

Andalusia; or, notes, tending to shew that the yellow fever of the West Indies, and of Andalusia in Spain, was a disease well known to the ancients; and that they assigned a cause for it, and used effective means for the prevention and cure of it, not hitherto attempted in our time. (This treatise is not intended for publication.) / [Robert Deverell].

Contributors

Deverell, Robert, 1760-1841.

Publication/Creation

[London] : [S. Gosnell], [1805]

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Quelqu'un, peut être, me fera
l'honneur de soumettre cette petite
brochure aux yeux de Celui, qui
n'avoit pas besoin d'être Empereur,
pour être le plus grand homme
de son temps.

F. xvii. S.

19/

ANDALUSIA,

&c.

ANDALUSIA

NOTES

THE HISTORY OF THE WEST INDIES

ANDALUSIA

A HISTORY

OF

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ANDALUSIA;

OR,

NOTES,

TENDING TO SHEW THAT

THE YELLOW FEVER OF THE WEST INDIES,

AND OF

ANDALUSIA IN SPAIN,

WAS

A Disease

WELL KNOWN TO THE ANCIENTS;

AND THAT

THEY ASSIGNED A CAUSE FOR IT, AND USED EFFECTIVE MEANS FOR THE
PREVENTION AND CURE OF IT,

NOT HITHERTO ATTEMPTED IN OUR TIME.

BY ROBERT DEVERELL, ESQ. M.P.

JANUARY 19, 1805.

Ληγέτω μὲν ἔν περὶ αὐτῆς ὡς ἑκάστος γιγνώσκῃ, καὶ ἰατρὸς, καὶ ἰδιώτης, ἀφ' οὗ τοῦ εἰκὸς ἦν γινίσθαι αὐτο, καὶ
τὰς αἰτίας - - - καὶ ἀφ' ὧν αὖ τις σκοπῶν, ἡπότῃ καὶ αὐτὸς ἐπιπίσσει, μάλιστα ἂν ἔχῃ τι προειδὼς
μὴ ἀγνοεῖν.

THUCYDIDES, Περὶ τῆς τῶν Ἀθηναίων Λοιμῆς.

[THIS TREATISE IS NOT INTENDED FOR PUBLICATION.]

LONDON :

PRINTED BY S. GOSNELL, LITTLE QUEEN STREET, HOLBORN.

92546

ANDALUSIA:

NOTES

THE YELLOW FEVER OF THE WEST INDIES

ANDALUSIA IN SPAIN

BY ROBERT DETERRELL, M.D.

WELL KNOWN TO THE AMERICANS



BY ROBERT DETERRELL, M.D.

[THIS STAMP IS NOT VALID FOR THE LIBRARY]

PRINTED BY S. GOSWELL, LONDON

NOTES,

&c.

It may be seen from what I have heretofore printed, that my inquiries have been principally directed to the geography and astronomy of the ancients; with a desire of ascertaining, at the same time, what share of the old discoveries in either of those sciences belongs to my own countrymen. As to the first, I have found that the knowledge which the ancients possessed of the interior of Africa and America, and of the tracts within the arctic circle, was much greater than ours of this day; and, in regard to astronomy, it is equally certain (as indeed may be more readily suspected, even upon a slight observation of the Egyptian temples) that their knowledge surpassed ours *toto cælo*. I have also had the satisfaction of finding that the ancient claims of Englishmen in both sciences might be established to an extent which would perhaps be incredible, if it were not perfectly consistent with their maritime position, and in all respects congenial with that spirit of enterprise and profound research which has been their grand national characteristic throughout all known time.

But though such has been the general direction of my pursuits, it will not appear extraordinary when it is considered how intimately

the state of the arts, as well as the nature of the products of different countries, is connected with a study of the geography of them, that I should have had reason to conclude that in other arts and sciences beside those above named, the practice and discoveries of the ancients had attained an equal or greater degree of perfection than those of the moderns; and my present subject leads me to instance in medicine, which is undoubtedly one of the most useful and important of them all.

I have myself, indeed, no knowledge whatsoever of medicine, except what I have casually gathered in the way before mentioned, of the general application by the ancients of certain remedies to certain diseases; and if I did not draw my information from sources so long neglected as to have become obsolete and unknown to others, I should certainly not expose myself to ridicule by undertaking a medical subject; but as the one which I am about to enter upon is no less than that pestilential fever which has hitherto baffled the skill of medical men, perhaps any attempt at pointing out a cure for it, though it be the fruit of general reading only, and not of professional research, can scarcely be thought otherwise than venial, if it shall appear to be the result of due pains and reflection.

As to my method of extracting from ancient writers the information which I offer, I could much wish that it were better known to the reader, by his having previously run his eye over some other tracts of mine, where that method is occasionally developed and justified; but as that may not be the case, I hope I may require that the whole of this may be taken together, and not judged by parts only; and I would also request a particular indulgence for the marks

of haste which are too likely to appear in it, and for which the urgency of the occasion may perhaps be some apology.

That dreadful malady which in the year 1800 desolated the province of Andalusia, which within these last six months has committed such ravages at Gibraltar, and along the whole south coast of Spain, and, notwithstanding the winter season, still prevails there and on the north-west coast of Italy, is now admitted, I believe, to be the same with that which, under the name of the yellow fever, has since the year 1793 extended its baleful malignancy with more or less virulence, at different times and places, through a space of near forty degrees square in America and the West Indies. It has been a subject of controversy, in regard to many different places, how the disease was first communicated to them; but I do not know that it has ever been considered whether it might not be a native, or endemial, in the places of Europe in question, and in those of America at the same time, as originating in causes operating in all of them alike; nor has it been considered (to my knowledge) whether the ancients, and when or where, were ever afflicted with the same or a similar disease. These are the points on which I mean to touch: for my purpose is, after beginning with a more recent period, the age of Milton, to go back to that of Virgil, and from thence to that of Homer, and to the times when the temples of Egypt were founded; and I think it will be seen that the same or a similar disease, arising from the same causes and in the same places, prevailed in each of those ages. It will likewise be seen what methods of prevention and cure were then adopted; and if the reader should be startled at my drawing these matters from the supposed sources of

fiction (for I shall make but few citations from prose writers), I would wish him to recollect some of the multitudes of passages in ancient authors that state the important functions of poetry. Let him consider the words of Milton in his *Comus* :

518 ——— 'T is not vain or fabulous,
(Though so esteem'd by shallow ignorance,)
What the sage poets, taught by th' heavenly muse,
Storied of old in high immortal verse.

And if the reader should deny that poetry bears any such stamp upon its surface, I would then desire him to look under its surface, and put him in mind of the strong declaration in the mouth of Socrates, in the second *Alcibiades* of Plato (confirmed again and again by other ancient authors), “*Αἰνιττεται, ὡς βέλτιστε, καὶ ὅτος καὶ ἄλλοι δὲ ποιηταὶ σχεδὸν τι πάντες· ἐστὶ δὲ φύσει ποιητικὴ ἡ συμπᾶσα αἰνιγματώδης καὶ ἢ τὰ προστυχόντος ἀνδρὸς γινώρισαι.*” In truth, it would be much more useful to seek for the solution of those enigmas, than to condemn all poetry (in respect of the knowledge concealed under it) as a collection of fiction, vanity, and folly.

I have the rather chosen to offer the above quotation from Milton's *Comus*, because I am about to bring under the direct notice of the reader some other copious extracts from it; but it is much my wish that he would not content himself with mere shreds of such a beautiful tissue, but take a survey of the whole charming composition together.

MILTON'S MASK OF COMUS.

The first Scene (a) discovers a wild Wood.—The Attendant Spirit (b) descends or enters.

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aerial spirits live enspher'd
In regions mild of calm and serene air,

(a) I take the scene of this poem to lie in the province of Andalusia in Spain, among the woods on the borders of the two rivers Guadiana and Guadalquivir, or the sea-shore at the mouths of those rivers, and occasionally at Seville and Gibraltar; all which will appear, as well from line 60, "Roving the Celtic and Iberian fields," as from a comparison of various other passages hereafter noticed.

(b) The Attendant Spirit is the fresh air or wind, which takes its station upon the mountains (89), and exercises other functions appropriate to the air or wind, according to the fancy of the poet: this, his representative character, may be seen passim, particularly from what he says, 985:

To the ocean now I fly,
Up in the broad fields of the sky;
There I suck the liquid air, &c.

5 Above the smoke and stir of this dim spot
Which men call earth, and with low-thoughted care
Confin'd and pester'd in this pinfold here,
Strive to keep up a frail and feverish being.

18 ——— Neptune, besides the sway
Of every salt flood and each ebbing stream,
Took in by lot, 'twixt high and nether Jove,
Imperial rule of all the sea-girt isles;

27 ——— but this isle,
The greatest and the best of all the main,
He quarters to his blue-hair'd deities;

30 And all this tract that fronts the falling sun,
A noble Peer (c) of mickle trust and power

and again, 1022 :

Now my task is smoothly done ;
I can fly or I can run
Quickly to the green earth's end, &c.

The contrast between the expressions " calm and serene air," 4, and " frail and feverish being," 8, in the commencement of the poem, are an oblique introduction to the main subject that follows.

(c) The Peer of great power and trust, who holds this westward part of Spain in check, is the fortress of Gibraltar, which was then supposed to be, as now, under the dominion of the crown of England, as appears, 982 :

And sent them here through hard assays,
With a crown of deathless praise.

Has in his charge, with temper'd awe to guide
 An old and haughty nation, proud in arms;
 Where his fair offspring, nurs'd in princely lore,

- 35 Are coming to attend their father's state
 And new-intrusted sceptre ; but their way
 Lies through the perplex'd paths of this drear wood,
 The nodding horror of whose shady brows
 Threats the forlorn and wand'ring passenger.
 40 And here their tender age might suffer peril,
 But that by quick command from sov'reign Jove
 I was dispatch'd for their defence and guard (*d*).
 46 ————Bacchus on Circe's island fell—
 56 ————This nymph that gaz'd upon his clust'ring locks
-

And as the Peer represents this fortress, so the Lady his wife ("the Lord and Lady bright," to whom the Brothers and Sister, 976, are finally presented) will be the sea itself, by a relation to the maritime power of England. There is a reference to that power in Neptune's taking, in 21,

Imperial rule of all the sea-girt isles :

and again in 27,

—————But this isle,
 The greatest and the best of all the main,
 He quarters to his blue-hair'd deities.

(*d*) The Peer's fair offspring are the two rivers of Guadiana and Guadalquivir ; this the poet has marked by the resemblance of their

Had by him, ere he parted thence, a son
 Much like his father (*e*), but his mother more,

names to the word guard, as well in the tautologous expression, "for their defence and guard," as by a similar play upon words in many future passages; and they may be called the offspring of such parents from the relation which all rivers bear to the sea,

(*e*) Without my entering at large into a mythological disquisition of the character of Bacchus, which I have detailed in a more proper place, let it be granted me that he (here) represents South America and the ice upon the Andes; and that Circe, whose fable I have also very fully explained elsewhere, represents the southern part of North America, together with the Great Gulf of the West Indies. And let it be also granted me, till I enter more fully upon that point in treating by and by of the fourth Georgic, that for a certain period of the year (more particularly assigned hereafter) the ice upon the Andes, melted by the sun's heat, descends in a vast flood down the river Plate, but being checked at the mouth of that river (by a cause assigned also hereafter), it recoils upon its source, and crossing the whole southern continent from south to north, afterwards finds a passage to the sea, in part perhaps down the Amazon, but principally down the Oroonoko, and other rivers that find their way round the head-land on the northern side of South America into the Great Gulf of the West Indies, after traversing the country denominated by D'Anville in his map "plain land overflowed in the rainy season;" that it proceeds from thence through the Gulf of Florida in a north-eastern direction across the Atlantic (particularly at and

Whom therefore she brought up and Comus nam'd ;
 Who, ripe and frolic of his full-grown age,

after the autumnal equinox, with the south-west winds then prevailing), and passes in part through the Straits of Gibraltar into the Mediterranean, or rushes up the mouths of such rivers as, like the Guadiana and Guadalquivir in Spain, oppose their mouths to the line of its direction. What becomes of the other more important part of this flood it is not necessary to discuss here ; but that such a flood takes place regularly in many respects is a fact well established by observation, as evidenced by the constant direction of the currents through the Straits of Florida, and through those of Gibraltar ; and that it occasionally acts with irregular violence may be proved (in America) by the hurricanes which are sometimes caused by it in the Gulf of the West Indies, and (in Europe) by that sort of unusual current which, last year, caused the wreck of a frigate and forty sail of merchantmen at once on the coast of Portugal, and the occurrence of which often leads mariners into dangerous errors in the neighbourhood of the Scilly Islands. But one effect of this flood, which it is chiefly to my present purpose to notice, is this, that by intermingling itself with those rivers (the Guadiana and Guadalquivir) high up their channels, it deposits in the shape of mud in their beds the volcanic impurities which accompany it throughout its course : these impurities, stagnating in the beds of the rivers (from their currents not being of sufficient force to resist the flood at certain times of the year), extend themselves through the sandy and other porous soils in the neighbourhood of the rivers, and corrupt the waters of the wells ; which waters, thus

60 Roving the Celtic and Iberian fields,
At last betakes him to this ominous wood,

rendered foul and brackish, engender diseases among those who drink of them, and, in particular, propagate that same malady in Europe which had appeared before from the same cause in America and the West Indies.

That such a deterioration of the water in wells is sufficient to generate distempers, and that the cause above assigned is the real cause of the water in the wells of the southern provinces of Spain becoming impure and brackish, are points which I shall treat more at large hereafter; and as the same cause would operate as to that portion of the flood which goes up the Mediterranean, in the river Arno, which directly opposes its mouth to the course of it, or wherever else it might leave greater deposits, owing to winding channels or muddy obstructions in rivers, it is not surprising that the same effect should ensue; and the distance between Gibraltar and Leghorn (unless a communication of the infection from one place to the other should be proved) serves to shew that the disease originates in some general cause widely extended, in Europe, as it appears to do in the West Indies and America.

In order for the flood before described to act with full effect, that is, with a full retention of all its original impurities, it must be supposed to remain together, unmixed and uncorrected by the sea which it traverses; and, to do that, it should seem as if it must pass beneath the surface of the sea, since, if it came upon the surface, there would be evidence of it there in the shape of a continued current. This is a question of great magnitude, belonging to another subject,

And in thick shelter of black shades embower'd,
 Excels his mother at her mighty art,

of which all that I shall say here is this, that when the former supposition is stated to be the fact in regard to the river Alphæus in the following quotation,

Æn. iii. 694. —Alphæum fama est huc, Elidis amnem
 Occultas egisse vias subter mare—

there is good reason to suspect that the Alphæus there spoken of has a course beneath the sea still longer than that which we are questioning concerning this flood. I shall say a word or two more hereafter of this Alphæus, in speaking of the Egyptian figure in one of the subjoined plates, that has her vest spotted with the letter alpha.—So much, for the present, as to the cause of the malady under discussion: I now return to Comus. The charming rod in his hand I take to be the ecliptic line, passing from the tropic of Capricorn to that of Cancer, or rather, an extension of that line in a direction from south-west to north-east. That the rod in question is the ecliptic line, will appear from many passages noticed hereafter, and it is confirmed by these lines from Milton's poem of *Lycidas*, 100:

It was that fatal and perfidious bark
 Built i' th' eclipse.

Which poem of *Lycidas* is, in fact, upon the very same subject as this *Mask of Comus*, as I shall shew by and by. The crystal glass in the other hand of Comus is the ice of the Andes, in the shape of

Offering to every weary traveller
 65 His orient liquor in a crystal glass,
 To quench the drought of Phœbus, which, as they taste,
 (For most do taste through fond intemperate thirst,)
 Soon as the potion works, their human count'nance,
 The express image of the Gods, is chang'd
 70 Into some brutish form of wolf or bear,
 74 Nor once perceive their foul disfigurement,
 But boast themselves more comely than before,
 And all their friends (*f*) and native home forget.

the flood of which I have spoken; and "the orient liquor," of 65, is that same flood as it makes its way to, and rises in the wells of the country.

(*f*) The forgetting of friends, &c. may be intended as descriptive of the stupor which is one of the horrid symptoms of the disease in question, as the various brutish forms are of its other shocking symptoms, amounting to a total degradation of man. "The sensual sty," of 77, when compared with 984,

To triumph in victorious dance
 O'er sensual folly and intemperance,

and other frequent (direct or oblique) praises of temperance, seem to me intended to intimate, that (whether intemperance of any sort might, or might not, be a concomitant cause of the disease) yet the reverse of it, or a due reserve in the indulgence of the appetites (perhaps of all kinds) would considerably tend to its cure.

—Therefore when any favour'd of high Jove
 Chances to pass——
 I shoot from heav'n :

——but first I must put off

84 These my sky robes,
 And take the weeds and likeness of a swain
 That to the service of this house belongs,
 And in this office of his mountain watch
 90 Likeliest and nearest to the present aid
 Of this occasion.——

Comus enters with a charming Rod in one hand, his Glass in the other ; with him a rout of Monsters headed like sundry sorts of wild Beasts, but otherwise like Men and Women, their Apparel glistering ; they come in making a riotous and unruly noise, with Torches in their hands.

— — — — —
 105 Braid your locks with rosy twine,
 Dropping odours, dropping wine.
 128 Hail, Goddess of nocturnal sport,
 Dark-vail'd Cotytto (*g*), t'whom the secret flame
 Of midnight torches burns ; mysterious dame

(*g*) The goddess Cotytto I take to be the great lake called Titieca de Chuquito (vide D'Anville's map), which has the shape of a guana, lizard, or dragon, as noticed in the expression "dragon womb:" it is situate not far from the winter-tropic, or night of the year, as marked by the epithets nocturnal and midnight. The

- That ne'er art call'd, but when the dragon womb
 Of Stygian darkness spits her thickest gloom,
 And makes one blot of all the air,
 Stay thy cloudy ebon chair,
 135 Wherein thou rid'st with Hecate.
 143 Come, knit hands, and beat the ground
 In a light fantastic round (*h*).

The Measure.

- 145 Break off, break off, I feel the different pace
 Of some chaste footing near about this ground.
 Run to your shrouds within these brakes and trees (*i*),

torches allude probably to the numerous volcanoes of Peru, the bordering country; and this lake seems to be invoked by Comus, because almost all the rivers of South America which take their course northerly, seem to derive their source directly or indirectly from thence; and a principal one of them, the Amaru-mayo, of which I shall say a great deal hereafter, is called at the beginning of its course by the name of Quetoto.

(*h*) As Comus represents the flood, of which I have been speaking, so his rout of monsters (monsters, as causing such horrible diseases) are the waves of that flood beating on the shore, and forcing their way up the rivers Guadiana and Guadalquivir; their dance (with its regularity, as marked by the term "measure") having an allusion, perhaps, to the tides which accompany those waves.

(*i*) The flood being intercepted in its return to the sea, becomes stagnant in the close woods and windings of the rivers, and leaves,

Our number may affright. Some virgin sure
 (For so I can distinguish by mine art)
 150 Benighted in these woods. Now to my charms
 And to my wily trains; I shall ere long
 Be well stock'd with as fair a herd as graz'd
 About my mother Circe. Thus I hurl
 My dazzling spells into the spongy air,
 155 Of pow'r to cheat the eye with blear illusion,
 And give it false presentments, lest the place
 And my quaint habits breed astonishment,
 And put the damsel to suspicious flight,
 Which must not be, for that's against my course.

—————When once her eye

165 Hath met the virtue of this magic dust——

The Lady (k) enters.

165 This way the noise was, if mine ear be true,

as it stagnates, an impure deposit, derived ultimately from the volcanoes of Peru, as will appear hereafter. A part of this remains upon the surface of the water in the shape of a "magic dust," 165, or of a scum, 600,

—————"when at last

Gather'd like scum, and settled to itself;"

and hence perhaps the reason why this drama is denominated a Mask.

(k) The Lady, I take to be the lake of pure water at the head of

My best guide now : methought it was the sound
 Of riot and ill-manag'd merriment,
 Such as the jocund flute or gamesome pipe
 Stirs up among the loose unletter'd hinds,
 175 When, for their teeming flocks and granges full,

the rivers. This lake is divided into two parts in D'Anville's map ; but, though that to the southward seems rather referable to the Guadalquivir river, yet it is remarkable that by their names they are both referred to the other river by being called, the one Lagunas de Guadiana, the other Los Ojos de Guadiana. The latter denomination, which would appear to arise from this part of the lake having, according to D'Anville's map, the shape of the human ear (Ojos, audio, to hear), is brought into notice in this place ; as again, 565, " I was all ear," and in many future passages. These two lakes may possibly be connected together, and with the heads of the rivers at some period of the year, though, from the Lady losing her Brothers, it would seem that they were now separated : however that may be, there can be no doubt that through sands, or other porous soils, the two rivers have their sources ultimately in these lakes. The s final of " bounteous," thrown off to the following word " Pan," in the words " bounteous Pan," is an artful indication of the country of Spain, the true scene of the poem ; and I take upon me to state it as a common artifice with all the ancient poets, Greek, Latin, and English, to adopt this mode of giving such indications, it being in fact one of the many ways of joining words, to which the *verborum callida junctura* of the *Ars Poetica* of Horace refers.

- In wanton dance they praise the bounteous Pan,
 And thank the Gods amiss. I should be loath
 To meet the rudeness and swill'd (*l*) insolence
 Of such late wassailers; yet, O where else
 180 Shall I inform my unacquainted feet
 In the blind mazes of this tangled wood?
 My brothers, when they saw me wearied out
 With this long way, resolving here to lodge
 Under the spreading favour of these pines,
 185 Stept, as they said, to the next thicket side
 To bring me berries, or such cooling fruit
 As the kind hospitable woods provide.
 They left us then when the gray-hooded ev'n (*m*),
 Like a sad votarist in palmer's weed,
 190 Rose from the hindmost wheels of Phœbus' wain.
 But where they are, and why they come not back
 Is now the labour of my thoughts: 't is likeliest
 They had engag'd their wandering steps too far,
 And envious darkness, ere they could return,
 195 Had stoln them from me.—

(*l*) This seems to relate to the fulness of the flood, at and after the autumnal equinox, owing to the south-west winds then prevailing.

(*m*) This marks the separation of the lake from the rivers, as is before stated to be laid down by D'Anville, but insinuates that at some period of the year they are united: the separation may possibly take place towards the autumn, the evening of the year, when the summer springs in the lake may be supposed to fail.

- 201 This is the place, as well as I may guess,
 Whence even now the tumult of loud mirth
 Was rife and perfect in my list'ning ear (*n*),
 Yet nought but single darkness do I find.
- 205 What might this be? A thousand fantasies
 Begin to throng into my memory,
 Of calling shapes and beck'ning shadows (*o*) dire,
 And airy tongues that syllable men's names
-

(*n*) Vide what is remarked in note *k*, on the ear.

(*o*) The shapes and shadows (205) may allude to the variety of fanciful forms assumed by the fogs; and the tongues, to the marks of that shape made by the waves on the shore. The invocation to Chastity has a reference to the pure uninjurious nature of fresh water, like that of the lake which the Lady represents. The word Guardian (219) alludes to the names of the rivers, as before. The epithet "glistening" is sufficiently applicable to water, and as such may be well suited to the apparel of Comus's rout of monsters, ante. The silver lining of the dark clouds refers probably to something peculiar in the appearance of the fogs, rising over the stagnant waters of this country; for, in a very remarkable passage (560 et seq.), they are described as resembling steams. The song to Echo has probably a like local allusion to the occurrence of echos in Los Ojos de Guadiana (which lake resembles a shell in shape, as noticed in the song, as well as an ear); but having no topographical book at hand that treats of this part of Spain with sufficient accuracy, I cannot ascertain these matters.

On sands, and shores, and desert wildernesses.

210 These thoughts may startle well, but not astound—

The virtuous mind, that ever walks attended

By a strong-siding champion, Conscience.—

O, welcome—

215 ———thou unblemish'd form of Chastity ;

I see ye visibly, and now believe

That He, the Supreme Good, t' whom all things ill

Are but as slavish officers of vengeance,

Would send a glist'ring guardian, if need were,

220 To keep my life and honour unassail'd.

Was I deceiv'd, or did a sable cloud

Turn forth her silver lining on the night ?

I did not err ; there does a sable cloud

Turn forth her silver lining on the night,

225 And cast a gleam over this tufted grove.

I cannot hallow to my brothers, but

Such noise as I can make to be heard farthest

I'll venture, for my new-enliven'd spirits

Prompt me, and they perhaps are not far off.

S O N G.

230 *Sweet Echo, sweetest nymph that liv'st unseen*
Within thy airy shell——

Com. Can any mortal mixture of earth's mould
Breathe such divine enchanting ravishment ?

Sure something holy lodges in that breast,
And with these raptures moves the vocal air

- To testify his hidden residence——
- 262 ——Such sacred and home-felt delight,
Such sober certainty of waking bliss
I never heard till now. I'll speak to her,
- 265 And she shall be my queen. Hail, foreign wonder!
Whom certain these rough shades did never breed,
Unless the Goddess that in rural shrine
Dwell'st here with Pan, or Sylvan, by blest song
Forbidding every bleak unkindly fog
- 270 To touch the prosperous growth of this tall wood.
Lady. Nay, gentle shepherd, ill is lost that praise
That is address'd to unattending ears (*p*).——
- 277 *Com.* What chance, good Lady, hath bereft you thus?
Lady. Dim darkness and this leafy labyrinth.
Com. Could that divide you from near-ushering guides?
- 280 *Lady.* They left me weary on a grassy turf.
Com. By falsehood, or discourtesy, or why?
Lady. To seek i'th' valley some cool friendly spring.
Com. And left your fair side all unguarded, Lady?
Lady. They were but twain, and purpos'd quick return.
- 285 *Com.* Perhaps forestalling night prevented them?

(*p*) Note the word “ears,” and in 279, another reference to the names of the rivers under the word “guides,” as line 284 shews that there were two rivers nearly of the same name. The clusters of grapes mark the season of autumn: the Brothers, being creatures of the element, &c. denotes that it is water they represent. Line 306 marks the westerly course of the rivers.

Lady. How easy my misfortune is to hit !

Com. Imports their loss beside the present need ?

Lady. No less than if I should my brothers lose.

Com. Were they of manly prime or youthful bloom ?

290 *Lady.* As smooth as Hebe's their unrazor'd lips.

Com. Two such I saw, what time the labour'd ox

In his loose traces from the furrow came,

And the swinkt hedger at his supper sat ;

I saw them under a green mantling vine

295 That crawls along the side of yon small hill,

Plucking ripe clusters from the tender shoots :

Their port was more than human ; as they stood

I took it for a faery vision

Of some gay creatures of the element,

300 That in the colours of the rainbow live,

And play i' th' plaited clouds. I was awe-struck,

And as I pass'd I worship'd : if these you seek,

It were a journey like the path to heav'n

To help you find them. *Lady.* Gentle villager,

305 What readiest way would bring me to that place ?

Com. Due west it rises from this shrubby point.

Lady. To find that out, good shepherd, I suppose,

In such a scant allowance of star-light,

Would overtask the best land-pilot's art,

310 Without the sure guess of well-practis'd feet.

Com. I know each lane, and every alley green,

Dingle, or bushy dell of this wild wood,

And every bosky bourn from side to side,

My daily walks and ancient neighbourhood.

320 —I can conduct you, Lady, to a low
But loyal cottage.—

The two Brothers.

Eld. Bro. Unmuffle ye faint stars, and thou fair moon,
—And disinherit Chaos, that reigns here
In double night of darkness and of shades;
Or, if your influence be quite damm'd up (*q*)
With black usurping mists, some gentle taper,
Though a rush-candle from the wicker hole
Of some clay habitation, visit us
340 With thy long levell'd rule of streaming light.
2 Bro. ——— Might we but hear
The folded flocks penn'd in their wattled cotes,
345 Or sound of pastoral reed with oaten stops,
'T would be some solace.—
350 But O, that hapless virgin, our lost sister !
Where may she wander now, whither betake her

(*q*) I incline to think that “the gentle taper from clay habitation” is intended to allude to the ignes fatui, which are not uncommon in low damp situations, and which may be also alluded to in 154, when Comus hurls

“His dazzling spells into the spongy air,”

and by the torches which his rout of monsters are introduced with in their hands. The folded flocks and pastoral reed of 344, refer to the superior breed of sheep for which Spain is so famous.

From the chill dew, amongst rude burs and bristles ?
Perhaps some cold bank is her bolster now.—

Eld. Bro. Peace, brother ! be not over exquisite

360 To cast the fashion of uncertain evils.

381 —He that has light within his own clear breast

May sit i' th' centre and enjoy bright day (*r*) ;

But he that hides a dark soul and foul thoughts,

Benighted walks under the mid-day sun ;

385 Himself is his own dungeon.

2 *Bro.* 'T is most true ;——

But beauty, like the fair Hesperian tree

395 Laden with blooming gold, had need the guard (*s*)

Of dragon-watch.——

Eld. Bro. My sister is not so defenceless left

417 As you imagine ; she has a hidden strength

Which you remember not.

2 *Bro.* What hidden strength,

420 Unless the strength of Heav'n, if you mean that ?

Eld. Bro. I mean that too ; but yet a hidden strength,

Which, if Heav'n gave it, may be term'd her own :

(*r*) These lines refer to the purity of the water of the lake.

