primum* must be taken as I have used it in my explanation of it.

† For *legesque rogavit* Dr. Bentley gives *legesque novandi*, on the authority of no copy, but from a dislike to the expression of *rogavit cultus* and *rogavit militiam* ; but, as the old reading *rogavit* is agreeable to my construction of it, I am for keeping it in.

Quos fecunda Ceres campos, quod || Bacchus utrum-
[que,

*Atque arbuta vagis essent quod adultera pomis,
Sylvarumque deos, sacrataque numina Nymphas ;
Pacis opus, magnos naturæ condit in usus.*

Thus translated by Mr. Creech.

— *Hesiod* sings the god's immortal race,
He sings how chaos bore the earthy mass,
How light from darkness struck did beams
[display,
And infant-stars first stagger'd in their way,
How name of brother veil'd an husband's love,
And *Juno* bore unaided by her *Jove*,
How twice-born *Bacchus* burs'd the thund'rer's
[thigh,
And all the gods that wander thro the sky :
Hence he to fields descends, manures the soil,
Instructs the plowman, and rewards his toil ;
He sings how corn in plains, how vine in hills,
Delight, how both with vast encrease the olive
[fills,

|| For *Bacchus utrumque* Dr. Bentley gives *PALLAS utrumque* ; and in that sense Mr. Creech has translated it ; which would be the more eligible reading, if *Hesiod* had treated of *Olives*. *Bacchus utrumque* is a foolish repetition, as Dr. Bentley observes.

How

WRITINGS *of* HESIOD. xxxvii

How foreign grafts th' adulterous stock re-
[ceives;
Bears stranger fruit, and wonders at her
[leaves;
An useful work when peace and plenty reign,
And art joins nature to improve the plain.

The observation which Mr. Kennet makes on these lines is, that *those fine things which the Latin poet recounts about the birth of the gods, and the making the world, are not so nearly allied to any passages in the present Theogony as to justify the allusion.* An author, who was giving an account of an antient poet, ought to have been more careful than this biographer was in his judgement of these verses ; because such as read him, and are at the same time unlearned in the language of the poet, are to form their notions from his sentiments. Mr. Kennet is so very wrong in his remark here, that in all the seven lines, which contain the encomium on the *Theogony*, I cannot see one expression that has not an allusion, and a strong one, to some particular passage in that poem. I am afraid this gentleman's modesty made him

him distrust himself, and too servilely follow this translation, which he quotes in his life of *Hesiod*, where he seems to lay great stress on the judgement of the translator. Mr. Creech has in these few lines so unhappily mistook his author, that in some places he adds what the poet never thought of, leaves whole verses untranslating, and in other places gives a sense quite different to what the poet designed. I shall now proceed to point out those passages to which *Manilius* particularly alludes: his first line relates to the poem in general, *the generation of the gods*; tho we must take notice that he had that part of *Hesiod's* system in view where he makes matter precede all things, and even the gods themselves; for by *div'um parentes* the *Latin* poet means *Chaos*, *Heaven*, *Earth*, &c. which the *Greek* poet makes the parents of the gods. *Hesiod* tells us, verse the hundred and sixteenth, *Chaos* brought forth the earth her first offspring; to which the second line here quoted has a plain reference; and *orbemque sub illo infantem*, which Mr. Creech has omitted, may either mean the world

world in general, or, by *sub illo* being annexed, hell, which, according to our poet, was made a subterranean world. *Primum, tubantia sidera, corpus*, which is here rendered, *and infant-stars first stagger'd in their way*, are the sun and moon ; our poet calls them *Ἡλιον τε μέγαν, λαμπρὸν τε σελήνην*, *the great sun, and the bright moon* ; the *Roman* calls them the wandering planets, the chief bodys in the firmament, not the first works of heaven, as is interpreted in the *Dauphine's* edition of *Mamilius* : the fourth verse, which refers to the birth of *Jove*, and the wars of the giants and the gods, one of the greatest subjects of the *Theogony*, the *English* translator has left untouched. I am not ignorant of a various reading of this passage ; viz.

Titanaſque juviſſe ſenis cunabula magni,

which has a ſtronger alluſion to the battel of the gods than the other reading, *ſenis cunabula magni* meaning the ſecond childhood, or old age, of *Saturn*. The next verſe, which is beautifully expreſſed in theſe two lines,

How

*How name of brother veil'd an husband's love,
And Juno bore unaided by her Jove,*

plainly directs to *Jupiter* taking his sister *Juno* to wife, and *Juno* bearing *Vulcan*, *ἡ φιλοτιμία*, by which *Hesiod* means without the mutual joys of love. The succeeding line has a reference to the birth of *Bacchus*, and the seventh to the whole poem ; so that he may be say'd to begin and end his panegyric on the *Theogony* with a general allusion to the whole. The *Latin* poet, in his six verses on the *Works and Days*, begins, as on the *Theogony*, with a general observation on the whole poem : *Hesiod*, says he, enquired into the tillage and management of the country, and into the laws, or rules, of agriculture ; I do not question but *Manilius*, in *legesque rogavit*, had his eye on these words of our poet *Οὐτὶ τοι πεδίων πελεται νόμος*, *this is the law of the fields*. What the *Roman* there says of *Bacchus* loving hills, and of grafting, has no allusion to any part of the present *Works and Days* ; but we are not to infer from thence that this is not the

the poem alluded to, but that those passages are los'd ; of which I have not the least doubt, when I consider of some parts of the *Works and Days*, which are not so well connected as I wish they were. I think it is indisputable that *Hesiod* writ more of the vintage than we have now extant, and that he likewise layed down rules for the care of trees : this will appear more clearly, if we observe in what manner *Virgil* introduces this line,

Ascræumque cano, Romana per oppida, carmen.

This is in the second book of the *Georgics*, the chief subjects of which book are the different methods of producing trees, of transplanting, grafting, of the various kinds of trees, the proper soil for each kind, and of the care of vines, and olives ; and he has in that book the very expression *Manilius* applies to *Hesiod*. *Bacchus amat colles*, says *Virgil* ; *rogavit quos colles Bacchus amaret*, says the other of our poet, *he enquired after what hills Bacchus loved*.

I should

I should not have used Mr. Creech, and Mr. Kennet, with so much freedom as I have, had not the translation of one, and the remark of the other, so nearly concerned our poet ; but I hope the clearing a difficult and remarkable passage in a classic will, in some measure, atone for the libertys I have took with those gentlemen.

We have now, ascribed to *The Shield of* ^{5.} *Hesiod*, a poem under the title of *Hercules*.

Ἀσπίς Ἡρακλέους, *the Shield of Hercules* ; which *Aristophanes* the Grammarian supposes to be spurious, and that it is an imitation of the *Shield of Achilles* in *Homer*. *Lilius Gyraldus*, and *Fabricius*, bring all the testimonys they can for it being writ by *Hesiod* ; but none of them amount to a proof. *Fabricius* gives us the opinion of *Tanaquil Faber*, in these words ; *I am much surpris'd that this should formerly have been, and is now, a matter of dispute ; those who suppose the Shield not to be of Hesiod have a very slender knowledge of the Greek poetry*. This is only the judgement of one man against a number, and that founded on

no

no authority. I know not what could induce *Tanaquil Faber* so confidently to assert this, which looks, if I may use the expression, like a sort of bullying a person into his opinion, by forcing him into the dreadful apprehension of being thought no judge of *Greek* poetry if he will not come in : I say, I know not what could induce him to assert this, for there is no manner of similitude to the other works of our poet : and here I must call in question the judgement of *Aristophanes*, and of such as have followed him, for supposing it to be an imitation of the *Shield of Achilles*. The whole poem consists of four hundred and fourscore verses ; of which the description of the shield is but one hundred and fourscore ; in this description are some similar passages to that of *Achilles*, but not sufficient to justify that opinion : there are likewise a few lines the same in both ; but after a strict examination they may possibly appear as much to the disadvantage of *Homer* as to the author of this poem. The other
parts

parts have no affinity to any book in the two poems of *Homer*. The poet begins with a beautiful description of the person of *Alcmena*, her love to *Amphitryon*, and her amour with *Jupiter*; from thence he proceeds to the characters of *Hercules*, and *Iphiclus*, and goes on regularly to the death of *Cygnus*, which concludes the poem, with many other particulars, which, as I sayed before, have no relation to any part of *Homer*. Among the writings of our poet which are los'd we have the titles of *Γυναικεων*, or *Ηρωιδων*, *Καταλογος*, and of *Γυναικεων Καταλογος*, or *Ηοιαι Μεγαλαι*: both these titles are likely to belong but to one poem, and to that which *Suidas* mentions, *the Catalogue of heroic women*, in five books: that he composed such a work is probable from the two last verses of the *Theogony*, and it being often mentioned by antient writers: we have an account of another poem under the title of *Γενεαυονια*, *the Generation of heroes*: the favourers of the *Shield of Hercules* would have that poem received as a fragment of one of these;

these ; and all that *Le Clerc* says in defence of it is, *since Hercules was the most famous of heroes, it is not absurd to imagine the Shield to be a part of the Ηρωϊα, tho it is handed down to us as a distinct work, and yet is but a fragment of it.* Thus we see all their arguments, both for it being genuine, and a fragment of another poem, are but conjectures. I think they ought not to suspect it a part of another work, unless they could tell when, where, or by whom, the title was changed. It is certainly a very antient piece, and well worth the notice of men of genius.

Besides the pieces just mentioned, we find the following catalogue in *Fabricius* attributed to *Hesiod*, but now lost'd.

6.
*Poems which
are lost'd.*

Παρανεισις or Υποθηκαι χειρωνος : this was concerning the education of *Achilles* under *Cbiron* ; which *Aristophanes*, in one of his comedys, banters as the work of *Hesiod*.

Μετα-

Μελαμποδία *OR* εἰς τὸν Μαντίν Μελαμποδία : a poem on divination : the title is supposed to be took from *Melampus* an antient physician, sayd to be skilled in divination by birds. Part of this work is commended by *Athenæus*, book 13.

Ἀστρονομία μεγάλη *OR* Ἀσρικὴ βιβλος : a treatise of astronomy. *Pliny* says, according to *Hesiod*, in whose name we have a book of astrology extant, the early setting of the *Pleiades* is about the end of the autumn equinox. Notwithstanding this quotation, *Fabricius* tells us, that *Athenæus*, and *Pliny*, in some other place, have given us reason to believe they thought the poem of astronomy supposititious.

Ἐπικηδεὺς εἰς Βατραχὺν : this is mentioned by *Suidas*, with the addition of τινὰ ἐρωμένον αὐτῆ, a funeral song on *Batrachus*, whom he loved.

Περὶ Ἰδαίων Δακτυλῶν : this was of the *Idæi Dactyli*, who, says *Pliny*, in his seventh book, are recorded, by *Hesiod*, as discoverers of iron in *Crete* : this is likewise in the catalogue of *Suidas*.

Ἐπιθα-

Επιθαλαμιος Πελέως και Θητιδος : *an epithalamium on the marriage of Peleus and Thetis*; two verses of which are in the *Prolegomena* of Isaac Tzetzes to *Lycophron*.

Της περιόδου : this book of geography is mentioned by *Strabo*.

Αργιμιος : a poem on one *Ægimius* ; this, *Athenæus* tells us, was writ by *Hesiod*, or *Cercops* ; a wretch whose name is now remembered only for being to *Hesiod* what *Zoilus* was to *Homer*.

Θησεως εις τον αιδην καταβασις : *the descent of Theseus into hell* : this is attributed to *Hesiod* by *Pausanias*, in his *Bæoticks*.

Επη μαντικα και εξηγησεις επι τερασιν : *on prophecys or divination, with an exposition of prodigys or portents* : this is likewise mentioned by *Pausanias*.

Θεοι λογοι : *divine speeches* ; which *Maximus Tyrius* takes notice of in his sixteenth dissertation.

Μεγαλα εργα : *great, or remarkable, actions* : we find the title of this work in the eighth book of *Athenæus*.

Κρυκος

Knyxos γαμος : the marriage of Ceyx ; we have an account of this poem both by *Athenæus*, and *Plutarch* in his *Symposiacs*.

Of all these labours of this great poet we see nothing but the titles remaining, excepting some fragments preserved by *Pausanias*, *Plutarch*, *Polybius*, &c. We are told that our poet composed some other works, of which we have not even the titles. We are assured, from diverse passages in *Pliny*, that he wrote of the virtues of herbs ; but here *Fabricius* judiciously observes, that he might, in other poems, occasionally treat of various herbs ; as in the beginning of his *Works and Days* he speaks of the wholesomeness of mallows, and the daffadil, or *asphodelos*. *Quintilian*, in his fifth book, denies the fables of *Æsop* to have been written originally by him, but says the first author of them was *Hesiod* ; and *Plutarch* informs us that *Æsop* was his disciple : but this opinion, tho countenanced by some, is exploded by others.

When

When we reflect on the number of titles, the poems to which are irreparably lost, we should consider them as so many monuments to raise our concern for the loss of so much treasure never to be retrieved. Let us turn our thoughts from that melancholly theme, and view the poet in his living writings; let us read him ourselves, and incite our countrymen to a taste of the politeness of Greece. Scaliger, in an epistle to *Salmasius*, divides the state of poetry in Greece into four periods of time: in the first arose *Homer* and *Hesiod*; on which he has the just observation that concludes my discourse: *this*, says he, *you may not improperly call the spring of poetry, but it is rather the bloom than infancy.*

THE
General ARGUMENT
TO THE
WORKS *and* DAYS,
FROM THE
Greek of DANIEL HEINSIUS.

THE poet begins with the difference of the two contentions, and, rejecting that which is attended with disgrace, he advises his brother *Perſes* to prefer the other. One is the lover of ſtrife, and the occaſion of troubles. The other prompts us

b 2.

on

on to procure the necessaries of life in a fair and honest way. After *Prometheus* had, by subtlety, stole the fire clandestinely from *Jove* (the fire is by the divine *Plato*, in his allusion to this passage, called the necessaries, or abundance, of life ; and those are called subtle who were solicitous after the abundance of life) the god created a great evil, which was *Pandora*, that is *Fortune*, who was endowed with all the gifts of the gods, meaning all the benefits of nature : so *Fortune* may from thence be sayed to have the disposal of the comforts of life ; and, from that time, care and prudence are required in the management of human affairs. Before *Prometheus* had purloined the fire, all the common necessaries of life were near at hand, and easily attained ; for *Saturn* had first made a golden age of men, to which the earth yielded all her fruits spontaneously : the mortals of the golden age submitted to a soft and pleasant death, and were afterwards made *demons*, and honour attended their names. To this succeeded

ceeded the second, the silver, age, worse in all things than the first, and better than the following ; which *Jupiter*, or *Fate*, took from the earth, and made happy in their death. Hence the poet passes to the third, the brazen, age, the men of which, he says, were fierce and terrible, who ignobly fell by their own folly and civil discord ; nor was their future fate like to the other, for they descended to hell. This generation is followed by a race of heroes, *Eteocles* and *Polynices*, and the rest who were in the first and oldest *Theban* war, and *Agamemnon* and *Menelaus*, and such as are recorded by the * poet to be in the *Trojan* war, of whom some perished entirely by death, and some now inhabit the isles of the blessed. Next he describes the iron age, and the injustice which prevailed in it. He greatly reproveth the judges, and taxes them with corruption, in a short and beautiful fable. In the other part of the book, he sets before

* *I suppose Heinsius means Homer.*

our eyes the consequences of justice and injustice ; and then, in the most sagacious manner, lays down some the wisest precepts to *Perſes*. The part which contains the precepts is chiefly writ in an irregular, free, and easy, way ; and his frequent repetitions, which custom modern writers have quite avoided, bear no small marks of his antiquity. He often digresses, that his brother might not be tired with his precepts, because of a too much sameness. Hence he passes to rules of œconomy, beginning with agriculture. He points out the proper season for the plow, the harvest, the vintage, and for felling wood ; he shews the fruits of industry, and the ill consequences of negligence. He describes the different seasons, and tells us what works are proper to each. These are the subjects of the first part of his œconomy. In process of time, and the thirst of gain increasing in men, every method was tryed to the procuring riches ; men begun to extend their commerce over the seas ; for which reason the poet layed down
precepts

precepts for navigation. He next proceeds to a recommendation of divine worship, the adoration due to the immortal gods, and the various ways of paying our homage to them. He concludes with a short observation on days, dividing them into the good, bad, and indifferent.

E R.

E R R A T A.

W*Orks and Days*, book 2, note to ¶ 128, line 5, for *fort* be read *for the*. In the *View of the Works and Days*, page 101, line the 3d, blot out the comma after *propose*. In the Index to the *Works and Days*, in the letter *A*, line 9, for 210, read 218. In the letter *M*, line 1, for 486, read 488. *Theog.* ¶ 269, for *patients* read *patient*. *Theog.* ¶ 865, for *breasts* read *beasts*.

WORKS

WORKS

AND

DAYS.

BOOK I.

B

WORKS *and* DAYS.

BOOK I.

The ARGUMENT.

THIS book contains the invocation to the whole, the general proposition, the story of Prometheus, Epimetheus, and Pandora, a description of the golden age, silver age, brazen age, the age of heroes, and the iron age, a recommendation of virtue, from the temporal blessings with which good men are attended, and the condition of the wicked, and several moral precepts proper to be observed thro the course of our lives.



*WORKS *and* DAYS.

BOOK I.

SING, Muses, sing, from the *Pierian* grove ;
 Begin the song, and let the theme be *Jove* ;
 From him ye sprung, and him ye first should praise ;
 From your immortal fire deduce your lays ;

To

* **T**HE scholiast *Tzetzes* tells us, this poem was first called the *Works and Days* of *HESIOD*, to distinguish it from another, on the same subject, and of the same title, wrote by *Orpheus*. How much this may be depended on I cannot say ; but *Fabricius* assures us, from *Pliny*, book 18, chap. 25, that *Hesiod* was the first who layed down rules for agriculture. It is certain that, of all the pieces of this nature which were before *Virgil*, and extant in his days, this was most esteemed by him, otherwise he would not have shewed that respect to our author which he does quite thro his *Georgic*. In one place he proposes him as a pattern in that great work, where, addressing to his country, he says,

— — *tibi res antiquæ laudis et artis*
Ingredior, sanctos ausus recludere fontes ;
Ascræumque cano, Romana per oppida, carmen.

Lib. 2.

B 2

For

To him alone, to his great will, we owe,
That we exist, and what we are, below.

5

Whether

*For thee my tuneful accents will I raise,
And treat of arts disclos'd in antient days,
Once more unlock for thee the sacred spring,
And old Ascræan verse, in Roman city, sing.*

Dryden.

He begins the *Georgic* with an explanation of the title of the *Works and Days*.

*Quid faciat lætas segetes, quo fidere terram
Vertere, &c.*

*What makes a plenteous harvest, when to turn
The fruitful soil, and when to sow the corn;*

Dryden.

for by *Works* is mean'd the art of agriculture, and by *Days* the proper seasons for works. See farther in my *discourse on the Writings of Hesiod*.

[*1. Sing, Muses, sing &c.*] *Aristarchus*, and some others, are for having this exordium left out, as not a part of the poem. *Praxiphanes*, a scholar of *Theophrastus*, says he had a copy which begun from this verse,

As here on earth we tread the maze of life.

The reason which *Proclus* assigns for it not being writ by *Hesiod* is, that he who begun his *Theogony* with an Invocation to the muses from *Helicon*, and who was himself brought up at the foot of that mountain, would never call on the *Pierian* muses. A weak objection, and unworthy a critic! the distinction is as follows. The Muses are say'd to be the daughters of *Jove*, that is, of that Power by which we are enabled to perform. *Pieria* is say'd to be the birth-place of the Muses, and the seat of *Jove*, that is, the mind, whence all our conceptions arise. *Helicon* is a place of residence to the Muses, where they celebrate the praises of their father, and search into the know-



Book I. WORKS and DAYS.

5

Whether we blaze among the sons of fame,
 Or live obscurely, and without a name,
 Or noble, or ignoble, still we prove
 Our lot determin'd by the will of *Jove*. 10
 With ease he lifts the peasant to a crown,
 With the same ease he casts the monarch down ;
 With ease he clouds the brightest name in night,
 And calls the meanest to the fairest light ;
 At will he varys life thro ev'ry state, 15
 Unnerves the strong, and makes the crooked strait.
 Such *Jove*, who thunders terrible from high,
 Who dwells in mansions far above the sky.

knowledge of antiquity. In this work *Hesiod* instructs his brother in the art of tillage, and morality, all which doctrines proceed from his own experience, his own natural sentiments, and therefore he invokes the Muses from *Pieria* ; his account of the *generation of the Gods*, being received, partly from books, and partly from oral tradition, he invokes them from *Helicon*. *Tzetz.* Here the scholiast talks as if he did not doubt these lines being genuine.

† 13. *With ease he clouds &c.*] This exordium was certainly admired by *Horace*, who, in one of his odes, has elegantly translated this part of it.

*Valet ima summis
 Mutare, et insignem attenuat, deus,
 Obscura promens.*

I must acknowledge after all, what *Pausanias* says, in his *Bæotics*, that this beginning was not in the copy which he saw in lead, is a great argument against those who think it of *Hesiod* : and *Plutarch* likewise, in his *Symposiasts*, begins this poem according to *Pausanias*.

B 3

Look

Look down, thou Pow'r supreme, vouchsafe thine aid,
 And let my judgement be by justice sway'd ; 20
 O ! hear my vows, and thine assistance bring,
 While truths undoubted I to *Perfes* sing.

As here on earth we tread the maze of life,
 The mind's divided in a double strife ;
 One, by the wise, is thought deserving fame, 25
 And this attended by the greatest shame,
 The dismal source whence spring pernicious jars,
 The baneful fountain of destructive wars,
 Which, by the laws of arbitrary fate,
 We follow, tho by nature taught to hate ; 30

‡ 23. *As here on earth we tread &c.*] The words of *Hesiod* are these ; *there is not one kind of contention only on earth, but there are two, which divide the mind.* In the *Theogony* he makes but one contention, and that sprung from *Night*, soon after the birth of the Fates, and other evil deities, which are of the same parent. From contention sprung all that is hurtful to gods and men, as *plagues, wars, secret bloodshed, slander, &c.* The second contention, *emulation*, which was planted in the womb of earth by *Jove*, must be after the invention of arts, for before was no room for *emulation*. The contention first mentioned was before the wars of the giants. Of that see farther in the notes to the *Theogony*.

‡ 29. *Which, by the laws &c.*] The truth of this will plainly appear, when we consider the necessity of many of our actions, which, tho involuntary, are rendered necessary by the cause ; by involuntary, I do not mean without the consent of the will, because it is certain that must precede the action, but what we had rather we had no occasion to do.

From

From night's black realms this took its odious birth
 And one *Jave* planted in the womb of earth,
 The better strife ; by this the soul is fir'd
 To arduous toils, nor with those toils is tir'd ;
 One sees his neighbour, with laborious hand, 35
 Planting his orchard, or manuring land ;
 He sees another, with industrious care,
 Materials for the building art prepare ;
 Idle himself he sees them haste to rise,
 Observes their growing wealth with envious eyes, 40
 With emulation fir'd, beholds their store,
 And toils with joy, who never toil'd before :
 The artist envys what the artist gains,
 The bard the rival bard's successful strains.

† 43. *The artist envys &c.*] Hear *Plato* on this passage: his words are these: *And so it is necessary, says Hesiod, or according to Hesiod, it should be among all of the same profession, that they may be filled with envy, and contention.* *Plato* certainly mistakes the poet in this, when he imagines that *Hesiod* thinks it absolutely necessary for the better government of the world. All that he means is, he finds it so in nature ; and, from our appetites natural to us, we cannot avoid it. The rest of the note by *Mr. Theobald*. *Aristotle* in his second book of rhetoric, in the chapter on envy, quotes this passage of *Hesiod*, tho he does not name the author, with this introduction, *because men contend, for honour's sake, with their rivals, and with all who have passions and desires like themselves, there is a necessity that they must envy such ; hence it has been sayed, ναὶ κερταμεὺς κερταμεὶ νότση.*

Perfes attend, my juſt decrees obſerve, 45
 Nor from thy honeſt labour idly ſwerve ;
 The love of ſtrife, that joys in evils, ſhun,
 Nor to the *forum*, from thy duty, run.
 How vain the wranglings of the bar to mind,
 While *Ceres*, yellow goddeſs, is unkind ! 50
 But when propitious ſhe has heap'd your ſtore,
 For others you may plead, and not before ;
 But let with juſtice your contentions prove,
 And be your counſels ſuch as come from *Jove* ;
 Not as of late, when we divided lands, 55
 You graſp'd at all with avaritious hands ;
 When the corrupted bench, for bribes well known,
 Unjuſtly granted more than was your own.
 Fools, blind to truth ! nor knows their erring ſoul
 How much the half is better than the whole, 60
 How

* 55. *Not as of late &c.*] The ſin of *Perfes* was reckoned, by the antients, one of the moſt heinous. *Seneca* begs he may know to divide with his brother, as if he eſteemed it one of the moſt neceſſary dutys of man. This cuſtom of dividing the father's patrimony, by lot, among all the children, is, likewise, alluded to in the *Odyſſes* of *Homer*, book 14.

* 59. *Fools, blind to truth ! &c.*] What a noble triumph is this over the avarice, and injuſtice, of his brother, and the partiality of the judges ! How much like a philoſopher is this greatneſs of ſoul, in his contempt of ill-got riches ! What a conqueſt has he gained, tho he loſt'd the cauſe, and ſuffered by the wickedneſs of his adverſary ! He not only ſhews himſelf a happy man, but teaches

How great the pleasure wholesome herbs afford,
 How blest'd the frugal, and an honest, board !
 Would the immortal gods on men bestow
 A mind, how few the wants of life to know,
 They all the year, from labour free, might live 65
 On what the bounty of a day would give ,
 They soon the rudder o'er the smoke would lay,
 And let the mule, and ox, at leisure stray :

This

teaches him by whom he is most injured to be so too. I have taken the liberty to add this line, which is not in the original, as an explanation of this famous passage of our poet, which, and no other, I am certain must be his meaning ;

How blest'd the frugal, and an honest, board.

The *μαλαχὴ* and *ασφοδελὸν*, the first of which we generally render, in *English*, the mallows, and the latter the daffodil, the names of which I have not translated, being of no consequence to the beauty of this passage, *Plutarch*, in his *Banquet of the seven wise men*, commends as the wholesomest of herbs ; he mentions the *ανθερικὸν*, which, *Le Clerc* tells us is a part of the *ασφοδελὸν* : the same critic also observes, from *Scaliger*, that it appears from this verse that the antients did eat the daffodil, or *ασφοδελὸν*.

* 67. *They soon the rudder &c.*] What the poet means by this, and the preceding lines, is, if we knew how few things are necessary for the support of life, we should not be so solicitous about it as we are, we should not spend so much time in agriculture, and navigation, as we do. This expression of laying the rudder over the smoke alludes to the custom of laying it to harden over the smoke at those times in which they did not use it. Says *Grævius*, on this verse, it was customary to hang

B 5

the

This sense to man the king of gods denys,
 In wrath to him who daring rob'd the skys ; 70
 Dread ills the god prepar'd, unknown before,
 And the stol'n fire back to his heav'n he bore ;
 But

the rudders in the smoke, when the season for sailing was passed ; by which they believed they were preserved from rotting, and kep'd solid till the next season. This we find likewise among the precepts in the second book of this poem :

And o'er the smoke the well made rudder lay.

‡ 327.

Which rule also *Virgil* has layed down in his *Georgic*, in his direction for tools of husbandry :

Et suspensa fociis exploret robora fumus.

Lib. 1.

‡ 69. *This sense to man &c.*] Hear the scholiast on this passage, on the invention of arts : men, says he, were at first simple and unexperienced ; the art of agriculture, and all other, were entirely unknown ; they knew not diseases, nor the pangs of death ; when they dyed, they expired on the ground as if they knew not what they suffered. They enjoyed the fruits of the earth in common among them. Then were no rulers : for all were lords of themselves : but when men grew *πομπυεσσοι*, which is the signification of *PROMETHEUS*, *more cunning, more apt to contrive*, they departed from their primitive temperance, and consequently their serenity. Then the use of fire was discovered, which was the source of all mechanical arts. *Tzetx.*

‡ 71. *Dread ills the god prepar'd &c.*] It is beyond dispute, that with the invention and improvement of arts the luxury of men increased, and that diseases were the effects of luxury.

And the stol'n fire back to the skys he bore.

This

But from *Prometheus* 'twas conceal'd in vain,
Which for the use of man he stole again,
And, artful in his fraud, brought from above, 75
Clos'd in a hollow cane, deceiving *Jove* :

Again

This passage of the fable most of the commentators have left untouched, as not knowing what to make of it. I think it must allude to the decay of arts and sciences ; which the succeeding verse will farther explain.

† 73. *But from Prometheus &c.*] By *Prometheus* is surely mean'd, as before, *προμηθευερος, wiser men*, who were as forward to recover, or revive, loss'd arts, as to invent new.

† 76. *Clos'd in a hollow cane &c.*] The original is *εν κειλω ναρθηκι* ; which expression is used again in the *Theogony*, verse 567 of the original, and 847 of my translation : there is a curious comment on this passage in *Tournefort*'s account of the island of *Skinofa* in his voyage into the *Levant* ; which I shall here give as near a translation of as I can. “ This island abounds with
“ the *Ferula* of the antients ; the old name of which
“ is preserved by the modern *Greeks*, who call it *Nar-*
“ *theca* from *Ναρθηξ* : it has a stalk five feet in height,
“ and three inches thick : every ten inches it has a knot,
“ that is branchy, and covered with a hard bark : the
“ hollow of the stalk is full of white marrow ; which,
“ when dry, takes fire like a match : which fire con-
“ tinues a long while, and consumes the marrow by slow
“ degrees, without doing any damage to the bark ; for
“ which reason this plant is used for carrying fire from
“ one place to another : our sailors layed in a large
“ store of it : this use of it is derived from early an-
“ tiquity, and may contribute to the explanation of a
“ passage in *Hesiod*, who, speaking of the fire which
“ *Prometheus* stole from heaven, says, that he brought
“ it in *ναρθηκι*, i. e. in *Latin ferula* ; this fable doubt-

B 6

“ less

Again defrauded of celestial fire,
 Thus spoke the cloud-compelling god in ire:
 Son of *Iäpetus*, o'er-subtle, go,
 And glory in thy artful theft below ; 80
 Now of the fire you boast by stealth retriev'd,
 And triumph in almighty *Jove* deceiv'd ;
 But thou too late shall find the triumph vain,
 And read thy folly in succeeding pain ;
 Posterity the sad effect shall know, 85
 When, in pursuit of joy, they grasp their woe.
 He spoke, and told to *Mulciber* his will,
 And, smiling, bade him his commands fulfil,
 To use his greatest art, his nicest care,
 To frame a creature exquisitely fair, 90
 To temper well the clay with water, then
 To add the vigour, and the voice, of men,
 To let her first in virgin lustre shine,
 In form a goddess, with a bloom divine :
 And next the fire demands *Minerva's* aid, 95
 In all her various skill to train the maid,
 Bids her the secrets of the loom impart,
 To cast a curious thread with happy art :

“ less arises from *Prometheus* discovering the use of steel
 “ in striking fire from the flint : and *Prometheus* most
 “ probably made use of the marrow of the *ferula*, and
 “ instructed men how to preserve fire in the stalk of this
 “ plant.”

And

And golden *Venus* was to teach the fair,
 The wiles of love, and to improve her air, 100
 And then, in awful majesty, to shed
 A thousand graceful charms around her head :
 Next *Hermes*, artful god, must form her mind,
 One day to torture, and the next be kind,
 With manners all deceitful, and her tongue 105
 Fraught with abuse, and with detraction hung.
Jove gave the mandate ; and the gods obey'd.
 First *Vulcan* form'd of earth the blushing maid ;
Minerva next perform'd the task assign'd,
 With ev'ry female art adorn'd her mind. 110
 To dress her *Suada*, and the *Graces*, join ;
 Around her person, lo ! the di'monds shine.

† 112. *Around her person &c.*] * The original is ὀψους χρυσεύς εἶσαν χρῶι. They placed about her body ornaments of gold. A strict regard ought always to be payed to the original meaning of an antient author ; if a liberty is took, by the translator, for the better embellishing the poem, it is proper to have a remark on that occasion. The danger arising from such an omission is, that the reader who depends on the translation may be misled in facts ; as from this passage he would take it for granted diamonds were in the days of Hesiod, which does not appear from ὀψους χρυσεύς. This observation will be good in greater points. * How far I may be indulged in the liberty I have taken with this passage I know not ; but I am sure this part of her dress contributes more towards the beauty of the whole than a golden necklace, which *Valla* has given her in his following translation ;

Aurea candenti posuere monilia collo,

To

To deck her brows the fair-tress'd *Seasons* bring
 A garland breathing all the sweets of spring.
 Each present *Pallas* gives it proper place, 115
 And adds to ev'ry ornament a grace.
 Next *Hermes* taught the fair the heart to move,
 With all the false alluring arts of love,
 Her manners all deceitful, and her tongue
 With falsehoods fruitful, and detraction hung. 120
 The finish'd maid the gods *Pandora* call,
 Because a tribute she receiv'd from all:
 And thus, 'twas *Jove's* command, the sex began,
 A lovely mischief to the soul of man. 124
 When the great fire of gods beheld the fair,
 The fatal guile, th' inevitable snare,
Hermes he bids to *Epimetheus* bear.

} *Prometheus,*

† 121. *The finish'd maid &c.*] To pass over the poetical beauty of this allegory, let us come to the explication of it. To punish the crime of *Prometheus*, *Jupiter* sends a woman on earth. How agreeable in the whole is the story conducted! *Vulcan* first molds her to form; that is after the use of fire was found out, of which *Vulcan* is called the god, by art men begun to embellish the works of nature: then all the inferior arts, which are mean'd by the other deities, conspire to render the beautys of nature still more charming. By these means the desires of men grow'd stronger and impetuous, and plunged them on to such excessive indulgence of their senses, as brought on them the miserys which the poet afterwards mentions.

† 125. *When the great fire of gods &c.*] How admirable is the fable continued! Here is a virgin made of all

Book I. WORKS and DAYS. 15

Prometheus, mindful of his theft above,
 Had warn'd his brother to beware of *Jove*,
 To take no present that the god should send, 130
 Lest the fair bribe should ill to man portend ;
 But he, forgetful, takes his evil fate,
 Accepts the mischief, and repents too late.
 Mortals at first a blissful earth enjoy'd,
 With ills untainted, nor with cares annoy'd ; 135
 To them the world was no laborious stage,
 Nor fear'd they then the misery of age ;
 But soon the sad reversion they behold,
 Alas ! they grow in their afflictions old ;
 For in her hand the nymph a casket bears, 140
 Full of diseases, and corroding cares,
 Which open'd, they to taint the world begin,
 And *Hope* alone remains entire within.

all the charms of art and nature, to captivate the eyes, and endow'd with all the cunning of the sex to gain on the heart, for that is the meaning of her being sent by *Hermes*. Thus formed, *πᾶν δῶρον*, having received a tribute from all the gods to compleat her, well may the poet call her *δῶρον ἀμύχανον*, a temptation that no art can withstand. Here *Prometheus*, that is the wise man, who foresees the event of things, warns his brother *Epimetheus*, that is the man who is wise too late, to avoid the sight of such an assemblage of graces. Of *Jäpetus*, *Prometheus*, &c. and the deities here mentioned, see farther in the *Theogony*.

† 140. — in her hand &c.] *Pandora's* box may properly be took in the same mystical sense with the apple in the book of *Genesis* ; and in that light the moral will appear without any difficulty.

Such

Such was the fatal present from above,
 And such the will of cloud-compelling *Jove*: 145
 And now unnumber'd woes o'er mortals reign,
 Alike infected is the land, and main,
 O'er human race distempers silent stray,
 And multiply their strength by night and day;
 'Twas *Jove*'s decree they should in silence rove; 150
 For who is able to contend with *Jove*!
 And now the subject of my verse I change;
 To tales of profit and delight I range;
 Whence you may pleasure and advantage gain,
 If in your mind you lay the useful strain. 155

Soon as the deathless gods were born, and man,
 A mortal race, with voice endow'd, began,
 The heav'nly pow'rs from high their work behold,
 And the first age they stile an age of gold.

§ 146. *And now unnumber'd woes &c.*] With what a sorrowful solemnity these lines run, answerable to the sense contained in them!

Ἀλλὰ δὲ μυρία λυγρὰ κατ' ἀνθρώπους ἀλαλήσας
 Πλεῖν μὲν γὰρ γαῖα κακῶν, πλεῖν δὲ θάλασσα.

Some think the story of *Pandora*, and the account we have from *Moses* of the fall of man, were took from the same tradition. The curse indeed pronounced against *Adam*, in the third chapter of *Genesis*, is the same with this in the effect; but what weight this imagination may carry with it I shall not undertake to determine. This story is imitated, and in several lines translated, by *Quillet* in his *Callipœdia*, and by the late Dr. *Parnell*, in his poem called *The rise of women*.

Men

Book I. WORKS and DAYS. 17

Men spent a life like gods in *Saturn's* reign, 160
 Nor felt their mind a care, nor body pain;
 From labour free they ev'ry sence enjoy;
 Nor could the ills of time their peace destroy;
 In banquets they delight, remov'd from care;
 Nor troublesome old age intruded there: 165
 They dy, or rather seem to dy, they seem
 From hence transported in a pleasing dream.
 The fields, as yet untill'd, their fruits afford,
 And fill a sumptuous, and unenvy'd board:
 Thus, crown'd with happyness their ev'ry day, 170
 Serene, and joyful, pass'd their lives away.

When in the grave this race of men was lay'd,
 Soon was a world of holy dæmons made,

Aërial

† 160. *Men spent a life &c.*] It is certain from this passage that, according to the system of our author, in this poem, the golden age preceded the creation of woman, she being sent by *Jupiter*, who had then the government of heaven. And agreeable to this is the description of the felicity of human state, before *Epimetheus* had knowledge of *Pandora*. We must observe that this does not coincide with his account, in the *Theogony*, where, after *Saturn's* revenge on his father, the *Furys*, *Contention*, and all the consequences of it, immediately appear.

