

CLASSICAL MYTHOLOGY IN THE POETRY
OF JAMES RUSSELL LOWELL

by

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PREFACE

This study of the classical mythology in Lowell has not only deepened my appreciation of his work, but has given an opportunity for exploration in a field that has always appealed to me. Having had, in very truth, "small Latin and less Greek," I have found real pleasure in wandering for a time in these pleasant paths of long ago.

I remember with gratitude my teachers of the classical languages. Everyone of them has been a source of inspiration to me. I wish especially to take this opportunity to thank Doctor Josephine M. Burnham for suggesting the subject of this thesis and for her unfailing interest and helpful suggestions; and Doctor W. S. Johnson for his careful and constructive criticism.

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"How limpid seems the thought,
how pure the old wine of scholarship
that has been settling for so many
generations in those silent crypts
and Falernian amphorae of the Past!"

Lowell - A Library of Old Authors

INTRODUCTION

James Russell Lowell, in The Function of the Poet, remarks, "How large is the space occupied in the maps of the soul by little Athens and powerless Italy! They were great by the soul, and their vital force is as indestructible as the soul." And since literature mirrors the soul of a people, the place that the classics have held and do hold in our literature is surprisingly large. As the Greek and Latin languages are imbedded in the English language, so are the ideas of the Greeks and Romans imbedded in our thought. The myths are not outworn; they are "full of gracious youth and beauty still"; they have furnished perennial themes for poets, who have told the old tales over and over, varying the form and interpretation as best suited their purposes. Frank Justus Miller in his introduction to Ovid's Metamorphoses, says: "Milton and Spenser have thoroughly imbibed the spirit of the classics, and deal with them as subjectively as Ovid himself.

But later English writers show a tendency to objectify the myths, to rationalize them, to philosophize upon them, draw lessons from them, and even burlesque them - many revamp them".

It is the purpose of the present study to trace the classical influences in the poetry of James Russell Lowell, to determine in so far as may be possible the sources of his allusions, and to discuss his manner of reaction to these influences. Does he deal with the myths subjectively, or does he "rationalize----burlesque---revamp them"?

In babyhood Lowell was put to sleep to the music of The Faerie Queene; he was familiar with Shakespeare before he could read, and when he was eighteen, and had been four years at Harvard he wrote in a letter: "Spenser was always my favorite poet----Apropos of poetry I myself (you need not turn up your nose and grin)-yes, I myself have cultivated the Muses and have translated one or two odes from Horace - your favorite Horace----. Did you ever attend at all to the making of Latin poetry? I always wondered

why they didn't teach it here. I think it ought to be attended to here as much as in Europe. I shall study it, and the first attempt I shall make shall be 'Ad Patrem optimum'---(evidently an allusion to Milton's Ad Patrem). By the bye, Milton has excited my ambition to read all the Greek and Latin he did." At about this time he considered "Ovid the most poetical of the Roman poets"--an early taste which probably was not without its effect on his writings, although his preference changed as he grew older. He read the Greek dramatists with the aid of a Latin translation, bought and read an anthology containing the works of Hesiod, Theocritus, and Moschus, and before he was twenty stated that he was forming his theory of poetry. He received in school a good training in Greek and Latin, although he grew impatient of mere grammar drill; "What concern have we with the shades of dialect in Homer or Theocritus," he writes, "provided they speak the spiritual lingua franca that abolishes all alienage of race

and makes whatever shore of time we land on hospitable and homelike?"

Because Lowell was "steeped and saturated" with Greek and Latin literature and was familiar with the master writers both medieval and modern in several European languages as well as English, it is not always easy or even possible to trace his classical sources; moreover many allusions are of such a general nature as to be mere commonplaces in our language. Such references as "Echo half wakes in the woody hill" and "Pan leaps and pipes all summer long" can hardly be traced to a specific author.

Lowell himself expressed supreme disgust with those people who are always finding an Einfluss where nothing has flowed in; but even familiar and thrice told myths can be traced to some classic writer, who, if he did not tell them first, at least made them most familiar to following generations. This much, at least, we shall try to do for Lowell's allusions.

More of these can be traced to Homer than to any other single source. Lowell said that he preferred the Odyssey to the Iliad and he refers to it more frequently and perhaps a little more intimately than to the Iliad. The Odyssey mentions "Hebe of the fair ankles"; Lowell attributes to her "the twinkle of white feet". In the Odyssey also Lowell shows us Penelope veiling her face to go with her husband; Aeolus supplying wind power for the fleet of Ulysses; Nausikaa bending over her tapestries, and Aretē at her loom, and Proteus of the changing shapes; he barely mentions Achilles and Tiresias. He gives us glimpses of the green Fortunate Isles, and pictures in detail the haunt of the Sirens, with green meadows and trees full of flowers and glowing fruit, and golden bees beneath the branches.

From the Iliad came the stories of Thersites, of Charis and of Pallas; Neptune, he dismisses with one laughing reference. Atē is mentioned once, but then with telling force as the animating spirit of the French revolution. Lowell's description

of hundred-gated Thebes is similar to that in the Iliad; the references to Ganymede may have come from the Iliad, or just as well from the Aeneid, or the Metamorphoses of Ovid. Herë is mentioned as a type of pride, Helen of beauty; that is all. There are no Homeric similes, and few long figures of any sort.

The allusions in Lowell that may be traced to Hesiod are generally of the most indefinite kind. The Fates, the Graces, the Muses, the Hours are common-places in literature. He says that "the roused Charles feels in his veins old Ocean's blood" and we remember that Hesiod says - Oceanus has more than three thousand daughters and as many sons - the rivers; and we wonder whether Lowell thought of the Theogony when he wrote that line. Minerva's 'preternatural antic' - leaping full-armed from the head of Jove is related in Hesiod. Lowell's use of Chaos is an echo of the Theogony too, but it has a Miltonic sound.

The prologue to the Alcestis of Euripides is the probable source of The Shepherd of King Admetus.

In this play, too, is told how Alcestis came back from the dead as Lowell relates in Endymion. Lowell's mention of Electra is most casual. She represents Greek tragedy - nothing more specific. The banquet of Thyestes is mentioned only in a humorous comparison to the treatment some of Lowell's poems had received at the hands of the editors.

From Aeschylus there is mere mention of Iphigenia and Oedipus. The important influence of Aeschylus is in the Prometheus. "I have been very happy the last day or two," Lowell wrote to his friend Loring, "in writing a long poem in blank verse on Prometheus, the Greek archetype of Saint Simeon Stylites, the first reformer and locofooco (Democrat) of the Greek mythology. It is the longest and best poem I have written, and overflowing with true radicalism and anti-slavery."

There is one certain reference to Plato: "I brooded on the wise Athenian's tale of happy Atlantis;" there is one quotation or close paraphrase which can be traced to Plutarch's

On the Cessation of the Oracles: "Now Pan at last is surely dead." The little pastoral, Love's Clock, is based on the Dephnis and Chloë of Longus. Lowell, in referring to Psyche may have had in mind the Cupid and Psyche from the Metamorphoses of Apuleius, but this is not evident. There are a few Greek quotations; there is at least one experiment in imitating the meter of Homer, but there are no specific allusions to Greek myths other than those mentioned above.

Among the Latin writers, Vergil and Ovid have about equal importance in the mythological references; there are far more quotations from Vergil. In spite of his early preference for Ovid, in later life Lowell declared that if the poet "instead of sentimentalizing in the Tristia, had left behind him a treatise on the language of the Getæ---we should have thanked him for something more truly valuable than all his poems." However, he realizes Ovid's influence, saying, "The only Latin poet who can be supposed to have influenced the spirit of medieval

literature is Ovid." Whether Lowell is more indebted to Ovid or to medieval literature may be a question; but Ovid has given us, or at least preserved for us, many of the myths which Lowell uses. There are, for example, Baucis and Philemon, Perseus and Andromache, Acteon and his hounds, Orpheus and Eurydice, Theseus and the Minotaur, and Phoebus and Daphne; the story of the daughters of Danaus, of the fountain Arethusa, of Amalthea, of Amphitrite, of Echo, of Morpheus, all of which Lowell uses, and which can be traced to the Metamorphoses of Ovid. Lowell calls Daedalus the primal sitter-on-the-fence, and his "medium tenere tutissimum" is a paraphrase of that early aviator's advice to his son. His references to Astraea and the golden age suggest Ovid; his mention of "young Leander glowing at Hero's lattice" recalls the Heroides. In Phoebe Lowell acknowledges his debt to Ovid; those who are familiar with the poem will remember the "legendary pain about the memory of the bird" as certainly as they recall Ovid's tragic story of the nightingale.

Philomela. In Lowell's Endymion one sees a trace of Ovid and possibly of Cicero and other Roman philosophers, although in this poem Lowell is most indebted to Keats.

To the other Latin authors there are some references - Amphitryon recalls Plautus as well as Euripides and many modern writers besides. Thetis is reminiscent of Catullus. Invita Minerva is a quotation from the Ars Poetica of Horace, whom Lowell names elsewhere as the "only original Latin poet - who pierces through the hedge of language and, a cosmopolitan, makes a wide appeal."

To Vergil's poetry Lowell attributes supreme elegance, "not only in parts, but in making those parts cohere in an harmonious whole and tributary to it." His allusions to the Aeneid are numerous. Aeneas, as everybody knows, was embarked on his ship when Dido last saw him. Daphne was embarked when she became a laurel tree to escape her too-ardent lover; but to Lowell the two experiences are quite the same thing, as this pun in the opening lines of A Fable for Critics shows:

"My case is like Dido's," he often remarked,
 "When I last saw my love she was fairly embarked."

"Vulcan's clamorous smithy" is Vergilian; so are the references to the Cyclops, to Charon, the ferryman of the Styx, to Cassandra and her unheeded prophecies; to the Cumaean Sibyl, to Penthesilea, to Salmoneus, to Alexander. What high school student of Vergil could read, "some writhed oak, the wood's Laocoön," without recalling Vergil's description? In Endymion Lowell refers to Diana as 'goddess triform'. Vergil says "Tergeminatam Hecaten, tria virginis ora Dianae." Aurora's tear is mentioned in A Legend of Brittany and in the Aeneid. The name Tityrus suggests the Eclogues to every student of Vergil; but what a wealth of associations had gathered around the term before Lowell applied it to the Reverend R. W. Griswold!

These, very briefly, are the myths Lowell uses, with their possible sources. Many of the allusions are short, some consisting of a single word. Some of them are illuminating, some add to the beauty or gracefulness of the passage, some are merely amusing. They give us an idea of the wide reading and good memory of the poet. But his

familiarity with classical literature is probably better shown by his use of direct quotations. The Classical Journal for November, 1925, gives a list of twenty quotations in the Biglow Papers taken directly from Vergil; for example: First Series, page 62, "revocare gradum," from Aeneid 6.128; or, page 97, "discite institiam moniti, et non temnere divos," Aeneid 6.620. To quote from the same article, page 26, "It is perhaps unnecessary to comment upon the use of these phrases, amusing as the task would be. Suffice it is to say that there is no one of them that fails to give a whimsical turn to the context in which it appears, and to shock the reader into a livelier appreciation of the passage by the very incongruity of applying Vergil's 'inevitable word' to the homely use of New England satire." In Aeneid 1.25 we find "mens conscia recti." In the Biglow Papers, Second Series, page 365, we are told that "the men's conscia recti, or consciousness of being right was nothing to the women's." Nor are such allusions by any means confined to the Biglow Papers or to the works of Vergil. Compare the "pulverem

Olympicum Collegisse juvat" of Horace,
Carmen, 1.1.4, "to have covered themselves
 with Olympic dust," with the "collegisse
 juvat" of An Indian Summer Reverie, "to
 have gone to college," or as Lowell translates
 it:

"I am glad
 That here what colleging was mine, I had."
 For a serious use of a Latin phrase, this time
 Biblical, take the title Si Descendero in
Infernum, Ades, from the Vulgate, Psalm 139.8.
 In addition to such very common uses of allusion
 and quotation, there are pages of what might
 be called home-made Latin--mostly from the pen
 of Parson Wilbur, for which the following title
 will have to suffice: "Conatus ad Delineationem
 naturalem perfectiorem Scarabaei Bombilatoris, vulgo
 dicti, 'HUMBUG', ab Homera Wilbur, Artium Magistro---."

Hosea Biglow's poetry is full of Biblical
 references, but as neither he nor the ignorant
 Birdofredum Sawin is versed in classical lore,
 the classical allusions of the Biglow Papers
 are confined to the ponderous prose of the
 erudite Reverend Homer Wilbur, A.M. As we

read we wonder whether the estimable parson is as guileless as he seems. Is there not a twinkle in his eye as he makes some incongruously appropriate allusion, or gives a ridiculous twist to the meaning of some Latin phrase? At any rate the Papers caught the popular ear, and we have Whittier's authority for the statement that they "aroused the country, and did as much to free the slaves, almost, as Grant's guns." Incidentally in these Papers Lowell made his greatest literary contribution. He gave the Yankee to the world of letters even as Burns had given the Scottish peasant. This tribute of Whittier's is worth quoting here:

"Here is a rhyme: I hardly dare
 To venture on its theme worn out;
 What seemed so sweet by Doon and Ayr
 Sounds simply silly hereabout;
 And pipes by lips Arcadian blown
 Are only tin horns at our own.
 Yet still the muse of pastoral walks with us,
 While Hosea Biglow sings, our own Theocritus."

It will be necessary to limit this study to the persons and places of classical mythology, making no attempt to trace either the direct quotations, or those haunting echoes

that by idea, or rhythm, or sonorous sound, might suggest some Greek or Latin original. In defining the term "the persons and places of classical mythology" it is sometimes difficult to draw the line between allusion and simple personification of an abstract idea, such as Victory, or Peace, or Memory. About such a reference as

"Wealth and rule

Slip down with Fortune as her wheel turns round" there can be no question; but "Peace sits within thine eyes" is not so clear. Again it is sometimes doubtful just what names are mythological and what ones are historical. Caesar is historical certainly, but what about Melesigenes? In a few cases, such names have been included where the obscurity of the allusion seemed to warrant it, although the attempt has been for the most part, to include only those clearly mythological in reference.

Lowell in his poetry praises Greek ideals

"The immortal freshness of that grace
Carved for all ages on some Attic frieze",

Rhoccus, line 34

but in spirit he is more of a Goth than a Greek. Many of his allusions are decorations rather than essential or integral parts of the whole structure - gargoyles rather than Doric columns, and as a consequence, sometimes the poems lack unity of effect.

His attitude is well expressed in The Cathedral:

"The Grecian gluts me with its perfectness,
Unanswerable as Euclid, self-contained,
The one thing finished in this hasty world.

But ah! this other, this that never ends,
Still climbing, luring fancy still to climb,
As full of morals, half-divined as life,
Graceful, grotesque, with ever new surprise
Of hazardous caprices, sure to please,
Heavy as nightmare, airy light as fern,
Imagination's very self in stone!
With one long sight of infinite release
From pedantries, past, present, and to come
I looked, and owned myself a happy Goth."

He wrote hastily and did not take the motto,

"Nothing in excess". He did not use the file,

and there are places in his work where he might have applied to advantage the rule from the Theogony, line 27, which he quotes in the Biglow Papers:

"'T would be well if your authors should all
make a trial
Of what virtue there is in severe self-donial,
And measure their writings by Hesiod's staff,
Which teaches that all has less value than half."

Lowell has written a few poems on strictly classical themes, and these it may be worth while to study at some length. Rhoecus, The Shepherd of King Admetus, and The Finding of the Lyre are the old myths, plus a decided "haec fabula docet" not in the original. Lowell confessed that he could never get out of the pulpit. The first two stanzas of Rhoecus are pure philosophising. Then comes the simple old story except for the moral at the end:

"He who scorns the least of Nature's works
Is thenceforth exiled, and shut out from all."

The other two mentioned give the different accounts of the origin of the lyre. The Finding of the Lyre contains the story found in the Homeric Hymn to Hermes; the other story belongs to a much later date, and tells that Apollo himself and not Mercury was the inventor. Both poems are texts for little sermons on the value of simple things. The poem Eurydice is a parable of human experience - the man's quest after the glory of his childhood, that in Wordsworth's phrase he has seen

"die away
And fade into the light of common day."

From the time of Homer the Sirens have lured the imagination of men. In Lowell's poem, The Sirens,

the temptation is rest from toil - rest, and peace, and beauty - a sort of Lotus eaters' paradise, without a hint of the bleaching bones in the background. In the Odyssey the Sirens appeal to a deeper human longing - the insatiable thirst for knowledge. Their "clear song" that lured the sailors to death, is in part: "For none hath driven by this way in his black ship till he hath heard from our lips the voice, sweet as the honeycomb, and hath had joy thereof, and gone on his way the wiser - for we know all things, yea, we know all things that shall hereafter be upon the fruitful earth." Matthew Arnold, in The New Sirens, makes the temptation spiritual. The Sirens say it is impossible to know anything - feeling alone is life. "Is the flux of guesses all, then?" asks the poet -

"Mirth today, and vine-bound tresses,
And tomorrow, - folded palms?"

In broad daylight the spell of the Sirens is broken - the visions and dreams fade. The eye wanders, faith fails. He closes with his characteristic note of melancholy:

" - Shall I seek, that I may scorn her,
Her I loved at eventide?
Shall I ask what faded mourner
Stands, at daybreak, weeping at my side?
Pluck, pluck cypress, O pale maidens!
Dusk the hall with yew!"

Laurence Binyon in The Sirens - An Ode presents the Sirens of today not physically cruel - we know too much today to believe in such monsters as Ulysses encountered - but ours are none the less deadly because our sight is clearer. They represent the lure of the unattainable. They call explorers to their death on uncharted seas or northern ice-fields. The inventor, the scientist, the philosopher, refuse to stay in safe places with the timid. They press out and on. They will be, perhaps, the lost ones who never return; but they have heard the Sirens' song, and danger itself is wine. They are unafraid.

The Fates spin the destinies of modern nations in Villa Franca and The Washers of the Shroud. The former poem, published in 1859 when Napoleon III was apparently secure on his throne, shows a note of real prophetic power in Lowell, who, not without a note of triumph foretells his coming downfall. The latter poem records a mysterious dream, and appearing as it did in 1861 may well have made its readers shudder with apprehension. Whose shroud are the Sisters washing? Surely not America's!

The young Endymion, sleeping on the Latmian hillside, or in the cave of Solene, was frequently the theme of poets and philosophers, long ago. Lowell, in his Endymion presents a philosophical question, the conflict between the ideal and the actual. Is it better to love a woman whose every word is 'sweeter than a kiss', but who is mortal and therefore less than perfect, or to adore a goddess who is flawless, but as cold as the moon 'gleaming on ice-plated snow'? He does not quite attain to the conclusion of Keats, whose hero, after some four thousand lines of "linked sweetness long drawn out", discovers that his earthly love and his heavenly goddess are the same after all. There can be no divided allegiance.

Lowell's Prometheus invites comparison with other treatments of the theme. The two greatest of these are the tragedy of Aeschylus, upon which the Athenian people bestowed the crown, and the Prometheus Unbound of Shelley. Prometheus, the fire-bringer, the friend of man, suffers through the jealous wrath of Zeus. In Aeschylus he is defiant to the last, prophesying deliverance for himself in the

future. Lowell makes him say:

"Thy hated name is tossed once more in scorn.
From off my lips, for I will tell thy doom."

Shelley has caught the noblest vision. He presents Prometheus, not broken, but softened - made perfect through suffering. He says:

"Disdain! Ah no! I pity thee. What ruin
Will haunt thee, undefended through the wide Heaven!
How will thy soul, cloven to its depths by terror
Grove, like a hell within! I speak in grief
Not exultation, for I hate no more,
As then ere misery made me wise. The curse
Once breathed, I would recall."