(*s*) A reference again to the names of the rivers, as once more in 416, by the word “ defenceless,” and more particularly to that of the Guadalquivir by the quivered nymph of 425. These lines seem to contain a more particular description of the scene in which the drama lies, and further allusions to the good qualities of pure fresh water, under the praises of virginity.

- 'Tis chastity, my brother, chastity ;
 She that has that is clad in complete steel,
 425 And like a quiver'd nymph with arrows keen,
 May trace huge forests and unharbour'd heaths,
 Infamous hills, and sandy perilous wilds,
 Where, through the sacred rays of Chastity,
 No savage fierce, bandite, or mountaineer,
 430 Will dare to soil her virgin purity :
 Yea, there, where very desolation dwells
 By grots, and caverns shagg'd with horrid shades,
 She may pass on with unblench'd majesty,
 Be it not done in pride or in presumption.
 435 Some say no evil thing that walks by night
 In fog or fire, by lake or moorish fen,
 Blue meager hag——
 ——Or swart faery of the mine,
 Hath hurtful power o'er true virginity.—
 466 ————But when lust—
 —Lets in defilement to the inward parts (1),
 470 The soul grows clotted by contagion,
 Imbodies, and imbrutes, till she quite lose
 The divine property of her first being.
 Such are those thick and gloomy shadows damp
 Oft seen in charnel vaults and sepulchres,

(1) Under a description of the effects of a lustful union of impure with pure, a particular account is given of the malignant nature of the damps, fogs, and stagnant waters in question.

475 Ling'ring, and sitting by a new-made grave,
 As loath to leave the body that it lov'd,
 And link'd itself by carnal sensuality
 To a degenerate and degraded state.

483 —List, list, I hear (*u*)
 Some far-off hallow break the silent air.
 2 *Bro.* I thought so too: what should it be?

486 *Eld. Bro.* For certain—

—Some roving robber—

2 *Bro.* Heav'n keep my sister. Again, again, and near;

490 Best draw, and stand upon our guard.

Eld. Bro. I'll hallow;

If he be friendly, he comes well; if not,

Defence is a good cause, and Heav'n be for us.

The Attendant Spirit, habited like a Shepherd.

497 *Spir.* What voice is that?—

—*Eld. Bro.* Thyrsis? whose artful strains have oft delay'd (*w*)

500 The huddling brook to hear his madrigal,

And sweeten'd every muskrose of the dale.—

—*Spir.* I came not here on such a trivial toy

(*u*) Notice, as before, the allusion to the ear; to the nature of the flood (represented by Comus) under the word “ roving ;” and the intimations given by the words “ guard” and “ defence,” 491 and 494.

(*w*) The first three of these lines are a beautiful intimation that the Attendant Spirit represents the air or wind; as those that follow mark the pastoral nature of the country of Spain.

As a stray'd ewe, or to pursue the stealth
 Of pilfering wolf, not all the fleecy wealth
 510 That doth enrich these downs, is worth a thought
 To this my errand, and the care it brought.
 But, O my virgin Lady——

——Then my fears are true.

Eld. Bro. What fears, good Thyrsis? Prithee briefly shew.

Spir. I'll tell ye——

525 —Within the navel of this hideous wood,
 Immur'd in cypress shades a sorcerer dwells (x),
 Of Bacchus and of Circe born, great Comus,
 Deep skill'd in all his mother's witcheries,
 And here to every thirsty wanderer,
 530 By sly enticement gives his baneful cup,
 With many murmurs mix'd, whose pleasing poison
 The visage quite transforms of him that drinks,
 And the inglorious likeness of a beast
 Fixes instead, unmoulding reason's mintage
 535 Character'd in the face; this I have learn'd
 Tending my flocks hard by i' th' hilly crofts,
 That brow this bottom glade, whence night by night
 He and his monstrous rout are heard to howl
 Like stabled wolves, or tigers at their prey,
 540 Doing abhorred rites to Hecate
 In their obscured haunts of inmost bowers.
 Yet have they many baits and guileful spells
 To inveigle and invite th' unwary sense

(x) These lines again give a statement of what is the real basis of the fable, as remarked in note (e).

- Of them that pass unweeting by the way.
 This evening late——
- 554 —The wonted roar was up amidst the woods,
 And fill'd the air with barbarous dissonance ;
 —I ceas'd, and listen'd them a while,
 Till an unusual stop of sudden silence
 Gave respite to the drowsy flighted steeds
 That draw the litter of close-curtain'd sleep ;
- 560 At last a soft and solemn breathing sound
 Rose like a steam of rich distill'd perfumes,
 And stole upon the air, that even silence (*y*)
 Was took ere she was ware, and wish'd she might
 Deny her nature, and be never more
- 565 Still to be so displac'd. I was all ear,
 And took in strains that might create a soul
 Under the ribs of death ; but O ere long
 Too well I did perceive it was the voice
 Of my most honour'd Lady——
- 573 —Then down the lawns I ran with headlong haste

(*y*) As to the sound here noticed, it may possibly allude to the escape of air from the steams on the formation of ignes fatui, or to a like escape of air on the ignes fatui bursting ; points which I leave others to determine. Some such allusion may possibly have been before implied by “ the calling shapes” of 206. Note the mention of the ear in 565, again 575, and the course of the rivers originating at the ear, and proceeding till they meet Comus from the sea ; the Attendant Spirit (the air or wind) accompanying their currents.

- Through paths and turnings often trod by day,
 Till guided by mine ear I found the place,
 Where that damn'd wizard hid in sly disguise
 (For so by certain signs I knew) had met
 Already, ere my best speed could prevent,
 The aidless innocent Lady his wish'd prey——
- 588 2 *Bro.* —Is this the confidence you gave me, brother?
Eld. Bro. —Yes, and keep it still:
 Lean on it safely; not a period
 Shall be unsaid for me——
- 598 —Evil on itself shall back recoil,
 And mix no more with goodness, when at last (z)
 Gather'd like scum, and settled to itself,
 It shall be in eternal restless change
 Self-fed and self-consum'd——
- 604 ———But come, let's on:
 Against th' opposing will and arm of Heav'n
 May never this just sword be lifted up:
 But for that damn'd magician, let him be girt
 ——with all the monstrous forms
- 611 'Twixt Africa and Ind, I'll find him out,
 And force him to restore his purchase back (aa),

(z) These lines seem to refer to the natural means by which, in the end, the malignant qualities of the waters are corrected; namely, by the retreat of the flood, and the land-springs recovering their ascendancy, as hereafter suggested more at large.

(aa) The term "Ind" being equivocal, I take it that the West and not the East Indies are meant by it, since between the former

Or drag him by the curls, to a foul death,
Curs'd as his life.

Spir. —Alas!——

618 Far other arms and other weapons must
Be those that quell the might of hellish charms:
620 He with his bare wand can unthred thy joints,
And crumble all thy sinews.

Eld. Bro. Why prithee, shepherd,
How durst thou then thyself approach so near,
As to make this relation?

625 *Spir.* Care and utmost shifts
How to secure the Lady from surprisal (*bb*),

and Africa lies the course of the flood in question: the curls may be the waves of that flood; and the lines that follow, introduce some notice of the medical remedies, which it is the main end of the poem to recommend, against the malignant effects of the brackish waters.

(*bb*) I at first imagined that Arabia or India might be alluded to by these lines; but, when I reflected that it was the Attendant Spirit who speaks, and that he represents the air or wind, I thought it must be our own country, England, which is sufficiently pastoral to justify the use of the term Shepherd, which is remarkably subject to the influence of winds, as implied by “He lov’d me well,” &c. and which, I believe, in all periods of history, has been distinguished for a superior skill in medicine and the practice of healing.

Of Homer’s enigmatical root, Moly, I have given a clear explanation elsewhere. The Hæmony of Milton is not less enigmatical; and I persuade myself that, before I have done, the reader (however he may hesitate, upon the mere perusal of this note) will be disposed

Brought to my mind a certain shepherd lad,
Of small regard to see to, yet well skill'd

to think me right in interpreting it to be no other than the gin-seng root, a medicine which is so famous in China, and of which I shall speak hereafter at considerable length.

According to the true essence of an enigma, there should be something stated in it as a foundation for guessing it; and as the quotations inserted hereafter, in description of that root, mention that "gin" signifies a man in the Chinese language, and the second syllable "seng" conveys the same sound as to sing: and since to sing, or a song, means the same as a hymn; man-hymn, or hymn-man, or hæmony, will acquire an approximation to the name of gin-seng, and so poetically serve to disguise the reality of it. If this should be thought a frivolous, or sing-song explanation of mine, I would observe, that it is the multitude of similar plays upon words adopted by the poets of antiquity in their lavish praises of the gin-seng, that gave birth to that very cant-term of sing-song: and when I shall hereafter have adduced various examples of them "in pari materia," for like enigmatical purposes of disguise, the reader will be less startled than he may now be: in the mean time, I would beg him to suppress his smiles.—The lime-twigs, of 654, mark the strong impregnation of the waters with a viscid matter, as further noticed again 927,

"Smear'd with gums of glutinous heat."

The expression of the sons of Vulcan vomiting smoke, shews that this impregnation is of an igneous volcanic nature, and confirms the

- In every virtuous plant and healing herb
 630 That spreads her verdant leaf to th' morning ray.
 He lov'd me well, and oft would beg me sing,
 Which when I did, he on the tender grass
 Would sit, and hearken even to ecstasy,
 And in requital ope his leathern srip,
 635 And shew me simples of a thousand names,
 Telling their strange and vigorous faculties;
 Amongst the rest a small unsightly root,
 But of divine effect, he cull'd me out;
 The leaf was darkish, and had prickles on it,
 640 But in another country, as he said,
 Bore a bright golden flow'r, but not in this soil:
 Unknown, and like esteem'd, and the dull swain
 Treads on it daily with his clouted shoon;
 And yet more med'cinal is it than that Moly
 645 That Hermes once to wise Ulysses gave;
 He call'd it Hæmony, and gave it me,
 And bad me keep it as of sov'reign use
 'Gainst all enchantments, mildew, blast and damp,
 Or ghastly furies' apparition:
 650 I purs'd it up, but little reck'ning made,
 Till now that this extremity compell'd:

statement above offered, that the primary cause of the brackishness of the waters is the muddy deposit of a scum originally generated in the volcanoes of Peru. The shield born by the angel before the rivers in their course, 666, is the fortress of Gibraltar in possession of the English (αργυρελος).

- But now I find it true ; for by this means
 I knew the foul enchanter, though disguis'd,
 Enter'd the very lime-twigs of his spells,
 655 And yet came off: if you have this about you,
 As I will give you when we go, you may
 Boldly assault the necromancer's hall ;
 Where if he be, with dauntless hardihood
 And brandish'd blade rush on him, break his glass,
 660 And shed the luscious liquor on the ground ;
 But seize his wand: though he and his curst crew
 Fierce sign of battle make, and menace high,
 Or, like the sons of Vulcan, vomit smoke,
 Yet will they soon retire, if he but shrink.
 665 *Eld. Bro.* Thrysis, lead on apace. I'll follow thee,
 And some good angel bear a shield before us.

The Scene changes to a stately Palace (cc), set out with all manner of deliciousness ; soft Music, Tables spread with all dainties. Comus appears with his Rabble, and the Lady set in an enchanted Chair, to whom he offers his Glass, which she puts by, and goes about to rise.

Com. Nay, Lady, sit ; if I but wave this wand,
 Your nerves are all chain'd up in alabaster,

(cc) Is the enchanted chair, the city of Seville, on the Guadalquivir, quasi Sedile ; enchanted, from being liable to be flooded at the fall of the year, as intimated possibly by the expression of the Lady's going about to rise ? Or, when the Lady is said to be set in

And you a statue, or as Daphne was,
670 Root-bound, that fled Apollo.

Lady. Fool, do not boast,
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled, while Heav'n sees good.

675 *Com.* Why are you vex'd, Lady? why do you frown?—

705 —*Lady.* Mercy guard me!
Hence with thy brew'd enchantments, foul deceiver.—

an enchanted chair, does it allude to the impure sediment deposited by the flood, Comus, in the waters of the rivers which have their ultimate source in the lake (the Lady), a part of which impurity rising in scum or magic dust on the surface of the water (ut ante), may serve to explain the going about to rise? This last interpretation would seem to agree with the wish expressed by Sabrina, 940, on the Lady's rising out of her seat,

“Nor wet October's torrent flood

Thy molten crystal fill with mud.”

However that may be, the stately palace would seem to refer to the beauty of the city of Seville; and the dainties, to the richness of the country around it, famous for the wines of Xerés, &c. Comus's threat of turning the Lady into a statue by the waving of his wand, may imply, that as he (the flood) is there in Spain, owing to the influence of the sun in his passage from the equator to the tropic of Cancer; so if, by waving his ecliptic rod, he should resort to its influence at its other end, that is, to the influence of the ice of

- 747 —*Com.* List, Lady, be not coy, and be not cosen'd
 With that same vaunted name virginity (*dd*).——
- 766 —*Lady.* I had not thought to have unlock'd my lips
 In this unhallo'd air——
- 790 —To him that dares
 Arm his profane tongue with contemptuous words
 Against the sun-clad power of chastity;
 Fain would I something say, yet to what end?
 Thou hast nor ear, nor soul to apprehend
- 795 The sublime notion, and high mystery,
 That must be utter'd to unfold the sage
 And serious doctrine of virginity——
- 802 —Thou art not fit to hear thyself convinc'd;
 Yet, should I try, the uncontrolled worth

the Andes under the tropic of Capricorn, he could thereby turn her into ice, though her chair is now only immanacled, 674, or surrounded by a flood of stagnant water. The frowning of the Lady, 675, alludes to the darkness of the fogs; and “the brew'd enchantments,” 706, to the baleful effects of the waters, impregnated as above; note also the word “guard,” 705.

(*dd*) These lines, and those that follow 790, seem, under the word virginity and its mysterious doctrine, to hint obliquely at the powerful efficacy of the gin-seng root in the cure of the disease occasioned by the impure waters; and as it has been before noticed that gin means a man in the Chinese language, I here (for the first time on this point) would direct the reader's attention to either syllable of the word “virgin,” as coupled with the second syllable of the word “cosen'd.”

Of this pure cause would kindle my rapt spirits
 805 To such a flame of sacred vehemence,
 That dumb things would be mov'd to sympathize,
 And the brute earth would lend her nerves, and shake,
 Till all thy magic structures rear'd so high,
 Were shatter'd into heaps o'er thy false head.
Com. She fables not; I feel that I do fear
 Her words set off by some superior power;
 And though not mortal, yet a cold shudd'ring dew (*ee*)
 Dips me all o'er.—

(*ee*) The shaking and the shuddering dew seem to denote that the disease under consideration originates in, or partakes of, the nature of an ague, of which I shall say much hereafter, observing only at present, that, besides that the accounts from Alicant in Spain, which arrived in the beginning of the month of January 1805 (and which, at the time I am now writing, were the last), state that there were many patients in the hospitals there ill of the ague: I may also add what I have been told, that the West India fevers are commonly accompanied by aguish symptoms. I offer this suggestion with the greatest deference; but is it not possible that the expression “some superior power” may denote that the effect of the exhibition of the gin-seng is, to alter the quality of the patient's fever, and reduce it to a regular ague? Note also the certainty of the beneficial effects of the gin-seng, as expressed by the words, “she fables not; I feel,” &c. This indeed had been before noticed in 654, where it is said by the Attendant Spirit, that, fortified against Comus by the hæmony, he could

“Enter the very lime-twigs of his spells,
 And yet come off.”

The Brothers rush in with swords (ff) drawn, wrest his Glass out of his hand, and break it against the ground; his Rout make sign of resistance, but are all driven in.—The Attendant Spirit comes in.

Spir. What! have you let the false enchanter'scape?

825 O, ye mistook; ye should have snatch'd his wand
And bound him fast; without his rod revers'd (gg),

(ff) The swords of the Brothers may be the currents of the rivers, the fresh water of which (as would appear) at length gains an ascendancy over the brackish waters of the flood (in other words, breaks Comus's glass against the ground), and drives it into the sea. The remark of the Attendant Spirit, that they should have snatched Comus's wand and bound him fast, may possibly mean that their efforts would have been more effectual if they had been aided by the influence of the other end of his wand, arising from the ice of the Andes at the tropic of Capricorn; and they had thereby bound up the waters by frost, which, better than any thing else, would have tended to separate the pure fresh water (to release the Lady) from that which was saline, brackish, and impure.

(gg) The stony fetters in which the Lady sits motionless I take to allude to the cold benumbed state into which the patients under the fever are liable to be brought by administering the gin-seng root, and thereby producing the cold fit of an ague.

I would now offer to the reader's notice the other medicinal substance, which it is the object of this poem to recommend by way

And backward mutters of dissevering power,
 We cannot free the Lady that sits here
 In stony fetters fix'd and motionless.

830 Yet stay, be not disturb'd; now I bethink me,

of cure of the disease in question, and that is no other than the famous Peruvian bark; for I think that the reversal of the rod, and backward mutters of dissevering power, 827, are meant to insinuate that, in order to effect a perfect cure after bringing on the cold fit, you must go back to the tropic of Capricorn for the Peruvian bark, to be administered, I apprehend, while the fever is off the patient. The tree which produces this bark grows about the head of the river Madeira or Mateira, in South America, not far from the winter tropic; this river falls at right angles into the great river Amazon, which seems to be noticed by the term "cross-flowing course," 842; though that term, as well as the epithets "backward and dissevering" here used, may possibly refer to the geographical circumstance observed in a former note of the rivers hereabouts changing their courses to opposite directions at different seasons of the year. The name of the Madeira or Mateira seems to be obliquely hinted at by the word "mutters," which I should feel some reserve in mentioning, if I had not met with thousands of similar plays upon words in the ancient classics inserted there, as well for the purpose of enigmatical disguise as of discovery also. I here repeat again, that if the reader should pause or doubt at these or the like suggestions or explanations, I only wish him to hear me out, and to take what I say all together.

Some other means I have which may be us'd,
 Which once of Melibæus (*hh*) old I learn'd,
 The soothest shepherd that e'er pip'd on plains.
 There is a gentle Nymph not far from hence,
 835 That with moist curb sways the smooth Severn stream,
 Sabrina is her name, a virgin pure ;
 Whilom she was the daughter of Locrine,
 That had the sceptre from his father Brute.

(*hh*) I take Melibæus to represent South America, the great rivers of which country are noticed by the line 833 :

"The soothest shepherd that e'er pip'd on plains."

The term "shepherd" relates particularly to the river Madeira, the linear course of which (vide Plate II.) is remarkably like a shepherd's crook, and the epithet "soothest" may refer to the superlative efficacy of the bark that grows on that river. This same character, Melibæus, is introduced (and precisely with relation to the same subject as that now under discussion) in the first Eclogue of Virgil ; and I may add that all, or almost all the rest of his Eclogues, relate also to this very subject ; and it might be well worth while to examine the Idyls of Theocritus as to the same point, which I cannot now stop to do. The poetic terms of nectar and ambrosia, 848, are strongly descriptive of the ever-during, divine efficacy of the bark. "Oft at eve," &c. 853, alludes to the western position of the country which produces it ; as the "vial'd liquors," 858, may intimate that it is to be used as a medicine in the shape of a decoction.

She, guiltless damsel, flying the mad pursuit
 840 Of her enraged stepdame Guendolen,
 Commended her fair innocence to the flood
 That stay'd her flight with his cross-flowing course.
 The water-nymphs that in the bottom play'd,
 Held up their pearled wrists and took her in,
 845 Bearing her straight to aged Nereus' hall,
 Who, piteous of her woes, rear'd her lank head,
 And gave her to his daughters to imbathe
 In nectar'd lavers strew'd with asphodil,
 And through the porch and inlet of each sense
 850 Dropp'd in ambrosial oils till she reviv'd,
 And underwent a quick immortal change,
 Made goddess of the river. Still she retains
 Her maiden gentleness, and oft at eve
 Visits the herds along the twilight meadows,
 855 Helping all urchin blasts and ill-luck signs
 That the shrewd meddling elf delights to make,
 Which she with precious vial'd liquors heals.
 For which the shepherds at their festivals
 Carol her goodness loud in rustic lays,
 860 And throw sweet garland wreaths into her stream,
 Of pansies, pinks, and gaudy daffadils.
 And, as the old swain said, she can unlock (ii)

(ii) But though the efficacy of the bark is such as stated in the last note, yet these lines seem to shew that that is not to be expected till the fever has been converted into an ague by an exhibition of the

The clasping charm, and thaw the numbing spell,
 If she be right invok'd with warbled song;
 865 For maidenhood she loves, and will be swift
 To aid a virgin, such as was herself,
 In hard-besetting need: this will I try,
 And add the pow'r of some adjuring verse.

S O N G.

Sabrina (*kk*) fair, listen where thou art sitting—
 In twisted braids of lillies knitting

gin-seng (or a substitute or equivalent for it, of which I shall say more by and by). It should be noticed also that the attention is drawn here, as in many other passages, to the name of the gin-seng itself, by the sound or sense of the words virgin, warbled song, and adjuring verse.

(*kk*) The use of Sabrina (or rather of the Severn, named before Sabrina, in 835) for the South American river Madeira, on which the bark grows, seems to be for enigmatical disguise, and may be explained by supposing the Severn to mean the same as Severing, and then referring back to note (*gg*), on the geographical allusion implied by the epithet “dissevering,” of 827. As to the Severn (or the Madeira) being not far from the scene of the drama, that may be solved either from the Madeira's accompanying the flood mainly in question in its course from South America, or from its finding its way generally, like all other rivers, to the sea, and acquiring thereby an ubiquity, as a component part of the sea; which ubiquity of

The loose train of thy amber-dropping hair——
 875 ——Goddess of the silver lake——
 895 ——Rise, rise, and heave thy rosy head ——
 From thy coral-paven bed,——

rivers and the sea is a source of an infinite number of similar poetic licenses, to be found passim in all the ancient classics.

That the Madeira is really the river alluded to seems to follow, as well from the efficacy of what grows on its banks,

914 “ To undo the charmed band
 Of true virgin,” &c.

as from her being “ Goddess of the silver lake,” alluding to the silver of Peru ; from the mention of her heaving her head from her bed of coral, 894 ; from her beauties being

“ Thick set with agat, and the azure sheen
 Of turkis blue and em’rald green ;”

from the beryl and the golden ore of 942 ; from the neighbourhood of the Andes as implied by

“ May thy lofty head be crown’d
 With many a tow’r and terras round ;”

(the word tower being here used by an English poet in the same sense as *ταυρος* is often used by the Greek poets, for a mountain generally), and from the groves of myrrh and cinnamon ; all or most of which circumstances are noticed, if I remember right, in the account of the country of the Moxos in South America (which is the part of that continent now in question), inserted among the Jesuits’ Letters.

Sabrina rises, attended by Water-nymphs, and sings.

902 —Where my sliding chariot stays,
Thick set with agat, and the azure sheen
Of turkis blue and em'rald green

That in the channel strays.—

912 *Spir.* Goddess dear,
We implore thy powerful hand
To undo the charmed band

915 Of true virgin here distress,
Through the force and through the wile
Of unblest enchanter vile.

Sabr. Shepherd, 't is my office best

To help ensnared chastity :

920 Brightest Lady, look on me ;
Thus I sprinkle on thy breast
Drops that from my fountain pure,

I have kept of precious cure,

Thrice upon thy fingers' tip,

925 Thrice upon thy rubied lip ;
Next this marble venom'd seat

Smear'd with gums of glutinous heat,

I touch with chaste palms moist and cold :

Now the spell hath lost its hold (//).—

(//) But though Sabrina, or the Severn, may represent more immediately the American river where the bark is produced, yet I cannot help thinking (from what is stated to be the primary cause of

Sabrina descends, and the Lady rises out of her seat.

Spir. Virgin, daughter of Locrine,

Sprung of old Anchises' line,

the disease) that she is also intended to represent the streams themselves of the rivers Guadiana and Guadalquivir (of which the Severn, a known salubrious river, may stand as generally symbolical), when those rivers are restored, in process of time, to their pure unadulterated state; and that that is hinted to be most likely to happen after the frost shall have seized them in the neighbourhood of Seville, implied by "the marble seat" of 926; after which, and those rivers subsequently acquiring a free course, and becoming united perhaps with their natural sources in the lake ("touching the Lady with their chaste palms"), the spell is at length stated entirely to lose its hold upon her; or, in other words, the original cause of the infection ceases.

All this seems to be implied by "the country-dancers which are stated to come in," and which I take to be the land-springs that come down through the lake and rivers from the interior of the country; and further implied by the statement, that "Sabrina descends, and the Lady rises out of her seat;" by the Attendant Spirit (the pure fresh air) immediately suggesting a recollection of, 936,

"——The thousand petty rills

That tumble down the snowy hills;"

and by his observing to the Brothers, the rivers in question, 954,

- May thy brimmed waves for this
 935 Their full tribute never miss
 From a thousand petty rills,
 That tumble down the snowy hills;
 Summer drought or singed air
 Never scorch thy tresses fair,
 940 Nor wet October's torrent flood
 Thy molten crystal fill with mud;
 May thy billows roll ashore
 The beryl and the golden ore;
 May thy lofty head be crown'd
 945 With many a tow'r and terrass round,
 And here and there thy banks upon,
 With groves of myrrh and cinnamon.
 Come, Lady,—I shall be your faithful guide
 954 Through this gloomy covert wide,
 And not many furlongs thence
 Is your father's residence.——
-

that he would thenceforth be their faithful guide; where also the word "guide" should be noticed, as alluding to the names of those rivers. The place to which the Spirit conducts them, "Ludlow town and the President's castle," is the fortress of Gibraltar; the high rock on which it is situated being ironically alluded to by the term Ludlow, or Laid-low, and the trippings to be trod there, without duck or nod (970), referring, I imagine, to the artillery of that fortress.

The Scene changes, presenting Ludlow Town and the President's Castle; then come in Country-dancers, after them the Attendant Spirit, with the two Brothers and the Lady.

S O N G.

Spir. Back, shepherds, back, enough your play,
Till next sunshine holiday;
970 Here be without duck or nod
Other trippings to be trod
Of lighter toes.——

This second Song presents them to their Father and Mother.

976 Noble Lord and Lady bright,
I have brought ye new delight;
Here behold, so goodly grown,
Three fair branches of your own;
980 Heaven hath timely tried their youth,
Their faith, their patience, and their truth,
And sent them here through hard assays
With a crown of deathless praise,
To triumph in victorious dance
985 O'er sensual folly and intemperance.

The Dances ended, the Spirit epiloguizes.

Spir. To the ocean now I fly,——
991 All amidst the gardens fair
Of Hesperus.——

1002 Iris there with humid bow,
 Waters the odorous banks, that blow
 Flowers of more mingled hue
 1005 Than her purpled scarf can shew,
 And drenches with Elysian dew
 (List, mortals, if your ears be true)
 Beds of hyacinth and roses,
 Where young Adonis oft reposes,
 1010 Waxing well of his deep wound
 In slumbers soft, &c. &c. —————

In the title-page of an old edition of this Mask, it is said that it was presented on Michaelmas night, and there were this motto, and the following dedication :

Eheu quid volui misero mihi floribus Austrum
 Perditus !

** To the Right Honourable John Lord Viscount Brackly, Son and Heir Apparent
 to the Earl of Bridgwater, &c.*

MY LORD,

THIS poem, which received its first occasion of birth from yourself and others of your noble family, and much honour from your own person

* As to the letter of dedication, prefixed to the poem, I consider the name of the party to whom it is addressed, the Lord Brackly,

in the performance, now returns again to make a final dedication of itself to you. Although not openly acknowledged by the author, yet it is a legitimate offspring, so lovely and so much desired, that the often copying it hath tired my pen to give my several friends satisfaction, and brought me

heir of Lord Bridgwater, to contain an oblique intimation, that brackish water, as stated in the first passage of the Dedication, is the basis of all the enigmas of the poem, being the legitimate cause of the disease in question there; though (as insinuated in the second passage) not commonly imagined to be so. The names of the other chief persons who presented the Mask, the Egertons, if supposed to be derived from aigre, may suggest the same idea as that of Brackly; and the name of Laws subscribed to the Dedication, may, perhaps, confirm what I have above stated to be ironically hinted by the term Ludlow. The Mask's having been presented on Michaelmas night, has relation to much that I have remarked in preceding notes, in respect to the season of the flood's prevailing.