† 173. *Soon was a world &c.*] The notion of guardian angels has prevailed, among many, in almost all ages, and all countrys. Passages of the like nature are frequent in both the Old and New Testament; and in *Homer* also; and, as Mr. *Addison* observes, *Milton* doubtless

Aërial spirits, by great *Jove* design'd,
 To be on earth the guardians of mankind; 175
 Invisible to mortal eyes they go,
 And mark our actions, good, or bad, below;
 Th' immortal spys with watchful care preside,
 And thrice ten thousand round their charges glide:
 They can reward with glory, or with gold; 180
 A pow'r they by divine permission hold.

Worse than the first, a second age appears,
 Which the celestials call the silver years.

doubtless had an eye on this part of *Hesiod*, where he says,

*Millions of spiritual creatures walk the earth
 Unseen, both when we awake, and when we sleep.
 Paradise lost.*

I cannot help taking particular notice of the beauty, and use, of our author's doctrine of guardian angels; he makes them *παντα ποιωντες εν αιαν*, wandering all over the earth; *φυλασσει τε δικας, κ' χετλια εργα*, they keep an account of actions both just and unjust. These sentiments grafted in the minds of the people, and received as a point of faith by them, would make them always on their guard; and their being *πλετοδους*, the disposers of riches, would be sufficient to induce them to good actions. The making them the instruments of providence, to reward men according to their merits to each other, in this life, is a doctrine so amiable, that, if the truth of it cannot be proved, it ought never to be publickly argued against. Here the poet endeavours to deter his brother from any future injustice, by telling him all his actions are recorded, and that according to their merits he shall be rewarded.

The

The golden age's virtues are no more ;
 Nature grows weaker than she was before ; 185
 In strength of body mortals much decay ;
 And human wisdom seems to fade away.
 An hundred years the careful dames employ,
 Before they form'd to man th' unpolish'd boy ;
 Who when he reach'd his bloom, his age's prime, 190
 Found, measur'd by his joys, but short his time.
 Men, prone to ill, deny'd the gods their due,
 And, by their follies, made their days but few.
 The altars of the blest'd neglected stand,
 Without the off'rings which the laws demand ; 195
 But angry *Jove* in dust this people lay'd,
 Because no honours to the gods they pay'd.
 This second race, when clos'd their life's short span,
 Was happy deem'd beyond the state of man ; 199
 Their names were grateful to their children made ;
 Each pay'd a rev'ence to his father's shade.

And now a third, a brasen, people rise,
 Unlike the former, men of monstrous size :

† 185. *Nature grows weaker &c.*] Men of the former age were made of the earth, and the first elements, therefore more strong of body than these of a mixed seed. The word *πον*, here made use of for *Nature*, is a metaphor taken from trees and plants. The verb is *πονω*, *to plant*, &c. *Tzetx.* Not much unlike this is the account we have from *Moses* of the different generations of man in earlier times.

Strong

Strong arms extensive from their shoulders grow,
 Their limbs of equal magnitude below ; 205
 Potent in arms, and dreadful at the spear,
 They live injurious, and devoid of fear:

ON

† 206. *Potent in arms &c.*] All the commentators which I ever saw seem to have entirely mistook the sense of this line ; nor have *Valla* and *Frisius* entered into the meaning of the poet in their translations : the first translates *ἐκ μελιᾶν*

————— *Dryadumque creata*
Sanguine —————

sprung from the blood of the *Dryads*, or wood nymphs : and *Frisius* has it *quercubus ex duris*, from hard oaks. I shall use the comment which Mr. *Theobald* has furnished me with on this occasion, and in the same words in which he gave it to me.

Ζεὺς δὲ πατὴρ τρὶσιν ἄλλοι γενέσθαι μεροπων ἀνδράπων
 Καλκεῖον ποτιᾶς, ἐκ ἀργυρῆς ὕδεν ὁμοίων,
 Ἐκ μελιᾶν, δεινὸν τε καὶ οὐβριμον οἰσιν ἀρηέσθαι
 Ἐργ' ἐμελε σονοενία καὶ υβρίεις.

I think I may venture to affirm, from the comments they have given of it, that none of all the *Greek* commentators rightly understood this passage. I believe I may say the same of the *Latin* critics : *Grævius*, *Le Clerc*, and *Heinfius*, have passed the difficulty over in silence. *Screwelius* falls into the interpretation of the *Greek* scholiasts ; and *Guicetus*, it is plain, saw nothing of what I apprehend to be the meaning of the poet ; because he makes an alteration of the text itself, changing *ἐκ μελιᾶν* into *ἐκ τε μελες*, *absonum*, *inordinatum* ; this too he borrows from one of the conjectures of *Tzetzes*, who first, together with *Moscopolus*, and *Proclus*, tells us that by *ἐκμελιαν*, for they all make but one word of it, the

On the crude flesh of beasts, they feed, alone,
Savage their nature, and their hearts of stone ;

Their

the poet intends to inform us, that this race was made out of ashen-trees ; that is to say, of a firm and unperishable make : but was the same generation *brazen* and *wooden* too ? It might much more reasonably been called the wooden age, if *Jupiter* had formed the people out of trees. *Hesiod*, I am persuaded, had no thought of obtruding such a generation on us : besides, as neither in the description of the golden, or silver age, the poet has given us any account of what materials the men were formed, why should he do it here ? In short, let us rectify the pointing of the whole passage, and take the context along with us, and a very little sagacity, I hope, will restore us the author's true meaning. I have a great suspicion the verses ought to be pointed thus :

Ζεὺς δὲ πατὴρ τρίτον ἄλλο γένος μέροσιν ἀνδρῶν
Καλκεῖον ποιεῖ, ἐκ ἀργυρῶ ὡδὲν ὁμοῖον,
Ἐκ μελῶν δένον τε καὶ οὐβρίμων, οἷσιν ἀρη-
Εργ' ἐμελε σπονδῆα καὶ ὑβρίες.

So *ἐκ μελῶν δένον τε καὶ οὐβρίμων* will be *potent and dreadful at the spear*. *Ἐκ μελῶν* is the doric genitive, instead of *ἐκ μελῶν*. *Μελία* is not only the *ash-tree*, but is metaphorically used, by *Homer*, and other poets, for the spear : so *Iliad* 2. in the description of the *Abantes*.

Τὰς δ' ἀμ' αὖαντες ἐπ' ὤμοισιν ὄπισθεν κομῶντες,
Ἀσκημταί, μημῶντες ὀρεκτῆσι μελήσει
Θωρηκὰς ρηξέειν δ' ἡνῶν ἀμφὶ στήθεσσι.

Down their broad shoulders falls a length of hair,
Their hands dismiss not the long lance in air,
But with protended spears, in fighting fields,
Pierce the tough corslets, and the brazen shields.

Pope.

The

Their houses brass, of brass the warlike blade, 210
 Iron was yet unknown, in brass they trade :

Furious,

The scholiast on the place explains *μηλίσσι* by the words *δορᾶσιν ἀπο μελίας* (ὕλη γενομένης) *Spears made out of the ash-tree* : so, in our poet, *ἐκ μελίων δεινόν* I take to be no more than *διὰ τῶν μελίων*, or *ταῖς μελίσσι δεινόν*, *terrible with spears*. Both the prepositions are indifferently used, in the same manner, by the best prose writers, as well as the poets : so in *Thucydides* we have *ἐκ τῶν ὀπλῶν* for *διὰ τῶν ὀπλῶν*, *by force of arms*. It may not be unworthy a remark, and to strengthen this conjecture, that *Ovid*, who had an eye on *Hesiod*, in the description of the four ages, soon as he names the brazen age, likewise distinguishes it by this propensity to arms.

*Tertia post illas successit ænea proles,
 Sævior ingeniis, et ad horrida promptior arma.*

ψ 208. On the crude flesh of beasts, &c.] Here the poet, speaking of the giant race, says *οὐδ' ἐτι σιτοῦ ἠδ' ὕδωρ*, of which *Schrevelius*, *Tzetzes*, and other commentators, say, they fed not on bread, or meat dressed, but tore and eat the limbs of beasts.

ψ 210. Their houses brass, &c.] That there was a time when brazen arms were used we may learn from *Plutarch*, who tells us, when *Cimon*, the son of *Miltiades*, carried the bones of *Theseus*, from the isle of *Scyros*, to *Athens*, he found interred with him a sword, and the head of a spear, made of brass.

Pausanias, who mentions this fact, tells us, that iron was then begun to be used in war ; but for brazen arms in heroical times he gives the instances of *Pyssander's* ax, and the dart of *Meriones*, both from *Homer*. He likewise alledges the authority of the spear of *Achilles* preserved in the temple of *Minerva* at *Phaselis*, and the sword of *Memnon*, all of brass, in the temple of *Æsculapius*

Furious, robust, impatient for the fight,
 War is their only care, and sole delight.
 To the dark shades of death this race descend,
 By civil discords, an ignoble end ! 215
 Strong tho they were, death quell'd their boasted might,
 And forc'd their stubborn souls to leave the light.

To these a fourth, a better, race succeeds,
 Of godlike heros, fam'd for martial deeds ;
 Them demigods, at first, their matchless worth 220
 Proclaim aloud, all thro the boundless earth.
 These, horrid wars, their love of arms, destroy,
 Some at the gates of *Thebes*, and some at *Troy*.
 These for the brothers fell, detested strife !
 For beauty those, the lovely *Greecian* wife ! 225

lapius in *Nicomedia*. *Lucretius* is a voucher, almost in the words of our author, for the antiquity and use of brass before that of iron.

*Posterius ferri vis est ærisque reperta,
 Sed prius æris erat, quam ferri, cognitus usus.*

The remarks from *Pausanias*, and *Lucretius*, are by Mr. *Theobald*. See farther in the observation on line 253 of the *Theogony*.

† 218. *To these a fourth, &c.*] Exactly the same is the distinction *Moses* makes in *Genesis* : says he, *there were giants in the earth in those days ; and also after that, when the sons of God came in unto the daughters of men, and they bare children to them, the same became mighty men, which were, of old, men of renown.*

Chap. vi. ver. 4.

Here are plainly the age of giants, and the age of heros.

To

To these does *Jove* a second life ordain,
 Some happy soil far in the distant main,
 Where live the hero-shades in rich repast,
 Remote from mortals of a vulgar cast:
 There in the islands of the blest'd they find, 230
 Where *Saturn* reigns, an endless calm of mind;

* 230. *There in the islands &c.*] The *fortunate islands*, by the Greeks thought to be the seats of good men, *Homer*, *Lycophron*, *Plutarch*, *Philostratus*, and *Dion*, as well as *Hesiod*, have mentioned, and unanimously agree, that they are fragrant fruitful fields, and meadows, as lovely to the eye as the mind of man can imagine. *Tzetx*. Agreeable to this is the beginning of that beautiful description of *Elixium* in the *Æneis* of *Virgil*.

Devenere locos lætos, et amœna vireta
Fortunatorum nemorum, sedesque beatas. Lib. 6.

————— *They took their way,*
Where long extended plains of pleasure lay,
The blissful seats of happy souls below. Dryden.

Pindar, in his second *Olympic*, comes nearer to our poet, in his description of those seats of the happy :

————— *εὐδα μακάρων*
Νάσσον οὐρανίδης
Αὔρας περὶ πύσσον.

Where the gales, from the ocean, breathe thro the island of the blessed. I must here observe that *Homer*, in his account of *Elixium*, judged very wrong, when he made *Achilles* say to *Ulysses*, he would rather serve the poorest on earth, than rule over the departed. *Od. B. 11*. Speaking thus dreadfully of a future state, and of the happiest condition of it, is no encouragement to the living.

* 231. *Where Saturn reigns.*] The original of this is omitted in many editions, but *Grævius* is for restoring it from a manuscript which he had seen.

And

And there the choicest fruits adorn the fields,
And thrice the fertile year a harvest yields.

O! would I had my hours of life began
Before this fifth, this sinful, race of man; 235
Or had I not been call'd to breathe the day,
Till the rough iron age had pass'd away!

For now, the times are such, the gods ordain,
That ev'ry moment shall be wing'd with pain;
Condemn'd to sorrows, and to toil, we live; 240
Rest to our labour death alone can give;

And yet, amid the cares our lives annoy,
The gods will grant some intervals of joy:
But how degen'rate is the human state!
Virtue no more distinguishes the great; 245

No safe reception shall the stranger find;
Nor shall the ties of blood, or friendship, bind;
Nor shall the parent, when his sons are nigh,
Look with the fondness of a parent's eye,

★ 234. *O would I had &c.*] Here he cannot mention the vices of his age without shewing the utmost detestation to them. We see the same purity of manners, the same air of piety, running thro' all his works. See the *Life*.

★ 246. *No safe reception &c.*] This passage *Ovid* has beautifully translated in his *Metamorphoses*; and indeed several parts of *Hesiod* are well improved by that fine poet. In the division of the ages he differs from our author, and of five makes but four. * *It is the Opinion of some, that it would have been better, if Ovid had payed as great a regard to the historical relations, as to the poetical beautys, of those whom he imitates.* *

C

Nor

Nor to the fire the son obedience pay, 250
 Nor look with rev'rence on the locks of grey,
 But, o! regardless of the pow'rs divine,
 With bitter taunts shall load his life's decline.
 Revenge and rapine shall respect command,
 The pious, just, and good, neglected stand. 255
 The wicked shall the better man distress,
 The righteous suffer, and without redress;
 Strict honesty, and naked truth, shall fail,
 The perjur'd villain, in his arts, prevail.
 Hoarse envy shall, unseen, exert her voice, 260
 Attend the wretched, and in ill rejoice.
 At last fair *Modesty* and *Justice* fly,
 Rob'd their pure limbs in white, and gain the sky;
 From the wide earth they reach the bless'd abodes,
 And join the grand assembly of the gods, 265
 While mortal men, abandon'd to their grief,
 Sink in their sorrows, hopeless of relief.

While now my fable from the birds I bring,
 To the great rulers of the earth I sing.
 High in the clouds a mighty bird of prey 270
 Bore a melodious nightingale away;

† 268. *While now my fable &c.*] Here the poet likens himself to the nightingale, and the judges to the birds of prey. *Tzetx.* This transition, from the five ages to the fable of the hawk and the nightingale, is a little abrupt. The remaining part of this book contains a beautiful, tho small, body of moral philosophy.

And

And to the captive, shiv'ring in despair,
 Thus, cruel, spoke the tyrant of the air.
 Why mourns the wretch in my superior pow'r?
 Thy voice avails not in the ravish'd hour; 275
 Vain are thy crys; at my despotic will,
 Or I can set thee free, or I can kill.
 Unwisely who provokes his abler foe,
 Conquest still flies him, and he strives for woe.
 Thus spoke th' enslaver with insulting pride. 280
 O! *Perfes*, Justice ever be thy guide;
 May malice never gain upon thy will,
 Malice that makes the wretch more wretched still.
 The good man, injur'd, to revenge is slow,
 To him the vengeance is the greater woe. 285
 Ever will all injurious courses fail,
 And justice ever over wrongs prevail;
 Right will take place at last, by fit degrees;
 This truth the fool by sad experience sees.
 When suits commence, dishonest strife the cause, 290
 Faith violated, and the breach of laws,
 Ensue; the crys of justice haunt the judge,
 Of bribes the glutton, and of sin the drudge.
 Thro cities then the holy dæmon runs,
 Unseen, and mourns the manners of their sons, 295
 Dispersing evils, to reward the crimes
 Of those who banish justice from the times.
 Is there a man whom incorrupt we call,
 Who sits alike unprejudic'd to all,

By him the city flourishes in peace, 300
 Her borders lengthen, and her sons increase;
 From him far-seeing *Jove* will drive afar
 All civil discord, and the rage of war.
 No days of famine to the righteous fall,
 But all is plenty, and delightful all; 305
 Nature indulgent o'er their land is seen,
 With oaks high tow'ring are their mountains green,
 With heavy mast their arms diffusive bow,
 While from their trunks rich streams of honey flow;
 Of flocks untainted are their pastures full, 310
 Which slowly strut beneath their weight of wool;
 And sons are born the likeness of their fire,
 The fruits of virtue, and a chaste desire:
 O'er the wide seas for wealth they need not roam,
 Many, and lasting, are their joys at home. 315
 Not thus the wicked, who in ill delight,
 Whose daily acts pervert the rules of right;
 To these the wise disposer, *Jove*, ordains
 Repeated losses, and a world of pains:
 Famines and plagues are, unexpected, nigh; 320
 Their wives are barren, and their kindred dy;

† 316. *Not thus the wicked &c.*] By this antithesis how lively is the state of the righteous represented! This it is gives such a beauty to the first and thirty-seventh *Psalms*, where the natural state of the just and unjust is truly described, and in many circumstances like this of our poet.

Numbers of these at once are sweep'd away ;
 And ships of wealth become the ocean's prey.
 One sinner oft' provokes th' avenger's hand ;
 And often one man's crimes destroy a land. 325
 Exactly mark, ye rulers of mankind,
 The ways of truth, nor be to justice blind ;
 Consider, all ye do, and all ye say,
 The holy dæmons to their god convey,
 Aërial spirits, by great *Jove* design'd, 330
 To be on earth the guardians of mankind ;

† 325. *And often one man's crimes &c.*] Examples of this may be found in history. When a vengeance of this kind happens, the execution of it depends on the degree of the person guilty, and the nature of the crime committed, and against whom, as that of *Paris*, who was the son of a powerful prince, and who, in breaking the laws of hospitality, offended a pow'ful people, by which he involved his country in ruin.

† 326. *Exactly mark &c.*] He now turns the discourse from his brother to the judges, by whom likewise he had been injured. He exhorts them to the pursuit of justice, on these two considerations ; first, because the wicked man, who plots the destruction of another, at the same time works his own unhappiness ; and secondly, because the gods are not only conscious of all our actions, but our very thoughts.

† 330. *Aërial spirits &c.*] This repetition of the circumspection of the guardian angels, and the punishment of the unrighteous, is to keep the crime, of which they were guilty, fresh in the memory of his brother and the judges. Repetitions of this nature are frequent in the *Greek* poets, and more particularly in *Homer* than any other.

Invisible to mortal eyes they go,
 And mark our actions, good, or bad, below;
 Th' immortal spys with watchful care preside,
 And thrice ten thousand round their charges glide.
Justice, unspotted maid, deriv'd from *Jove*, 336
 Renown'd, and reverenc'd by the gods above,
 When mortals violate her sacred laws,
 When judges hear the bribe; and not the cause,
 Close by her parent god behold her stand, 340
 And urge the punishment their sins demand.

Look

* 341. *And urge the punishment &c.*] The original has it, that *Justice* reminds *Jove* of human wickedness, and solicits him that the people may be punished for the offences of their rulers.

— *οὐκ ἀποτίσῃ*
 — *Δημος ἀταδάλιας βασιλευσίν* —

The Greek commentators are all satisfied with this sense. Monsieur Le Clerc indeed reasonably objects, that if the goddess, who presides over justice, obtains, that the public should suffer for the crimes of their rulers, which they dislike and condemn, where is the justice of it? and he quotes the well known axiom of HORACE, *Delirant reges, plectuntur achiivi*, and refers us to a foregoing passage of our own author, in which he says, *a whole city is often destroyed for the guilt of a single person*: but it is not obvious to me that this is the poet's meaning. Let us examine the sentiment with the context, and that will best determine us in the meaning here. *Justice*, says he, *sitting by her father Jove*, when any one wrongs her, complains of the iniquity of man, that the people may suffer for the offences of their governours; therefore, ye governours, take heed of pronouncing

Look in your Breasts, and there survey your crimes,
 Think, o! ye judges, and reform betimes,
 Forget the pass'd, nor more false judgements give,
 Turn from your ways betimes, o! turn and live. 345
 Who, full of wiles, his neighbour's harm contrives,
 False to himself, against himself he strives;
 For he that harbours evil in his mind
 Will from his evil thoughts but evil find;
 And lo! the eye of *Jove*, that all things knows, 350
 Can, when he will, the heart of man disclose;
 Open the guilty bosom all within,
 And trace the infant thoughts of future sin.

O!

pronouncing unjust judgements, for every man's evil machinations fall on his own head. If a man's own ill devices fall on himself, it is most absurd for *Justice* to solicit that the vulgar should be punished for the crimes of their rulers. In short, tho all the copys agree to support this argument, the alteration of a single letter will give it a turn of plain reason, and make all the parts consonant to each other. I propose this change only as a private suspicion, because as it stands at present I am at a loss how to satisfy myself in the sense. I would suppose that the author might have wrote it;

Και ρ' οποι' αν τις μιν βλαπήη, σκολιως ορταζων,
 Αυτικα, παρ δ' ii πατρι καθεζομενη κρονιωσι,
 Γηρυετ' ανδρακτων αδικων νοον, οφρ' αποτισθ
 Τημος αταδαλια βασιληων.

The only change that is made in the text is of *δημος* into *τημος*, but the change from thence in the sense is very strong and signal: *When Justice is injured, she, sitting*

O! when I hear the upright man complain,
 And, by his jnjurys, the judge arraign, 355
If

ting by Jove, immediately exclaims against human iniquity, that he might then, or at that instant, punish the enormity of the judges: therefore, ye judges, take heed to be more righteous, for the iniquity of every one falls upon his own head. The words, so altered, certainly bear such a sense; and the Greek, I think, without any strain of the language, admits it. Τημος, then, is an adverb of time, which answers to ημος, when, the want of which is supplied by οποτε, which is the same sense with ημος, and by οπα, and αυτινα, by which the connection is entirely grammatical: and then αποτιω does not only signify *luc, pœnas do*, but likewise *punio, ulciscor*, and governs an accusative case, as Stephens, and other Lexicon writers, take notice, and prove by authorities: but, as I sayed before, I only submit it to judgement. I will conclude this remark with an observation that will not a little strengthen it; which is, that the sense I would give this passage is exactly conformable to what our poet says, but few verses before, which are, in your translation, these;

When suits commence, dishonest strife the cause,
 Faith violated, and the breach of laws,
 Ensue; the crys of justice haunt the judge.

This whole note by Mr. Theobald.

* 354. O! when I hear &c.] Plutarch would have these lines left out as blasphemy, and unworthy Hesiod. I must beg leave to dissent from him. The poet here says, with the greatest solemnity, *may I nor mine be just, if to be so is to be unfortunate, and if to be wicked is to be successful*, as we see in life it often happens. I think he takes a bold scope, and well solves the objection of Plutarch in this line,

Αλλὰ

If to be wicked is to find success,
 I cry, and to be just to meet distress,
 May I nor mine the righteous path pursue,
 But int'rest only ever keep in view :
 But, by reflection better taught, I find 360
 We see the present, to the future blind.
 Trust to the will of *Jove*, and wait the end,
 And good shall always your good acts attend.
 These doctrines, *Perfes*, treasure in thy heart,
 And never from the paths of justice part : 365
 Never by brutal violence be sway'd ;
 But be the will of *Jove* in these obey'd.

In these the brute creation men exceed,
 They, void of reason, by each other bleed,
 While man by justice should be keep'd in awe, 370
 Justice of nature, well ordain'd, the law.
 Who right espouses thro a righteous love,
 Shall meet the bounty of the hands of *Jove* ;

Αλλὰ ταῦ' ἔγω εὐλπᾶ τελεῶ δια τερπικεραινον.

But this is my comfort, *I hope it is not by the consent of*
Jove. Tzetx.

† 372. *Who right espouses &c.*] Here the Poet has a regard to real merit, wisely considering that a good act is sometimes done, and the author of it ignorant of the good he does, therefore consequently void of the merit of it ; as on the contrary, a man may commit a crime without the consent of his will, and is therefore guiltless.

But he that will not be by laws confin'd,
 Whom not the sacrament of oaths can bind, 375
 Who, with a willing soul, can justice leave,
 A wound immortal shall that man receive ;
 His house's honour daily shall decline :
 Fair flourish shall the just from line to line.

O! *Perfes*, foolish *Perfes*, bow thine ear 380
 To the good counsels of a soul sincere.
 To wickedness the road is quickly found,
 Short is the way, and on an easy ground.
 The paths of virtue must be reach'd by toil,
 Arduous, and long, and on a rugged soil, 385
 Thorny the gate, but when the top you gain,
 Fair is the future, and the prospect plain.
 Far does the man all other men excel,
 Who, from his wisdom, thinks in all things well,
 Wisely confid'ring, to himself a friend, 390
 All for the present best, and for the end ;

* 382. *To wickedness the road &c.*] The beauty of this passage is admirable ; and it will appear the more so, when we consider the truth of the doctrine in this poetical dress. The road to what he here calls wickedness is soon found ; that is, our appetites are no sooner capable of enjoying their proper objects, but such objects are every day presenting themselves to us ; the way to what he calls virtue, and which is really so, is truly rugged, because we must resist the dictates of nature, if we consider ourselves as mere sensual beings, and reject those things which would give us immediate pleasure.

Nor

Nor is the man without his share of praise,
Who well the dictates of the wife obeys ;
But he that is not wise himself, nor can
Harken to wisdom, is a useless man.

395

Ever observe, *Perfes*, of birth divine,
My precepts, and the profit shall be thine ;
Then famine always shall avoid thy door,
And *Ceres*, fair-wreath'd goddess, bless thy store.
The slothful wretch, who lives from labour free,
Like drones, the robbers of the painful bee, 401
Has always men, and gods, alike his foes ;
Him famine follows with her train of woes.
With chearful zeal your mod'rate toils pursue,
That your full barns you may in season view. 405
The man industrious stranger is to need,
A thousand flocks his fertile pastures feed ;
As with the drone with him it will not prove,
Him men and gods behold with eyes of love.
To care and labour think it no disgrace, 410
False pride ! the portion of the sluggard race :
The slothful man, who never work'd before,
Shall gaze with envy on thy growing store,

‡ 396. ———— *Perfes, of birth divine,*] After the poet has endeavoured to excite his brother to acts of justice, by moral precepts, he reminds him of his birth, intimating that by acts of virtue the honour of a family is supported. *Tzetx.* See farther in *the Life*.

Like thee to flourish, he will spare no pains ;
 For lo! the rich virtue and glory gains. 415

Strictly observe the wholesome rules I give,
 And, blest'd in all, thou like a god shalt live.
 Ne'er to thy neighbour's goods extend thy cares,
 Nor be neglectful of thine own affairs.

Let no degen'rate shame debase thy mind, 420

Shame that is never to the needy kind ;
 The man that has it will continue poor ;
 He must be bold that would enlarge his store :

But ravish not, depending on thy might,
 Injurious to thy-self, another's right. 425

Who, or by open force, or secret stealth,
 Or perjur'd wiles, amasses heaps of wealth,
 Such many are, whom thirst of gain betrays,
 The gods, all seeing, shall o'ercloud his days ;
 His wife, his children, and his friends, shall dy, 430

And, like a dream, his ill-got riches fly :
 Nor less, or to insult the suppliant's crys,
 The guilt, or break thro hospitable tys.

Is there who, by incestuous passion led,
 Pollutes with joys unclean his brother's bed, 435

* 424. *But ravish not &c.*] How proper is this, after he had recommended boldness to his brother, lest he should mistake that which he designed as an honest resolution boldly pursued, and convert the best advice to the prejudice of others!

Or

Or who, regardless of his tender trust,
 To the poor helpless orphan proves unjust,
 Or, when the father's fatal day appears,
 His body bending thro the weight of years,
 A son who views him with unduteous eyes, 440
 And words of comfort to his age denys,
 Great *Jove* vindictive sees the impious train,
 And, equal to their crimes, inflicts a pain.

These precepts be thy guide thro life to steer :
 Next learn the gods immortal to revere : 445
 With unpolluted hands, and heart sincere,
 Let from your herd, or flock, an off'ring rise ;
 Of the pure victim burn the white fat thighs ;
 And to your wealth confine the sacrifice.

Let

¶ 448. *Of the pure victim &c.*] The thighs were offered to the gods, because of the honour due to them, those parts being of greatest service to animals in walking; and generating; and thereby, says *Tzetzes*, they commended themselves, and their undertakings, to divine protection.

We find the same offerings ordained by the *Levitical* laws, tho perhaps not just on the same occasion. How near the ceremonys agreed is uncertain; for here our author is deficient. We find the same strict command in *Leviticus*, that the victim should be pure. *And if his offering, for a sacrifice of peace offering, unto the Lord, be of the flock male or female, he shall offer it without blemish.* Chap. 3. Ver. 6. There likewise the fat, and those parts which contribute most to generation, are more particularly appropriated to that use. *And he shall offer*
 an

Let the rich fumes of od'rous incense fly, 450
 A grateful flavour, to the pow'rs on high ;
 The due libation nor neglect to pay,
 When ev'ning closes, or when dawns the day :
 Then shall thy work, the gods thy friends, succeed ;
 Then may you purchase farms, nor sell thro need.

Enjoy thy riches with a lib'ral soul, 456
 Plenteous the feast, and smiling be the bowl ;
 No friend forget, nor entertain thy foe,
 Nor let thy neighbour uninvited go.
 Happy the man with peace his days are crown'd, 460
 Whose house an honest neighbourhood surround ;
 Of foreign harms he never sleeps afraid,
 They, always ready, bring their willing aid ;
 Cheerful, should he some busy pressure feel,
 They lend an aid beyond a kindred's zeal ; 465

an offering made by fire unto the Lord ; the fat thereof, and the whole rump, it shall he take off hard by the backbone ; and the fat that covereth the inwards, and all the fat that is on the inwards. And the two kidneys, and the fat that is on them, which is by the flanks, and the caul above the liver, with the kidneys, it shall he take away. And the priest shall burn them on the altar ; it is the food of the offering made by fire, for a sweet savour. All the fat is the Lord's. Ver. 9, 15, 16. And in the same book are the offerings of frankincence, and drink offerings, instituted. In the Iliad of Homer, book 1, the thighs are offered to Apollo, as likewise in the Odyssey, book 21, and in several other parts of those two poems.

They

They never will conspire to blaff his fame ;
 Secure he walks, unfully'd his good name :
 Unhappy man, whom neighbours ill furround,
 His oxen dy oft' by a treach'rous wound.
 Whate'er you borrow of your neighbour's store,
 Return the same in weight, if able, more ; 471
 So to your self will you secure a friend ;
 He never after will refuse to lend.
 Whatever by dishonest means you gain,
 You purchase an equivalent of pain. 475

‡ 470. *Whate'er you borrow &c]* Our author in his rules of morality does not recommend an observation of the laws only, but all that may conduce to the true enjoyment of life, to ourselves, our friends, and our neighbours, as liberality, a particular regard to good men, in our payments to return more than we borrow ; none of which we are obliged to by any laws ; all this therefore must proceed from a generous soul, from a knowledge of the world, and a just and prudent way of thinking. He likewise shews, that to be honest, to be liberal, is not only to indulge a noble passion, but to be friends to ourselves ; and the rule he lays down in one line is enforced by the reason in the next. What an elegant praise is that *Tully* gives our poet, when, to commend this passage, he uses the same words, as near as he can, which he so much admires.

Illud Hesiodum laudatur a doctis quod eâdem mensurâ reddere jubet, quâ acciperis, aut etiam cumulatiore, si possis.

That passage of Hesiod is commended by men of learning, because he commands you never to return less than you borrow, but more, if you are able.

To

To all a love for love return : contend
 In virtuous acts to emulate your friend.
 Be to the good thy favours unconfin'd ;
 Neglect a sordid, and ingrateful, mind.
 From all the gen'rous a respect command, 480
 While none regard the base ungiving hand :
 The man who gives from an unbounded breast,
 Tho large the bounty, in himself is bless'd :
 Who ravishes another's right shall find,
 Tho small the prey, a deadly sting behind. 485
 Content, and honestly, enjoy your lot,
 And often add to that already got ;
 From little oft' repeated much will rise,
 And, of thy toil the fruits, salute thine eyes.
 How sweet at home to have what life demands, 490
 The just reward of our industrious hands,
 To view our neighbour's bliss without desire,
 To dread not famine, with her aspect dire !
 Be these thy thoughts, to these thy heart incline,
 And lo ! these blessings shall be surely thine. 495
 When at your board your faithful friend you greet,
 Without reserve, and lib'ral, be the treat :
 To stint the wine a frugal husband shows,
 When from the middle of the cask it flows.

Do

† 498. *To stint the wine &c.*] The reason Tzetzes,
 and some other commentators, give for this advice is,
 that

Do not, by mirth betray'd, your brother trust, 500
Without a witness, he may prove unjust :

Alike it is unsafe for men to be,
With some too diffident, with some too free.

Let not a woman steal your heart away,
By tender looks, and her apparel gay ; 505
When your abode she languishing enquires,
Command your heart, and quench the kindling fires ;
If love she vows, 'tis madness to believe,
Turn from the thief, she charms but to deceive :
Who does too rashly in a woman trust, 510
Too late will find the wanton prove unjust.

Take a chaste matron, partner of your breast,
Contented live, of her alone possess'd ;
Then shall you number many days in peace,
And with your children see your wealth increase ;

that wine, when the cask is first pierced, is small, being next the air, and when low, troubled with dregs ; at both which times, they say, *Hesiod* advises not to be sparing, the wine not being of much value ; but when it is about half out it draws more pure ; then is the time to be frugal. A poor compliment this to his guests ! If so, all his former rules of liberality are destroyed ; but these gentlemen must certainly mistake his meaning. All that he would recommend is, not to let our liberality run to profuseness ; and, when the wine is strong, not to drink to excess, by which we become enemies to our-selves and friends.

Then

Then shall a duteous careful heir survive, 516
To keep the honour of the house alive.

If large possessions are, in life, thy view,
These precepts, with assiduous care, pursue.

The end of the first BOOK.

WORKS

WORKS

BOOK II

THE STANDARD

DAYS.

BOOK II.

WORKS *and* DAYS.

BOOK II.

The ARGUMENT.

*I*N this book the poet instructs his countrymen in the arts of agriculture, and navigation, and in the management of the vintage: he illustrates the work with rural descriptions, and concludes with several religious precepts, founded on the custom and manners of his age.

WORKS *and* DAYS.

BOOK II.

WHEN the *Pleiades*, of *Atlas* born,
 Before the sun's arise illume the morn,
 Apply the sickle to the ripen'd corn ;
 And when, attendant on the sun's decline,
 They in the ev'ning æther only shine,

5
Then

† 1. *When the Pleiades &c.*] I shall first observe that the poet, very judiciously, begins his instructions with a general direction when to sow and to reap ; which rule is contained in the two first lines, but lengthened, in the translation, into seven. This first main precept is to *reap when the Pleiades rise, and to plow when they set.*

After this he informs his countrymen in their several dutys, at home, and in the fields. For the poetical and allegorical meaning of the *Pleiades*, I shall use the words of the Scholiast on this passage.

Pleione bore to *Atlas* seven daughters ; the names of which we find in the *Phænomena* of *Aratus*. *Alcyone*, *Merope*, *Celaeno*, *Electre*, *Sterope*, *Taygete*, and *Maia* ; but six of which, says he, are seen. These being pursued by *Orion*, who was in love with them, were changed into doves, and afterwards placed by *Jupiter*, in the *Zodiac*. Thus much for the fabulous. By *Atlas*, who is say'd to support the heavens on his shoulders, is mean'd the

Then is the season to begin to plow,
 To yoke the oxen, and prepare to sow:
 There is a time when forty days they ly,
 And forty nights, conceal'd from human eye,
 But in the course of the revolving year, 10
 When the swain sharps the scythe, again appear.
 This is the rule to the laborious swain,
 Who dwells or near, or distant from, the main,
 Whether the shady vale receives his toil,
 And he manures the fat, the inland, soil. 15

Would you the fruits of all your labours see,
 Or plow, or sow, or reap, still naked be;
 Then shall thy barns, by *Ceres* blest'd, appear
 Full of the various produce of the year;

the pole, which divides, and determinates, the hemispheres; of whom the *Pleiades*, or seven stars, and all other stars, are sayed to be born; because, after the separation of the hemispheres, they appeared. The rising of the *Pleiades* is from the ninth of *May*, to the three and twentyeth day of *June*; the setting of them from the eighth of *October* to the ninth of *December*. *Tzetzes*. What our author means by their rising and setting I have endeavoured to explain in my translation.

† 8. *There is a time &c.*] This is, says *Tzetzes*, partly in *April*, and partly in *May*; which is occasioned by the vicinity of the sun to the *Pleiades* at that time. In *April* he passes thro *Aries*, and in *May* thro *Taurus*; in the middle of which sign these stars are placed. Some, contrary to *Tzetzes*, date the rising of these from the beginning of *June*; to which month quite thro *May*, say they, the sun passes thro *Taurus* and *Gemini*.

Nor

Book II. WORKS and DAYS. 47

Nor shall the seasons then behold thee poor, 20
A mean dependant on another's store.

Tho, foolish *Perfes*, bending to thy pray'rs,
I lately hear'd thy plaints, and eas'd thy cares,
On me no longer for supplys depend,
For I no more shall give, no more shall lend. 25

Labour industrious, if you would succeed ;
That men should labour have the gods decreed,
That with our wives and children we may live,
Without th' assistance that our neighbours give,
That we may never know the pain of mind, 30
To ask for succour, and no succour find :

Twice, thrice, perhaps, they may your wants supply;
But constant beggars teach them to deny ;
Then wretched may you beg, and beg again,
And use the moving force of words in vain. 35

Such ills to shun, my counsels lay to heart ;
Nor dread the debtor's chain, nor hunger's smart.

A house, and yoke of oxen, first provide,
A maid to guard your herds, and then a bride ;

‡ 22. *Tho, foolish Perfes, &c.*] It is evident from these, and other, lines, that tho *Perfes* had defrauded his brother of his right, he was soon reduced to want his assistance. It may not be impertinent here to observe, that *Hesiod*, in several of his moral precepts, had his eye on the present circumstances of his brother ; as in the first book, ‡ 431, speaking of the wicked,

————— *like a dream his ill got riches fly.*

The

The house be furnish'd as thy need demands, 40
 Nor want to borrow from a neighbour's hands.
 While to support your wants abroad you roam,
 Time glides away, and work stands still at home.
 Your bus'ness ne'er defer from day to day,
 Sorrows and poverty attend delay ; 45
 But lo ! the careful man shall always find
 Encrease of wealth according to his mind.