The second part of the trilogy of Aeschylus has been lost, but from remaining fragments we learn that Prometheus revealed to Zeus the danger threatening him, and as a reward was set free; but ever after he wore a wreath of willow as a symbol of sin and repentance - an outcome which to our modern way of thinking falls short of Shelley's in which all tyranny and bitterness are removed, and love reigns supreme.

"This, like thy glory, Titan, is to be
Good, great and joyous, beautiful and free;
This is alone, Life, Joy, Empire and Victory."

Lowell too, catches the vision of the final triumph of righteousness:

"yet the high soul is left,
And faith, which is but hope grown wise, and love
And patience which at last shall overcome."

In Lowell's poetry we find many allusions introduced as similes or metaphors, heightening or clarifying the meaning by a phrase, as in the Ode to France, l. 254, "'Twas Atë, not Urania held the pen," or in A Glance Behind the Curtain, l. 135, where Milton is pleading with Hampden to stay in England and grapple with the wrongs there:

"Nay, why not rather stay
And rear again our Zion's crumbled walls,
Not as of old the walls of Thebes were built
By minstrel twanging, but if need should be,
With the more potent music of our swords."

These are serious uses - quite the ordinary uses of allusion, and not distinctively Lowell's.

It is when he forgets his dignity that his allusions flash and sparkle with a brilliance seen in the writings of few others. His ability to light on some unthought-of similarity - perhaps purely verbal - in two entirely unlike situations keeps the reader laughing. Who but Lowell would have thought of "A Muse with a ring in her nose?" That is what the ornate diction of Willis suggests to him. He thinks Mr. Pope's poetry a "sort of poverty-stricken tick, tick, after all," adding that "Pegasus hardly looks right with his mane and tail in

curl-papers." He compares the intolerance of the churches to the Graiae's tooth, the one property that they have in common and which they pass round at need from mouth to mouth. He says people who use heroic poetry to describe trivial affairs are taking "great Achilles' shield to bake a penny pie." Middle age, disillusioned, sees that "the Graces wear fronts", and the Muse is a gaunt spinster; and the plain Ann Elizys that we missed in our youth became Helens thereby. The flies in the grocer's scales are harpies. We are told that certain prophets in Rome "got the ill-name of Augurs because they were bores;" Admetus's sheep were "Merinos;" Minerva, the queen of prudes, because her didactic poetry did not meet with the approval she thought it ought to have, threw the manuscript out of the window, and set up a Sunday School in Athens. The list could be prolonged indefinitely. In A Fable for Critics there are nearly two thousand lines of just such "quips and cranks and wanton wiles."

Yes, the myths are revamped, they are burlesqued, they are sometimes dragged in as it were crinibus passis for the sake of a pardonable or unpardonable

pun.' How Lowell did love a pun! Notice the name, of "My worthy friend A Gordon Knott!" Some allusions are undoubtedly mere purple patches, as if indeed their author were

"over desirous of earning
A repute among noodles for classical learning,"

but he was not "showing off". Much of the Fable for Critics was, he said, 'scrawled at full gallop', and it is due to this bubbling-over fun that Lowell is known as a great American humorist. An actual count of the classical allusions in his poetry reveals that something over thirty per cent of them have this quizzical or broadly humorous turn - the touch which is characteristically Lowell's.

But Lowell did not treat the classics flippantly or unsympathetically. There is consistent moral purpose throughout his writings, and even while we laugh, we admire the man who could turn his brilliant wit with telling force to the cause of righteousness, and have a large share in making his country free. To Lowell, as to the older poets from Vergil and Milton down, the myths were a rich mine to be worked and used according to his own fancy.

To him the old voices came "from the morning
fields and not the paved thoroughfares of thought;"
and reading his poetry we realize the ever new
truth that

"The present moves attended
With all of brave and excellent and fair
That made the old world splendid."

Glossary of the Classical Mythology in
the Poetry of James Russell Lowell

ABSYRTUS.

Fable for Critics, 344, V.3.30.

"I could pick you a score of allusions i-wis

From authors recondite who do not exist, -
But that would be naughty: at least I could twist
Something out of Absyrtus - "

Absyrtus was "a son of Aetes, king of Colchis,
killed by his sister Medea in her flight with Jason.
He was torn in pieces by her, and his limbs scattered
in the way to prevent her father's pursuit."

Harper's Latin Dictionary.

Lowell is merely playing with names he
might use, as he confesses:

"I pause on the brink of
A mire, ankle-deep of deliberate confusion
Made up of old jumbles of classic allusion."

ACADEME.

Fable for Critics, 635, V.3.43.

"Yonder, calm as a cloud, Alcott stalks in a dream
And fancies himself in thy groves, Academe."

The birthplace of the Academic school of

philosophy was the olive grove of Academe, a pleasure resort located about a mile north of Athens. It contained walks and fountains and was for fifty years the favorite resort of Plato, where he taught his disciples. Plato was both intellectual and mystical, with an ethical motive in all his reasoning.

The Transcendentalists of New England, among whom Alcott was a conspicuous figure, owed many of their ideas to Plato.

The Encyclopedia Americana, Volume 27, page 4, says: "The philosophy of this school (the Transcendentalists) was --- an idealism, rather vague and often incoherent, which owed almost as much to the philosophy of Plato and the Neo-Platonic mysteries, as to modern thought."

ACHATES.

Biglow Papers, V.2.70.

"Fidus Achates."

Achates was the armor bearer and faithful friend of Aeneas. He is mentioned frequently throughout the Aeneid. For example, Aen.1.188;

"- - arcumque manu celeresque sagittas
Corripuit, fidus, quae tela gerebat, Achates."

Homer Wilbur, A.M. says that he is a friend, in some sort a 'fidus Achates' to his young parishioner, Hosea Biglow.

ACHILLES.

Fragments of an Unfinished Poem, 91.V.3.131.

"but why
Make great Achilles' shield the pan to bake a
penny pie?"

Achilles was the son of Peleus, king of Thessaly, and of Thetis. His physical frame was noble and powerful; he was the Grecian hero of the Trojan war. The subject of the Iliad is "the wrath of Achilles, Peleus' son, the ruinous wrath, that brought on the Achaeans woes innumerable."

Il. 1.1.

Lowell says we take ourselves too seriously. There cannot be a great heroic poem on every trivial theme. If you must preach be sensible. Be funny once in a while.

ACTEON.

Credidimus Jovem Regnare, 133,V.4.235.

"Clapping prophylactic muzzles
On the Acteon's hounds that sniff
Our devious track through But and If -"

Acteon was a grandson of Cadmus, who,
having seen Diana naked, bathing with her nymphs,
was changed into a stag, and torn in pieces by
his own hounds.

Ovid Met., 3,249.252:

"Undique circumstant, mersisque in corpore rostris
Dilacerant falsi dominum sub imagine cervi
Nec nisi finita per plurima vulnera vita
Ira pharetratae fertur satiata Dianae."

Lowell's ideas concerning modern science throw
light on the somewhat obscure passage above. The
scientists try, he says, to clear up our puzzles
and show that the new ideas are perfectly harmless,
but, personally, he was not satisfied. He
confessed that the mystic in him was afraid of
Darwinism and modern science. In a letter to
Miss Grace Norton he wrote, "I think the evolutionists
will have to make a fetish out of their protoplasm
before long;" again he wrote, "I am a conservative
(warranted to wash) and keep on the safe side with
God as against Evolution." Quoted in a review of
Greenslet's Lowell. Nation 82.205 and 206.

ADMETUS.

Shepherd of King Admetus, (title) and 9,V.1.117.

Invita Minerva, 11,V.3.233.

"I proceed
To breathe such strains as, yonder, mid the rocks,
The strange youth blows, that tends Admetus' flocks -"

Origin of Didactic Poetry, 5, 4.V.4.227.

Says Phoebus, "Zounds! a wolf's among Admetus's
merinos!"

Admetus was the king of Phorae in Thessaly.

In the prologue to the Alcestis of Euripides,
Apollo, standing before the castle of Admetus,
tells the story of his life there as a servant.
His son Aesculapins, for raising a man from the
dead had been slain by a thunderbolt of Zeus.
Apollo, in anger had slain the Cyclopes who forged
the bolt, and for this he was condemned to serve
Apollo and became his herdsman. When Admetus was
appointed to die, Apollo, wishing to reward the
kindness of his master, had beguiled the Gray Sisters
into promising him eternal life on condition that
some person would consent to die in his stead. His
father and mother refused, but his beautiful young
wife, Alcectis, took his place. The play Alcectis
describes how Hercules fought with death and restored
Alcectis to her husband.

"Did not Hercules by force
Wrest from the guardian monster of the tomb
Alcostis, a reanimated Corse,
Given back to dwell on earth in vernal bloom?"

- Wordsworth.

AENEAS. (Trojan hero.)

Biglow Papers, V.2.129.

"that tree in the
sixth book of the Aeneid -- with a
branch whereof the Trojan hero procured
admission" etc.

Aeneid, 6.136 et seq:

"Latet arbore opaca
Aureus et foliis et lento vimine ramus

Hoc sibi pulchra suum ferri Proserpina munus
Instituit."

The golden bough only could procure entrance
to the realm of the dead.

This passage is a good example of Lowell's
whimsical reasoning. Money surely grows on trees,
for the proverb, "Money does not grow on
every bush," implies a fortiori that there must
be some bushes on which it does grow. This money
bush then must have produced the golden bough which
procured for Aeneas admission to the underworld, for
"money is the root of all evil" and is a surer

passport to this place "than to a certain
other more profitable and too foreign
kingdom." "How hardly shall they that have
riches enter into the kingdom of heaven"!

AEOLUS.

Biglow Papers, V.2.130.

"That Aeolus who supplied Ulysses with
motive power for his fleet in bags."

Aeolus, the god of the winds, was ruler of
the islands between Italy and Sicily:

"Here King Aeolus commands
In cavern vast the loud unruly gales
Bridled with chains and bondage and they roar
Indignant round their bars till all their mount
Howls discord."

Verg. Aen. 1.52.

(Tr. Billson)

cf. Odyssey 10.17 (Tr. Way)

"And thereafter I prayed to depart, and
that I to mine home might be sent;
So then with ungrudging heart good help
for my journey he lent;
For he stripped off his mightyskin an
ox nine seasons old,
And the blustering winds therein bound
fast, in the hide's dark fold.
For him hath Kronion made the warder of

winds, and still
 At his command are they stayed from
 blowing, are roused at his will.
 So he fastened them down in the ship
 with a shining cord around them
 Of silver that none might slip, the
 leash of the chain that bound them."

Ulysses and his men had spent a month in the island of Aeolia. At the end of that time when they begged to depart, Aeolus bound up the stormy winds in an ox-hide and gave them to the hero, allowing him to have the west wind to sail by. All went well until Ulysses, wearied by nine days' steering, lay down to sleep. The men imagining the ox-hide to contain gold and silver, untied it, and released the stormy winds. The ships were driven back to Aeolia; the king refused to help them again, so it was only by weary labor at the oars they were able to escape, and then they reached Laestrygonia, where the man-eating inhabitants killed and devoured many of the men, and destroyed all the ships but that of Ulysses.

ALCANDER.

Fable for Critics, 774,v.3.49.

Talks in one breath of ----
 Alcander --- et al!

Alcander was a companion of Aeneas.

Aeneid 10.338:

"Huic frater subit Alcanor, fratremque ruentem,
Sustenat dextra."

ALCESTIS.

1. Endymion, 3.15, v.4.151.

"I the dead,
Receive and house again the ardor fled
As once Alcestis."

2. Biglow Papers, v.2.7.

"To this soul also, the Necessity of Creating
somewhat has unveiled its awful front. If not
Oedipuses and Electras and Alcestises, then
in God's name, Birdofredum Sawins!"

For the story of Alcestis see Admetus.

1. In the first quotation, Endymion, at the thought that his goddess might become human feels a flood of new life in his veins like that which reanimated Alcestis.

2. In the second, Lowell is simply calling attention to the poetic urge in himself, which, if it does not produce Greek tragedy at least gives us homely Yankee satire.

AMALTHEA.

Verses - Intended to go with a posset dish.
etc. 14, v. 4. 279.

"No millioner, poor I fill up
 With wishes my more modest cup,
 Though had I Amalthea's horn
 It should be hers."

Cf. Ovid, Fasti 5.121 et seq. (Tr. by Henry T. Riley)

"On the first night is to be seen the star
 (Capella) that tended the cradle of Jove. The
 rainy constellation of the Olenian she-goat rises;
 she enjoys heaven as the reward of the milk which
 she afforded. The Naiad Amalthea, noble on the
 Cretan Ida, is said to have concealed Jupiter in
 the woods. To her belonged a beautiful goat,
 the dam of two kids, with horns towering and
 bending over her back and with an udder such
 as by right the nurse of Jove ought to have. She gave
 milk to the God; but against a tree she broke
 her horn, and thus was mutilated of half her beauty.
 This the Nymph took up, and wreathed it with
 fresh gathered herbs, and then raised it, filled with
 fruits, to the mouth of Jupiter. He when he held
 the sovereignty of heaven, and sat on the throne of
 his father, and when there was no one greater than
 the unconquered Jove, changed his nurse, and her

fruit-bearing horn into constellations,
which last, still retains the name of its owner."

This horn is called Cornu Amaltheae or
Cornu Copiae.

AMMON.

Unhappy Lot of Mr. Knott, 101,v.3.117.

Believing souls came day by day---as the
ancients---to the shrine of Ammon.

Ammon was an African divinity worshipped
in Africa under the form of a ram. He was
called Zeus Ammon by the Greeks and Jupiter
Ammon by the Romans. The ancients frequently
consulted the oracle which was connected with
his temple.

Believing souls came every day to consult the
"ardent spirits" inhabiting the house of Mr. Knott.
They were sure of a "rap-turous reception."

AMPHITRITE.

To C. F. Bradford, 4,v.4.125.

"A meerschaum pure, 'twould float as light
As she the girls call Amphitrite."

Amphitrite was the daughter of Nerens
and became the wife of Neptune. With her sisters,
she "calmed the blasts of the divine winds".
(Hesiod, Theog. 243, 254). Sometimes, especially
in poetry Amphitrite is used to mean the sea
itself, as where Ovid is describing primordial
chaos. He tells that the sea or the land or
the sky, the sun or the moon were not yet, the
earth did not yet hang poised in air,

"nec brachia longo
Mergine terrarum porrexerat
Amphitrite". Met. 1.14.

In art Amphitrite is frequently represented as
driving with her husband in a chariot drawn by
sea horses and attended by Nereids and Tritons.

Meerschaum (Germ. meer, sea and schaum, foam)
is a fine white mineral sometimes found floating
on the Black Sea, so the figure is apt.

"Mixture divine of foam and clay,
From both it stole the best away."

AMPHITRYON.

"Amphitryon's gold juice humanized to wine."

Amphitryon, king of Thebes, the grandson of Perseus and Andromeda, was married to Alcmene. Jove loved her, and while Amphitryon was away in battle, visited her disguised as her husband, becoming by her the father of Hercules. The misunderstandings resulting, upon the return of the true husband form the theme of Plautus' comedy, Amphitryon, which is the basis of Moliere's Amphitryon. Neither of these plays, however, mention 'gold-juice', nor does the Hercules Furens of Euripides in which Amphitryon is also a character.

ANDROMEDA.

Pictures from Appledore, 6.75, v.3.210.

"Only now and then a sigh,

Such as Andromeda might have heard,
And fancied the huge sea beast unseen,
Turning in sleep."

Andromeda, daughter of Cepheus and Cassiope, was chained to a rock by the order of the oracle

of Jupiter Ammon, that she might be destroyed by a sea beast as a penalty for her mother's arrogance, but she was freed by Perseus who afterwards married her. The story is told in Ovid Met. 4.671 et seq.

"Illic immeritam maternae pendere linguae
Andromedan poenas inustus ausserat Ammon,
Quam simul ad duras religatam brachia cautes
Vidit Abantiades (Perseus) nisi quod levis aura
capillas

Moverat et tepido manabant lumina fletu
Marmoreum ratus esset opus; trahit inscius ignes
Et stupet eximiae correptus imagine formae
Paene suos quater est oblitus in aere pennas.
Ut stetit; "O", dixit, "non estis digna catenis
Sed quibus inter se cupidi inguntur amantes,"

et nondum memoratis omnibus unda
Insonuit veniensque immenso belua ponto
Imminent et latum sub pectore possidet aequor."

Then follows a vivid description of the fight between Perseus and the sea beast. Of course Perseus is victorious and claims Andromeda as his prize.

Lowell's use of this figure seems especially happy, for it conveys to the imagination the mysterious, almost superstitious awe one might feel alone in the silence on the island of Appledore.

ANTAEUS.

A Glance behind the Curtain, 150, v.1.136.

"----- this puny king
Who has grown so dotard as to deem
That he can wrestle with an angry realm
And throw the brawned Antæus of men's rights."

Antæus was a giant, son of Poseidon and Ge (Earth). His home was in Libya, and he was invincible when he was in contact with his mother Earth.

Cromwell implies in this speech to Hampden, that the king will find it useless to try to overthrow the rights of his subjects, for Antæus, every time he was thrown gained fresh strength from his mother, and so could not be conquered.

Antæus, the stories say, built a temple to his father with the skulls of those whom he had overcome. This at least suggests the doom coming to Charles I.

APHRODITE.

Crédidimus Jovem Regnare, 115, v.4.235.

"Aphrodite rose from frothy seas
But to illustrate such hypotheses."

At the Commencement Dinner, 52, v.4.256.

"And a toast, - what should that be? Light,
airy and free
The foam-Aphrodite of Bacchus's sea."

The origin of the worship of Aphrodite is uncertain. She seems in the first place to have been identified with the Eastern goddess of fertility and reproduction, the Phoenician Ashtoreth or Astarte, q.v.

But in the Greek legend she became thoroughly identified with the Olympian circle. The Homeric story makes her the daughter of Zeus and Dione; but the more popular account is that of Hesiod which says that she was sprung from the sea foam which gathered around the mutilated limbs of Uranus. Attended by tritons and nymphs she landed on the island of Cyprus. Flowers sprang up under ^{her} feet and all nature rejoiced.

In the first reference Lowell is saying that life's riddle was once solved by religion, but now science would explain away all beautiful stories and leave us hugging nothing.

In the second, if Bacchus's sea represents mirth and revelry such as would be proper at a banquet, then the toast should be the merriest and lightest part of the enjoyment, springing from the pleasure of the hour.

APIS.

Anti-Apis (title), v.1.258.

Id., 27, v.1.260.

"Bearing up the Ark is lightsome,
golden Apis hid within."

Apis was the sacred bull of Memphis worshiped by the Egyptians as a god. "Greek and Roman authors have much to say about Apis; the marks by which the black bull-calf was recognized, the manner of his conception by a ray from heaven, his house at Memphis with court for disporting himself, the mode of prognostication from his actions, the mourning at his death, the costly burial and the rejoicing throughout the country when a new Apis was found."

Encyclopedia Brittanica.

In Exodus 32.4 we are told that Aaron made a molten calf of the earrings of the people and finished it with a graving tool. He probably marked wings and feathers like those on the images of Apis. The expression "Golden Apis hid within" is difficult, for there is nothing in the Bible about Apis being hid within the Ark. The meaning

"hid within their hearts" is hardly fair,
 for "if the Levites had been sharers in the
 sin of the golden calf, they were at any rate the
 foremost to rally round their leader when he
 called on them to help in stemming the tide of
 evil." Smith's Dictionary of the Bible.

APOLLO.

1. Shepherd of King Admetus (title), v.1.117.
 (Hero, not named).

Fable for Critics, v.3.13.

Apollo (sometimes Phoebus) is mentioned continually
 through this poem.