Before I quit Milton I would observe, that in his poem of the Arcades also, there is much allusion to the efficacy of the gin-seng root, and of the Peruvian bark likewise; but as the scene of the Arcades, as well as the disease for which those substances are there stated to be remedies, are very different from those of the Comus, I shall not now dwell upon

“The sweet compulsion that in music lies,”

or other similar passages there, which have a bearing upon my general subject.

to a necessity of producing it to the public view; and now to offer it up in all rightful devotion to those fair hopes and rare endowments of your much promising youth, which give a full assurance, to all that know you, of a future excellence. Live, sweet Lord, to be the honour of your name, and receive this as your own, from the hands of him, who hath, by many favours, been long obliged to your most honoured parents, and as in this representation your Attendant Thyrsis, so now in all real expression,

Your faithful and most obedient Servant,

H. LAWES.

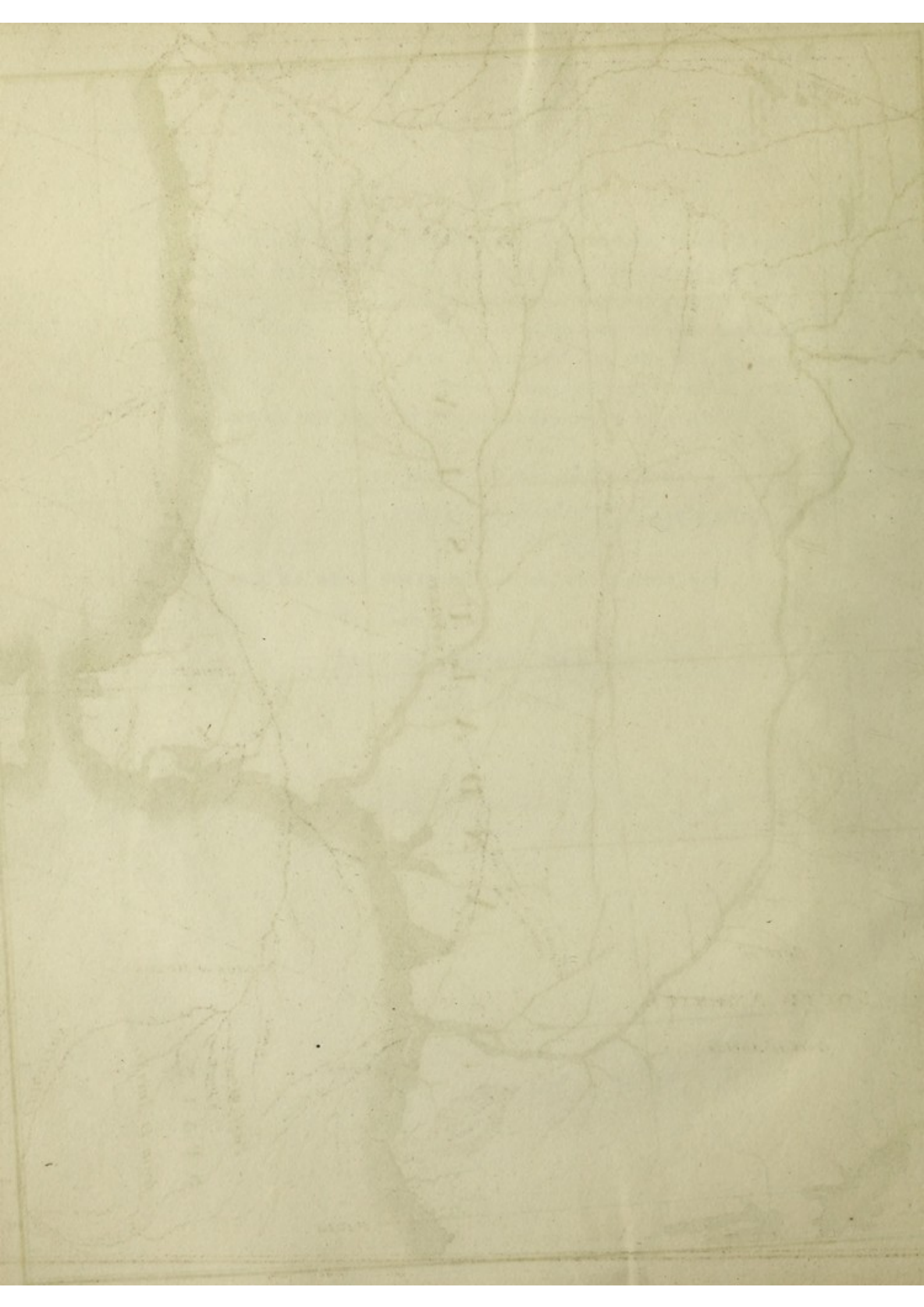
And it is added, that the chief persons who presented were,

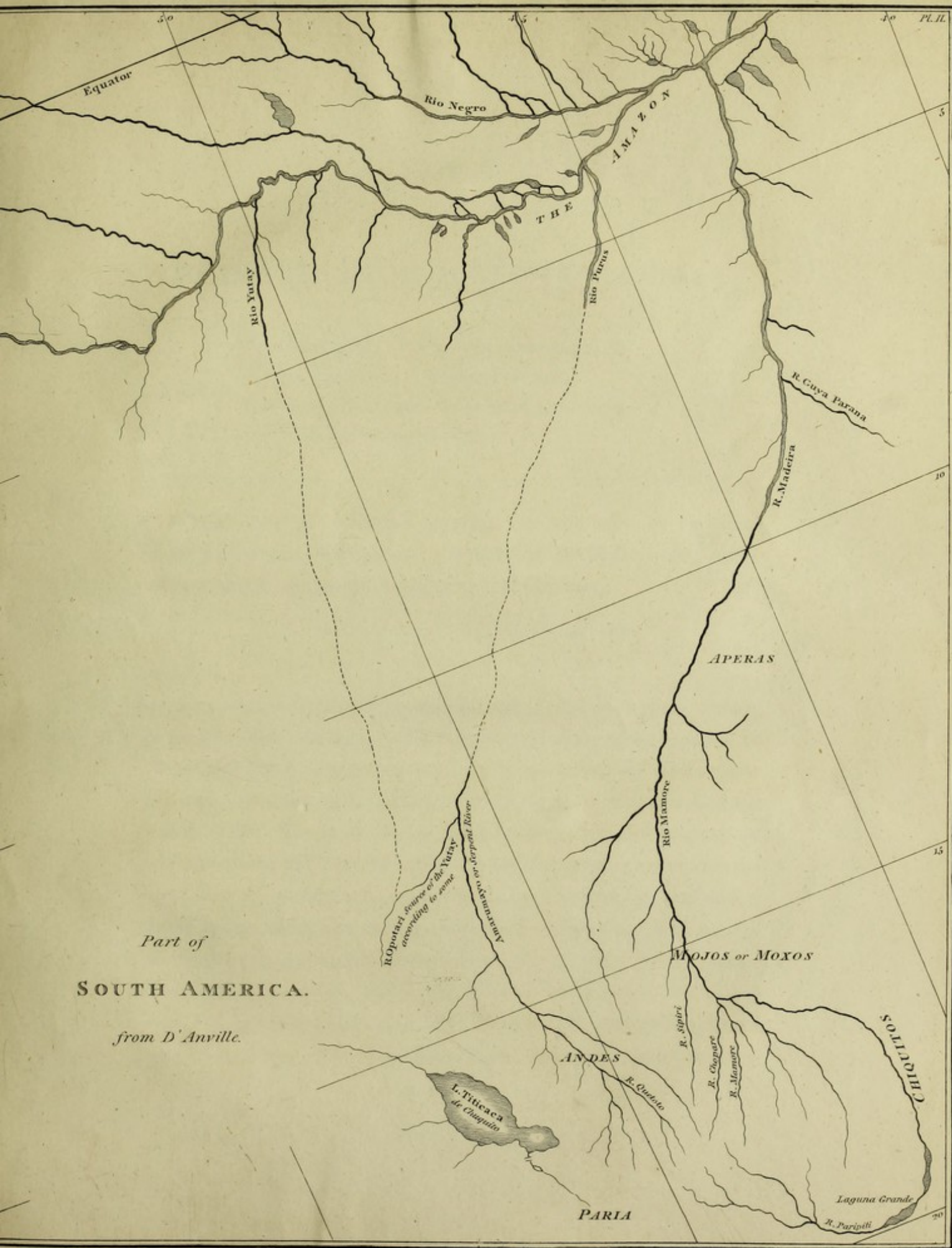
The Lord BRACKLY,

Mr. THOMAS EGERTON, his Brother,

The Lady ALICE EGERTON.







EXTRACTS FROM MILTON'S LYCIDAS *.

YET once more, O ye laurels, and once more
 Ye myrtles brown, with ivy never sere,
 I come to pluck your berries harsh and crude,
 And with forc'd fingers rude,

* The scene of Milton's Lycidas lies precisely in the same country as that of his Comus: the name of Lycidas contains somewhat of a hint at that of Andalusia, and the lines,

“ Who would not sing for Lycidas? he knew
 Himself to sing, and build the lofty rhyme ;”

together with the terms “ melodious tear ;” “ begin then, sisters, begin ;” “ hear our song,” &c. &c. have an allusion to the sound of the name of the gin-seng root, and thereby, in conformity with a practice in constant use by the classic writers, suggest a recollection of the reality of it. The poet and Lycidas feeding their flocks upon the self-same hill (24) may be explained by the great consumption of Spanish wool in England, or, perhaps, by much of England and of Spain lying under the same meridians of longitude. The scenery of Andalusia is exactly described in 39 et seq.; as the terms “ canker, taint-worm, and frost,” hint at the cause of the disease in question, which is further implied by “ the remorseless deep's closing over the head of Lycidas,” 50, and by the poet's interro-

5 Scatter your leaves before the mellowing year.

Bitter constraint, and sad occasion dear,

gating the Nymphs (the pure springs of fresh water), where they were at the time: and Phœbus touching his trembling ears, 77, besides an allusion to the ague, may perhaps hint at the waters of the lake, called Los Ojos de Guadiana, as again in 49; the 41st line notices the echoes there. Hippotades, 96, is the same as Æolus, who is called by Homer *Αἰολος Ἰπποταδης*, and I have elsewhere fully shewn that Æolus represents South America; and at the same time that that country, South America, was as well known, even in his time (I might almost say) as the province of Normandy, or the county of York, to us at this day. Panope (99) I take to be the great river Amazon. The fatal bark, built i' th' eclipse (100), besides suggesting by its sound a recollection of the medicinal bark, growing there, is South America itself, crossed in a transverse direction, from tropic to tropic, by the line of the ecliptic. The pilot of the Galilean lake, 108, would seem to be the ice upon the Andes, which I take to be also "the iron key" of 111, that ice stopping or governing the alternate movements of the waters in a northern or southern direction, according to the situation of the sun at different seasons of the year, as mentioned before in more than one note; and the golden key is perhaps the course that those waters take after having been stagnant, over the top of S. America into the Gulf of the gold-producing Mexico, and thereby causing the flood in question to take its direction into the Atlantic through the Straits of Florida.

Though nobody would be more desirous than myself to observe

Compels me to disturb your season due :
 For Lycidas is dead, dead ere his prime,

the *silentia debita sacris*, 3 *Æn.* 112; yet I think it can do no harm to notice that the ancients omitted no opportunity, however solemn, of commemorating the remedial effects of the Peruvian bark, and the particularities appertaining to the country where it is found. The cross-keys, as above explained, are still the coat of arms of one of our bishops, as they were established in Catholic times. The episcopal mitre (noticed by the mitred locks of 112) is a memorial of the river Madeira or Mateira, where the bark grows; as the episcopal crozier, or pastoral staff, is an exact image of the linear shape of the course of that river till it falls into the Amazon. I strongly incline to think that the holy water of the Catholics was meant to commemorate the benefits derivable from an infusion of the bark; which perhaps may be insinuated by Sabrina in *Comus*, 921,

“ Thus I sprinkle on thy breast
 Drops that from my fountain pure,
 I have kept of precious cure,
 Thrice upon thy finger’s tip,” &c. &c.

And there are religious ceremonies in other churches, which I think were intended to preserve in remembrance the beneficial effects of the gin-seng root, as well as of the bark. I was not educated a Catholic, and am not a Catholic, but I cannot withhold my respect from such institutions; and I could much wish to see the clergy restored to a considerable portion of their ancient dignity and wealth,

Young Lycidas, and hath not left his peer :
 10 Who would not sing for Lycidas ? he knew
 Himself to sing, and build the lofty rhyme.
 He must not float upon his wat'ry bier

that they might be better able to establish and preserve such memorials for the general welfare of their own and future generations.

To return to the poem of Lycidas—The Invocation to Alpheus, 131, and for the return of spring and its flowers, when the gushing brooks, 137, would be more clear and pure, seems to shew that the purification of the unwholesome waters, as in the poem of Comus, is the thing to be hoped, in order to the effecting a complete eradication of the disease: this purification, in line 166 et seq. is in fact stated to take place; for, after noticing the effect of the nectar of the gin-seng, as marked by “sing, singing,” &c. and by the word “genius,” and the context to it; and then alluding to the remedy to be superadded to the gin-seng (derived from S. America, as hinted by the sun’s dropping into the western bay, 191); the poet states, that “at last,” in process of time, “the sun twitches his mantle blue,” that is, gives a check to the baleful flood, and directing it into its ordinary course, thereby, at length, destroys infection, and puts an end to the pestilence.

I cannot forbear adding, that, from the manner in which Sabrina is invoked in Comus, 873,

“In twisted braids of lillies knitting
 The loose train of her amber-dropping hair;”

from the repeated mention that Sabrina makes afterwards of flowers;

Unwept, and welter to the parching wind,
 Without the meed of some melodious tear.
 15 Begin then, sisters of the sacred well,

and from the Attendant Spirit in the Epilogue there describing a happy clime, as having, 1003,

“ Odorous banks on which shall blow
 Flowers of more mingled hue
 Than Iris’ purpled scarf can shew ;”

and more particularly from the very forcible, as well as very beautiful manner in which the poet, in *Lycidas*, opens his statement, that *Lycidas* is not dead ; but anon repairs his drooping head, namely, 134 :

“ And call the vales, and bid them hither cast
 Their bells and flow’rets of a thousand hues,” &c. &c. &c.

it seems to me that the poet intended to insinuate that a copious and vigorous appearance of flowers at the return of the spring, might be considered as an indication that the virulence of the disease and its contagion would abate ; as such an appearance might perhaps also evidence a copious return of the land-springs (implied by the invocation to *Alpheus* in the same passage, where *Alpheus* is put for any fresh-water river), by which the brackishness of the waters would be corrected. And as to what I have just said respecting a copious and vigorous appearance of flowers in the spring, it is possible that the reverse of such an appearance might have been considered as an

* That from beneath the seat of Jove doth spring,
 Begin, and somewhat loudly sweep the string.
 Hence with denial vain and coy excuse ;
 So may some gentle muse

indication of the reverse effect, which would serve to explain Milton's motto to his *Comus* :

*Eheu quid volui misero mihi floribus Austrum
 Perditus !*

This motto is taken from the second Eclogue of Virgil, the whole of which Eclogue is precisely upon the same subject as the poems of *Comus* and *Lycidas*, as above explained.

Nor is this sort of figurative explanation applicable to Milton's *Mask of Comus* and his *Lycidas* only : in my opinion the other genuine poems under his name (for I speak not of such things as the *Paradise Regained* or the *Samson Agonistes*) can never be understood but by a similar supposition of the personages introduced into them filling for the most part representative characters ; and the same may be asserted with equal truth of the plays of Shakespeare, with a like exception of certain Italian mimes, which are bound up with them : the plays of Shakespeare, and the *Paradise Lost* of Milton, being, in fact, allegorical or representative memorials of historical or philosophical, or philosophically-religious facts, which, when taken out of the fable in which they are involved, are far more deserving of being transmitted to posterity by such poets than the mere fables which they have adopted as the vehicles of them.

- 20 With lucky words favour my destin'd urn,
 And, as he passes, turn,
 And bid fair peace be to my sable shroud.
 For we were nurs'd upon the self-same hill,
 Fed the same flock by fountain, shade, and rill,
 Together both——but thou art gone.——
- 39 Thee, shepherd, thee the woods and desert caves
 With wild thyme and the gadding vine o'ergrown,
 And all their echoes mourn.——
- 45 As killing as the canker to the rose,
 Or taint-worm to the weaning herds that graze,
 Or frost to flow'rs——
 Such, Lycidas, thy loss to shepherds' ear.
 Where were ye, Nymphs, when the remorseless deep
 Clos'd o'er the head of your lov'd Lycidas?——
- 67 Were it not better done, as others use,
 To sport with Amaryllis in the shade,
 Or with the tangles of Neæra's hair?
- 75 —Comes the blind fury with th' abhorred shears,
 And slits the thin-spun life. But not the praise,
 Phœbus replied, and touch'd my trembling ears.——
- 96 —Sage Hippotades their answer brings,
 That not a blast was from his dungeon stray'd,
 The air was calm, and on the level brine
 Sleek Panope with all her sisters play'd.
- 100 It was that fatal and perfidious bark
 Built i' th' eclipse, and rigg'd with curses dark,
 That sunk so low that sacred head of thine.——
-

- 108 —Last came, and last did go,
 The pilot of the Galilean lake;
 Two massy keys he bore, of metals twain,
 (The golden opes, the iron shuts amain;)
 He shook his mitred locks, and stern bespake.—
- 132 —Return, Alpheus, the dread voice is past
 That shrunk thy streams: return, Sicilian Muse,
 And call the vales, and bid them hither cast
- 135 Their bells and flow'rets of a thousand hues.
 Ye valleys low, where the mild whispers use,
 Of shades and wanton winds, and gushing brooks,
 On whose fresh lap the swart star sparely looks,
 Throw hither all your quaint enamel'd eyes,
- 140 That on the green turf suck the honied showers,
 And purple all the ground with vernal flowers,
 Bring the rathe primrose that forsaken dies,
 The tufted crow-toe and pale jessamine,
 The white pink, and the pansy freckt with jet,
- 145 The glowing violet,
 The musk-rose, and the well-attir'd woodbine,
 With cowslips wan that hang the pensive head,
 And every flower that sad embroidery wears: —
 Bid Amaranthus all his beauty shed,
- 150 And daffadillies fill their cups with tears,
 To strew the laureat herse where Lycid lies.
 For so to interpose a little ease.—
- 165 —Weep no more, woful shepherds, weep no more,
 For Lycidas, your sorrow, is not dead,
-

- Sunk though he be beneath the watry floor :
 So sinks the day-star in the ocean bed,
 And yet anon repairs his drooping head,
 170 And tricks his beams, and with new-spangled ore
 Flames in the forehead of the morning sky :
 So Lycidas sunk low, but mounted high,
 Through the dear might of Him that walk'd the waves,
 Where other groves and other streams along,
 175 With nectar pure his oozy locks he laves,
 And hears the unexpressive nuptial song,
 In the bless'd kingdoms meek of joy and love ;
 There entertain him all the saints above,
 In solemn troops and sweet societies
 180 That sing, and singing in their glory move,
 And wipe the tears for ever from his eyes.
 Now, Lycidas, the shepherds weep no more ;
 Henceforth thou art the genius of the shore,
 In thy large recompense, and shalt be good
 185 To all that wander in that perilous flood.
 Thus sang th' uncouth swain to th' oaks and rills ;
 While the still morn went out with sandals gray,
 He touch'd the tender stops of various quills,
 With eager thought warbling his Doric lay.
 190 And now the sun had stretch'd out all the hills,
 And now was dropp'd into the western bay ;
 At last he rose, and twitch'd his mantle blue,
 To-morrow to fresh woods and pastures new.

I might now proceed to treat of the gin-seng root, and the equivalent that might be substituted for it; but it may be first expedient to shew, that the drinking of unwholesome, impure, brackish waters, is, in fact, adequate to the generation of malignant fevers, as above in part supposed. For this purpose, I cite Dr. Mead, on Poisonous Airs and Waters, 154, who quotes from Lucretius's Account of the Plague of Athens:

B. vi. 1002.

“———fit morbidus aër;

Atque ea vis omnis morborum pestilitasque,

Aut extrinsecus, ut nubes nebulæque supernè

Per cælum veniunt, aut ipsâ sæpe coorta

De terrâ surgunt, ubi putrorem humida nacta est

Intempestivis pluviisque et solibus acta.”

After remarking that many of the symptoms described by Lucretius are similar, though certainly more virulent than those that attend the yellow fever of the present day, I would here restate what I have detailed elsewhere more at length (namely, that the above-mentioned plague of Athens was in fact an American fever), and then put the reader in mind that Thucydides, in treating of that plague, expressly notices that the Athenians charged their enemies, the Peloponnesians, with poisoning their wells, *ὥστε καὶ ἐλεχθῆναι ὑπ’ αὐτῶν ὡς οἱ Πελοποννησῖοι φάρμακα ἐσβεβληκοῖεν ἐς τὰς φρενας*. Dr. Mead, in pages 168, 169, proceeds, after the above quotation from Lucretius, to state how natural it is that impure waters taken in at the stomach should make unhealthy impressions on the human frame; and, treating the subject like a phy-

sician, says that the drinking of stagnating well-waters has the effect of enlarging the milt or spleen, and of producing calculous concretions if those waters are drawn from clayey soils ; and finally states that Hippocrates, who, in his opinion, wrote the best book on the subject that ever was published, accounts for the diseases of several countries from the difference of the waters with which nature has supplied them. In respect to the cure of complaints arising from this cause, the same learned physician (Dr. Mead) seems to have given into a belief of those wonderful powers of music on which the ancient classical writers dwell so much, but which, if taken literally, appear to me to be absolute nonsense. In page 73 he expresses himself thus : “ We have a famous testimony in Galen, who tells us that Æsculapius used to recover those in whom violent emotions of the mind had induced a hot temperament of body, by melody and songs. Pindar mentions the same thing (he says) ; and indeed hence the notion and very name of charming a disease.” Again, in p. 75, he cites from Plutarch de Musicâ (where I might probably find much to my purpose if I could stop now to search for it), as follows : “ Thales of Crete, when sent for by the Lacedæmonians to remove them from the pestilence, did it by the help of music ;” and he then, with great gravity, offers his own statements on the bite of the tarantula spider, “ which,” he says, “ is cured by causing the patient to dance to music, and by playing upon the part bitten, &c. &c.” But after what I have already said shall be compared with what I shall hereafter say, I think little doubt will be entertained that the real music in the contemplation of those ancient

writers was that of the gin-seng root (poetically designated by a play upon the words, singing, song, music, melody, &c.), and other instruments of a like enigmatical nature. Of these I shall say more by and by; but it is now time to give a more particular description of the gin-seng, for which purpose I shall offer a large extract from one of the Jesuits' Letters, translated by Mr. Lockman.

Extract from Pere Jartoux's Letter (one of Les Lettres Edifiantes) to the Procurator-general of the Missions of India and China. Dated Peking, 12th April 1711.

“ Reverend Father,

“ The map of Tartary, which we are now drawing by the Emperor's order, procured us an opportunity of seeing the famous plant gin-seng, so highly valued in China, and so little known in Europe. [Here is inserted the following note of Mr. Lockman the translator, viz.: ‘ We are told ‘ that among the presents which the ambassadors of Siam presented to the ‘ King of France, there was a considerable quantity of gin-seng. At that ‘ time the gin-seng was little known in Europe: it is mentioned by Father ‘ Martinius in his Atlas, and by Father Kircher in his China Illustrata. ‘ According to the former, the Japoneze call the gin-seng nisi, in their ‘ language. Father Tochar also speaks of it in his first voyage. He ‘ declares that gin implies man, and seng signifies either to kill or cure, ‘ according as it is pronounced; that it is so called, because this root is ‘ sometimes shaped like a man, and causes good or bad effects according ‘ as it is administered. In the embassy of the Dutch to China, where ‘ mention is made of the gin-seng, it is also observed that the Japoneze ‘ call it nisi; that it was named gin-seng, from its being shaped like a man

‘ who straddles out his legs, termed by the Chinese gin, &c. Lastly, Father Le Compte, in his Memoirs of China, writes it gin-sem; gin, says he, signifies man, and sem, a plant or simple; as though we should say, the human simple, or the simple which resembles man. Travellers who interpret these words differently should be excused, as they were not acquainted with the force and power of the Chinese characters, which alone denote the true signification of words.’] About the end of July 1709, we arrived at a village distant but four short leagues from the kingdom of Corea, and inhabited by Tartars called Calca-tatze; one of those Tartars went and fetched from the neighbouring mountains four plants of gin-seng, and brought them to us, unbroken, in a basket. I took one of them at random, and drew the figure of it in its whole dimensions as well as I could; a copy whereof I now send you, which will be explained at the close of this letter.

“ The most skilful physicians in China have writ whole volumes concerning the properties of this plant; it is introduced into most of the medicines administered by them to persons of distinction, it being of too high a price for the common people. The Chinese declare it to be a sovereign remedy where persons are brought very low by excessive fatigue either of mind or body: they add, that it dissolves phlegm; cures the pleurisy, and any weakness upon the lungs; stops vomitings; strengthens the orifice of the stomach, and creates an appetite; it likewise dispels the spleen and vapours; relieves in shortness of breath, by strengthening the stomach; gives vigour to the animal spirits, and produces lymph in the blood: lastly, it is of use in vertigos and dizziness of sight, and prolongs the life of old men.

“ We may naturally suppose that the Chinese and Tartars would not esteem this root so prodigiously, if it did not constantly produce the happiest

effects : even persons in good health often take it to invigorate their strength. I am persuaded that this plant, in the hands of Europeans well skilled in pharmacy, would be an excellent medicine, if they had but enough of it to make the proper experiments ; to examine its nature chymically ; and to administer the due quantities, agreeably to the species of disorder or disease it might help to cure."

[Pere Jartoux then proceeds to state several cases in which the beneficial effects of the gin-seng root were proved by himself, and that within an hour after eating it, raw and unprepared ; and then, shortly noticing how it is usually prepared and administered, he adds :] " The places where the gin-seng grows are totally separated from the province of Quan-tong, called Leaotong in our ancient maps, by a barrier of wooden stakes encompassing all that province, and round which soldiers are patrolling perpetually, to keep the Chinese from going out and gathering this root. Nevertheless, though the utmost vigilance is used on this occasion, yet a thirst of gain prompts the Chinese (sometimes to the number of two or three thousand) to enter these deserts secretly, though they run the hazard of being enslaved, and consequently of losing the fruit of their labour, in case they happen to be discovered either coming out of that province or going into it. The Emperor desiring that the Tartars should reap the profit, preferably to the Chinese, had ordered (in 1709) ten thousand of the former to go and gather all the gin-seng they could find, upon condition that each of them should give his Majesty two ounces of the best."

[Pere Jartoux then states the order which is observed by this army of botanists, in the course of which the translator, Mr. Lockman, gives a note of his own, viz. : " A very particular account is given of the nature and qualities of this plant, and the several distempers it cures, in Father Du Halde's large Account of China. It is there observed that this root

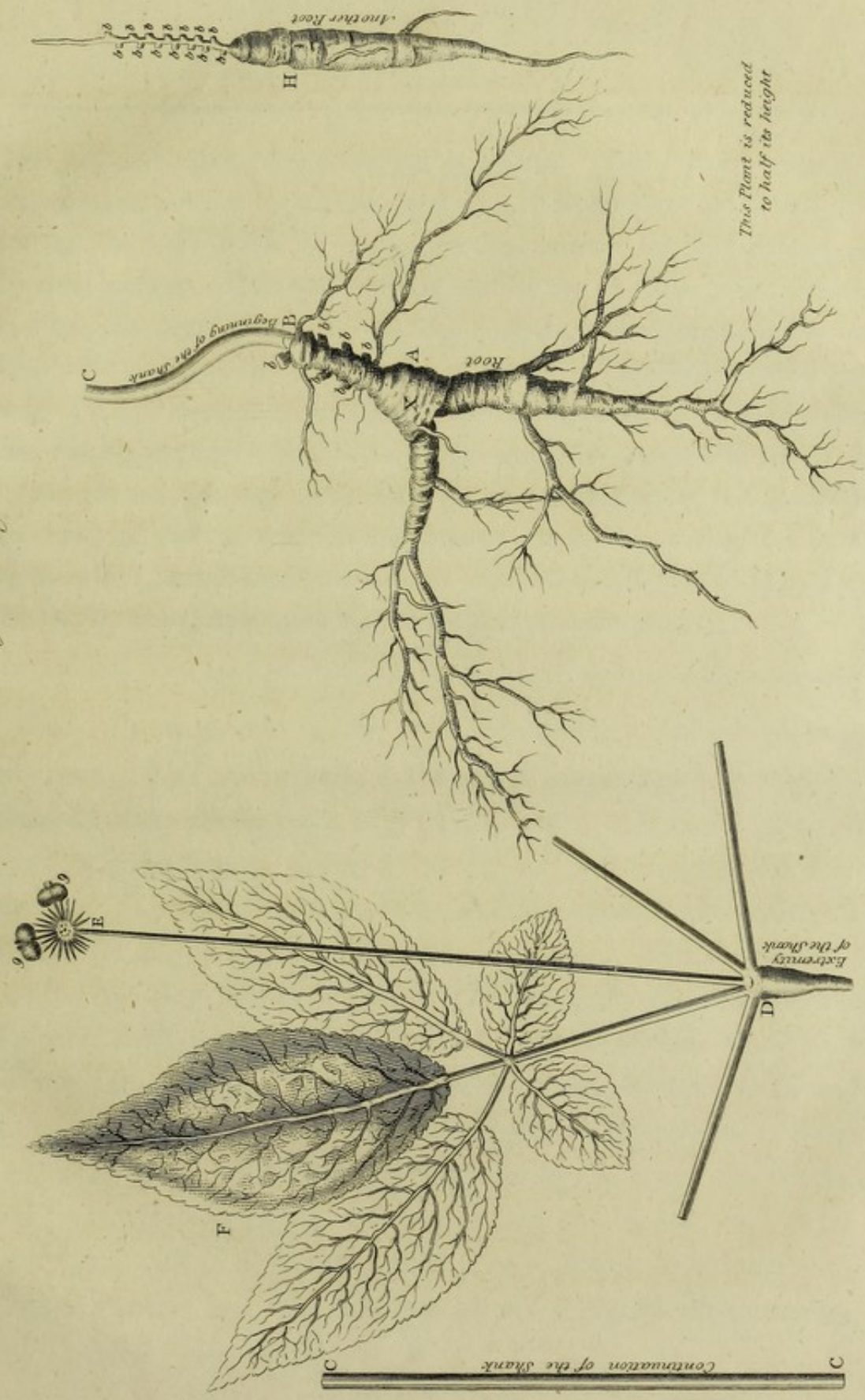
bears a resemblance to the human figure, and is of a spirituous nature ; and another author, quoted in Father Du Halde's Description, says that this root has the hands, feet, face, and eyes of a man, and abounds very much in spirits." Among the diseases enumerated by the translator in which the gin-seng is beneficial, he observes that it is of great service against melancholy and sinking of the spirits ; palpitation of the heart, attended with sweating ; fevers caused by a decay of the spirits ; consumptions, attended with spitting of blood ; and, finally, in malignant fevers. The gin-seng, according to the Chinese botanists, seems to be the much-sought-for panacea ; it pays a high duty to the Emperor, and the defrauding him of any part of it is made death : it comes to Peking from several places, as Leaotong, Corea, Northern Tartary, and Japan.] Pere Jartoux continues thus : " To give you some idea of this plant : A, represents the root in its natural size (vide Plate III.) : after I had washed it, it was white and a little rough, as the roots of other plants are commonly found. B, C, C, D, represent the stem or shank of the plant, in its natural length and thickness. It is quite smooth, and pretty round. Its colour is red, of a pretty deep kind, except towards the beginning B, where it is whiter, because of the vicinity of the earth. The point D is a sort of knot formed by four branches that issue from it, as from a kind of centre ; and which afterwards shoot equally one from the other, in the same plane. The under part of the branch is of a green colour, softened by white ; but the upper part resembles pretty much the shank, viz. is of a deep red, almost like the mulberry. The two colours unite afterwards on the sides, with their natural gradation. On every branch are five leaves, of the shape and size with the annexed figure. I must observe, that these branches shoot equally one from the other, and from the horizon, to fill up, with their leaves, a round space, almost parallel with the plane of the spot of ground.