When the hot season of the year is o'er
 That draws the toilsome sweat from ev'ry pore,
 When o'er our heads th' abated planet rolls 50
 A shorter course, and visits distant poles,
 When *Jove* descends in show'rs upon the plains,
 And the parch'd earth is cheer'd with plenteous rains,
 When human bodys feel the grateful change,
 And less a burden to themselves they range, 55
 When the tall forest sheds her foliage round,
 And with autumnal verdure strews the ground,
 The bole is incorrupt, the timber good ;
 Then whet the sounding ax to fell the wood.

† 59. *Then whet the sounding ax &c.*] The wood that is felled at this time of the year may be preserved imputrid, the moisture having been dried away by the heat of the weather ; which renders it firm and durable ; but if felled with the moisture in the trunc, or bole, it rots. *Tzetx.*

Provide

Provide a mortar three feet deep, and strong ; 60
And let the pistil be three cubits long.

One foot in length next let the mallet be,
Ten spans the wain, seven feet her axeltree;
Of wood four crooked bits the wheel compose,
And give the length three spans to each of those. 65

From hill or field the hardest holm prepare,
To cut the part in which you place the share;
Thence your advantage will be largely found,
With that your oxen long may tear the ground ;
And next, the skilful husbandman to show, 70

Fast pin the handle to the beam below :
Let the draught-beam of sturdy oak be made,
And for the handle rob the laurel shade ;
Or, if the laurel you refuse to fell,
Seek out the elm, the elm will serve as well. 75

Two plows are needful ; one let art bestow,
And one let nature to the service bow ;

If

† 60. *Provide a mortar &c.*] Some think this was for the same use of a mill : if so, an argument may be brought, from the invention of mills, for the antiquity of *Hesiod*, who does not mention one in any of his writings.

† 76. *Two plows are needful ; &c.*] On the plows here mentioned, *αἰσχροῦ καὶ ἀνελίου*, *Grævius* has a learned note, from the scholiast of *Apollonius Rhodius* ; the first he and other commentators interpret a plow made of a wood that inclines, by nature, to a plow-tail : says
D one,

If use, or accident, the first destroy,
Its fellow in the furrow'd field employ.

Yoke from the herd two sturdy males, whose age
Mature secures them from each other's rage; 81
For if too young they will unruly grow,
Unfinish'd leave the work, and break the plow:
These, and your labour shall the better thrive,
Let a good plowman, year'd to forty, drive; 85
And see the careful husbandman be fed
With plenteous morsels, and of wholesome bread:
The slave, who numbers fewer days, you'll find
Careless of work, and of a rambling mind;
Perhaps, neglectful to direct the plow, 90
He in one furrow twice the seed will sow.

Observe the crane's departing flight in time,
Who yearly soars to seek a southern clime,
Conscious of cold; when the shrill voice you hear,
Know the fit season for the plow is near; 95
Then he for whom no oxen graze the plains,
With aking heart, beholds the winter rains;

one, *aratrum quod habet dentale solidum et adnatum, non affixum*. Tzetzes takes no notice of this passage. See the View.

§ 94. *When her shrill voice &c.*] The crane is a very fearful and tender bird, and soon sensible of cold and heat, and, thro the weight of its body, easily feels the quality of the upper air, while flying; which occasions her screaming in cold weather, lest she should fall.
Tzetx.

Be

Be mindful then the sturdy ox to feed,
 And careful keep within the useful breed.
 You say, perhaps, you will intreat a friend 100
 A yoke of oxen, and a plow, to lend:
 He your request, if wise, will thus refuse,
 I have but two, and those I want to use;
 To make a plow great is th' expence and care;
 All these you should, in proper time, prepare. 105
 Reproofs like these avoid; and, to behold
 Your fields bright waving with their ears of gold,
 Let unimprov'd no hour, in season, fly,
 But with your servants plow, or wet, or dry;
 And in the spring again to turn the soil 110
 Observe; the summer shall reward your toil.
 While light and fresh the glebe insert the grain;
 Then shall your children smile, nor you complain.
 Prefer with zeal, when you begin to plow,
 To *Jove* terrene, and *Ceres* chaste, the vow; 115
 Then

§ 114. *Prefer with zeal, &c.*] *Hesiod* keeps up an air of piety quite thro' his poem, which, as Mr. *Addison* observes in his *Essay on the Georgic*, should be always maintained. *Tzetzes* tells us *Ζεὺς Χθονίος* is *Bacchus*; and the reason for his being joined with *Ceres*, is, because they were in *Agypt* together, where they instructed men in the art of tillage, and planting. It is not unreasonable to imagine the poet should invoke *Bacchus* and *Ceres*, who are the two deities which preside over the harvest and the vintage, two great subjects of this book: but the

D 2

learned

Then will the rural deities regard
 Your welfare, and your piety reward.
 Forget not, when you sow the grain, to mind
 That a boy follows with a rake behind ;
 And strictly charge him, as you drive, with care, 120
 The seed to cover, and the birds to scare.
 Thro' ev'ry task, with diligence, employ
 Your strength ; and in that duty be your joy ;

learned *Grævius* has put it out of dispute that it is *Pluto*. *Zeus χθονιος*, says he, is the infernal *Jupiter* ; by *χθονια* the *Greeks* mean'd *καταχθονια*, what is under ground. This he illustrates by many authoritys, and proves *χθονιος θεος* to be *infernal gods*. We find many inscriptions, continues he, *ΧΘΟΝΙΟΙΣ ΘΕΟΙΣ*, in other places *θεοις καταχθονιοις*. We see in antient monuments *χθονιος Ερμης* infernal *Mercury*, because he drives the souls of the departed to the shades below. *Æschylus* calls *Pluto* *Zeus κεκμηκοτων*, the *Jupiter of the dead* ; and *Hesiod*, likewise, in his *Theogony*, files him *θεος χθονιος* ; and the *Furys* are called, by *Euripides*, *χθονιαι θεαι infernal goddesses*. Now let us examine why *Pluto* is invoked by the husbandmen ; he was believed to be author of all the riches which come out of the earth. This we have in a hymn to *Pluto* ascribed to *Orpheus* :

ΠΛΥΤΟΔΟΤΩΝ ΓΕΝΕΝ ΒΡΟΤΕΝ ΚΑΡΠΟΙΣ ΕΝΙΑΥΤΩΝ.

The giver of riches to human race in annual fruits : and *CICERO*, *de naturâ deorum*, thus accounts for it, *quod recidunt omnia in terras, & oriuntur è terris*, because all things must be reduced to, and arise from, the earth. Thus far *Grævius* ; and *Valla*, in his translation, has took it in the same sense : *Plutonem, in primis, venerare*.

And,

And, to avoid of life the greatest ill,
 Never may sloth prevail upon thy will : 125
 (Bless'd who with order their affairs dispose !
 But rude confusion is the source of woes !)
 Then shall you see, Olympian *Jove* your friend,
 With pond'rous grain the yellow harvest bend ;
 Then of *Arachne's* web the vessels clear, 130
 To hoard the produce of the fertile year.
 Think then, o ! think, how pleasant will it be,
 At home an annual support to see,
 To view with friendly eyes your neighbour's store,
 And to be able to relieve the poor. 135

Learn now what seasons for the plow to shun :
 Beneath the tropic of the winter's sun

Be

✧ 128. *Then shall you see, &c.*] Εἰ τέλος αὐτος ὀπί-
 θεν Ὀλυμπιος ἐδῶλον ὀπαῶσι, is one line in the original ;
 the construction of which is, *if heaven shall afterwards*
grant you a good end. The natural interpretation of which
 is, that proper pains may be taken for the tillage, but,
 if an unlucky season should happen, the labour of the
 husbandman is frustrated.

✧ 137. *Beneath the tropic &c.*] After the poet has
 taught his countrymen what seasons to plow and sow in,
 he teaches them what to avoid ; which are all the days
 in the winter tropic, or what the *Latins* call solstice.
 From the setting of *Sagitta*, and the rising of *Equus*, to
 the rising of the *Pleiades*, which is from the eighth de-
 gree of *Aries* to the seventh of *Cancer*, the vernal æqui-
 nox begins and ends. From the rising of the *Pleiades*,
 which is from the eighth degree of *Cancer*, to the rising

D 3

of

Be well observant not to turn the ground,
 For small advantage will from thence be found :
 How will you sigh when thin your crop appears, 140
 And the short stalks support the dusty ears !
 Your scanty harvest then, in baskets press'd,
 Will, by your folly, be your neighbour's jest :
 Sometimes indeed it otherwise may be ;
 But who th' effect of a bad cause can see ? 145
 If late you to the plowman's task accede,
 The symptoms these the later plow must speed.
 When first the cuckoo from the oak you hear,
 In welcome sounds, foretel the spring-time near,
 If *Jove*, the plowman's friend, upon the plains, 150
 Three days and nights, descends in constant rains,
 Till on the surface of the glebe the tide
 Rise to that height the ox's hoof may hide,
 Then may you hope your store of golden grain
 Shall equal his who earlier turn'd the plain. 155
 Observe, with care, the precepts I impart,
 And may they never wander from thy heart ;

of *Arcturus* and *Capricorn*, is the summer solstice, of one hundred and twenty four days. From the rising of *Arcturus* and *Capricorn*, to the setting of the *Pleiades* and *Orion*, is the autumn *æquinox*, of fifty six days. From the setting of the *Pleiades* and *Orion*, to the setting of *Sagitta*, and the rising of *Equus*, is the winter solstice of an hundred days. *Tzetx.*

Then

Then shall you know the show'rs what seasons bring,
And what the bus'ness of the painted spring.

In that bleak, and dead, season of the year, 160
When naked all the woods, and fields, appear,
When nature lazy for a while remains,
And the blood almost freezes in the veins,
Avoid the public forge where wretches fly
Th' inclement rigour of the winter sky : 165

Thither

¶ 164. *Avoid the public forge &c.*] Grævius changes the common Latin translation of this passage, *Æneam sedem*, into *officinam ærariam*, or, *ferrariam*, which is apparently right to all who understand the author. These forges, with the *λεχαι*, were places, always open to poor people, where they used to sleep. Proclus, in his remarks on this verse, says, at one time, in Athens, were three hundred and sixty of these public places. *Θωκος* is the same with *δομος*; in this sense our poet uses it in another place: *Φευγειν δε σκιερης θωκος*, fly the open houses, or shady places; hence *θωκειν* signifies to loiter, or gossip in any place; and hence *θωκει, καθησαι, and ομιλει*, become synonymous. Dicæarchus gives this character of the Athenians, a people, says he, much inclined to vain prating, a lurking, sycophantic, crew, very inquisitive after the affairs of other people. Thus much from Grævius. These places, in one sense, are not unlike the *tonstrinae*, or barbers-shops, of the Romans, where all the idle people assembled; which were once remarkable, and are now in several places, among us, for being the rendezvous of idle folks. In this sense Frisius seems to take this passage: *fabrorum vitato focus, nugasque calentes*, &c. This same custom of loitering, and gossiping, at a barber's shop, was notorious too at Athens, as we may learn from the *Plutus* of Aristophanes.

Thither behold the slothful vermin stray,
 And there in idle talk consume the day ;
 Half-starv'd they sit, in evil consult join'd,
 And, indolent, with hope buoy up their mind ;
 Hope that is never to the hungry kind !
 Labour in season to encrease thy store,
 And never let the winter find thee poor :
 Thy servants all employ till summer's pass'd,
 For tell them summer will not always last.

170

The month all hurtful to the lab'ring kine, 175
 In part devoted to the god of wine,

Demands

Οὐ πεῖθομαι

Καὶ τοι λόγος γ' ἦν, ὅτι τ' Ἡρακλεῖα, πολὺς
 Ἐπὶ τοῖσι κουρείοις τῶν καθημερῶν.

By Hercules, I would not believe it, if it was the common talk among the idle fellows, in the barbers-shops.

The last part of this note, from *Aristophanes*, by *Mr. Theobald*.

§ 175. *The month all hurtful &c.*] Here begins a lively and poetical description. The coming of the north wind, the effect it has on the land, water, woods, man, and beast, is naturally, and beautyfully, painted. The incidents of the sheep, and the virgin, are ridiculed, by *Mr. Addison*, in his essay on the *Georgic*, as mean. I must beg leave to dissent from that great writer. The representation of their comfortable condition serves to enliven the picture of the distress of the other creatures, who are more exposed to the inclemency of the weather. All this is carryed on with great judgement ; the poet goes not out of the country for images ; he tells us not of the havoc that is made in towns by storms. That
 of

Book II. WORKS *and* DAYS. 57

Demands your utmost care ; when raging forth,
 O'er the wide seas, the tyrant of the north,
 Bellowing thro *Thrace*, tears up the lofty woods,
 Hardens the earth, and binds the rapid floods. 180
 The mountain oak, high tow'ring to the skys,,
 Torn from his root across the valley lys ;
 Wide spreading ruin threatens all the shore,
 Loud groans the earth, and all the forests roar :
 And now the beast amaz'd, from him that reigns 185
 Lord of the woods to those which graze the plains,
 Shiv'ring the piercing blast, affrighted, flies,
 And guards his tender tail betwixt his thighs.
 Now nought avails the roughness of the bear,
 The ox's hide, nor the goat's length of hair, 190
 Rich in their fleece, alone the well cloath'd fold
 Dread not the blust'ring wind, nor fear the cold.
 The man, who could erect support his age,
 Now bends reluctant to the north-wind's rage :
 From accidents like these the tender maid, 195
 Free and secure, of storms nor winds afraid,

of the *Polypus* is a very proper circumstance, and not foreign to a rural description. *Valla* and *Frisus* differ in their names of this month ; one will have it to be *December*, and the other *January* : be it either of which, it is plain from hence it was the month in which the *Greeks* celebrated the feast of *Bacchus*, *HESIOD* calls it *Ανναλον*, from one of the names of that deity.

D 5

Lives,

Lives, nurtur'd chaf't beneath her mother's Eye,
 Unhurt, unfully'd, by the winter's sky ;
 Or now to bathe her lovely limbs she goes,
 Now round the fair the fragrant ointment flows ; 200
 Beneath the virtuous roof she spends the nights,
 Stranger to golden *Venus*, and her rites.
 Now does the boneless *Polypus*, in rage,
 Feed on his feet, his hunger to assuage ;
 The sun no more, bright shining in the day, 205
 Directs him in the flood to find his prey ;
 O'er swarthy nations while he fiercely gleams,
Greece feels the pow'r but of his fainter beams.
 Now all things have a diff'rent face below ;
 The beasts now shiver at the falling snow ; 210
 Thro woods, and thro the shady vale, they run
 To various haunts, the pinching cold to shun ;
 Some to the thicket of the forest flock,
 And some, for shelter, seek the hollow rock.

† 203. *Now does the boneless &c.*] The original, which I have translated *Polypus* from the example of every *Latin* version, and commentator, is *αροσσεος*, which signifies any thing that is *boneless*. The Scholiast tells us, from *Pliny* book 9, the *Polypus* in the severe winter seasons keeps in his cave, and gnaws his feet, thro hunger ; and *Tzetzes* says many of them have been found with maimed feet. From these accounts we may reasonably conclude what *Hesiod* calls *αροσσεος* to be the same fish.

A winter

A winter garment now demands your care, 215
To guard the body from th' inclement air ;
Soft be the inward vest, the outward strong,
And large to wrap you warm, down reaching long :
Thin lay your warf, when you the loom prepare,
And close to weave the woof no labour spare. 220
The rigour of the day a man defys,
Thus cloath'd ; nor sees his hairs like bristles rise.
Next for your feet the well hair'd shoes provide,
Hairy within, of a sound ox's hide.
A kid's soft skin over your shoulders throw, 225
Unhurt to keep you from the rain or snow ;
And for your head a well made cov'ring get,
To keep your ears safe from the cold and wet.

‡ 215. *A winter garment &c.*] Here is a description of the old *Grecian* habit for men in winter. The soft tunic is an under garment, the other a sort of a loose coat to wrap round the body, which he informs you how to make. The warf is that part of the loom, when set, which the shuttle goes thro ; the woof is the thread which comes from the shuttle in weaving. To keep the neck warm he advises to throw the skin of some beast cross the shoulders. The covering for the head was a thick cap, which came quite over the ears. From his mentioning nothing else in particular, we may imagine the shoes completed the dress. *Le Clerc*, on this place, merryly observes, that the earnest directions for making the winter dress favour very much of old age in the poet : but I must beg leave to remark that some allowance is to be made for the bad clime of his country, of which we find himself giving a wretched character.

D 6

When

When o'er the plains the north exerts his sway,
 From his sharp blasts piercing begins the day ; 230
 Then from the sky the morning dew's descend,
 And fruitful o'er the happy lands extend.
 The waters by the winds convey'd on high,
 From living streams, in early dew-drops ly 234
 Bright on the grass ; but if the north-wind swells,
 With rage, and thick and fable clouds compels,
 They fall in ev'ning storms upon the plain :
 And now from ev'ry part, the lab'ring swain }
 Foresees the danger of the coming rain ; }
 Leaving his work, panting behold him scow'r 240
 Homeward, incessant to outrun the show'r.
 This month commands your care, of all the year,
 Alike to man and beast, the most severe :
 The ox's provender be stinted now ;
 But plenteous meals the husbandman allow ; 245
 For

* 233. *The waters by the winds &c.*] Hence we may learn the opinion of the antients concerning the dew. Says *Tzetzes*, a cloud contracted from humid vapours extenuates into wind : if the vapours are thin they descend in dew ; but, if thick, they condense, and fall in rain.

I shall recommend to those who would inform themselves better in the nature of these bodys, and how they act on each other, Dr. WOODWARD'S *Natural History of the Earth*, in the third part of which these subjects are judiciously treated of.

* 244. *The ox's provender &c.*] The reason the Scholiast gives for stinting the provender of the oxen, at this

For the long nights but tedious pass away.
 These rules observe while night succeeds the day,
 Long as our common parent, earth shall bring
 Her various offsprings forth to grace the spring.

When, from the tropic of the winter's sun, 250
 Thrice twenty days and nights their course have run,
 And when *Arcturus* leaves the main to rise
 A star, bright shining in the ev'ning skys,
 Then prune the vine: 'tis dang'rous to delay
 Till with complaints the swallow breaks the day. 255

this time, is because the days are at the shortest; therefore they are not kep'd so much to labour as in some other parts of the year, but they sleep most of their time away, and therefore are recruited by rest. The case is not the same with the husbandmen; their labour is not lessened, and they require the more food, the more rigorous the weather.

¶ 250. *When, from the tropic &c.*] The setting of the *Pleiades* is from the eighth of *October* to the ninth of *December*. The winter solstice continues an hundred days after; and, according to the poet, *Arcturus* rises sixty days after the winter solstice. The use of pruning the vines, at this time, must be to cut off the leaves which shade the grapes from the sun.

¶ 255. *Till with complaints &c.*] The poet calls it *πανδίωνις χελιδών*, alluding to the story of *Progne*, and *Philomela*, the daughters of *Pandion* king of *Athens*; the latter of which was marryed to *Tereus* king of *Thrace*, who was in love with her sister *Progne*, whom he debauched, and afterwards cut out her tongue. She was turned into a swallow. The story is told at large by *Ovid*, in his *Metamorphoses*, book 6.

When

When with their domes the slow-pac'd snails retreat,
 Beneath some foliage, from the burning heat
 Of the *Pleiades*, your tools prepare;
 The ripen'd harvest then demands your care.
 Now fly the jocund shades, your morning sleep, 260
 And constant to their work your servants keep;
 All other pleasures to your duty yield;
 The harvest calls, haste early to the field.
 The morning workman always best succeeds;
 The morn the reaper, and the trav'ler, speeds: 265
 But when the thistle wide begins to spread,
 And rears in triumph his offensive head,

When

‡ 256. *When with their domes &c.*] The Greek word, which I have translated *snails*, is *φερεικος*, which literally signifies any animal that carries its house about with it. The poet here says it is time to begin the harvest, when the ground is so excessive hot that the snail, or *φερεικος*, cannot bear it.

‡ 269. *The grasshopper &c.*] It is remarkable that *Virgil*, and other *Latin* poets, generally use the epithet *rauca* to *Cicada*; whereas the *Greeks* describe the *τετλιξ* as a musical creature, — *Τετλιγος επει τογε φερτερον αδεις*.
Theoc. Idyl. 1.

You sing sweeter than a grasshopper.

Μακαριζομεν σε, τετλιξ,
 Οτι δενδρεων επ' αερων,
 Ολιγην δροσον πεπωκως,
 Βασιλευς οπως, αειδεις.

Anacreon.

*Grasshopper, we hail thee bliss'd,
 In thy lofty shady nest,*

Happy

When in the shady boughs, with quiv'ring wings,
The grasshopper all day continual sings,

The

*Happy, merry, as a king,
Sipping dew, you sip and sing.*

We have a fuller description of this creature in the
shield of HERCULES:

*The season when the grasshopper begun
To welcome with his song the summer sun;
With his black wings he flies the melting day
Beneath the shade, his seat a verdant spray;
He early with the morn exerts his voice,
Him mortals hear, and as they hear rejoice;
All day they hear him from his cool retreat;
The tender dew his drink, the dew his meat.*

I must here take notice that the grasshopper, in the
original, is *νηχτα τετλιξ*.

* The greek poets, agreeing thus in their description of
this creature, give me reason to believe the common trans-
lation of this word into Cicada is false. Henry Stephens,
and others, give us an account of the Cicada, and Acheta,
the latter of which, say they, is the singer *. The follow-
ing collection, concerning this creature, by Mr. Theobald.
The *νηχτα τετλιξ*, or male singing grasshopper, has
such propertys ascribed to it, by the antients, as ought
to leave us greatly in doubt whether it could be the same
animal which we now call by that name. I will subjoin
what I have met with in authors concerning it, and think
the contents of such extracts may stand for reasons. *Hesiod*,
Anacreon, *Theocritus*, *Aristophanes*, &c. all concur to
celebrate the sweetness of its note: and the old Scholiast
upon *Aristophanes* particularly acquaints us that the *Athe-
nians*, of the most early times, wore golden grasshoppers
in their hair; because, being a musical animal, it was
sacred to *Apollo* who was one of their tutelar deities. I
can remember but a single passage, that contains any
thing

The season when the dog resumes his reign, 270

Weakens the nerves of man and burns the brain,

Then

thing spoken in derogation of the melody of the *τετλιξ*, and that is from *Simonides*, as quoted by *Athenæus*. *Τὰν ἀμύλοισι τετλίγας*. Lib. 15. cap. 8. *Casaubon* renders it, *Quam cicadæ modorum nesciæ*, and tells us that the *τετλίγας* here stand for *bad poets*, or *bad singers*. The utmost talent, I think, of our grasshoppers now known, is an acute, but not over grateful, chirping.

Ælian, in particular, *de animal.* instances, among the preferences that nature gives to the male sex in animals, the singing of the male grasshoppers: and, in another place, he seems to rank them with birds; for all the other birds that are vocal, says he, express their sound, like man, with the mouth; but the tone of the *τετλιξ* is by the verberation of a little membrane about the loins.

Aristotle does not give us much light upon the question: he says, *περὶ ζῴων*, lib. 5. there are two sorts of *τετλίγας*, a larger, and a smaller sort, that the large and vocal species were called *αχέτας*, but the small *τετλιγόνια*, and subjoins, that no *τετλίγας* are to be found, where no trees are; a point that will presently fall under consideration.

But we learn something farther from *Ælian*, *de animal.* lib. 12. that these *τετλίγας* were not only more vocal than what are now met with, but of a size big enough to be sold for food; that there was likewise a sea-grasshopper, if we are to call it so, of the bigness of a small crab or cray-fish, which made some noise when ever it was taken. *Ib.* 13. These, indeed, were seldom made use of for food, by reason of a singular superstition: for the *Serephians* payed them such uncommon homage, as to bury, and weep over, any of them which dyed, because they esteemed them sacred to *Perseus* the son of *Jupiter*: there is another circumstance, asserted by a number of authors, in which the *τετλίγας* differed from our grass-

Then the fat flesh of goats is wholesome food,
And to the heart the gen'rous wine is good ;

Then

grasshoppers, and that is, of their sitting and singing in trees. It is evident, says *Eustathius*, *ad Iliad.* 3. that the *τετλιγες* sing aloft ; for a great part of their songs come from the branches of trees, and not from the ground. This necessarily brings me to remember, says he, that symbolical threatening, which a certain prince sent to his enemys, that he would make their *τετλιγες* sing on the ground ; meaning, that he would cut down their trees, and lay their country waste : *Aristotle* *περι ρητορικης*, and *Demetrius* *περι ερμηνειας*, both record this expression, but ascribe it to different persons : and that may be the reason *Eustathius* names no particular person for it : nor did these *τετλιγες* sing only upon shrubs and bushes, but on the tops of the most lofty trees. *Archias*, in his epigram, *vid. Anthol. Græc.* mentions the *τετλιξ* sitting upon the green boughs of the flourishing pitchtree ; and *Leonidas*, in another which immediately follows, gives an epithet alluding to its nesting in the oak, *δρυοκορτα τετλιγι*.

Lastly, another circumstance, in which the *τετλιγες* also differed from our grasshoppers, is, that our only hop and skip lightly, the other seem to have had a power of flying like birds. *Ælian*, *de animal. lib.* 5, gives us more than a suspicion of this, or tells us a very ridiculous story, if he did not believe it. He begins with informing us, that the *τετλιγες* both of *Rhégium* and *Locri*, if they were removed out of their own confines into the other, became entirely mute ; a change, that nature only could account for. He subjoins to this, that as *Rhégium* and *Locri* are separated by a small river, tho the distance from bank to bank was not, at most, above an acre's breadth, these *τετλιγες* never fly over [*ε διαπετοῦσαι*] to the opposite bank. *Pausanias*, *Ηλιακων* 2, (who gives us the name of this river, *Caecinus*,) puts a different turn upon the story

Then nature thro the softer sex does move,
 And stimulates the fair to acts of love: 275
 Then in the shade avoid the mid-day sun,
 Where zephyrs breathe, and living fountains run ;
 There pass the sultry hours, with friends, away,
 And frolic out, in harmless mirth, the day ;
 With country cates your homely table spread, 280
 The goat's new milk, and cakes of milk your bread ;
 The flesh of beeves, which brouse the trees, your meat ;
 Nor spare the tender flesh of kids to eat ;
 With *Byblian* wine the rural feast be crown'd ;
 Three parts of water, let the bowl go round. 285
Forget

story of these memorable *terryes*, that those on the side of *Locri* were as shrill as any whatever, but that none of those within the territorys of *Rhegium* were ever vocal. So much for grasshoppers ; I thought what is mentioned by our poet, concerning the sweetness of their voice, and their perching on trees, might make this note necessary.

§ 284. *Byblian wine &c.*] The Scholiast tells us this wine took its name from a country in *Thrace* abounding with fine wines. *Armenidas* is of the same opinion ; and *Epicarmus* says it is so called from the *Byblian* hills. This is mentioned in the catalogue of wines which *Philinus* gives us ; viz. the *Lesbian*, *Chian*, *Thasian*, *Byblian*, and *Mendæan*. *Theocritus*, in his fourteenth *Idyllium*, calls it the fine flavoured *Byblian*. *Le Clerc*.

§ 285. *Three parts of water, &c.*] The *Greeks* never accustomed themselves to drink their wine unmixed. When *Ulysses* parted from *Calypso*, *HOMER* tells us, he took with him one vessel of wine, and another large one
of

Forget not, when *Orion* first appears,
 To make your servants thresh the sacred ears;
 Upon the level floor the harvest lay,
 Where a soft gale may blow the chaff away;
 Then, of your labour to compute the gain, 290
 Before you fill the vessels, mete the grain.
 Sweep up the chaff, to make your work compleat;
 The chaff, and straw, the ox and mule will eat.
 When in the year's provision you have lay'd,
 Take home a single man, and servant-maid; 295
 Among your workmen let this care be shown
 To one who has no mansion of his own.
 Be sure a sharp-tooth'd cur well fed to keep,
 Your house's guard, while you in safety sleep.
 The harvest pass'd, and thus by *Ceres* bless'd, 300
 Unyoke the beast, and give your servants rest.

of water. MENANDER says; τρεῖς ὑδατος οἶνε δ' ἓνα
 μνον, *three of water; and but one of wine.* BARNES'S
 HOMER. In the fourth book of the *Iliad* we find *Agamemnon*
 complimenting *Idomeneus* in this manner:

*Tho all the rest with stated rules we bound,
 Unmix'd, unmeasur'd, are thy goblets crown'd.*

POPE.

* 292. *Sweep up the chaff, &c.*] This at first seems
 absurd, to advise to sweep up the chaff, after they had
 threshed in a place where the wind blowed it away; but
 we are to take notice, that the time for threshing is when
 a soft gale blows, sufficient only to separate the chaff from
 the corn.

Orion

Orion and the *Dog*, each other nigh,
 Together mounted to the midmost sky,
 When in the rosy morn *Arcturus* shines,
 Then pluck the clusters from the parent vines ; 305
 Forget not next the ripen'd grapes to lay
 Ten nights in air, nor take them in by day ;
 Five more remember, 'e're the wine is made,
 To let them ly, to mellow in the shade ;
 And in the sixth briskly yourself employ, 310
 To cask the gift of *Bacchus*, fire of joy.
 Next, in the round, do not to plow forget,
 When *the seven virgins*, and *Orion*, set :
 Thus an advantage always shall appear,
 In ev'ry labour of the various year. 315
 If o'er your mind prevails the love of gain,
 And tempts you to the dangers of the main,

Yet

* 302. *Orion, and the Dog &c.*] As the business of agriculture is to be minded from the rising and setting of the *Pleiades*, that of the vintage is from the appearance of *Arcturus*; when it appears in the evening the vines are to be pruned, and when in the morning the grapes are to be gathered. This, according to the Scholiast, is some time after the ninth of *August*.

* 312. *Next, in the round, &c.*] Here the poet ends the labours of the year, so far as relates to the harvest and the vintage, concluding with his first instruction founded on the setting of the *Pleiades*. For the story of *Orion*, who was changed into a constellation, and the *Pleiades*, look on the note to the first line of this book.

* 316. *If o'er your mind &c.*] The directions for the management of the vessels, to haul them on shore, to block

Yet in her harbour safe the vessel keep,
 When strong *Orion* chases to the deep
 The *virgin stars* ; then the winds war aloud, 320
 And veil the ocean with a sable cloud :
 Then round the bark, already haul'd on shore,
 Lay stones, to fix her when the tempests roar ;
 But first forget not well the keel to drain ;
 And draw the pin to save her from the rain. 325
 Furl the ship's wings, her tackling home convey,
 And o'er the smoke the well made rudder lay.
 With patience wait for a propitious gale,
 And a calm season to unfurl the sail ;
 Then launch the swift wing'd vessel on the main, 330
 With a fit burden to return with gain.
 So our poor father toil'd his hours away,
 Careful to live in the unhappy day ;
 He, foolish *Perfes*, spent no time in vain,
 But fled misfortunes thro the wat'ry plain ; 335
 He, from *Æolian Cuma*, th' ocean pass'd,
 Here, in his sable bark, arriv'd at last.

Not

block them round with stones, to keep them steady, to drain the keel, &c. and the particular instructions for the voyage, shew their ships not to have been very large, nor their commerce very extensive. The largest man of war, mentioned by *Homer*, in the *Grecian* fleet, carried but one hundred and twenty men.

† 336. *Æolian Cuma*, &c.] The *Æolian isles* took their name from *Æolus* their king, who was a great mathematician,

Not far from *Helicon* he fix'd his race,
 In *Ascra's* village, miserable place!
 How comfortless the winter season there! 340
 And cheerless, *Ascra*, is thy summer air.

O! *Perfes*, may'st thou ne'er forget thy fire,
 But let thy breast his good example fire:
 The proper business of each season mind;
 And o! be cautious when you trust the wind. 345
 If large the vessel, and her lading large,
 And if the seas prove faithful to their charge,
 Great are your gains; but, by one evil blast,
 Away your hopes are with your venture cast.
 If diligent to live, from debtors free, 350
 You rashly are resolv'd to trade by sea,
 To my instructions an attention pay,
 And learn the courses of the liquid way;
 Tho nor to build, nor guide, a ship I know,
 I'll teach you when the sounding main to plow. 355

thematician, for his time, and skillful in marine affairs; for which he was afterwards called *god of the winds*. TZETZ. It is not unlikely that *Hesiod* used this epithet *Æolian* to distinguish this city where his father lived, from *Cuma* in *Italy*, famous for the birth of the sybil of that name.

‡ 339. *Ascra's village*; &c.] *Ascra* is mountainous and windy; where the snow, that is on the mountains, often melts, and overflows the country. *Tzetx*.

Once

Once I have cross'd the deep, and not before,
 Nor since, from *Aulis* to *Eubœa*'s shore,
 From *Aulis*, where th' assembled *Greeks* lay bound,
 All arm'd, for *Troy*, for beauteous dames renown'd:
 At *Chalcis*, there, the youth of noble mind, 360
 For so their great forefather had injoin'd,
 The games decreed, all sacred to the grave
 Of king *Amphidamas*, the wise and brave ;
 A victor there in song the prize I bore,
 A well ear'd tripod, to my native shore ; 365

‡ 356. *Once I have cross'd the deep, &c.*] When we consider this positive declaration of his travels, which seems, as I observ'd before, as if he designed to prevent mistakes, and that *Bœotia* and *Eubœa* are both islands, we cannot in the least dispute his being a *Bœotian* born.

‡ 365. *A well ear'd tripod &c.*] The honour here payed to poetry is very great ; for we find the tripod the reward only of great and considerable actions. *Agamemnon*, in the eighth book of the *Iliad*, seeing the gallant and wonderful exploits of *Teucer*, promises, if they take *Troy*, to give him a tripod, as the meed of his valour : and, among other things, the tripod is offer'd to *Achilles*, to regain his friendship, when he had left the field. * *Pausanias*, book 5, gives us an account of the funeral games in honour to *Pelias*, viz. the chariot-race, the quoiting the discus, the boxing with the cœstus, &c. where *Jason*, *Peleus*, and other heroes of the age, contended, and the victor in each had a tripod for his reward*. Tripods were for various uses ; some were consecrated to the service of religion, some used as seats, some as tables, and some as ornaments ; they were supported on three feet, with handles to their sides.

Which

Which to the sacred *Heliconian* nine
 I offer'd grateful for their gift divine,
 Where with the love of verse I first was fir'd,
 Where by the heav'nly maids I was inspir'd ;
 To them I owe, to them alone I owe, 370
 What of the seas, or of the stars, I know ;
 Mine is the pow'r to tell, by them reveal'd,
 The will of *Jove*, tremendous with his shield ;
 To them, who taught me first, to them belong
 The blooming honours of th' immortal song. 375

When, from the tropic of the summer's sun,
 Full fifty days and nights their course have run,
 Fearless of danger, for the voy'ge prepare,
 Smooth is the ocean, and serene the air :
 Then you the bark, safe with her freight, may view,
 And gladsome as the day the joyful crew, 381
 Unless great *Jove*, the king of gods, or he,
Neptune, that shakes the earth, and rules the sea,
 The two immortal pow'rs on whom the end
 Of mortals, good and bad, alike depend, 385

* 383. *Neptune, that shakes the earth, &c.*] *Neptune* is called *earth-shaker*, because water, according to the opinion of the antients, is the cause of earthquakes. *Tzetx.* Here the names of *Jupiter*, and *Neptune*, can be used with no other but a physical meaning, that is, for the air, and the sea ; so the end of mariners are justly say'd to be in the hands of *Jupiter* and *Neptune*.

Should

Should jointly, or alone, their force employ,
And, in a luckless hour, the ship destroy :
If, free from such mischance, the vessel flies,
O'er a calm sea, beneath indulgent skies,
Let nothing long thee from thy home detain, 390
But measure, quickly, measure back the main.
Haste your return before the vintage pass'd,
Prevent th' autumnal show'rs, and southern blast,
Or you, too late a penitent, will find
A ruffel'd ocean, and unfriendly wind. 395
Others there are who chuse to hoist the sail,
And plow the sea, before a spring-tide gale,
When first the footsteps of the crow are seen,
Clearly as on the trees the budding green :
But then, may my advice prevail, you'll keep 400
Your vessel safe at land, nor trust the deep ;
Many, surprising weakness of the mind,
Tempt all the perils of the sea and wind,
Face death in all the terrors of the main,
Seeking, the soul of wretched mortals, gain. 405
Would'it thou be safe, my cautions be thy guide ;
'Tis sad to perish in the boisterous tide.
When for the voy'ge your vessel leaves the shore,
Trust in her hollow sides not half your store ;
The less your loss should she return no more : 410
With all your stock how dismal would it be
To have the cargo perish in the sea !

A load, you know, too pond'rous for the wain,
Will crush the axeltree, and spoil the grain.

Let ev'ry action prove a mean confels'd ; 415

A moderation is, in all, the best.

Next to my counsels an attention pay,
To form your judgement for the nuptial day.
When you have number'd thrice ten years in time,
The age mature when manhood dates his prime, 420
With caution choose the partner of your bed :
Whom fifteen springs have crown'd, a virgin wed.
Let prudence now direct your choice ; a wife
Is or a blessing, or a curse, in life ;
Her father, mother, know, relations, friends, 425
For on her education much depends :
If all are good accept the maiden bride ;
Then form her manners, and her actions guide :

† 419. *When you have number'd &c.*] The reason the Spartan lawgiver gave for advising men not to marry till such an age, was because the children should be strong and vigorous. Hesiod's advice, both for the age of the man and the woman, seems to be reasonably grounded. A man at thirty is certainly as strong in his understanding as ever he can be ; so far at least as will serve him to conduct his family affairs. A maid of fifteen comes fresh from the care of her parents, without any tincture of the temper of another man ; a prudent husband therefore may form her mind according to his own : for this reason he would have her a virgin, knowing likewise that the impression a woman receives from a first love is not easily erased.

A life of bliss succeeds the happy choice ;
Nor shall your friends lament, nor foes rejoice. 430
Wretched the man condemn'd to drag the chain,
What restless ev'nings his, what days of pain !
Of a luxurious mate, a wanton dame,
That ever burns with an insatiate flame,
A wife who seeks to revel out the nights 435
In sumptuous banquets, and in stol'n delights :
Ah! wretched mortal! tho in body strong,
Thy constitution cannot serve thee long ;
Old age vexatious shall o'ertake thee soon ;
Thine is the ev'n of life before the noon. 440

Observe in all you do, and all you say,
Regard to the immortal gods to pay.