2. Hymn to Fire, 2, 1, v.3.247.

"Elfish daughter of Apollo!"

3. Familiar Epistle, 107 and 109, v. 3.275.

"Apollo -- a sort of finer Mr. Pope."

4. Familiar Epistle, 153, v.3.277.

"Our American Apollo".

5. At the Commencement Dinner, 24, v.4.255.

"a cerebrum as hollow
 As the tortoise shell ere it was strung for Apollo".

6. Biglow Papers, V.2.16.

Quotation from Quarles -
 "The ploughman's whistle, or the trivial flute,
 Finds more respect than great Apollo's lute."

7. Biglow Papers, v.2.113.

"those oracular nuts --- in one of which
--- Apollo confessed that he was mortal."

Apollo was the son of Zeus and Latona,
twin brother of Artemis. He was originally the
god of light. He was omniscient, and so god
of divination; since he communicated oracles
in verse, he was the god of poetry and music,
presiding over the Muses. On account of his
lightnings he was the god of archery. He is most
commonly thought of as the god of song or the
far-hitting archer. The laurel was sacred to him.

Ov. Fasti 6.91.

In Carmen Seculare 61 et seq.:

"Augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis
Qui salutari levat arte fessos corporis artus---"

"the seer divine,
God of the fulgent bow
Phoebus, beloved of the Muses nine,
Who for the body racked and worn withwoe,
By arts remedial finds an anodyne"-
(Tr. by Sir Theodore Martin).

Some legends say he tended the flocks of
Laomedon and Admetus - a favorite version of the
story with Lowell.

For the story of Apollo and Daphne, running through
"A Fable for Critics" see Daphne.

In the second reference we find Fire

personified as the daughter of Apollo, probably because "among the later poets, mythographers and philosophers, Apollo was identical with Helios or the Sun;" Diet. of Gr. and Rom. Myth. and Biog. - Smith. See Helios.

3. With the old, Apollo is a sort of figure of speech - because he was the god of poetry he is only a 'sort of finer Mr. Pope'; but youth still sees him as divine.

4. Since Apollo is the god of poetry, 'a son of our American Apollo' is an American poet.

5. The lyre was sometimes made of a tortoise shell, from which horns were fixed to project upward, and to which from three to ten strings were attached. Mercury, on the day of his birth, went out and stole the cattle of Apollo, his brother, who was then tending the flock of Admetus upon earth. He dragged the cattle backward to his cave and stoutly denied the theft even before Zeus, but when he was convicted he pacified his brother by the gift of the lyre which he had made immediately after his birth from a tortoise shell which he had found just outside his natal cave.

See the Homeric Hymn to Hermes. See Mercury.

In Ovid, Met. 1.512-524, Apollo gives to Daphne a sort of summary of his powers and offices.

The reference in A Fable for Critics, 59,v.3.18.

"He shuddered to think how his youthful position
Was assailed by the age of his son the physician".

is a reference to Aesculapius, the son of Apollo by Coronis. Apollo had taught his son the art of healing, and before long the skill of the pupil rivaled that of the teacher, and it is said that he was able even to recall the dead to life.

ARETĒ.

An Ode for the Fourth of July, 1. 12,v.4.89.

"Beside her visionary wheel she bent
Like Aretē or Berthe."

Aretē was the wife of Alcinous, king of the Phaeacians. In the Odyssey she is a noble lady, busily overseeing her husband's household. When Odysseus arrives in the island, he applies to her for protection.

Homer, Odyssey.

7.65. et seq.:
(Tr. by Arthur S. Way)

"One only daughter he left and
 Alcionus married her then,
 And honored as never was wife
 revered among earth born men.

Now therefore, if so it befall that thou
 find grace in her eyes
 Good hope shall be thine to behold
 thy friends, and again to come
 Back to the land of thy fathers; back to
 thine high-roofed home."

There follows a long description of peace
 and prosperity, thrift and industry, over all
 of which Aretë presides; and in her the wanderer
 finds a friend. This is a worthy picture of the
 Spirit of America.

ARETHUSA.

A Familiar Epistle, 17,v.3.273.

"My spring, once full as Arethusa
 Is a mere bore as dry's Creusa."

In Ovid Met., 4.572 et seq. Arethusa
 tells her story, while she lifts her head from
 her deep spring and dries her green hair with
 her hands. She was once a beautiful nymph,
 and wearied with the chase, was bathing in a
 pool when Alpheus the river god saw her and

loved her. She fled from him and when she cried for help, Artemis changed her into a fountain.

"Occupat obsessos sudor mihi frigidus artus,
 Caeruleaeque cadunt toto de corpore guttae,
 Quaque pedem mori, manat lacus, eque capillas
 Ros cadit, et citius, quam nunc tibi facta renarro
 In latices mutor." Met. 633-636.

ARGUS.

Biglow Papers, v.2.25.

"While eager Argus who has missed all day
 The sharer of his condescending play
 Comes leaping onward with a bark elate
 And boisterous tail, to meet me at the gate."

Lowell was as great a lover of dogs as Sir Walter Scott, and Argus was the first of a long succession of dogs that lasted throughout the poet's life time. The name suggests the knowledge and interests of the young master. In the Odyssey 17.292. the story begins. When Odysseus, disguised as a beggar, returned from his wanderings, he was not known by anyone but his old nurse and his faithful hound, Argus. The dog, old and neglected, pricked up his ears and feebly moved his tail for joy, but was too weak even to

crawl to his master's feet. Then while Eumaeus the swinherd was describing the marvelous fleetness and strength of the dog in the past

"over Argus the black night of death
Came suddenly, as soon as he had seen
Ulysses, absent now for twenty years."
(Bryant's tr.)

ARIADNE.

A Familiar Epistle, 104, v. 3. 275.

"Bacchus-----
Divine as Ariadne saw him
Storms through youth's pulse, with all his train,
And wins new Indies in his brain."

In the Fasti or Calendar of Ovid, Ariadne is represented as rejoicing in her marriage to Bacchus. "In the meantime, Bacchus, with his well trimmed locks, conquers the Indians and returns, enriched from the eastern world." (Fasti, 3.462) (Henry T. Riley's translation). In the footnote is added: "Ver. 465. The conquests of Bacchus in the east are said to have extended to the river Ganges. His army consisted of a troop of Bacchanals, his conquests were without blood, and he taught the conquered nations the use of the vine, the art of tilling the earth, and of preparing honey for food. He was accompanied on this expedition by Silenus

and Lusus."

The Fasti, Tristia, etc., of Ovid, by Henry T. Riley, M. A. London, George Bell and Sons. 1903. Page 109.

The story goes on to tell of Ariadne's grief over Bacchus' apparent over-affection for a beautiful Indian captive maiden and how Bacchus overhears her lamentation, kisses away her tears, and gives her the crown, the nine jewels of which, changed into stars may still be seen in the sky.

ARISTIDES.

To Lamartine, 48, v. 1. 279.

"once the nobler Athens went
With Aristides into banishment."

Herodotus says that Aristides was the best and justest of the Athenians. In the Gorgias of Plato he is the example of that virtue, so rare among statesmen, - justice, and is said "to have become singularly famous for it, not only at home, but through the whole of Greece." He was opposed by Themistocles, and ostracised, perhaps due to enmity on account of his personal character, about 483 B.C..

ASTARTE.

Prometheus, 320, v.1.115.

"Mild-eyed Astarte, my best comforter
With thy pale smile of sad benignity."

Arcadia Rediviva, 13, v.4.160.

"Astarte, known nigh three score years."

Astarte was the goddess of the Sidonians, mentioned in the Old Testament as Ashtoreth. She was also a Phoenician goddess. "From Cyprus her cult was garried to Greece, and appears as that of Aphrodite." Astarte was the goddess of fertility, fruitfulness, and love. She is undoubtedly referred to in the designation, "Queen of Heaven" -

International Encyclopedia.

"She was regarded by classical nations as a moon goddess (probably through confusion with another goddess) and in accordance with this view which is the prevailing one in literary tradition, was identified with Selene and Artemis."

New Int. Dict.

ASTRAEA.

Biglow Papers, v.2.131.

"My mind --- forgetting the due order of

chronology, will often persuade me that the happy sceptre of Saturn is stretched over this Astraea - forsaken nineteenth century."

"The due order of chronology" according to the first book of the Metamorphoses of Ovid, is as follows:

"Golden was the first age, which with no one to compel, without a law, of its own will, kept faith and did right. -- After Saturn had been banished to the dark world of death, and the world was under the sway of Jove, the silver race came in, lower in the scale than gold, but of greater worth than the yellow brass. -- Next after this and third in order came the brazen race of sterner disposition and more ready to fly to arms savage, but not yet impious. The age of hard iron came last. Straightway all evil burst forth into this age of baser vein. Peity lay vanquished and the maiden Astraea, last of the immortals, abandoned the blood-soaked earth."
(Tr. by Miller).

Astraea, the 'star-bright maiden,' goddess of Justice, blessed men while she lived on earth among them and after her withdrawal from earth was placed among the stars; some say in the constellation of Libra, but others, Virgo.

ATË.

Ode to France, 3,4,v.1.254.

"What marvel, if when came the avenging shock
'Twas Atë, not Urania, held the pen?"

Atë was an ancient Greek divinity
who led both gods and men to rash acts of suffering.
She was the spirit of discord, inciting to war.

Iliad 19.91 (Tr. by A. S. Way).

"Eldest of Zeus's daughters is Atë, who
 blindeth all
The fell one: soft are her feet, for not on
 earth do they fall;
But she setteth her silent steps on the
 very heads of men to their hurting."

In the tragic writers Atë avenges evil deeds,
and inflicts just punishment upon offenders and
their posterity. Even in the tragedies she is
only dimly personified, but is the blindness which
leads men to ruin. She is almost the same as
Nemesis.

ATLANTIS.

L'Envoi, 69,v.1.75.

"Our new Atlantis like a morning star
 Silvers the mirk face of slow-yielding Night."

Columbus, 190.v.1.154.

"I brooded on the wise Athenian's tale

Of happy Atlantis."

Voyage to Vinland, 21,v.3.225.

"a prophetess
Rapt with strange influence from Atlantis."

Ode for the Fourth of July, 2,10,v.4.96

"Is this Atlantis?"

Atlantis was "a legendary island in the Atlantic Ocean first mentioned by Plato in Timaeus, supposed to have been finally overwhelmed by the sea. In Critias Plato adds a history of the ideal commonwealth of Atlantis. It is impossible to decide how far the legend is Plato's, and how far it is based on facts of which no record remains. Mediaeval writers --- believed it true, and were fortified in their belief by numerous traditions of islands in the western sea, which offered various points of resemblance to Atlantis. Such in particular were the Greek Isles of the Blest, or Fortunate Isles, the Welsh Avalon," etc.

AURORA.

Legend of Brittany, 8,7,v.1.80.

"More trembly secret than Aurora's tear
Shed in the bosom of an eglantere."

Aurora was the goddess of the morning
red who brought up the light of day from the east.
She was the wife of Tithonus and mother of Memnon.
At the end of night she drove her swift horses,
Lampæus and Phaëton, ascending up to heaven to
announce to gods and men the coming of the sun.
When her son Memnon was killed in a fight against
Achilles, her tears, for him fell down in the
form of morning dew.

Verg. Aen. 8.384.

"Te filia Nerei,
Te potuit lacrimis Tithonia flectere coniunx."
(Eglantere means the eglantine., (sweet brier).

BACCHUS.

1. Eurydice, 9,v.1.242.

"Not, Bacchus, all thy grosser juice
Could bring enchantment so profuse."

2. Hymn to Fire, 4,9,v.3.248.

3. Id., 7,7,v.3.251.

"the kind nymph to Bacchus born

Nicotia."

4. Familiar Epistle, 100,v.3.275.

"Bacchus -----
Divine as Ariadne saw him."

5. Origin of Didactic Poetry, 7.1,v.4.228.

"Then Bacchus - 'I must say good bye.'"

6. At the Commencement Dinner, 52,v.4.256.

"The foam-Aphrodite of Bacchus's sea."

Bacchus, Διόνυσος, was the God of luxuriant fertility, especially of the vine-hence of wine. In the classical period he was represented as a beautiful youth, crowned with vine or ivy leaves; sometimes with small horns on his forehead. His soft hair fell in ringlets upon his shoulders - depexus crinibus.

Ov. Fas. 3.465.

3. See Nicotia.

4. See Ariadne.

6. See Aphrodite.

BAUCIS AND PHILEMON.

Gold Egg, 36,v.3.267.

"I saw how Zeus was lodged once more
By Baucis and Philemon."

A Familiar Epistle, 93,v.3.275.

"'Twas an old couple, says the poet
That lodged the gods and did not know it."

Agassiz, 2.2.15, v.4.107.

"Philemon's crabbed vintage grew benign."

The story of Baucis and Philemon is told at length in Ovid, Met. 8.624 et seq. Zeus and a companion disguised as mortals, were refused entertainment by a thousand homes wherethey stopped; but pious old Baucis and Philemon received them and gave them their humble best; whereupon Zeus promised that they might guard his temple and neither need die and leave the other. So when they had grown very old they were standing before the temple and each saw the other putting forth leaves. Ovid says that even to this day the peasants of Bithynia point out the two trees close together, growing from a double trunk.

"Cura deum di sunt; et qui coluero, colantur."
(Those whom the gods care for are gods; let those who have worshipped be worshipped. Tr. by Miller.)

CASSANDRA.

The Growth of Legend, 57, v.1.200.

"Cassandra-like, crooning its mystical song."

Cassandra was the daughter of Priam and Hecuba, and sister of Paris and Hector. Apollo loved her, and conferred upon her the gift of prophecy; but when she refused to yield to his desires, although he could not recall the gift, he made it of no value by adding to it the curse that no one should ever believe any of her prophecies. See Apollodorus 3.12.6, and Ovid's Epistle, Penelope to Paris. On the arrival of Helen, Cassandra foretold the disaster coming to Troy but to no avail, and again when the wooden horse was brought within the walls -

"Cassandra e'en then her boding lips unclosed,
Those lips which Heaven forbade us to believe."

(Aeneid 2.246, Billson's tr.)

CASTALAY.

To Mr. John Bartlett, W., v. 3. 255.

"Worthy to swim in Castalay!"

Castalay was "a fountain in Mount Parnassus, sacred to Apollo and the Muses."

New Int'l Dict.

CERES.

Ode, 7, v. 1. 264.

"I (Water) am Ceres' cup bearer."

Biglow Papers, v. 2. 376.

"He didn't set so much by the sec'nd Ceres as
wut he done by the fust."

Ceres was the goddess of agriculture especially
of cultivation of corn and growth of fruits in
general.

Verg. Georgic 1. 94:

"-----rastris globas qui frangit inertes
Viminasque trahit crates, juvat arva, neque illum
Flava Ceres alto nequiquam spectat Olympo --- " etc.

In the quotation from the Biglow Papers,
poor Hosea does not even know that he has been guilty
of a pun.

CHAOS.

Columbus, 259, v. 1. 156.

"I see the ungrated wall of chaos old

Fade like --- a mist."

Unhappy Lot of Mr. Knott, 2. 69, v. 3. 108.

"Chaos (Father of Hox)."

"The first mention of Chaos is made by

Hesiod (Theog.116), who says that of all things Chaos was (born?) first. His statement, however, may be a mere personification, in order to reconcile speculation with popular belief". Osgood.

In Hesiod Chaos is vacant and empty space - in Ovid, Met. 10.30:

"per ego haec loca plena
timoris,
per Chaos hoc ingens vastique silentia regni,
Eurydice, oro, properata retexite fata,"

In Hesiod Chaos is the mother of Erebus and Nyx, the Latin Nox.

CHARIS.

The Gold Egg, 163, v.3.276.

"Charis still rises from the sea"

Charites were the three Graces (pure Latin, Gratiae), Euphrosyne, Thalia and Aglaia. In the Iliad, 18.382 Charis is the wife of Hephaestus, a personification of the grace which should characterize the work of a divine artificer. "And Charis of the gleaming veil came forward--- fair Charis whom the god of the two strong arms

had wedded"(Murray). She is Aglaia, the youngest of the Charites, and in Hesiod is identified with Aphrodite. q.v. This explains Lowell's use of the name.

CHARON.

Ode, 1.11,v.1.32.

"Nor deem that souls whom Charon grim had ferried
Alone were fitting themes for epic verse."

Interview with Miles Standish, 9.2,v.1.219.

"Who knows, thought I, but he has come
By Charon kindly ferried - - "

A Fable for Critics, 1644,v.3.88.

"At Rome all whom Charon took into his wherry must,
As a matter of course be well issimust and
errimust."

On Planting a Tree, 7,v.4.137.

" - even his shade by Charon ferried
To - let us not inquire to what."

Charon was a ferryman in the lower world. He took across the River Styx souls who were destined for Hades. (Aeneid 6.299):

"portitor has horrendus aquas et flumina servat
terribili squalore Charon, cui plurima mento
Genities inculta iacet, stant lumina flamma,
sordidus ex umeris nodo dependet amictus."

CREUSA.

Familiar Epistle, 18,v.3.273.

"My spring, once full as Arethusa,
Is a more bore as dry's Creusa."

1. In the Ion of Euripides, Creusa is the daughter of Eretheus and the mother of Ion, whom she has exposed in a cave at his birth. After many years, supposing him to be dead, she comes to the fane of Apollo to bewail her childlessness, and there finds her son. Probably this is the personage to whom Lowell refers, although several others bear the name.

2. Creusa was the daughter of Priam and Hecabe, wife of Aeneas and mother of Aescanias or Julius. When Aeneas was fleeing from Troy his wife was lost; later her shade appeared to him and consoled him.

Verg. Aen. 2.725,738 etc.

3. A daughter of Oceanus and Co, a Naiad mentioned by Pindar Pyth. 9.30.

Another Crousa is mentioned by Hyginus. Fab. 25.

CYCLOPS.

Columbus, 260,v.1.156.

"Blocks Cyclopean hewn of solid night."

The Present Crisis, 46, v. 1. 181.

"Slavery, the earth born Cyclops, fellow of
the giant brood,
Sons of brutish Force and Darkness, who
have drenched the earth with blood.

Groines in yet unblasted regions for his
miserable prey."

Hymn to Fire, 6.24, v. 3. 250.

"---how glows again
Through its dead mass the incandescent verse,
As when upon the anvils of the brain
It glittering lay, cyclopically wrought
By the fast-throbbing hammers of the poet's thought."

The Cyclops were a mythical race of nomadic
and barbarous giants. They lived on an island
(Sicily) near the western sea and were cannibals,
fearing neither gods nor men. Vergil's description in
Aeneid 3, 616 is especially vivid and revolting.

In Hesiod they were the sons of Uranus and Gaia
who forged the thunderbolts for Zeus. In a later
conception they were assistants of Hephaestus, whose
workshop was a volcano. Mount Etna in Sicily and the
neighboring islands were their abodes, and the whole
country resounded with their hammering.

Verg. Georg. 1.471-:

"Quotiens Cyclopum effervere in agros
Vidimus undantem ruptis fornacibus Aetnam
Flammarumque globos liquefacta volvere saxa!"

At a still later period the Cyclopes were said to be skillful architects. There are still standing in Greece and Italy the remains of some ancient "cyclopean walls." They are of huge blocks of unhewn stone.

DAEDALUS.

Biglow Papers, v.2.277.

"who hold with Daedalus, the primal sitter-on-the-fence, that medium tenere tutissimum."

Daedalus was the mythical Greek representative of all handiwork. Many implements, such as the ax, awl and bevel are said to have been invented by him. In Crete he built the labyrinth for the Minotaur. He was a prisoner on the island, but escaped on wings which he made from feathers, wax, and twine. His son Icarus, who started to accompany him, flew too near the sun, which melted the wax and so he fell into the sea and was drowned.