“Though I drew only half of one of these leaves F accurately, any person may, from the plan of this part, easily conceive and complete all the rest. I do not remember to have ever seen leaves of this size so thin as these. Their fibres are vastly distinct; and on the upper side of them is a little whitish down. The film between the fibres rises a little towards the middle, above the place of these fibres. The upper side of the leaf is a dark green, which shines a little. All the leaves are indented, and the jags are pretty sharp.

“From the centre D of the branches of this plant rose a second shank, D, E, very strait and smooth, whitish from the bottom upwards; at the extremity whereof was a lovely assemblage of fruits, quite round, and of a beautiful red. This assemblage consisted of twenty-four fruits, of which I have drawn only two in their natural size, marked with the two figures 9, 9.—Every fruit hung by a filament, which was smooth, even on every side, delicate enough, and of the same colour with our little red cherries. These several filaments shot from one centre, and projecting every way like the radiuses of a sphere, formed the round assemblage of fruits sustained by them.—This plant falls and springs anew every year. Its years are known by the number of shanks or shoots, some traces whereof always remain, as is seen in the plate, by the small letters b, b, b; whereby it appears that the root A was in its seventh year, and the root H in its fifteenth.

“Not having seen the flower, I consequently am not able to describe it. Some told me that it was white and very small; but others declared that it never bore flowers, and that no person ever saw any upon it. I should rather imagine it to be so small, and so little remarkable, that no notice was ever taken of it; and a circumstance which confirms me in this opinion is, that those who search for the gin-seng mind nothing but the root, and

The Plant call'd Gin-seng.



disregard and reject every other part as useless." [Pere Jartoux then describes some varieties of the plant, and adds, "Every plant has always five leaves, like those drawn by me, unless their number has been diminished by some accident.—The best roots are such as are thickest, most uniform, and have the fewest filaments; for which reason, that distinguished by the letter H is the best of the two. I do not know why the Chinese call it gin-seng, *i. e.* the resemblance of a man; not having seen any one resembling ever so little the human figure; and those whose business it is to search for it, assured me that they never met with any more (among the plants in question) of such as resemble the human shape, than among the other roots, which chance sometimes throws into fantastical forms. The Tartars call it, more justly, orhota, *i. e.* the first of plants (*mm*)."

(*mm*) I now proceed to offer proofs of the efficacy of the gin-seng root, and of the Peruvian bark, in the cure of the pestilence, by explanations of some ~~of the~~ parts of Virgil, Homer, and some Ægyptian hieroglyphical figures, drawing those proofs from enigmatical conceits, and plays upon words exactly similar to those above explained. What! (it may be asked,) if the bark is a product of South America, and the gin-seng root of a part of Tartary, under subjection to the Chinese, shall proofs be attempted to be offered of their being used by the ancient Greek and Latin writers, though the Greeks and Romans are supposed not to have been acquainted with either of those countries? I shall meet that doubt by stating, in a very few words, that I have elsewhere given most convincing proofs, that even as far back as the time of Homer, the ancients were as well acquainted with China, Tartary, and America, and indeed, I might with truth add,

that they were much better acquainted with those vast countries, than we ourselves. But what I have just now said will excite but little surprise, perhaps, when compared with ^{that which} what I am going to state may excite: for it will presently be seen that there will be no play upon words in Virgil or Homer that can be referred to the ginseng root, as in

Nihil mea carmina curas

Canto quæ solitus—

—Imitabere Pana canendo,

of the second Eclogue, and in the other instances which I am about to cite from Virgil and Homer, unless by a reference to a translation of the words cano, canto, and carmen, and their corresponding words in the Greek into the English word song. And the like remark applies to what I shall observe in my explanation of the Ægyptian figures. Here is in truth a difficulty, which I confess was once as great to me as it can possibly be to the reader; but not being able to stop here to repeat what I have said elsewhere, as to the grounds of such a result, I must now content myself with stating briefly, that I have long since come to a clear conviction in my own mind, that the Greeks, the Romans, and the Ægyptians, never were in truth such nations as we suppose them to have been; that, as to Athens and Rome, it is impossible they could have been maritime powers, without possessing a sea-port. (Virgil gives a hint of this, as to Rome, in his first Eclogue, 20,

Urbem quam dicunt Romam, Melibœe, putavi

Stultus ego huic nostræ similem—)

And as to Sparta and Carthage, their opponents, no traces remain of those cities, and the search for them must be fruitless. I take the Athens of ancient history to be only a type of England, and not as a republic, even in those days; but a commonwealth monarchy of three estates, as at present; and that Sparta (σπάρτα, from σπείρω, sero) represented the scattered power upon the part of the continent, bordering upon and opposed to England; sometimes concentrated in France, as under Agamemnon (when used absolutely in Homer without an epithet or agnomen); and sometimes in Spain, as under Philip of Macedon, in Demosthenes. This name of Philip has been common in all ages to the kings of Spain; as the name or type of Macedonia gives an intimation of the warlike character of the Spanish Dons (μαχηδόν), a character which that nation, "proud in arms," as Milton calls it, has always borne. The speeches of Demosthenes, the Athenian orator, against Philip, represent the brilliant displays of eloquence exhibited by the democratic branch of the British constitution, as the Olynthians, the allies of the Athenians, mark the Hollanders almost by name; and doubtless other important places or colonies might be found without much trouble, of which Pydna, Potidæa, &c. only stand as the symbols. In one word, I take the languages themselves of Greece and Rome to be no other than (the desiderata of the moderns) artificial universal languages, formed out of the different European languages as their foundations: the first being so framed at Athens (which I believe to have been only an university, centrally situated between Europe, Asia, and Ægypt in Africa), and so having the proper (or modern) Greek tongue for its main basis; and the second, the Latin, invented at Rome by the

Catholic, or universal priesthood established there, and so formed upon the Italian as its principal basis: it follows from hence, that instead of saying that an English, French, or Italian word is derived from a Greek or Latin one, we ought in truth to say that the latter are derived from the former. Instances of affinity between the English and Latin languages must occur to every body very frequently; and to shew a like affinity between the English and the Greek, I shall copy fifty examples, not very well selected, in an old book called Camden's Remains, p. 32. The author truly adds, that "many more might be found, if a man would be idle enough to gather them;" and I shall premise what he says, by way of introduction to them, as it is possible he might have intended to insinuate by it the same thing, as I have been more broadly stating.

"If it be any glory," says he, "which the French and Dutch do brag of, that many words in their tongues do not differ from the Greeke, I can shew you as many in the English; whereof I will give you a few for a taste, as they have offered themselves in reading; but withal, I trust that you will not gather by consequence that we are descended from the Grecians. Who doth not see identity in these words, as if the one descended from the other?"

καλεω,	to call.	πατος,	a path.	λαπτω,	to lap.
βανις,	rain.	ραπιζειν,	to rap.	λοισθος,	last.
ζειω,	to seethe.	θραυς,	rash.	νεος,	new.
γραστις,	grass.	ορχατος,	an orchard.	κρεκω,	to creak.
αστηρ,	a star.	ολος,	whole.	φauλος,	foul.
θηρ,	a deer.	ραβδος,	a rod.	ραστωνη,	rest.

μηνη,	the moon.	μυλη,	a mill.	τιτθος,	a teat.
σκαφη,	a ship.	στροφος,	a rope.	καλπαζειν,	to gallop.
αχος,	ache.	ραικος,	a rag.	κλιμαξ,	a climbing.
ουθαρ,	an udder.	κυσαι,	to kiss.	αγχεσθαι,	to hang.
ερα,	earth.	καραβος,	a crab.	φωλος,	a foal.
λυχος,	a link.	κοπτω,	to cut.	ραιειν,	to raze out.
ωχρα,	ocre.	μωκαιω,	to mock.	ελαστων,	less.
αξινη,	an axe.	σχωπτειν,	to scoff.	στρωνυμι,	to strow.
χαρμη,	a skirmish.	κυριακη,	a church.	ποτηριον,	a pot.
μυσταχες,	mustaches.	θυρα,	a door.	ολκαζ,	a hulk."

For my own part, I cannot bring my mind to conceive that languages, in which such *chefs-d'œuvres* were composed as exist in the Greek and Latin, could, if ever they were spoken at all, ever afterwards have become dead languages; any more than I can think it possible that the power of the Greeks or the Romans, situate where those people are supposed to have been, could have been such as in the classic writers they are enigmatically described (the negative of which Polybius in his General History very often strongly hints), or that the countries of England, France, Spain, &c. should either have been unpeopled at those times, or (which, in my view, amounts, as to the present point, to the same thing) enveloped in clouds of barbarism. In a word, I consider the heroes and other characters of the ancient compositions, to have been only so many *præclara nomina*, as ancient authors frequently call them, or great representative names of things, persons, and countries, abundantly greater than themselves.

All that I have thus rapidly said of Greece and Rome applies as strongly to Ægypt; and indeed a very slight survey of the geographical position of Ægypt must make it manifest, that it never could have subsisted at all even as a colony, much less become capable of founding such stupendous monuments of art as remain there, unless under the protection of some great maritime power. That power, I do not hesitate to assert, was England: the great pyramid proves it, which in fact is a monument of England itself: the triangle which it exhibits in every direction, offers some evidence of it; but an explanation of its interior construction would shew it most demonstratively. I am very well aware that each of the points I have thus hastily touched, merits of itself a dissertation in detail: but even the little which I have here stopped to say, may throw light and borrow light from what follows hereafter; the truth of these matters appearing indeed more plainly, when many of them are judged together, than when taken singly. I conclude, therefore, these preliminary observations with this remark; that the suppositions which I have been laying down, combined with others perfectly consistent and collateral to them, would serve to explain a thousand prodigies, to solve a thousand enigmas, and to remove a thousand difficulties, which are found in all the ancient authors and remains of art; whereas, without them it is impossible to understand almost any of those monuments of genius; and, without them, we are called upon to give implicit belief to such wild vagaries as phœnixes, singing grasshoppers, and (that which brings me back to my subject) the wonderful healing powers of music.

EXTRACTS FROM THE THIRD ÆNEID OF VIRGIL.

123 LINQUIMUS Ortygiæ portus pelagoque volamus
Bacchatamque jugis Naxon, viridemque Donyſam (*nn*),
Olearon, nivcamque Paron, ſpargasque per æquor
(*nn*) Cycladas, et crebris legimus freta conſita terris.

(*nn*) Ortygia, here, I take to be England, quaſi the Land of Gardens (*hortus* and *γάρτα*). Naxos has an appropriate meaning, which I do not now notice ; but *bacchatam jugis* I refer to the Bay of Biſcay (*bacchatam*) with its mountainous waves ; Donyſam to Cape Finiſterre, the country of the Spaniards, the Dons ; Olearon, to Portugal, from its fields of olives : Paron, here, I refer to the Peak of Teneriffe, by an enigmatical alluſion to the Parian marble of the ice at its top ; the Cycladas, here, to the Weſt India iſlands, as nearly cut by the tropical and equatorial circles directly, and by the ecliptic tranſverſely ; and as the *surgens a puppi ventus* alludes obviously to the trade-wind, we have in theſe few lines a clear deſcription of a voyage from England to the Weſt Indies. Cretam and Curetum I refer not ſo much to the Weſt Indies in general, as (for reaſons drawn from other ſources) to the great iſland of St. Domingo in particular, of which indeed we have one of the principal capes, the Mole, noticed under the word *molior*, as *Pergameamque* and *jamque* contain, in like manner, oblique alluſions to the iſland

Nauticus exoritur vario certamine clamor.

Hortantur socii, Cretam proavosque petamus.

130 Prosequitur surgens a puppi ventus euntes :

Et tandem antiquis Curetum allabimur oris.

Ergo avidus muros optatæ molior urbis

Pergameamque voco ; et lætam cognomine gentem

Hortor amare focos, arcemque attollere tectis.

135 Jamque ferè sicco subductæ littore puppas,

Connubiis arvisque novis operata juvenus :

Jura domosque dabam ; subito cum tabida membris (oo),

of Jamaica. The vast extent of the sands bordering the West India islands all around, seems to be referred to by the words *ferè sicco littore*, as their relation to the continent of America is by the word “*amare*.”

(oo) The *tabida lues*, affecting both animate and inanimate nature (whether it be the particular pestilence now prevalent or not), is most clearly a West Indian or American fever ; but, putting the reader in mind that the gin-seng root is called by the Tartars, *orhota* (as above stated in Pere Jartoux’s letter), I would draw his attention to the frequent sound of that word, contained in *exoritur* 128, *hortantur* 129, *hortor* 134, *Ortygiæ* 143, and *hortatur* 144, as suggesting a recollection of the name of that plant, the prickles of which, in like manner, seem to be obliquely hinted at by the word *precari*, 144. I have already said, that nothing is more common in the ancient classic writers, than to offer such oblique intimations of objects, by thus suggesting a recollection of the sound of their names ; and I further add, that whenever, in the classics, a thing or

Corrupto cœli tractu, miserandaque venit

Arboribusque satisque lues et lethifer annus.

140 Linquebant dulces animas, aut ægra trahebant

Corpora : tum steriles exurere Sirius agros.

Arebant herbæ, et victum seges ægra negabat.

Rursus ad oraculum Ortygiæ Phœbumque remenso

Hortatur pater ire mari, veniamque precari :

145 Quem fessis finem rebus ferat : unde laborum

Tentare auxilium jubeat ; quo vertere cursus.

Nox erat, et terris animalia somnus habebat.

Effigies sacræ Divûm, Phrygiique Penates (*pp*),

name is repeatedly mentioned, it is always for the purpose of exciting the reader's suspicion that there may be something thereby hinted, which in a particular manner merits his attention.

(*pp*) The effigies sacræ Divûm, of 148, seem to me to be further allusive to the gin-seng plant, which (according to the print of it, vide Plate III. accompanying the Jesuit's letter, before set out), when stripped of its fruit (as there represented), does, by the circular rays of its flowers, singularly resemble those of the sun, as implied again by the word "astare," 150. The plena Luna per insertas fenestras, I take to allude to the circular shape of the sea of Corea, referred to again afterwards, by the word corripio, 176, on the borders of which the gin-seng plant is found (vid. Pere Jartoux, ut ante ; and I shall say more on this in speaking of the hieroglyphics hereafter). Ortygiæ of 142, and Ortygiam 156, I refer to Corea, as the country of the plant itself, quasi γαῖα orhotæ, by name ; and

Quos mecum à Trojâ mediisque ex ignibus urbis
 150 Extuleram, visi ante oculos astare jacentis

let it not be thought surprising that the same word *Ortygia* should have two such different allusions, as I have thus assigned to it, *aliusque et idem* being in fact a common principle of ancient poetic composition, as it is an obvious source of enigmatical disguise. *Nox* and *somnus*, of 146, denote that the situation of the sea of Corea is nearly on the opposite side of our meridian, and that therefore it is night there when day with us: finally, in the words “*jacentis*,” “*hic canit*,” “*manabat*,” and “*cum voce manus*” (*gin* signifying a man in the Chinese language, according to *Pere Jartoux*), I think there are allusions, more or less direct, to the *gin-seng* by name, as indeed there are in several other expressions which I have omitted to notice: and though the syllables of the words are disjoined, and must be transposed from one to another in order to convey together the sound of the *gin-seng*, yet is that a method of enigmatizing, which experience has proved to me to be in extremely common practice with all the classical authors; of which, therefore, I shall assume the liberty hereafter of adducing frequent instances, leaving it to the reader to determine, whether the multitude of such instances (in matters otherwise inexplicable), together with the utility of the results thus to be obtained, may not well justify the conclusion of its having been commonly resorted to by the ancient poets, whose compositions, according to a former citation from *Plato*, were only to be considered as poetical, when they were involved in enigmas. In fact, this is only a more lax method of

In somnis, multo manifesti lumine: quâ se

Plena per insertas fundebat Luna fenestras.

Tum sic affari, et curas his demere dictis:

“Quod tibi delato Ortygiam dicturus Apollo est,

155 Hic canit——”

—“Surge, age, et hæc lætus longævo dicta parenti

Haud dubitanda refer. Corytum, terrasque require

Ausonias: Dictæa negat tibi Jupiter arva.”

Talibus attonitus visis ac voce Deorum,

(Nec sopor illud erat; sed coram agnoscere vultus,

Velatasque comas, præsentiaque ora videbar:

175 Tum gelidus toto manabat corpore sudor)

Corripio è stratis corpus, tendoque supinas

Ad cœlum cum voce manus, et munera libo

Intemerata focus: perfecto lætus honore

Anchisen facio certum, remque ordine pando (qq).

the callida junctura of Horace. But, without adding more at present on that point, I proceed to observe, that the visis Deorum, 170, and præsentia ora, 174, give a more marked description of the radiated flower of the gin-seng, as the velatas comas do, most particularly, of its singularly thin veil-like leaves, as described by Pere Jartoux.

(qq) The words Anchisen facio certum would seem to insinuate, that the effect of taking the gin-seng root (or its equivalent) would be to repel the fever and produce a cold fit of an ague, which perhaps was before implied by the gelidus sudor of 175. According to line 181,

“Seque novo veterum deceptum errore locorum,”

180 Agnovit prolem ambiguam geminosque parentes,
Seque novo veterum deceptum errore locorum.

it would appear that the disease, as in Milton's *Comus*, is brought from a distance by sea, or rather, perhaps, occasioned by a sea coming from a distance being intercepted in its wandering course. For these last interpretations I admit that I am driven to a jeu-de-mot upon the word *se*; to derive Anchises (here) from "near the ice," and to set up, in both, a sort of interchangeable play between Latin and English words; but I must refer, for my justification, to what I said a few pages back upon the Latin and English languages in general, and, for my next note, I shall stand in need of the same reference in respect of the Greek: for it seems to me that there is a suggestion of the name of the gin-seng, conveyed by the words *Cassandra canebat*, 183 (by allusion to *canis*, a man, in *Cassandra*). There are like suggestions in the words "*generi vocare*," "*vates Cassandra moveret*," and "*non hæc humanis opibus*" (of 427, *Æn.* xii. presently cited): but having offered a sufficient number of instances of that sort to the reader's consideration, I would beg him, in respect of the Peruvian bark, to reflect on the force of the single word *memorat*, 182, which of itself alone may suggest, as it was intended to do (*sat verbum*), a recollection of that substance; for the river Madeira, on which it is found, is called in the upper part of its course *Mamore* (vid. Plate II.). That I am warranted to give this important interpretation to the word *memorat*, may appear from a consideration of 427, *Æn.* xii.

"—Mox cum matura adoleverit ætas,
Sis memor—"

- Tum memorat : Nate, Iliacis exercite fatis,
 " Sola mihi tales casus Cassandra canebat.
 Nunc repeto hæc generi portendere debita nostro,
 185 Et sæpè Hesperiam, sæpè Itala regna, vocare.
 Sed quis ad Hesperiae venturos littora Teucros
 Crederet ? aut quem tum vates Cassandra moveret ?
 Cedamus Phœbo, et moniti meliora sequamur."
 Sic ait ; et cuncti dicto paremus ovantes ;
 190 Hanc quoque deserimus sedem, paucisque relictis
 Vela damus.——

EXTRACT FROM THE TWELFTH ÆNEID.

- 391 Jamque aderat Phœbo ante alios dilectus Iapis
 Iasides ; acri quondam cui captus amore
 Ipse suas artes, sua munera, lætus Apollo
 Augurium citharamque dabat, celeresque sagittas.
 395 Ille, ut depositi proferret fata parentis,

The two or three hundred preceding lines of that Æneid lay down the history and mode of treatment of a particular disease, in the cure of which the bark, at this day as then, is generally used ; and accordingly, the word " mox " points to the country of the Moxos, situate about the head of the river Madeira (vid. an account of that country in the Jesuits' Letters) : " matura " approximates to the name of that river, which it bears in its lower part ; and sis memor denotes the Mamore, by which name it is called higher up towards its source.

Scire potestates herbarum usumque medendi

Maluit, et mutas agitare inglorius artes.

400 ————— Ille retorto

Pæonium in morem senior succinctus amictu,

Multa manu medicâ Phœbique potentibus herbis

Nequicquam trepidat, nequicquam spicula dextrâ

Sollicitat.——

411 —Hic Venus, indigno nati concussa dolore,

Dictamnum genetrix Cretæâ carpit ab Idâ,

Puberibus caulem foliis et flore comantem (rr)

(rr) That the Peruvian bark is really meant here is manifest, since this line gives an exact description of the leaves and flower of the bark-tree itself, as they are laid down in botanical books; the hairy filaments of those leaves and flowers being denoted by *puberibus foliis* and *flore comantem*; its clustered fruit, by *caulem*; and its red flowers by *flore purpureo*. Again, though Virgil, in 412 of the 12th Æneid, calls the plant by the enigmatical name of *dictamnum*, that is, as having its name from a river (*amnis*), which I explain by his bringing afterwards the name of the river Madeira, otherwise called Mamore, so strongly into view, by the words *matura* and *memor*, as before noticed; yet I take the name of *quinquina* (as the bark is called) to be itself ^{very} ~~correctly~~ hinted at in the sound of *hinc atque hinc*, 431; and, more openly, by transposing to the last the first syllable of the word *nequicquam*, which is twice inserted in 403. Finally, I take the word *memoria* itself, or memory, to have been fixed by our ancestors to bear the meaning it has, with a

- Purpureo——spargitque salubres
 419 Ambrosiæ succos, et odoriferam panaceam.
 ——lapis conclamat——
 427 “ —Non hæc humanis opibus——
 428 Major agit Deus, atque opera ad majora remittit.
 438 —Tu facito, mox cum matura adoleverit ætas,
 Sis memor, et te animo repetentem exempla,” &c.

EXTRACTS FROM THE FOURTH GEORGIC OF VIRGIL.

- 251 Si verò (quoniam casus apibus quoque nostros
 Vita tulit) tristi languebunt corpora morbo (*ss*),

view to commemorate this very substance; and that seems to be alluded to by the Attendant Spirit in Comus, when he first introduces the recommendation of the bark, by the words “Now I bethink me,” &c. 830, and in many other like passages.

(*ss*) I now enter upon a consideration of a part of the fourth Georgic of Virgil, in which the bark is specially noticed, and the country which produces it described. That Georgic, under the similitude of bees, treats of mankind in general, as intimated in 220:

“Esse apibus partem divinæ mentis et haustus
 Æthereos dixere:”

and in some parts of it of the British nation in particular, which, from its distinguished industry, well merits such an assimilation. “Hortantem” and “vocantem,” 266, I refer to the orhota or gin-

- Quod jam non dubiis poteris cognoscere signis;
 Continuo est ægris alius color: horrida vultum
 255 Deformat macies: tum corpora luce carentum
 Exportant tectis, et tristia funera ducunt.——
 264 Hic jam galbancos suadebo incendere odores,
 Mellaque arundineis inferre canalibus, ultro
 Hortantem, et fessas ad pabula nota vocantem.——
 271 —Est etiam flos in pratis, cui nomen Amello
 Fecere agricolæ, facilis quærentibus herba.
 Namque uno ingentem tollit de cespite sylvam,
 Aureus ipse; sed in foliis, quæ plurima circum
 275 Funduntur, violæ subluet purpura nigræ.
 Sæpe Deûm nexis ornatae torquibus aræ.
 Asper in ore sapor: tonsis in vallibus illum
 Pastores, et curva legunt prope flumina Mellæ.
 Hujus odorato radices incoque Baccho,

seng; galbancos incendere odores, to the burning of incense, a memorial of the utility of which, as an antidote against contagion, seems still to exist in practice by the Catholics burning incense in their churches. Mella arundineis inferre canalibus, seems intended to convey a recommendation of inhaling tobacco-smoke with pipes, of which I shall say more presently, and again in speaking of the hieroglyphics. Flos in pratis cui nomen Amello, which grows on the banks of flumina Mellæ, may possibly be the camomile flower, the bitter flavour of which may perhaps be ironically hinted at by Amello and Mellæ (like that of the tobacco-plant above, by mella, from μέλι, honey); for to both in fact belongs asper in ore sapor.

280 Pabulaque in foribus plenis appone canistris.

Sed si quem proles subitò defecerit omnis (tt),

Nec genus unde novæ stirpis revocetur, habebit;

Tempus et Arcadii memoranda inventa magistri

Pandere, quoque modo cæsis jam sæpe juvencis

285 Insincerus apes tulerit cruor. Altiùs omnem

Expediam, primâ repetens ab origine, famam.—

(tt) But if the mortality should be great, and death ensue speedily upon the attack of the disorder, subitò; and if it should be violently contagious, as implied by *insincerus cruor*; the poet then states, under the type of his bees, that an almost total depopulation sometimes takes place; and I am sorry to observe that he states this as of the British islands; which may be collected as well from his description of the place, *exiguus eligitur locus*, &c. 295; as from the expression *nona Aurora*, 543, which, among other appropriate indications, alludes to the nine degrees of latitude of those islands. In such a case, all remedies failing, and a general mortality ensuing, nature in the end, when left to herself (which I collect to be the meaning of the two passages from 295 to 316, and from 537 to 558, taken together), acquires new health as of herself; population is once more restored; and, to shew the conformity between the statements of Virgil, and those I have remarked upon in the *Comus* and *Lycidas* of Milton, this is said to happen at the return of the spring,

“Hoc geritur Zephyris primum,” &c.

as above, in line 305 et seq.

295 —Exiguus primum atque ipsos contractus ad usus
 Eligitur locus; hunc angustique imbrice tecti
 Parietibusque premunt arcis; et quatuor addunt
 Quatuor a ventis obliquâ luce fenestras.
 Tum vitulus, bimâ curvans jam cornua fronte,

300 Quæritur.—

305 —Hoc geritur, Zephyris primum impellentibus undas,
 Ante novis rubeant quam prata coloribus, ante
 Garrula quam tignis nidum suspendat hirundo (*uu*).—

(*uu*) I shall now notice what Virgil states to be the best antidote against so destructive a contagion; this, he says, is the bark, alluding to it in the outset by a reference to the river Mamore in South America, on which the bark-tree grows, *memoranda inventa magistri*, 283. But before I enter more fully into that particular subject, I would suggest, that, analogously to the recommendation above by Virgil of the camomile (if the *flos in pratis*, 271, be the camomile, which seems doubtful from the roots, and not the flower, being the part prescribed, *radices incoque Baccho*), and of the many other herbs therewith mentioned, and which seem to be of a like nature; so Milton opens his poem of *Lycidas* with (poetically) noticing the practice of taking such bitters in the spring as ground-ivy, &c. &c. for the like purpose of an antidote or preventive of diseases of the sort in question:

“ Yet once more, O ye laurels, and once more,
 Ye myrtles brown, with ivy never sere,
 I come to pluck your berries harsh and crude,

317 —Pastor Aristæus, fugiens Peneïa Tempe,
Amissis, ut fama, apibus morboque fameque (*ww*),

And with forc'd fingers rude,
Shatter your leaves before the mellowing year.
Bitter constraint," &c. &c.