First in your friendship let your brother stand,
So nearly join'd in blood, the strictest band ;
Or should another be your heart's ally, 445
Let not a fault of thine dissolve the ty ;
Nor e'er debase the friendship with a ly. }
Should he, offensive, or in deed, or speech,
First in the sacred union make the breach,
To punish him may your resentments tend ; 450
For who more guilty than a faithless friend !
But if, repentant of his breach of trust,
The self-accuser thinks your vengeance just,
And humbly begs you would no more complain,
Sink your resentments, and be friends again ; 455

Or the poor wretch, all sorrowful to part,
Sighs for another friend to ease his heart.

Whatever rage your boiling heart sustains,
Let not the face disclose your inward pains.

Be your companions o'er the social bowl 460
The few selected, each a virtuous soul.

Never a friend among the wicked go,
Nor ever join to be the good man's foe.

When you behold a man by fortune poor,
Let him not leave with sharp rebukes the door : 465
The treasure of the tongue, in ev'ry cause,
With moderation us'd, obtains applause :
What of another you severely say
May amply be return'd another day.

When you are summon'd to the public feast, 470
Go with a willing mind a ready guest ;
Grudge not the charge, the burden is but small ;
Good is the custom, and it pleases all.

When the libation of black wine you bring,
A morning off'ring to the heav'nly king, 475
With

ψ 474. *When the libation &c.*] *Hector* uses almost the same words in which this precept is layed down ;

Χερσι δ' ἀνιπλῶσιν δ' ἰ λείβειν αἰδοπα οἶνον
Ἀζομας. Il. z.

*I am afraid to pour the libation of black wine to Jove
with unwashed hands.*

I quote

With hands unclean if you prefer the pray'r,
Jove is incens'd, your vows are los'd in air ;
 So all th' immortal pow'rs on whom we call,
 If with polluted hands, are deaf to all.

When you would have your urine pass away, 480
 Stand not upright before the eye of day ;
 And scatter not your water as you go ;
 Nor let it, when you're naked, from you flow :
 In either case 'tis an unseemly sight :
 The gods observe alike by day and night : 485
 The man that we devout and wise may call
 Sits in that act, or streams against a wall.

Whate'er you do in amorous delight,
 Be all transacted in the veil of night ;
 And when, transported, to your wife's embrace 490
 You haste, pollute no consecrated place ;

Nor

I quote this, as I have other passages with the same view, only to shew that the same custom was held sacred in the time of the *Trojan* wars, according to *Homer*, as in the days of *Hesiod*.

* 480. *When you would &c.*] Some of the commentators, and *Tzetzes* among the rest, would persuade us, that the poet had a secret meaning in each of these superstitious precepts, and that they are not to be took literally, but as so many allegorys. In answer to them, we may as well imagine all the *Talmud*, and *Levitical* laws, to be the same. They might as well have say'd, that the poet would not have us piss towards the sun for fear we should hurt our eyes. I know not whether these and the

E 3

following

Nor seek to taste her beautys when you part
 From a sad fun'ral with a heavy heart :
 When from the joyous feast you come all gay,
 In her fair arms revel the night away. 495

When to the rivulet to bathe you go,
 Whose lucid currents, never ceasing, flow,
 'E're, to deface the stream, you leave the land,
 With the pure limpid waters cleanse each hand ;
 Then on the lovely surface fix your look, 500
 And supplicate the guardians of the brook :
 Who in the river thinks himself secure,
 With malice at his heart, and hands impure,
 'Too late a penitent, shall find, 'e're-long,
 By what the gods inflict, his rashness wrong. 505

When to the gods your solemn vows you pay,
 Strictly attend while at the feast you stay ;
 Nor the black iron to your hands apply,
 From the fresh parts to pare the useles dry.

following precepts favour most of the age of the poet, or of the poet's old age.

* 492. *Nor seek to taste &c.* This doubtless is a part of the superstition of the age, tho the Scholiast would give us a physical reason for abstinence at that time; which is, lest the melancholy of the mind should affect the fruit of the enjoyment. Indeed the next lines seem to favour this conjecture; and perhaps the poet endeavoured, while he was laying down a religious precept, to strengthen it by philosophy.

The

The bowl, from which you the libation pour 510
To heav'n, profane not in the social hour :
Who things devote to vulgar use employ,
Those men some dreadful vengeance shall destroy.

Never begin to build a mansion seat,
Unless you're sure to make the work compleat ; 515
Left, on th' unfinish'd roof high perch'd, the crow
Croak horrid, and foretel approaching woe.

'Tis hurtful in the footed jar to eat,
Till purify'd : nor in it bathe your feet.

Who in a slothful way his children rears, 520
Will see them feeble in their riper years.

Never by acts effeminate disgrace
Yourself, nor bathe your body in the place
Where women bathe ; for time and custom can
Softens your heart to acts beneath a man. 525

When on the sacred rites you fix your eyes,
Deride not, in your breast, the sacrifice ;
For know, the god, to whom the flames aspire,
May punish you severely in his ire.

~~Sacred the fountains, and the seas, esteem,~~ 530
Nor by indecent acts pollute their stream.

These precepts keep, fond of a virtuous name,
And shun the loud reports of evil fame :

‡ 530. *Sacred the fountains, &c.* These verses are
rejected by *Plutarch*, whose authority *Proclus* makes use
of, as not of our poet. *Guietus*.

Fame is an ill you may with ease obtain,
A sad oppression to be borne with pain; 535
And when you would the noisy clamours drown,
You'll find it hard to lay your burden down :
Fame, of whatever kind, not wholly dys,
A goddess she, and strengthens as she flies.

The end of the second B O O K.

WORKS

WORKS

AND

DAYS.

BOOK III.

E 5

WORKS *and* DAYS.

BOOK III.

The ARGUMENT.

THE poet here distinguishes holy days from other, and what are propitious, and what not, for different works, and concludes with a short recommendation of religion and morality.

WORKS *and* DAYS.

* BOOK III.

YOUR servants to a just observance train
 Of days, as Heav'n and human rites ordain ;
 Great *Jove*, with wisdom, o'er the year presides,
 Directs the seasons, and the moments guides.

Of

* The precepts layed down in this book, concerning the difference of days, from the motion of the moon, seem to be founded partly on nature, and partly on the superstition of the times in which they were writ. The whole is but a sort of an almanac in verse, and affords little room for poetry. Our author, I think, has jumbled his days too negligently together ; which confusion *Valla*, in his translation, has prevented, by ranging the days in proper succession ; a liberty I was fearful to take, as a translator, because almost every line must have been transposed from the original disposition : I have therefore, at the end of the notes, drawn a table of days, in their successive order.

‡ 1. *Your servants &c.*] That is, teach them how to distinguish lucky days from other. It was customary, among the *Romans*, to hang up tables wherein the fortunate and unfortunate days were marked, as appears from *Petronius*, Chap. 30. *Le Clerc*.

‡ 3. *Great Jove, with wisdom, &c.*] *Jove* may be sayed to preside over the year naturally from the motion

Of ev'ry month, the most propitious day, 5 }
 The thirtyth choose, your labours to survey ; }
 And the due wages to your servants pay.
 The first of ev'ry moon we sacred deem,
 Alike the fourth throughout the year esteem ;
 And in the seventh *Apollo* we adore, 10
 In which the golden god *Latona* bore ;
 Two days succeeding these extend your cares,
 Uninterrupted, in your own affairs ;

of the celestial bodys in the heavens, or religiously from his divine administration.

† 10. — *in the seventh &c.*] *Tzetzes* endeavours to account for *Apollo* being born in the seventh day by arguments from nature, making him the same with the sun ; which error *Valla* has run into in his translation. The mistake is very plain if we have recourse to the *Theogony* ; where the poet makes *Latona* bring forth *Apollo*, and *Artemis* or *Diana*, to *Jove*, and in the same poem makes the *Sun* and *Moon* spring from *Thia* and *Hyperion* : *HESIOD* therefore mean'd it no otherwise than the birth-day of one of their imaginary gods. He tells us also the first, fourth, and twentyeth, of ev'ry month are holy days ; but he gives us no reason for their being so. If a conjecture may be allowed, I think it not unlikely but the first may be the feast of the new moon ; which day was always held sacred by the *Jews* ; in which the people ceased from busyness. *When will the new moon be gone, that we may sell corn.* *AMOS* chap. 8. ver 5 : but *Le Clerc* will not allow *ισορ νηαρ* here to be a festival : yet the same critic tells us, from *Dionysius Petavius* ; that the *Oriental*s, as well as the most antient *Greeks*, went by the lunar month, which they closed with the thirtyeth day.

Nor

Nor in the next two days, but one, delay
 The work in hand, the bus'ness of the day, 15
 Of which th' eleventh we propitious hold
 To reap the corn, the twelfth to shear the fold ;
 And then behold, with her industrious train,
 The ant, wise reptile, gather in the grain ;
 Then you may see, suspended in the air, 20
 The careful spider his domain prepare,
 And while the artist spins the cobweb dome
 The matron chearful plys the loom at home.
 Forget not in the thirteenth to refrain
 From sowing, lest your work should prove in vain ; 25
 Tho then the grain may find a barren soil,
 The day is grateful to the planter's toil :
 Not so the sixteenth to the planter's care ;
 A day unlucky to the new-born fair,
 Alike unhappy to the marry'd then ; 30
 A day propitious to the birth of men :

* 18. — *behold, with her &c.*] The poet here makes the ant, and the spider, sensible of the days ; and indeed *Tzetzes* is of opinion that the ant is a creature capable of distinction from a sense of the winds, and the influence of the moon ; he likewise tells us, from *Pliny*, that the ants employ themselves all the time of the full of the moon, and cease at the change.

* 24. *Forget not in the &c.*] *Melancthon* and *Frisius* tell us it is wrong to sow at this time of the lunar month, because of the excessive moisture, which is hurtful to the corn-seed, and advantageous to plants just planted.

The

86 *WORKS and DAYS.* Book III.

The sixth the same both to the man and maid ;
 Then secret vows are made and nymphs betray'd ;
 The fair by soothing words are captives led ;
 The gossip's tale is told, detraction spread ; 35
 The kid to castrate, and the ram, we hold
 Propitious now ; alike to pen the fold.
 Geld in the eighth the goat, and lowing steer ;
 Nor in the twelfth to geld the mule-colt fear.
 The offspring male born in the twenty'th prize, 40
 'Tis a great day, he shall be early wife.
 Happy the man-child in the tenth day born ;
 Happy the virgin in the fourteenth morn ;
 Then train the mule obedient to your hand,
 And teach the snarling cur his lord's command ; 45
 Then make the bleating flocks their master know,
 And bend the horned oxen to the plow.
 What in the twenty-fourth you do beware ;
 And the fourth day requires an equal care ;
 Then, then, be circumspect in all your ways, 50
 Woes, complicated woes, attend the days.
 When, resolute to change a single life,
 You wed, on the fourth day lead home your wife ;
 But first observe the feather'd race that fly,
 Remarking well the happy augury. 55
The

* 54. *Observe the feather'd race &c.]* I translate it,
the feather'd race that fly, to distinguish what kind of
augury

The fifths of ev'ry month your care require,
 Days full of trouble, and afflictions dire ;
 For then the furies take their round, 'tis say'd,
 And heap their vengeance on the perjur'd head.
 In the sev'nteenth prepare the level floor ; 60
 And then of *Ceres* thresh the sacred store ;
 In the same day, and when the timber's good,
 Fell, for the bedpost, and the ship, the wood.
 The vessel, suff'ring by the sea and air,
 Survey all o'er, and in the fourth repair. 65
 In the nineteenth 'tis better to delay,
 Till afternoon, the bus'ness of the day.
 Uninterrupted in the ninth pursue
 The work in hand, a day propitious thro ;

augury the poet means. *Tzetzes* tells us, two crows, the halcyon or king-fisher, the dark coloured hern, a single turtle, and a swallow, &c. are inauspicious ; the peacock, and such birds as do no mischief, auspicious. I suppose he does not place the turtle as one of the mischievous kind, but would have the misfortune be in seeing but one.

* 60. *In the sev'nteenth prepare &c.*] He advises to thresh the corn at the time of the full of the moon, because the air is dryer than at other times ; and the corn that is sacked, or put up in vessels, while dry, will keep the longer, but if the grain is moist it will soon grow mouldy and useless.

In the preceding book the poet tells us the proper month to fell wood in, and in this the proper day of the month. *Melancthon* and *Frisius*.

Them-

88 **WORKS and DAYS. Book III.**

Themselves the planters prosp'rous then employ ; 70
To either sex, in birth, a day of joy.

The twentieth is best, observe the rule,
Known but to few, to yoke the ox and mule ;
'Tis proper then to yoke the flying steed ;
But few, alas ! these wholesome truths can read ; 75
Then you may fill the cask, nor fill in vain ;
Then draw the swift ship to the sable main.
To pierce the cask till the fourteenth delay,
Of all most sacred next the twenty'th day ;
After the twenty'th day few of the rest 80
We sacred deem, of that the morn is best.

These are the days of which th' observance can
Bring great advantage to the race of man ;
The rest unnam'd indiff'rent pass away,
And nought important marks the vulgar day : 85
Some one commend, and some another praise,
But most by guess, for few are wise in days:
One cruel as a stepmother we find,
And one as an indulgent mother kind.

O ! happy mortal, happy he, and bless'd, 90
Whose wisdom here is by his acts confess'd ;

† 92. *Who lives all blameless &c.*] It is worth observing that the poet begins and ends his poem with piety towards the gods ; the only way to make ourselves acceptable to whom, says he, is by adhering to religion, and, to use the phrase of scripture, by eschewing evil.

Who

Who lives all blameless to immortal eyes,
Who prudently consults the augurys,
Nor, by transgression, works his neighbour pain,
Nor ever gives him reason to complain. 95

OBSER-

O B S E R V A T I O N S

On the antient

G R E E K M O N T H.

I Believe it will be necessary, for the better understanding the following table, to set in a clear light the antient *Greek* month, as we may reasonably conclude it stood in the days of *Hesiod*, confining ourselves to the last book of his *Works and Days*.

The poet makes the month contain thirty days, which thirty days he divides into three parts: the first he calls *ισαμενς*, or *ισαμενς μηνος*, in the genitive case, because of some other word which is commonly joined requiring it to be of that case; the root of which, *ισημι* or *ισαω*, signifies *I erect, I set up, I settle, &c.* and *Henry Stephens* interprets the words *ισαμενς μηνος* *ineunte mense*, the entrance of the month, in which sense the poet uses them; which entrance is the first decade, or first ten days. The second he calls *μεσαντος*, which is from *μυσσω*, *I am in the midst*, meaning the middle decade of the month. The third part he calls *φθινοντος*, from *φθινω*, which is from *φθιω*, or *φθεω*, *I waste away*, meaning the decline, or last decade, of the month. Sometimes these words are used in the nominative case.

Before I leave these remarks I shall shew the manner of expression, of one day, in each decade, from the last book of our poet, which will give a clear idea of all.

Ex7n

Ἐκτὴ δ' ἡ μέση μαλ' ἀσυμφορὸς ἐστὶ φυτοισιν.

Ver. 18.

The middle sixth is unprofitable to plants.

That is the sixth day of the middle decade.

Τέτταδ' ἀλευθαι φθινόβοις δ' ἰσαμένε τε.

Ver. 33.

Keep in your mind to shun the fourth of the entrance, and end, of the month. That is the fourth of the entrance, or first decade, and the fourth of the end, or last decade.

It is proper to observe that those days which are blanks are, by our poet, called indifferent days, days of no importance, either good or bad. It is likewise remarkable, that he makes some days both holy days and working days, as the fourth, fourteenth, and twentyeth: but, to clear this, *Le Clerc* tells us, from our learned countryman *Selden*, that *ἡμέραν*, tho' literally a *holy day*, does not always signify a festival, but often a day propitious to us in our undertakings.

A

A
T A B L E

Of the antient
GREEK MONTH,
As in the last Book of the *Works* and
Days of HESIOD.

DECADE I.

1. Day of decade I. Holy day.
- 2.
- 3.
4. Holy day. Propitious for marriage, and for repairing ships. A day of troubles.
5. In which the furies take their round.
6. Unhappy for the birth of women. Propitious for the birth of men, for gelding the kid, and the ram, and for pening the sheep.
7. The birthday of *Apollo*. A holy day.
8. Geld the goat, and the steer.
9. Propitious quite thro. Happy for the birth of both sexes. A day to plant in.
10. Propitious to the birth of men.

D E-

D E C A D E II.

1. Day of decade II, or 11th of the month. To reap.
2. For women to ply the loom, for the men to sheer the sheep, and geld the mule.
3. A day to plant in, and not to sow.
4. Propitious for the birth of women. Break the mule, and the ox. Teach your dog, and your sheep, to know you. Pierce the cask. A holy day.
- 5.
6. A day unlucky for the marriage, and birth, of women. Propitious for the birth of men, and to plant.
7. Thresh the corn, and fell the wood.
- 8.
9. Luckyest in the afternoon.
10. Happy for the birth of men. Most propitious in the morning. A holy day.

D E C A D E III.

1. Day of decade III, or 21st of the month.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
9. Yoke the ox, the mule, and the horse. Fill the vessels. Launch the ship.
10. Look over the busyness of the whole month; and pay the servants their wages.

Those days which are called holy days in the Table are, in the original, ἁγία ἡμέρα.

The end of the third BOOK.

A

A
V I E W
O F T H E
W O R K S *and* D A Y S.

Sect. I.
The introduction.

NOW we have gone thro the *Works and Days*, it may possibly contribute, in some degree, to the profit and delight of the reader to take a view of the poem as we have it delivered down to us. I shall first consider it as an antient piece, and, in that light, enter into the merit, and esteem, that it reasonably obtained among the antients : the authors who have been lavish in their commendations of it are many ; the greatest of the *Roman* writers in prose, *Cicero*, has
more

more than once expressed his admiration for the system of morality contained in it ; and the difference the greatest *Latin* poet has payed to it I shall shew in my comparison of the *Works* and *Days* with the *Latin Georgic* : nor is the encomium payed by *Ovid*, to our poet, to be passed over.

*Vivet et Ascræus, dum mustis uva tumebit,
Dum cadet incurvâ falce resecta Ceres.*

While swelling clusters shall the vintage stain,
And *Ceres* with rich crops shall bless the plain,
Th' *Ascræan* bard shall in his verse remain. }

Eleg. 15. Book I.

And *Justin Martyr* *, one of the most learned fathers in the Christian church, extols the *Works* and *Days* of our poet, while he expresses his dislike to the *Theogony*.

The reason why our poet addresses to *Perfes* I have shewed in my notes : while he directs himself to his brother, he instructs his countrymen in all that is useful to know for the regulating

Sect. 2.
Of the first
book.

* In his second *discourse* or *cobortation* to the *Greeks*.

gulating their conduct, both in the busyness of agriculture, and in their behaviour to each other. He gives us an account of the first ages, according to the common received notion among the *Gentiles*. The story of *Pandora* has all the embellishments of poetry which we can find in *Ovid*, with a clearer moral than is generally in the fables of that poet. His system of morality is calculated so perfectly for the good of society, that there is scarcely any precept omitted that could be properly thought of on that occasion. There is not one of the ten commandments of *Moses*, which relates to our moral duty to each other, that is not strongly recommended by our poet; nor is it enough, he thinks, to be observant of what the civil government would oblige you to, but, to prove yourself a good man, you must have such virtues as no human laws require of you, as those of temperance, generosity, &c. these rules are layed down in a most proper manner to captivate the reader; here the beautys of poetry and the force of reason combine to

make him in love with morality. The poet tells us what effect we are reasonably to expect from such virtues and vices as he mentions ; which doctrines are not always to be took in a positive sense : if we should say a continuance of intemperance in drinking, and in our commerce with women, would carry us early to the grave, it is morally true, according to the natural course of things ; but a man of a strong and uncommon constitution may wanton thro an age of pleasure, and so be an exception to this rule, yet not contradict the moral truth of it. Archbishop Tillotson has judiciously told us in what sense we are to take all doctrines of morality ; ARISTOTLE, says that great divine, *observed, long since, that moral and proverbial sayings are understood to be true generally, and for the most part ; and that is all the truth is to be expected in them ; as when SOLOMON says, train up a child in the way wherein he shall go, and when he is old he will not depart from it : this is not to be taken, as if no child that is piously educated did ever mis-*

F

carry

carry afterwards, but that the good education of children is the best way to make good men.

Sect. 3. The second book, which comes
Of the second next under our view, will ap-
book, &c. pear with more dignity when we
 consider in what esteem the art of agricul-
 ture was held in those days in which it was
 writ: the *Georgic* did not then concern the
 ordinary and midling sort of people only,
 but our poet writ for the instruction of princes
 likewise, who thought it no disgrace to till
 the ground which they perhaps had conquer-
 ed. *Homer* makes *Laertes* not only plant but
 dung his own lands; the best employment he
 could find for his health, and consolation, in
 the absence of his son. The latter part of
 this book, together with all the third, tho
 too mean for poetry, are not unjustifiable in
 our author. Had he made those religious
 and superstitious precepts one entire subject of
 verse, it would have been a ridiculous fancy,
 but, as they are only a part, and the smallest
 part, of a regular poem, they are introduced
 with a laudable intent. After the poet had
 layed

laid down proper rules for morality, husbandry, navigation, and the vintage, he knew that religion towards the gods, and a due observance of what was held sacred in his age, were yet wanted to compleat the work. These were subjects, he was sensible, incapable of the embellishments of poetry ; but as they were necessary to his purpose he would not omit them. Poetry was not then designed as the empty amusement only of an idle hour, consisting of wanton thoughts, or long and tedious descriptions of nothing, but, by the force of harmony and good sense, to purge the mind of its dregs, to give it a great and virtuous turn of thinking : in short, verse was then but the lure to what was useful ; which indeed has been, and ever will be, the end pursued by all good poets : with this view *Hesiod* seems to have writ, and must be allowed, by all true judges, to have wonderfully succeeded in the age in which he rose,

This advantage more arises to us from the writings of so old an author ; we are pleased with those monuments of antiquity, such

parts of the antient *Greecian* history, as we find in them.

Sect. 4: I shall now endeavour to shew
A comparison betwixt Hesiod and Virgil, &c. how far *Virgil* may properly be
 say'd to imitate our poet in his
Georgic, and to point out some
 of those passages in which he has either para-
 phras'd, or literally translated, from the
Works and Days. It is plain he was a sincere
 admirer of our poet, and of this poem in
 particular, of which he twice makes honour-
 able mention, and where it could be only to
 express the veneration that he bore to the au-
 thor. The first is in his third pastoral.

*In medio duo signa, Conon, & quis fuit alter,
 Descripsit, radio, totum qui gentibus orbem,
 Tempora quæ messor, quæ curvus arator, haberet ?*

Two figures on the sides emboss'd appear,
Conon, and what's his name who made the
 [sphere,
 And shew'd the seasons of the sliding year?

Dryden.

Notwithstanding the commentators have all
 disputed whom this interrogation should mean,

I am

I am convinced that *Virgil* had none but *Hesiod* in his eye. In the next passage I propose, to quote, the greatest honour that was ever payed by one poet to another is payed to our. *Virgil*, in his sixth pastoral, makes *Silenus*, among other things, relate how *Gallus* was conducted by a Muse to *Helicon*, where *Apollo*, and all the Muses, arose to welcome him; and *Linus*, approaching him, addressed him in this manner:

—*bos tibi dant calamos, en, accipe, Muse,
Ascræo quos antè Seni; quibus ille solebat
Cantando rigidas deducere montibus ornos.*

Receive this present by the muses made,
The pipe on which th' *Ascræan* pastor play'd;
With which, of old, he charm'd the savage
[train,
And call'd the mountain ashes to the plain.

Dryden.

The greatest compliment which *Virgil* thought he could pay his friend and patron, *Gallus*, was, after all that pompous introduction to the choir of *Apollo*, to make the Muses

F 3

present

present him, from the hands of *Linus*, with the pipe, or *calamos*, *Ascræo quos antè seni, which they had formerly presented to HESIOD*; which part of the compliment to our poet *Dryden* has omitted in his translation.

To return to the *Georgic*. *Virgil* can be sayd to imitate *Hesiod* in his first and second books only; in the first is scarcely any thing relative to the *Georgic* itself, the hint of which is not took from the *Works and Days*; nay more, in some places, whole lines are paraphrased, and some literally translated. It must indeed be acknowledged, that the *Latin* poet has sometimes explained, in his translation, what was difficult in the *Greek*, as where our poet gives directions for two plows:

Δοῖα δὲ δεῖξαι ἀροτρά τρησάμενος κατὰ οἶκον
 Αὐτογυῖον καὶ πηκτον.

by *αὐτογυῖον* he means that which grows naturally into the shape of a plow, and by *πηκτον* that made by art. *Virgil*, in his advice to have two plows always at hand, has this explanation of *αὐτογυῖον*:

Continuè

Continuū in sylvis magnā vi flexa domatur

In burim, et curvi formam accipit ulmus aratri.

Georg. 1.

Young elms, with early force, in copses bow,
Fit for the figure of the crooked plow.

Dryden.

Thus we find him imitating the *Greek* poet in the most minute precepts. *Hesiod* gives directions for the making a plow; *Virgil* does the same. Even that which has been the subject of ridicule to many of the critics, *viz. plow and sow naked*, is translated in the *Georgic*; *nudus ara, sere nudus*. Before I proceed any farther, I shall endeavour to obviate the objection which has been frequently made against this precept. *Hesiod* means to insinuate, that plowing and sowing are labours which require much industry, and application; and he had doubtless this physical reason for his advice, that where such toil is required it is unhealthful, as well as impossible, to go thro with the same quantity of cloaths as in works of less fatigue. *Virgil*

F 4

doubt-

doubtless saw this reason, or one of equal force, in this rule, or he would not have translated it. In short, we may find him a strict follower of our poet in most of the precepts of husbandry in the *Works and Days*. I shall give but one instance more, and that in his superstitious observance of days :

—quintum fuge ; pallidus Orcus,
Eumenidesque satæ : &c.

———— the fifths be sure to shun,
That gave the Furys, and pale *Pluto*, birth.
Dryden.

If the judgement I have passed from the verses of *Manilius*, and the second book of the *Georgic*, in my *Discourse on the writings of HESIOD*, be allowed to have any force, *Virgil* has doubtless been as much obliged to our poet in the second book of his *Georgic*, as in the first ; nor has he imitated him in his precepts only, but in some of his finest descriptions, as in the first book describing the effects of a storm :

————— quo, maxima, motu,
Terra tremit, fugere feræ ; &c.

and

and a little lower in the same description :

Nunc nemora, ingenti vento, nunc litora plangunt :

which is almost literal from *Hesiod*, on the pow'r of the northwind.:

————— *μεμυκε δ' ἡ γαῖα καὶ ὕλη, &c.*

Loud groans the earth, and all the forests roar.

I cannot leave this head, without injustice to the *Roman* poet, before I take notice of the manner in which he uses that superstitious precept *πεινῆς δ' ἐξαλειψαί, &c.* what in the *Greek* is languid, is by him made brilliant :

————— *quintum fuge ; pallidus Orcus,
Eumenidesque satæ : tum partu, terra, nefando,
Cœumq; Japetumq; creat, sævumq; Typhœum,
Et conjuratos cœlum rescindere fratres :
Ter sunt conati, &c.*

————— the fifts be sure to shun,
That gave the furies, and pale *Pluto*, birth,
And arm'd against the skys the sons of earth :
With mountains pil'd on mountains thrice they
[strove
To scale the steepy battlements of *Jove* ;

And thrice his light'ning, and red thunder,
[play'd,
And their demolish'd works in ruin lay'd.

Dryden.

As I have shewed where the *Roman* has followed the *Greek*, I may be thought partial to my author, if I do not shew in what he has excelled him: and first, he has contributed to the *Georgic* most of the subjects in his two last books; as, in the third, the management of horses, dogs, &c. and, in the fourth, the management of the bees. His stile, thro the whole, is more poetical, more abounding with epithets, which are often of themselves most beautiful metaphors. His invocation on the deities concerned in rural affairs, his address to *Augustus*, his account of the prodigys before the death of *Julius Caesar*, in the first book, his praise of a country life, at the end of the second, and the force of love in beasts, in the third, are what were never excelled, and some parts of them never equaled, in any language.

Allowing

Allowing all the beautys in the *Georgic*, these two poems interfere in the merit of each other so little, that the *Works* and *Days* may be read with as much pleasure as if the *Georgic* had never been written. This leads me into an examination of part of Mr. ADDISON'S *Essay on the GEORGIC*: in which that great writer, in some places, seems to speak so much at venture, that I am afraid he did not remember enough of the two poems to enter on such a task. *Precepts*, says he, *of morality, besides the natural corruption of our tempers, which makes us averse to them, are so abstracted from ideas of sense, that they seldom give an opportunity for those beautiful descriptions and images which are the spirit and life of poetry.* Had he that part of *Hesiod* in his eye, where he mentions the temporal blessings of the righteous, and the punishment of the wicked, he would have seen that our poet took an opportunity, from his precepts of morality, to give us *those beautiful descriptions and images which are the spirit and life of poetry.* How lovely is the flourishing state of the land

of the just there described, the encrease of his flocks, and his own progeny ! The reason which Mr. *Addison* gives against rules of morality in verse is to me a reason for them ; for if our tempers are naturally so corrupt as to make us averse to them, we ought to try all the ways which we can to reconcile them, and verse among the rest ; in which, as I have observed before, our poet* has wonderfully succeeded.

The same author, speaking of *Hesiod*, says, *the precepts he has given us are sown so very thick, that they clog the poem too much.* The poet, to prevent this, quite thro his *Works and Days*, has stayed so short a while on every head, that it is impossible to grow tiresome in either ; the division of the work I have given at the beginning of this *View*, therefore, shall not repeat it. Agriculture is but one subject, in many, of the work, and the reader is there relieved with several rural descriptions, as of the northwind, autumn, the country*repast in the shades, &c. The rules for navigation are dispatched with the utmost brevity, in
which

which the digression concerning his victory at the funeral games of *Amphidamas* is natural, and gives a grace to the poem.

I shall mention but one oversight more which Mr. *Addison* has made, in his essay, and conclude this head : when he condemned that circumstance of the virgin being at home in the winter season free from the inclemency of the weather, I believe he had forgot that his own author had used almost the same image, and on almost the same occasion, tho in other words :

*Nec nocturna quidem carpentes pensa puellæ
Nescivere hyemem ; &c.*

Georg. i.

The difference of the manner in which the two poets use the image is this. *Hesiod* makes her with her mother at home, either bathing, or doing what most pleases her ; and *Virgil* says, as the young women are plying their evening tasks, they are sensible of the winter season, from the oil sparkling in the lamp, and the snuff hardening. How properly it is introduced by
our

our poet I have shewed in my note to the passage.

The only apology I can make for the liberty I have taken with the writings of so fine an author as Mr. *Addison*, is that I thought it a part of my duty to our poet, to endeavour to free the reader from such errors as he might possibly imbibe, when delivered under the sanction of so great a name.

I must not end this *View* without some observations on the fourth Eclogue of *Virgil*, since
 Sect. 5.
 Of the fourth Eclogue of *Virgil*.
Probus, *Grævius*, *Fabricius*, and other men of great learning, have thought fit to apply what has there been generally sayed to allude to the *Cumæan sybil* to our poet :

Ultima Cumœi venit jam carminis ætas.

This line, say they, has an allusion to the golden age of *Hesiod*; *Virgil* therefore is supposed to say, *the last age of the Cumæan poet now approaches*. By last he means the most remote from his time; which *Fabricius* explains by *antiquissima*, and quotes an expressi-
 on

on from *Cornelius Severus* in which he uses the word in the same sense, *ultima certamina* for *antiquissima certamina*. The only method by which we can add any weight to this reading is by comparing the Eclogue of *Virgil* with some similar passages in *Hesiod*. To begin, let us therefore read the line before quoted with the two following :

*Ultima Cumœi venit jam carminis etas ;
Magnus ab integro sæclorum nascitur ordo ;
Jam redit & Virgo, redeunt Saturnia Regna.*

which will bear this paraphrase. *The remotest age mentioned in the verse of the Cumœan poet now approaches ; the great order, or round, of ages, as described in the sayed poet, revolves ; now returns the virgin JUSTICE, which, in his iron age, he tells us, left the earth ; and now the reign of SATURN, which is described in his golden age, is come again.* If we turn to the golden, and iron, ages, in the *Works and Days*, we shall find this allusion very natural.

Let us proceed in our connection, and comparison, of the verses. *Virgil* goes on in
his

his compliment to *Pollio* on his new-born son :

Ille desum vitam accipiet.

He shall receive, or lead, the life of gods, as the same poet tells us they did in the reign of SATURN.

Ὡς τε θεοὶ δ' ἐζῶν. —————

Νοσφιν ἀτερ τε πονέων. —————

They liv'd like gods, and entirely without labour.

————— *feret omnia tellus ;*

Non rastris patietur humus, non vinea falcem :

Robustus quoque jam tauris juga solvet arator.

The earth shall bear all things ; there shall be no occasion for instruments of husbandry, to rake the ground, or prune the vine ; the sturdy plowman shall unyoke his oxen, and live in ease ; as they did in the reign of Saturn, as we are told by the same Cumœan poet.

————— καρπὸν δ' ἑρπε ζειδωρὸς ἀραυρὰ

αὐτομάτῃ, πολλὸν τε καὶ ἀφθονόν.

The fertile earth bore its fruit spontaneously, and in abundance.

Here

Here we see several natural allusions to our poet, whence it is not unreasonable, for such as mistake the country of *Hesiod*, to imagine, that all *Virgil* would say to compliment *Pollio*, on the birth of his son, is, that now such a son is born, the golden age, as described by *Hesiod*, shall return; and granting the word *Cumæi* to carry this sense with it, there is nothing of a prophecy mentioned, or hinted at, in the whole Eclogue, any more than *Virgil's* own, by poetical license.

A learned prelate of our own church asserts something so very extraordinary on this head, that I cannot avoid quoting it, and making some few remarks upon it: his words are these, “ *Virgil* could not have *Hesiod* in
“ his eye in speaking of the four ages of
“ the world, because *Hesiod* makes five ages
“ before the commencement of the golden.” And soon after, continues he, “ the predictions in the prophet (meaning *Daniel*) of
“ four successive empires, that should arise in
“ different ages of the world, gave occasion
“ to the poets, who had the knowledge of
“ these

“ these things only by report, to apply them
 “ to the state of the world in so many ages,
 “ and to describe the renovation of the
 “ golden age in the expressions of the pro-
 “ phet concerning the future age of the
 “ *Messias*, which in *Daniel* is the fifth king-
 “ dom.” Bp. Chandler towards the conclu-
 sion of his *Vindication of his Defence of Christi-*
anity. What this learned parade was in-
 troduced for I am at a loss to conceive!
 First, in that beautiful Eclogue, *Virgil speaks*
not of the four ages of the world: secondly,
Hesiod, so far from making five ages before the
commencement of the golden, makes the golden
age the first: thirdly, *Hesiod* could not be
 one of the poets who *applied the predictions*
in the prophet DANIEL to the state of the world
in so many ages, because he happened to live
 some hundred years before the time of *Da-*
niel.

This great objection to their interpretation
 of *Cumæi* still remains, which cannot very
 easily be conquered, that *Cuma* was not the
 country of *Hesiod*, as I have proved in my
 discourse

discourse on the life of our poet, but of his father; and, what will be a strong argument against it, all the antient poets, who have used an epithet taken from his country, have chose that of *Ascræus*. OVID, who mentions him as often as any poet, never uses any other; and, what is the most remarkable, VIRGIL himself makes use of it in every passage in which he names him; and those monuments of him, exhibited by *Ursinus* and *Boissard*, have this inscription;

ΙΣΙΟΔΟΣ
ΔΙΟΥ
ΑΣΚΡΑΙΩΣ

Ascræan HESIOD, the son of *Dios*.

A N

A N
I N D E X
T O T H E
W O R K S *and* D A Y S.

A.

ADDISON, his essay on the Georgic examined. View of the *Works and Days*, sect. 4.

The æquinox, vernal, and autumn, book ii.
note to the 137th verse.

Ages, book i. ver. 156.

The golden age, book i. ver. 156.

The silver age, book i. ver. 182.

The brazen age, book i. ver. 202.

The age of heros, book i. ver. 210, and note.

The iron age, book i. ver. 234.

The ant, book iii. ver. 18, and note.

Asra, book ii. ver. 339, and note.

Augury, book iii. ver. 54, and note.

Autumn, a short description, book ii. ver. 48.

B.

Byblian wine, book ii. ver. 284.

C.

Chastity in love, and inducements to it, book i.
ver. 504.

The

The crane, and signs from her, book ii. ver. 92, and note to ver. the 94th.

Bp. Chandler on the ages mentioned in *Hesiod*, &c. examined. View of the *Works*, &c. sect. 5

D.

Days, lucky and unlucky. All book iii. and the notes, and the table of the antient *Greek* month at the end of the 3d book.

Dew, book ii. ver. 233, and note.

Δημος, &c. A criticism on the passage, book i. note to ver. 341.

E.

Εκ μελιν, &c. A criticism on the passage, book i. note to ver. 206.

Emulation and envy, book i. ver. 23, and note.

F.

Fame, book ii. ver. 532.

Feast, a short rural description, book ii. ver. 276.

Forges, where the idle people met, book ii. ver. 164, and note.

Friendship, book ii. ver. 443.

G.

The grasshopper, book ii. ver. 268, and note to ver. 269.

H.

The habit of the antient *Greeks*, book ii. ver. 215, and note.

The harvest, book ii. ver. 256.

The hawk and nightingale, a fable, book i. ver. 268, and note.

Helicon and *Pieria*, the distinction, book i. note to verse the 1st.

I.

Industry, the effects of it, book i. ver. 404, and 486.

Jove, his power, book i. ver. 1, and 350.

The isles of the blessed, book i. ver. 226, and note to ver. 230.