The "medium tenere tutissimum" seems to refer to his parting advice to his son:

"Instruit et natum "medio" que "ut limite curras, Icare", ait, "moneo, ne si dimissior ibis, Unda gravet pennas, si celsior ignis adurat: Inter utrumque vola."

Ovid Met. 8.203.

DAMON.

Fable for Critics, 421, v.3.34.

"your Damon there's fond of a flea in his ear."

A Familiar Epistle to a Friend, 65, v.3.274.

"Every friend was more than Damon" -

Damon was a Pythagorean, celebrated for the friendship between him and Phintias.

Cic. De Officiis, 3.10.45:

Damonem et Phintiam Pythagoreos ferunt hac animo inter se fuisse, ut, cum eorum alteri Dionysius tyrannus diem necis destinavisset et is, qui morti addictus esset, paucos sibi dies commendandorum suorum causa postulavisset, vas factus sit alter eius sistendi, ut, si ille non revertisset, moriendum esset ipsi."

DANAUS.

Biglow Papers, v.2.23.

"Daughter of Danaus who could daily pour
In treacherous pipkins her Pierian store - - "

Danaus had fifty daughters who were betrothed to the sons of Aegyptus, but on their wedding night slew their husbands by their father's command. For punishment they were compelled in Hades to pour water everlastingly into vessels full of holes. They were called Belides from their grandfather.

Ovid. Met. 4.462.
(Miller's tr.)

"the Belides, for daring to work destruction on their cousin -husbands with unremitting toil, seek again and again the waters, only to lose them."

Lowell is describing the work of an early teacher of his, and the fitness of his characterization any teacher must recognize - Miserabile dictu!

DAPHNE.

Fable for Critics, 15 et passim, v.3.15.

"Phoebus, sitting one day in a laurel tree's shade Was reminded of Daphne, of whom it was made."

Daphne was a daughter of the river God Peneus; she was changed into a laurel tree when she cried to her father to save her from Apollo, who was

pursuing her.

Ovid Met. 1.548:

"Vix prece finita torpor gravis occupat artus
Mollia cinguntur tenui praecordia libra
In frondem crines, in ramos brachia crescent
Pes modo tam velox pigris radicibus haeret
Ora caecumen habet: romanet nitor unus in illa."

Even so he loved her. Putting his hand
on the bark of the tree he vowed that his hair,
his lyre, and his quiver should always be bound with
laurel leaves.

DAPHNIS AND CHLOE.

Love's Clock (A Pastoral) v.4.192.

Daphnis and Chloe are the speakers in this
little dialogue, which was suggested by the
"Daphnis and Chloe" of Longus, a purely pastoral
Greek prose romance written possibly as early as
the second century after Christ. Daphnis and Chloe,
abandoned in infancy by noble parents, grew up
together as shepherds, and became ardent lovers.
Entirely unsophisticated, they are not spoiled even
when at their marriage their identity is revealed
and they inherit great wealth. The story has

been a fertile source for later romances, of which Tasso's Aminta, and the story of Paul and Virginia are typical.

DAWN.

1. Prometheus, 5, v. 1. 105.

"The Bear---hath shrunk into his den
Scared by the blithesome footsteps of the Dawn."

2. Columbus, 264, v. 1. 156.

"On day's gray threshold stands the eager dawn."

3. Indian Summer Reverie, 140, v. 1. 191.

"As Dawn's feet there had touched and left their
rosy prints."

4. Above and Below, 1. 14, v. 1. 210.

"the frank Dawn's delighted eyes,
As, bending with a pitying kiss
The night-shed tears of Earth she dries."

5. To Lamartine, 33, v. 1. 278.

"that Dawn's face which baffled Angelo."

6. Phoebe, 3, v. 4. 168.

"A bird, the loveliest of its kind,
Hear's Dawn's faint footfall from afar."

3. The adjective "rosy" in connection with dawn is common with classical writers. Homer's description is "the rosy-fingered Dawn" (Iliad 1.477; Od. 2-'-etc.

See Aurora.

DELPHI-DELPHIC

The Present Crisis, 44,v.1.181.

1. "List the ominous stern whisper from the
Delphic cave within, -
'They enslave their children's children who
make compromise with sin'!"

2. Unhappy Lot of Mr. Knott, 100,v.3.117.

"ancients to the windy holes
'Heath Delphi's tripod brought their doles."

3. Fragments, 168, v.3.168.

"The wire-leashed lightning now replaces Delphos."

4. The Wind-Harp, 9,v.3.211.

"over a wind-harp's Delphian hollow."

5. The Biglow Papers (footnote), v.2.86.

"Enough to have made the fortune of Delphi or
Hammon, and no thanks to Beelzebub neither!"

6. The Biglow Papers, v.2.115.

"the antique world, striving to crack those
oracular nuts from Delphi, Hammon and elsewhere-"

Delphi was the seat of the oracle of Apollo in
Phocis. Plin. 4.8.4:

Delphi sub monte Parnaso oppidum clarissimi in
terris oraculi Apollonis.

"The most famous oracle of Apollo was upon the
'steeps of Delphos'. In Hom. Hy. Pyth. Ap. 103 ff.

is a description of the founding of the shrine:

'From hence thou swiftly camest rushing to the rock,
and thou didst reach Crissa below snowy Parnassus.---
but above, the rock is suspended aloft, and a rugged
hollow cave runs below. Here King Phoebus Apollo
resolved to construct a pleasant temple."

(Quoted by Osgood).

The idea of a hole which gave forth intoxicating vapors seems to have developed in later times. The method of consulting the oracle varied, but questions had to be submitted in writing. The responses were given by the Pythian priestess, at first a maiden, and in later times a woman over fifty dressed as a maiden. After she had drunk of the spring Cassotis and chewed the sacred bay, she was conducted to the inner shrine and seated on the sacred tripod; here she gave out incoherent sayings which were put into verse by the priests. In later times this poetic form was neglected.

Ion 91 ff:

"On the tripod most holy is seated the Delphian maiden
Chanting children of Hellas the wild cries, laden
With doom, from the lips of Apollo that ring."
"The Delphic cave within" implies that conscience is
the voice of God.

3. Delphos, Δελφος, is the singular form of Delphi, Δελφοί.

DIANA.

1. Pictures from Appledore, 6.63,v.3.210.

"See Diana dip
One lucent foot's delaying tip
In Latmian fountains long ago."

Hymn to Fire, 2.24,v.3.248.

"evanescent
As the shade of Dian's crescent."

Concord Ode, 7,v.4.67.

"those fair feet,
High-arched, Diana-like, and fleet."

On Burning Some Old Letters, 8,v.4.175.

"Lazuli, once blost to line
Dian's inmost cell and shrine.
Gently now I lay them there
Pure as Dian's forehead bare."

Under the October Maples, 7,v.4.191.

"For feet less argentine
Than Dian's own or thine."

With a Sea Shell, 2,v.4.203.

"Shell, whose lips than mine more cold
Might with Dian's ear make bold."

An April Birthday at Sea, 4,v.4.276.

"Loose petals dropped from Dian's careless lap."

Endymion, 7.19,v.4.156.

"Goddess Triform, I own thy triple spell,
My heaven's queen - queen too of earth and hell."

Diana was an Italian divinity, afterward regarded as identical with the Greek Artemis. She was the daughter of Jupiter and Letone, and twin sister of Apollo; the virgin moon-goddess. (Luna). She was patroness of virginity and of the chase. Cicero, De Natura Deorum, 2.27: "Iam Apollonis nomen est Graecum, quem Solem esse volunt; Dianam autem et Lunam eandem esse putant; cum Sol dictus sit, vel quia solus ex omnibus sideribus est tantus vel quia, cum est exortus, obscurantis omnibus solus apparet; Luna a lucendo nominata sit --- "

In Endymion, 4.9. is a description of the goddess.

"Hail, I see her now
Out of her heaven, new-lighted from her brow
The hair, breeze scattered, like loose mists that blow
Across her crescent, goldening as they go,
High kirtled for the chase."

This should be compared with Aeneid 1.319 ff.

"Namque ueneris de moreabilem suspenderat arcum
Venatrix, dederatque comam diffundere ventis
Nuda genu, nodoque sinus collecta fluentes."

(Classical Journal Nov. 1925.)

"Hecate was originally a moon-goddess--but the later conception makes her the malignant divinity of sorcery and the Lower World. Vergil (Aen. 6.247) represents her as "Caeleque Ereboque potentem" and

as "Tergeminamque Hecaten, tria virginis ora Dianae" (4.511). In a note on this line Servius says that some explain "tergeminam" by the three phases of the moon, quarter, half, and full, or it may have reference to the three forms, Luna, Diana and Proserpina (Hecate?) as regents of Heaven, Earth, and Hell." Osgood.

1. See Endymion.

DIDO.

Fable for Critics, 13,v.3.15.

"My case is like Dido's," he sometimes remarked;
 "When I last saw my love, she was fairly embarked."

Dido was the celebrated foundress of Carthage. The pun on the word embarked refers to the scene as the queen watched Aeneas's ships moving out of the harbor, Aeneid, 4.586.

"Regina e speculis ut primum albescere lucem
 Vidit et aequatis classem procedere velis
 Litoraue et vacuos sensit sine remige portus."

For the story of how Apollo's "love was embarked" see Daphne.

DOOM.

To the Future, 32,v.1.173.

"And he can see the grim-eyed Doom
From out the trembling gloom
Its silent-footed steeds towards his palace gounding."

The Present Crisis, 27,v.1.180.

"Ere the Doom from its worn sandals shakes the
dust against our land."

Concord Ode, 6.45,v.4.69.

"Over ways untried the feet of Doom strode on."

See Fates.

DRAGON'S TEETH.

The Sower, 35,v.1.161.

"Then marked I how each germ of truth
Which through the dotard's fingers ran
Was mated with a dragon's tooth
Whence there sprang up an armed man."

In Apollodorus Bibliotheca, 1.9.16 ff.,
the story of the sowing of the dragon's teeth occurs.
Aetes promised to give Jason the golden fleece if,
single handed, he would yoke the brazen hoofed, fire
breathing bulls, and sow the dragon's teeth. With
the help of Medea he did so, and a host of armed men
sprang up. By throwing stones into their midst,
Jason caused them to fight each other.

This poem appeared in 1849, when
 'Metternichismus' had reached its logical
 outcome in Europe. The 'sowing of the holy
 Past' resulted only in wars and anarchy.

DRYAD.

Legend of Brittany, 2.7,v.1.78.

"that sad Dryad, doomed no more to bless
 The mortal who revealed her loveliness."

Rhoecus, 56,v.1.125.

"Rhoecus, I am the Dryad of this tree."

Columbus, 159,v.1.153.

"Did of my hopes a dryad mistress make
 Whom I would woo to meet me privily."

The Birch Tree, 12,v.1.215.

"Thy foliage like the tresses of a Dryad
 Dripping around thy slim white stem."

Love's Clock, 1,v.4.192.

"O Dryad feet."

Greek *δρῦς* signifies an oak or any wild-growing,
 lofty tree. The nymphs of trees were believed to die
 with the tree with which they had come into existence.

EARTH.

Ode. 2.34,v.1.35.

"Soul by Mother Earth with freedom fed."

- An interesting occurrence of the idea of the earth personified as "mother" is found in Cicero, De Natura Deorum 3.20.52: "Jam si est Ceres a gerendo, Terra ipsa dea est, et ita habetur."

In Livy 10.29 we find "Tellus mater," while Varr. ap. Aug. Civ. Dei, 7.23, has this very interesting comment: "Unam eandemque terram habere geminam vim, et masculinam, quod seminam producat, et feminam, quod recipiat atque enutriat, Inde a vi femina dictam esse Tellurem, a masculina, Tellumonem."

In Ovid, Met. 1.345 et seq., after the flood Deucalion and Pyrrha were told by the oracle: "Depart hence, and with heads veiled and loosened robes, throw behind you as you go, the bones of your great mother." At first they could not understand the command, but finally Deucalion exclaimed:

"Magna parens terra est; lapides in corpore terrae
Ossa reor dici."

ECHO.

The Sirons, 35, v. 1. 6.

"And Echo half wakens in the wooded hill."

Ovid Met. 3.358, seq. Narcissus was driving a frightened deer into a net when a strange nymph beheld him. This nymph could not speak unless she were first spoken to, and could not refrain from answering if addressed. She loved Narcissus, and followed him without his knowledge. The boy, separated by chance from his faithful companion called out, "Equis adest?" and she replied "Adest." He said, "Huc coeamus," and she answered, "Coeamus;" but he fled at her approach, and she, shamed at this rebuff gradually pined away. Her bones became stones, and only her voice remained.

According to some writers Echo is a water nymph; others say she is a mountain nymph. Lowell's phrase is more suggestive of Ovid Metamorphoses 3.393:

"Spreta latet silvis, pundibusque frondibus ora
Protegit; et solis ex illo vivit in antris."

ELECTRA.

Bigelow Papers, v. 2. 7.

"If not Oedipuses and Electras and Alcestises,
then in God's name, Birdofredum Sawins!"

Electra was the daughter of Agamemnon and Clytemnestra and the sister of Orestes and Iphigenia. She is a favorite figure in tragedy and the legend takes various forms. The most famous treatments of the theme are the Electra of Sophocles, the Choëphori of Æschylus and the Electra of Euripides.

See Alcestis.

ELYSIAN - ELYSIUM.

To the Future, 20,v.1.173.

"circled with the glow Elysian
Of thine exulting vision - - "

Eurydice, 78,v.1.244.

"Thine is at least Elysian woe."

Under the Willows, 378,v.3.163.

"Like Helen's hair
Glimpsed in Elysium; unsubstantial gold."

The Fountain of Youth, 6.41,v.3.240.

"That opes the child's olden
Regions Elysian!"

Arcadia Rediviva, 15,v.4.160.

"Them in Elysium she inspheres."

Homer describes Elysium where the worthy men continue their earthly life without having seen death. In Odyssey, 4.563, Proteus says to Menelaus, "The deathless gods will convey thee to the Elysian plain and the world's end--- where life is easiest for men. No snow is there, nor yet great storm, nor any rain; but always ocean sendeth forth the breeze of the shrill West to blow cool on men."

Id.24.13 "the mead of asphodel" is the place "where dwell the souls, the phantoms of men outworn". In general the word Elysium refers to a place free from care.

ENDYMION.

Title, v.4.148.

Endymion was a beautiful youth of Mount Latmos in Caria, who, on account of his love for Juno was condemned by Jupiter to perpetual sleep. While he was in this state, Luna fell violently in love with him.

Ovid, Ars Amatoria, 3.83.

"~~Latmus~~ Endymion non est tibi, Luna rubori."

Cicero, Tusculanae Disputationes, 1.38.92.

discusses Endymionis somnus - i.e. perpetual sleep:

"Endymion vero, si fabulas audire volumus, ut nescio quando in Latmo abdormuit, qui est mons Cariae nondum, opinor, est experrectus. Num igitur, eum currare censes, cum Luna labore? a qua consopitus putatur, ut eum dormientem oscularetur. quid curet autem, qui ne sentit quidem? habes somnium imaginem mortis eamque cotidie induis et dubitas quin sensus in morte nullus sit, cum in eius simulacro videas esse nullum sensum?"

Latmos, was near the mouth of the Meander in Asia Minor. It was in a cave on Mount Latmos that Diana concealed the sleeping Endymion, and there each night she paused to kiss his unconscious lips.

See 1st quotation under Diana.

EUMENIDES.

Fable for Critics, 1391, v.3.76.

"discharging its pistil
With an aim the Eumenides dictated, shot
The botanical filicide dead on the spot."

Unhappy Lot of Mr. Knott, 272, v.3.122.

"the ghosts (terrific rappers these
And veritable Eumenides)."

Biglow Papers, v.2.8.

"on him the Eumenides have looked --- radiantly
calm as on antique gems."

²Eupenides (the benevolent, the gracious ones)
a euphemistic name for the furies. Cicero
Natura Deorum, 3.18: "Sin haec (Hecate) deo est,
our non Eumenides?"

Horace, Carminum 2.13.36:

"quid mirum, ubi illis carminibus stupens
demittit atra belua centiceps, auris et intorti
capillis
Eumenidum recreantur angues?"

Lowell does not take the Furies seriously. In
Greek tragedy they are a personification of the
wrath of the wronged person, pursuing the wrong doer.
In the Choephoroe of Aeschylus, p. 68, Orestes cries
out in sudden terror:

"They are here: like Gorgons
gowned
In darkness; all bewreathed and interwound
With serpents! --- . . I shall never rest again.

These are no fantasies. They are here; they are here
The Hounds of my dead Mother, hot to kill.

O Lord Apollo! More and more they crowd
Close, and their eyes drip blood, most horrible!

You cannot see them. I alone can see.
I am hunted. --- I shall never rest again."

EURYDICE.

1. Title, v.1.242.

Id, 73. "At the elm-vista's end I trace
Dimly thy sad, leave-taking face,
Eurydice! Eurydice!"

Fable for Critics, 1752, v.3.93.

"Eurydice stood-like a beacon unfired

And waited with answering kindle to mark
The first gleam of Orpheus that pained the red dark."

Ovid in Metamorphoses, 10.31 seq. tells the story.

Eurydice, young wife of Orpheus was bitten by a serpent
and taken to the underworld. Pluto gave Orpheus
permission to bring her back by his music if he would
not look back at her until they reached the upper
air. Orpheus, however, was unable to keep his promise,
and looked back only to see his wife disappear forever
from his sight, and barely hear her last farewell.

1. Childhood's pure joy and faith seem just within the poet's grasp; but when he turns to possess them; like the man in Intimations of Immortality he sees the elusive vision,

"die away
And fade into the light of common day."

2. Lowell has 'the red dark'; Ovid says 'Caligine opaca' translated by Miller 'pitchy darkness'.

To the soul of the poet art used to stand like Eurydice, eager to attain something fuller and higher; always a grasping after something 'beyond and above;' Now the critics try to stop all this and "interpret 'twixt men and their own sense of beauty."

FATES.

Hebe, 9, v.1.176.

"Those Graces were that seemed grim Fates."

A Glance Behind the Curtain, 25, v.1.132

"Only the instincts of great souls are Fate
And have predestined sway."

Letter from Boston, 116, v.1.309.

"Nightmare-like he mounts his hearers
Spurring them like avenging Fate."

Fable for Critics, 15,v.3.15.
"(ah how Fate mocks!)"

Fragments of an Unfinished Poem, 152,v.3.135.

"yet the Fates
Are not entirely deaf to men who can build ships
and states."

Villa Franca v.3.261.

Fates (Clotho, Lachesis, Atropos, passim).

To H.W.L., 26,v.3.282.

"If skill in song the shears may stay".

The Washers of the Shroud 15, passim. v.3.1.

"The Sisters wash a shroud."

Two Scenes from the Life of Blondel, 14,v.4.8.

"Granting our wish one of Fate's saddest jokes is."

Id,34.v.

"If a whisk of Fate's broom snap your cobweb asunder."

Memoriae Positum, 3.12,v.4.13.

"We---make terms with Fate."

L'Envoi, 124,v.4.36.

"Blunts the Sisters' baffled shears."

Under the Old Elm, 7.3.10,v.4.87.

"The Fates with mocking face
Look on inexorable."

Agassiz, 1.1.27,v.4.102.

"But now Fate stuns as with a mace."

Bankside.2.7,v.4.128.

"They, the unspeakable Thra: whose debt
Like the hawk's shadow, blots our fairest day."

To George William Curtis, P.S.25,v.4.145.

"Little I ask of Fate."

Id.146.

"For Fate gave me, whate'er she else denied
A nature sloping to the southern side."

In the Half Way House, 2.7,v.4.243.