It is possible, likewise, that the 187th line of that poem may contain an oblique allusion to the practice of smoking with the pipe,

"He touch'd the tender stops of various quills:"

unless that line shall be thought to allude to what is called the quilled bark. Again, the pipe of Pan, as drawn by the ancient poets and statuaries, would seem to have had a relation to the pipe in question, as well as to the musical pipe of the shepherds, which latter might have been an apt typical disguise for the former; and the statements which Dr. Mead, on Poisons, 73, cites from ancient authors, namely, that, "according to Theophrastus, ischiadic pains were cured by the Phrygian harmony, which sort of music was upon a pipe;" that "the way of using this remedy was to play upon the part affected, decantare loca dolentia;" and that, "according to Aulus Gellius and Theophrastus, the music of a pipe rightly managed healed the bites of vipers" (and by the same reason the Doctor thought it might the bite of the tarantula), can be rationally explained only by a reference to the simple practice of inhaling, or otherwise applying the smoke of tobacco with pipes.

(*ww*) The Pastor Aristæus I take to be the river Mamore, otherwise Madeira, in South America, which river has the shape of a

Tristis ad extremi sacrum caput astitit amnis,
320 Multa querens; atque hâc affatus voce parentem:

shepherd's crook, and (when coupled with the valuable qualities of the bark-tree which grows on its banks) gives origin to the name of Santa Crux, common to many places in its neighbourhood. Peneïa Tempe, I take to be the great river Plate, which has its course in an opposite direction to that of the Mamore or Madeira, as implied by the word fugiens. The countries through which these rivers flow have been from time immemorial subject to Spain; and (by way of intimation of it) the word Hispania, or Spania, is formed by throwing off the *s* final of fugiens to the following word Peneïa; as again in 355, by the *s* final of Aristæus being thrown to Peneï; and the like has been observed before in note (*k*). Mater Cyrene I refer to the great lake Xaraye, in which the river Plate has its principal source: this river seems to stagnate about the middle of its course in the marshy country of Charuas, which appears to be pointed to as well by the name Cyrene, as by the epithet crudelem afterwards, *et te crudelem nomine dicit*.

At the time of our (winter) tropic (summer on that side of the line), I apprehend that, owing to the melting of the snow and ice on the Andes, a communication takes place between the Mamore and the Plate rivers; that tropic, as I take it, being referred to by the expression "*fas illi limina Divûm tangere*," 358, and the communication itself, by the expression, "*duc, duc ad nos*," and also by "*simul alta jubet discedere*," &c. I further apprehend, that, at the time of our summer tropic, the contrary effect ensues, owing also to

Mater Cyrene, mater, quæ gurgitis hujus.

Ima tenes.——

the melting of the ice; namely, that the river Plate recoils upon its source, and (by the channel of the Mamore, and other rivers parallel to the Mamore) flows back into the Amazon, or across the Amazon, through the Oroonoko and other rivers that take their course towards the Gulf of the West Indies. This may be plainly inferred from what Cyrene says, *Ipsa ego—cum sitiunt herbæ—in secreta senis ducam*; and this I take to be the same “cross-flowing course,” mentioned in 842 of *Comus*, as “the virgin pure” there (*Sabrina*) corresponds with the *Purus*, one of the names of the *Amaru-mayo* (vide Plate II.); and “*fugiens Pencia Tempe*,” bears a close analogy to the lines,

“She, guiltless damsel, flying the mad pursuit
Of her enraged stepdame.”

As to what may regard the geographical statements above given, I am persuaded that the students of more than one science may be led to reflect on the importance of them. And I may perhaps be permitted to observe here (by way of verifying a pretty general remark which I have elsewhere made on the triple method of the ancient poetical composition), that it is scarcely possible to overlook in this part of the *Georgic*, that, besides a very beautiful story (as each of those of *Proteus* and *Aristæus*, or *Orpheus* and *Eurydice*, may be considered in itself), there are also two other subjects kept in view by the poet at the same time, the one medical, the

329 —Quin age, et ipsa manu felices erue sylvas :
 Fer stabulis inimicum ignem, atque interfice messes :

other geographical, of which those stories are but the vehicles. And even as to the poem of Comus also, besides what I have already remarked in regard to Sabrina's representing the general purifying effects of fresh water, as well as the beneficial effects of the bark found on the banks of the South American rivers, I think that an attentive perusal of that poem may satisfy any body that even in those parts of it in which the medical action of the poem (if I may so call it) is not directly carried on, there is often, nay almost constantly, like a running bass in music, a metaphorical accompaniment or other oblique allusion, either to the bark or to the other main subject of that poem, the gin-seng ; as in the following passages :

244 “ Can any mortal mixture of earth's mould
 Breathe such divine, enchanting ravishment ?”

Again, 673 :

“ With all thy charms, although this corporal rind
 Thou hast immanacled.”

Again, 807 :

“ The brute earth would lend her nerves and shake.”

And these same remarks apply to Virgil and to Homer in the extracts from them about to be submitted to the reader's notice.

I now return to the fourth Georgic. The nymphs (of the 334th line) are the multitude of rivers that have their sources in South Ame-

Ure sata, et validam in vites molire bipennem ;
Tanta meæ si te ceperunt tædia laudis.

rica, from the vitreis sedilibus, the ice of the Andes, of which Arethusa seems to be the Amazon. Manibus fontes germanæ, of 376, I refer to the two provinces of Tucuman, in which several rivers that fall into the Plate have their source ; but by the expression, tonsisque ferunt mantilia villis, I much incline to think that there is an artful intimation of a particular circumstance well known to distinguish the persons of the original natives of America. Mæonii, 380, I refer to the river Amaru-mayo, on which the bark is found ; and as the first part of that name seems to have given name to America itself (quasi Amaru, γη, or the land of bitters, from the nature of the Peruvian bark), so I think the last part of the word (mayo), for the like purpose of commemorating the benefits of that substance, gave origin to our custom of ornamenting the may-pole on May-day, noticed in 857 of the Comus of Milton :

“ Which she with precious vial’d liquors heals,
For which the shepherds at their festivals
Carol her goodness loud in rustic lays,
And throw sweet garland wreaths into her stream,” &c.

Panchæis (πῶν and νόων) and aræ, 379, and ardens Vesta, 384, refer to the heats under the equator ; and ter liquido nectare seems to allude to there being three considerable rivers (that have their natural course from the south, and fall into the Amazon nearly about the line of the equator), on all of which it would appear (at least towards their sources, as may be seen in the account of the Moxos country in the

- At mater sonitum thalamo sub fluminis alti
 Sensit ; eam circum Milesia vellera Nymphæ
 335 Carpebant——vitreisque sedilibus omnes
 351 Obstupuere : sed ante alias Arethusa sorores
 Prospiciens, summâ flavum caput extulit unda ;
 Et procul : “ O, gemitu non frustrâ exterrita tanto,
 Cyrene soror ; ipse tibi, tua maxima cura,
 355 Tristis Aristæus, Penei genitoris ad undam
 Stat lacrymans, et te crudelem nomine dicit.”
 Huic perculsa novâ mentem formidine mater,
 “ Duc age, duc ad nos : fas illi limina Divûm
 Tangere,” ait : simul alta jubet discedere latè
 360 Flumina, quâ juvenis gressus inferret : at illum
 Curvata in montis faciem circumstetit unda
 Accepitque sinu vasto, misitque sub amnem.
 Jamque domum mirans genitricis et humida regna,
 Speluncisque lacus clausos, lucosque sonantes,
 365 Ibat, et ingenti motu stupefactus aquarum,

Jesuits' Letters) that the bark is found. Perhaps the channels of these rivers may be dry at some part of the year (the winter tropic), as their sources only, and not the whole of their course, are laid down in D'Anville (vide Plate II.) ; but when the sun melts the snows on the Andes at Midsummer, *medios cum sol*, &c. their channels may be filled by the backward-flowing waters of the river Plate, as implied by the next line :

“ Ter flamma ad summum tecti subjecta reluxit.”

Omnia sub magnâ labentia flumina terrâ

Spectabat diversa locis.—

374 —Postquam est in thalami pendentia pumice tecta

Perventum, et nati fletus cognovit inanes

Cyrene: manibus liquidos dant ordine fontes

Germanæ, tonsisque ferunt mantilia villis:

Pars epulis onerant mensas, et plena reponunt

Pocula: Panchæis adulescunt ignibus aræ.

380 Et mater: "Cape Mæonii carchesia Bacchi:

Oceano libemus," ait. Simul ipsa precatur

Oceanumque patrem rerum, Nymphasque sorores,

Centum quæ sylvas, centum quæ flumina servant.

Ter liquido ardentem perfudit nectare Vestam:

385 Ter flamma ad summum tecti subjecta reluxit.

Omne quo firmans animum, sic incipit ipsa:

"Est in Carpathio Neptuni gurgite vates,

Cæruleus Proteus, magnum qui piscibus æquor (xx),

(xx) Proteus (from *πρωτος*) represents the equator, or first parallel, from which the north and south latitudes are reckoned: the functions assigned to Proteus mark the great extent of the equatorial line, and that it encompasses the earth, sea, &c. The frequent mention of sleep alludes to the disposition to sleep, which, if I remember right, the Spanish travellers Don G. and Don A. d'Ulloa remark to be strongly prevalent with those who navigate the river Amazon; and the various shapes of brutes into which Proteus transforms himself may relate either to the horrible visages of the different tribes of native Americans in those districts, or, like Comus's

Et juncto bipedum curru metitur equorum.

- 390 Hic nunc Emathiæ portus, patriamque revisit
 Pallenen: hunc et Nymphæ veneramur, et ipse
 Grandævus Nereus: novit namque omnia vates,
 Quæ sint, quæ fuerint, quæ mox ventura trahantur.
 Quippe ita Neptuno visum est; immania cujus
 395 Armenta et turpes pascit sub gurgite phocas.
 Hic tibi, nate, prius vinclis capiendus, ut omnem

“rout of monsters,” may refer to the various dreadful appearances attending the symptoms of the diseases occasioned by the bad qualities or chilly damps of the waters stagnant there, of which I shall say more presently. *Medius*, 435, denotes the central position of the equator, as *numerus recenset* does the number of degrees marked on it in the district in question; *vesper*, the western position of that country; *montibus*, the mountains of the Andes; *custos*, the pastoral crook, exhibited by the shape of the Madeira river; and *amarum*, 431, the name of the Amaru-mayo river. The expressions *prius vinclis capiendus*, *non sine vi*, 396, and *magis contende tenacia vincla*, 412, I should refer to that quality of the gin-seng root which I have before supposed to operate as a check or restraint of the fever, and convert it into an ague; and that the gin-seng is in question here, I infer from the terms *manicisque jacentem*, 438 (gin meaning a man, as before noted), and from *hominis tandem ore locutus*, 443: finally, the bark seems to me to be recommended (after the gin-seng has so produced its effect) as implied by *memor* (from the river Mamore), in “*suæ non immemor artis*,” 440.

- Expediat morbi causam, eventusque secundet.
 Nam sine vi non ulla dabit præcepta, neque illum
 Orando flectes : vim duram et vincula capto
 400 Tende : doli circum hæc demum frangentur inanes.
 Ipsa ego te, medios cum sol accenderit æstus,
 Cum sitiunt herbæ, et pecori jam gratior umbra est,
 In secreta senis ducam, quo fessus ab undis
 Se recipit ; facilè ut somno aggrediare jacentem.
 405 Verùm ubi correptum manibus, vinclisque tenebis ;
 Tum variæ illudent species, atque ora ferarum.
 Fiet enim subito sus horridus, atraque tigris,
 Squamosusque draco, et fulvâ cervice læna :
 Aut acrem flammæ sonitum dabit, atque ita vinclis
 410 Excidet, aut in aquas tenues dilapsus abibit.
 Sed quantò ille magis formas se vertet in omnes ;
 Tantò, nate, magis contende tenacia vincla :
 Donec talis erit, mutato corpore, qualem
 Videris, incepto tegeter cum lumina somno."
 415 Hæc ait, et liquidum ambrosiæ diffudit odorem,
 Quo totum nati corpus perduxit ; at illi
 Dulcis compositis spiravit crinibus aura,
 Atque habilis membris venit vigor. Est specus ingens
 Exesi latere in montis ; quo plurima vento
 420 Cogitur, inque sinus scindit sese unda reductos ;
 Deprensus olim statio tutissima nautis,
 Intus se vasti Proteus tegit objice saxi.
 Hic juvenem in latebris aversum à lumine Nympha
 Collocat, ipsa procul nebulis obscura resistit.
 425 Jam rapidus torrens sitientes Sirius Indos

- Ardebat cœlo, et medium sol igneus orbem
 Hauserat : arebant herbæ, et cava flumina siccis
 Faucibus ad limum radii tepefacta coquebant ;
 Cum Proteus consueta petens è fluctibus antra
 430 Ibat : eum vasti circum gens humida ponti
 Exultans, rorem latè dispergit amarum.
 Sternunt se somno diversæ in littore phocæ.
 Ipse (velut stabuli custos in montibus olim,
 Vesper ubi è pastu vitulos ad tecta reducit,
 435 Auditique lupos acuunt balatibus agni)
 Considit scopulo medius, numerumque recenset.
 Cujus Aristæo quoniam est oblata potestas ;
 Vix defessa senem passus componere membra,
 Cum clamore ruit magno, manicisque jacentem
 440 Occupat. Ille suæ contra non immemor artis,
 Omnia transformat sese in miracula rerum,
 Ignemque horribilemque feram, fluviumque liquentem.
 Ver m ubi nulla fugam reperit fallacia, victus
 In sese redit, atque hominis tandem ore locutus :
 445 Nam quis te, juvenum confidentissime, nostras
 Jussit adire domos ? quidve hinc petis ? inquit. At ille,
 Scis, Proteu, scis ipse ; neque est te fallere cuiquam.
 Sed tu desine velle : Deûm præcepta secuti
 Venimus huc, lapsis quæsitum oracula rebus.
 450 Tantum effatus : Ad hæc vates vi denique multâ
 Ardentes oculos intorsit lumine glauco ;
 Et graviter frendens, sic fati ora resolvit :
 Non te nullius exercent numinis iræ ;

Magna luis commissa : tibi has miserabilis Orpheus (yy)
 455 Haudquaquam ob meritum pœnas (nî fata resistant)

(yy) The story of Orpheus and Eurydice I take to be subject to almost precisely the same interpretation as that of Proteus and Aristæus : and this sort of repetition is very common in the ancient poets, for the purpose, I imagine, of giving additional means of guessing their enigmas : for though (as I have observed elsewhere) Homer, at the end of his *Odyssey*, book xiii. says,

—Εχθρον δὲ μοι ἐστίν·

Αυθις ἀριζήλως εἰρημενα μυθολογεῖν,

yet it is only for the purpose of disguise that he says so, since his practice is directly the reverse ; and other ancient poets have imitated him in it. Orpheus, I take to represent the volcanic mountains of the Andes (ὄρος and φαίνω) with the ice upon their summits, as denoted by *marmoreâ cervice*, 523. Eurydice is the river Plate (εὐρύς, πλατύς) ; its flowing in a backward direction from the Madeira or Mamore, explains the meaning of *te fugeret* ; and *præcep*s, probably alludes to there being falls or rapids in its course. By the *immanem hydram servantem ripas*, I understand the sandy, sedgy (*altâ in herbâ*) marshes of the country of Charuas before noticed, situated about the middle part of the course of the Plate river, and in which the river Dolce in particular, according to D'Anville's map, appears entirely to lose itself. The word *moritura* would seem to intimate that Eurydice (the course of the river Plate) is obstructed.

Suscitat, et raptâ graviter pro conjuge sævit.

Illa quidem, dum te fugeret per flumina præceps,

in these marshes ; and that a vast inundation ensues, which fills up the vallies of all the interior country, as implied by

“ At chorus æqualis Dryadum clamore supremos

Implerunt montes ; flerunt,” &c. &c.

In consequence of this stagnation of the waters amidst the *limus niger et deformis arundo* (*Cocyti*, which gives almost the very name of the country of *Chiquitos*, situate in South America near the winter tropic), pestilential contagions arise, which, notwithstanding the incessant use of the gin-seng root (implied by *canebat*),

“ *Te veniente die te decedente canebat*,”

and implied further by “ *humanis precibus*,” “ *mansuescere corda*,” and “ *cantu*,” 470, occasion the death of *matres atque viri*, &c. &c.

The expressions *pedem referens* ; *ponè sequens* ; and the near escape of *Eurydice* (the river *Plate*) *superas ad auras*, relate, I think, to the current of the river *Plate* acquiring, after the supposed obstruction, a backward course down the channels of the *Mamore*, the *Amaru-mayo*, &c. and finding its way either down the *Amazon*, or, across the *Amazon* over the top of South America, through the *Oronoko*, and other rivers there, into the *West India Gulf* ; but the earth (and *Orpheus*, or the *Andes*, together with the earth) finishing its libratory motion on coming to the tropic of *Cancer*, it is then said that *Orphæus restitit*, *atque ibi omnis effusus labor* ; the streams

- Immanem ante pedes hydrum moritura puella
 Servantem ripas altâ non vidit in herbâ.
- 460 At chorus æqualis Dryadum clamore supremos
 Implērunt montes : flerunt Rhodopeiæ arces,
 Altaque Pangæa, et Rhesi Mavortia tellus,
 Atque Getæ, atque Hebrus, atque Actias Orithyia.
 Ipse cavâ solans ægrum testudine amorem,
- 465 Te dulcis conjux, te solo in littore secum,
 Te veniente die te decedente canebat.
 Tænarias etiam fauces, alta ostia Ditis,
 Et caligantem nigrâ formidine lucum
 Ingressus, Manesque adiit regemque tremendum,
- 470 Nesciaque humanis precibus mansuescere corda.
 At cantu commotæ Erebi de sedibus imis
 Umbræ ibant tenues, simulacraque luce carentum :
 Quàm multa in sylvis avium se millia condunt,
 Vesper ubi, aut hybernus agit de montibus imber ;
- 475 Matres, atque viri, defunctaque corpora vitâ

flow back again, and the same stagnation ensues. It should seem that such a stagnation lasts for seven months of the year, *septem totos menses*, 507, and those the months of our winter, or the night of the year, as implied by *flet noctem* and *nocturnique orgia Bacchi*, 521 ; which mention of Bacchus may in some degree confirm my statement when treating of Comus, that Bacchus (in one sense at least, or in one view) represents South America ; as the (tigres) of Bacchus, in the same sense, will be the tigers or ounces of that country.

- Magnanimûm heroum, pueri, innuptæque puellæ,
 Impositique rogis juvenes ante ora parentum.
 Quos circum limus niger, et deformis arundo
 Cocyti, tardâque palus inamabilis undâ
 480 Alligat, et novies Styx interfusa coërcet.
 Quin ipsæ stupuêre domus atque intima lethi
 Tartara, cæruleosque implexæ crinibus angues
 Eumenides; tenuitque inhians tria Cerberus ora;
 Atque Ixionii vento rota constitit orbis.
 485 Jamque pedem referens, casus evaserat omnes;
 Redditaque Eurydice superas veniebat ad auras,
 Ponè sequens; namque hanc dederat Proserpina legem:
 Cum subita incautum dementia cepit amantem,
 Ignoscenda quidem, scirent si ignoscere Manes.
 490 Restitit, Eurydicenque suam jam luce sub ipsâ,
 Immemor, heu! victusque animi, respexit: ibi omnis
 Effusus labor, atque immitis rupta tyranni
 Fœdera, terque fragor stagnis auditus Avernis.
 Illa: "Quis et me, inquit, miseram, et te perdidit, Orpheu?
 495 Quis tantus furor? En iterum crudelia retro
 Fata vocant, conditque natantia lumina somnus.
 Jamque vale: feror ingenti circumdata nocte,
 Invalidasque tibi tendens, heu! non tua, palmas,"
 Dixit, et ex oculis subito, ceu fumus in auras
 500 Commixtus tenues, fugit diversa; neque illum
 Prensantem nequicquam umbras, et multa volentem
 Dicere, præterea, vidit; nec portitor Orci
 Amplius objectam passus transire paludem.
 Quid faceret? quo se raptâ bis conjuge ferret?

- 505 Quo fletu Manes, quâ numina voce moveret ?
 Illa quidem Stygiâ nabat jam frigida cymbâ.
 Septem illum totos perhibent ex ordine menses
 Rupe sub aëriâ, deserti ad Strymonis undam
 Flevisse, et gelidis hæc evolvisse sub antris,
 510 Mulcentem tigres, et agentem carmine quercus.—
 517 —Solut Hyperboreas glacies, Tanaïmque nivalem,
 Arvaque Riphæis nunquam viduata pruinis (zz)

(zz) As to what regards the medical part of my subject, the stagnation of the waters, above described, occasions a general unhealthiness of the inhabitants of the country, which, as before stated, makes it necessary to resort to the use of the gin-seng root, implied by “ carmine;” “ miserabile carmen;” “ quo fletu manes;” and “ voce moveret;” and to the Peruvian bark also, as implied by *immemor*, 491; and (under its name of *quinquina*) by *prensantem nequicquam*, &c. In the mean time the Hyperboreæ glacies are carried into the beds of the rivers from the Andes, and there stagnate in the mud; or, in other words, the limbs of Orpheus (the ice) are scattered over the face of the country, *discerptum per agros*; and his head (or main stream), torn from his icy (*marmorea*) neck, is still calling upon the name of Eurydice; that is, a portion of the melted ice (Orpheus) mixes itself with the river Plate (Eurydice), and finds its way to the sea by that channel; but the other portions of the ice-water that become stagnant in the muddy marshes, not only give rise to pestilential diseases in South America itself, but it is stated also,

Lustrabat ; raptam Eurydicen, atque irrita Ditis
 520 Dona querens : spreto Ciconum quo munere matres,
 Inter sacra Deûm, nocturnique orgia Bacchi,
 Discerptum latos juvenem sparsêre per agros.
 Tum quoque marmoreâ caput à cervice revulsum,
 Gurgite cum medio portans Œagrius Hebrus
 525 Volveret, Eurydicen vox ipsa et frigida lingua,
 Ah miseram Eurydicen, anima fugiente, vocabat :

———Hinc miserabile Nymphæ,
 Cum quibus illa choros lucis agitabat in altis
 Exitium misêre apibus ;

that is, that the collected body of those waters (*illa cum nymphis*) takes its course through the Atlantic into Andalusia in Spain (*lucis in altis*), from whence the infection is propagated even into England itself among the bees, *exitium misêre apibus* ; and *hæc omnis morbi causa*. Thus the poems of Orpheus and of Comus seem to rest upon exactly the same foundation ; and it may tend to confirm what I have said of the *Lycidas* also, that that poem opens with a strong allusion to Orpheus, 58,

What could the Muse herself that Orpheus bore,
 The Muse herself for her enchanting son,
 Whom universal nature did lament,
 When by the rout that made the hideous roar,
 His gory visage down the stream was sent,
 Down the swift Hebrus to the Lesbian shore :

and this Hebrus is the same with the Œagrius Hebrus of line 524.

Eurydicen toto referebant flumine ripæ.

Hæc Proteus : et se jactu dedit æquor in altum ;

Quâque dedit, spumantem undam sub vertice torsit.

530 At non Cyrene : namque ultro affata timentem ;

“ Nate, licet tristes animo deponere curas.

Hæc omnis morbi causa : hinc miserabile Nymphæ,

Cum quibus illa choros lucis agitabat in altis,

Exitium misère apibus.”

EXTRACTS FROM THE FIRST ILIAD.

MHNIN αειδὲ θεῶν Πηληϊάδεω Ἀχιλῆος

Ουλομένην ἢ μυρὶ Ἀχαιοῖς ἀλγεῖ ἔθηκεν

Πολλὰς δ' ἰφθίμης ψυχᾶς Αἰδὼν προέειπεν—

—Τίς δ' ἄρ' ὅφωε θεῶν ἐριδί ξυνεήκε μάχεσθαι ;

Λητῆς καὶ Διὸς υἱός. ὁ γὰρ βασιλεῖν χολωθείς (3 a)

(3 a) I now proceed to the first Iliad, premising that the scene of the greater part of that first Iliad lies in Andalusia in Spain, and that it treats of a pestilence there, originating in the same causes as those before stated. I have elsewhere shewn at large that Agamemnon represents France, and Menelaus, Spain ; and in that view that they are both *Ατρεΐδαι* (ater and εἶδος), both of a more swarthy complexion than the other inhabitants of Europe (considering the Italians as associated with the French) ; and as we have here a Greek name, *Ατρεΐδης*, derived in part from a Latin epithet, ater, so we had before in Virgil the name of Proteus derived from the Greek *πρωτός*. But though France may be the country which Agamemnon represents generally in the Iliad, yet (owing perhaps to that union of interests which has commonly subsisted between those two countries) whenever Agamemnon is brought into action with the epithet *εὐρυκρείων* annexed to his name, or with that of *Ατρεΐδης*, as a sort of agnomen, I consider him then (taking him as generalissimo of the Greeks to represent both) as referring in particular to Spain, the first term having regard perhaps

10 Νῆστον ἀνα στρατὸν ὥστε κακὴν* ὀλέκοντο δὲ λαοί
 Οὐνεκα τὸν χρυσὴν ἠτίμησ' ἀρητήρα (3 b)

to the extent of the colonial dominions of Spain, and the second to the Spaniards being more swarthy than the French. The βασιλεύς, therefore, of the ninth line, I take to represent Spain; and this may be seen from the first Iliad passim, as noticed hereafter, and particularly from the expression βασιλῆος ἀπηνέος, 340, which, by throwing off the *s* final of βασιλῆος to the next word ἀπηνέος, gives almost the very word "Spanish;" and the word Spain is in like manner pointed to by the words σοι πᾶν, in what Achilles says to Agamemnon, 294, εἶδ' ἔσθ' ἔργον, &c. on which mode of compounding words I refer to what I have said in former notes.

(3 b) Χρυσὴς represents South America, or more particularly that part of it where the bark-rivers, the Amaru-mayo, and the Mamore, take their rise, which part is called Santa Cruce of the Old Mountains (χρυσὴν ἀρητήρα). Ἐν χερσὶ alludes to the Andes mountains by an allusion to the English word "hand." Στεμματ' ἐκῆβ' (from ἐκάς and βάλλω) Ἀπολλωνος, 14, I take to be the circles of the craters of the volcanoes there; and on this point I may perhaps be permitted to copy what I have elsewhere written, namely, "The ten lines beginning βῆ δὲ κατ' ἐλυμποῖο contain a description of a volcanic eruption: Ἀπολλων, indeed, often means a volcano in Homer and the other classics, from the destruction it occasions, ἀπολλυμι and here the curved shape of the mountains (τοῖα), the snow on their top (ἀργυρεῖο, denoting also perhaps the silver which they contain), the lightnings that take place during eruptions (αἶστοι ἐπ' ὤμων), the sulphureous

Ατρείδης. ο γὰρ ἦλθε θοὰς ἐπὶ νηὸς Ἀχαιῶν
 Λυτομένος τε θυγάτρα φέρωντ' ἀπέρεισ' ἀποιναί,
 Στεμματ' ἔχων ἐν χερσὶν ἐκὼλ' Ἀπολλωνος

15 Χρυσέω αἶναι σκηπτρῷ· καὶ ἠλίσσεται πάντας Ἀχαιῆς

Ατρεΐδα δὲ μαλίστα.——

20 —Παῖδα τέ μοι λυσάιτε φίλην, ταὶ δ' ἀποινα δέχεσθε.——

24 —Ἀλλ' ἔκ Ατρείδῃ Ἀγαμέμνονι ἠνδάνε θυμῷ

Ἀλλὰ κακῶς ἀφίει, κρατερόν δ' ἐπὶ μῦθον ἔτελλε.

33 —Ὡς εἶφατ', ἐδδείσεν δ' ὁ γέρον καὶ ἐπείθετο μύθῳ

Βῆ δ' ἄκεων παρὰ θινὰ πολυφλοίσβοιο θαλάσσης

ashes (βέλος ἐχέπτευκας), the darkness so magnificently described (ο δ' ἦεν
 νυκτὶ εἰκῶς), and, finally, the earthquake accompanying the eruption
 (αὐτὰ κινηθέντος), are all in their turn noticed." The χρυσέον σκηπτρον in
 the hand of Chryses, I take to be the line of the ecliptic, extending
 from the tropic of Capricorn (in the neighbourhood of which Santa
 Cruce of the Old Mountains lies) to that of Cancer: or rather, it is
 a continuation of the ecliptic line, after passing through the tropic of
 Cancer, in a south-westward direction from South America to Europe,
 as I before explained the rod of Comus. That the ecliptic is meant,
 may appear from the σκηπτρον in the hand of Achilles, 233; and that
 it means the ecliptic there, I infer, as well from other circumstances
 mentioned in the description of it, as from the oblique hints at its
 name itself, contained in the words λελοιπῶεν and περὶ γὰρ ῥα ἑ χαλκίος
 ἐλεΐψε. Considering the subject we are upon, I ought not to pass
 over without notice the incidental mention of the bark (φλοῖον) in this
 description of the σκηπτρον.