Judges, corrupt, book i. ver. 57, and 290.

Incorrupt, and the consequences attending them, book i. ver. 298.

Justice, book i. ver. 336, and 370.

L.

Liberality, book i. ver. 456, 480, 496, and note to ver. 470.

M.

Marriage, book ii. ver. 417, and 486, and note to ver. 419.

Μελαν. See *εκ μελαν* under the letter E.

The antient *Greek* month, observations on it, and a table of it, following the 3d book.

A mortar, book ii. ver 60, and note.

N.

The navigation of the antient *Greeks*, book ii. from ver. 316 to 416, and note to ver. 316.

Neighbours, book i. ver. 460.

The northwind, a description, book ii. ver. 177.

O. Of-

O.

Offerings to the gods, book i. ver. 444, and note to ver. 448. Book ii. ver. 474, and note.
Orion, book ii. ver. 302. His fable, note to verse the 1st.

P.

Pandora, the fable of her, book i. ver. 63. An explanation of it in the notes.

The *Pleiades*, book ii. ver. 1, and notes to verses 1, and 8.

Plow, book ii. ver. 62. The *αυτοζυον* and *σηκτον*, ver. 76, and note. The view of the *Works* and *Days*, sect. 4.

Pluto, book ii. ver. 114. A criticism on the passage in the note.

The polypus, book ii. ver. 203, and note.

Proverbial sayings, what construction to be made of them. The view of the *Works* and *Days*, sect. 2.

When to prune the vines, book ii. ver. 250.

R.

The righteous, their felicity, book i. ver. 304, 372, and 379.

The rudder, the sense in which the word is used, book i. ver. 67, and note.

S.

Sloth, the effects of it, book i. ver. 400.

The solstice, winter, and summer, book ii. note to ver. 137, and to ver. 250.

Spirits

Spirits ærial, observers of human actions, book i.
 ver. 172, 294, 328, and note to ver. 173.
 Superstitious precepts, book ii. from ver. 480 to 531.

T.

For threshing the corn the season, book ii. ver. 286.
 Tools of husbandry, book ii. ver. 60, and notes to
 verses 60, and 76.
 Tripod, book ii. ver. 365, and note.
 The tropic, or solstice, winter, and summer, book ii.
 notes to verses 137, and 250.

V.

The vintage, book ii. ver. 302
Virgil, his fourth Eclogue examined, and compared
 with *Hesiod*. The view of the *Works and Days*,
 sect. 5. Mr. *Addison*'s essay on the *Georgic* ex-
 amined, sect. 4. A comparison betwixt the *Works*
 and *Days* of *Hesiod*, and the *Georgic* of *Virgil*,
 sect. 4. Bp. *Chandler* reprehended, sect. 5.
 Virtue, book i. ver. 384, and note to ver. 382.

W.

The wain, book ii. ver. 63.
 The wicked, their condition, book i. ver. 316, 374,
 and from 421 to 443.
 Wickedness, book i. ver. 382.
 A character of a bad wife, book ii. ver. 431.
 Wine, book ii. ver. 284, and note.
 Winter, book ii. from ver. 160 to 250.
Works and Days, the title explained, book i. and
 note 1.

The end of the WORKS and DAYS.

THE
THEOGONY.

G

To the most honourable

G E O R G E

* Marquess of ANNANDALE.

My LORD,

THE reverence I bear to the memory of your late grandfather, with whom I had the honour to be particularly acquainted, and the obligations I have received from the incomparable lady your mother, would make it a duty in me to continue my regard to their heir; but stronger than those are the motives of this address: since I have had the happiness to know you, which has been as long as you have been capable of distinguishing persons, I have often discovered something in you that surpasses your years, and which gives fair promises of an early great man; this has converted what would otherwise be but gratitude to them to a real esteem for yourself. Pro-

G 2

ceed,

* Lord George Johnston when this was first published in the year 1728.

ceed, my Lord, to make glad the heart of an indulgent mother with your daily progress in learning, wisdom, and virtue. Your friends, in their different spheres, are all solicitous to form you ; and among them permit me to offer my tribute which may be no small means to the bringing you more readily to an understanding of the Classics ; for on the theology of the most antient *Greeks*, which is the subject of the following poem, much of succeeding authors depends. Few are the writers, either *Greek* or *Roman*, who have not made use of the fables of antiquity ; historians have frequent allusions to them ; and they are sometimes the very soul of poetry : for these reasons let me admonish you to become soon familiar with *Homer* and *Hesiod*, by translations of them : you will perceive the advantage in your future studys, nor will you repent of it when you read the great originals. I have, in my notes, spared no pains to let you into the nature of the *Theogony*, and to explain the allegorys to you ; and indeed I have been more elaborate for your sake than I should other-

otherwise have been. While I am paying my respect to your lordship, I would not be thought forgetful of your brother, directing what I have here sayed at the same time to him. Go on, my Lord, to answer the great expectations which your friends have from you ; and be your chief ambition to deserve the praise of all wise and good men. - I am,

My LORD,

with the greatest respect,

and most sincere affection,

your most obedient,

and most humble, servant

Thomas Cooke.

The THEOGONY.

The ARGUMENT.

*A*fter the propofition, and invocation, the poet begins the generation of the gods. This poem, beſides the genealogy of the deities and heroes, contains the ſtory of Heaven and the conſpiracy of his wife and ſons againſt him, the ſtory of Styx and her offſprings, of Saturn and his ſons, and of Prometheus and Pandora: hence the poet proceeds to relate the war of the gods, which is the ſubject of above three hundred verſes. The reader is often relieved, from the narrative part of the Theogony, with ſeveral beautiful deſcriptions, and other poetical embellishments.

THE
THEOGONY,
OR THE
GENERATION *of the* GODS.

BEgin, my song, with the melodious nine
OF *Helicon* the spacious and divine;
The *Muses* there, a lovely choir, advance,
With tender feet to form the skilful dance,

Now

I Shall refer the reader to what I have sayed, in the second and fourth sections of my *Discourse on the writings of HESIOD*, concerning the genuineness of the beginning of this poem, and the explanation of the *Theogony*. Our author here takes an occasion to celebrate the offices and power of the *Muses*, and to give a short repetition of the greater deities. To what end is this grand assembly of divine personages introduced? To inspire the poet with thoughts suitable to the dignity of their characters; and, by raising his imagination to such a height as to believe they preside over his labours, he becomes the amanuensis of the gods. The *Muses*, says the *Earl of Shaftesbury*, in his letter concerning enthusiasm, were so many divine persons in the heathen creed. The same noble

G 4.

Now round the sable font in order move, 5
 Now round the altar of *Saturnian Jove*;
 Or, if the cooling streams to bathe invite,
 In thee, *Permessus*, they awhile delight;
 Or now to *Hippocrene* resort the fair,
 Or, *Olmus*, to thy sacred spring repair. 10

noble writer has in that discourse elegantly shewed the necessity and beauty of enthusiasm in poetry.

‡ 2. *Helicon*.] A mountain in *Bæotia*, so called from the *Phœnician* word *bhalik*, or *bhalikon*, which signifies a high mountain. *Bochart*, in his *Chan.* book I, chap. 16, shews that *Bæotia* was full of *Phœnician* names and colonys. *Le Clerc*. *Pausanias*, in his *Bæotics*, says *Helicon* excels all the mountains in *Greece* in the abundance and virtues of the trees which grow on it: he likewise tells us it produces no letiferous herbs or roots

‡ 5. *Now round the sable font &c.*] *Grævius* and *Le Clerc* both agree in this reading, and derive *weis* from *eis* 18, having the dusky colour of iron; they likewise bring instances from *Homer*, and other poets, of the same word being used to the sea, rivers, and fountains; by which epithet, say they, they expressed the depth and plenty of the water.

‡ 8. *Permessus*.] *Pausanias*, and *Tzetzes* after him, reads it *Termessus*; but this may proceed from their ignorance of the *radix*, which, says *Le Clerc*, is the *Phœnician* word *pbeer-metso*; the interpretation of which is a pure fountain. This river is at the foot of *Helicon*.

‡ 9. *Hippocrene*.] The *Phœnician* word, says *Bochart*, is *happhigran*, which signifies the eruption of a fountain: the word being corrupted into *Hippocrene* gave rise to the story of the fountain of the horse. *Le Clerc*.

‡ 10. *Olmus*.] The *Phœnician* word is *bhol-maio*, sweet water. *Le Clerc*.

Veil'd

Veil'd in thick air, they all the night prolong,
 In praise of *Ægis-bearing Jove* the song;
 And thou, O *Argive Juno*, golden shod,
 Art join'd in praises with thy consort god;
 Thee, goddess, with the azure eyes, they sing, 15
Minerva, daughter of the heav'nly king;
 The sisters to *Apollo* tune their voice,
 And, *Artemis*, to thee whom darts rejoice;
 And *Neptune* in the pious hymn they sound,
 Who girts the earth, and shakes the solid ground; 20
 A tribute they to *Themis* chaste allow,
 And *Venus* charming with the bending brow,
 Nor *Hebe*, crown'd with gold, forget to praise,
 Nor fair *Diane* in their holy lays;
 Nor thou, *Aurora*, nor the *Day's great light*, 25
 Remain unsung, nor the fair *lamp of Night*;
 To thee, *Latona*, next the numbers range;
Iäpetus, and *Saturn* wont to change,

† 12. *In praise of Ægis-bearing Jove &c.*] The historical and physical interpretation of the deities here mentioned I shall defer till I come to them in the course of the *Theogony*.

† 22. *Venus charming with &c.*] Some translate this passage *nigris oculis*, and *Le Clerc* chooses *blandis*; I would correct them, and have it arched or bending. *Tzetzes* entirely favours my interpretation of *ελικοβλεφρων*, eyebrows arched into a circle; a metaphor taken, says he, *ἐκ τῶν τῆς ἀμπέλου ἐλίκων* from the curling of the vine.

They chant; thee, *Ocean*, with an ample breast,
 They sing, and *Earth*, and *Night* in fable dress'd; 30
 Nor cease the virgins here the strain divine;
 They celebrate the whole immortal line.
 'E'rewhile as they the shepherd swain behold
 Feeding, beneath the sacred mount, his fold,
 With love of charming song his breast they fir'd; 35
 There me the heav'nly *Muses* first inspir'd;
 There, when the maids of *Jove* the silence broke,
 To *Hesiod* thus, the shepherd swain, they spoke:

Shepherds attend, your happiness who place
 In gluttony alone, the swain's disgrace; 40
 Strict to your duty in the field you keep,
 There vigilant by night to watch your sheep;
 Attend ye swains on whom the *Muses* call,
 Regard the honour not bestow'd on all;

‡ 33. 'E'rewhile as they the shepherd &c.] This extravagance in our poet has been the subject of satire to some; but *Lucian* has been the most severe in his dialogue betwixt himself and *Hesiod*. *Ovid* has an allusion to this passage in the beginning of his *art of love*; which *Dryden* has thus translated.

Nor *Clio*, nor her sisters, have I seen,
 As *Hesiod* saw them in the shady green.

This flight, however extravagant it may seem to some, certainly adds a grace to the poem; and whoever consults the nineteenth ode of the second book, and the fourth of the third book, of *Horace*, will find this sort of enthusiasm carried to a great height.

'Tis

'Tis our to speak the truth in language plain, 45
Or give the face of truth to what we feign.

So spoke the maids of *Jove*, the sacred nine,
And pluck'd a scepter from the tree divine,
To me the branch they gave, with look serene,
The laurel ensign, never fading green: 50
I took the gift with holy raptures fir'd,
My words flow sweeter, and my soul's inspir'd;
Before, my eyes appears the various scene
Of all that is to come, and what has been.
Me have the *Muses* chose, their bard to grace, 55
To celebrate the blest'd immortal race;
To them the honours of my verse belong;
To them I first and last devote the song:

‡ 46. *Or give the face of truth &c.*] The poet here, from the mouth of the *Muse*, prepares the reader for what he is to expect. Tho he proposes to give an historical and physical relation of *the generation of the gods*, according to the received opinion, yet supplys from invention are necessary to make the work agreeable as a poem.

‡ 50. *The laurel ensign &c.*] *Le Clerc* has a long note on this verse, from *Claud. Salmasius*, proving the rhapsodists to be so called *απο τῆς παλσῆς*, from singing with a bough in their hands, in imitation of the antient poets, which bough was of laurel: but why of laurel before any other? The Scholiast *Tzetzes* gives two very good reasons; first, says he, the poet makes the scepter which he received from the muses of laurel, because *Helicon*, the place on which they presented it, abounds with that tree; secondly, as the laurel is ever green, it is the most proper emblem of works of genius, which never fade.

But where, O where, enchanted do I rove,
Or o'er the rocks, or thro the vocal grove ! 60

Now with th' harmonious nine begin, whose voice
Makes their great fire, olympian *Jove*, rejoice ;
The present, future, and the pass'd, they sing,
Join'd in sweet concert to delight their king ;
Melodious and untir'd their voices flow ; 65
Olympus echos, ever crown'd with snow.

‡ 59. *But where, O where, &c.*] Exactly the same is the flight in the fourth ode of the third book of *Horace*.

— — — *an me ludit amabilis*
Insania ? Audire et videor pios
Errare per lucos, amœnæ
Quos & Aquæ subeunt, & auræ !

The sense of which, in short, is this: *am I agreeably deluded, while I seem to wander thro poetic scenes !* And again,

Quo me, Bacche, rapis tui
Plenum ! Quæ in nemora, aut quos, agor, in specus,
Velox mente novâ !

Lib. 3. Od. 25.

It is worth observing that the best poets are generally most poetical in their invocations, or, in other parts, where a deity is introduced ; for then they seem to be overpowered with the inspiration ; but here the fine imagination, and exalted genius, are most required, that while fancy takes her full stretch in fiction, it may seem the real *numinis afflatus*.

The heav'nly songsters fill th' æthereal round ;
Jove's palace laughs, and all the courts resound :
 Soft warbling endless with their voice divine,
 They celebrate the whole immortal line : 70
 From *Earth*, and *Heav'n*, great parents, first they trace
 The progeny of gods, a bounteous race ;
 And then to *Jove* again returns the song,
 Of all in empire, and command, most strong ;
 Whose praises first and last their bosom fire, 75
 Of mortals, and immortal gods, the fire :
 Nor to the sons of men deny they praise,
 To such as merit of their heav'nly lays ;

‡ 68. *Jove's palace laughs, &c.*] *Le Clerc* judiciously observes, that the poets frequently make inanimate beings affected or with joy or grief, when there is reason for either ; that it may be sayed, even inanimate beings are moved. This, I think, is a boldness seldom practiced but by the best poets, and most frequently among the antients. We find it with as much success as any where in the poetical parts of the old testament.

The valleys shall stand so thick with corn that they shall laugh and sing. Psalm 65, verse 14.

εἰέλανε δὲ γαῖα πελωρῇ,
 ἰνῆυσεν δὲ βάθους παντός. Theognis.

The wide earth laugh'd, and the deep sea rejoic'd.

Tibi rident æquora ponti. Lucret.

To thee the waters of the ocean smile.

I give these three Quotations to shew as the *Latin* were followers of the *Greek* poets, it is not unlikely the *Greek* might imitate the stile of the *eastern* writers in many places.

They

They sing the giants of puissant arm,
And with the wond'rous tale their father charm. 80

Mnemosyne, in the *Pierian* grove,
The scene of her intrigue with mighty *Jove*,
The empress of *Eleuther*, fertile earth,
Brought to olympian *Jove* the *Muses* forth ;
Bless'd offsprings, happy maids, whose pow'rful art 85
Can banish cares, and ease the painful heart.

* 81. *Mnemosyne*, &c.] *Mnemosyne*, the same with memory, is here made a person, and the mother of the *Muses* ; which with the etymology of the word *peria*, which *Le Clerc* tells us is, in the *Phœnician* tongue, fruitfulness, and the note to the first verse of the *Works and Days*, will let us clearly into the poetical meaning of the parents and birthplace of the *Muses*. The same critic derives the word *muse* from the *Phœnician* word *motfa* the feminine for inventor. See farther in the *Discourse*, &c.

It will now be proper to enquire into the reason of the poet making *Mnemosyne* empress of *Eleuther*. *Eleuther* is a part of *Bœotia* so called from a prince of that name : here, says *Tzetzes*, the poet endeavours to add a glory to his country ; for tho the *Muses* themselves were born on *Pieria*, he makes their mother a *Bœotian*. *Pieria* is the name of a mountain, and a country lying beneath it, bounded on the north with *Thessaly*, and on the south with *Macedon*. *Le Clerc* derives the word *eleuther* from the *Phœnician* word *halethir*, a high place from which we see a far off, which word is a compound of *halah*, to ascend, and *thour* to see afar off. The reader must here observe that great part of the art of this poem depends on the etymology of the words, and on the *protopopæias*. *PLUTARCH*, in his rules for the education of children, has observed that the mythologists have judiciously made *Mnemosyne* the mother of the *Muses*, intimating that nothing so much cherishes learning as the memory.

Absent

Absent from heav'n, to quench his am'rous flame,
 Nine nights the god of gods compress'd the dame.
 Now thrice three times the morn concludes her race,
 And shews the produce of the god's embrace, 90
 Fair daughters, pledges of immortal *Jove*,
 In number equal to the nights of love;
 Bless'd maids, by harmony of temper join'd;
 And verse, their only care, employs their mind.
 The virgin songsters first beheld the light 95
 Near where *Olympus* rears his snowy height;
 Where to the maids fair stately domes ascend,
 Whose steps a constant beauteous choir attend.
 Not far from hence the *Graces* keep their court,
 And with the god of love in banquets sport; 100
 Meanwhile the nine their heav'nly voices raise
 To the immortal pow'rs, the song of praise;
 They tune their voices in a sacred cause,
 Their theme the manners of the gods, and laws:
 When to *Olympus* they pursue their way, 105
 Sweet warbling, as they go, the deathless lay,

† 96. *Olympus*.] A mountain in *Thessaly*, which, for the extraordinary height, is often used for heaven.

† 99. *Not far from hence &c.*] The god of love and the *Graces* are proper companions for the *Muses*; for the gifts of the *Muses* are of little value without grace and love: and at banquets love and good manners, which are implied by the *Graces*, compose the harmony. *Tzetx.*

Meas'ring

Meas'ring to *Jove*, with gentle steps, the ground,
 The sable earth returns the joyful sound.
 Great *Jove*, their fire, who rules th' æthereal plains,
 Confirm'd in pow'r, of gods the monarch reigns ; 110
 His father *Saturn* hurl'd from his command,
 He grasps the thunder with his conqu'ring hand ;
 He gives the bolts their vigour as they fly,
 And bids the red-hot light'ning pierce the sky ;
 His subject deities obey his nod, 115
 All honours flow from him of gods the god ;
 From him the *Muses* sprung, no less their fire,
 Whose attributes the heav'nly maids inspire :
Clio begins the lovely tuneful race,
Melpomene which, and *Euterpe*, grace, 120
Terpsichore

¶ 109. *Great Jove, their fire, &c.*] *Le Clerc* here raises a difficulty, and I think without reason ; he says the poet so confounds the man *Jupiter* with the god, that he knows not how to account for it. The poet could here design no other but the supreme being ; first for the honour of poetry, as appears from some following verses ; and secondly because God is the source of all wisdom, he is the father of the *Muses*, who preside over the principal arts.

¶ 119. *Clio, &c.*] The names of the *Muses*, and their derivations. *Clio* from κλειω to celebrate, to render glorious. *Melpomene* from μελπομαι to sing or warble. *Euterpe* from ευ and τερπω to delight well. *Terpsichore* from τερπω to delight, and χορος a choir. *Erato* from εραω to love. *Thalia* from θαλας banquets, or θαλλω to flourish. *Polymnia* from πολυς many, and υμνος a song or hymn. *Urania* from ουρανος heaven. *Calliope* from

Terpsichore all joyful in the choir,
 And *Erato* to love whose lays inspire ;
 To these *Thalia* and *Polymnia* join,
Urania, and *Calliope* divine,
 The first, in honour, of the tuneful nine ; 125
 She the great acts of virtuous monarchs sings,
 Companion only for the best of kings.
 Happy of princes, foster sons of *Jove*,
 Whom at his birth the nine with eyes of love
 Behold ; to honours they his days design ; 130
 He first among the scepter'd hands shall shine ;
 Him they adorn with ev'ry grace of song,
 And soft persuasion dwells upon his tongue ;
 To him, their judge, the people turn their eye,
 On him for justice in their cause rely, 135
 Reason

from *καλος* beautiful, and οὐ a voice. Our poet attributes no particular art to each *Muse*, but, according to him, poetry is the province of all. *Calliope* indeed is distinguished from the rest as presiding over the greater sort of poetry. See the *Discourse on the theology of the anti-ents*, &c.

§ 134. To him, their judge, &c.] *Le Clerc* tells us, from *Dionysius Halicarnassens*, that, at first, all the cities in *Greece* looked on their kings as their judges to determine all controverted points ; and he was esteemed the best king who was the best judge, and the strictest observer of the laws : for the certainty of this we need no better authority than our own poet, and particularly in his *Works* and *Days* : it is worth observing how very careful he is to inspire his readers with sentiments of respect

Reason alone his upright judgement guides,
 He hears impartial, and for truth decides ;
 Thus he determines from a sense profound,
 And of contention heals the peys'nous wound. 139
 Wise kings, when subjects grow in faction strong,
 First calm their minds, and then redress their wrong,
 By their good counsels bid the tumult cease,
 And sooth contending partys into peace ;
 His aid with dateous rev'rence they implore,
 And as a god their virtuous prince adore : 145
 From whom the *Muses* love such blessings flow,
 To them a righteous prince the people owe,
 From *Jove*, great origin, all monarchs spring,
 From mighty *Jove* of kings himself the king ;
 From the *Pierian* maids, the heav'nly nine, 150
 And from *Apollo*, fire of verse divine,

spect and dignity towards their rulers ; and to increase our reverence for them he derives them from the great ruler of the universe ; and from the same origin are the *Muses* ; all which must be thus understood, the prince owes all his regal honours and power to the supreme being, and no less than almighty aid is necessary to make a good poet. I can add nothing more proper to what I have sayed concerning princes, their office, and derivation of their power than the first three verses of the sixth chapter of the wisdom of SOLOMON. Hear therefore, O ye kings, and understand ; learn ye that be judges of the ends of the earth, give ear, you that rule the people, and glory in the multitude of nations ; for power is given you of the Lord, and sovereignty from the highest, who shall try your works, and search out your counsels.

Far

Far shooting deity whose beams inspire,
 The poets spring, and all who strike the lyre.
 Bless'd whom with eyes of love the *Muses* view,
 Sweet flow his words, gentle as falling dew. 155
 Is there a man by rising woes oppress'd,
 Who feels the pangs of a distracted breast,
 Let but the bard, who serves the nine, rehearse
 The acts of heroes pass'd, the theme for verse,
 Or if the praise of gods, who pass their days 160
 In endless ease above, adorns the lays,
 The pow'rful words administer relief,
 And from the wounded mind expel the grief;
 Such are the charms which to the bard belong,
 A gift from gods deriv'd, the pow'r of song. 165

* 156. *Is there a man &c.*] This and the nine following verses are by some attributed to *Homer*, among the fragments of that poet; where the mistake I cannot tell; but I shall here take an occasion to account, in general, for several verses in the *Iliad*, *Odyssey*, the *Works* and *Days*, and the *Theogony*, being alike: they are either such as where they mention the *Pleiades*, *Hyades*, and *Orion*, constellations which were most taken notice of by the old poets, and the names of which naturally run into an heximeter verse; or such as were common or proverbial sayings of the times; which circumstances render it very possible for diverse to have wrote the same lines without one ever seeing the works of the other. I am persuaded that all, or most of, the similar passages in these two poets are of this nature. If therefore some of the old Scholiasts and commentators had thoroughly considered this, they would not have had so many impertinencys in their remarks as they have.

Hail

Hail maids celestial, seed of heav'n's great king,
 Hear, nor unaided let the poet sing,
 Inspire a lovely lay, harmonious nine,
 My theme th' immortal gods, a race divine,
 Of *Earth*, of *Heav'n* which lamps of light adorn,
 And of old fable *Night*, great parents, born, 171
 And, after, nourish'd by the briny *Main*:
 Hear goddesses, and aid the ventrous strain;
 Say whence the deathless gods receiv'd their birth,
 And next relate the origin of *Earth*, 175
 Whence the wide sea that spreads from shore to shore,
 Whose surges foam with rage, and billows roar,
 Whence *rivers* which in various channels flow,
 And whence the stars which light the world below,
 And whence the wide expanse of *heav'n*, and whence
 The gods, to mortals who their good dispense; 181
 Say how from them our honours we receive,
 And whence the pow'r that they our wants relieve,

* 172. ——— *nourish'd by the briny Main.*] I know not how this is to be took but physically; if we suppose all things to be the offsprings of *Chaos*, which are all natural beings, they may properly be say'd to be nourish'd by the *Main*, that is by prolific humor. In this sense *Milton*, in the seventh book of his *Paradise lost*, judiciously uses the word, speaking of the creation.

Over all the face of the earth
Main Ocean flow'd, not idle, but with warm
 Prolific humor, soft'ning all her glebe,
 Fermenting the great mother to conceive.

How

How they arriv'd to the æthereal plains,
 And took possession of the fair domains: 185
 With these, olympian maids, my breast inspire,
 And to the end support the sacred fire,
 In order all from the beginning trace,
 From the first parents of the num'rous race.
 Chaos, of all the origin, gave birth 190
 First to her offspring the wide-bosom'd Earth,

† 190. CHAOS of all the origin, &c.]. In my interpretation of the generation of the deities I shall chiefly have regard to the physical meanings; such passages as I leave unobserved are what any reader with little trouble may clear to himself after he has seen my explanations of the most material.

This fable, says lord Bacon, in his *Wisdom of the anti-ents*, speaking of *Heaven*, seems to contain an *enigma* of the origin of things, not much different from the truth of the divine word, which tells us of a deformed matter before the works of the six days. To this eternity of confused matter Milton alludes in the seventh book of his *Paradise lost*.

Far into Chaos, and the world unborn.

† 191. ——— the wide bosom'd Earth, &c.]. Plato, in his *Phædo*, says the earth was the seat and foundation of the gods, ἀδαρτω he calls them, to shew that the gods were once preserved with pious men. Tzetx. This is strange philosophy, to imagine any beings to have a beginning, and yet immutable and immortal from their first rise; but it is apparent that the poet makes matter precede all things, even the gods. *Guicetus* judges the next verse to be supposititious.

The

The feat secure of all the gods, who now
 Possess *Olympus* ever cloath'd with snow ;
 Th' abodes of *Hell* from the same fountain rise,
 A gloomy land that subterranean lys ; 195
 And hence does *Love* his antient lineage trace,
 Excelling fair of all th' immortal race ;
 At his approach all care is chas'd away,
 Nor can the wisest pow'r resist his sway ;
 Nor man, nor god, his mighty force restrains, 200
 Alike in ev'ry breast the godhead reigns :
 And *Erebus*, black son, from *Chaos* came,
 Born with his sister *Night* a fable dame.

† 194. *Th' abodes of HELL &c.*] *Tartarus*, or *Hell*, is say'd to be brought forth with the earth, because it is feigned to be in the inmost recesses of the earth. The word *Tartarus* is derived from the *Phœnician tarabhtarabb*, the *Radix* of which is the *Hebrew* and *Arabic tarabb*, which signifys, he created trouble. *Le Clerc*.

† 196. *And hence does LOVE &c.*] This fable alludes to, and enters into, the cradle of nature. Love seems to be the appetite, or stimulation, of the first matter, or, to speak more intelligible, the natural motion of the atom. *Lord Bacon*.

† 202. *EREBUS, black son, &c.*] It is rightly observed that darkness was over all till the sky was illumined by the sun and the stars ; *Chaos* therefore brought forth darkness and night, *Tzetx*. Before any thing appeared all was *bereb* or *erbo* darkness or night ; the same is the account which *Moses* gives us. *Le Clerc*.

Night

Night bore, the produce of her am'rous play
 With *Erebus*, the sky, and chearful day. 205
Earth first an equal to herself in fame
 Brought forth, that covers all, the starry frame,
 The

‡ 204. NIGHT bore, &c.] I believe the word *αιθηρ* does not mean the chief, or material, part of the air, but is the same with *αιθρια* serenity. *Le Clerc*. So *Night* and *Darkness* are properly say'd to be the parents of *Day* and *Serenity*.

‡ 206. EARTH first an equal &c.] All that the poet means is, that *Earth* appeared before the firmament which furrounds it. Similar to this is the description *Milton* gives of the offsprings of earth.

————— God say'd,
 Be gather'd now ye waters under HEAV'N,
 Into one place, and let dry land appear,
 Immediately the mountains huge appear
 Emergent, and their broad bare backs upheave
 Into the clouds.

Book 7.

Let us now consider the difference betwixt *πελαγος* or *ποντος* and *ωκεανος*, which I render the *sea* and the *ocean*, and why the *sea* is say'd to be from *Earth* only, and the *ocean* from *Earth* and *Heaven*. That part of the *ocean* is generally agreed to be called *sea* which takes a name from any country or particular circumstance; the *ocean*, *Diodorus Siculus* tells us, in his first book, comprehends, according to the opinion of the antients, all moisture which nourishes the universe; and *Henry Stephens* quotes many authoritys to shew it was always used in that sense; I shall content myself with one from *Homer*, and another from *Pliny*.

Εξ ουπερ παντες ποταμοι, και παρα θάλασσα,
 και πωσαι κρηνηι, &c.

From

The spacious *Heav'n*, of gods the safe domain,
 Who live in endless bliss, exempt from pain ;
 From her the lofty *Hills*, and ev'ry *Grove*, 210
 Where nymphs inhabit, goddesses, and rove :
 Without the mutual joys of love she bore
 The barren *Sea*, whose whit'ning billows roar.

At length the *Ocean*, with his pools profound,
 Whose whirling streams pursue their rapid round,
 Of *Heav'n* and *Earth* is born ; *Cæus* his birth 216
 From them derives, and *Creus*, sons of *Earth* ;

Hyperion

From which are derived all rivers, every sea, and all fountains.

The *ocean*, says *Pliny*, is the recepticle of all waters, and from which all waters flow ; it is that which feeds the clouds and the very stars.

‡ 214. *The offsprings of Heaven and Earth.*] *Le Clerc* is inclined to think that these names are some of real persons, and some only poetical, as *Themis* and *Mnemosyne* which are justice and memory. The same critic might have quoted *Plutarch* to countenance this opinion, who names for real persons *Cæus*, *Creus*, *Hyperion*, and *Japhet* : nor is it unreasonable to believe that the poet designed some as persons, for, without such to measure time, *Saturn*, or *Κρονος*, which signifies time, would be introduced with impropriety.

The etymologys of the names of the *Cyclops* are literally expressive of their nature. The general name to all is from *κύκλος* a circle and *οφθαλμος* an eye, *Brontes* from *βροντη* thunder, *Steropes* from *αστερον* brightness, *Arges* from *αργος* white, splendid, swift. *Apollodorus* varies from our poet in one of the names of the *Cyclops* ; instead of *Αργη* he calls him *Απρη*. It has been often remarked that

Hyperion and *Japhet*, brothers, join :

Thea, and *Rhea*, of this antient line

Descend ; and *Themis* boasts the source divine, 220

And

that *Homer*, *Hesiod*, *Apollodorus*, and other mythologists, frequently differ in names : I here give one instance, from many observations which I have made, of their not differing in sense tho in name ; for as swift, or splendid, is a proper epithet for lightning, *απρη*, a fork, is as significant a name for one of the *Cyclops* as *αργη*.

Cottus, *Gyges*, and *Briareus*. *Grævius* will have these three to be men, and robbers ; he says the antients intended, by the terrible description of their many heads and hands, to express their violence, ferocity, and injustice. The Scholiast *Tzetzes* says they are turbulent winds ; which physical interpretation seems most agreeable to me ; their heads and hands well express their rage ; they being imprisoned by their father in the bowels of the earth, and relieved by their mother in process of time, which is the meaning of *Saturn* releasing them, is all pertinent to the winds. I am not insensible of an objection that may be started, in this explication, from the manner in which they are made part of the war with the gods ; but we are to consider that the poet does not confine himself to direct physical truth ; for which reason he prepared his readers for a mixture of fiction, from the mouth of the *Muse*, in the beginning of the poem.

Let us come to the explanation of the conspiracy of *Earth* and *Saturn* against *Heaven*. *Tzetzes*, *Guietus*, and *Le Clerc*, have this conjecture likewise of the children which were confined by *Heaven* in the recesses of the earth ; they were the corn-fruits of the earth which, in time, some person found to be of benefit to human kind : he discovered the metal of which he made a sickle : the posture of reaping is designed by his left hand applied to the members of his father, and his right to the instru-

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ment.

And thou *Mnemosyne*, and *Phæbe* crown'd
 With gold, and *Tethys* for her charms renown'd :
 To these successive wily *Saturn* came,
 As fire and son in each a barb'rous name.
 Three sons are sprung from *Heav'n* and *Earth's* em-
[brace,
 The *Cyclops* bold, in heart a haughty race, 226
Brontes, and *Steropes*, and *Arges* brave,
 Who to the hands of *Jove* the thunder gave ;

ment. The giants and nymphs, which are say'd to spring from the blood of *Heaven*, are those who had the advantages of the invention. The warlike giants and furies are wars and tumults, which were the consequences of plenty and riches. *Saturn* throwing the members into the sea denotes traffic with foreign countrys.

Venus, says *Ld. Bacon*, is designed to express the concord of things.

Heaven called his sons *Titans* from *TITANIA* to revenge : his prophecy may allude to the disturbances in the world which were the effects of plenty and luxury.

How monstrous does this story seem in the text ! Certainly the author must have some physical meaning in view ; and what more probable than the last which we have offered ? This allegorical way of writing will cease to be a wonder, when we consider the custom of the times, and the love that the antients bore to fables ; and we must think ourselves happy that we can attain such light into them as we have, since we are divided by such length of time from the first inventors, and seeing the poetical embellishments since added to them have rendered them more obscure : but of this I shall speak more largely in my discourse at the end.

They

They for almighty pow'r did light'ning frame,
 All equal to the gods themselves in fame ; 230
 One eye was plac'd, a large round orb, and bright,
 Amidst their forehead to receive the light ;
 Hence were they *Cyclops* call'd ; great was their skill,
 Their strength, and vigour, to perform their will.
 The fruitful *Earth* by *Heav'n* conceiv'd again, 235
 And for three mighty sons the rending pain
 She suffer'd ; *Cottus*, terrible to name,
Gyges, and *Briareus*, of equal fame ;
 Conspicuous above the rest they shin'd,
 Of body strong, magnanimous of mind ; 240
 Fifty large heads their lusty shoulders bore,
 And, dang'rous to approach, hands fifty more :
 Of all from *Heav'n*, their sire, who took their birth,
 These were most dreadful of the sons of *Earth* ;
 Their cruel father, from their natal hour, 245
 With hate pursued them, to his utmost pow'r ;
 He from the parent womb did all convey
 Into some secret cave remote from day :
 The tyrant father thus his sons oppress'd,
 And evil meditations fill'd his breast. 250
Earth deeply groan'd for these her sons confin'd,
 And vengeance for their wrongs employ'd her mind ;
 She yields black iron from her fruitful vein,
 And of it forms an instrument of pain ;

Then to her children thus, the silence broke, 255
Without reserve she deeply sighing spoke.

My sons, descended from a barb'rous fire,
Whose evil acts our breasts to vengeance fire,
Attentive to my friendly voice incline;
'Th' aggressor he, and to revenge be thine. 260

The bold proposal they astonish'd hear;
Her words possess'd them with a silent fear;
Saturn, at last, whom no deceit can blind,
To her responsive thus declar'd his mind.

Matron, for us the throwing pangs who bore, 265
Much we have suffer'd, but will bear no more;
If such as fathers ought our will not be,
The name of father is no ty to me;
Patients of wrongs if they th' attempt decline,
'Th' aggressor he, all to revenge be mine. 270

Earth greatly joy'd at what his words reveal'd,
And in close ambush him from all conceal'd;
Arm'd with the crooked instrument she made,
She taught him to direct the sharp-tooth'd blade.
Great *Heav'n* approach'd beneath the veil of *Night*,
Proposing from his consort, *Earth*, delight; 276
As in full length the god extended lay,
No fraud suspecting in his am'rous play,
Out rush'd his son, comploter with his wife,
His right hand grasp'd the long, the fatal, knife,
His left the channel of the seed of life, 281

Which

Which from the roots the rough-tooth'd metal tore,
 And bath'd his fingers with his father's gore ;
 He throw'd behind the fource of *Heaven's* pain ;
 Nor fell the ruins of the god in vain ; 285
 The sanguine drops which from the members fall
 The fertile earth receives, and drinks them all :
 Hence, at the end of the revolving year,
 Sprung mighty *Giants*, pow'rful with the spear,
 Shining in arms ; the *Furys* took their birth 290
 Hence, and the *Wood-Nymphs* of the spacious earth.
Saturn the parts divided from the wound,
 Spoils of his parent god, cast from the ground
 Into the sea ; long thro the watry plain
 They journey'd on the surface of the main : 295
 Fruitful at length th' immortal substance grows,
 Whit'ning it foams, and in a circle flows :
 Behold a nymph arise divinely fair,
 Whom to *Cythera* first the surges bear ;
 Hence is she borne safe o'er the deeps profound 300
 To *Cyprus*, water'd by the waves around :
 And here she walks endow'd with every grace
 To charm, the goddess blooming in her face ;
 Her looks demand respect ; and where she goes
 Beneath her tender feet the herbage blows ; 305
 And *Aphrodite*, from the foam, her name,
 Among the race of gods, and men, the same ;
 And *Cytherea* from *Cythera* came ;

Whence, beauteous crown'd, she safely cross'd the sea,
 And call'd, o *Cyprus*, *Cypria* from thee; 310
 Nor less by *Philomedeia* known on earth,
 A name deriv'd immediate from her birth:
 Her first attendants to th' immortal choir
 Were *Love*, the oldest god, and fair *Desire*:
 The virgin whisper, and the tempting smile, 315
 The sweet alurement that can hearts beguile,
 Soft blandishments which never fail to move,
 Friendship, and all the fond deceits in love,
 Constant her steps pursue, or will she go
 Among the gods above, or men below. 320

Great *Heav'n* was wrath thus by his sons to bleed,
 And call'd them *Titans* from the barb'rous deed;
 He told them all, from a prophetic mind,
 The hours of his revenge were sure behind.