"with our Fate pick a quarrel
If instead of bay-leaves she sent a dear scratch."

Sayings, 1.2,v.4.259.

"Know'st thou when Fate
Thy measure takes?"

Turner's Old Temeraire, 48,v.4.273.

"The Fates expectant lean."

A Valentine, 8, v. 4.275.

"Fate may lead their happy feet."

Verses, 49,v.4.281.

"the Unearned Increment
Which Fate, her Godfather to flout
Gave him in legacies of gout."

On a Bust of General Grant, 5,v.4.281.

Biglow Papers, v.2.345.

"prohibetque Clotho fortunam stare, but he who
said it was fain at last to call in Atropos" etc.

From Osgood:

"The part played by the Fates or Moerae in classical mythology seems to have been rather indefinite, and it varied from century to century. In Homer as a rule they are not clearly personified and are associated with birth and death, but their number is uncertain. ----

"In Odyssey, 7.196 ff, we first find the spindle of life's thread associated with Fate. 'But thereafter he (Odysseus) shall endure such things as Fate and the stern spinning women drew off the spindles for him at his birth.'

Hesiod (Theog. 217) first speaks of Clotho, Lachesis and Atropos, but does not assign to them their respective functions, tho Clotho by etymology would be the spinner, Lachesis the assigner of Fate and Atropos the implacable one. In all time the Moerae were associated with birth as well as with death.---

The shears which cut the thread of life are a common accessory of Atropos in modern literature, but rarely appear in classical literature and seem to be of late Roman origin."

FAUNS.

Endymion, 19,v.4.151.

"Dancing like naked fauns, too glad for shame."

Faunus was a Latin divinity of the woods, sometimes confounded with the Greek Pan. In Latin literature he is spoken of as 'silvicola', 'bicornis' and 'semicaper'. There is mention of an indefinite number of fauni. It was when Silenus began to sing that you might see fauns and wild beasts bounding to the measure.

(After Osgood).

Vergil, Eclogue, 6.27:

"Tum vero in numerum Faunosque ferasque videres
Ludere, tum rigidas motare cacumina quercus."

FISHES.

To Mr. John Bartlett, 41,v.3.257.

"Oh, born beneath the Fishes' sign
Of constellations happiest -- "

According to the myth, Cupid and Venus, during the war with the Titans were carried for safety across the Euphrates by fishes, who were on this account placed among the stars, forming the twelfth sign of the zodiac.

FLORA.

Ode, 11, v. 1. 264.

"Flora's Falernian ripe, since God
The wine-press of the deluge trod."

Falernian wine was considered one of the very best wines of Italy. It required ten years to mature.

Flora was the goddess of flowers, whose festival was celebrated on the twenty-eighth of April.

FORTUNATE ISLES.

To the Past, 58, v. 1. 172.

"Here mid the bleak waves of our strife and care
Float the green Fortunate Isles
Where all thy hero spirits dwell"

To Lamartine, 17, v. 1. 278.

"This side the Blessed Isles, no tree
Grows green enough to make a wreath for thee."

To Charles Eliot Norton, 22, v. 3. 150.

"And anchor at last by the Fortunate Isles."

The Fortunate Islands or Islands of the Blessed were, according to an old Greek myth, situated near the edge of the western ocean. They were not

the abode of the dead, but of favored heroes
 whom the gods placed there to enjoy the pleasant
 springlike climate and abundance of all things.
 Homer does not mention these islands but describes
 the Elysian fields with like terms in Odyssey 4.563. q.v.
 under Elysium. "The Elysian Fields were, according
 to some, in the Fortunate Islands on the coast of
 Africa --- according to Vergil they were situated
 in Italy." Lempriere Class. Dict.

FORTUNE.

Columbus, 98, v.1.151.

"For one sincere key opes all Fortune's doors."

Aladdin, 13, v.3.189.

"Take, Fortune, whatever you choose
 You gave and may snatch again."

Mahmood, the Image Breaker, 15, v.3.232.

"Wealth and rule slip down with
 Fortune as her wheel turns round."

Commemoration Ode, 8, v.4.19.

"Some more substantial boon
 Than such as ebbs and flows with Fortune's fickle
 moon."

Biglow Papers, v.2.13.

"adversus Fortunam interquerem."

"Fortuna was the goddess of chance or good luck, worshipped in Italy from very early times. "Classical art represented Fortuna most commonly as a woman standing, in her left hand holding a cornucopia, in the right, a ship's rudder resting upon a globe - the cornucopia representing her favors, the rudder her directing power, and the globe her changeableness. On her head is a high helmet."

Root.

Etymologically, Fortuna comes from fors, chance, probably connected with ferre, to carry. Thus she is the "bringer" of good or evil fortune. This is the idea in the quotation from Aladdin -

"You gave, and you may snatch again."

Pliny (Naturalis Historiae, 2.7.5) says:

"Fortuna --- a plerisque vero et caeca existumata, vaga, inconstans, incerta, varia, indignorumque faulrix."

FURY.

Concord Ode, 34, v.4.72.

"Till the deaf Fury comes your house to sweep."

Phoebe, 23,v.4.169.

"Whose ghost still flies the Furies' throng."

See Eumenides.

GALEN.

Origin of Didactic Poetry, 75,v.4.228.

"Some Galen caught, and when distilled
Found morphine the residuum."

Galen, the most celebrated of ancient medical writers was born at Pergamus, A.D. 130. He conducted experiments in medicine and anatomy.

Minerva's verses, like some more recent polemical writings, seem to have had a soporific effect.

Ganymede.

Columbus, 131,v.1.152.

"As Ganymede by the eagle was snatched up
From the gross sod to be Jove's cup-bearer."

Ode, 46,v.1.266.

"I (Water) come ----
To be your blithesome Ganymede."

Biglow Papers, v.2.6.

"a pose which flits along from flower to flower, and bears the reader irresistibly along on its eagle pinions, (like Ganymede) to the highest heaven of invention."

Homer, Iliad, 20.231: "To Tros three noble sons were born, Ilos and Assarakos and godlike Ganymedes, who became the most beautiful of mortal men. Him the gods caught up to be cupbearer to Zeus, for the sake of his beauty, that he might dwell among the immortals."

GOLDEN AGE.

Ode, 10,v.1.32.

"Chief-mourner at the Golden Age's hearse."

Ode for the Fourth of July, 4.5,v.4.97.

"The present still seems vulgar, seems too nigh
The golden age is still the age that's past."

Hesiod tells us that in the Golden Age, under the rule of Cronus and the elder gods, men were perfectly happy and free from pain or the necessity of bodily toil. This description is closely followed by Ovid, Metamorphoses 1.89. et seq.

GORDIAN KNOT.

The Unhappy Lot of Mr. Knott, 1.1,v.3.96.

"My worthy friend, A. Gordon Knott."

Gordius, the father of Midas, was a farmer who was made king because he happened to drive into the public square just as the people were in quest of a king. He tied his wagon in the temple with an intricate knot which the oracle declared no one but the future master of Asia might undo. Alexander the Great cut it with his sword and so complied with the terms of the oracle.

GRACES.

In the Half Way House, 1.7,v.4.242.

"The Graces wear fronts, the Muse thins to a spinster" -

In the Iliad, 14.267, we find mention of an indefinite number of 'youthful Graces; Hesiod says that to Zeus "Eurynome, daughter of Oceanus, bore three fair-cheeked Graces, --- Aglaia, and Euphrosyne, and the lovely Thalia."

In the Homeric Hymn to Pythian Apollo (16 ff) occurs this description: "But the fair-tressed

Graces, and the wise Hours, and Harmony,
and Hebe, and Venus, the daughter of Jove, dance,
holding each others' hands by the wrist."

"The Graces wear fronts"! Surely this is
the peak of the disillusionment of middle age.

GRAIAE.

Letter from Boston, 166, v.1.131.

"Which serves them like the Graiae's tooth
Passed round in turn from mouth to mouth."

The Graiae or 'old women' had gray hair from
their birth. "The Scholiast on Aeschylus
(Prom. 793) describes the Graiae or Phorocides as he
calls them, as having the figure of swans, and he
says that the three sisters had only one tooth and
one eye in common which they borrowed from one another
when they wanted them." (Dictionary of Gr. and Rom.
Biog. and Myth.- Smith). They are thought to have
been marine divinities, the personification of the white
foam of the sea waves.

HADES.

Prometheus, 24, v.1.105.

"But still I heard them wander up and down
That solitude, and flappings of dusk wings
Did mingle with them, whether of those hags
Let slip upon me once from Hades deep,
Or of direr torments, if such be,
I could but guess."

Compare this passage from the Prometheus Bound of
Aeschylus;

(Paul Elmer More).

"Wo's me!
What murmur hovereth near?
What odor, where visible shape
Is none? Some god, or a mortal
Or one of the middle race?
Hath he come to this world's end
Idly to gloat o'er my toils
Or what would he have?

Ah me! Once more the murmur
I hear as of hovering birds;
And the air is whirring with quick
Beating of wings. For me
There is fear, whatever approaches."

In Homer, Hades is the name of a god of the
underworld, but in later times the word was changed
in meaning, when by transference it was applied to
his kingdom, abode, or house. Thus it became a name
for the lower world.

HAMADRYAD.

1. Fable for Critics, 1482, v.3.80.

"Full of tenderness too, though it shrinks in the
dark
Hamadryad-like under the coarse shaggy bark."

2. Under the Willows, 144,v.3.155.

"that faith which gave
A Hamadryad to each tree."

The words dryad and hamadryad are synonyms. By etymology a 'dryad' is a wood nymph (Greek $\delta\rho\upsilon\varsigma$, tree) and a hamadryad is a wood nymph who lives and dies with the tree with which she came into existence. (Greek $\alpha\omega\alpha$, 'together' / $\delta\rho\upsilon\varsigma$, tree.)

The first reference is to Margaret, a novel by Sylvester Judd, published in 1845 and hailed as 'the New England classic!.

HARMODIUS.

Table for Critics, 930, v.3.56.

"While on Fourth-of Julys, beardless orators
fright one
With hints at Harmodius and Aristogeiton."

Harmodius and Aristogeiton, Athenians, were murderers of Hipparchus, brother of the Tyrant Hippias, B.C.514. Aristogeiton loved the young Harmodius, and Hipparchus tried to win the youth away to himself. Failing in this he insulted the young man's sister, and the two friends slew him.

HARPIES.

Prometheus, 250, v.1.113.

"This heart
Unscarred by the grim vulture, as the truth
Grows but more lovely 'neath the beaks and claws
Of Harpies blind that fain would soil it -"

Biglow Papers, v.2.131.

"I bought a pound of dates, (getting short weight by reason of immense flights of harpy flies who pursued and lighted upon their prey, even in the very scales)"

Apollodorus, The Library, 1.9.21,

(Frazer): "The gods also sent the Harpies to him. These were winged female creatures, and when a table was laid for Phineus they flew down from the sky, and snatched up most of the victuals, and what little they left stank so that nobody could touch it."

Probably the best known description of the harpies is that found in the Aeneid 3.225 et seq.

"At subitae horrifico lapsu de montibus adsunt
Harpyiae et magnis quotiunt clangoribus alas,
Diripiuntque dapes, contactuque omnia foedant
Immundo; tum vox taetrum dira inter odorem," and
so forth.

HEBE.

Allegro, 3,v.1.29.

"Thou Hebe, who thy heart's bright wine
So lavishly to all dost pour."

Hebe (Title,)v.1.175.

Id. 25. "Coy Hebe flies from those that woo."

Indian Summer Reverie, 5,v.1.185.

"With her nectar Hebe Autumn fills
The bowl between me and these distant hills
And smiles, and shakes abroad her misty,
tremulous hair."

Origin of Didactic Poetry, 55,v.4.228.

(Hermes) "winked at Hebe, who turned red
And smoothed her apron's creases."

In the Odyssey, 11.598, occurs a reference to Hebe, of the fair ankles, the daughter of Zeus and the golden-shod Hera. Book 4 of the Iliad opens with this sentence: (Murray) "Now the gods, seated by the side of Zeus, were holding assembly on the golden floor, and in their midst the queenly Hebe poured them nectar, and they with golden goblets pledged each other as they looked forth upon the city of the Trojans."

The first line of the poem Hebe is

"I saw the twinkle of white feet" - a certain reminiscence of Homer.

Lowell's expression 'Hebe Autumn' seems to

contradict the classic picture of Hebe as the goddess of springtime and perpetual, joyous youth; but the nectar of autumn haze filling the bowl of the valley is the excuse.

HELEN.

Under the Willows, 377,v.3.163.

"the sliding Charles,

Ran crinkling sunniness, like Helen's hair
Climbed in Elysium, unsubstantial gold."

In the Half-Way House, 6.7,v.4.244.

"That we missed them makes Helens of
plain Ann Elizys -"

Verses, 42,v.4.280.

"Troy was besieged ten years for less."

Helen of Troy, the daughter of Zeus and Leda and wife of Menelaüs is the beautiful heroine around whom the action of the Trojan War centers. By poets in all ages she has been regarded as the ideal of womanly beauty.

HELIOS.

Hymn to Fire, 2.20,v.3.247.

"Thee, Helios' daughter who dost bear
His likeness in thy golden hair -"

Helios, in Greek mythology is the sun-god, by Homer called Hyperion. He is represented as a strong, beautiful youth with heavy waving locks and a crown of rays, driving a four horse chariot. He is also called Phaethon, and in later times identified with Apollo.

In the same poem, 2.1, Fire is represented as the daughter of Apollo, stolen from her father and made a bond servant in Vulcan's smithy, until Prometheus, by false promises beguiled her to come to earth with him, and then, unfaithful to his word, sold her into endless slavery to be a kitchen drudge. The personification of Fire, and making her the daughter of the Sun god seems to be the invention of Lowell.

HERA, HERÈ.

Fable for Critics, 1099, v.3.64.

"With eyes bold as Herès."

An Ode for the Fourth of July, 9, v. 4. 89.

"Not armed like Pallas; not like Hera proud - "

Hera or Juno was the daughter of Cronus and Rhea, the wife and sister of Zeus, the queen of heaven, and greatest feminine divinity in Olympus. In the Iliad 'Hera of the golden throne' (1.611;14.153), 'the goddess queen' (5.721;14.194); "Especially important is the famous description of Hera arrayed to meet Zeus (14.170-187). Having anointed herself with ambrosial oil, and plaited her shining hair, 'she clad her in her fragrant robe that Athene wrought delicately for her, and therein set many things beautifully made, and fastened it over her breast with clasps of gold. And she girdled it with a girdle arrayed with ahundred tassels, and she set earrings in her pierced ears, earrings of three drops, and glistening; therefrom shone grace abundantly. And with a veil over all, the peerless goddess veiled herself, a fair new veil, bright as the sun, and beneath her shining feet she bound goodly sandals'." Osgood.

With Vergil and Ovid Juno is usually represented in wrath resulting from jealousy. The opening lines of the Aeneid (1.4) show the unfortunate concept of Juno in later times: "saevae memorem Junonis ob iram."

HERAKLES.

Table for Critics, 1511.v.3.81.

"the tough, silent work,
The hero-share ever from Herakles down."

Herakles is the Greek form of Hercules q.v.

HERCULES.

Biglow Papers, v.2.150.

"a plausible interpretation of the
second labor of Hercules."

There were twelve great labors of Hercules,
the second being the killing of the Lernean hydra.
Apollodorus 2.5.2 tells the story: (Frazer's
translation) "That creature, (the hydra) bred
in the swamp of Lerna used to go forth into the
plain, and ravage both the cattle and the country.
Now the hydra had a huge body with nine heads,
eight mortal but the middle one immortal. --- Nor
could he effect anything by smashing the heads with
a club, for as fast as one head was smashed there
grew up two." However he seared the stumps of the
heads with firebrands, and buried the immortal head
under a stone, and so overcame the hydra.

Lowell suggests that to the catalogue of lost arts he will mournfully add listening to two hour sermons. He thinks that disposing of the innumerable heads of these discourses is quite equal to the labor of Hercules, whose "successful experiment with fire affords us a useful precedent."

HERMES.

Fragments of an Unfinished Poem, 143,v.3.134.

"the god o' the modern universe,
Hermes, cares naught for halls of art and
libraries of puny verse."

Origin of Didactic Poetry, 53,v.4.228.

"His words woke Hermes" -

Hermes, the son of Zeus and Maia was the herald and messenger of the gods; the god of science, commerce and invention, and the patron of travelers and rogues. Probably this last fact explains why he winked at Hebe and exclaimed, "I so love moral theses!" On account of these very practical accomplishments, too, he is called the 'god of the modern universe.'

HERO AND LEANDER.

L'Envoi, 41,v.1.74.

"O maiden rare, far other thoughts were ours
When we have sat by ocean's foaming marge
And watched the waves leap roaring on the rocks
Than young Leander and his Hero had
Gazing from Sestos to the other shore."

Columbus, 265,v.1.156.

"Like young Leander, rosy from the sea
Glowing at Hero's lattice!"

Leander lived in Abydos and Hero in Sestos on opposite shores of the Hellespont. To keep their love a secret from his parents, Leander frequently swam the Hellespont to visit his lady, returning to his home with the dawn. He was finally drowned, and when Hero saw his dead body floating on the waves, she cast herself from her casement and was also drowned.

In Ovid's Heroides are two very convincing letters, one purporting to be from Leander to Hero, the other from Hero to Leander.

HESPER.

An Invitation, 59,v.3.191.

"Glimmering gold from Hesper sprent
Upon the darkened river lay."

Washers of the Shroud, 50.61,v.4.3.

"Must Hesper join the wailing ghosts of names?"

"Is the doom sealed for Hesper?"

The ancients called the evening star Hesper.
Homer (Iliad, 22.317,318) says that the light gleamed
from the spear of Achilles' as a star goeth among
stars in the darkness of night, Hesperos, fairest
of all stars set in heaven.'

In applying the name Hesper to America, Lowell
is following the precedent of Vergil and other ancient
writers who so designated Italy or Spain, which to them
meant the lands to the far west. See Aeneid, 2.781:

"Et terram Hesperiam venies, ubi Lydius arva
Inter opima virum leni fluit agmine Thybris."

See Phosphor.

HOURS.

Allegra, 13,v.1.29.

"Thou wast some foundling, whom the Hours
Nursed, laughing, with the milk of Mirth."

According to Hesiod, Theogony, 901,
 Themis bore to Zeus the Hours, Eunomia, Dike,
 and Eirene. In Homer the Hours stand for all the
 seasons. "Pindar says (fr. 75.13-16, Bergk) 'with
 the opening of the chamber of the Hours the
 nectareous plants perceive the fragrant Spring.
 Then are strewn over the face of the eternal earth
 the lovely violet-tufts, then are roses twined in her
 hair.'" (Quoted by Osgood.) Again and again the Hours are
 mentioned as wearing flowers, or garments the color
 of flowers.

HYMEN.

Unhappy Lot of Mr. Knott, 114, v.3.100.

"They longed to tie this single Knott
 In the Hymeneal halter."

Hymen, the god of weddings, is quite frequently
 mentioned in Latin poets. He was invoked at weddings
 in a hymn half serious, half humorous, sung by the
 young men and maidens as the bride left her father's
 home for her husband's. The following quotation
 from Plautus, Casina 4.3.1, will illustrate:

Olympio: "Age, tibicen, dum illam educunt huc
 novam nubtam foras,
 Suavi cantu concelebra omnem hanc plateam
 hymenaeo.
 Io hymenaeae! Io hymen!"

IPHIGENIA.

Fable for Critics, 1371, v.3.75.

"by a

Like decree of her father died Iphigenia."