Πολλὰ δ' ἐπεὶτ' ἀπαυεῦθε κίων ἡρᾶθ' ὁ γέρας

Ἀπολλωνι ἀνακτι—τοδὲ μοι κρήνον ἐελδῶρ

41 Τίσειαν Δαναοὶ εἶμα δακρυῖα σοῖσι βέλυσσιν·

Ὡς ἐφάθ' εὐχομένος, τὰ δ' ἐκλυε φοῖβος Ἀπολλων

Βῆδ' κατ' ἔλυμποιο κρήνων χωμένος κῆρ

45 Τόξ' ὠμοῖσιν ἔχων ἀμφηρέφεια δὲ φάρετρήν·

Ἐκλαῖξαν δ' ἄρ' οἶστοι ἐπ' ὠμων χωμένοιο

Αὐτὰ κινήθεντος· ὁ δ' ἦε νυκτι εἰκώς·

Ἐζέτ' ἐπεὶτ' ἀπαυεῦθε νέων, μετὰ δ' ἰὸν ἔηκε·

Δεινὴ δὲ κλαγγὴ γένετ' ἀργυρεοῖο βιοῖο·

50 Οὐρηὰς μὲν πρῶτον ἐπώχετο καὶ κινᾶς ἀργαῖς

Αὐτὰρ ἐπεὶτ' αὐτοῖσι βέλός ἔχεπτευκας ἀφίεις

Βαλλ', αἰεὶ δὲ πυραὶ νεκυῶν καιόντο θαμνίσαι

Ἐννημαρ μὲν ἀνα στρατὸν ὤχετο κῆλα θεοῖο

Τῇ δ' ἑκατὴδ' ἀγορὴν δὲ καλεῖσσαιτο λαὸν Ἀχιλλεύς.—

58 —Τοῖσι δ' ἀνέσταμενος μετέφη ποδᾶς ὤκως Ἀχιλλεύς

Ἀτρεΐδῃ, νῦν ἀμμε παλιμπλαγχθέντας οἶω

Ἀψ' ἀπονοστήσειν, εἰκὲν θάνατον γὰρ φυγοίμεν

Εἰ δὴ ὅμῃ πόλεμος δὲ δαμα καὶ λοιμός Ἀχαιῶν·

Ἀλλ' αὖγε δὴ τίνα μαντὶν ἐρείομεν ἡ ἱερὰ

Ἐ καὶ οὐειροπολὸν· καὶ γὰρ τόναρ ἐκ Διὸς ἐστίν·

Ὅς κ' εἴποι ὅτι τόσσον ἔχωσατο φοῖβος Ἀπολλων.—

68 —Τοῖσι δ' ἀνέστη

Καλχῆας θεστοριδῆς οἰωνοπολὸν ὅχ' ἀρίστος

Ὅς ἤδη τὰ τ' εἶοντα, τὰ τ' ἐσσομένα, πρὸ τ' εἶοντα

Καὶ νῆσσο' ἠγήσατ' Ἀχαιῶν Ἴλιον εἰσῶ.—

92 —Καὶ τότε δὴ θάρσῃσε καὶ ἠδᾶ μαντὶς ἀμυμῶν

Οὐτ' ἄρ' οὐγ' εὐχῶλης ἐπιμεμφεται, ἔθ' ἑκατομβῆς

Ἀλλ' ἐνεκ' ἀρήτηρος οὐ νήτιμσ' Ἀγαμέμνων

95 Οὐδ' ἀπέλυσε θυγάτρα καὶ ἔκ ἀπέδεξάτ' ἀποινα (3 c)

Τὸν κ' αἶψ' ἀλγέ' ἔδωκεν ἐκὼς ὁλος, ἥδ' ἐτιδῶσται.

(3 c) *Χρυσῆς*, the daughter of *Χρυσῆς*, I take to be the sea of the gold-producing Mexico, or rather, the whole of the West Indian Gulf, as intercepted in an oval shape between all the West India islands and the Isthmus of Darien: through this sea, by way of the Straits of Florida, takes its course that flood of which I have before repeatedly spoken, and which extends itself to Andalusia in Spain. While Chryseis is detained by Agamemnon (that is, while the waters of that flood continue stagnant in Andalusia), owing to the prayer of Chryses to Apollo (that is, owing to the volcanic impurities with which that flood is impregnated), a pestilence ensues; but when she is released by Agamemnon (by the fresh-water rivers of Spain becoming predominant), owing to the like prayer of Chryses to Apollo (that is, by the use of the bark found in the country of Chryses, and by other means hereafter noticed), the pestilence ceases. That the impurities of the waters are volcanic, seems to be implied as well by the expression, *βελος ἐχέπευκας*, 51, as by the frequent use of the word *χολον*, *μεθεμεν χολον* and *χολῶθεις*, alluding to the igneous coal quality of the sediment deposited; in like manner as the words *ἠτιμήσεν*, *τιμὴν ἀρνυμένος*, *ἐτοιμασέτε*, *τιμήσῃσι*, and the equivalent words *τίσεν* and *ἐτίσεν*, by the poetical license of putting the name of one fresh-water river for another, the Thames for the rivers of the country in question (just as Alpheus was introduced in Milton's *Lycidas*), may possibly allude to the water's being defiled and rendered briny or brackish. Indeed, briny water seems to be

- Οὐδ' ο-γε πριν λοιμοιο βαρειας χειρας αφεξει II 50 41— 241
 Πριν γ' απο πατρι φιλω δομεναι ελικωπιδα κερην ——— 451
 Απριατην, αναποινον, αγειν θ'ιερην Εκατομβην ——— 10
 100 Ες Χρυσην' τοτε κεν μιν ιλασκομενοι πεπιθοιμεν' ——— 881
 Ητοι ογ' ως ειπων κατ' αρ'εζετο, τοισι δ'ανεστη ——— 13
 Ηρως Ατρειδης ευρυκρειων Αγαμεμνων ——— 11
 Αχυνμενος, μενεος δε μεγα φρενες αμφιμελαιναι ——— 26
 Πιμπλαντ' οσσε δε οι πυρι λαμπετωντι εικτην ——— 11
 118 —Αυταρ εμοι γερας αυτικ' ετοιμασατε ——— 502
 128 —Τριπλη τ' τετραπλη τ' αποτισομεν ——— 502

brought immediately into notice in sound, by the words *υδριν Ατρειδάο*, 204; and though we are driven for it to a derivation partly French and partly English (quasi eau brine); yet many instances of a like kind might be adduced, and I shall hereafter notice two that are very important, in the words “singé” and “panache,” in speaking of the hieroglyphics. And while I am upon the subject of the impurity of waters being the original cause of the pestilence (though it may be easily seen that I by no means design here to offer a general explanation of the whole of the first Iliad, and therefore pass over Nestor, Calchas, and other heroes, as well as the gods introduced there), it may be well to notice Achilles, if it be only to give the etymology of his name, which I derive from *αγω* and *ιλυς*, mud, as his patronymic name *Πηλεϊδης* is subject to a like derivation from *πηλος*, mud; and it should be recollected that it is the anger of Achilles which is the foundation of the whole Iliad, as intimated by its first line,

Μηνιν αειδε θεα Πηληϊαδῶ Αχιλλεος

146 —*Ἡε συ Πηλεϊδῇ πάντων εκπαιγλοτατ' ἀνδρῶν*——

174 ————— *παρ' ἐμοίγε καὶ ἄλλοι*

Οἱ κε με τιμήσασι——

188 —*ὡς φασὶ Πηλεϊῶνι δ' ἄχος γενετ' ἐνδὲ οἱ ἦτορ*

Στήθεσσιν λασίοισι διανδιχα μερμηρίζεν

Ἡ ογε φασγανον ὄξυ ἐρυσσάμενος παρὰ μηρῶ

Τῶς μὲν ἀναστήσειεν, ο δ' Ἀτρεΐδην ἐναρίζοι

Ἡε χολὸν παύσειεν ἐρητύσειε δὲ θυμὸν.——

203 —*Ἡ ἵνα ὕβριν ἰδῇ Ἀγαμέμνωνος Ἀτρεΐδαϊ;*——

223 —*Πηλεΐδης δ' ἐξαυτὶς ἀταρτήροις ἐπέεσσιν* (3 d)

(3 d) The first thing recommended as an antidote against the pestilence in Homer, as we have seen it was in Milton and Virgil, is the gin-seng root, or its equivalent. This appears from the very frequent use of expressions that convey oblique intimations of the sound of the name of the gin-seng, such as *ἡυδα μαντῖς*, 92; *ἐς χρυσὴν τότε κεν μιν*, 100; *ἐς χρυσὴν ἱκάνεν*, 431; *κυανέησιν*, 527; and particularly from *μολπή αἰδόντες*, and *μελποντές*, 471; all which passages, where those expressions are contained, regard the use of the substance in question. By the word *παιήονα*, in the last passage, there seems to be a particular reference to the island of Japan, where the gin-seng grows, which is noticed also by *πανήμεριοι* there; by *θεοὶ δ' ἀμα πάντες ἀνέσταν*, 533; by *πάντων εκπαιγλοτατ' ἀνδρῶν*, 146; and by many other passages. And as the gin-seng is called “nisi” by the Japanese (according to P. Jartoux, in the Jesuits' Letters), there seems to be a reference to that name in *νείκει*, 521; *νίκη*, 576; and *νείκειήσι*, 579; and

Ατρείδην προσέειπε καὶ ἔπω λήγε χολοιο——— 225
 ———— κραδιν———

there can scarcely be a doubt, when this subject shall be considered with what follows hereafter on the hieroglyphics, that by *καροι*, in 470 and 472, there is a particular allusion to the country of Corea in Tartary, where the gin-seng root grows also as well as in Japan, which lies opposite to it; and indeed Tartary itself seems to be particularly referred to (and with relation to that root) by the expression *αταρτηροῖς ἐπέεσσιν*, 223; and as *orhota*, the Tartarian name of the root, resembles the English word heart (as it does the English word root also), I think there is an allusion to that circumstance (vide also what I say on this point in treating of the hieroglyphics, post) in 395, *ἡ ἐπειωνήσας κραδιν*, in 188, *ἐν δὲ οἱ ἦτορ στήθεσσιν*, and in several other passages.

The practice of smoking, before noticed in treating of Virgil, has not been overlooked by Homer, as an antidote against infection; for, though line 317,

Κνίσσῃ δ' ἄρῃνον ἵκεν ἐλίσσομένη περὶ καπνῷ,

may possibly allude to the burning of incense, which is used also as a preventive of contagion, and not to the smoke of tobacco; yet the expression *καπνήσαν μὲν παρὰ τε κλισίας* in other parts of Homer, seems to me to relate to the latter. And (here) I cannot help thinking (especially when I compare these matters with the hieroglyphical figures, ut post) that the Asiatic hooka, or long flexible pipe, is alluded to nominatim by *τοὶ δ' ὠκα θεῷ κλειτὴν ἐκατομβὴν*, 446; by

228 ————— τοδε τοι κηρ ειδεται ειναι —————

233 —Αλλ' εκ' τοι ερεω και επι μεγαλν ορκον ομνμαι

μεγαλ' ευχετο, 450; ως εφαιτ' ευχομενος, 456; and ωχθησαν, 470: that the line immediately preceding the last word,

Και ρ' ακερσα καθηστο επιγναμψασα φιλον κηρ,

not only notices the bending of the hooka, but mentions the segar, a preparation of tobacco, almost by name, and brings to our attention the silence commonly observed by smokers. Finally, the pipe itself seems to be alluded to by the words ηφαιστον ποιπνυοντα, 600; and I am not without reason for thinking that the ιερην εκατομβην disguisedly points to tobacco itself.

I cannot say that I discover in this part of Homer (the first Iliad) any very distinct notice of the Peruvian bark; for, though it is possible that the ten lines immediately following the prayer of Chryses to Apollo, 459, αυ ερυσαν μεν πρωτα, &c. may allude to the stripping the trees for the sake of the bark, reducing that bark to powder, making up a sort of decoction of it in the shape of a dark-coloured wine, &c. (and note, as to another point, mead-wine, by relation to the river Madeira); and that there may be other allusions to the bark in this Iliad, as in φλοιον before noticed; yet I am rather inclined to believe that those lines immediately following the grant of the prayer of Chryses, are descriptive of the natural means by which in the end the cause of the pestilence is removed, namely, by the stagnation of the waters in South America being diminished, and their being drawn off from thence into the sea, not by the Oronoko and other

- Ναι μα τοδε σκηπτρον το μεν εποτε φυλλα και οζες
 235 Φυσει, επειδη πρωτα τομην εν ορεσσι λελοιπεν
 Ουδ' αναβηλησει περι γαρ ρα' ε χαλκος ελειψε
 Φυλλα τε και φλοιον, νυν αυτε μιν υιες Αχαιων
 Εν παλαμης φορεσσι δικασπολοι, οιτε θεμιστας

rivers that have their course northerly over the top of that continent, but by the channels of those rivers that fall into the Amazon (the names of many of which are obliquely suggested), and so by the Amazon fall into the sea immediately under the equator, as implied by *καιε δ' επι σχιζης ο γερων, ωπησαν δε περιφραδεως, Δαινυντο, &c.* Such, perhaps, are the only means (of which I shall say a few words more hereafter) by which the pestilence, or its cause, is effectually removed; for though, in a former note upon Milton, I have suggested that he might have intended to state that a copious and vigorous appearance of flowers might be an indication of returning salubrity in the gushing brooks of the spring season, yet I fear that he only insinuated, that a temporary relief was to be expected from such an indication; for it is observable that he closes his beautiful invocation to Alpheus, to the spring and its flowers, with this remarkable line (Lycid. 152),

“ For so to interpose a little ease.”

And experience has unhappily shewn that on the approach of summer the pestilence breaks out again year after year; and Thucydides begins his account of the plague of Athens with a similar statement,

Τε δε θερος ευθυς αρχομεν—ωσπερ και τοπρωτον—

- Ες Δίος εἰρύεται· ὁ δὲ τοι μέγας ἐσσεύεται ὄρκος·
 240 Ἡ ποθ' Ἀχιλλεύος ποθὲν αἰφεται νίας Ἀχαιῶν
 Συμπαντας· τοῖς δ' ἔτι δυνήσασαι ἀχρὺμένος πέρ
 Χραιοσμεῖν·—————
 245 —Ὡς φάτο Πηλεΐδης, ποτὶ δὲ σκηπτρον βάλε γαίῃ
 Χρυσείοις ἡλοῖσι πεπαρμένον·—————
 304 —Ὡς τῶγ' ἀντίβιοισι μαχεσσάμενον ἐπέεσσιν
 Ἀνστήτην· λυσάν δ' ἀγορὴν παρὰ νηυσὶν Ἀχαιῶν·—————
 309 —Ἀτρεΐδης δ' αἶρα νηὶ θοῇ αἰλαδὲ προέρυσσεν
 Ἐς δ' ἐρέτας ἐκρινεν ἐσίκουσιν, ἐς δ' Ἑκατομβῆν
 Βῆσε θεῶν· αἶναι δὲ Χρυσήϊδαι καλλιπαῖρον
 Εἰσεν αἰών·—————
 313 —Λαῶς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἀνωγὼν
 Οἱ δ' ἀπελυμαίνοντο καὶ εἰς αἶλα λυματ' ἐβαλλον· (3 e)

(3 e) But though the mention of the bark is so indistinct, yet it appears to me that in this part of Homer notice is taken of another antidote against infection, of which I find no mention in Virgil; for, considering the repetition of the remarkable word ἀπολυμαίνεσθαι, in the following lines, 313,

Λαῶς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἀνωγὼν
 Οἱ δ' ἀπελυμαίνοντο καὶ εἰς αἶλα λυματ' ἐβαλλον

(I believe I have before observed that such repetitions are always designed to attract the reader's attention to something that merits a particular notice), I am inclined to think that the Spaniards of Andalusia were thereby ordered to mix alum with the water they drank for the purpose of correcting its impurities, a practice still

Ερδον δ' Απολλωνι τεληισσας Εκατομβας

Ταυρων ηδ' αιγων παρα θιν' αλος ατρυγετοιο

common in Egypt in regard to the Nile water. This practice may at all times be very proper in Egypt; as I collect, from ancient authors, good reason for believing that another part of the flood, of which I have said so much, finds its way through the sands at certain points on the western coast of Africa, into the river Gain or Niger, and following the easterly course of that river across the great continent of Africa, penetrates at a particular season of the year through other sands which it meets towards the end of its course there into the river Nile, and becomes the principal cause of the plague, the breaking out of which has been observed to have a relation to the periodical rising of the Nile thus occasioned. This subject should have a dissertation of itself, but I have not omitted the mention of it entirely, because I think whenever a pestilence breaks out, it is of some consequence to ascertain whether it originates by the communication of infection from a distant place, or from the inherent local deterioration of waters; since, though it might be fit to resort to the preventive just noticed in the latter case, it could scarcely be expected to act as a remedy in the former. It may be well to remark perhaps, that in case a pestilence, from the second cause, should break out again at Gibraltar, the most acceptable present that could be sent thither would be a few ship-loads of pure water, the population there not being so numerous, that water in sufficient abundance could not be thus furnished. I am happy to add on this point, that the British islands appear to be very little

Κνίσση δ' ἔκτανον ἱκεν ἐλίσσόμενη περὶ καπνῷ—

337 — Ἀλλ' ἀγε Διογενὲς Πατρῷκλεις, ἐξαγε νῆρην

Και σφῶιν δὸς ἀγεῖν· τῷ δ' αὐτῷ μαρτυροὶ ἐστων

Πρὸς τε θεῶν μακαρῶν, πρὸς τε θνητῶν ἀνθρώπων

Και πρὸν τῇ Βασιλῆος ἀπηνεὸς, εἰποτε δ' αὐτῇ

Χρεῖω ἐμεῖο γενῆται ἀεῖκεα λοίγον ἀμυνάει

Τοῖς ἀλλοῖς·

Ὡς φάτο Πατρῷκλος δὲ φίλῳ ἐπιπείθετ' ἐταίρῳ

Ἐκ δ' ἀγάγε κλίσσης Βρίσηϊδαν καλλιπαρῆον

Δώκε δ' ἀγεῖν· τῷ δ' αὐτῇ ἱκνῶ παρὰ νῆας Ἀχαιῶν

Ἡ δ' ἀέκασ' ἀμὰ τοῖσιν ἔγυνε κίεν·

355 — Ἡ γὰρ μ' Ἀτρεΐδης εὐρυκρείων Ἀγαμέμνων

Ἠτίμησεν·

395 — Ἡ ἔπει ωνήσας κραδίην Διὸς πέ καὶ ἐργῶ·

401 — Ἀλλὰ σὺ τὸν γ' ἔλθῃσθα θεῶν ὑπελύσσο δέσμων

417 — ὠκυμῶρος·

419 — Τέτο δὲ τοῖς ἐρεῖσθα ἔπος·

422 — Ἀλλὰ σὺ μὲν νῦν νηυσὶ παρημένος ὠκυμῶροισι·

subject to pestilence from this second cause: this, indeed, is broadly stated in certain historical records, which I do not now quote; and it should seem to follow from the few remains we have of architectural aqueducts, though we have so many other noble monuments of ancient architecture; whereas in Spain, in Upper Italy, and some other parts of Europe, many such exist, as proofs at the same time of the attention which the ancients paid to the quality of the water which they drank, and of the constant or occasional deterioration of it where such aqueducts are found.

- 431 —Ες Χρυσὴν ἰκάνεν αἰών ἱερὴν Ἐκατομβήν
 Οἱ δ' ὅτε δὴ λιμένος πολυβένθεος ἔντος ἰκόντο—
 436 Ἐκ δ' εὐναίς ἐβόλον (3 f)

(3 f) To return to Homer. I ought not to omit noticing, in confirmation that Chryseis represents the sea I have before assigned to her, that the general resemblance of that sea to an egg (as enclosed by all the West India islands on one side, and by the Isthmus of Darien on the other) is expressly noticed by the particle *ἐκ* being mentioned four times at the beginning of as many lines, 436; and it is also noticed in the same manner, as of the same geographical tract, by the *Æagrius* (as of an egg) *Hebrus* of 4 *Georg.* 523. This allusion to an egg serves to give a satisfactory explanation of the 139 *Æn.* iii.

“—Cuncti dictis paremus ovantes”
 (namely, that, fortified with the gin-seng root and the bark, a residence in that ovum would be safe; all of which is enigmatically implied by those words). And that explanation gives me occasion to suggest that the Roman, or poetical honour of an ovation may be supposed perhaps to have arisen from a victory in this ovum, whereas a triumph might have been the result of a victory in the neighbourhood of the triangle-shaped British islands, where the fleets would be composed of more ships, and those ships would be larger. Again, if such be the sea that Chryseis in Homer represents, the *βωμον*, to which she is led when she is delivered to her father *Χρυσῆς*, may mark the hot position of that sea, as lying between the tropic

437 —Εκ δὲ καὶ αὐτοὶ βαῖνον

438 —Εκ δ' ἑκατομβὴν Βῆσαν

439 —Εκ δὲ Χρυσῆς νῆος βῆ ποντοπόροιο

Τὴν μὲν ἐπεὶ ἐπὶ βωμὸν ἀγῶν

Πατρὶ φίλῳ ἐν χερσὶ τίθει καὶ μὴν προσεείπεν——

443 —Παῖδα δὲ σοὶ ἀγεμεν——

446 —Ὡς εἰπὼν ἐν χερσὶ τίθει ὃ δ' ἔδεξατο χαίρων

Παῖδα φίλῳ τοὶ δ' ὦκα θεῷ κλειτὴν ἑκατομβὴν

Ἐξείης ἐστήσαν εὐδμήτον περὶ βωμὸν

Χερνυφάντο δ' ἐπεὶ καὶ ὄλοχυντας ἀνέλοντο

Τοισινδὲ Χρυσῆς μεγάλ' εὐχέτο, χεῖρας ἀνασχων——

453 —Ἦδ' ἂν ποτ' ἐμὲ παρὸς ἐκλυσὲς εὐξαμένοιο

Τιμήσας μὲν ἐμὲ——

of Cancer and the equator. Lastly, though it is possible that the expression *χεῖρας ἀνασχων*, 450, may, by a play upon the English word "hands," offer an intimation of the Andes mountains, yet when Chryseis is delivered into the hands of her father, as in *πατρὶ φίλῳ ἐν χερσὶ τίθει*, 441, and in *ὡς εἰπὼν ἐν χερσὶ τίθει*, 446; I cannot doubt that there is an allusion to the Gulf of Mexico, which, in any good map, may be seen to be remarkably like a left hand clenched, the wrist being in the Bay of Campeche, between Yucatan and Panuco, the back of the hand under Louisiana, and the curved fingers at Florida. We are now, once more, in possession of a very ancient and massive memorial of that hand, which has been recently brought from Ægypt, and now lies in the square of the Museum, the rod which it clenches being the tropic of Cancer which traverses the Gulf just now mentioned.

456 — Ἡδὴ νῦν Δαιδαίοισιν αἰεκέα λοίγον ἀμύνον

Ὡς ἐφάθ' εὐχομένος τε δ' ἐκλυε φοῖβος Ἀπολλων

Αὐτὰρ ἐπεὶ ῥ' εὐξάντο καὶ ἐλογχύτας προβαλόντο

Αὐ ἐρυσαν μὲν πρῶτα καὶ ἐσφαζάν καὶ ἐδείραν

460 Μήρως τ' ἐξεταίμον κατὰ δὲ κνίσσῃ ἐκαλυψάν

Διπτύχα ποιήσαντες· ἐπ' αὐτῶν δ' ὠμοβοτήσαν

Καί· δ' ἐπὶ σχιζῆς ὁ γέρον ἐπὶ δ' αἰθοπα οἶνον

Λεῖβε· νεοὶ δὲ παρ' αὐτὸν ἔχον πεμπυβόλα χερσίν

Αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκαὶ καὶ σπλάγχχ' ἐπάσαντο

465 Μιστυλλὸν τ' ἀρα τ' αἶλλα καὶ ἀμφ' ὀβελίοισιν ἐπείραν

Ὀπτῆσαν τε περὶ φραδέως ἐρυσάντο δὲ πάντα·

Αὐτὰρ ἐπεὶ παύσαντο ποιεῖ τετυκόντο δὲ δαίτας

Δαινυντ'· ἔδῃ τι θυμὸς ἐδευέτο δαίτης εἴσης·

Αὐτὰρ ἐπεὶ ποσιὸς καὶ ἐδήτυος ἐξ ἔρον ἐντο

470 Κῆροί μιν κρήτηρας ἐπέστεψάντο ποτοιο

Νωμῆσαν δ' ἀρα πασὶν ἐπαρξάμενοι δεπασσίν·

Οἱ δὲ πανημέριοι μολπῇ θεὸν ἱλασκόντο

Καλὸν αἰδόντες Παιήονα κῆροι Ἀχαιῶν

Μελπόντες Ἐκαεργόν· ὁ δὲ φρένα τέρπειτ' ἀκῶν·

475 Ἥμος δ' ἥλιος κατέδυ καὶ ἐπὶ κνεφῆς ἦλθε

Δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νῆος——

503 ———— εἰ ποτὲ δὴ σὲ μετ' ἀθανάτοισιν ὀνήτα

Εἰ ἐπεὶ ἡ ἐργῶ——

505 — Τίμησον μοι υἱὸς ὅς ὠκυμῶρτατος ἀλλῶν

Ἐπλετ' ἀτὰρ μιν νυγέ ἀναξ ἀνδρῶν Ἀγαμέμνων

Ἡτίμησεν——— ἀλλὰ σὺ περ μιν τίσον——

511 — Τὴν δ' ὅτι προσέφη ἀλλ' ἀκῶν δὴν ἦστο——

Ὅς ἔχετ' ἐμπεφυυῖα καὶ ἤρετο δευτέρων αὐθις

517 Τὴν δὲ μεγ' οἰχθήσας προσέφη——

Ἡδὲ καὶ αὐτῶς μ' αἶει ἐν ἀθανάτοισι θεοῖσι

Νεῖκει——

524 —Εἰ δ' αὖγε τοι κεφαλὴ κατανεύσομαι——τὸ μέγιστον (3 g)

(3 g) Before I quit this part of my subject, I would submit to the inquiry of medical men whether the particular disease or fever, occasioned by the pestilential qualities of brackish bad water, be any other than a disguised or exasperated ague. The French, indeed, have no other name, I believe, for the ague than *la fièvre*, distinguishing it by the epithets *tierce*, *quarte*, &c.; and besides what I have said before on this point, when treating of *Comus*, and with reference to the *gelidus sudor* of 3 *Æn.* 175, I would point to the expression, “surge, age,” of the 169th line of that *Æneid*; to what Virgil says of his diseased bees in the fourth *Georg.* 259,

“*Ignavæque fame et contracto frigore pigræ;*”

and to the expression “quin age,” 329, and “duc, age, duc,” 358th line of that *Georgic*, as alluding to the ague, quasi nomination; to which I may add, “*protenus æger ago*,” 1 *Eclog.* 13, which *Eclogue*, as I have said before, is precisely upon the same subject. The like hint seems to be conveyed in the same manner, and very frequently, by Homer, as in 1 *Il.* 337:

Ἀλλ' αὖγε διογενὲς Πάτροκλεις ἐξάγε κῆρην

Καὶ σφωὶν δὸς ἀγεῖν——

again, 346:

Ἐκ δ' αὖγε κλισίης Βρισηίδα καλλιπαρῆον

Δωκε δ' ἀγεῖν——

- Τεκμωρ' ε γαρ εμον παλιναιγρετον εδ' απατηλον
 Ουδ' ατελευτητον γ' οτι κεν κεφαλη κατανευσω
 Η, και κυανησιν επ' οφρυσι νευσε Κρονιων
 Αμβροσιαι δ' αρα χαιται επερρωσαντο ανακτος
 Κρατος απ' αθαναιτοιο——
 531 Τω γ'ως βελευσαντε διετμαιγε——παντες ανεσταν
 Εξ εδεων——εδε τις ετλη
 535 Μειναι——αλλ' αντιοι εσταν απαντες——
 547 —Αλλ' ου μεν κ' επιεικες ακχεμεν——
 560 —Πρηξαι δ' εμπης ε τε δυνησσαι——
 565 —Αλλ' ακεσσα καθηστο——εδδειςεν δε——
 569 Και κ' ακεσσα καθηστο επιγναψασα φιλον κηρ
 Ωχθησαν δ' ανα δωμα——
 —Τοισιν δ' ηφαιστος κλυτοτεκνης——
 574 Ει δη σφω ενεκα φνητων εριδαινετον ωδε——
 ——επει τα χερειονα νικαι——
 579 —Νεικειησι πατηρ——
 —Ει περ γαρ κ' εβελησιν——εξ εδεων στυφελιξαι——
 584 Αλλα συ τον γ' επεεσσι καθαπτεσθαι μαλακοισιν
 Ως αρ' εφη και αναϊξας δεπας αμφικυπελλον
 Μητρι φιλη εν χερσι τιθει και μιν προσεειπε
 Τετλαθι μητερ εμη και ανασχεο κηδομενη περ

by μυρ' αλγεια, 2 and 96 ; by the very name of *Αγαμεμνων* itself, et passim ; and the application of the gin-seng, or its equivalent, to the cure of it, may explain our English phrase of “ charming away the ague : ” but whether the disease be in the first instance an ague, or only subject to be converted into an ague by administering the gin-seng, is for professional men to determine.