Now darksome *Night* fruitful begun to prove, 325
 Without the knowledge of connubial love;

From

‡ 325. *The offsprings of night.*] The distinction which *Tzetzes* makes betwixt *Μοῖρα* and *Κνῆα*, which I translate *Destiny* and *Fate*, is this; one confirms the decree concerning our death, and the other the punishment attending evil works. *Le Clerc* infers, from the poet making even the gods subject to the *Fates*, that they must be mere men which were immortalised by human adoration; but the passage which *Plutarch*, in his inquiry after god, quotes from *Plato* will better reconcile this; *Fate*, says he, is the eternal reason, and law, implanted in the nature of every being.

Momus

From her black womb sad *Destiny* and *Fate*,
Death, *Sleep*, and num'rous *Dreams*, derive their
 [date :

With *Momus* the dark goddess teems again,
 And *Care* the mother of a doleful train; 330

Th' *Hesperides* she bore, far in the seas
 Guards of the golden fruit, and fertile trees:
 From the same parent sprung the rig'rous three,

The goddesses of *Fate*, and *Destiny*,
Clotho and *Lachesis*, whose boundless sway, 335

With *Atropos*, both men and gods obey;
 To human race they, from their birth, ordain
 A life of pleasure, or a life of pain;

Momus is called a deity because he animadverts on the vices both of men and gods; but why is he called the son of *Night*? Because censure and backbitings are generally spread privately and as in the dark. His name is from *Moum* or *Mom*, the *Phœnician* word for vice. *Lucian*, in his *Assembly of the gods*, makes *Momus* speak thus of himself; *all know me to be free of my tongue, and that I conceal nothing ill done: I blab out every thing, &c. Le Clerc.*

The *Hesperides* are nymphs which are said to watch the golden fruit in the western parts of the world. *Tzetzes* thus interprets this story: the *Hesperides* are the nocturnal hours in which the stars are in their luster; by *Hercules*, who is feigned to have plucked the golden fruit, is mean'd the sun, at whose appearance the stars cease to shine.

Nemesis is called the goddess of revenge, and the etymology of her name speaks her office, which is from *νεμεσσω* to resent. Our poet, in his *Works and Days*, ranks her with *Modesty*.

To slav'ry, or to empire, such their pow'r,
 They fix a mortal at his natal hour ; 340
 The crimes of men, and gods, the *Fates* pursue,
 And give to each alike the vengeance due ;
 Nor can the greatest their resentment fly,
 They punish 'e're they lay their anger by :
 And *Nemesis* from the same fountain rose, 345
 From hurtful *Night*, herself the source of woes :
 Hence *Fraud*, and loose *Desire* the bane of life,
Old age vexatious, and corroding *Strife*.

From *Strife* pernicious painful labour rose,
Oblivion, *Famine*, and tormenting *Woes* ; 350
 Hence *Combats*, *Murders*, *Wars*, and *Slaughters*, rise,
Deceits, and *Quarrels*, and injurious *Lys* ;
 Unruly *License* hence that knows no bounds,
 And *Losses* spring, and sad *Domestic wounds* ;
 Hence *Perjury*, black *Perjury*, began, 355
 A crime destructive to the race of man.

Old *Nereus* to the *Sea* was born of *Earth*,
Nereus who claims the precedence in birth

To

‡ 357. *Nereus*, which in the *Phœnician* tongue is *nabaro* a river, is say'd to be a son of the *Sea*, because all rivers take their rise from thence according to the opinion of the poet. The reason, perhaps, for which he has this extraordinary character in the *Theogony* is because he was esteem'd a prophetic deity. *Le Clerc*.

Thaumas

To their descendants ; him old god they call,
 Because sincere, and affable, to all ; 260
 In judgement moderation he preserves,
 And never from the paths of justice swerves.
Thaumas the great from the same parents came,
Phorcys the strong, and *Ceto* beauteous dame :
 To the same fire did *Earth Euribia* bear, 365
 As iron hard her heart, a cruel fair.

Doris to *Nereus* bore a lovely train,
 Fifty fair daughters, wand'ers of the main ;

A

Thaumas is here made the son of the *Sea* and *Earth*, and the father of *Iris* : *Le Clerc* says he is thus allyed to the *Sea* and *Iris* ; he is the deity that presides over clouds and vapours, which arise from the sea and the earth, and cause *Iris* or the rainbow. He is called *Thaumas* from *θαυμάζω* to wonder at, or admire, or from the *Phœnician* word, of the same signification, *thamab*, because all meteors excite wonder or admiration.

Phorcys, says *Le Clerc*, seems to have been one who employed himself in navigation ; but his derivation of the word is too far fetch'd from the *Syrian phrak*, he departed, or travelled. The same critic is surpris'd, and indeed not without reason, that *Ceto* should be called fair, and have such horrid children ; he derives her name from *kout* to be contentious, to loath.

Eurybia is from *εὐρύς* wide and *βία* force, one of extensive power.

¶ 367. *Tzetzes* thinks the poet, by the names of the *Nereids*, designed to express several parts and qualities of the sea ; but *Le Clerc* believes them only the arbitrary invention of the poets. *Spenser*, in the eleventh canto of the fourth book of his *Fairy Queen* has intro-

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duced.

A beauteous mother she, of *Ocean* born,
 Whose graceful head the comely'st locks adorn : 370
Proto, *Eucrate*, nymphs, begin the line,
Sao to whom, and *Amphitrite* join ;
Eudore, *Tbetis*, and *Galene*, grace,
 With *Glauce*, and *Cymothoe*, the race ;
 Swift-footed *Spio* hence derives her birth, 375
 With thee, *Thalia*, ever prone to mirth ;
 And *Melite*, charming in mien to see,
 Did the same mother bear, *Eulimene*,
Agave too, *Pasithea* and thee ;
 From whom sprung *Erato*, *Eunice* you, 380
 With arms appearing of a rosy hue ;

duced a beautiful assemblage of the *Nereids* and other
 sea and river deities at the marriage of *Thames* and *Med-*
way : and he has imitated and paraphrased many verses
 together of our poet, and translated many more ; and
 most, in my judgement, superior to the *Greek* : whose
 manner of imitating the antients will appear by a quo-
 tation of one stanza.

S T A N Z A 48th.

And after these the sea-nymphs marched all,
All goodly damsels, deck'd with long green hair,
Whom of their sire NEREIDES men call,
All which the OCEAN's daughter to him bare,
The grey'd-ey'd DORIS ; all which fifty are ;
All which she there on her attending had ;
Swift PROTO, mild EUCRATE, THETIS fair,
Soft SPIO. sweet EUDORE, SAO sad,
Light DOTO, wanton GLAUCE, and GALENE glad.

Doto

Doto and *Proto* join the progeny,
 With them *Pherusa* and *Dunamene* ;
Nisæa and *Ætæa* boast the same,
Protomedia from the fruitful dame,
 And *Doris* honour'd with maternal name ;
 And hence does *Panope* her lineage trace,
 And *Galatea* with a lovely face ;
 And hence *Hippothoe* who sweetly charms,
 And thou *Hipponoe* with thy rosy arms ;
 And hence *Cymodoce* the floods who binds,
 And with *Cymatolege* stills the winds ;
 With them the pow'r does *Amphitrite* share,
 Of all the main the lovely'ft footed fair ;
Cumo, *Heione*, and *Halimed*
 With a sweet garland that adorns her head,
 Boast the same rise, joyful *Glaucanome*,
Pontoporea, and *Liagore* ;
Evagore, *Laomédia*, join,
 And thou *Polynome*, the num'rous line ;
Autonoe, *Lyfianassa*, name,
 Sisters descended from the fertile dame ;
 In the bright list *Evarne* fair we find,
 Spotless the nymph both in her form and mind,
 And *Pfamathe* of a majestic mien ;
 And thou divine *Menippe* there art seen ;
 To these we *Neso* add, *Eupompe* thee,
 And thee *Themisto* next, and *Pronoe* ;

385 }

390

395

400

405

Nemertes, virgin chaste, compleats the race,
 Not last in honour tho the last in place ; 410
 Her breast the virtues of her parent fire,
 Her mind the copy of her deathless fire.
 From blameless *Nereus* these, the fruits of joy,
 And goodly offices the nymphs employ.

Of *Ocean* born, *Electre* plights her word. 415
 To *Thaumas*, and obeys her rightful lord ;
Iris to whom, a goddess swift, she bears ;
 From them the *Harpys*, with their comely hairs,
 Descend, *Aëlla* who pursues the wind,
 And with her sister leaves the birds behind ; 420
Ocypete the other ; when they fly,
 They seem with rapid wings to reach the sky.

" *Ceto* to *Phorcys* bore the *Graia*, grey
 From the first moment they beheld the day ; 424
 Hence,

‡ 418. The *Harpys* are violent storms ; the etymologies of their names are significant of their nature. The word *Harpys* is from *αρπάζω* to tear, to destroy ; *Aëlla* from *αελλα* a storm ; *Ocypete* from *ωκυς* swift and *πτερομαί* to fly.

‡ 423. *CETO* to *PHORCYS* &c.] I shall give the story of the *Gorgons*, and the *Graia*, as related by Lord Bacon, with his reflections on the same.

Perseus is said to have been sent by *Pallas* to slay *Medusa*, who was very pernicious to many of the inhabitants of the western parts of *Hiberia* ; for she was so dire and horrid a monster that by her aspect only she converted men into stones. Of the *Gorgons* *Medusa* only was mortal ;

Hence gods and men these daughters *Graia* name ;
Pepredo lovely veil'd from *Ceto* came,
 And *Enyo* with her saffron veil : the same
 To

tal: *Perseus*, preparing himself to kill her, received arms and other gifts from three deities ; from *Mercury* he had wings for his heels, from *Pluto* a helmet, and from *Pallas* a shield and a looking-glass. He went not immediately towards *Medusa*, tho he was so well instructed, but first to the *Graia* ; who were grey and like old women from their birth. They all had but one eye and one tooth, which she who went abroad used, and layed down when she returned. This eye and tooth they lent to *Perseus* who, finding himself thus compleatly furnished for his design, flew without delay to *Medusa*, whom he found sleeping : if she should awake he dared not look in her face ; therefore, turning his head aside, he beheld her in the glass of *Pallas*, and in that manner taking his aim he cut off her head : from her blood instantly sprung *Pegasus* with wings. *Perseus* fixed her head in the shield of *Pallas*, which retained this power, that all who beheld it became stupid as if thunder-struck.

This fable seems invented to shew the prudence required in waging war ; in which three weighty precepts are to be considered as from the counsel of *Pallas*. First, in the enlarging dominions, the occasion, facility, and profits, of a war are to be thought of before vicinity of territories ; therefore *Perseus*, tho an oriental, did not decline an expedition to the extreamest parts of the west. Secondly, regard ought to be had to the motives of a war, which should be just and honourable ; for a war on such terms adds alacrity both to the soldiers and those who bear the expence of the war ; it obtains and secures aids, and has many other advantages. No cause of a war is more pious than the quelling tyranny, which so subdues the people as to deprive them of all soul and vigour, which

To *Phorcys* bore the *Gorgons*, who remain
 Far in the seat of *Night*, the distant main, 429
 Where,

which is signified by the aspect of *Medusa*. Thirdly, the *Gorgons* were three, by which wars are represented, and *Perseus* is judiciously made to encounter her only who was mortal; that is, he would not pursue vast and endless hopes, but undertook a war that might be brought to a period. The instruction which *Perseus* received is that which conduces to the success or fortune of the war: he received swiftness from *Mercury*, secrecy of counsels from *Orcus*, and providence from *Pallas*. Tho *Perseus* wanted nor aid nor courage, that he should consult the *Graia* was necessary. The *Graia* are treasons, and elegantly sayed to be grey, and like old women, from their birth, because of the perpetual fears and tremblings with which traitors are attended. All their force, before they appear in open rebellion, is an eye, or a tooth; for every faction alienated from a state contemplates and bites: this eye and tooth is in common; for what they learn and know passes thro the hands of faction from one to the other; the meaning of the tooth is, they all bite alike; *Perseus* therefore was to make friends of the *Graia*, that they might lend him the eye and the tooth. Two effects follow the conclusion of the war; first, the generation of *Pegasus*, which plainly denotes fame, that flies abroad and proclaims the victory: the second is the bearing the head of *Medusa* in the shield; for one glorious and memorable act happily accomplished restrains all the motions of enemys, and makes even malice amazed and dumb. Thus far Lord *Bacon*: the following physical explanation from *Tzetzes*.

Phorcys signifys the vehemence of the waters, *Ceto* the depth; γρᾱται the Scholiast interprets τὸν ἀφρόν the foam, *Pephredo* and *Enyo* the desire of marine expeditions. The poet calls the *Hesperides* murmuring because the stars in those parts, according to *Aristotle*, move to a musical harmony:

Where, murm'ring at their task, th' *Hesperides*
 Watch o'er the golden fruit, and fertile trees :
 The number of the *Gorgons* once were three,
Stheno, *Medusa*, and *Euryale* ;
 Of which two sisters draw immortal breath,
 Free from the fears of age as free from death ; 435
 But thou *Medusa* felt a pow'rful foe,
 A mortal thou, and born to mortal woe ;
 Nothing avail'd of love thy blissful hours,
 In a soft meadow, on a bed of flow'rs,
 Thy tender dalliance with the ocean's king, 440
 And in the beauty of the year, the spring ;
 You by the conqu'ring hand of *Perseus* bled,
Perseus whose sword lay'd low in dust thy head ;
 Then started out, when you began to bleed,
 The great *Chrysaor*, and the gallant steed 445
 Call'd *Pegasus*, a name not giv'n in vain,
 Born near the fountains of the spacious main.

harmony : by *Stheno* and *Euryale*, which are immortal, he means the immense and inexhaustible parts of the ocean, by *Medusa* the waters which the sun, or *Perseus*, dries up by his beams. *Chrysaor* and *Pegasus* are those parts of matter which are exalted on high, and break in thunder and lightening. *Pegasus*, says *Grævius*, is so called because he was born near *anyas*, the fountains of the main ; *Chrysaor* from his having in his hand χρυσάωρ a golden sword. *Le Clerc* tells us that this fable is originally *Phœnician* ; he derives the name of *Perseus* from *pharscho* a horseman, and *Chrysaor* from the *Phœnician* word *chrisaor* the keeper of fire.

His

His birth will great *Chrysaor's* name unfold,
 When in his hand glitter'd the sword of gold ;
 Mounted on *Pegasus* he soar'd above, 450
 And fought the palace of almighty *Jove* ;
 Loaded with light'ning thro the skies he rode,
 And bore it with the thunder to the god.

Chrysaor, love the guide, *Calliroe* led,
 Daughter of *Ocean*, to the genial bed ; 455
 Whence *Geryon* sprung, fierce with his triple head ;
 Whom *Hercules* lay'd breathless on the ground,
 In *Erythea* which the waves surround ;
 His oxen lowing round their master stand,
 While he falls gasping from the conquerer's hand :
 That fatal day beheld *Eurytion* fall, 461
 And with him *Orthus* in a gloomy stall ;

By

† 456. Some, says the Scholiast, will have *Geryon* to signify time ; his three heads mean the present, passed, and the future ; *Erythea* is an island in the ocean where he kep'd his herds. *Tzetx.*

Le Clerc tells us that when *Hercules* invaded the island which *Geryon* possessed he was opposed by three partys which were inhabitants, and conquered them ; which explains his cutting off his three heads.

The same critic afterwards seems to doubt this interpretation ; he quotes *Bochart* to prove that no oxen were in *Erythea*, and that the island was not productive of grass ; but I think if heads are figuratively mean'd for partys, the herds may as well be took for the men who composed those partys.

† 462. *Orthus* is the dog of *Geryon* that watched the herds, which may be some chief officer, and his being murdered

By his strong arm the dog and herdsman slain,
 The hero drove the oxen cross the main ;
 The wide-brow'd herds he to *Tirynthus* bore, 465
 And safely landed on the sacred shore.

Calliope in a cave conceiv'd again,
 And for *Echidna* bore maternal pain ;
 A monster she of an undaunted mind,
 Unlike the gods, nor like the human kind ; 470
 One half a nymph of a prodigious size,
 Fair her complexion, and asquint her eyes ;
 The other half a serpent dire to view,
 Large, and voracious, and of various hue ;
 Deep in a *Syrian* rock her horrid den, 475
 From the immortal gods remote, and men ;
 There, so the council of the gods ordains,
 Forlorn, and ever young, the nymph remains.

In love *Echidna* with *Typhaon* join'd,
 Outragious he, and bluff'ring, as the wind ; 480
 Of these the offsprings prov'd a furious race ;
Orthus, the produce of the first embrace,
 Was vigilant to watch his master's herd,
 The dog of *Geryon*, and a trusty guard :
 Next *Cerberus*, the dog of *Pluto*, came, 485
 Devouring, direful, of a monstrous frame ;

From murdered in a gloomy stall may signify the shameful retreat he made in his time of danger.

† 485. *Cerberus* *Le Clerc* derives from *chrabrosch* having many heads. The *Hydra*, he tells us, means the inhabitants

From fifty heads he barks with fifty tongues,
 Fierce, and undaunted, with his brazen lungs :
 The dreadful *Hydra* rose from the same bed,
 In *Lerna* by the fair-arm'd *Juno* bred, 490
Juno, with hate implacable who strove
 Against the virtues of the son of *Jove* ;
 But *Hercules*, with *Iolaus* join'd,
Amphitryon's race, and of a martial mind,
 Bless'd with the counsel of the warlike maid, 495
 Dead at his feet the horrid monster lay'd :
 From the same parents sprung *Chimæra* dire,
 From whose black nostrils issued flames of fire ;
 Strong, and of size immense ; a monster the
 Rapid in sight, astonishing to see ; 500

habitants about the lake *Lerna* : *Juno* may therefore signify the earth who nourished the *Hydra*.

* 497. *Chimæra* is from the Phœnician *chamirah* burned : it was a mountain so called because it emitted flames ; of which, says *PLINY*, the mountain *Chimæra* in *Phacelis flames*, without ceasing, night and day. *STRABO* thinks the fable took a rise from this mountain : the three heads may be three cliffs ; *Bochart* supposes them to be three leaders of the people of *Pisidia*, whose names may have a similitude to the nature of the three animals, the lion, the goat, and the serpent. *Bellerophon* is say'd to conquer this monster, to whom the poet gives *Pegasus*, because to gain the summit of the mountain no less than a winged horse was required. *Le Clerc*. The interpretation of *Chimæra* a mountain is not unnatural, when we consider her the daughter of *Typhaon*, of whom we shall speak more largely in a following note.

A lion's

A lion's head on her large shoulders grew,
 The goat's, and dragon's, terrible to view ;
 A lion she before in mane and throat,
 Behind a dragon, in the midst a goat ;
 Her *Pegasus* the swift subdued in flight, 505
 Back'd by *Bellerophon* a gallant knight.
 From *Orthus* and *Chimæra*, foul embrace,
 Is *Sphinx* deriv'd, a monster to the race

Of

† 508. *Sphinx* is thus described by APOLLODORUS ; she had the breast and face of a woman, the feet and tail of a lion, and the wings of a bird. LE CLERC has this interpretation, which seems the most reasonable, of this monster. After deriving the name from *Sphica* which is a murderer, he tells us, in *Sphinx* is shadowed a gang of robbers which lurked in the cavities of a mountain ; she is sayed to have had the face and breast of a woman because some women were among them, who perhaps allured the travellers, the feet and tail of a lion, because they were cruel and destructive, and the wings of a bird from their swiftness. She is sayed to have slain those who could not explain her *Ænigma* ; that is, they murdered such as unwarily came where they were, and knew not their haunts. *Oedipus* is recorded to have unraveled the *Ænigma* because he found them and destroyed them.

The *Nemean lion* may be an allegory of the same nature, or literally a lion.

The 331st verse in the original is commonly given thus :

Κοιρανειαν τρητοιο Νηπαιης νεῶν ἀνισαρτος,

in which τρητοιο is taken as an adjective, signifying cavernosa ; but Mr. Robinson, in his edition of *Hesiod* published

Of *Cadmus* fatal : from the same dire veins
 Sprung the stern ranger of *Nemean* plains, 510
 The lion nourish'd by the wife of *Jove*,
 Permitted lord of *Tretum*'s mount to rove ;
Nemea he, and *Apefas*, commands,
 Alarms the people, and destroys their lands ;
 In *Hercules* at last a foe he found, 515
 And from his arm receiv'd a mortal wound.

Ceto and *Phorcys* both renew'd their flame ;
 From which amour a horrid *Serpent* came ;
 Who keeps, while in a spacious cave he lys,
 Watchful o'er all the golden fruit his eyes. 520

lished since my translation of our poet, rightly judges *τηρτοιο* to be a proper name, and quotes a passage from *Diodorus Siculus*, and another from *Pausanias*, in which the den of the *Nemean* lion is sayed to have been in the mountain *Tretum* : read therefore henceforward,

Κοιπαρεων Τηρτοιο, Νεμειας, καὶ ἀπεσας.

✧ 517. *Ceto and Phorcys &c.*] Serpents are often in fabulous history constituted guards of things of immense value. The serpent *Python* kep'd the oracle at *Delphi* ; and a *serpent* is made to watch the golden fruit. What is the moral of all this ? When we are intrusted with affairs of price and importance we ought to be as vigilant as serpents. The word *οφίς* a serpent comes from *οφίσκου* to see ; and the *Phœnician nabbasch*, a serpent, is from a verb in the same language to see. *Le Clerc*. I must add to this explanation, the *serpent* being placed in a cave to guard the fruit denotes secrecy, as well as vigilance.

Tethys

Tethys and *Ocean*, born of *Heav'n*, embrace,
Whence springs the *Nile*, and a long wat'ry race,
Alpheus, and *Eridanus* the strong,
That rises deep, and stately rowls along,
Strymon,

‡ 522. The commentators have concluded *Hesiod* later than *Homer* from his naming the chief river in *Ægypt* under the appellation of the *Nile*, which, they say, was not so called in the days of *Homer*, but *Ægyptus*. This argument cannot prevail when we consider the word in the *Radix*, which, says *Le Clerc*, is *nubbul* and *nbbil*, and in *Hebrew* *nabhal*, which is the common name for any river; *Hesiod* therefore might choose *Nile*, κατ' ἐξοχην, for eminence, it being the principal river, or for the same reason, which is not unlikely, that *Homer* might choose *Ægyptus*, because it came more readily into the verse: but whatever their reasons were for choosing these different names of the same river, here is no foundation to determine so difficult a point as the age of either of these poets from it.

‡ 523. *Alpheus* is a river in *Elis*, and has something more extraordinary, says *Pausanias*, in it than any other river; it often flows under ground and breaks out again. *Eridanus* a river, says the Scholiast, of the *Celtæ*. *Strymon* a river in *Thrace*. *Mæander* in *Lydia* or *Icaria*. *Ister* in *Scythia*. *Phasis* in *Colchis*. *Rhesus* in *Troy*. *Achælus* in *Acarinia* or *Ætolia*. *Nessus* in *Thrace*. *Rhodus* in *Troy*. *Haliacmon* in *Macedon*. *Heptaporus*, *Granicus*, and *Æsopus* in *Troy*. *Hermus* in *Lydia*. *Simois* in *Troy*. *Peneus* in *Thessaly*; and some, says *Tzetzes*, say *Granicus* and *Simois* are in *Thessaly*. *Caicus* in *Mysia*. *Sangarius* in upper *Phrygia*. *Ladon* in *Arcadia*; this river, says *Pausanias*, exceeds all the rivers in *Greece* for clearness of water. *Parthenius* in *Papblagonia*. *Evenus* in *Ætolia*. *Ardescus* in *Scythia*. *Scamander* in *Troy*. The daughters of *Tethys* and *Ocean* are only poetical names;

Strymon, Mæander, and the Iſſer clear ; 525
 Nor, *Phafis*, are thy ſtreams omitted here ;
 To the ſame riſe *Rheſus* his current owes,
 And *Achelous* that like ſilver flows ;
 Hence *Neffus* takes his courſe, and *Rhodius*,
 With *Haliacmon*, and *Heptaporus* ; 530
 To theſe the *Granic* and *Æſapus* join,
Hermus to theſe, and *Simoïs* divine,
Penëus, and the *Caic* flood that laves
 The verdant margins with his beauteous waves ;
 The great *Sangarius*, and the *Ladon*, name, 535
Parthenius, and *Evenus*, ſtreams of fame,
 And you, *Ardeſcus*, boaſt the fruitful line,
 And laſtly you *Scamender* the divine.
 From the ſame parents, fertile pair, we trace
 A progeny of nymphs, a ſacred race ; 540
 Who, from their birth, o'er all mankind the care
 With the great king *Apollo* jointly ſhare ;
 In this is *Jove*, the god of gods, obey'd,
 Who grants the rivers all to lend their aid.
 The nymphs from *Tethys*, and old *Ocean*, theſe, 545
Pitho, *Admete*, daughters of the ſeas,

names ; deſign'd, ſays the Scholiaſt, for lakes and rivers
 of leſs note than the ſons. They are ſay'd, continues he,
 to have the care of mankind from their birth jointly
 with *Apollo*, becauſe heat and moiſture contribute to ge-
 neration, and the nutriment of men thro life.

Ianthe, and *Electra*, nymphs of fame,
Doris, and *Prymno*, and the beauteous dame
Urania as a goddess fair in face ;
 Hence *Hippo*, and hence *Clymene*, we trace, 550 }
 And thou, *Rodia*, of the num'rous race ;
Zeuxo to these succeeds, *Calliroe*,
Clytie, *Idya*, and *Pasithoe* ;
Plexaure here, and *Galaxaure*, join,
 And lovely *Dion* of a lovely line ; 555
Molobosis, and *Thoe*, add to these,
 And charming *Polydora* form'd to please,
Cerces whose beautys all from nature rise,
 And *Pluto* with her large majestic eyes ;
Perseüs, *Xanthe*, in the list we see, 560
 And *Ianira*, and *Acaste* thee ;
Menestho, nor *Europa*, hence remove,
 Nor *Metis*, nor *Petræa* raising love ;
Crisie, and *Asia*, boast one antient fire,
 With fair *Calypso* object of desire, 565
Telestho saffron-veil'd, *Eurynome*;
Eudore, *Tyche*, and *Ocyroe*,
 And thou *Amphiro* of the source divine,
 And *Styx* exceeding all the lovely line :
 These are the sons first in the list of fame, 570 }
 And daughters, which from antient *Ocean* came, }
 And fruitful *Tethys*, venerable dame :

Thousands

Thousands of streams which flow the spacious earth
 From *Tethys*, and her sons, deduce their birth ;
 Numbers of tydes she yielded to her lord, 575
 Too many for a mortal to record ;
 But they who on, or near, their borders dwell
 Their virtues know, and can describe them well.

The fruits of *Thia* and *Hyperion* rise,
 And with refulgent luster light the skys, 580
 The great the glorious *Sun* transcending bright,
 And the fair splendid *Moon* the lamp of night ;
 With them *Aurora*, when whose dawn appears,
 Who mortal men, and gods immortal, cheers.

To *Creus*, her espous'd, a son of *Earth*, 585
Eurybia gave the great *Astræus* birth ;

Perfes

ψ 581. The *Sun* is called *Ἥλιος* from the *Phœnician* word *belajo*, that is high ; tho this name may suit all the planets, yet it is more properly given to the most eminent of them. He is sprung from *Hyperion*, that is from him that exists on high.

ψ 582. The word *Σελήνη*, the *Moon*, or in the Doric *Σελανα*, is from the *Phœnician* word *schelanah*, that is, one that wanders thro the night. *Aurora*, or the morning, being born of the same parents, needs no explanation.

ψ 585. *Le Clerc* says the children of *Creus* and *Eurybia* are not to be found in any antient history, nor to be explained from the nature of things ; but if we consider the etymologys of the names of the parents his remark will prove invalid. *Creus* is from the verb to judge, and *Eurybia*, as I have before observed, signifies wide command ; judgement therefore and power are made the parents

Perfes from them; of all most skilful, came,
And *Pallas* first of goddesses in fame.

Aurora brought to great *Astræus* forth
The *West*, the *South-wind*, and the rapid *North*; 590
The morning-star fair *Lucifer* she bore,
And, ornaments of heav'n, ten thousand more.

From *Styx*, the fairest of old *Ocean's* line,
And *Pallas*, sprung a progeny divine,

Zeal

parents of three offsprings of renown. I must here observe that *Pallas* cannot be the same with her who is afterwards sayed to spring from the head of *Jove*. Our poet calls this *Pallas* only, and the latter *Athena* and *Tritogenia*. The following verses which tell us the *Winds* sprung from *Astræus* and *Aurora* I should suppose spurious, because we are told in the same poem they sprung from *Typhæus*, which is every way agreeable to the physical sense; we must therefore suppose them supposititious, or the poet has committed a very great blunder. See farther in the note to § 1195.

§ 593. *Styx*, says the Scholiast, is from *συζευ* to hate, to dread; why her offsprings are made attendants on the Almighty is conspicuous; but I am not satisfied in *Pallas* being their father: *Tzetzes* tells us that he understands by *Pallas* the superior motion which produces such effects. The name, I believe, must come from *πάλλω*, a verb to express extraordinary action, in *Latin* *vibro*, *agito*, &c. We are told here that *Styx* was ordained, by *Jove*, the oath of the gods; on which Lord *Bacon* has the following remark. Necessity is elegantly represented by *Styx*, a fatal and irremovable river. The same noble author goes on to shew that the force of leagues is to take away the power of offending, by making it necessary that the offender should undergo the penalty enacted.

I

Thus

Zeal to perform, and *Vict'ry* in her pace 595
 Fair-footed, *Valour*, *Might*, a glorious race !
 They hold a mansion in the realms above,
 Their seat is always near the throne of *Jove* ;
 Where the dread thund'ring god pursues his way,
 They march, and close behind his steps obey. 600
 This honour they by *Styx* their mother gain'd ;
 Which by her prudence she from *Jove* obtain'd :
 When the great pow'r that e'en the gods commands,
 Who sends the bolts from his almighty hands,
 Summon'd th' immortals, who obey'd his call, 605
 He thus address'd them in th' olympian hall.

Ye gods, like gods, with me who dauntless dare
 To fate the *Titans* in a dreadful war,
 Above the rest in honour shall ye stand,
 And ample recompence shall load your hand : 610
 To *Saturn's* reign who bow'd, and unprefer'd,
 Void of distinction, and without reward,
 Great, and magnificently rich, shall shine,
 As right requires, and suits a pow'r divine.

Thus he proceeds ; if the power of hurting be took away,
 or if, on breach of covenant, the danger of ruin, or loss
 of honour or estate, must be the consequence, the league
 may be sayed to be ratified, as by the sacrament of *Styx*,
 since the dread of banishment from the banquets of the
 gods follows ; under which terms are signified, by the
 antients, the laws, prerogatives, affluence, and felicity,
 of empire. See farther § 1082.

First,

First, as her father counsel'd, *Styx* ascends, 615
 And her brave offsprings to the god commends;
 Great *Jove* receiv'd her with peculiar grace,
 Nor honour'd less the mother than her race;
 Enrich'd with gifts she left the bright abodes,
 By *Jove* ordain'd the solemn oath of gods; 620
 Her children, as she wish'd, behind remain,
 Constant attendants on the thund'rer's train:
 Alike the god with all maintain'd his word,
 And rules, in empire strong, of lords the lord.

Phæbe with fondness to her *Cæus* cleav'd, 625
 And she, a goddess, by a god conceiv'd;
Latona, sable-veil'd, the produce proves,
 Pleasing to all, of their connubial loves,
 Sweetly engaging from her natal hour,
 The most delightful in th' olympian bow'r: 630
 From them *Asteria* sprung, a nymph renown'd,
 And with the spousal love of *Perfes* crown'd;

† 625. *Le Clerc* derives *Phæbe* from the *Phœnician* *phe-bab*, which is *os in illâ*, that is a prophetic mouth; for in the *Phœnician* tongue the oracle is called the mouth of God, and to say we consult the mouth of God is the same as to say we consult the oracle. *Latona*, in *Greek* *Leto*, the same critic derives from *lout* or *lito* or *leto*, which is to use magic charms; therefore, says he, *Apollo* and *Diana*, who preside over magic arts, are say'd to be born of her. *Asteria*, he tells us, comes from *bassethi-rab* which signifies lying hid, not an improper name for an enchantress.

To whom she bore *Hecate*, lov'd by *Jove*,
 And honour'd by th' inhabitants above,
 Profusely gifted from th' almighty hand, 635
 With pow'r extensive o'er the sea and land,
 And great the honour she by *Jove's* high leave,
 Does from the starry vault of heav'n receive.
 When to the gods the sacred flames aspire,
 From human off'rings, as the laws require, 640
 To *Hecate* the vows are first prefer'd ;
 Happy of men whose pray'rs are kindly hear'd,
 Success attends his ev'ry act below,
 Honour, wealth, pow'r, to him abundant flow.
 The gods, who all from *Earth* and *Heav'n* descend,
 On her decision for their lots depend ; 646
 Nor what the earliest gods, the *Titans*, claim,
 By her ordain'd, of honour or of fame,

† 633. *Hecate* is by the *Phœnicians* called *Echatha*, that is *the only, unica* ; for which reason the poet calls her *μυστρογενής* the only begotten. She is esteemed the chief president over magic arts, and reckoned the same with the moon. The *Phœnicians* invoked her because she is the regent of the night, the time when all incantations, charms, and the like, are performed. The sun is in the same language called *hbadad* the only or one, *unus*. *Hecate* is here say'd to have the fate of mariners jointly with *Neptune* in her power, because the moon has an influence over the sea, as well as over the land. *Le Clerc*. The Scholiast says the poet gives this great character of *Hecate*, because the person, who was perhaps after her death honoured with divine rites, was a *Bœotian*.

Has

Has *Jove* revok'd by his supreme command,
 For her decrees irrevocable stand : 650
 Nor is her honour less, nor less her pow'r,
 Because she only blest'd the nuptial hour ;
 Great is her pow'r on earth, and great her fame,
 Nor less in *Heav'n*, and o'er the main the same,
 Because *Saturnian Jove* reveres the dame : 655
 The man she loves she can to greatness raise,
 And grant to whom she favours public praise ;
 This shines for words distinguish'd at the bar ;
 One proudly triumphs in the spoils of war ;
 And she alone can speedy vict'ry give, 660
 And rich in glory bid the conqu'rer live :
 And where the venerable rulers meet
 She sits supreme upon the judgement-seat :
 In single tryals or of strength, or skill,
 Propitious she presides o'er whom she will ; 665
 To honour she extends the beauteous crown,
 And glads the parent with the son's renown,
 With rapid swiftness wings the gallant steeds,
 And in the race the flying courser speeds.
 Who, urg'd by want, and led by hopes of gain, 670
 Pursue their journey cross the dang'rous main,
 To *Hecate* they all for safety bow,
 And to their god and her prefer the vow.
 With ease the goddess, venerable dame,
 Gives to the sportsman's hand his wish'd-for game ;

Or now the weary'd creature faintly flies, 676
 And, for a while, eludes the huntsman's eyes,
 Who stretches sure to seize the panting prey,
 And bear the glory of the chace away,
 Till, by the kind protect'refs of the plains, 680
 Her strength recovers, and new life she gains,
 She starts, surprizing, and outstrips the wind,
 And leaves the masters of the chace behind.
 With *Mercury* the watchful goddess guards
 Of goats the stragling flocks, the lowing herds, 685
 And bleating folds rich with the pond'rous fleece ;
 By her they lessen, and by her increase.
 The only daughter of her mother born,
 And her the gods with various gifts adorn :
 O'er infants she, so *Jove* ordain'd, presides, 690
 And the upgrowing youth to merit guides ;
 Great is the trust the future man to breed,
 A trust to her by *Saturn's* son decreed.
Rhea to *Saturn* bore, her brother god,
Vesta and *Ceres* ; *Juno* golden shod, 695

And

† 694. *Saturn, Rhea, and their offsprings.*] *Esu*, by the *Latins* called *Vesta*, is by the learned justly derived from *Esch*, or the *Syrian eschtha*, fire ; she is esteemed the goddess of fire. *Ceres*, the *Greek* *Δημιτρη*, comes from *dai*, a *Phœnician* word, signifying plenty ; a proper name for her who has the honour of being thought the first who taught to cultivate the ground, and to raise fruit.

And *Pluto* hard of heart, whose wide command
 Is o'er a dark and subterranean land,
 A pow'rful monarch, hence derive their birth,
 With *Neptune*, deity who shakes the earth ;
 Of these great *Jove*, the ruler of the skys, 700
 Of gods and men the sire, in council wise,
 Is born ; and him the universe adores,
 And the earth trembles when his thunder roars.

fruit-trees. Hen, the Greek name of *Juno*, is from the Phœnician word *hira* or *barab* jealousy ; than which no name could be more apt to *Juno*, who is often represented as teasing her husband with jealous surmises. *Aïdus*, or *Pluto*, is from the Phœnician word *ed* or *ajid*, which is death or destruction ; the poet calls him hard of heart, because he spares none. *Plutarch* tells us, in his life of *Theseus*, that the descent which that hero is sayed to make into *hell* means nothing more than his journey to *Epirus*, of which *Aïdus*, or *Pluto*, was king. *Pluto* is sometimes called the god of riches, because he had in his kingdom many mines of silver and gold. We now come to the etymologys of *Εννοσίγαιος* and *Ποσειδων*, the names of *Neptune*. *Poseidon* signifys a destroyer of ships, *εννοσίγαιος* earth-shaker. *Jupiter* is called the father of gods and men, because all sovereigns are fathers of their people. *Saturn* is sayed to swallow his children, that is he imprisoned them. Thus far *Le Clerc*. I shall conclude this note with the following remark from Lord *Bacon*. The first distinction of ages is signified by the reign of *Saturn*, who thro the frequent dissolutions and short continuances of his sons is sayed to have devoured them ; the second is described by the reign of *Jupiter* who drove those continual changes into *Tartarus*, by which place is mean'd perturbation. *Guietus* thinks the the twelve lines from * 745 to 757 supposititious.