Iphigenia was the daughter of Agamemnon and Clytemnestra. When Paris had fled to Troy with Helen, her husband Menelaüs and his brother Agamemnon sought to take vengeance, but Artemis being wroth with the kings made an adverse wind to blow, so that the ships lay rotting in the port and the sailors had grievous leisure, hunger, and trials. Then it was revealed to Agamemnon by a seer, "'If thou wilt appease the goddess and so free the fleet, thou must sacrifice with thine own hand thy daughter Iphigenia'. And he did even so, and the Greeks sailed away in their ships." From the Argument to the Agamemnon of Aeschylus. (Smyth.)

ISIS.

Crëdidimus Jovem Regnare, 235, v.4.239.

"the veiled Isis in its keep."

The Egyptian goddess, Isis, sister and wife of Osiris, became very popular in Greece and Rome, where she was identified with Io, and later Aphrodite. Proclus mentions that her statue bore an inscription which read:

"I am that which is, has been and shall be. My veil no one has lifted. The fruit I bore was the Sun."

Hence she is a fitting emblem of the "Great Mystery" which no man can solve.

JOVE.

1. Prometheus, 48, v.1.106.

"Fit incense for thy wicked throne, O Jove!"

2. Id., 51. "Nay, do not triumph, Jove!"

3. Columbus, 132, v.1.152.

"To be Jove's cup bearer."

4. Studies for Two Heads, 2.7, v.1.235.

"Like Phidian Jove's, his beauty lowers,
His nature satirizes ours."

5. Gold Egg, 44, v.3.267.

"The letters changed, and stirred and took Jove's stature."

6. Id. 95,v.3,269.

"'T was Jove's bolt bearing eagle."

7. The Washers of the Shroud, 67,v.4.4.

"Hath he let vultures climb his eagle seat
To make Jove's bolts purveyors to their maw?"

8. The Cathedral, 530,v.4.54.

"Democracy, a Titan who hath learned
To laugh at Jove's old-fashioned thunder-bolts."

9. To C. F. Bradford, 10,v.4.125.

"Jove chose to make some choicer nymph."

10. Bon Voyage, 9,v.4.134.

"Smooth all thy surges, as when Jove to Crete
Swam with less costly burthen."

11. Origin of Didactic Poetry, 3,v.4.226.

"from Jove's head she flung
That preternatural antic."

- 3 and 6 - See Ganymede.

- 11 - See Minerva.

- 4 - Phidian Jove. The most famous statue

of Jove in antiquity was the work of Phidias, a seated figure in the temple at Olympia. It was forty feet high and on a twelve foot base, so that the head almost touched the roof. The upper part of the body was naked, and made of ivory. From the waist down it was covered with golden draperies, and golden sandals were on the feet. The face wore an expression of the

highest dignity, yet was benevolent, as was fitting for the god who graciously listened to prayers.

7. Since Jove was the god of the sky and storm, lightning was one of his usual attributes.

10. This story is told by the poet Moschus, and the translation by Andrew Lang is quoted by Gayley, (Classic Myths, p.68). Once when Europa, princess of Asia was gathering flowers in the meadow, Jupiter appeared to her in the form of a bull, and taking her on his back, bore her across the deep to Crete. "Forward he sped like a dolphin, faring with unwetted hooves over the wide waves. And the sea as he came, grew smooth, and the sea monsters gamboled around before the feet of Jupiter." So he bore the maiden to Crete, where her bridal chamber was to be.

6. The eagle and oak tree were sacred to Zeus, and with the sceptre and lightning were his customary attributes. In works of art he is most frequently represented with the eagle and the thunderbolt.

Harper's Latin Dictionary states that poetically the eagle is called the lightning-bearer of Jupiter; in Cicero, Tusc. 2.10.24 it is "Jovis satelles," and in Pliny, 1.1, it is called "armigera Jovis."

JUPITER.

Columbus, 179, v.1.154.

"the Cretan bees
Brought honey to the baby Jupiter."

See Amalthea.

Hiding from Cronus, Rhea gave birth to Jupiter in a cave of Crete. She entrusted him to the care of two nymphs, the daughters of Melisseus. "They fed him with the milk of the goat Amaltheia, and the bees of the mountains provided him with honey." Dict. of Gr. and Rom. Biog. and Myth. Vol. 3. p.1323.

See Zeus and Jove.

LAOCOÖN.

Columbus, 158, v.1.153.

"some writhed oak, the wood's Laocoön."

Laocoön warned the Trojans against the wooden horse, and thrust his spear into it. In punishment he and his two sons were crushed by two great sea

serpents. The best known version of this story is found in Aeneid, 2.40, et seq. The theme was a favorite with poets and sculptors. The "writhed" limbs of the oak suggest to Lowell the magnificent statue now in the Vatican showing the death agonies of Laocoön and his sons.

LAR.

The Captive, 70, v.1.214.

"like a guardian Lar,
On the threshold stood an angel."

Hymn to Fire, 6, 1, v.3.249.

"O thou of home the guardian Lar -"

Fitz Adam's Story, 369, v.4.217.

"The tavern's only Lar
Seemed (be not shocked!) its homely-featured bar."

Oracle of the Goldfishes, 141, 4.268.

"You were my Lars."

The Lares were inferior divinities of the Romans. They were originally human beings, who after death became pure spirits and loved to hover around their former homes and guard them like faithful watch dogs. The Lares kept off danger from without,

the Penates from within. Since the hearth was the altar to the Penates, and they were usually represented as drinking and dancing, it would seem that in the last three quotations, the word Penates would suit the meaning better than Lares.

LESBIAN OR MASSIC.

The Nightingale in the Study, 6, v. 3. 282.

"Beyond all Lesbian juice or Massic."

Lesbos, now Mitylene, was celebrated in ancient times for its wine.

Massic wine was in ancient times produced on Massicus, now Monte Massico, in Campania.

LETHE.

To C. F. Bradford, 16, v. 4. 125.

"the weed from Lethe wharf."

Lethe is the stream of the lower world, out of which the souls of the departed drink forgetfulness of all their earthly life.

See Morpheus.

LUCIFER.

Prometheus, 7,v.1.105.

"And now bright Lucifer grows less and less."

By derivation Lucifer is the light bringer
(L.lux, light / ferre, to carry).

The planet Venus, when morning star, is Lucifer.

Ovid, Metamorphoses, 2.115, says, "Behold, Aurora, who keeps watch in the reddening dawn, has opened wide her purple gates, and her courts, glowing with rosy light. The stars all flee away, their ranks driven forth by the morning star (Lucifer), who, last of all departs from her watch-tower in the sky." (Miller).

See Phosphor.

MAENAD.

1. Ode to France, 1.14,v.1.252.

"What wonder---if that maenad throng

Set wrong to balance wrong?"

2. The Cathedral, 750,v.4.61.

"such illusion as of old
Through Athens glided menadlike and Rome."

Maenads were women worshippers of Bacchus-frenzied - the classic writers say 'inspired', by his spirit.

1. The Paris mob during the reign of Terror was frenzied-drunk with bloodshed.

MAEONIDES.

Fable for Critics, 359, v.3.31.

"'Tis said by Horatius
That Maeonides nods now and then."

Maeonides is a surname of Homer, used by Ovid (Am.3.9.25). Plutarch 2.2. says that he was the son of Maeon.

The reference is to Horace, Ars Poetica, 358:

"Et idem
Indignor quandoque bonus dormitat Homerus
Verum opere longo fas est obrepere somnum."

"I too am indignant when the worthy Homer nods; yet in a long work it is allowable for sleep to creep over a writer."

Milton in Paradise Lost, 3.35, compares himself to blind Maeonides.

MARS.

1. Origin of Didactic Poetry, 41, v.4.227.

"Mars said, 'For me
Don't wait!'"

2. Biglow Papers, v.2.50.

"That was a wise saying of the famous
Marquis Pescara to the Papal Legate, that it was
impossible for men to serve Mars and Christ at the
same time."

Mars was the Roman god of war, identified with the Greek Ares. As the father of Romulus he was the Ancestor of the Roman race. Ovid, Fasti, 3.73. seq.

2. An interesting paraphrase of Matthew, 6.24,
"Ye cannot serve God and Mammon."

MEDEA.

Letter from Boston, 151, v.1.310.

"As if that meek and downcast eye
Flashed never, with its scorn intense,
More than Medea's eloquence."

Medea was the daughter of Aetes, King of Colchis, In Ovid, Met. 7.11, et seq, she eloquently expresses her love for Jason, in comparison with which her own

life is nothing. By sorcery she helped him get the golden fleece, and fled with him to Greece.

See Absyrtus.

MEGAERA.

Ode for the Fourth of July, 3.1.20, v.4.96.

"Nor this our triumph-day can blunt Megaera's goads."

Apollodorus (1.14) mentions three Furies, Alecto, Tisiphone and Megaera. Claudian mentions the snaky locks of Megaera (In Ruf.1.378.134).

See Eumenides.

MELESIGENES.

Fable for Critics, 1322, v.3.73.

"As the roar of the sea to the coo of the
pigeon is
So, compared to your moderns sounds old
Melesigenes."

Biglow Papers, v.2.7.

"Rev. Homer Wilbur, A.M., Pastor of the First Church in Jaalam" --- Spare touch in him of his

Melesigenes namesake, save only the-blindness!"

Id., 8.

"O purblind, well-meaning, altogether fuscous
Melesigenes-Wilbur---."

Plutarch (De Vita Hom. 1.2) says that
Homer was called Melesigenes because he was
born near the river Meles, and the name
Homer was given him on account of his blindness.
The name Melesigenes is used by Milton,
Paradise Regained 4.259.

MEMNON.

L'Envoi, 75,v.1.75.

"a more glorious sunrise than of old
Drew wondrous melodies from Memnon huge."

Ode to France, 4,20,v.1.254.

"Sunrise whose Memnon is the soul of man."

Memnon, king of Ethiopia, was the son of
Tithonus and Aurora and assisted Priam in the
Trojan War. Odysseus said of Eurypylus,
(Od.11.522), "He truly was the comeliest man that
ever I saw,"next to goodly Memnon." In Od. 4.188,

he is called "the glorious son of the bright Dawn."

The temple at Thebes was supposed by the Greeks to have been erected in his honor. When the first beams of the rising sun touched the colossal statue behind this temple it was said to give forth musical sounds like the moaning or sharp twanging of a harp. Tacitus in An. 2.61, describes the sound as "vocalem" - an articulate sound.

MERCURY.

1. Finding of the Lyre, 19,v.3.173.

"Till by and by came Mercury -"

2. Agassiz, 12,v.4.101.

"The flame-winged feet
Of Trade's new Mercury."

Mercury was a Roman divinity who took delight in commerce and gain, especially what is won by craft or theft. Hence he was the patron of merchants, trades people generally, and thieves. He was later identified with the Greek Hermes. In

works of art he is represented with wings on his hat, staff, and golden sandals. The staff, originally an enchanter's wand, the symbol of power to produce wealth, was also regarded as a herald's staff, and the emblem of peaceful intercourse. Hence the Atlantic cable is 'trade's new Mercury.'

1. See Apollo, 5.

MINERVA.

Fable for Critics, 1160, v.3.66.

"She always keeps asking if I don't observe a
Particular likeness 'twixt her and Minerva."

Origin of Didactic Poetry, 1, v.4.226.

"When wise Minerva still was young,

Soon after from Jove's head she flung
That preternatural antic -- "

Invita Minerva (Title), v.3.232.

The name Minerva is said to have the same root as Mens, mind, and monere, to warn.

Minerva, the virgin goddess, was the personification of thinking, calculating and inventive power, and

was the patron of flute players as appears in "Invita Minerva". She was identified with the Greek Pallas Athene, who is said by Hesiod (Theog. 886) to have sprung full-armed from the head of Jove.

"Invita Minerva" means contrary to the bent of one's genius, or natural abilities. The expression is found in Horace, Ars Poetica, 385: "quia nihil decet invita, ut aiunt, Minerva, id est adversante et repugnante natura."

MINOTAUR.

Letter from Boston, 105, v.l.309.

"eternal war
Against the loathsome Minotaur."

The Minotaur was the son of Minos' wife, Pasiphaë and a bull. He had the head of a bull and the body of a man. Minos kept him shut up in the labyrinth and fed him human food. The Athenians were compelled to bring him seven youths and seven maidens every year until Theseus killed the Minotaur and escaped from the labyrinth by the help of Ariadne's clue. (See Ovid. Met. 8, et seq.)

Slavery was the "loathsome minotaur" to which the most gifted men of New England were sacrificing their talents in 1846 when this letter was written.

MORPHEUS.

Hymn to Fire, 7.8,v.3.251.

"the kind nymph to Bacchus born
By Morpheus' daughter, she that seems
Gifted upon her natal morn
By him with fire, by her with dreams,
Nicotia -- "

Somnus (sleep) had a thousand sons -
the dreams. Morpheus, the eldest took only human
shapes, the others took the forms of beasts,
serpents, rocks, and all other objects. (See
Ovid Met. 11.633, seq.)

The genealogy of Nicotia (q.v.) seems to be
quite original with Lowell.

MUSE.

A Glance behind the Curtain, 329,v.1.141.

"The grateful Muse."

Indian Summer Reverie, 209,1.194.

"The Muses' factories,"

Eurydice, 16, 1.242.

"Neath the rude Satyr's veiling paint
Gloweth forth --- the Muse."

Ode to France, 3.4,v.1.253.

"But for the Oppressed --- What Muse had those?"

Id., 4.2,v.1.254.

"Loathingly glides the Muse through scenes of strife."

Letter from Boston, 69,v.1,307.

"Good letters are -- true, offering of the
fireside Muse."

Fable for Critics, 312,v.3.29.

"Stop! stop!" with their hands o'er their ears,
screamed the Muses."

Id., 685,v.3.45.

"Just conceive of a Muse with a ring in her nose!"

Id., 940,v.3.57.

"Till the Muse --- gives him the mitten."

Id., 1203,v.3.68.

"Tiring woman to the Muses."

Hymn to Fire, 6.6,v.3.249.

"the English Muse
Ripened her mild domestic hues."

Id., 7.11,3.251.

"Nicotia, dearer to the Muse
Than all the grape's bewildering juice."

Familiar Epistle, 20,v.3.273.

"My graver Muse is dumb."

L'Envoi - To the Muse (title),v.4.32.

Et passim. 131 and 155.

For the Fourth of July, 14, v.4.96.

"The Muses's vintage bright."

To George William Curtis, 26,v.4.146.

"reconciliation with the Muse."

Science and Poetry, 6,v.4.201.

"The Muse will not be long defrauded."

Origin of Didactic Poetry, 9.2,v.4.228.

"Against the Muse I've sinned, oh!"

The Flying Dutchman,1, v.4.231.

"O days endeared to every Muse,"

In the Half-Way House, 1.7,v.4.242.

"the Muse thins to a Spinster.

"The number and genealogy of the Muses vary among the ancients, but the common tradition is that of Hesiod who gives the names of nine Muses

(Theog. 77.), the daughters of Zeus and Mnemosyne. (52 ff) -----, honored of men, 'inasmuch as the Muse teacheth them the paths of song, and loveth the tribe of minstrels' (Od., 8.479; cf. 63)." Osgood.

Homer, Virgil, and many other poets both ancient and modern invoke the Muse as the source of song. The references in Lowell are of the most general nature; it is impossible to trace such conventional usage to any specific source.

NAIAD.

The Birch Tree, 25, v. 1. 216.

"Thou shrink'st as on her bath's edge
would some startled Naiad."

The Naiads were regarded as the nymphs of springs and rivers. "In the description of the landing place of Odysseus in Ithaca (Od. 13.103ff.) Homer says, 'Hard by is a pleasant cove and shadowy, sacred to the nymphs that are called Naiads. ----- And there are great looms of stone whereon the nymphs weave a raiment of purple stain, a marvel to behold, and therein are waters welling evermore.'"

Osgood.

NAUSIKAA.

The Cathedral, 156, v.4.42.

"tapestries
Nausikaa might have stooped o'er."

The sixth book of the Odyssey tells the story of Nausikaa. She was the daughter of Alcinous, the Phaeacian king, and Aretö, the queen. (q.v.) With her maidens she went down to the river to wash the "garments whose brilliant grain was of many a lovely hue." (Way.) There she discovered Odysseus who had been shipwrecked; she supplied him with clothing and food, and guided him to the palace of her father where he was hospitably entertained.

In the seventh book is a description of the Phaeacian maidens winding their yarn and working at the loom, their restless fingers twinkling like poplar leaves. For no other men on earth are as cunning as those of that country in handling ships,

"And the daughters of that land still
surpass all others to whom
Atheno hath given rare skill in the
beautiful work of the loom."

Lowell imagines the dingy walls of his room hung with such gay tapestries as Homer suggests Nausikaa bending over.

NEPTUNE.

Fable for Critics, 1192, v.3.68.

"As if Neptune should say to his turbot
and whittings
I'm as much out of salt as Miranda's own writings."

Neptune's own story as related in the Iliad
15.187 ff. is this: "For three brethren are we,
and the sons of Cronus, whom Rhea bare, Zeus, and
myself, and Hades is the third. And in three lots
are all things divided, and each drew a domain of
his own, and to me fell the hoary sea to be my
habitation forever, when we shook the lots, and
Hades drew the murky darkness, and Zeus the wide heaven,
in clear air and clouds."

NESTOR.

Fable for Critics, 1466, v.3.79.

"His name may be Nestor --".

Nestor was the king of Pylus, the oldest councillor
of the Greeks before Troy, and famous for his wisdom
and eloquence.

One weak spot in Lowell's critical insight is
shown by his overpraise of Sylvester Judd, author

of Margaret which was hailed as the "New England Classic".

NICOTIA.

Hymn to Fire, 7.11,v.3.251.

(See quotation under Morpheus).

To C. F. Bradford, 17,v.4.125.

"the weed
From Lethe wharf, whose potent seed
Nicotia, big from Bacchus, bore
And cast upon Virginia's shore."

Nicotia, goddess of Nicotine, owes her place in mythology to Lowell's fancy only.

NYMPH.

Self-Study, 13,v.3.197.

"Who was the nymph?"

Ode to Happiness, 32,v.3.258.

"Nymph of the unreturning feet."

The nymphs were demigoddesses, inhabiting the sea.

rivers, fountains, woods, mountains,
and other places.

Lowell makes Happiness a nymph, loving
free air and ocean spray, but refusing to be
confined, and vanishing forever when too closely
scrutinized.

OCEAN.

1. Prometheus, 92,v.1.108.

"The breeze---sways Oceanus huge from pole
to pole."

2. Columbus, 164,v.1.153.

"O days whose memory tames to fawning down
The surly fell of Ocean's bristled neck!"

3. The Sirens, 20,v.1.5.

"the gray old Ocean
From the depths of his heart rejoices."

4. Indian Summer Reverie, 186,v.1.193.

"the roused Charles remembers in
his veins
Old Ocean's blood."

In Homer Oceanus is a sea god, the personifica-
tion of the streams that encircle the earth.
He lives at the ends of the earth and is called

'father of the gods' in Iliad 14.301 ff. Hesiod says (Theog. 337-368) that Oceanus has more than three thousand daughters, and as many sons, the rivers. This explains the classical reminiscence in the fourth quotation above.

ODYSSEUS.

Fable for Critics, 325, v.3.29.

"May have like Odysseus control of the gales."

Odysseus is the same as Ulysses, (q.v.). For a comment on the above quotation see Aeolus .

OEDIPUS.

Biglow Papers, v.2.7.

"If not Oedipuses and Electras and Alcestises, then - Birdofredum Sawins!"