- Μη σε φίλην περ εἶσαν ἐν ὀφθαλμοῖσιν ἰδῶμαι
 Θεινομένην——
- 592 —Παν δ' ἡμᾶρ φερομένην——
 ————ἀνδρες ἀφαρ κομισαίντο πέσοντα
- 595 —Ὡς φάτο μείδησεν δὲ θεὰ
 Μειδήσασα δὲ παῖδος ἐδέξατο χεὶρι κύπελλον
 Αὐτὰρ ὁ τοῖς ἀλλοῖσι θεοῖς ἐνδέξια πασὶν
 Ὀνοχοεὶ γλυκὺ νεκτάρ ἀπο κρήνηρος ἀφυσσών·
 Ἀσβέστος δ' ἄρ' ἐνώρτο γέλως μακάρεσσι θεοῖσιν
- 600 Ὡς ἰδὼν Ἥφαιστον διὰ δώματα ποῖπνυοντα
 Ὡς τότε μὲν προπαῖν ἡμᾶρ ἐς ἥλιον καταδύντα
 Δαινυντ' ἔδρετι θυμὸς ἐδρευέτο δαίτης εἵσης
 Οὐ μὲν φορμιγγὸς περικαλλέος ἦν ἐχ' Ἀπολλων
 Μῦσῶν ὅτ' αἰ αἰεῖδον ἀμειβομένοι σπὶ καλῇ
- 605 Αὐτὰρ ἐπεὶ κατέδυ λαμπρὸν φάος ἡλιοιο
 Οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἑκάστος
 Ἦχι ἑκάστω δῶμα περικλυτὸς Ἀμφιγυεῖς
 Ἥφαιστος ποιῆσ' εἰδυῖνσι πρᾶπιδεσσι.

REMARKS ON THE HIEROGLYPHICS.

I SHALL now proceed to notice the hieroglyphic figures copied in Plates IV. V. and VI.; but would first direct the reader's attention to the gin-seng plant, in Pl. III. and to that particular part of the larger root there, which I have marked with an X. The conformation of it appears to me to be very singular; and if this part of the root be considered, as coupled with its long strait stalk extending from B through C and D up to the flower at E; and the whole be then turned upside-down, and compared with the sceptres y, y, in the hands of Fig. 3, Pl. IV. No. 2, and Fig. 1, Pl. VI. (such sceptres being also very common in other hieroglyphics), it may be thought possible that this Ægyptian device may be intended for a representation of the gin-seng root; and what follows will, I think, put it out of doubt. [Note. Nos. 1 and 2 of Pl. IV.; No. 1 of Pl. V.; and Fig. 1 of Pl. V. No. 2, are taken from Sonnini's Travels into Ægypt, inserted there as copies from the walls of the temple of Tentyris or Dendera: Fig. 2, 3, and 4, of Pl. V. No. 2, are copied from Bellicard's Treatise on the Antiquities of Herculaneum; and Fig. 5, of the same, from Pl. XXXIV. of Sandby's edition of Horace, where it is denoted by Sandby as *Familiæ Romanæ num.*:—Fig. 1 and 2 of Pl. VI. are copied from a Treatise on the Worship of Priapus; and Fig. 3 and 4, from Denon's Travels into Ægypt, inserted there from Ægyptian Tables Isiaques.] To proceed—Fig. 2 of Pl. IV. No. 1, and Fig. 3 of Pl. IV. No. 2, respectively, seem to me intended to denote the

province of Corea in Tartary ; the oval decorations on the head of Fig. 2, Pl. V. No. 1 (which may be also seen in Fig. 1, Pl. V. No. 1), indicating the sea of Corea, which, as intercepted between Japan and the province of Corea, has such a shape. Japan, as is well known, is otherwise called Nippon, which name, however ludicrous it may seem, I presume to offer in explanation of one of the knives that cut the oval on one side ; and I take the countries of Kin-shan and Hien-kin, which lie in Corea opposite to Japan (by reference to the word keen, as of a knife) to explain the other knife ; Corea in Tartary, and the island of Japan, being, as we have seen in Pere Jartoux's Letter, the principal places that produce the gin-seng root. In the figure in question there is a further indication of Corea, by the cylindrical object, in the shape of the sea of Corea, held forward in its hands, and containing the representation of a young woman ($\kappa\epsilon\pi\eta$). In like manner, Corydon (from Corea) is the name given by Virgil to the character, who sings, in soliloquy, his second Eclogue in praise of the gin-seng root ; and from the name of Corea perhaps may come the word itself, curare, to cure. The small hieroglyphic, behind the figure, exhibits some resemblance to a root in general, if not to the part of the gin-seng in particular, which is pointed out in Pl. III. by the letter X. Again, on the head of Fig. 3, Pl. IV. No. 2, which holds in its hand the sort of sceptre which I have above conjectured to be a representation of the gin-seng plant, there are two blades of knives ; for so they may possibly be, though I rather take them to be two goat's horns, and so to represent Japan, the outline of which island has the shape of a goat, as noticed by Homer, among other places, particularly in

his Hymn to Pan, as I have shewn elsewhere: these blades of knives, or horns, enclose a round object, which represents the sea of Corea, as before; and the sort of cap out of which they rise, similar to the caps on other figures, noticed presently, affects the shape of a raven, and may possibly allude thereby to the French word *rave*, for a radish, or radix, or the *orhota*, analogously to other allusions to French words, observed also presently.

But what is that instrument in the left hand of the figure? This is no light question; and I am thoroughly aware of what consequence it is to have that instrument satisfactorily explained, as it is well known to be an extremely common symbol in the hieroglyphics; and there are many ancient gems (some of which are engraved in D'Ancarville) with little or nothing else upon them, which proves the great importance attached to it. My own conjecture is, that it is neither more nor less than the letter T, which being the nineteenth letter of the English and Greek alphabets, is the golden number, as marking the number of years, within which the heavenly bodies return (very nearly) to the same point of space from whence they departed at the beginning of that period; a fact well ascertained by astronomers. In the language of Milton's *Comus*, it is,

———that golden key,
That opes the palace of eternity;

and, as exhibited in the hand of this figure, it is a symbol of that immortality, as it were, or rather of that longevity, which is celebrated by the Chinese as a customary effect of the use of the ginseng. By examining one of the *Isiac Tables*, from Denon's *Travels*

into Ægypt, of which a small part is engraved in Fig. 4, Pl. VI. it will be seen, I think, that my interpretation of this instrument is right; for the number of boats or barks engraved there (in which are figures, most of which bear this symbol in their hands) is, in two several successions of figures, exactly nineteen: and though, from the stars, &c. there is good reason to apprehend that the tables, from which my small extract is taken, principally regard an astronomical subject; yet, as, from the sort of sceptre above described, appearing at the head and stern of each boat, and from the oars of the boats having the head of a bird at their ends (perhaps, with one view, by way of suggesting the idea of singing), a reference seems intended to the gin-seng; so, by the boats or barks themselves (in the same, not astronomical, view) an allusion may possibly be intended to the Peruvian bark; the gin-seng and the bark together leading to longevity, or a poetical immortality in respect to health, as the period of nineteen years does to the renovation of the order of the heavens in astronomy.

In Fig. 2, Pl. IV. No. 2, there is nothing very remarkable, as the vials in its hands might represent any thing else as well as a preparation of the bark; but in Fig. 3, Pl. IV. No. 1, it is different; the face of this figure, which represents that of a monster, seeming to be indicative of the horrible countenances of the aborigines of South America. The girdle round its waist represents the equator passing through the midst of that country; the sort of mitre upon its head, is a pretty clear indication of the river Madeira or Mateira, where the bark is found, as noticed by the expression "mitred locks," Lycid. 112. The pear within the mitre alludes,

I think, to the very frequent occurrence of the syllable pear, in the names of the places in the neighbourhood of the tract of country where the bark-tree grows, as Paria, Apare, Parapiti, Chopare, Isperi, Aparas, Peru, Guya-Parana, &c. &c. and the native South Americans (according to a note of Mr. Lockman, to a letter from P. de Fontenay to P. de la Chaise, in his translation of the Jesuits' Letters; which is the only authority I have for it) call the Peruvian bark itself by the name of ganaperide; which, by a compound European derivation (from pear and *ειδος*) might have given occasion to the adoption of that pear-like symbol within the mitre; unless from the letter S, in one of its Greek forms, issuing out of the pear, it might be intended to allude particularly to the river Sipiri (one of the sources of the Mamore, otherwise called Madeira) as the principal birth-place of the bark-tree; though that letter refers, more probably, to the whole of the upper part of the river Mamore, which has a curved shape, like the Greek letter (σ), which part borders upon the country of Paria, and encloses many small rivers (the different sources of the Mamore) whose names resemble the word pear, such as Sipiri, Apere, Piraix, Chopare, &c.: this supposition may be further warranted by the frequent use of the word Hesperia in Virgil, when alluding to the Peruvian bark, an instance of which may be drawn from 3 *Æn.* 185,

Et sæpe Hesperiam, sæpe Italia regna vocare:

Sed quis ad Hesperia, &c.

for, as I shall shew by and by that the expression *Italia regna vocare* relates probably to the gin-seng, so I think that Hesperia was no

less intended to allude to the bark; and a little afterwards, on the same subject, Virgil has the line,

Sic ait, et cuncti dictis "paremus" ovantes,
the words of which I have already explained to have the same meanings as those just assigned.

Though the object at the head of the sceptre of the figure, of which I have been speaking, is not very distinctly given in Sonnini, yet it should seem to be a sort of a short serpent, or the head of a serpent, and, as such, may be indicative of the Amaru-mayo (one of the bark rivers), which is also called the Serpent River (vide Pl. II. from D'Anville), and it may probably have derived that name from the strong resemblance which the lake Titicaca bears to a lizard, guana, or dragon, near to which lake it has its different sources, which themselves may be considered as springing from the lake itself. But as the head of a dog sometimes takes the place of the serpent's head, the sceptre, when so decorated, might, on some occasions, perhaps, be thought indicative of the bark, by an enigmatical reference to the barking of a dog; but I have said, on some occasions, since the dog's head certainly has not that meaning in all cases where it is seen in hieroglyphics. The crescent at the other end of the sceptre (the shaft of which sceptre would seem to be the course of the Serpent River, which, till it meets the Amazon, would appear, from D'Anville, to be pretty strait) may allude either to a portion of the equatorial circle, which it meets there, or to a crescent-shaped southward bend which the Amazon takes where the Serpent River falls into it; or it may have an astronomical allusion, which I do not now notice. The letter T in the other

hand of this figure has the same meaning as I have before assigned to it in another figure. The garment, in the shape of a sort of apron or skirt, in both Figures 2, in Nos. 1 and 2 of Pl. IV. seems to me to be indicative of a navigator (the circles over their heads denoting perhaps the sun or pole-star, the several guides of his voyages); and this I infer from its resemblance to the short trousers often worn by seamen, which I take to be the true origin of those folded skirts terminating above the knees, with which the Greek and Roman warriors are commonly represented in ancient gems and statuary; the horses of those warriors being in general, as appears from a thousand circumstances, merely the types of ships, *πτερω αἰρεσιπιδων*. Il. π, 533. These two figures of a navigator make a reciprocal offering to another figure, seated at rest, viz. in No. 1, Pl. IV. of the gin-seng root to South America; and in No. 2, Pl. IV. of the Peruvian bark to Corea in Tartary.

In Fig. 1, Pl. V. No. 1, we have a repetition of many of the same symbols as are seen to denote Corea in the gin-seng figures before noticed. This figure has a pair of goat's horns springing out of a raven-like sort of a cap upon its head, and in each of its hands it carries, as I apprehend, the gin-seng plant, with its globe-shaped fruit or flower, as described by P. Jartoux ante. The figure seems to have its mouth somewhat open, as indicative perhaps of singing; and as to its long tail, as well as that of Fig. 2, Pl. IV. No. 1, it would seem to me to denote that the figure was intended to represent a man-monkey (and thereby the gin-seng plant), the first syllable of gin-seng meaning a man, and the second, by allusion to the French word *singe*, a monkey.

Figure 2, in this group, represents the Peruvian bark; on its head it has the pear above explained, surmounting an indistinct something, which, from its frittered state and curved outline, may possibly have been intended to exhibit the bark of a tree. Its face has the horrid monstrous features of the original natives of South America. In its right hand it bears a symbol, which, however disguised, seems to be sufficiently indicative of the volcanoes of Peru rising one above another in latitude or position; the form of the fire and of the craters being visible enough, and the smoke from those craters being denoted by the bird-like forms issuing from them, as smoke wings its way through the air like a bird. The very singular exhibition of the left arm of the figure cut off, yet grasping the fire over its right shoulder, may either allude to portions of the volcanic mountains being detached from their bowels in eruptions, and afterwards forming similar mountains upon their surfaces; or to the extreme insensibility of the proper natives of the country, who, according to the accounts of travellers, can endure mutilation with surprisingly little pain; or it may denote perhaps the utility of the bark for keeping off fever, in cases of operations in surgery. The tail of this figure, if it be thought that of a hog, may be indicative of the degraded state of humanity in that country; or, if it be taken for a dog's tail, it may possibly have a reference to the sound of canis, in the word ganaperide (the native name for the Peruvian bark), or perhaps it may allude to the dog Cerberus, which undoubtedly represented South America, as I have elsewhere shewn; and indeed the small hieroglyphic behind the head of this figure, however indistinct, seems to me to have three heads, and may be further indicative of the country so represented by Cerberus.

If I were to offer a conjecture upon Fig. 3 of this group, I would suggest it to be possible, that the hook-like position of its arms, and the bending form of the objects in its hands, may be indicative of the Asiatic hooka, or tobacco-pipe: the imperfectly-formed bird-like object behind the head of the figure, and the constantly-decreasing form of that on its head, may denote smoke perhaps; the second, from the comparative lightness of the smoke, and its rising higher and higher into the air; and the first, from its being supported by the air like a bird. Again, it is possible, from the objects in the hands being made up of flowers (and from some other symbols, on which I do not observe), that it may be scented smoke, and perhaps that of incense, which is intended.

In regard to Figures 4 and 5 of this group, I leave it to the reader to determine whether the syphon-like, overbending curve of the ends of some of the upright blades, the angular shape of the objects at the feet of those blades (such angles suggesting the idea of chemical retorts), and the elevation of those blades above a seeming residuum underneath, may not be indicative of the process of distillation. Such an idea may borrow strength from a comparison between these figures and the close covered vessel, with two hooks or angles underneath it, at the back of the head of Fig. 1, Pl. IV. No. 2, which may possibly be intended for the symbol of a still. That the process of distillation was well known to the ancients I have elsewhere shewn, in explaining the 208 et seq. lines of the 9th book of the Odyssey,

Εν δεπας εμπλησας ὕδατος ἀνα εἰκοσι μέτρα

Χεῦ, ὁδμή δ' ἡδεῖ ἀπο κρητηρος ὀδῶδει, &c.

which lines allude to the quantity of water with which it is necessary to reduce the strength of distilled liquors ; and (here) from the cup-like shape of the ends of the blades, in Fig. 5, and the cinquefoil leaves in Fig. 4, it is possible that those figures may be referable to the distillation of the leaves and roots of the gin-seng plant (or its equivalent), in like manner as the expression “ brandished blade” of *Comus*, 659, alludes to the same process, and as that of the first *Iliad*, 599, *ασβεστος δ' αἶρ' ἐνὶ ὄτρυνον γέλως*, refers to the hot fiery nature of the distilled orhota, or gin-seng.

In Fig. 2 of the first group in Pl. VI. we have the Greek letter S, the pear and the mitre, as before ; and from the angle upon the apron or trowsers, as well as from other marks which I do not now notice, I think this figure is peculiarly indicative of an English navigator ; and there are not wanting marks in the other figures, which I have above conjectured to represent navigators, denoting that they also are of the same country. The left hand of the figure now under consideration is gardant, implying that, with the gin-seng, he is fortified against contagion ; as his right hand bears a turtle-dove (*turtur*), denoting Tartary the birth-place of the gin-seng. This turtle-dove surmounts a vessel marked apparently with masonry, alluding, I imagine, to the famous Chinese wall, which bounds Tartary on the south-east, in the neighbourhood of the country where the gin-seng root is found : the same sort of masonry is, for the like reason, exhibited in Fig. 2, Pl. VI. of which I shall say a word more presently.

In regard to the seated figure of Group 1, Pl. VI. (though doubtless much more may be said of it than I am prepared to state), I shall

only now observe (passing over the symbols before explained) that she seems to me to represent South America, and thereby the Peruvian bark: her breast denotes the river Amazon, α and $\mu\alpha\zeta\omicron\nu$, which has its name from the singular resemblance to the breast of a woman, exhibited by the line of coast immediately to the northward of the mouth of that river; and the Alpha which appears upon her head-dress, and with which her vest is studded over, may possibly have regard to the first syllable of Amazon, though it undoubtedly has relation also to a much more important circumstance, on which I do not now observe. The nine crosses within circles, at the base of her throne (the crosses each marking ten), denote the ninety degrees of longitude through which ⁺South America extends, as the marks of a somewhat similar kind, rising out of the back of her throne, may denote the number of its degrees of latitude. But, as I shall return to these smaller hieroglyphics presently, I would now remark that the biform object which surmounts her head-dress, though, as copied from the engraving in the Treatise on the Worship of Priapus, it resembles two knives rather than any thing else (and if they are knives, I should explain them as I have the knives which appear on the head-dresses of other figures, above noticed), yet should I infer from the manifest appearance of feathers in other similar figures, that they were intended for two feathers; and as she is thereby, according to a French term, *panachée*, the figure seems to be drawn with an intention of attaching to the Peruvian bark the idea of a panacea, or universal remedy; as, on the other hand, Fig. 2, Pl. VI. which, by the man's head (*gin*, of *gin-seng*, meaning a man), and by the goat's horns (alluding to Japan, *ut ante*), and

+ *Vi. l. the Erata.*

by the small circle surmounting them (alluding to the circular sea of Corea), would seem to denote the gin-seng, does, by the two feathers over the goat's horns, attach the same honour to that plant likewise: and this would appear to be intended by the miniature figure of a man with two vast feathers upon his head, which may be seen as a mummy at Mr. Thomas Hope's house in London.

In Fig. 1, Pl. V. No. 2, this panache, or panacea, is marked in an extraordinary manner by four feathers on the head, and, like those last noticed, it has regard, I think, to the gin-seng root. I infer this, first, from the man's head (gin, man) at the end of the front support of the feathers; and next, from the peacock's head on the hind support (for a peacock's head I take it to be, on comparing it with Fig. 1, Pl. IV. No. 1, where the birds' heads surmounted with a panache are clearly those of peacocks; and they refer perhaps to China, for, as we have seen in Pere Jartoux's letter, the gin-seng root is collected out of Tartary by the Chinese, among which people also the peacock's feather is in particular request, and is worn as a mark of distinction by the superior orders). That the gin-seng plant is alluded to by this figure, may be likewise inferred from its close-covering head-dress, as denoting darkness, or night, and so pointing to the geographical position of Corea, the country that produces it, as I before explained *Nox erat*, &c. 3 *Æn.* 146. It may be inferred too from the bird (as Sonnini calls it, though, as engraved for him, and copied in Pl. V. No. 2, it has but little resemblance to a bird), by an allusion to the singing of a bird, in conformity with a multitude of instances of a like kind, before assigned. Lastly, it seems to me, as there are four feathers here,

two of which are set off upon props, circularwise, that it was intended to state by this figure, that the gin-seng, or its equivalent, was a preventive against pestilential diseases of all kinds, through the four quarters of the globe; as the cross position of the arms of the figure, by affecting the shape of the letter T, exhibits the symbol of longevity, or poetical immortality, as before explained.

But having just now, and many times before, mentioned an equivalent or substitute for the gin-seng root, it is time at length to state what that may be. It is plain from the following passage in *Comus*, 635, that that plant assumes a very different appearance in the climates of Europe, in which lies the scene of that poem, from what it has in Tartary, its birthplace :

“ He shew’d me simples of a thousand names,
Telling their strange and vigorous faculties;
Amongst the rest, a small unsightly root,
But of divine effect, he cull’d me out;
The leaf was darkish, and had prickles on it
(But in another country, as he said,
Bore a bright golden flower, but not in this soil):
Unknown, and like esteem’d, and the dull swain
Treads on it daily with his clouted shoon.”

And considering the above description to be enigmatical, from the substance in question being compared a little afterwards with Homer’s moly (which is undoubtedly enigmatical, as I have elsewhere fully explained it), that it has prickles on its leaves; that it is as little esteemed as if it were unknown, though common and daily seen; and that the shoes of the swain must be “clouted,” as a fence

against it, I conclude with thinking, that the plant alluded to as being the same in Europe as the gin-seng in Tartary (allowing for the difference of climates), was no other than the nettle; which, as would appear from its being purs'd up, Comus, 650, was used to be dried;

“ I purs'd it up, and little reckoning made
Till now, that this extremity compell'd;
But now I find it true”——

and afterwards distilled upon an ardent spirit, as implied by Comus, 803,

“ ——kindle my rapt spirits
To such a flame of sacred vehemence;”

and by the expressions of “ brandished blade,” Comus, 659; and *ασβεστος δ' αὖ ἐνώρτο γελως*, 1 Il. 599, before noticed.

Whether any particular species of the nettle may be intended, I am unable to say; unless it should be the blind nettle, from the epithet “ unsightly” applied to it in Comus, 638; or, as the Latin name for a nettle, *urtica*, and the French, *ortie*, are not unlike the Tartarian name of the gin-seng, *orhota*; the latter may possibly have given a name to some one of the various worts mentioned in botanical books, as long-wort, spider-wort, swallow-wort, &c. and the gin-seng may be one of them.

But as it is of considerable consequence to establish this point, namely, the substitution of the nettle for the gin-seng, I shall beg leave to conduct the reader back again for a while to the fourth Georgic and the first Iliad, putting him first in mind of the method

of enigmatizing adopted by the ancients in their poetry, by interchangeable plays upon the words of different languages, of which I have already submitted to him so many examples. In the passages of the fourth Georgic, where the gin-seng is referred to, besides the slighter indications of the nettle, in both sense and sound, arising from *sine vi non ulla*, 398; and *non te nullius*, 452, and the like; (analogous to which may be those in Milton's *Comus*, "not (nought) in this soil," and "little reckoning made," as in the above quotation *et passim*;) there are in that Georgic, on the same subject, still stronger indications, as contained in 411, *Quantò ille—nate—donec talis*, and in 531 there, *Nate licet*, &c. &c. I may recur likewise for similar confirmations in *pari materiâ*, to the third *Æneid*, such as may be seen in *negat talibus attonitus*, 171; and particularly in the 182d line there, in which Anchises is said by the poet to make mention of the nettle as a healing plant almost by name, *Tum memorat nate Iliacis*, &c. So again, when the bark and the nettle are mentioned together, and the former is denoted by the word *Hesperia* (*ut ante*), the latter is designated by the sound of the words *regna Italia*, 3 *Æn.* 185. I may just notice too by the way, that this appropriation of the nettle to the same uses as the gin-seng, may serve to explain the common English phrase "giving or selling a thing for a song," that is, for nought or a nettle, from the latter being so often designated by a song.

In regard to the first *Iliad*, evidence of the point in question may be seen, I think, not only as to the pricking quality of the nettle, in the word *πρηξαι*, 562; and perhaps in *θεινομένην*, 587; but, on considering the similarity of sound between needle and nettle (compare

this with what I observe presently on the hieroglyphics), and that acus is Latin for a needle, I cannot help thinking that there is frequently an oblique reference to the word acus, and through that to the nettle, by the expressions *αχος γενετο*, 188; *ο δε φρενα τερπειτ' ακμων*, 474; *αλλ' ακεσαι καθησο*, 565; *επεικεις ακρεμεν*, 547, and the like. That I may confirm what I have been saying by a moment's reference to the hieroglyphics, I would ask what is that plant, full of leaves (Fig. 1, Pl. V. No. 2), on which the bird is perched? What, if it be not the nettle? and the fragment of something by the side of it, over the foot of the figure, is it not a part of the foot-stalk, or root of the nettle, denoting that that, as well as the leaves, is proper to be used? If the resemblance of the engraved plant be not sufficient to determine it to be the nettle, and that a nettle is a sort of panacea, then let what I just now said of acus, a needle, be recollected, and notice at the same time taken of the needle and panache, or feather, side by side, at the bottom of the small detached hieroglyphics in Fig. 1, Pl. VI.

Again; it is possible that the *νεκταρ* of the first Iliad (*γλυκν*, ironically, perhaps), and the nectar, which is repeatedly mentioned with reference to the gin-seng, in Comus and in Lycidas, may allude to the sound of the word nettle, of which the following instance,

“ With nectar pure his oozy locks he laves,
And hears the inexpressive nuptial song,”

may, by the word nuptial, offer another oblique repetition; as the other remarkable epithet, “ inexpressive,” may perhaps be an imitation of Homer's *κακο-Ιλιον εκ ονομαστην*, that is, Ilion, which, though

constituting the very subject of the Iliad, is never mentioned therein by its real name, but constantly enveloped in enigmatical disguise.

Again; the figure of a heart upon the letter T, behind Fig. 1, Pl. IV. No. 2, by a reference to the sound of the word orhota, the Tartarian name of the gin-seng, tends to confirm the observations I made upon *κηρ*, *κράδην*, and the like, in treating upon the first Iliad; and that confirmation will be still stronger, perhaps, if we suppose therein an allusion to the French word for a nettle, *ortie*; which also might justify the remarks I made upon the sound of the words *exoritur*, *hortantur*, *hortor*, and more particularly of *Ortygiæ*, when treating upon the third Æneid, as it might strengthen my observation there, that the prickles of the plant were alluded to by the word *precari*. Besides what I have thus said of the Tartarian word *orhota*, and the French *ortie*, I might borrow some help to my argument from the Greek word *ἄρτος*, bread, had I not already said too much, perhaps, on such enigmatical indications by words or their sounds. In order to close, therefore, this part of my subject, namely, the substitution or identity of the nettle and the gin-seng, I refer to the third Eclogue of Virgil; for, as the Peruvian bark seems to be designated there by the character of *Amaryllis* (as derived from *Amaru-mayo*, one of the principal rivers on which the bark-tree grows in South America), so *Phyllis*, in that Eclogue, seems to denote the gin-seng, the first syllable of which word gin-seng, from its resemblance to the word *king*, gives an answer to the enigma proposed there, 106:

“Dic quibus in terris inscripti nomina regum.

Nascantur flores;”

and the concluding part of that line, "*et Phyllida solus habeto*," insinuates that the finding an answer to the enigma would put the party so answering it in possession (thereby) of Phyllis; or, in other words, that Phyllis and the gin-seng root, or its substitute the nettle, mean the same thing: for the close affinity between the gin-seng and the nettle had been before stated more obviously in the 76th line, by the enigmatical use of the word "*natalis*,"

"*Phyllida mitte mihi; meus est natalis*—"

which seems to identify *natalis* with Phyllis, and to fix indisputably that the nettle had the same sort of efficacy as the gin-seng.

To proceed: besides the needle, which is so very remarkable an object among the smaller hieroglyphics belonging to group I, Pl. VI. there may be seen just above that needle, as well as on the base of the throne on which the figure sits there, a smoking-pipe, on which stands a bird of dark colour with a hook at its back; all which together (the bird denoting smoke, as before suggested and explained) point, I think, to the Asiatic pipe called a hooka, and insinuates (especially when the two feathers are observed placed by the side of the same sort of bird in the base of the throne) the beneficial effects of smoking tobacco, as the serpent that follows it there may allude to the Peruvian bark, by suggesting a recollection of the Serpent-river, one of the names of the Amaru-mayo. In regard to the other small hieroglyphics behind most of the figures in Pl. IV. and V. there seems to be a sort of relation subsisting respectively between them all, according to their position; for those marked I, for instance, resemble each other very much, and they likewise (par-

ticularly that behind Fig. 1, Pl. V. No. 1) have some resemblance to Figures 4 and 5 of that plate, and may possibly denote the roof of the still that throws over the spirit, or, perhaps, from its flower-like form, the odorous essence of the substance distilled: so likewise those marked k, are alike in all the figures; that part of these which is like a pin I should refer to the gin-seng or nettle, as suggesting the idea of pricking; the other part I take to be the sceptre (in miniature) before described as the symbol of the Peruvian bark, and particularized still more here by the little boat or bark to which it is fixed. It may be observed also that this way of coupling the symbols of those two substances together, has a striking analogy to the method of Virgil, as in

3 *Æn.* 182 *Tunc memorat nate Iliacis*——

185 *Et sæpe Hesperiam sæpe Itala regna vocare*——

189 *—Cuncti dictis paremus*——

and in a multitude of other instances, doubtless implying that they were most efficacious when used together or in succession one to the other. How much easier it would be to decypher these smaller hieroglyphics of which I have been speaking, if they were copied by travellers with more distinctness; if again the plates first given of them did not undergo repeated alterations by different engravers for different editions of books; and, above all, if they could be given with the colours which distinguish the originals, must be obvious to every body. But notwithstanding those disadvantages, I have said enough to prove that there exists a similitude between the method of enigmatizing practised by the ancient poets, and that in use by the

authors of the *Ægyptian* hieroglyphics; and to those who have examined the accounts which are given of the Chinese language, it may be urged as a strong confirmation of my being right in thus unriddling, as it were, the Greek and Latin classics, that their being subject to such a mode of solution raises a strong analogy between them and the Chinese method of painting by words; and, without entering into the causes of it, but merely speaking to the fact, it may be asked whether (if the Chinese had their learned language of different degrees of difficulty, and the Indians their Shanscrit) the clergy of Europe are likely at any time to have been less learned, or less desirous of a method of keeping the treasures of their learning from the vulgar?