Saturn from *Earth*, and *Heav'n* adorn'd with stars,
 Had learn'd the rumour of approaching wars, 705
 Great as he was a greater should arise
 To rob him of the empire of the skys, }
 The mighty *Jove*, his son, in council wise :
 With dread the fatal prophecy he hear'd,
 And for his regal honours greatly fear'd, 710
 And that the dire decree might fruitless prove,
 Devour'd his pledges, at their birth, of love :
 Now *Rhea*, who her slaughter'd children griev'd,
 With *Jove*, the fire of gods and men, conceiv'd ;
 To *Earth* and *Heav'n* she for assistance runs, 715
 And begs their counsel to revenge her sons,
 To guard her *Jove* from wily *Saturn's* ire,
 Secret to keep him from a barb'rous fire :
 They to their daughter lend a willing ear,
 And to her speak the hour of vengeance near, 720
 Nor hide they from her what the fates ordain
 Of her great-minded son, and *Saturn's* reign :
 Her safe to *Crete* the parent gods convey,
 In *Lyctus* there, a fertile soil, she lay ; 724
 At length the tedious months their course had run,
 When mighty *Jove* she bore, her youngest son ;
 Wide-spreading *Earth* receiv'd the child with joy,
 And train'd the god up from a newborn boy.
Rhea to *Lyctus* safely took her flight,
 Protected by the sable veil of night ; 730

Far

Far in the sacred earth her son she lay'd,
 On mount *Ægeus* ever crown'd with shade.
 When the old king, who once could boast his reign
 O'er all the gods, and the ætherial plain,
 Came jealous of the infant's future pow'r, 735
 A stone the mother gave him to devour ;
 Greedy he seiz'd th' imaginary child,
 And swallow'd heedless, by the dress beguil'd ;
 Nor thought the wretched god of ought to fear,
 Nor knew the day of his disgrace was near ; 740
 Invincible remains his *Jove* alive,
 His throne to shake, and from his kingdom drive
 The cruel parent, for to him 'tis giv'n
 To rule the gods, and mount the throne of heav'n.
 Well thriv'd the deity, nor was it long 745
 Before his strength increas'd, and limbs grow'd strong.
 When the revolving year his course had run,
 By *Earth* thy art and *Jove* his pow'rful son,
 The crafty *Saturn*, once by gods ador'd,
 His injur'd offsprings to the light restor'd : 750
 First from within he yielded to the day
 The stone deceitful, and his latest prey ;
 This *Jove*, in mem'ry of the wond'rous tale,
 Fix'd on *Parnassus* in a sacred vale,
 In *Pytho* the divine, a mark to be, 755
 That future ages may astonish'd see :

And now a greater task behind remains,
 To free his kindred heav'n-born race from chains,
 In an ill hour by *Saturn* rashly bound, 759
 Who from the hands of *Jove* their freedom found;
 With zeal the gods perform'd a thankful part,
 The debt of gratitude lay next their heart;
Jove owes to them the bolts which dreadful fly,
 And the bright light'ning which illumines the sky;
 To him th' exchange for liberty they bore, 765
 Gifts deep in earth conceal'd, unknown before;
 Now arm'd with them he reigns almighty *Jove*,
 The lord of men below and gods above.

Clymene, *Ocean-born*, with beauteous feet,
 And *Japhet*, in the bands of wedlock meet; 770
 From

* 769. *The offsprings of Japhet and Clymene.* The learned will have *Japhet* to be the son of *Noah* whose posterity inhabited *Europe*; but, since so many interpolations and falsehoods are mixed with the history of antiquity, we cannot wonder if this story, in some degree, remains yet obscure. *Atlas* is say'd to support the heavens near where the *Hesperides* are situated: *Atlas* might possibly have been the founder of the people who possessed the extremest parts of *Africa* about the mountain *Atlas*; which mountain, thro the extraordinary height, seemed to prop up heaven, and because it was far in the west where they imagined heaven almost met the earth. This mountain might have had the name from the first ruler of the people. *Menæti* is called *υεπισης* contumelious, or injurious, which is agreeable to the *Radix*, the *Chaldaean* word *menaph* he terrified. *Bochart*, in his *Phaleg*,

From whose embrace a glorious offspring came,
Atlas magnanimous, and great in fame,

*Mencæti*us

Phaleg, book 1, chap. 2, tells us the true name of *Prometheus* was *Magog*, who was the son of *Japhet*: he is sayed to have been bound to *Caucasus* because he settled near it, and to have stole fire from heaven because he found out the use of those metals which were in the mines about *Caucasus*. *Æschylus* puts these words into the mouth of *PROMETHEUS*, *who will say he found out brass, iron, silver, and gold, before me?* The etymology of *Magog* seems to favour the story of the vulture gnawing his liver; the Hebrew name is *moug* or *magag* which is to waste away. The *Radix* of *Gog* is he burned, not an improper name for him who was inamoured with *Pandora*. LECLERC. To these accounts I shall add the following, from *Diodorus Siculus*. The Nile, under the rising of the Dogstar, at which time it was usually full, overflowed the bounds, and layed great part of *Ægypt* under water. *Prometheus*, who tried to preserve the people by endeavouring to stop the flood, dyed thro grief because he could not accomplish his design. *Hercules*, inured to labour, and to overcome difficultys, stoped the current and turned it to the former channel. This gave rise, among the Greek poets, to the story of *Hercules* killing the eagle which preyed on the liver of *Prometheus*. The name of the river was then *αἰῶς* the Greek word for an eagle.

Since the opinions of the learned are so various on this, and several other fables of antiquity, we must rest on those interpretations which come nearest to nature, and which leave us least in the dark. My judgement is that, whatever might give birth to this fable, our poet, not regarding the different relations in his time, designed it as a moral lesson, shewing the bad effects of a too free indulgence of the passions, and, in the character of *Prometheus*, the benefits of regulating them with discretion;

*Menæti*us thou with lasting honours crown'd,
Prometheus for his artifice renown'd,

And

which I think I have shewed in my remarks on this story as told in the *Works and Days*; to which I shall add the following reflections from Lord *Bacon*, which are more properly introduced here, as they more particularly regard this fable as told in the *Theogony*.

After the improvement of arts and the human understanding the parable passes to religion, for the cultivation of arts was followed by the institution of divine worship, which hypocrisy soon polluted. Under the twofold sacrifice the religious person and the hypocrite are truly represented: one contains the fat, which is the portion of God, by the flame and fumes arising from which the affection and zeal for the glory of God are signified; by the entrails and flesh of the sacrifice, which are good and wholesome, are mean'd the bowels of charity. In the other is nothing but dry and naked bones, which only stuff up the skin while they make a fair shew of a sacrifice. In the other part of the fable, *Prometheus* means prudent men who consider for the future, and warily avoid the many evils and misfortunes which human nature is liable to: but this good property is accompanied with many cares, with the deprivation of pleasures; they defraud their genius of various joys of life, they perplex themselves with intestine fears and troublesome reflections, which are denoted by the eagle gnawing his liver while he is bound to the pillar of necessity: from the night they obtain some relief, but wake in the morning to fresh anxieties. *Prometheus* having assistance from *Hercules* means fortitude of mind. The same is the explanation, by the Scholiast, or the eagle. The poet goes farther than what *Tzetzes* and Lord *Bacon* have observed; he makes *Hercules* free *Prometheus* by the consent of *Jupiter*; the meaning of which must be that such miseries are not to be undergone patiently without divine aid to support

And *Epimetheus* of inflexible mind, 775
 Lur'd to false joys, and to the future blind,
 Who, rashly weak by soft Temptations mov'd,
 The bane of arts and their inventors prov'd,
 Who took the work of *Jove*, the virgin fair,
 Nor saw beneath her charms the latent snare. 780
 Blasted by light'ning from the hands of *Jove*,
*Mencæti*us fell in *Erebus* to rove ;
 His dauntless mind that could not brook command,
 And prone to ill, provok'd th' almighty hand.

support the spirits. This story is not yet without obscuritys, for *Hesiod* calls *Prometheus axaxin*a blameless, hurtful to none, and at the same time makes him playing tricks with *Jupiter* in his offerings. I must here observe that this fable is more consistent in every part as told in the *Works and Days* ; nor is it to be wondered at when we consider that poem as the work of his riper years, when his genius was more sedate, and his judgement more settled. I shall conclude this note with an allusion which *Milton* has, in his description of *Eve*, to the story of *Pandora* ; from which it is evident he took the box of *Pandora* in the same sense with the forbidden fruit ; and, as I have already observed in my notes to the *Works and Days*, many have been of opinion that both are from one tradition. The lines in *Paradise lost* are these :

More lovely than *Pandora*, whom the gods
 Endow'd with all their gifts (and, o! too like
 In sad event!) when, to th' unwiser son
 Of *Japhet* brought by *Hermes*, she ensnar'd
 Mankind with her fair looks.

Book 4.

Atlas

Atlas, so hard necessity ordains;
 Erect the pond'rous vault of stars sustains;
 Not far from the *Hesperides* he stands,
 Nor from the load retracts his head or hands:
 Here was he fix'd by *Jove* in council wise,
 Who all disposes, and who rules the skies: 790
 To the same god *Prometheus* ow'd his pains,
 Fast bound with hard inextricable chains
 To a large column, in the midmost part,
 Who bore his sufferings with a dauntless heart;
 From *Jove* an eagle flew with wings wide spread, 795
 And on his never-dying liver fed;
 What with his rav'nous beak by day he tore
 The night supply'd, and furnish'd him with more:
 Great *Hercules* to his assistance came,
 Born of *Alcmena* lovely-footed dame; 800
 And first he made the bird voracious bleed,
 And from his chains the son of *Japhet* freed;
 To this the god consents, th' olympian sire,
 Who, for his son's renown, suppress'd his ire,
 The wrath he bore against the wretch who strove 805
 In counsel with himself, the pow'rful *Jove*;
 Such was the mighty thund'rer's will, to raise
 To greatest height the *Theban* hero's praise.
 When at *Mecon*a a contention rose,
 Men and immortals to each other foes, 810
 The strife *Prometheus* offer'd to compose;

In the division of the sacrifice;
Intending to deceive great *Jove* the wife,
He stuff'd the flesh in the large ox's skin,
And bound the entrails, with the fat, within, 815
Next the white bones, with artful care, dispos'd;
And in the candid fat from sight enclos'd:
The fire of gods and men, who saw the cheat;
Thus spoke expressive of the dark deceit.

 In this division how unjust the parts, 820
O *Japhet's* son, of kings the first in arts!
 Reproachful spoke the god in council wise;
To whom *Prometheus* full of guile replies,
 O *Jove*, the greatest of the pow'rs divine;
View the division, and the choice be thine: 825

 Wily he spoke from a deceitful mind;
Jove saw his thoughts, nor to his heart was blind;
And then the god, in wrath of soul, began
To plot misfortunes to his subject man:
The lots survey'd, he with his hands embrac'd 830
The parts which were in the white fat incas'd;
He saw the bones, and anger fat confess'd
Upon his brow, for anger seiz'd his breast:
Hence to the gods the od'rous flames aspire
From the white bones which feed the sacred fire. 835
The cloud-compelling *Jove*, by *Japhet's* son
Enrag'd, to him in words like these begun.

O! who in male contrivance all transcend,
Thine arts thou wilt not yet, obdurate, end.

So spoke th' eternal wisdom, full of ire, 840
And from that hour deny'd the use of fire
To wretched men, who pass on earth their time,
Mindful, *Prometheus*, of thy artful crime:
But *Jove* in vain conceal'd the splendid flame;
The son of *Japhet*, of immortal fame, 845
Brought the bright sparks clandestine from above
Clos'd in a hollow cane; the thund'ring *Jove*
Soon, from the bitterness of soul, began
To plot destruction to the peace of man.

Vulcan, a god renown'd, by *Jove's* command, 850
Form'd a fair virgin with a master hand,
Earth her first principal, her native air
As modest seeming as her face was fair.
The nymph, by *Pallas*, blue-ey'd goddess, dress'd,
Bright shin'd improv'd beneath the candid vest; 855
The rich-wrought veil behind, wond'rous to see,
Fruitful with art, bespoke the deity;
Her brows to compass did *Minerva* bring
A garlant breathing all the sweets of spring:
And next the goddess, glorious to behold, 860
Plac'd on her head a glitt'ring crown of gold,
The work of *Vulcan* by his master hand,
The labour of the god by *Jove's* command;

There seem'd to scud along the finny breed ;
 And there the breasts of land appear'd to feed ; 865
 Nature and art were there so much at strife,
 The miracle might well be took for life.
Vulcan the lovely bane, the finish'd maid,
 To the immortal gods and men convey'd ;
 Graceful by *Pallas* dress'd the virgin trod, 870
 And seem'd a blessing or for man or god :
 Soon as they see th' inevitable snare,
 They praise the artist, and admire the fair ;
 From her, the fatal guile, a sex derives
 To men pernicious, and contracts their lives, 875
 The softer kind, a false alluring train,
 Tempting to joys which ever end with pain,
 Never beheld with the penurious race,
 But ever seen where lux'ry shews her face.
 As drones, oppressive habitants of hives, 880
 Owe to the labour of the bees their lives,
 Whose work is always with the day begun,
 And never ends but with the setting sun,
 From flow'r to flow'r they rove, and loaded home
 Return, to build the white the waxen comb, 885
 While lazy the luxurious race remain
 Within, and of their toils enjoy the gain,
 So woman, by the thund'rer's hard decree,
 And wretched man, are like the drone and bee :

If

If man the gauling chain of wedlock shuns, 890
 He from one evil to another runs ;
 He, when his hairs are winter'd o'er with grey,
 Will want a helpmate in th' afflicting day ;
 And if possessions large have bless'd his life,
 He dys, and proves perhaps the source of strife ; 895
 A distant kindred, far ally'd in blood,
 Contend to make their doubtful titles good :
 Or should he, these calamitys to fly,
 His honour plight, and join the mutual ty,
 And should the partner of his bosom prove 900
 A chaste and prudent matron, worthy love ;
 Yet he would find this chaste this prudent wife
 The hapless author of a checquer'd life :
 But should he, wretched man, a nymph embrace,
 A stubborn consort, of a stubborn race, 905
 Poor hamper'd slave how must he drag the chain !
 His mind, his breast, his heart, o'ercharg'd with pain !
 What congregated woes must he endure !
 What ills on ills which will admit no cure !
 Th' omnipotence of *Jove* in all we see, 910
 Whom none eludes, and what he wills must be ;
 Not thou, to none injurious, *Japhet's* son,
 With all thy wisdom, could his anger shun ;
 His rage you suffer'd, and confess'd his pow'r
 Chain'd in hard durance in the penal hour. 915

The

The brothers *Briareus* and *Cottus* lay,
 With *Gyges*, bound in chains, remov'd from day,
By

§ 916. Here begins the battel of the gods which continues to § 1222. In this the learned are much divided concerning the intention of the poet, and from whence he took his account of the war. Some imagine it of *Egyptian* rise from the story of *Typhon*; nor are they few who believe it from the same tradition of the battel of the angels; but *Tzetzes* thinks it no other than a poetical description of a war of the elements: but they are certainly wrong who think it entirely from either. I do not in the least doubt but the poet had a physical view in some passages, and in some particulars may possibly have had a regard to some relations, fabulous or real, of antiquity; but his main design seems to have been that of relating a war betwixt supernatural beings, and, by raising his imagination to the utmost height, to present the greatest and dreadfulest ideas which the human mind is capable of conceiving: and I believe I may venture to say some parts of this war are the sublimest of the sublime poetry of the antients. If a nicer eye should discover every part of this war to be entirely physical, which I think impossible, yet I am not unjustifiable in my supposing his design to be that of relating a war betwixt supernatural beings, for while those parts of nature are clothed in *prosopopæias* they cease to be parts of nature till the allegory is unfolded; our ideas therefore are to be placed on the immediate objects of sense, which are the persons of the war as they directly present themselves to our eyes from the description of the poet. I must here observe that all the commentators on our poet are silent to the poetical beautys of this war, which makes me think them to have been men of more learning than taste.

Our poet tells us the gods eat Nectar and Ambrosia; and *Homer* mentions a river of Nectar and Ambrosia;

αμβροσία.

By their hard-hearted sire, who with surprise
View'd their vast strength, their form, and monstrous
[size :

In the remotest parts of earth confin'd 920

They sat, and silent sorrows wreck'd their mind,
Till by th' advice of *Earth*, and aid of *Jove*,
With other gods, the fruits of *Saturn's* love
With *Rhea* beauteous dress'd, they broke the chain,
And from their dungeons burs'd to light again. 925

Earth told them all, from a prophetic light,
How gods encount'ring gods should meet in fight,
To them foretold, who stood devoid of fear,
Their hour of vict'ry and renown was near ;
The *Titans*, and the bold *Saturnian* race, 930
Should wage a dreadful war, ten years the space.

The *Titans* brave on lofty *Othrys* stand,
And gloriously dare the thund'rer's hand ;
The gods from *Saturn* sprung ally their pow'r ;
(*Gods Rhea* bore him in a fatal hour :) 935

From high *Olympus* they like gods engage,
And dauntless face, like gods, *Titanian* rage.
In the dire conflict neither party gains,
In equal ballance long the war remains ;

αμβροσις καὶ νέκταρ ἀπορραΐ. Odyss. γ : from which
we may conclude those words to be used both for meat
and drink among the gods.

At

At last by truce each soul immortal rests, 940

Each god on nectar and ambrosia feasts ;

Their spirits nectar and ambrosia raise,

And fire their generous breasts to acts of praise ;

To whom, the banquet o'er, in council join'd,

The fire of gods and men express'd his mind : 945

Gods who from *Earth* and *Heav'n*, great rise,
[descend,

To what my heart commands to speak attend :

For vict'ry long, and empire, have we strove,

Long have ye battel'd in defence of *Jove* ;

To war again, invincible your might, 950

And dare the *Titans* to the dreadful fight ;

Of friendship strict observe the sacred charms,

Be that the cement of the gods in arms ;

Grateful remember, when in chains ye lay,

From darkness *Jove* redeem'd ye to the day. 955

He spoke, and *Cottus* to the god replys ;

O venerable fire, in council wise,

Who freed immortals from a state of woe,

Of what you utter well the truth we know :

Rescu'd from chains and darkness here we stand, 960

O son of *Saturn*, by thy pow'rful hand ;

Nor will we, king, the rage of war decline,

Till pow'r, indisputable pow'r, is thine ;

The right of conquest shall confirm thy sway,

And teach the *Titans* whom they must obey. 965

He

He ends, the rest assent to what he says ;
 And the gods thank him with the voice of praise ;
 He more than ever feels himself inspir'd,
 And his mind burns with love of glory fir'd.
 All rush to battle with impetuous might, 970
 And gods and goddesses provoke the fight.
 The race that *Rhea* to her lord conceiv'd,
 And the *Titanic* gods by *Jove* reliev'd

From

‡ 973. *And the Titanic gods &c.*] The reader is to take notice that tho most of the *Titans* were against *Jupiter* all were not, for *Cottus*, *Gyges*, and *Briareus*, were *Titans* ; what an image is in these three brothers taring up the rocks, and throwing them against the enemy ! Heaven, earth, the ocean, and hell, are all disturbed by the tumult. The poet artfully takes care to raise our ideas, by heightening the images, to the last. The description of the battel from ‡ 970 to 993 is great, but it is impossible that any reader should not feel himself more affected with the grandeur and terror with which *Jupiter* urges the fight. Heaven, earth, the ocean, and hell, are all disturbed as before, but the additional terror, and the variation of the language, make a new scene to the mind.

One conflagration seems to seize on all,
 And threatens *Chaos* with the gen'ral fall.

How elevated are these in the original ! Could the genius of man think of any thing sublimer to paint the horror of the day, attended with the roar of all the winds, and the whirling of the dust ! Could he think of ought more adequate to our ideas to express the voice of the war by, than by likening it to the confused meeting of the heavens and the earth, to the wreck of worlds !

Do

From Erebus, who there in bondage lay,
 Ally their arms in this immortal day.

975

Do you see, says Longinus on another author, the earth opening to her center, the regions of death just ready to appear, and the whole fabrick of the world upon the point of being rent asunder and destroyed, to signify that in this combat heaven, hell, things mortal and immortal, every thing, co-laboured as it were with the gods, and that all nature was endangered. This passage of Longinus could never be applyed with more justice than here, nor more properly expressed in our own language than in the words of Mr. Welfsted from his translation of that author.

Milton, in his battel of the angels, has judiciously imitated several parts of our poet: in one place says he;

Hell heard th' unsufferable noise ———

And a little farther,

————— confounded Chaos roar'd,

And felt tenfold confusion.

Book 6.

Le Clerc thinks Chaos here means the whole vast extent of air; but Grævius takes it for $\mu\epsilon\gamma\alpha\ \chi\alpha\sigma\mu\alpha$ the vast chasm that leads to hell; in which last sense Milton likewise takes it, describing the pass from hell to earth.

*Before their eyes, in sudden view, appear
 The secrets of the hoary deep, a dark
 Illimitable ocean, without bound,
 Without dimension, where length, breadth, and height,
 And time, and place, are loss'd; where eldest Night,
 And Chaos, ancestors of nature, hold
 Eternal anarchy, amidst the noise
 Of endless wars.*

Book 2.

And in the first book,

*————— the universal host upsent
 A shout that tore Hell's concave, and beyond
 Frighted the reign of Chaos and old Night.*

Each

Each brother fearless the dire conflict stands,
 Each rears his fifty heads, and hundred hands ;
 They mighty rocks from their foundations tore,
 And fiercely brave against the *Titans* bore.
 Furious and swift the *Titan* phalanx drove, 980
 And both with mighty force for empire strove :
 The ocean roar'd from ev'ry part profound,
 And the earth bellow'd from her inmost ground :
 Heav'n groans, and to the gods conflicting bends,
 And the loud tumult high *Olympus* rends. 985
 So strong the darts from god to god were hurl'd,
 The clamour reach'd the subterranean world ;
 And where, with haughty strides, each warrior trod
Hell felt the weight, and sunk beneath the god ;
 All *Tartarus* could hear the blows from far : 990
 Such was the big, the horrid, voice of war !
 And now the murmur of incitement flies,
 All rang'd in martial order, thro the skies ;
 Here *Jove* above the rest conspicuous shin'd,
 In valour equal to his strength his mind ; 995
 Erect and dauntless see the thund'rer stand,
 The bolts red hissing from his vengeful hand ;
 He walks majestic round the starry frame ;
 And now the light'nings from *Olympus* flame ;
 The earth wide blazes with the fires of *Jove*, 1000
 Nor the flash spares the verdure of the grove.

Fierce

Fierce glows the air, the boiling ocean roars,
 And the seas wash with burning waves their shores;
 The dazzling vapours round the *Titans* glare,
 A light too pow'rful for their eyes to bear! 1005
 One conflagration seems to seize on all,
 And threatens *Chaos* with the gen'ral fall.
 From what their eyes behold, and what they hear,
 The universal wreck of worlds is near:
 Should the large vault of stars, the heav'ns, descend,
 And with the earth in loud confusion blend, 1011
 Like this would seem the great tumultuous jar:
 The gods engag'd, such the big voice of war!
 And now the batt'ling winds their havock make,
 Thick whirls the dust, *Earth* thy foundations shake;
 The arms of *Jove* thick and terrific fly, 1016
 And blaze and bellow, thro the trembling sky;
 Winds, thunder, light'ning, thro both armys drove,
 Their course impetuous, from the hands of *Jove*;
 Loud and stupendous is the raging fight, 1020.
 And now each warrior god exerts his might.
Cottus, and *Briareus*, who scorn to yield,
 And *Gyges* panting for the martial field,
 Foremost the labours of the day increase,
 Nor let the horrors of the battel cease: 1025
 From their strong hands three hundred rocks they
 [throw,
 And, oft' repeated, overwhelm the foe;

K

They

They forc'd the *Titans* deep beneath the ground,
 Cast from their pride, and in sad durance bound ;
 Far from the surface of the earth they ly, 1030
 In chains, as earth is distant from the sky ;

From

† 1030. From this verse to † 1134, the poet judiciously relieves the mind from the rage of battel with a description of *Tartarus*, *Styx*, &c. with an intent to end the war, and surprise us with something more sublime than we could expect after what had preceded the single combat betwixt *Jupiter* and *Typhæus*. In the description of *Tartarus* Milton has many imitations of our poet.

With *earth* thy vast foundations cover'd o'er.

Hesiod.

* *Satan describing his realm.*

——— lately heav'n, and earth, another world,
 Hung o'er my realm. *Milton*, book 2.

The entrance there, and the last limits, ly
 Of earth, the barren main, the starry sky,
 And *Tart'rus* ; there of all the fountains rise.

Hesiod.

——— this wild abyfs,
 The womb of nature, and perhaps her grave.
Milton, book 2.

——— where heav'n
 With earth and ocean meets. *Milton*, book 4.

And afterwards ;

——— and now, in little space,
 The confines met of empyrean heav'n,
 And of this world, and on the left hand hell.

Book 10.

Here storms in hoarse, in frightful, murmurs play.

Hesiod.

——— nor

From earth the distance to the starry frame,
 From earth to gloomy *Tartarus*, the same.
 From the high heav'n a brasen anvil cast, 1034
 Nine nights and days in rapid whirls would last,
 And reach the earth the tenth, whence strongly
 [hurld,
 The same the passage to th' infernal world,
 To *Tart'rus*; which a brasen closure bounds,
 And whose black entrance threefold night surrounds,
 With earth thy vast foundations cover'd o'er; 1040
 And there the ocean's endless fountains roar:
 By cloud-compelling *Jove* the *Titans* fell,
 And there in thick, in horrid, darkness dwell:
 They ly confin'd, unable thence to pass,
 The wall and gates by *Neptune* made of brass; 1045
Jove's trusty guards, *Gyges* and *Cottus*, stand
 There, and with *B'areus* the pass command.
 The entrance there; and the last limits, ly
 Of earth, the barren main, the starry sky,

— nor was his ear less peal'd
 With noises loud and ruinous. Milton, book 2.

And little lower in the same book;

At length a universal hubbub wd
 Of stunning sounds, and voices all confus'd,
 Born thro the hollow dark, assaults his ears.

Tzetzes says the begining and end of things are say'd
 to be here figuratively, because we are in the dark as to
 the knowledge of them. The verses in which *Atlas* is
 made to prop the heavens *Guietus* supposes not genuine.

And *Tart'rus*; there of all the fountains rise, 1050
 A sight detested by immortal eyes:
 A mighty chasm, horror and darkness here;
 And from the gates the journey of a year:
 Here storms in hoarse, in frightful, murmurs play,
 The seat of *Night*, where mists exclude the day.
 Before the gates the son of *Japhet* stands, 1056
 Nor from the skys retracts his head or hands;
 Where *Night* and *Day* their course alternate lead;
 Where both their entrance make, and both recede,
 Both wait the season to direct their way, 1060
 And spread successive o'er the earth their sway:
 This cheers the eyes of mortals with her light;
 The harbinger of *Sleep* pernicious *Night*:
 And here the sons of *Night* their mansion keep,
 Sad deities, *Death* and his brother *Sleep*; 1065
 Whom, from the dawn to the decline of day,
 The sun beholds not with his piercing ray:
 One o'er the land extends, and o'er the seas,
 And lulls the weary'd mind of man to ease;
 That iron-hearted, and so cruel soul, 1070
 Braven his breast, nor can he brook controul,
 To whom, and ne'er return, all mortals go,
 And even to immortal gods a fee.
 Foremost th' infernal palaces are seen
 Of *Pluto*, and *Persephone* his queen; 1075

A horrid dog, and grim, couch'd on the floor,
 Guards, with malicious art, the sounding door;
 On each, who in the entrance first appears,
 He fawning wags his tail, and cocks his ears;
 If any strive to measure back the way, 1080
 Their steps he watches, and devours his prey.
 Here *Styx*, a goddess, whom immortals hate,
 The first-born fair of *Ocean*, keeps her state;
 From gods remote her silver columns rise, 1084
 Roof'd with large rocks her dome that fronts the
 [skys:
 Here, cross the main, swift-footed *Iris* brings
 A message seldom from the king of kings;
 But when among the gods contention spreads,
 And in debate divides immortal heads,
 From *Jove* the goddess wings her rapid flight 1090
 To the fam'd river, and the seat of *Night*,
 Thence in a golden vase the water bears,
 By whose cool streams each pow'r immortal swears.

‡ 1082. The story of *Styx*, with the punishment of the perjured gods, is chiefly poetical. Why this river should be detestable to immortals I know not, unless they think it a sad restraint to be deterred from perjury; this thought has too much impiety in it, therefore we must give it another turn; as relating to the oaths of great men, or in the same sense that death is called a foe to the gods, which is from the grief they are sometimes made to suffer for the death of any favourite mortal, as *Venus* for *Adonis*, and *Thetis* for *Achilles*.

Styx from a sacred font her course derives,
 And far beneath the earth her passage drives ; 1095
 From a stupendous rock descend her waves,
 And the black realms of *Night* her current laves :
 Could any her capacious channels drain,
 They'd prove a tenth of all the spacious main ;
 Nine parts in mazes clear as silver glide 1100
 Along the earth, or join the ocean's tide ;
 The other from the rock in billows rows,
 Source of misfortune to immortal souls.
 Who with false oaths disgrace th' olympian bow'rs,
 Incur' the punishment of heav'nly pow'rs : 1105
 The perjurd god, as in the arms of death,
 Lethargic lys, nor seems to draw his breath ;
 Nor him the nectar and ambrosia chear,
 While the sun goes his journey of a year ;
 Nor with the lethargy concludes his pain, 1110
 But complicated woes behind remain :
 Nine tedious years he must an exile rove,
 Nor join the council, nor the feasts, of *Jove* ;
 The banish'd god back in the tenth they call
 To heav'nly banquets and th' olympian hall : 1115
 The honours such the gods on *Styx* bestow,
 Whose living streams thro rugged channels flow,
 Where the beginning, and last limits, ly
 Of earth, the barren main, the starry sky,

And

And *Tart'rus*; where of all the fountains rise; 1120

A sight detested by immortal eyes.

Th' inhabitants thro brazen portals pass,

Over a threshold of e'erlasting brass,

The growth spontaneous, and foundations deep;

And here th' allys of *Jove* their captives keep, 1125

The *Titans*, who to utter darkness fell,

And in the farthest parts of *Chaos* dwell.

Jove grateful gave to his auxiliar train,

Cottus and *Gyges*, mansions in the main;

To *Briareus*, for his superior might 1130

Exerted fiercely in the dreadful fight,

Neptune, who shakes the earth, his daughter gave,

Cymopelia, to reward the brave.

When the great victor god, almighty *Jove*,

The *Titans* from celestial regions drove, 1135

Wide *Earth* *Typhæus* bore, with *Tart'rus* join'd,

Her youngest born, and blust'ring as the wind;

Fit

† 1136. *Typhæus* and *Typhaon* seem to be different persons, (tho some will have them two names of one person) because *Typhæus* is no sooner born but he rebels, and is immediately destroyed: and *Typhaon* is made the father of many children. *Le Clerc* derives the word *Typhæus* from the *Phœnician* word *touphon* the *radix* of which is *touph*, to overflow, to overwhelm. He is not injudiciously called the father of the winds, and the son of *Earth* and *Tartarus*; the various voices which the poet gives him are agreeable to the several tones of the winds, at several

Fit for most arduous works his brawny hands,
 On feet as durable as gods he stands ; 1139
 From heads of serpents hiss an hundred tongues,
 And lick his horrid jaws, untir'd his lungs ;
 From his dire hundred heads his eye-balls stare,
 And fire-like, dreadful to beholders, glare ;
 Terrific from his hundred mouths to hear,
 Voices of ev'ry kind torment the ear ; 1145
 His utt'rance sounds like gods in council full ;
 And now he bellows like the lordly bull ;
 And now he roars like the stern beast that reigns
 King of the woods, and terror of the plains ;
 And now, surprising to be hear'd, he yelps, 1150
 Like, from his ev'ry voice, the lion's whelps ;
 And now, so loud a noise the monster makes,
 The loftyest mountain from its basis shakes :
 And now *Typhæus* had perplex'd the day,
 And over men and gods usurp'd the sway, 1155
 Had

times. Lord *Bacon* has this reflection on the poetical description of this monster. Speaking of rebellion, he says, because of the infinite evils which it brings on princes and their subjects, it is represented by the horrid image of *Typhæus*, whose hundred heads are the divided powers and flaming jaws incendiuous designs.

† 1154. With what dignity *Jupiter* sets out for this single combat ! Heaven and earth tremble beneath him when he rises in anger. Similar to this passage is the seventh verse of the eighteenth psalm. *Then the earth shook*

Had not the pow'rful monarch of the skys,
 Of men and gods the sire, great *Jove* the wise,
 Against the foe his hottest vengeance hurl'd,
 Which blaz'd and thunder'd thro th' ætherial world ;
 Thro land and main the bolts red hissing fell, 1160
 And thro old *Ocean* reach'd the gates of *Hell*.
 Th' almighty rising made *Olympus* nod,
 And the earth groan'd beneath the vengeful god.
 Hoarse thro the coerule main the thunder rowl'd,
 Thro which the light'ning flew, both uncontroul'd ;
 Fire caught the winds which on their wings they
 Fierce flame the earth and heav'n, the seas loud roar, }
 And beat with burning waves the burning shore ; }
 The tumult of the gods was hear'd afar :
 How hard to lay this hurricane of war ! 1170
 The god who o'er the dead infernal reigns,
 E'en *Pluto*, trembled in his dark domains ;
 Dire horror seiz'd the rebel *Titan* band,
 In *Tartarus* who round their *Saturn* stand :
 But *Jove* at last collected all his might, 1175
 With light'ning arm'd, and thunder, for the fight,

shook and trembled, the foundations of the hills also moved, and were shaken, because he was wroth.

Here are three circumstances which exalt the images above those in the former battels, the winds bearing the fire on their wings, the giant flaming from his hundred heads, and the similitude of the furnace.

With strides majestic from *Olympus* strode ;
 What pow'r is able now to face the god !
 The flash obedient executes his ire ;
 The giant blazes with vindictive fire ; 1180
 From ev'ry head a diff'rent flame ascends ;
 The monster bellows, and *Olympus* bends :
 The god repeats his blows, beneath each wound
 All maim'd the giant falls, and groans the ground.
 Fierce flash the light'nings from the hands of *Jove*,
 The mountains burn, and crackles ev'ry grove. 1186
 The melted earth floats from her inmost caves,
 As from the furnace run metallic waves :
 Under the caverns of the sacred ground,
 Where *Vulcan* works, and restless anvils sound, 1190
 Beneath the hand divine the iron grows
 Ductile, and liquid from the furnace flows ;
 So the earth melted : and the giant fell,
 Plung'd by the arms of mighty *Jove* to hell.
 Typhæus bore the rapid winds which fly 1195
 With tempests wing'd, and darken all the sky ;
But

* 1195. In the winds which are here say'd to be from the gods the poet omits the east-wind ; tho some will have *apyæus* to be the name of a wind, and as such *Mombritius* takes it in his translation ; *Aulus Gellius* indeed gives it as the name of a wind, but as one that blows from the west, by the *Latins* called *Caurus*. *Stephens* gives examples of it being us'd for the epithet swift ;

But from the bounteous gods derive their birth
 The gales which breathe frugiferous to earth,
 The *South*, the *North*, and the swift *Western* wind,
 Which ever blow to profit human kind : 1200
 Those from *Typhæus* sprung, an useless train,
 To men pernicious, bluster o'er the main ;
 With thick and sable clouds they veil the deep,
 And now destructive cross the ocean sweep :
 The mariner with dread beholds from far 1205
 The gath'ring storms, and elemental war ;

swift ; and *Scapula* quotes *Aristotle* to shew he uses it in the same sense, *απυρτες κεραυνοι* the swift lightnings : *απυρτες* is from the same *radix*, and of the same signification, with *απυρτες*. The poet calls the winds sprung from *Typhæus* greatly destructive to mortals, and those from the gods profitable ; the two following verses from *Exodus* therefore will, in some degree, countenance my interpretation of *ARGESTES* ; which I make an adjective to agree with *Ζεφυς*, i. e. *απυρτες Ζεφυς*. *The Lord brought an east-wind on the land all that day, and all that night, and when it was morning the east-wind brought the locusts.* chap. 10. ver. 13. *The Lord turned a mighty strong west-wind, which took away the locusts.* ver. 19. Tho this is related as a miracle, we may suppose the properest winds were chose to bring the evil and the good on the land. In whatever sense this word is took our poet is not free from absurdity in his philosophy when he makes the north, south, and west, winds, spring from the gods, and those which tyrannize by sea and land from *Typhæus* ; for the winds from each corner are hurtful sometimes, all depending on what circumstances the elements are in, and not from what part the winds come.

His bark the furious blast and billows rend;
 The surges rise, and cataracts descend;
 Above, beneath, he hears the tempest roar;
 Now sinks the vessel, and he fears no more: 1210
 And remedy to this they none can find,
 Who are resolved to trade by sea and wind.
 On land in whirlwinds, or unkindly show'rs,
 They blast the lovely fruits and blooming flow'rs;
 O'er sea and land the blust'ring tyrants reign, 1215
 And make of earth-born men the labours vain.

And now the gods, who fought for endless fame,
 The god of gods almighty *Jove* proclaim,
 As *Earth* advis'd: nor reigns olympian *Jove*
 Ingrate to them who with the *Titans* strove; 1220
 On those who war'd beneath his wide command
 He honours heaps with an impartial hand.

And now the king of gods, *Jove*, *Metis* led,
 The wisest fair one, to the genial bed;

Who

✧ 1222. Here ends the war. *Tzetzes* says the conquest which *Jupiter* gained over the foe was the tranquility of nature after the confusion of the elements was layed. However the physical interpretation may hold good thro the whole, the war is regularly conducted, and justly concluded; the hero is happily situated, the enemy punished, and the allys rewarded.

✧ 1223. I shall give the explanation of the story of *Minerva* springing from the head of *Jove* in the words of Lord *Bacon* from his *Essay on Counsel*.