The story of Oedipus began in folk lore and became a favorite theme with the tragic poets. Sophocles wrote two plays about it, and Aeschylus made it the subject of a trilogy. Lo is the king of Thebes

had been warned that his son would kill him and marry the queen Iocasta, so when the child was born they pierced his ankles and tied them together, and exposed him to die. He was, however, rescued by some shepherds. Being taunted about the mystery of his birth, he consulted an oracle, who said only that he would kill his father and marry his mother. He started to flee from the country, met his father, an utter stranger to him, and killed him in a dispute over the road. The Sphinx had been troubling the land, and the new king offered the hand of the widowed Iocasta to anyone who would solve her riddle. Oedipus did this, and so, unwittingly married his own mother. After many years a plague visited the land, and the secret crimes were disclosed. Iocasta killed herself and Oedipus put out his own eyes, and accompanied by his daughter, Antigone, 'the Cordelia of the Greek stage', fled to the grove of the Eumenides who mercifully removed him from earth.

OLYMPUS.

1. Fable for Critics, 586, v.3.40.

"E. (Emerson) the clear-eyed Olympian,
rapid and slim."

2. Indian Summer Reverie, 262,v.1.197.

"the blown Olympic charioteer."

3. Columbus, 134,v.1.152.

"And who hath trod Olympus, from his eye
Fades not the broader outlook of the gods."

At first the gods were represented as dwelling on Olympus, a very well known, almost ordinary mountain. Later this same Olympus was referred to as if very far off, shadowy, and elevated from this world, as in Varr. L.L. 7. 20 "Oælum dicunt Graeci Olympum."

The Olympians were the deities supposed to dwell on Mount Olympus; there were usually twelve of them forming a circle of gods of highest rank, under the direct supervision of Zeus.

2. The Olympic games were held every four years at Olympia. There were in all twenty-four contests, although they were never all exhibited at one festival. These are listed by Pausanias and among them are three chariot races; one with four full grown horses, and one with two foals. The last was probably introduced after the heroic age.

ORACLES.

Fable for Critics, 50,v.3.17.

"We read of his verses - the Oracles namely."

Credidimus Jovem Regnare, 65,v.4.233.

"And, if the oracles are dumb,
Have we not mediums? Why be glum?"

See Delphi.

OREAD.

Eurydice, 12,v.1.242.

"The white feet of an Oread."

The nymphs of the hills were called Oreads.

ORPHEUS.

Fable for Critics, 1755,v.3.93.

"The first gleam of Orpheus that pained the
red Dark."

Orpheus is a mythical personage, regarded by the Greeks as the most celebrated of early poets, living before Homer. His name is not mentioned by Homer or Hesiod however.

For story see Eurydice.

OSIRIS.

Fable for Critics, 345, v.3.20.

"I could --- turn your inquiries
After Milton's prose metaphor drawn from Osiris."

Osiris was the principle of good, personified as one of the chief gods in Egyptian mythology; he was the god of the Nile and was opposed by Set, the god of evil, and of the desert.

For "Milton's prose metaphor" see "Areopagitica" (English Prose Works of John Milton, Morley p.341)

"Truth indeed came into the world with her Divine Master, and was a perfect shape most glorious to look on: but when he ascended, and his apostles after him were laid asleep, then straight arose a wicked race of deceivers, who, as that story goes of the Egyptian Typhon with his conspirators, how they dealt with the good Osiris, took the virgin Truth, hewed her lovely form into a thousand pieces, and scattered them to the four winds. From that time ever since, the sad friends of Truth, such as durst appear, imitating the careful search that Isis made for the mangled body of Osiris, went up and down gathering up, limb by limb, still as they could find them. We

have not found them all, Lords and Commons,
 nor ever shall do, till her Master's second coming;
 he shall bring together every joint and member,
 and shall mould them into an immortal feature of
 loveliness and perfection."

PALLAS.

Ode for the Fourth of July, 9,v.4.89.

"Not armed like Pallas."

Origin of Didactic Poetry, 65,v.4.228.

"Proud Pallas sighed, "It will not do;""

The Greek Pallas is the same as the Roman Minerva. She was the goddess of wisdom and of war. She was cunning and prudent in war, not rash like Ares. She was frequently represented armed with helmet shield and coat of mail and bearing the aegis. The booty of war was often dedicated to her. (See Vergil, Aeneid, 2.615).

In "The Origin of Didactic Poetry" Lowell calls her the 'properest of goddesses and the queen of prudes'. In the myths, she was the virgin goddess who scorned love and marriage, (Iliad, 13.394, and Apollodorus, 14.6) and who deprived Tiresias of sight

because he had seen her in the bath. Her statue always appeared fully dressed, and when carried in the Attic festivals was covered with a veil.

PAN.

The Footpath 37 and 41, v.3.289.

"They said --- long ago that Pan was dead -"

"Pan leaps and pipes all summer long -"

Fable for Critics, 774,v.3.49.

"Talks in one breath of ---- Pan ---- "

Agassiz, 6,v.4.101.

"as when of old
The horny feet of Pan
Stamped."

The Pregnant Comment, 8,v.4.199.

"Pan piping 'neath Arcadian trees."

Credidimus Jovem Regnare, 57,v.4.2.

"Now Pan at last is surely dead."

According to Homeric Hymn, 19.2.5 Pan was the "goat-footed, two-horned god of shepherds". He went "hither and thither through the dense thickets, sometimes he passes over the sun-traversed mountains

---- and sometimes he runs over the long,
 hoary mountain ranges. --- And with him then
 the mountain nymphs of sweet song, coming frequently
 on foot to the dark watered fountain, raise the song,
 and the echo sounds around the height of the
 mountain." (Hom. Hy. 19.8-21). In 19.24
 he appears "delighting his mind with sweet lays in
 the soft meadow, where the crocus and fragrant
 hyacinth flourishing are mingled with the abundant
 grass."

Pan loved music. Ovid (Met. 1.691.) tells
 how he invented the shepherd's pipe from a reed, into
 which the nymph Syrinx had been changed that she
 might escape him.

The expression, "Pan is dead", is common with
 modern poets. It is traced to the story in
 Plutarch's De Orac. Defectu, 17. A boat was
 passing the island of Paxi, when a loud voice was
 heard calling Thamus, the Egyptian pilot, and
 saying, "When you reach Palades, tell them that
 Great Pan is dead." This was in the reign of Tiberius,
 the time of the birth (or crucifixion) of Christ;
 thus it was thought to mark the end of the
 old era and the beginning of the new.

PARNASSUS.

L'Envoi, 68, v.1.75.

"Shrunk Parnassus to a molehill dwindles."

Parnassus, was a mountain ridge in Greece, near ancient Delphi. It was celebrated as the haunt of Apollo, the muses and the nymphs, and hence was the seat of music and poetry.

Lowell says that outward nature, and even Parnassus itself are contemptible in comparison with the 'freedom and divinity of man,' the theme of the American poet.

PEGASUS.

Biglow Papers, v.2.8:

(Not named) "for him paws impatient the winged courser of the gods, champing unwelcome bit."

Id., 26.

"Pegāsus (so he called him) hardly looked right with his mane and tail in curl papers."

"Pegasus was regarded as the horse of the Muses, and in this capacity he is more celebrated in modern times than he ever was in antiquity; for

with the ancients he had no connection with the Muses except that by his hoof he called forth the inspiring well, Hippocrene." Dict. of Gr. and Rom. Biog. and Myth. Smith.

The first quotation cited is a comment on the abilities of the young Hosea Biglow; the second is Lowell's comment on the poetry of Mr. Pope.

PELION.

Prometheus, 309, v.1.115.

"Heaved Pelion upon Ossa's shoulders broad."

Practically the same story of the fight of the Titans against Jove is told in Vergil, Georg. 281:

"ter sunt conati imponere Pelio Ossam
scilicet, atque Ossae frondosum involvere Olympum;
ter Pater extractos disiecit fulmine montis."

PENELOPE

Biglow Papers, v.2.69.

"We must make as noble and becoming an election as did Penelope between Icarius and Ulysses. Veiling our faces we must take shortly the hand of Duty to follow her."

Icarius gave his daughter Penelope in marriage to Odysseus (Ulysses) king of Ithaca, but because of his tender love for her he wanted Ulysses to settle down in Sparta with her. He refused; and told Penelope that she might choose freely, either to embark with him for Ithaca or to remain with her father. Penelope blushed in silence, and veiling her face, accompanied her husband.

In regard to the saying "Our country, right or wrong." Lowell is saying that if Justice, and worldly love of country clash, then Duty calls us to follow Justice.

PENTHESILEA.

Ode for the Fourth of July, 1.26, v.4.90.

"Penthesilea's self for battle dight."

Penthesilea, queen of the Amazons, aided the Trojans against the Greeks. Vergil, Aen. 1.491. (Billson).

"And, burning mid the fray, her Amazons
With moony shields Penthesilea led,
Who, girt with gold beneath her naked breast,
Dared clash with men, a warrior and a maid."

PERSEUS.

Biglow Papers, v.2.252.

"Let us not forget what the same excellent author (Plutarch) says concerning Perseus's fear of spending money."

Homer Wilbur seems to have confused the name of Perseus, the slayer of Medusa with that of Persius (A. Persius Flaccus), the Roman satirist, who lived in the reign of Nero, and died at the age of twenty-eight, A.D.62. This writer's remarks on spending money occur in Satire 6 from which this quotation is taken: "Souse the cabbages, boy, souse them with oil and don't mind the expense. Am I to have nettles boiled for me on holidays, and smoked pig's cheek split through the ear, that your young scape-grace may gorge himself on goose's inwards? Are my remains to be a bag of bones while he has a priestly belly wagging about with fat?" (Translated by Conington). There is a reference to the same author, this time correctly spelled, in the footnote, Biglow Papers, page 81. This is also from the pen of Homer Wilbur.

PHAROS.

Columbus, 110,v.1.151.

"that God-fed Pharos of the north."

The light house of Pharos, on an island opposite ancient Alexandria, was one of the seven wonders of the world. To Columbus, the North Star is the "God-fed Pharos of the north" by which he directs his voyage.

PHOEBUS.

1. To Lamartine, 9,v.1.277.

"So on some marble Phoebus the swol'n sea
Might leave his worthless seaweed clinging."

2. Fable for Critics, passim.

3. Origin of Didactic Poetry, 34,v.4.227.

"I mean - Ask Phoebus - he knows."

See Apollo.

As the god of music and poetry, Phoebus can speak with authority on the merits of each poet. Hence in 'The Fable for Critics' his judgment is final. This also explains Zeus's remark in the third citation - it is Phoebus who must judge Minerva's verses.

PHOSPHOR.

Ode for the Fourth of July, 1.11, v.4.96.

"In Phosphor a vaunt-guard of Night
They, though against their will divine."

Phosphor means in Greek the same as Lucifer in Latin - the light-bringer; hence the morning-star. Phosphor should be the harbinger of day; but the poet too long-experienced to be wise sees in it the prophecy of night.

Cf. Tennyson, In Memoriam, 121.

"Sad Hesper o'er the buried sun
And ready, thou to die with him
Thou watchest all things ever dim
And dimmer and a glory done:

"Bright Phosphor, fresher for the night,
By thee the world's great work is heard
Beginning, and the wakeful bird;
Behind thee comes the greater light:

Sweet Hesper-Phosphor, double name,
For what is one, the first, the last,
Thou, like my present and my past,
Thy place is changed; thou art the same."

PIERIAN.

Biglow Papers, v.2.23.

"Daughter of Danaus, who could daily pour
In treacherous pipkins her Pierian store--"

Pieria was a country in ancient Thrace,

said to be the birthplace of the Muses, and one of the earliest seats of their worship. Hence 'Pierian store' means store of knowledge.

See Danaus.

PLEASURE.

The Parting of the Ways, 28,v.3.185.

"'My name is Pleasure, come with me,'
she said."

Pleasure, Voluptas, was frequently personified by the Romans, as Cicero explains in De Natura Deorum, 2.22.61. He says, "Quid Opus? quid Salutis? quid Concordiae, Libertatis, Victoriae? quarum omnium rerum quia vis erat tanta, ut sine deo regi non posset, ipsa res deorum nomen obtinuit. Quo ex genere Cupidinis, et Voluptatis et Lubentinae Veneris vocabula consecrata sunt--".

The story of Cupid and Psyche (See under Psyche) ends with this statement: "and from them was born the daughter whom men call Voluptas." (Walter Pater's translation).

PLEIADES.

Endymion, 3.2,v.4.151.

"Far as the grape-bunch of the Pleiad seven."

For some unknown reason, the ancients spoke of seven stars in the Pleiades, although then as now, there were only six conspicuous stars in the group. There are, accordingly, various stories of the lost Pleiad.

"They (the Pleiades) form a cluster resembling a bunch of grapes, whence they are sometimes called $\beta\acute{o}\tau\rho\upsilon\varsigma$ (a bunch of grapes)." Dict. of Gr. and Rom. Biog. and Myth. Smith. Vol. 3 p. 412.

PROGNE.

Phoebe, 29,v.4.169.

"Like Progne did it feel the stress
And coil of the prevailing words
Close round its being, and compress
Man's ampler nature to a bird's?"

For the story of Progne see Ovid, Metamorphoses, 6.420 et seq.

Progne's husband, Tereus, outraged her sister Philomela, and cut out her tongue lest she should tell of her wrongs. In revenge, Progne killed her son, Itys, and she and Philomela cooked and served the horrible feast to the father, Tereus, who, when he learned of the crime pursued the sisters, trying to kill them. Progne was changed into a swallow, Philomela into a nightingale, and Tereus into a hawk.

PROMETHEUS.

Title, v.1.105.

Et passim.

Hymn to Fire, 2.4, v.3.247.

Prometheus made man from clay and water (Met. 1.82). In order that man might be endowed more highly than the other creatures, he stole fire from the gods, and carried it to earth in a hollow reed. The story appears first in Greek literature in Hesiod, both in the Theogony, 791, et seq. and in the Works and

Days, circa 70. Zeus in anger had Prometheus fastened to a rock in the Caucasian Mountains, where every day a vulture came and feasted on his liver, which was every night renewed.

The story of Prometheus Bound as told by Aeschylus takes on a deep allegorical significance, containing as it does a prophecy of the time when tyranny shall be overthrown.

See Introduction, p.20.

2. Prometheus is the 'primal Yankee', possibly, because of his trickery, but more probably on account of his inventiveness. He taught man not only the use of fire, but made him acquainted with architecture, astronomy, mathematics, the art of writing, the use of domestic animals, navigation, medicine, the art of prophecy and all other arts.

PROTEUS.

L'Envoi, 67,v.4.34.

"Through every shape thou well canst run, Proteus."

Proteus was the prophetic old man of the sea who tended the flocks of Neptune, the seals. On the advice of the goddess Eidothea, the daughter of Proteus, Menelaüs, returning from Troy, and a prisoner on the island of Pharos, seized the old man while he was sleeping among his flocks, and in spite of his changing to a lion, a dragon, a panther, a bear, a tall tree, and even rippling water, managed to hold him fast until he wearied of his sorcery and, assuming his natural shape, told the wanderer truthfully how he might return home. The story is told at length in the fourth book of the Odyssey.

PSYCHE.

The Oracle of the Gold Fishes, 59, v. 4. 265.

1. "Psyche seeks a corner-stone
Firmer than aught to matter known."

Biglow Papers, v. 2. 369.

2. "They would lock up the eight of Truth, lest poor Psyche should put it out in her effort to draw nigh to it."

The story of Cupid and Psyche is told by Apuleius. Venus, being jealous of the exceeding beauty of Psyche, sent Cupid to cause her to form some base love; but Cupid himself loved her and took her to his palace, where she rejoiced in the love of her unseen husband, until after listening to the insinuations of her sisters, suspicion grew up in her heart, and she rose at night to spy upon him and see whether he were not indeed some frightful monster. Overjoyed by his beauty, she allowed a drop of burning oil to fall on his shoulder, and awakening, he flew away. Condemned to serve Venus as a slave, Psyche was still helped by her lover, who finally at the court of Jove, secured immortality for her, and their marriage was celebrated in heaven.

Psyche represents the human soul.

PYTHIAN GOD.

Hymn to Fire, 5.12,v.3.249.

151.

REMUS.

Biglow Paper, v.2,8.

"---gathering for a Remus-spring
over the walls of thy little fold."

Remus was the twin brother of Romulus.(q.v.)

The World-Harmonic-Aeolian-Attachment
does not seem to fear over-praise in its press
notices; nor is it particularly fearful of mixed
metaphor.

RHOECUS.

Title - et passim. l.123.

Rhoeus was "a youth who saved an oak
tree from falling, and was rewarded by the dryad
of the tree with her love. She sent a bee to
remind him of his appointments to meet her. It
came when he was absorbed in dicing, and he
impatiently brushed it away, which slight the dryad
avenged by making him blind."

- New Int. Dict.

Lowell has told the old story accurately,
but he brings out its spiritual meaning more

clearly than the legend; for instead of making the youth's punishment physical blindness, he shows that Rhoecus had lost his taste for his comrades and their revelry, and at the same time, having 'scorned the least of nature's works' he was 'thenceforth exiled and shut out from all.'

ROMULUS.

The Cathedral. 278,v.4.46.

"Ovid in Pontus puling for his Rome

Shrank with a shudder from the blue-eyed race
Whose force rough-handed should renew the world,
And from the dregs of Romulus express

Homeric juice, though brimmed in Odin's horn."

The best account of Romulus and Remus occurs in the first book of Livy. The story is well known. They were twin sons of Mars and the Vestal, Silvia Rhea, and were placed in a trough and cast into the Tiber by their usurping granduncle, who feared that they, the rightful heirs, would take his throne from him. The trough rested under a fig

tree, where the babies were cared for by a she-wolf and a woodpecker until they were rescued by shepherds. When the boys were grown, Romulus ploughed a furrow to mark the boundaries of the city he wished to found, and Remus, for mocking at his brother, and jumping over the furrow, was slain by Romulus, who then ruled alone. In a great storm Romulus disappeared from among men, according to Plutarch, in the fifty-fourth year of his age and the thirty-eighth of his reign.

The allusion to Ovid suggests the passage in the Tristia, Book 2, where the exiled poet pleads with Augustus: "A suppliant, I entreat thee to send me hence to a place of safety, that quiet may not be withheld from me as well as my country; that I may not have to dread the nations from which the Ister is no good defence and that, a citizen of thine, I may not be captured by the enemy. Justice forbids that any one of Latin blood should endure the fetters of the barbarian, while the Caesars are in safety," (Tr. by Henry T. Riley.)

The Fasti, Tristia etc. of Ovid, literally translated into English prose by Henry T. Riley, M.A. London, George Bell and Sons, 1903.) Page 280.

SALMONEUS.

The Lesson, 15,v.4.200.

"Tiny Salmoneus of the air
His mimic bolts the firefly threw."

Salmoneus, the son of Aeolus and brother of Sisyphus, in arrogance considered himself the equal of Zeus and tried to make the people believe he was that god. He drove over a brazen bridge to imitate thunder, and threw lighted torches down among the multitude to simulate lightning. See Lucian, Timon, 2, where Timon is reviling Zeus: "Even Salmoneus dared to rival your thunder, and he was far from ineffective at it, for he was a man of fiery deeds." (Tr. by A. M. Harmon.) For his presumption he was slain by Zeus with a deadly thunderbolt and placed in Tartarus under an overhanging rock, which every moment threatened to fall and crush him. See Vergil, 585 - 594:

"Salmoneus too I saw in throes atone
Who mimicked Jove's own thunder and his fire.
Drawn by four steeds through the Greek Elis town,
Exultingly he rode, with brandished torch,
Claiming the honors of a God. O Fool!
Who thought with brass and trampling hoofs to
match
The storm-cloud and the inimitable bolt!
But him the Almighty Father, through the dense air
Launching his shaft, - no smoking torch of pine, -
Hurled headlong in the raging whirlwind's blast."
(Billson's tr.)

SAPPHO.

Biglow Papers, v.2.366.

"Sappho loved her verses more sincerely than she did Phaon."