But in regard to my principal subject, there yet remains to be noticed a point of some importance. I am much inclined to think that both the gin-seng or nettle, and the bark (or at least the former), were anciently used externally as well as internally, and that by an application to the head: the very name of *Comus*, as derived from *coma*, the human hair, may have been intended to intimate this; though I think that name has principally a relation to the multitude of rivers in the north part of South America, down which the flood represented by *Comus* finds its way in the West India Gulf, and which are so thick in number as to have the appearance of hair in the map; or *Comus* may denote the islands of the West Indies themselves, through which, as through the teeth of a comb (from *coma*), all those rivers resembling the human hair take their passage with that flood into the sea; for thus (on reasons drawn from other sources) I explain the comb in the hand of the fabulous character of

the mermaid, as well as the comb borne in some of our coats of arms.
The 75th line of Comus,

“ And boast themselves more comely than before,”

has probably a reference to the flood that comes down the channels of those hair-like rivers just mentioned ; but as to my question of the external application of the gin-seng or the bark, let the following passages from Comus and Lycidas be considered together :

105 “ Braid your locks with rosy twine,
Dropping odours, dropping wine ;”

in which lines there may possibly be an allusion to the red colour of a decoction of bark under an assimilation to wine (and note, as to another point, mead-wine, and the enigmatical allusion which it sometimes has to the South American river, Madeira).

Again, when Comus himself is referred to, 614,

“ Or drag him by the curls to a foul death,
Curs'd as his life.”

Again, 807 :

“ And the brute Earth would lend her nerves and shake,
Till all thy magic structures rear'd so high
Were shatter'd into heaps o'er thy false head.”

Again, of Sabrina, 873 :

“ In twisted braids of lillies knitting
The loose train of thy amber-dropping hair.”

Again, perhaps, in 890 :

“ And fair Ligea’s golden comb,
Wherewith she sits on diamond rocks,
Sleeking her soft alluring locks——
—Rise, rise, and heave thy rosy head.”

So again in Lycidas, 112 :

“ He shook his mitred locks——.”

And again, 175 :

“ With nectar pure his oozy locks he laves ;”

with which compare the “ nectar’d lavers” of (848) *Comus* :

“ Which through the porch and inlet of each sense
Dropt in ambrosial oils till she reviv’d.”

By the side of the passages above quoted I would wish to have the following placed, from Virgil, 4 *Georg.* 415 :

“ Hæc ait et liquidum ambrosiæ diffudit odorem,
Quo totum nati corpus perduxit ; at illi
Dulcis compositis spiravit crinibus aura,
Atque habilis membris venit vigor——”

And the following lines from the 3d *Æn.* 176 :

“ Corripio è stratis corpus, tendoque supinas
Ad cælum cum voce manus, et munera libo
Intemerata focis : perfecto lætus honore
Anchisen facio certum, remque ordine pando.”

Which lines seem to contain intimations of the practice of distillation, perhaps by *munera libo intemerata focus*; and (by other words) of the intervals at which the gin-seng root should be administered, the mention of which last I do not hazard, because, though I well know that these matters are not to be taken *à la lettre*, yet I know also that it is equally true in these matters that *qui cadit a literâ cadit a tota causâ*; but the other words, *corpus*, and *tendoque supinas ad cælum cum voce manus*, seem, all of them, to have a bearing upon the point I am now stating.

To those quotations I would likewise add the following from Homer, *Il.* 524, in which note particularly the words *επερρωσαντο* and *κυανησιν*:

Εἰ δ' ἄγε τοι κεφαλῇ κατανευσομαι οφρα πεποιθῆς·

Τὸτο γὰρ ἐξ ἐμεθεν γέ μετ' ἀθανάτοισι μέγιστον

Τεκμῶρ' ἃ γὰρ ἐμὸν παλιναιγρετὸν ἔδ' ἀπατήλον

Οὐδ' ἀτελευτήτον γ' ὅ τι κεν κεφαλῇ κατανεύσω·

Ἡ καὶ κυανησιν ἐπ' ὀφρῦσι νευσέ Κρονίων

Ἀμβροσῖαι δ' ἄρα χεῖται ἐπερρωσαντο ἀνάκτορ.

Κρατὸς ἀπ' ἀθανάτοιο·

It seems pretty evident from these lines that it was understood either that some strong symptoms of the disease were exhibited by the head, or that the head was the seat of application of the remedy: the first would seem to follow from what Thucydides says (if we suppose his plague of Athens to be of a like kind as the pestilence in question, and only differing in degree): *καὶ διεξήκει δια παντός τε σώματος*

αἰνῶθεν ἀρξάμενον το ἐν τῇ κεφαλῇ πρῶτον ἰδρυθεν κακίον and Lycidas, 102, has a line to the same effect,

“ That sunk so low that sacred head of thine.”

And the second would result from the various passages just above cited from Homer, Virgil, &c. to which may be added the 168th line of Lycidas,

“ And yet anon repairs his drooping head.”

Let all these passages be now compared with the raven-like caps of the hieroglyphic figures, a form, which is particularly observable in the two figures panachés of Group 3, Pl. VI. Whether these caps, thus placed on the head, would intimate that the head is the seat of the disease, or the part to which to apply the remedy, is for others to determine; but it is remarkable that the two panaches, both being on the head, are dissimilar, and therefore put in a sort of opposition to each other; if, therefore, the one, from its resemblance to a knife, be thought to point to Nippon, or Japan, and so to the gin-seng, the other must be referred to the bark; and accordingly, among the smaller hieroglyphics, at the backs of the figures in Pl. IV. and V. the united symbols of the bark and the gin-seng, or nettle, may be seen, placed immediately at the roots of the hair. That one of the substances, which it would thus appear were applied to the head, was of an oily nature, may follow from 849 of Comus, “ Dropt in ambrosial oils;” and that by such means a black or raven-like appearance might be given to the hair, may be inferred (in regard to the gin-seng) from Comus, 244,

“ —mortal mixture of earth’s mould—

—with these raptures moves the vocal air—

At every fall smoothing the raven down
Of darkness till it smil'd."

The following questions are also submitted to the reader's determination. May it not be inferred from the position of the remedies at the roots of the hair, as just noticed, that the poll of the head is the principal seat of the disease? Or may it not be that the ears are first affected, or most liable to be affected, as implied perhaps by 1007, Comus,

"List, mortals, if your ears be true;"

and by Lycidas, 77,

"Phœbus replied, and touch'd my trembling ears:"

analogous to which is the third line of Virgil's sixth Eclogue,

"Cynthus aurem vellit et admonuit."

And as to the head in general, may not the baldness of the middle figure of Group 3, Pl. VI. intimate (together with its uplifted hands, gardant) that it was usual to cut off the hair of the patients; as insinuated perhaps by line 76, Lycidas,

"Comes the blind Fury with th' abhorred shears,
And slits the thin-spun life."

May not the odours from the head of a person labouring under the pestilence propagate contagion? May not the practice of wearing false hair, so general in Europe during and after the pestilence that is last recorded to have existed there, have been adopted primarily as a safeguard against contagion? May not the red caps, anciently worn by British seamen (of which I consider the cap of

liberty, which constitutes a part of the regalia of the crown, to be a symbol) have had its origin in a general practice of shaving their heads, by way of promoting cleanliness and diminishing the means of contracting infection? May not even the tonsure, to which all the Catholic clergy submit themselves on their initiation into the church, have been intended as a lasting memorial of the point in question? And may not the practice of perfuming the beard with incense, which is the final ceremonial among the Asiatics on taking leave of each other before they go out into the streets among crowds, have been adopted with a similar view to a preventive against infection?

I shall subjoin to these questions an extract from Mr. Ripaud's "Report (transmitted three or four years ago) to the Executive Government of France from the Institute of Ægypt," without making any other remark upon it (as no drawing accompanies it, to enable one to speak of it with accuracy), except that it seems to have a strong relation to the subject immediately under discussion. Treating of the great temple of Phylæ, he says, "The exterior of the building is ornamented with paintings, representing colossal figures. On the left is a figure, twenty feet in height, in the act of seizing thirty men by the hair with his left hand; while in his right he holds a battle-axe, with which he is preparing to strike these devoted victims, who appear to join their hands and supplicate his mercy. Their dress (according to Mr. Ripaud) is that of the Barbarians, whose wars and defeats are represented on the walls of Thebes. He who strikes wears a bonnet, which belongs exclusively to those who are appointed to perform the ceremonies of sacrifice:

he crowns the head of all the Ægyptians who commit murderous actions on men and animals. A similar figure, and in the same attitude, is on the right hand."

I shall now wind up my remarks upon Ægyptian monuments, with citing what Sonnini says of the town of Tentyris, or Dendera; from the temple of which place are drawn the principal hieroglyphics on which I have commented. "It is a place," says he, page 589, "rendered peculiarly remarkable for the enmity which its inhabitants had sworn to crocodiles, and the continual war which they waged against these reptiles. The Tentyrite pursued the crocodile into the water, overtook him, leaped upon his back, and ran a stick into his mouth, with which, as with a bridle, he brought him to the shore, where he put him to death." Is not this a traditionary fable? (wherever Sonnini had it from;) and does it not, as such, intimate that the general object of the hieroglyphical sculptures at Tentyris was to preserve and transmit to posterity a memorial of the means (either the gin-seng stalk or a stick of the bark-tree) by which some restraint might be opposed (by way of a bridle in the mouth) to the destructive effects of the great stagnating inland flood, of which I have said so much, and which, in this fable, is aptly represented under the image of the amphibious crocodile, or rather the West Indian alligator?

If, in the preceding pages, I have confined myself to the Ægyptian sculpture, and have been silent on the statuary and gems called Greek and Roman, it has not been because there are wanting, in either of the latter, clear memorials of the efficacy of the substances on which I have treated. I shall offer two of them from Bellicard's Engravings

of the Antiquities of Herculaneum; selecting them from thence, because it seems to be generally admitted that the objects found in the ruins of that town are of an almost immeasurable antiquity. In Group 2, Pl. V. No. 2, may not the emaciated figure, with drooping head, and seated upon a stone, have relation to a patient labouring under the disease in question, the stone marking the aguish nature of that disease, as expressed in Comus, "in stony fetters bound?" May not the healthy young female, behind that figure, denote Corea (quasi κρη), and thereby the gin-seng, while the trunk of the tree, on the opposite side, may indicate the Peruvian bark? As for the old man, pouring out water upon an altar, does it allude to the flood descending from the ancient mountains of the Andes, upon the *Εωμον* of Chryseis? (which I have explained to be the Gulf of the West Indies, where that flood first descends, and causes the pestilence;) or does that figure regard the natural means by which the pestilence has been supposed in a former note to come to an end, namely, by that flood taking its more proper course down the Amazon, and so to the *Εωμον*, which would give this figure a close analogy to the one described in the following line of Homer, explained in that note,

Καί δ' ἐπὶ σχιζῆς ο γέρον, &c.?

Again, in Fig. 3, Pl. V. No. 2, we have the same sort of sick patient, sitting upon a stone, and the same sort of κρη representing Corea, leaning upon a still higher stone, thereby alluding perhaps to the mountains of Tartary, in which Corea lies (holding a sort of stick in her right hand, which perhaps may be a stalk of the gin-seng, and pointing to the ground with her left, as intimating, that from a root out of the ground were to be derived the means of the

patient's cure). And if those two groups are admitted to be commemorative of the substances in question, as remedies, so Fig. 5, of the same Plate, which is copied from Pl. XXXIV. of Sandby's edition of Horace, seems to me, by the well upon the reverse side of the gem, to be indicative of the cause of the disease, of which I have been treating: but as the explanation of that gem, and its inscriptions, would involve matters of an extraneous nature, which ought to be previously explained, but, for such a purpose, would require too much detail for this place, I must now omit it.

For the reason just assigned (from which indeed I often find much inconvenience) I shall content myself with merely quoting the following list of prodigies from Livy, book xxi. s. 63, thinking however that it cannot fail to strike the reader, that some of them at least have a strong bearing upon every part of the subject which I have been treating. “*Romæ autem et circa urbem multa eâ hyeme prodigia facta: aut (quod evenire solet, motis semel in religionem animis) multa nunciata et temerè credita sunt: in queis, ingenuum infantem semestrem in foro olitorio triumphum clamâsse: et foro boario bovem in tertiam contignationem suâ sponte scandisse, atque inde tumultu habitatorum territum sese dejecisse, et navium speciem de cœlo affulsisse, et ædem Spei quæ in foro olitorio est, fulmine ictam: et Lanuvii hastam se commovisse, et corvum in ædem Junonis devolasse, atque ipso pulvinario consedisse, et in agro Amiternino multis locis hominum species procul candidâ veste visas, nec tamen cum ullo congressos; et in Piceno lapidibus pluisse; et Cære sortes extenuatas; et in Galliâ lupum vigili gladium è vaginâ raptum abstulisse. Ob cætera prodigia ‘libros adire decemviri jussi.’*”

Quod autem lapidibus pluisset in Piceno ‘novendiale sacrum edictum,’ et subinde aliis procurandis prope tota civitas operata fuit. Jam primum omnium urbs lustrata est, hostiæque majores, quibus edictum est, Diis cæsæ, et donum ex auri pondo quadraginta, Lanuvium ad Junonis portatum est, et signum æneum Matronæ Junoni in Aventino dedicaverunt, et lectisternium Cœre, ubi sortes extenunatæ erant, imperatum; et supplicatio Fortunæ in Algidio; Romæ quoque, et lectisternium Juventæ, et supplicatio ad ædem Herculis, nominatim deinde universo populo omnia pulvinaria indicta: et Genio majores hostiæ cæsæ quinque, et C. Attilius Seranus prætor vota suscipere jussus, si in decem annos respublica eodem stetisset statu. Hæc procurata vota ex libris Sibyllinis magnâ ex parte levaverant animos religione.”

To the passage above I shall subjoin the following, from the close of the tenth book of Livy: “Multis rebus lætus annus, vix ad solatium unius mali, pestilentiae urentis simul urbem atque agros, suffecit; portentoque jam similis clades erat: et libri aditi quinam finis aut quod remedium ejus mali ab Diis daretur: inventum in libris, ‘Æsculapium ab Epidaurō Romam accersendum:’ neque eo anno, quia bello occupati consules erant, quicquam de eâ re actum: præterquam quod unum diem Æsculapio supplicatio habita est.”

It may be no small help to an understanding of these passages, to recollect that “liber” is Latin for the bark of a tree, as well as for a book; and a recollection of that, together with an attention to the vial-like form affected by the two ends of the scroll in Pl. V. No. 2, Fig. 4, may raise a probability that that figure involves enigmatical allusions to the Peruvian bark, and perhaps to the gin-seng also.

I have made the extracts above from Livy, not for other reasons only, but because, after having confined myself to the poets, I was desirous of shewing that the prose writers of antiquity were in the habit likewise of resorting to such mysterious enigmas. For the same reason I shall cite the following passage from Thucydides's Account of the Plague (or rather the pestilence) of Athens, wishing the reader to weigh well every word and every syllable of it; for though Thucydides had before said that no remedy could be found for it, the effects of which could be considered as certain: "Εν δὲ ἔθεν κατεστη-
ιαμα, ὡς εἰπεῖν, ὅτι χρεὴν προσφέροντας ὠφελεῖν," yet I cannot but think that it was his intention obliquely to hint that both the substances of which I have been treating, were resorted to with advantage, for the purpose of alleviating its ravages. "Εν δὲ τῷ κακῷ, οἱ αἰεὶ εἰκος, ἀνεμνήσ-
θησαν καὶ τὰς τῶν ἐπερ, φασκόντες οἱ πρεσβύτεροι παλαὶ ἀδεσθαι,

Ἡξεῖ Δωρικὸς πόλεμος καὶ λοιμὸς ἀμ' αὐτῷ.

Εγένετο μὲν ἔν τῳ τοῖς ἀνθρώποις μὴ λοιμὸν ὠνομασθαι ἐν τῷ ἐπεὶ ὑπὸ τῶν παλαιῶν, ἀλλὰ λιμὸν· ἐνίκησε δὲ ἐπὶ τῷ παρόντος, εἰκοτὼς, λοιμὸν εἰρησθαι. οἱ γὰρ ἀνθρώποις πρὸς αἰ. ἐπασχον, τὴν μνημὴν ἐποιοντο· ἢ δὲ γε, οἶμαι, ποτὲ ἄλλος πόλεμος, καταλαβὴ Δωρικὸς τὰς ὑστερος, καὶ ξυμβῆ γενεσθαι λιμὸν, κατὰ τὸ εἰκος ἔτως αἰσονται. Μνημὴ δὲ ἐγένετο καὶ τῷ Λακεδαιμονίων χρηστήρις τοῖς εἰδοσιν, ὅτε ἐπε-
ρωτῶσιν αὐτοῖς τὸν θεὸν εἰ χρεὴ πόλεμειν, ἀνείλε κατὰ κράτος πόλεμῳ νικῆν ἐσεσθαι, καὶ αὐτὸς ἐφῆ ξυλληψέσθαι. Περὶ μὲν ἔν τῷ χρηστήρις, τὰ γιγνομένα εἰκαζὸν ὁμοία εἶναι. Εὐσεβληκοτῶν δὲ τῶν Πελοποννησίων, ἡ νόσος ἡρξάτο εὐθύς· καὶ ἐς μὲν Πελοποννησον ἔκ ἐσηλθεν, ὅτι καὶ ἀξίον εἰπεῖν, ἐπενείματο δὲ Ἀθηνας μὲν μάλιστα, ἐπειτα δὲ καὶ τῶν ἄλλων χωρίων τὰ πολυανθρωποτάτα· ταῦτα μὲν τὰ κατὰ τὴν νόσον γενομένα.

If I should be asked here, while I am concluding, why so much

pains was anciently taken to record the utility of the gin-seng, or nettle, and the bark, by prose and by poetry, by memorials sacred and profane; let the unfortunate inhabitants of Spain answer that question for me. Let Boccacio's *Description della Peste in Firenze* be recollected, in which, after having remarked, of the poor and middling classes, "a milliaja per giorno infermavano, e quasi senza alcuna redenzione tutti morivano;" he breaks out into an exclamation concerning the rich, "O quanti gran palagi, quante belle case, quanti nobili abituri per addietro di famiglie pieni, di signori e di donne, infino al menomo fante, rimasero voti!" Let those, in short, who have felt the effects of a pestilence, and viewed around them the wide waste of its ravages, say, whether any methods too numerous or too solemn can be devised, for transmitting a preventive, or remedy for it, to the remembrance of posterity.

If, again, I should be asked, whether it is likely that a matter of so important a nature as a preventive or remedy for so destructive a malady would be wrapped up in riddles, and not stated in plain intelligible terms? my answer is, first, general, that beyond a period, not very difficult to be assigned, and not very remote, I find all history, all invention, all art, and all science disguised by enigmatical fable, yet concealing truths not less valuable nor less sacred on that account, but the contrary. I have also a particular answer, which is this, that by a parity of reasoning, the gout being a dreadful disorder, it is not likely, if our forefathers had discovered any remedy for it, that they should have recorded their accounts of it in any other than simple obvious statements; yet is that very entertaining and instructive little treatise (under the name of Sir William

Temple) upon the cure of the gout with moxa (*risum teneatis*!) nothing but a succession of enigmatical recitals, from one end of the treatise to the other*: and though a valuable remedy has been nearly lost to the world by that book having of late years been taken à la lettre, and not translated out of its fable; yet have great physicians fallen into as great mistakes in a similar way, in proof of which I may refer to Dr. Mead and his belief in the healing powers of music.

But it may be said perhaps after all, that the remedies, of which I have treated, might possibly be of use, if the moderns had not the good fortune to be acquainted with much better in the different preparations of mercury. As to that point, I would first express my doubt, whether experience has shewn that mercury is of any benefit whatever in the disease in question; and would next state, that I have elsewhere given the most clear and incontrovertible proofs, that the *μωλυ* of Homer, or, as Milton calls it in his *Comus*, 644,

“———that moly,

That Hermes once to wise Ulysses gave,”

was no other than mercury itself; that that substance was well known to the ancients, and used by them in the same modes, and in the same disease for which it is prescribed by us as a specific at this day. I have here once more to apologize for going so much out of my province as to presume to say any thing of a science, of which I

* I may here notice by the way, as it has relation to my general subject, that Sir W. Temple's treatise makes mention of “a certain oil of nettles;” but whether such an oil is intended there any otherwise than figuratively, it would be very advisable to question.

am obliged to disclaim all knowledge whatsoever ; but if the desire of being useful has led me out of my way for a while, I may hope for the more pleasure in returning to my favourite pursuit, of extracting from the veil of fable the real discoveries of the ancients in geography and astronomy, the truths concealed in ancient history, the genuine designs of the stupendous remains of ancient architecture, and the intended meanings of the fabulous accounts of the ancient engines of war, some of which, now obsolete, might be brought into use, with no small effect, at the present hour.

If I am asked, whether it is by means similar to those I have above resorted to, that I would make such extracts ; and whether I really believe that it is by puns or plays upon words, and by far-fetched allusions to names, or the sounds of names of things, often in themselves little or common, that any useful results are attainable in those other important matters ? I dare to answer to all this in the affirmative : the universality of the method is one strong proof of its authenticity : the subject I have been treating is of equal consequence with any other : and the unimportant or common nature of the objects selected as types or figures, only renders them more obvious to be guessed. As to the allusions appearing forced and far-fetched, I can only say, that, however that may be, still, where a multitude of instances of a like kind are adduced, they all tend to prove each other. I may also observe, that I have omitted to notice in the preceding pages many verbal and literal allusions, merely because I thought the reader might have been startled by them, however well founded : and though the method in question should have deviated into excess (very difficult however to be sustained without

it), I am not answerable for that. It was a vice that Lucian (himself a perfect master of this method) has not forgotten to notice in his *Θεων εκκλησια*, in which he takes care *τοις φιλοσοφοις προειπειν, μη αναπλαττειν καιναι ονοματα*. In short, without some such method of interpretation, the labours of antiquity in all their various branches present little else to us but childish amusement, or a barren waste of time and expense; while, on the other hand, by resorting to such a method, the most inestimable results are to be attained. The only previous steps which are necessary for the study of this method are these: first, that we should admit it to be likely, *à priori*, that the social system of the world should have been in ancient times much as it is at this day; or, in other words, that power and wealth, and all that is consequent upon them, should be seated in the same countries where we now find them; and not that great maritime power should exist in countries without a port, or vast armies be constantly kept on foot in such as could not feed or pay them; next, that we should have the decency to admit that our forefathers, of whose skill and labour we have such inimitable, such perfect remains, are likely, from those evidences, to have attained an equal degree of knowledge with ourselves; and, lastly, that we should further have the grace to admit it to be possible, at least, that they might have carried every art and science to a higher point of perfection than ourselves.

I am far from being insensible to the ridicule to which I obviously expose myself, if any detached portion of this treatise should be taken singly, or even the whole of it perhaps taken together, with-

out a reference to other instances of the application of the same method to an explanation of other remains of ancient art. But notwithstanding that, I do not want the courage to trust myself to the candour of the reader, even though he must be himself a party to the issue: that issue I am content to have stated no less broadly than thus, whether I am right in believing all ancient poetry, and a great deal of ancient prose, to be no other than a collection of puns, enigmas, or fables (those puns, enigmas, and fables, however, perfectly consistent with a design of concealing solid truths from the vulgar, and yet at the same time preserving records of such truths of a value far exceeding what history apparently presents); or whether he is right who believes that the ancients built vast theatres for the savage butchery of wild beasts, and even for the exhibition of human murders at their public shows; that those same ancients lay down upon couches at their meals, or, in other words, that they went to bed when they went to dinner; that their *τεττιδιξ* and cicada had the notes of our canary-birds; that they cured a broken arm or the bite of a serpent by playing upon the wounded part with a pipe: in short, whether he is right who believes any one of the prodigies which I just now cited from the grave Livy?

But how or when did this method of enigmatizing for the purposes supposed become obsolete? It may be an answer to the first part of that question to state the possibility at least that the very subject I am treating, a pestilence, may at some time or other have principally led to the cessation of that method. Thucydides, in his Plague of Athens, says, *διεφθειροντο και μαλιστα, οι αρετης τι μεταποιεμενοι*

αισχυνῇ γὰρ ἡφείδαν σφῶν αὐτῶν, ἐσιόντες παρὰ τῆς φίλης—and if we look back into history——But I can now stay to discuss no more of such questions; these pages (if of any use), to be most useful, should be finished with dispatch: I close them, therefore, as Demosthenes closes one of his Orations,

Χρηστὰ δὲ εἴη, πάντος εἰνεκα.

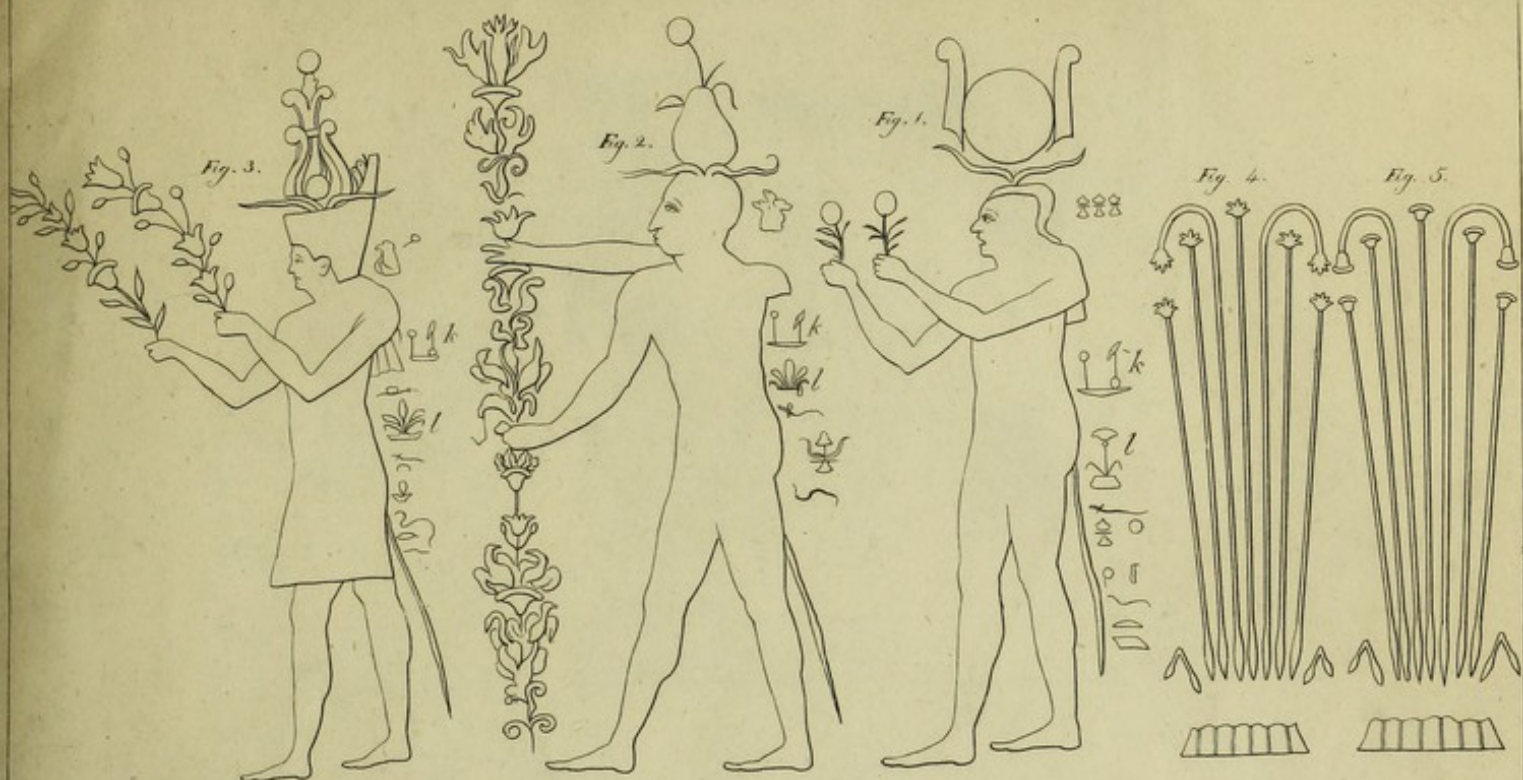
FINIS.

ought to be the same in every case—say it is black ink
 into history—then I can now say to those no more of such
 questions; these pages fit of my age, to be most useful, should be
 limited with dispatch; I close them, therefore, as I have done
 close one of his Oration.

Yours &c. &c. &c. &c. &c.

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Groupe. 1.



Groupe. 2.

Fig. 1.



Groupe. 3.