The

Who with the blue-ey'd virgin fruitful proves, 1225
Minerva, pledge of their celestial loves;

The

The antient times do set forth, in figure, both the incorporation, and inseperable conjunction, of counsel with kings, and the wise and politic use of counsel by kings; the one in that they say *Jupiter* did marry *Metis*; which signifieth counsel, whereby they intend that sovereignty is married to counsel; the other in that which followeth, which was thus; they say after *Jupiter* was married to *Metis* she conceived by him, and was with child; but *Jupiter* suffered her not to stay till she brought forth, but eat her up; whereby he became himself with child, and was delivered of *Pallas* armed out of his head; which monstrous fable containeth a secret of empire, how kings are to make use of their council of state; that first they ought to refer matters unto them, which is the first begetting or impregnation; but when they are elaborate, moulded, and shaped, in the womb of their council, and grow ripe, and ready to be brought forth, that then they suffer not their council to go through with the resolution and direction as if it depended on them, but take the matter back into their own hands, and make it appear to the world that the decrees and final directions (which, because they come forth with prudence and power, are resembled by *Pallas* armed) proceeded from themselves, and not only from their authority, but, the more to add reputation to themselves, from their head and device. Thus far Lord Bacon. What to make of the son whom *Jupiter* destroyed before his birth I know not, unless tyranny is shadowed in that allegory, which often follows power, but was here quelled, before it could exert itself, by wisdom or reflection. *Milton* has judiciously applyed this image of *Pallas* springing from the head of *Jove* to *Sin* and *Satan* in the second book of *Paradise lost*, where *Sin*, giving an Account of her birth, thus speaks to *Satan*.

All

The fire, from what kind *Earth* and *Heav'n* reveal'd,
 Artful the matron in himself conceal'd;
 From her it was decreed a race should rise
 That would usurp the kingdom of the skies: 1230
 And first the virgin with her azure eyes,
 Equal in strength, and as her father wise,
 Is born, the offspring of th' almighty's brain:
 And *Metis* by the god conceiv'd again,
 A son decreed to reign o'er heav'n and earth, 1235
 Had not the fire destroy'd the mighty birth:
 He made the goddess in himself reside,
 'To be in ev'ry act th' eternal guide.

The Hours to *Jove* did lovely *Themis* bear,
Eunomie, *Dice*, and *Irene* fair; 1240
 O'er

All on a sudden miserable pain
 Surpris'd thee, dim thine eyes, and dizzy, swum
 In darkness, while thy head flames thick and fast
 Threw forth, till on the left side op'ning wide,
 Likest to thee in shape and count'nance bright,
 Then shining heav'nly fair, a goddess arm'd
 Out of thy head I sprung.

† 1239. *Jupiter* and *Themis* are say'd to be the parents of the *Hours*; the meaning of which is, *Power* and *Justice* bless the land, or make the seasons or hours propitious, by laying down good laws which preserve property and peace. Some take *Eunomie*, *Dice*, and *Irene*, to be only poetical names for the hours or seasons of the year; but *Grævius* laughs at the ignorance of such interpreters, and proves, beyond contradiction, they mean

I

good

O'er human labours they the pow'r possess,
 With seasons kind the fruits of earth to bless:
 She by the thund'ring god conceiv'd again,
 And suffer'd for the *Fates* the rending pain,
Clotho and *Lachesis* to whom we owe, 1245
 With *Atrapos*, our shares of joy or woe;
 This honour they receiv'd from *Jove* the wise,
 The mighty fire, the ruler of the skys.

good *Laws*, *Right*, and *Peace*; which is the literal construction of the names. He produces a passage from *Pindar*, *Olymp.* 13, where they can be understood in no other sense; the words of the poet, in *English*, are these. *Here Eunomia dwells with her sisters, Dica the safe foundations of citys, and Irana endowed with the same manners with the other, the disposers of riches to men, the golden daughters of Themis good in counsel.* We are to observe the difference of the names in *Hesiod* and *Pindar* is only from a change of the dialect in the latter. *Mombritus* has took the *hours* in the same sense:

*Dein horas Themis ediderat, Jovis altera conjunx,
 Justitiam, legemque bonam, pacemque virentem.*

The poet before makes the *Fates* spring from *Night*, a mistake therefore must be in one place; *Le Clerc* supposes it here. *Mr. Robinson*, to avoid the contradiction which is made by the common interpretation of *Μοῖραι*, &c. here, places *Μοῖραι* after *ἡμέραι* in the construction, and not after *ἔσπεροι*; which gives it a better sense: however, *ἡμέραι* *Μοῖραι*, with their names as they stand here, will not well admit of this construction which *Mr. Robinson* makes *bonæ leges, justitia, et pax, humanam sortem pulchram et felicem reddunt.* I am inclined to think the three verses here concerning the fates spurious: I am sure they are absurd.

Eurynome,

Eurynome, from *Ocean* sprung, to *Jove*
 The beauteous *Graces* bore inspiring love, 1250
Aglaia, and *Euphrosyne* the fair,
 And thou *Thalia* of a graceful air ;
 From the bright eyes of these such charms proceed
 As make the hearts of all beholders bleed.

He *Ceres* next, a bounteous goddess, led 1255
 To taste the pleasures of the genial bed ;
 To him fair-arm'd *Persephone* she bore,
 Whom *Pluto* ravish'd from her native shore :
 The mournful dame he of her child bereft,
 But the wise sire assented to the theft. 1260

Mnemosyne his breast with love inspires,
 The fair-tress'd object of the god's desires ;
 Of whom the *Muses*, tuneful nine, are born,
 Whose brows rich diadems of gold adorn ;

To

‡ 1251. *Aglaia* from *αγλαος* splendid; *Euphrosyne* signifies joy; *Thalia* from *θαλας* banquets.

‡ 1257. *Persephone*, by the *Latins* called *Proserpina*, *Le Clerc* derives from the *Phœnician* word *perisaphoun* in *English* hidden fruit, which means the fruit committed to the earth; *Jove* therefore, whether we understand him as the supreme being or physically the air, is properly called the father of *Persephone*, and *Ceres* her mother. *Pluto* is the heat in the earth which contributes towards maturing the fruits. Besides this interpretation, a story is told of *Ceres* a queen of *Sicily*, whose daughter was forced away by *Pluto*.

‡ 1264. *Grævius* makes one inference from the *Muses* having diadems of gold on their heads, which is that luxury

To them uninterrupted joys belong, 1265

Them the gay feast delights, and sacred song.

Latona bore, the fruits of *Jove's* embrace,

The lovely'st offsprings of th' æthereal race;

She for *Apollo* felt the child-bed throw;

And, *Artemis*, for thee who twang the bow. 1270

Last *Juno* fills th' almighty monarch's arms,

A blooming consort, and replete with charms;

From

luxury in dress prevailed among the antients. On this occasion he uses the words of *Ælian*, from his *Various History*, book 1, chap. 18; *Who can deny that the women among the antients abounded in luxury?*

✧ 1267. *Le Clerc* says *Phæbus Apollo* comes from the Hebrew *phe-bo-hapollon* having a wonderful mouth; but we must take notice that the poet calls him only *Apollo* here. *Artemis*, whom the *Latins* call *Diana*, the same critic derives from the *Phœnician* words *Har* a mountain and *thamah* admired.

✧ 1271. *Last Juno fills &c.*] The poet means by this that *Juno* was the last of goddesses whom he took to his bed, and whom he made his wife; the rest were only concubines. The word *uxoris*, a wife, our author uses to none but *Juno*.

Hebe, the goddess of youth, is derived from the Hebrew word *eb* to flourish, *Apne*, in *Latin* *Mars*, from *Hari* which signifies a mountain-man: it is well known that the seat of *Mars* was on the mountains of *Thrace*. *Ελευθια*, or *Lucina*, is from *beilidia* she caused to bring forth; a proper name for a goddess who presides over human births. *Le Clerc*.

The meaning of this may be, that to the supreme beings, or to earth and air, which are here *Jupiter* and *Juno*, we owe our birth, our bloom of youth, and our

From her *Lucina*, *Mars*, and *Hebe*, spring;
Their fire of gods the god, of kings the king.

Minerva, goddess of the martial train, 1275
Whom wars delight, sprung from th' almighty's brain;
The rev'rend dame, unconquerable maid,
The battel rouses, of no pow'r afraid,

Juno, proud goddess, with her consort strove, }
And soon conceiv'd without the joys of love; }
That she produc'd without the aid of *Jove*, 1281 }
Vulcan,

our vigour or maturity; which are denoted by *Lucina*,
Hebe, and *Mars*.

¶ 1280. The vulgar reading of this passage is this;
nor is it in any edition I have seen otherwise.

Ἢν δ' ἠραίσῃ καὶ Μάρτι καὶ Ἥβῃ παρθένῃ
Γενάτο.

Juno, joining in love, brought forth the renown'd *Vulcan*.
Than which reading nothing can be more absurd.
This is a flagrant instance of the ignorance of the transcribers;
nor indeed are those free from censure who have had the care of the press in the printed editions.
The very words which follow point out the mistake of
ἐν φιλοτιμίᾳ.

καὶ Ζεφειρῇ, καὶ Ἡρίονι καὶ Παρκαίῃ.

She used her utmost endeavours, and contended with her husband.
For what did she contend with her husband?
To bring forth without his assistance as he did without her.
Had the poet intended to make *Vulcan* the son of *Jupiter* and *Juno* he would have placed him in the list with *Hebe*, *Mars*, and *Lucina*; but instead of that he lets the birth of *Minerva*, tho he had given an account of it before, intervene, that the reason of the resentment of

Vulcan, who far in ev'ry art extel
The gods who in celestial mansions dwell.

To *Neptune* beauteous *Amphitrite* bore
Triton, dread god, who makes the surges rear ; 1285
Who dwells in seats of gold beneath the main,
Where *Neptune* and fair *Amphitrite* reign.

To *Mars*, who pierces with his spear the shield,
Terror and *Fear* did *Cytherea* yield ;

of *Juno* may immediately appear : let us therefore read it
α φιλοτητι μυγείσα, and the sense will be this: *Juno*,
without the joys of love, brought forth the renowned *Vul-*
can, resolving to revenge herself on her husband. Thus
Tzetzes and *Grævius* take it ; and thus *Mombrinius* has
translated it :

*Sic quoque, nullius commixta libidine, Juno
Te Vulcane tulit.*

Sic quoque is here very proper, because it alludes to the
preceding lines of the birth of *Minerva*. *Hecates*, I be-
lieve, comes from *απλω* to burn, and from *αἰσω* to
destroy. I have another reason which may possibly
enforce this reading, and which I have never met with.
As *Vulcan* is called the god of artificers in metals he is
rightly the son of *Juno* only, who is sometimes physi-
cally took for the earth.

† 1285. *Triton* is feigned to be the son of *Neptune*
and *Amphitrite*, and by later poets made the trumpeter
of *Neptune*. *Le Clerc* takes the name from the *Chal-*
dæan word *retat* he fired up a clamour.

† 1288. This passage, where *Terror* and *Fear* are made
the sons of *Mars*, wants no explanation ; why *Harmonia*
is the daughter of him and *Venus* I know not, unless the
poet means that beauty is sometimes the reward of cot-
rage.

Dire

Dire brothers who in war disorder spread, 1290
 Break the thick phalanx, and increase the dead ;
 They wait in ev'ry act their father's call,
 By whose strong hand the proudest citys fall :
Harmonia, sprung from that immortal bed,
 Was to the scene of love by *Cadmus* led. 1295
 Maia, of *Atlas* born, and mighty *Jove*,
 Join in the sacred bands of mutual love ;
 From whom behold the glorious *Hermes* rise,
 A god renown'd, the herald of the skys.
 Cadmean Simele, a mortal dame, 1300
 Gave to th' almighty's love a child of fame,
Bacchus, from whom our chearful spirits flow,
 Mother and son alike immortal now.

* 1296. *Maia* is one of the *Pleiades* ; how she may be sayed to be the daughter of *Atlas* see in the *Works and Days*, book 2, note 1. The Scholiast interprets *Hermes* being the messenger of the gods thus ; the herald of heaven is that which brings divine things to light.

* 1300. *Bacchus* is sayed to be born of *Simele*, which word *Le Clerc* derives from the *Phœnician* *ismelab* which signifies a virgin ripe for man. The Greek name of *Bacchus* is *Διονυσος* which is literally the son of *Jove* : some have a different derivation, but since this agrees with his birth, according to the *Theogony*, it will be needless to seek any other. He is the god who presides over the vintage, therefore, as all pleasures are from god, he is justly derived from the same source. See farther in the *Discourse* at the end.

The

The mighty *Hercules Alcmena* bore
 To the great god who makes the thunder roar. 1305
 Lame *Vulcan* made *Aglaia* fair his bride,
 The youngest *Grace*, and in her blooming pride.
Bacchus, conspicuous with his golden hair,
 Thee *Ariadne* weds, a beauteous fair,
 From *Minos* sprung, whom mighty *Jove* the sage
 Allows to charm her lord exempt from age. 1311
 Great *Hercules*, who with misfortunes strove
 Long, is rewarded with a virtuous love,
Hebe, the daughter of the thund'ring god,
 By his fair consort *Juno* golden shod; 1315
 Thrice happy he safe from his toils to rise,
 And ever young a god to grace the skys!

† 1304. The story of *Jupiter* possessing *Alcmena* in the shape of her husband *Amphitryon* is well known: *Hercules* physically signifies strength and courage, which are from *Jove*.

† 1306. *Vulcan* and *Aglaia* are here husband and wife; but *Venus* is made the consort of *Vulcan* by other authors. *Vulcan*, the god of artificers in fire, and *Aglaia*, one of the *Graces*, are properly joined, because by the help of both all that is ornamental is brought to perfection. *Vulcan* is called lame because fire cannot subsist without fuel. These two are brought together but no children are born of them, which does not answer the title of the generation of the gods, therefore improperly introduced in a poem under that title, as are the other persons who meet and not propagate.

† 1312. *Hercules* is married to *Hebe*, that is to eternal youth, the reward of great and glorious actions.

From

From the bright *Sun*, and thee, *Perseis*, spring,
Fam'd offsprings, *Circe*, and *Æetes* king.

Æetes thee, beauteous *Leda*, led, 1320
Daughter of *Ocean*, to the genial bed;
And with th' applause of heav'n your loves were
[crown'd;
From whom *Medea* sprung, a fair renown'd.

All hail olympian maids, harmonious nine,
Daughters, of *Ægis*-bearing *Joue*, divine, 1325
For sake the land, forsake the briny main,
The gods and goddesses, celestial train;
Ye *Muses* each immortal fair record
Who deign'd to revel with a mortal lord,
In whose illustrious offsprings all might trace 1330
The glorious likeness of a godlike race.

Jason, an hero thro the world renown'd,
Was with the joyous love of *Ceres* crown'd;

† 1318. *Circe*, as an enchantress, is properly say'd to be a daughter of the *Sun*; and *Medea*, for the same reason, is justly derived from the same source.

† 1332. We are now come to the last part of the poem, where goddesses submit to the embraces of mortals. How ridiculous would these storys seem were they to be understood in the very letter! such therefore, (an observation I have made before) as remain obscure to us we must conclude to have lost of their explanation thro the length of time in which they have been handed down to us. The meeting of *Jason* and *Ceres* in *Crete* plainly signifies the land being cultivated by that hero; and *Plutus*, the god of riches, being the produce of their loves, means the fruits of his labour and industry.

Their

Their joys they acted in a fertile soil
 Of *Crete*, which thrice had bore the plowman's toil ;
 Of them was *Plutus* born, who spreads his hand, 1336
 Dispersing wealth, o'er all the sea and land ;
 Happy the man who in his favour lives,
 Riches to him, and all their joys, he gives. 1339

Cadmus Harmonia lov'd, the fair and young,
 A fruitful dame, from golden *Venus* sprung ;
Ino, and *Simele*, *Agave* fair,
 And thee, *Autonoë*, thy lover's care, }
 (Young *Aristæus* with his comely hair,)
 She bore ; and *Polydore* compleats the race, 1345
 Born in the Walls of *Thebes* a stately place.

The brave *Cbrysaor* thee, *Callirhoe*, led, }
 Daughter of *Ocean*, to the genial bed ; }
 Whence *Geryon* sprung fierce with his triple head ; }
 Whom *Hercules* lay'd breathless on the ground,
 In *Erythia* which the waves surround ; 1351
 By his strong arm the mighty giant slain,
 The hero drove his oxen cross the main.

✧ 1340. *Cadmus* and *Harmonia* have doubtless some relation to persons in history. *Polydore*, the scholiast says, was so called because the gods distributed their gifts at the nuptials of his parents.

✧ 1347. These verses of *Cbrysaor* and *Callirhoe* are doubtless placed here by mistake, since they were introduced before in a more proper manner : here they are absurd, because *Cbrysaor* and *Callirhoe* are not reckoned mortals.

Two

Two royal sons were to *Tithonus* born,
 Of thee, *Aurora*, goddess of the morn; 1355
Hemathion from whom and *Memnon* spring,
 Known by his brazen helm was *Æthiop's* king.

Pregnant by *Cephalus* the goddess proves,
 A son of high renown rewards their loves ;
 In form like the possessors of the skys, 1360
 Great *Phaëthon* ; whom with desiring eyes
 Fair *Aphrodite* views : in blooming days
 She to her sacred fane the youth conveys ;
 Inhabitant divine he there remain'd,
 His task nocturnal by the fair ordain'd. 1365

When *Pelies*, haughty prince of wide command,
 Of much th' atchiever with an impious hand,
 Success

‡ 1354. I believe *Memnon* and *Hemathion* were called, by the antient *Greeks*, sons of *Aurora*, because they were of the orientals which settled in *Greece*. *Memnon* was king of *Æthiopia*, which country is in the east from *Greece*. *Le Clerc*. *Tzetzes* tells us that *Macedon* was so called from *Hemathion*, who was slain by *Hercules* ; but that does not agree with *Memnon* being slain by *Achilles*, because the distance of time betwixt *Hercules* and *Achilles* was too long ; besides *Memnon* was slain in his youth which increases the error in point of time. The reason which Lord *Bacon* gives for *Memnon* being the son of *Aurora* is, that as he was a youth whose glorys were short-lived he is properly sayed to be the son of the morning whose beautys soon pass away. The same remark perhaps may be applied to *Hemathion* and *Phaëthon*.

‡ 1366. Many passages may be collected from which the *Argonauts* will appear to have been *Thessalian* merchants,

Succes attending his injurious mind,
 Gave the swell'd sails to fly before the wind,
Æsonides, such gods were thy decrees, 1370

The daughter of *Æetes* cros the seas
 Rap'd from her fire; the hero much endur'd
 'E're in his vessel he the fair secur'd;
 Her to *Iolcus*, in her youthful pride,
 He bore, and there possess'd the charming bride:
 To *Jason*, her espous'd, the lovely dame 1376
Medeus yields, pledge of the monarch's flame;
 Whom *Chiron* artful by his precepts sway'd:
 Thus was the will of mighty *Jove* obey'd.

The *Nereid Psamathe* did *Phocus* bear 1380
 To *Æacus*, herself excelling fair.
 To *Peleus Thetis*, silver-footed dame,
Achilles bore, in war a mighty name.

Fair *Cytherea*, ever flush'd with charms,
 Resign'd them to a mortal hero's arms: 1385
 To thee, *Anchises*, the celestial bride
Æneas bore high in the shades of *Ide*.

Circe, the daughter of the *Sun*, inclin'd
 To thee, *Ulysses*, of a patient mind;

chants, who failed to *Colchis*; but since *Hesiod* intended
 not to relate the expedition, it would be needless to give
 the history here. *Le Clerc*.

* 1380. *Æacus*, *Achilles*, and *Æneas*, are names well
 known in history, and seem to be mentioned only as the
 reputed sons of goddesses by mortals, without any phy-
 sical view; which seems to be the end of introducing
Agrius, *Latinus*, and other names.

L

Hence

Hence *Agrius* sprung, and hence *Latinus* came,
A valiant hero, and a spotless name : 1391

The sacred isles were by the brothers sway'd ;
And them the *Tyrrhenes*, men renown'd, obey'd.

Calypso with the sage indulg'd her flame ;
From them *Naufithous* and *Naufinous* came. 1395

Thus each immortal fair the nine record
Who deign'd to revel with a mortal Lord ;
In whose illustrious offsprings all might trace
The glorious likeness of a god-like race :
And now, olympian maids, harmonious nine,
Daughters, of *Ægis*-bearing *Jove*, divine, 1401
In lasting song the mortal dames rehearse ;
Let the bright belles of earth adorn the verse.

* 1394. *Le Clerc* takes *Naufinous* to be the inclination which *Ulysses* had to leave *Calypso*, and *Naufithous* the ship in which he sailed from her ; both words indeed are expressive of such meanings, but as many persons have had names from their dispositions, offices, or some particular circumstance of their lives, or names given them significant of some quality or employment, yet not applicable to those who are so named, we are not certain whether these are designed as real names or not.

* 1403. *Let the bright &c.*] This concludes the *Theogony*, as the poem now stands, from which it appears that the poet writ, or intended to write, of women of renown ; but such a work could not come under the title of the *Theogony* ; of which see farther in the fifth section of my *discourse on the writings of HESIOD*.

The end of the Theogony.

A

A
DISCOURSE
ON THE
THEOLOGY *and* MYTHOLOGY
OF THE
ANTIENTS.

IN the following discourse I shall confine myself to the Theology, and Mythology, of the antient *Greeks*, shewing their rise and progress, with a view only to the *Theogony* of *Hesiod*, intending it but as an appendix to the notes.

The *Greeks* doubtless derived great part of their religion from the *Ægyptians*; and tho *Herodotus* tells us, in one place, *that* *Hesiod*, with *Homer*, was the first who introduced a *Theogony* among the *Greecians*, and the first who gave names to the gods, yet he contra-

L 2

dicts

dicts that opinion in his second book, where he says MELAMPUS *seems to have learned the storys of Bacchus from Cadmus and other Tyrians which came with him from Phœnicia to the country now called Bœotia* : he must therefore mean that *Hesiod and Homer* were the first who gave the gods a poetical dress, and who used them with more freedom in their writings than preceding authors.

Herodotus, Diodorus Siculus, and Pausanias, all mention *Cadmus* settling in *Bœotia*, and *Ægyptian* colonys in other parts of *Greece* ; and *Herodotus* says almost all the names of the gods in *Greece* were from *Ægypt* ; to enforce which I have translated the following account from *Diodorus Siculus*.

We learn from the *Ægyptians* that many by nature mortal were honoured with immortality for their wisdom and inventions which proved useful to mankind, some of which were kings of *Ægypt* ; and to such they gave the names of the celestial deities. Their first prince was called HEM[©] from the planet of that name the *Sun*. We are told that

that *Hepæstus*, or *Vulcan*, was the inventor of fire, that is the use of it; for seeing a tree on the mountains blasted from heaven, and the wood burning, he received much comfort from the heat, being then winter; from this he fired some combustible matter, and preserved the use of it afterwards to men; for which reason he was made ruler of the people. After this *Chronos*, or *Saturn*, reigned, who married his sister *Rhea*, of whom five deities were born, whose names were *Osiris*, *Isis*, *Typhon*, *Apollo*, *Aphrodite*. *Osiris* is *Bacchus*, and *Isis* *Ceres* or *Demeter*. *Isis* was married to *Osiris*, and, after she shared the dominion, made many discoveries for the benefit of life; she found the use of corn, which grew before neglected in the fields like other herbs; and *Osiris* begun to cultivate the fruit-trees. In remembrance of these persons annual rites were decreed, which are now preserved; in the time of harvest they offer the first-fruits of the corn to *Isis*, and invoke her. *Hermes* invented letters, and the lyre of three chords;

222 *A discourse on the Theology*

he first instituted divine worship, and ordained sacrifices to the gods.

The same historian proceeds to relate the expedition of *Osiris*, who was accompanied by his brother *Apollo* who is sayed to be the first that pointed out the laurel. *Osiris* took great delight in music, for which reason he carryed with him a company of musicians, among which were nine virgins eminent for their skill in singing, and in other sciences, whom the *Greeks* call the *Muses*, and *Apollo* they stile their president. *Osiris* at his return was deified, and afterwards murdered by his brother *Typhon*, a turbulent and impious man. *Isis* and her son revenged themselves on *Typhon* and his accomplices.

Thus far *Diodorus* in his first book ; and *Plutarch*, in his treatise of *Isis* and *Osiris*, seems to think the *Greecian* poets, in their stories of *Jupiter* and the *Titans*, and of *Bacchus* and *Ceres*, indebted to the *Ægyptians*.

Diodorus, in his third book, tells us *Cadmus*, who was derived from *Ægypt*, brought letters from *Phœnicia*, and *Linus* was the first among

among the *Greeks* who invented poetic numbers and melody, and who writ an account of the actions of the first *Bacchus*; he had many disciples, the most renowned of which were *Hercules*, *Thamyris*, and *Orpheus*. We are told by the same author that *Orpheus*, who was let into the theology of the *Ægyptians*, applied the generation of the *Osiris* of old to the then modern times, and, being gratified by the *Cadmeans*, instituted new rites. *Simele*, the daughter of *Cadmus*, being deflowered, bore a child of the same likeness which they attributed to *Osiris* of *Ægypt*; *Orpheus*, who was admitted into the mysteries of the religion, endeavoured to veil her shame by giving out that *Simele* conceived by *Jove*, and brought forth *Bacchus*. Hence men, partly thro ignorance, and partly thro the honour which they had for *Orpheus*, and confidence in him, were deceived.

From these passages we learn that the religion and gods of *Ægypt* were, in part, translated with the colonys into *Greece*; but they continued not long without innovations and

L 4

alterations.

alterations. *Linus* first sung the exploits of the first *Bacchus* or *Osiris*; he doubtless took all the poetical liberty that he could with his subject: *Orpheus* after him banished the first *Bacchus* from the theology, and introduced the second with a lie to conceal the shame of a polluted woman. In short, all the storys which were told in honour of those *Ægyptians* who had deserved well of their country were, with their names, applied to other persons. Thus, according to the historian, the divine *Orpheus* set out with bribery, flattery, and delusion.

Hesiod begins his *Theogony* with the first principle of the heathen system, that *Chaos* was the parent of all, and Heaven and Earth the parents of all visible things. That Heaven is the father, says *Plutarch*, in his *Inquiry after God*, appears from his pouring down the waters which have the spermatic faculty, and Earth the mother because she brings forth. This, according to the opinion of *Plutarch*, and many more, was the origin of the multiplicity of gods, men esteeming those bodys

dys in the heavens and on the earth, from which they received benefit, the immediate objects of their gratitude and adoration: the same were the motives afterwards which induced them to pay divine honours to mortal men, as we see in the account we have from *Diodorus*. The design of the poet was to give a catalogue of those deities who were, in any sense, esteemed as such in the times in which he lived, whether fabulous, historical, or physical; but we must take notice that even where a story had rise from fable, or history, he seems to labour at reducing it to nature, as in that of the *Muses*: what was before of mean original, from nine minstrels, slaves to a prince, is rendered great by the genius of the poet.

I shall conclude, thinking it all that is farther necessary to be sayed, and particularly on the Mythology, with the following translation from the preface of Lord *Bacon* to his treatise on the *Wisdom of the antients*.

I am not ignorant how uncertain fiction is, and how liable to be wrested to this or that

L 5

sense,

sense, nor how prevalent wit and discourse are, so as ingeniously to apply such meanings as were not thought of originally : but let not the follies and license of few lessen the esteem due to parables ; for that would be prophane and bold, since religion delights in such veils and shadows : but, reflecting on human wisdom, I ingenuously confess my real opinion is, that mystery and allegory were from the original intended in many fables of the antient poets : this appears apt and conspicuous to me, whether ravished with a veneration for antiquity, or because I find such coherence in the similitude with the things signified, in the very texture of the fable, and in the propriety of the names which are given to the persons or actors in the fable : and no man can positively deny that this was the sense proposed from the beginning, and industriously veiled in this manner. How can the conformity and judgement of the names be obscure to any ? *Metis* being made the wife of *Jove* plainly signifys counsel. No one should be moved if he sometimes finds any

addition for the sake of history, or by way of embellishment, or if chronology should happen to be confounded, or if part of one fable should be transferred to another, and a new allegory introduced ; for these were all necessary and to be expected, seeing they are the inventions of men of different ages, and who writ to different ends, some with a view to the nature of things, and other to civil affairs.

We have another sign, and that no small one, of this hidden sense which we have been speaking of ; which is, that some of these fables are in the narration, that is in themselves literally understood, so foolish and absurd, that they seem to proclaim a parable at a distance. Such as are probable may be feigned for amusement, and in imitation of history ; but where no such designs appear, but they seem to be what none would imagine or relate, they must be calculated for other uses. What a fiction is this ! *Jove* took *Metis* for his wife, and soon as he perceived her pregnant eat her, whence he himself conceived, and brought

brought forth *Pallas* armed from his head. Nothing can appear more monstrous, more like a dream, and more out of the course of thinking, than this story in itself. What has a great weight with me is, that many of these fables seem not to be invented by those who have related them, *Homer*, *Hesiod*, and other writers; for were they the fictions of that age, and of those who delivered them down to us, nothing great and exalted, according to my opinion, could be expected from such an origin: but if any one will deliberate on this subject attentively, these will appear to be delivered and related as what were before believed and received, and not as tales then first invented and communicated; besides as they are told in different manners by authors of almost the same times, they are easily perceived to be common, and derived from old memorial tradition, and are various only from the additional embellishments which diverse writers have bestowed on them.

In

In old times, when the inventions of men, and the conclusions deduced from them, were new and uncommon, fables, parables, and similes, of all kinds abounded. As hieroglyphics were more antient than parables, parables were more antient than arguments. We shall close what we have here sayd with this observation ; the wisdom of the antients was either great or happy, great if these figures were the fruits of their industry, and happy, if they looked no farther, that they have afforded matter and occasion so worthy contemplation.

P O S T.

P O S T S C R I P T.

I Cannot take my leave of this work without expressing my gratitude to Mr. *Theobald* for his kind assistance in it. Much may with justice be sayed to the advantage of that gentleman, but his own writings will be testimonys of his abilitys, when, perhaps, this profession of my friendship for him, and of my zeal for his merit, shall be forgot.

Such remarks as I have received from my friends I have distinguished from my own, in justice to those by whom I have been so obliged, lest, by a general acknowledgement only, such errors as I may have possibly committed, should, by the wrong guess of some, be unjustly imputed to them. The few notes which were writ by the Earl of *Pembroke* are placed betwixt two asterisks.

Feb. 15. 1728.

Thomas Cooke.

A

Genealogical T A B L E

T O T H E

T H E O G O N Y.

From Chaos

	<i>Verses</i>
Earth	191
Hell	194
Love	196
Erebus	202
Night	203

From Erebus and Night

<i>The Sky</i>	205
Day	205

From Earth

Heaven	207
Hills	210
Groves	210
Sea	213

From Heaven and Earth

Ocean	214
Cœus	216
Creus	217
Hyperion	218
Japhet	218
	<i>Thea</i>

	<i>Verse</i>
Thea	219
Rhea	219
Themis	220
Mnemosyne	221
Phœbe	221
Tethys	222
Saturn	223
The Cyclops	227
{ Brontes	
{ Steropes	
{ Arges	
Cottus	237
Gyges	238
Briareus	238

From the blood of Heaven

Giants	289
The Furies	290
Wood-nymphs	291

From the members of Heaven

Venus	296
-------	-----

From Night

Destiny	327
Fate	327
Death	328
Sleep	328
Dreams	328
Momus	329
Care	330
The Hesperides	331
Clotho	335
Lachesis	335
Atropos	336
Nemesis	345
Fraud	347
Loose Desire	347
Old Age	348
Strife	348

From

From Strife

	<i>Verse</i>
Labour	349
Oblivion	350
Famine	350
Woes	350
Combats	351
Murders	351
Wars	351
Slaughters	351
Deceits	352
Quarrels	352
Lys	352
License	353
Losses	354
Domestic Wounds	354
Perjury	355

From Sea and Earth

Nereus	357
Thaumas	363
Phorcys	364
Ceto	364
Eurybia	365

From Nereus and Doris

Proto	371
Eucrate	371
Sao	372
Amphitrite	372
Eudore	373
Thetis	373
Galene	373
Glauce	374
Cymothoe	374
Spio	375
Thalia	376
Melite	377
Eulimene	378
Agave	379
	<i>Pasithea</i>

	<i>Verse</i>
Pafithea	379
Erato	380
Eunice	380
Doto	382
Proto	382
Pherusa	383
Dunamene	383
Nisæa	384
Actæa	384
Protomedia	385
Doris	386
Panope	387
Galatea	388
Hippothoe	389
Hipponoe	390
Cymodoce	391
Cymatolege	392
Cumo	395
Heïone	395
Halimed	395
Glaucanome	397
Pontoporea	398
Liagore	398
Evagore	399
Laomedia	399
Polynome	400
Autonoe	401
Lyfianassa	401
Evarne	403
Pfamathe	405
Menippe	406
Neso	407
Eupompe	407
Themisto	408
Pronoe	408
Nemertes	409

From

From Thaumas and Electre

	<i>Verse</i>
Iris	417
The Harpys { Aëlo	419
{ Ocypete	421

From Phorcys and Ceto

The Graiæ	423
Pephredo	426
Ceto	426
Enyo	427
The Gorgons { Stheno	} 433
{ Medusa	
{ Euryale	
The Serpent, guard of the golden fruit	518

From the blood of Medusa

Chrysaor	445
Pegasus	446

From Chrysaor and Callirhoe

Geryon	456
Echidna	468

From Typhaon and Echidna

Orthus	482
Cerberus	485
Hydra	489
Chimæra	497

From Orthus and Chimæra

Sphinx	508
The Nemean Lion	510

From Ocean and Tethys
Sons

Nile	522
Alpheus	523
Eridianus	523
Strymon	525
Mœander	525
Ister	525
	Phasis

	<i>Verse</i>
Phafis	526
Rhefus	527
Achelous	528
Neffus	529
Rhodium	529
Haliacmon	530
Heptaporus	530
Granic	531
Æfapus	531
Hermus	532
Simois	532
Peneus	533
Caic	533
Sangarius	535
Ladon	535
Parthenius	536
Evenus	536
Ardefcus	537
Scamander	538

Daughters

Pitho	546
Admete	546
Ianthe	547
Electra	547
Doris	548
Prymno	548
Urania	549
Hippo	550
Clymene	550
Rodia	551
Zeuxo	552
Calliroe	552
Clytie	553
Idya	553
Pafithoe	553
Plexaure	554
Galauxaure	554
Dion	555
Molobofis	556
Thoe	

	<i>Verse</i>
Thoe	556
Polydora	557
Circes	558
Pluto	559
Perfeis	560
Xanthe	560
Janira	561
Acaste	561
Menestho	562
Europa	562
Metis	563
Petroea	563
Crise	564
Asia	564
Calypso	565
Telestho	566
Eurynome	566
Eudore	567
Tyche	567
Ocyroe	567
Amphiro	568
Styx	569

From Hyperion and Thia

<i>The Sun</i>	581
<i>The Moon</i>	582
<i>Aurora</i>	583

From Creus and Eurybia

Astræus	586
Perfes	587
Pallas	588

From Astræus and Aurora

Winds	<div> <div>West</div> <div>South</div> <div>North</div> </div>	<div> <div>590</div> </div>
Lucifer		591
<i>The Stars</i>		592

From

	<i>Verse</i>
<i>From Pallas and Styx</i>	
Zeal	595
Victory	595
Valour	596
Might	596
<i>From Cœus and Phœbe</i>	
Latona	627
Asteria	631
<i>From Perles and Asteria</i>	
Hecate	633
<i>From Saturn and Rhea</i>	
Vesta	695
Ceres	695
Juno	695
Pluto	696
Neptune	699
Jove	700
<i>From Japhet and Clymene</i>	
Atlas	772
Mencetius	773
Prometheus	774
Epimetheus	775
<i>* From all the Gods</i>	
Pandora	850
<i>From Tartarus and Earth</i>	
Typhœus	1136
<i>From Typhœus</i>	
The pernicious Winds	1195
<i>From Jove and Themis</i>	
"The Hours	<div> <div> { Eunomie Dice Irene } 1240 </div> </div>

From

From Jove and Eurynome

	<i>Verse</i>
<i>The Graces</i> { Aglaia	1251
{ Euphrosyne	1251
{ Thalia	1252

From Jove and Ceres

Persephone	1257
------------	------

From Jove and Mnemofyne

<i>The Muses</i>	1263
Clio	119
Melpomene	120
Euterpe	120
Terpsichore	121
Erato	122
Thalia	123
Polymnia	123
Urania	124
Calliope	124

From Jove and Latona

Apollo	1269
Artemis	1270

From Jove and Juno

Lucina	1273
Mars	1273
Hebe	1273

From the head of Jove

Minerva	1275
---------	------

From Juno

Vulcan	1281
--------	------

From Neptune and Amphitrite

Triton	1284
--------	------

From Mars and Venus

Terror	1289
Fear	1289
Harmonia	1294

From Jove and Maia

Hermes	1298
--------	------

From Jove and Simele

Bacchus	1301
	<i>From</i>

From Jove and Alcmene

Hercules	<i>Verse</i> 1304
----------	----------------------

From the Sun and Perseis

Circe	1319
Æetes	1319

From Æetes and Idya

Medea	1323
-------	------

From Jason and Ceres

Plutus	1336
--------	------

From Cadmus and Harmonia

Ino	1342
-----	------

Simele	1342
--------	------

Agave	1342
-------	------

Autonoe	1343
---------	------

Polydore	1345
----------	------

From Tithonus and Aurora

Hemathion	1356
-----------	------

Memnon	1356
--------	------

From Cephalus and Aurora

Phaethon	1359
----------	------

From Jason and Medea

Medeus	1377
--------	------

From Æacus and Psamathe

Phocus	1380
--------	------

From Peleus and Thetis

Achilles	1382
----------	------

From Anchises and Venus

Æneas	1387
-------	------

From Ulysses and Circe

Agrius	1390
--------	------

Latinus	1390
---------	------

From Ulysses and Calypso

Naufithous	1395
------------	------

Náufinous	1395
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