Phaon was a boatman of Mitylene. At first he was an ugly old man, but he carried Aphrodite across the sea without accepting payment, and so he was given youth and beauty. The poetess Sappho fell in love with him, and because he slighted her, threw herself from the Leucadian rock into the sea.

SATURN.

Biglow Papers, v.2.13.

"Ast mihi, talia, volventi, et, sicut Saturnus ille παῖδες, liberos intollectus mei depascere fidenti, casus miserandus, nec antea inauditus, supervenit,"

Biglow Papers, v.2.131.

"the happy sceptre of Saturn."

See Astraea.

Saturn was a god of ancient Italy who was early identified with Cronus.

Cronus (or Saturn) the youngest of the Titans, married his sister Rhea. He had been warned that he would be deposed by one of his children, so he swallowed them one by one, as soon as they were born. However, Rhea deceived her husband, causing him to swallow a stone wrapped in swaddling clothes instead of the youngest child, Zeus. When Zeus grew up he forced Cronus to disgorge the children, and he and his brothers overcame and deposed Cronus.

. παιδοβόρος, means child-eating.

SATYR.

Columbus, 66,v.1.150.

"or leave
The god's face glowing o'er a satyr's trunk."

Eurydice, 15,v.1.24 .

"'Neath the lewd Satyr's veiling paint
Glows forth the Sibyl, Muse, or Saint."

In later times the Greek Satyrs were identified with the Roman fauns, although at first they were distinct from them. They were always connected with

the worship of Dionysus. They were represented with coarse, bristly hair, small horns, and pointed ears. Horace mentions (Carmen 2.19.4) "aures Capripedum satyrorum acutas." They had tails like horses or goats. They were fond of sensual pleasure, of music, wine, and dancing.

SHE-WOLF.

Prometheus, 61,v.1.107.

"True Power was never born of brutish strength,
Nor sweet Truth suckled at the shaggy dugs
Of that old she-wolf."

See Romulus.

SIBYL.

Threnodia, 2,v.1.1.

"Those sibyl-leaves of destiny."

Eurydice, 16,v.1.242.

"Neath the lewd Satyr's glowing paint glows
forth the Sibyl--."

Letter from Boston, 38, v.1.306.

"Cumæan sibyl not more rapt."

Fable for Critics, 3.67.

"saying it over in Sibylline tone."

The Sibyls were prophetesses, usually regarded as ten in number. The most famous among them was the Cumæan Sibyl, consulted by Aeneas (Aeneid, 6.10.) Her great age is frequently referred to, as is also the story of the selling of the Sybilline books to Tarquin. Lowell's use is conventional without anything calling for especial note.

SIRENS.

1. The Sirens (title), v.1.5.
2. The Unhappy Lot of Mr. Knott, 197, v.3.120.

"What song it was the Sirens sang."

Circe warned Odysseus against the sirens in Od. 12.39, saying, 'To the sirens first shalt thou come, who bewitch all men, whosoever shall come to them. Whoso draws nigh them unwittingly, and hears the sound of the sirens' voice, never doth he see wife or babes stand by him on his return, --- but the sirens enchant him with their clear song, sitting in the meadow.'

(Osgood,) Circe had Odysseus put wax in the ears of the sailors and have himself bound fast to the mast, and so they passed in safety the island of the sirens.

Lowell's sirens are like Homer's in the sweetness of their voices, but in the Odyssey the promise of their song is knowledge-fatal like the fruit of the forbidden tree. In Lowell, the sirens promise freedom from care -

"in our green isle rest forevermore!"

See Introduction, p.17.

SYMPLEGADES.

Crēdidimus Jovem Regnare, 150,v.4.236.

"Minds caught in the Symplegades
Of soul and sense."

At the entrance to the Euxine Sea were the Symplegades, or Clashing Islands. The Argonauts, having to pass between these islands, sent a dove through first, and seeing that she lost only a few feathers of her tail, knew that they could pass in safety. So Jason and his men rowed swiftly through. The rocks just grazed the stern of the vessel, and falling back into their places, became fixed.

See Pliny 4,13.27 for a description of the islands.

THEBES.

1. L'Envoi, 79,v.1.75.

"where once his hundred-gated Thebes
Pained with her mighty hum the calm blue heaven."

2. A Glance behind the Curtain, 127,v.1.135.

"-as of old the walls of Thebes were built
By minstrel twanging."

3. The Search, 11,v.1.177.

"My Thebes, cut deep with many a solemn rift
But epitaphed her own sepulchred state."

1 and 3. See the Iliad 9.381. - "Thebes of Egypt,
where treasures in greatest store are laid up in
men's houses. - Thebes which is a city of an hundred
gates wherefrom sally forth through each two hundred
warriors with horses and cars. (Tr. by A. T. Murray).
This Thebes was the ancient capitol of upper Egypt.
It was not a walled city as is sometimes wrongly inferred,
but the hundred gates were probably the gates to the
innumerable temples. This city is the No of Nahum 3.8.
It still offers the best assemblage of monumental
ruins in the world.

2. Thebes in Boeotia, the scene of many famous tragedies,
including "The Seven against Thebes", is said to have
been founded by Cadmus. It was fortified by its king,

Amphion, who had been the pupil of Mercury, and had learned to play the lyre so well that all inanimate objects obeyed his will. To the sound of his music, the stones moved of their own accord, and took their places in the wall.

THERSITES.

Biglow Papers, v.2.7.

"Through a coarse, Thersites-cloak we have a revelation of the heart --- that is in him."

The story of Thersites is told in the Iliad 2.211-277.

Thersites was the ugliest man in the Greek army at Troy. He was misshapen and hateful, and was fond of reviling Achilles and Odysseus, always trying to raise a laugh among the men. In this passage he rails at Agamemnon, until Odysseus in anger, silences him with a blow of his golden staff. The Argives then laugh at Thersites, saying that causing this 'scurrilous babbler to cease from his prating' is the best deed Odysseus has ever done.

It seems that the comparison as applied to Hosea Biglow does not convey the exact meaning intended, for the ill-nature of Thersites was deeper than mere outward appearance.

THESEUS.

Letter from Boston, 103, v.1.309.

"A Theseus in stout cow-hide boots."

See Minotaur.

THETIS.

Columbus, 154, v.1.153.

"Praying that Thetis would her fingers twine
In the loose glories of her lover's hair
And wile another kiss to keep back day."

The sixty-fourth poem of Catullus describes the marriage of Peleus and Thetis. Thetis, a Nereid, sporting in the waves, set Peleus panting with love for her; and she did not scorn a human marriage. At the wedding, after the many guests had "taken their places upon the ivory seats, the tables were

heaped with a feast of many dishes, and the Fates began their palsied chant: 'Hear the true prophecy that the sisters disclose to you upon this happy day. Run on, ye spindles, run on, drawing out the threads whereon the fates depend. Hesperus will soon come to you, bringing in his train the husband's wished delight. With that auspicious star will come your bride, who will steep your heart in soul-softening love, and curling her soft arms around your sinewy neck, will sink with you into dreamless sleep. Run on, ye spindles, run on, drawing out the threads. No roof before has shielded such love; no love before has entwined his votaries within such bonds, for joy reigns supreme in the heart of Thetis and in the heart of Peleus."

THYESTES.

Fable for Critics(Preliminary Note),v.2.12.

"to have the sweet babe of my brain served in pi!
---- such a Thyestean banquet as that was quite out
of the question."

"The story of the Thyestean banquet is as follows: Atreus contended with his brother Thyestes for the throne of their father, but Thyestes seduced the wife of Atreus, and gained the power by dishonest means. In revenge Atreus slew the children of his brother and served them before him at a banquet. ----a reference to the story is found in Eur. El. 714 ff. It appears in detail in the scholium on Eur. Or. 812, and in Hyg. Fab. 88."

Quoted from Osgood.

Lowell says he could have endured seeing his little book made club-footed by a change in a verse possibly - but to see it served in pi is too much.

The New English Dictionary states that the derivation of the word pi as applied to indiscriminately mingled type is obscure, but many think it to be a transferred use of pie (food) in reference to its miscellaneous contents. "Pi" is a variant spelling of "pie".

TIRESIAS.

The Unhappy Lot of Mr. Knott, 156,v.3.119.

"For instance---Tiresias--came."

Among some fifty ghosts who came (somewhat do trop) to answer by table-tapping any question put to them, there seems to have been at least one with recognized prophetic powers.

Tiresias was a blind seer of Thebes, who lived to a great age, and even in the underworld retained his gift of prophecy. In the Odyssey, 10.490 et seq. the story is told of how Odysseus consulted him. Circe told him he must go to Hades first and there sacrifice two black victims. Following her directions Odysseus dug a trench and allowed the blood of the animals to flow into it. He then kept back with his sword all the shades who crowded around, until Tiresias came and drank some of the blood. He was then able to speak, and foretold the many trials still awaiting Odysseus.

It was thought by the Greeks that Tiresias was connected in some way with nearly every important event of their early history.

TITAN.

1. Prometheus, 87, v.1.107.

"who hurled down the monstrous Titan-
brood
Blinded with lightnings, with rough thunders
stunned --."

2. Id. 307, v.1.115.

"the Titans erst ----
Heaved Pelion upon Ossa's shoulders broad."

3. Legend of Brittany, 22,4,v.1.85.

"a mighty casque unbound
From some huge Titan's brow --."

4. To a Pine Tree, 32.v.1.167.

"Lusty father of Titans past number!"

5. To the Past, 21,v.1.171.

"Titanic shapes with faces blank and dun."

6. Fable for Critics, 585, v.3.40.

"C's the Titan, as shaggy of mind as of limb."

7. The Cathedral, 529, v. 4. 54.

"Democracy, a Titan who hath learned
To mock at Jove's old-fashioned thunderbolts."

In Greek myth the Titans were a lawless band, representing the terrible forces of nature. They were of gigantic size and incredible strength. They were the sons of Earth and Sky. Cronus, the youngest, became the father of Zeus. (See Saturn).

In the contest for supremacy the Titans hurled mountains upon mountains in an attempt to scale the sky, but Zeus finally overcame them by means of his thunderbolts and, hurling them into Tartarus, became the supreme ruler.

2. See Pelion.

TITHONUS.

Endymion, 3.23, v.4.151.

"a bliss
That makes me dream Tithonus' fortune mine
(Or what of it was palpably divine
Ere came the fruitlessly immortal gift.)"

Tithonus was the son of Laomedon, king of Troy. (Iliad 20.587). He was the consort of Aurora (Aen. 4.585) and the father of Memnon. (q.v.) Through the prayers of Aurora who loved him, he received from Jupiter the gift of immortality; but since she forgot to ask for eternal youth, he became completely shrunk together, and finally was changed into a cicada. Tithonus is mentioned by Cicero, (De Sen. 1.3) as a type of old age.

With Lowell's lines compare these from
Tennyson's Tithonus:

"Alas! for this gray shadow once a man -
So glorious in his beauty and thy choice
Who madest him thy chosen, that he seem'd
To his great heart none other than a god!

Me only cruel immortality consumes: ---
Let me go: take back thy gift --"

TITYRUS.

Fable for Critics, 523, v.3.38.

"But stay, here comes Tityrus Griswold."

Tityrus was a common shepherd name among the
Greeks. In Vergil's first Eclogue, Tityrus
is the fortunate shepherd and freedman "piping
underneath his beechen bowers", by whom the
poet meant to represent himself. Eclogue 1.1,2:

"Tityre, tu patulae recubans sub tegmine fagi
silvestrem tenui musam meditaris avena -"
Spenser applied the name, Tityrus, to Chaucer.

"It (the seventeenth century) was a period
when even a band of idle young gallants knew their
Vergil well enough to adopt the name of the 'Tityre-tus'."
Nitchie, "Vergil and the English Poets" p.125.

Lowell's application of the term to the Rev. R. W. Griswold, author of three books of criticism on American writers and their works, is a typical example of his satirical fun.

TRITON.

A Legend of Brittany, 19.2,v.1.95.

"In the courtyard a fountain leaped,
A Triton blowing jewels through his shell."

Triton was the son of Neptune, a sea god who at the bidding of Neptune roused or calmed the sea by blowing through a shell. See Ovid, Met.1.333 et seq. After the flood Neptune "calls seahued Triton, showing forth above the deep, his shoulders thick o'er-grown with shell-fish, and bids him blow into his loud-resounding conch, and by that signal to recall the floods and streams. He lifts his hollow, twisted shell, which grows from the least and lowest to a broad-swelling whorl-the shell which when in mid-sea it has received the Triton's breath, fills with its notes the shores that lie beneath the rising and the setting sun. So then, when it had touched the sea-god's lips, wet with his dripping beard, and sounded forth the retreat which had been ordered, 'twas heard by all the waters both of land and sea; and 'twas obeyed by all." (Miller's tr.)

TROPHONIUS.

Fable for Critics, 63,v.3.18.

"Have all of them slept in the cave of Trophonius?"

Trophonius and his brother Agamedes built the temple of Apollo at Dephi. As a reward Apollo made Trophonius a prophet, and commanded that an oracle be dedicated to him near Lebodeia, a place of solemn and terrifying aspect. After impressive rites the inquirers were drawn down into the cavern by an invisible power from within. So awful were the sights seen, that men who visited the cave were said never to smile again.

ULYSSES.

1. Columbus, 186,v.1.154.

"I heard Ulysses tell of mountain chains."

2. Eurydice, 63,v.1.244.

"Or from its ripple-shattered fate
Ulysses' chances re-create."

3. Fable for Critics, 1466,v.3.79.

"What matters his name? --- It may be --- Ulysses."

4. The Unhappy Lot of Mr. Knott, 194,v.3.120

Ulysses says that ~~the~~ Sirens sang Old Hundred.

5. Under the Willows, 230, v.3.158.

"A grimy Ulysses, a much-wandered man."

6. Biglow Papers, v.2,7.

"Yet in him also are --- Ulysses wanderings."

7. Id., 69.

"We must make an election --- as did
Penelope between Icarus and Ulysses."

8. Id., 130.

"That Aeolus who supplied Ulysses with motive
power for his fleet in bags."

Ulysses or Odysseus was the king of Ithaca.
Soon after his marriage with Penelope he went to
the Trojan war, where he became the wisest adviser of
the Greeks. After the fall of Troy he set sail for
Ithaca, but was driven from his course by unfavorable
winds, and wandered for twenty years over unknown seas
and lands. His many wanderings form the theme of
the Odyssey, which begins: "Tell me, Muse, of that
man, so ready at need, who wandered far and wide"; etc.

4. See Sirens.

7. See Penelope.

8. See Aeolus.

URANIA.

Ode to France, 3.14, v.1.254.

"'T was Atö, not Urania, held the pen."

Urania (Greek, the Heavenly One), was the muse of astronomy, but Lowell is undoubtedly thinking of Milton's use of the name in P.L. Bk.7, 11.1-12. Milton gives a full explanation of his use of the name in this passage. It is exactly equivalent to his term "Heavenly Muse," of P.L. 1.6. A similar liberty had been taken with the name by earlier poets: e.g. Dante, Purg. 29.40-42, Spenser, Tears of the Muses, Drummond of Hawthornden, Urania or Spiritual Poems. Poets later than Milton who make similar use of the name are Shelley, Adonais, 2-4, Wordsworth, The Recluse, 1.1.778, and Written in a Blank Leaf of McPherson's Ossian, 1.82., Tennyson, In Memoriam 37.1, and Matthew Arnold, Urania.

VENUS.

1. Rhoeus, 109, v.1.127.

"By Venus! does he take me for a rose?"

2. Unhappy Lot of Mr. Knott, 54, v.3.115.

"Original Titian's Venus."

3. Familiar Epistle, 98,v.3.275.

"Youth---Sees Venus rocking on the brine."

4. To C. F. Bradford, 14,v.4.125.

"Very Venus of a pipe."

5. Origin of Didactic Poetry, 6.5,v.4.227.

"Then Venus lisped, 'I'm surely tried.'"

6. At the Commencement Dinner, 59,v.4.257.

"the ravishing dimple
Whose shifting enchantment lights Venus's cheek."

Venus was an Italian goddess, early identified with the Greek Aphrodite (q.v.) From Homer down she is regarded as the goddess of love. For a splendid apostrophe to Venus, enumerating her attributes see Lucretius, De Rerum Natura, first forty-three lines, beginning:

"Aeneadum genetrix, hominum divomque voluptas,
Alma Venus, caeli subter labentia signa
Quae mare navigerum, quae terras frugiferentis
Concelebras, per te quoniam genus omne animantum
Concipitur visitque exortum lumina solis;"

In only one passage, (3 above) is Lowell serious in his mention of Venus. Here she is identical with Aphrodite.(foam-born) q.v.

5 and 6 above may suggest the idea of love; but Venus as described in these passages has decidedly

more of the coquette than the goddess about her.

2. The original Titian's Venus is probably the Urbina Venus in the Uffizi in Florence. It represents a nude woman, reclining on a couch. The features are those of Eleanora Gonzaga, Duchess of Urbino, an Italian noblewoman whom Titian often painted. Lowell was very fond of Titian. He said "I think --- (Titian's Assumption) the most splendid piece of color in the world;" "Titian's Tribute Money is marvelously great;" "I made up my mind that I would rather have it (a portrait by Titian) than any other picture in the world." - Reilly, Lowell as a Critic p.74.

VULCAN.

Hymn to Fire, 2.3,v.3.247.

"To serve in Vulcan's clangorous smithy."

Vulcan is the same as the Greek god Hephaestus. (q.v.). The expression used by Lowell, however, not as the skillful craftsman, god of all artisans, but merely as the blacksmith god, an idea easily traced

to Vergil, (Aen. 8.416 et seq.), translated by
Billson:

"An isle --- steep with smoking crags,
Whereunder Aetna's vaulted smithy roars
With Cyclop's anvils, and the groaning forge
Rings with stout blows, and Chalybean ore
Hisses, and fire within the furnace pants.
Vulcan's that house; the land Vulcania named:
Whereto from Heaven came down the Lord of Fire."

ZEUS

1. Fable for Critics, 1157, v.3.66.

"Zeus! Where shall I flee to?"

2. Gold Egg, 35, v.3.267.

"I saw how Zeus was lodged once more
By Baucis and Philomen."

3. Gold Egg 141, v.3.271.

"'Bless Zeus! 'she cried, 'I'm safe below.'"

4. Origin of Didactic Poetry, 5.1, v.4.227.

Zeus said, "Well sung!"

5. Credidimus Jovem Regnare, 44, v.4.232.

"Veins from Odin filled or Zeus."

6. Id., 109, v.4.235.

"Try it with Zeus, 'tis just the same;
The thing evades, we hug a name."

Homer calls Zeus the father of gods and men.

He embodied the essence of all divine power, as did Jupiter among the Romans. See Jove. The name Zeus is cognate with a Sanskrit word meaning 'the bright sky' - Zeus is god of the sky and all its phenomena.

2. See Baucis.

5. In regard to the idea that the ruler is divine, W. Warde Fowler in his "Roman Ideas of Deity" quotes from Ovid, Tristia 2.53 et seq, with the accompanying comment:

"Per mare, per terras per tertia numine iuro
Per te praesentem conspicuumque deum
Hunc animum favisse tibi, vir maxime, meque
Qua sola potui, mente fuisse tuum."

"Here is indeed a curious mélange of humanity and deity. I know no passage that shows so well the characteristics of that borderland. Ovid begins by audaciously including Augustus as 'praesens deus' in his attestation of loyalty-- and in the very next line he calls him a man - 'vir maxime'. 'I prayed,' he goes on, 'that you might live long on earth - long delay the assumption of godhead; and with this end I offered incense for your safety.' Augustus is, throughout the poem, plainly a man, but has the spirit (or germ) of a

divine being in him, waiting for realization
at the moment of his departing this life."

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