

**WESTONIA:**  
**Selected Works**  
**of Elizabeth Jane Weston**

Latin Text with Running Vocabulary  
and Commentary

# THE EXPERRECTA SERIES

## Women Latin Authors

Volume 1: The Passion of Perpetua

Volume 2: Isotta Nogarola's Defense of Eve

Volume 3: Westonia: Selected Works of Elizabeth Jane Weston

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**WESTONIA:**  
**Selected Works**  
**of Elizabeth Jane Weston**

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*Tempus erit sine tē (faveat modo Parca) pagellās*

*impleat ut numerīs Westonis ipsa suās.*

The time will come (if Fate permits) when Weston may fill,  
without you, her own small pages with her verse.

— Elizabeth Jane Weston,  
a handwritten addition to a copy  
of her *Parthenica*

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## ABOUT THE EXPERRECTA SERIES

Women have written a substantial amount of Latin literature, but there are very few editions of that literature geared towards student use. The goal of the Experrecta series is to create student editions of Latin texts written by women. The aim of each edition is to assist students in reading the works of these authors in the original Latin. To that end, each edition will include help with the author's vocabulary and grammar, as well as an introduction to provide historical background on her life and works. The name of the series comes from Vibia Perpetua, who was among the first women to write a surviving work in Latin. In her narrative, Perpetua recounts a series of visions, each of which ends with the phrase *Et experrēcta sum* ("And I awoke"). This series will be populated by texts that have long been slumbering and are now waking to a new dawn and a new readership in Latin classrooms.

## ABOUT THE AUTHORS

Joint authorship remains the exception in the humanities. As a byline with eleven names might well prompt questions, we wanted to say a few words about our methods.

This commentary was composed during a Latin seminar on the works of Elizabeth Jane Weston at Bryn Mawr College in the spring of 2025. Prof. Bret Mulligan taught the course and organized the efforts of undergraduate and graduate students from Bryn Mawr College, Haverford College, and Swarthmore College. Students collaboratively read and lemmatized the entirety of Weston's collected works and then identified selections appropriate for this commentary. Each student then drafted a selection of the commentary and the introduction, which were collaboratively edited, first by a peer editor, then by the entire class, and finally by Mulligan, with the assistance of Sonya Azencott (Bryn Mawr '27) and Eleanor Mulligan, and the editors at Pixelia.

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## ILLUSTRATIONS

Figure 1. *Bildnis einer Dame (Bildnis der Königin Elisabeth Jane Weston)* from the Hessisches Landesmuseum Darmstadt, HZ 1696. © Hessisches Landesmuseum Darmstadt. Photo: Wolfgang Fuhrmannek. CC BY-SA 4.0.

Figure 2. Timeline of Weston's Life & Times (1581–1612).

Figure 3. Copperplate engraving of Elisabeth Johanna von Weston by Johann Heinrich Balzer (1772), from the Physiognomic Collection of Johann Caspar Lavater, Box 493: "Portraits." LAV 493/14491 POR MAG.

Figure 4. Screenshot of Weston in *Assassin's Creed: Project Legacy* (2010). Non-commercial reuse.

Figure 5. Historical map of Germany at the commencement of the Thirty Years' War (1618). Shepherd, William R. *Historical Atlas*. New York: Henry Holt and Company, 1911. Digitized by the University of Texas Libraries.

Figure 6. *Parthenicon Elisabethae Ioannae Westoniae, Virginis nobiliss. poetriae florentiss.: liber 1-3*, published by George Martin von Baldhoven in Prague, 1603. Typographer: Paul Sessius.

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Figure 8. Mosaic of the Doves, Hadrian's Villa, Tivoli. From a 2nd-century-BC original attributed to Sosos. Sovraintendenza di Roma Capitale - Foto in Comune. Used with permission.

Figure 9. A handwritten version of *Ad Lectorem*, a poem in which Weston expresses frustration at editorial interference with her works. British Museum. Used with permission.



Figure 1. Contemporary Pen Drawing of Elizabeth Jane Weston

# INTRODUCTION

## I. THE PURPOSE OF THIS EDITION

Elizabeth Jane Weston was a Neo-Latin author and poet who lived from 1581–1612. While her Englishness was an important part of her public identity, she spent almost all of her life in the Kingdom of Bohemia, near the present-day Czech Republic. She had moved to Bohemia with her mother, older brother, and stepfather, the alchemist and mystic Edward Kelley, whose fame led Emperor Rudolf II to summon him to his cosmopolitan court in Prague. For a time, the family enjoyed wealth and imperial patronage, but after a few years Kelley fell out of Rudolf's favor. For the next several years until his death, Kelley was in and out of prison, ruining his name and his family's fortunes.

Elizabeth Jane Weston was 17 when her stepfather died, leaving her and her mother alone while her sickly brother John was away at university. Fortunately, Weston had received a good education and had studied Latin, something exceptionally rare for a girl at the time. Her knowledge of Latin allowed her to claim a measure of authority usually reserved for men and to petition members of Rudolf's court to advocate for the return of her family's property and privileges. The emperor was not swayed, but her eloquent style and command of the language found a group of patrons who sponsored Weston and her work until her death at the age of 30.

In her lifetime she published two volumes under her own name, the *Poemata* and *Parthenica*, in which her editor included many works by other authors, jumbled the chronology of her works, and even changed some of Weston's own words. We know that she disagreed with these interventions and one day hoped to edit her own volume of her own works. Unfortunately, she never had the opportunity to do so. The editors of the present volume

undertook considerable debate when selecting and ordering Weston's works for this edition. We wanted this volume of Weston to be Weston; any works not written by her that are included in this volume are done so for the sake of context. We can never know how Elizabeth Jane Weston would have organized her works for publication, but we hope our endeavor is faithful to who she was as a woman, poet, and Catholic humanist.

Elizabeth Jane Weston's works are ideal for the student fairly comfortable with Classical Latin and ready to try something excitingly new. More experienced readers of Latin will discover intriguing extensions of classical forms. From simple epigrammatic couplets to clever fables to complex epistles, Weston's work has something to offer readers at all levels. Readers familiar with classical history, myth, and literature will find that Weston's literature abounds with allusions and references to different authors and styles. Likewise, to readers more interested in early modern history, religion, and politics, Weston's contemporary accounts will offer an enlightening window into her world.

This commentary is meant to be a guide for students and teachers alike. It is intended as an introduction to both the grammar and the culture of Weston's world. Neo-Latin is unique in that it was the dominant, pan-European language for science, literature, philosophy, law, and theology for hundreds of years, and so the grammar, syntax, and vocabulary are a distinct blend of classical emulation, medieval formulation, and contemporary vernacular innovation.

Prominent Neo-Latin authors include Thomas More, John Milton, Nicolaus Copernicus, Galileo Galilei, Francis Bacon, Isaac Newton, and Thomas Hobbes. These authors are regularly taught, translated, and studied. This commentary on Elizabeth Jane Weston re-introduces one of the most celebrated authors of her time to the world. It is the voice of a woman frustrated by her situation but driven by her faith to accept and, where

possible, overcome the hurdles and difficulties of her life.

We understand that reading an unfamiliar author from an unfamiliar time may be intimidating to some students. For that reason, detailed vocabulary, grammar, and context notes are provided on each page so that the reader can focus on reading without having to flip continuously to a dictionary.

The introduction that follows aims to provide a background on Elizabeth Jane Weston, her world, and Neo-Latin language and culture. It can be read as a whole or by individual section or work, depending on the needs and interests of the reader. We have striven to make each section independent and intelligible on its own; thus there will be some necessary repetition throughout.

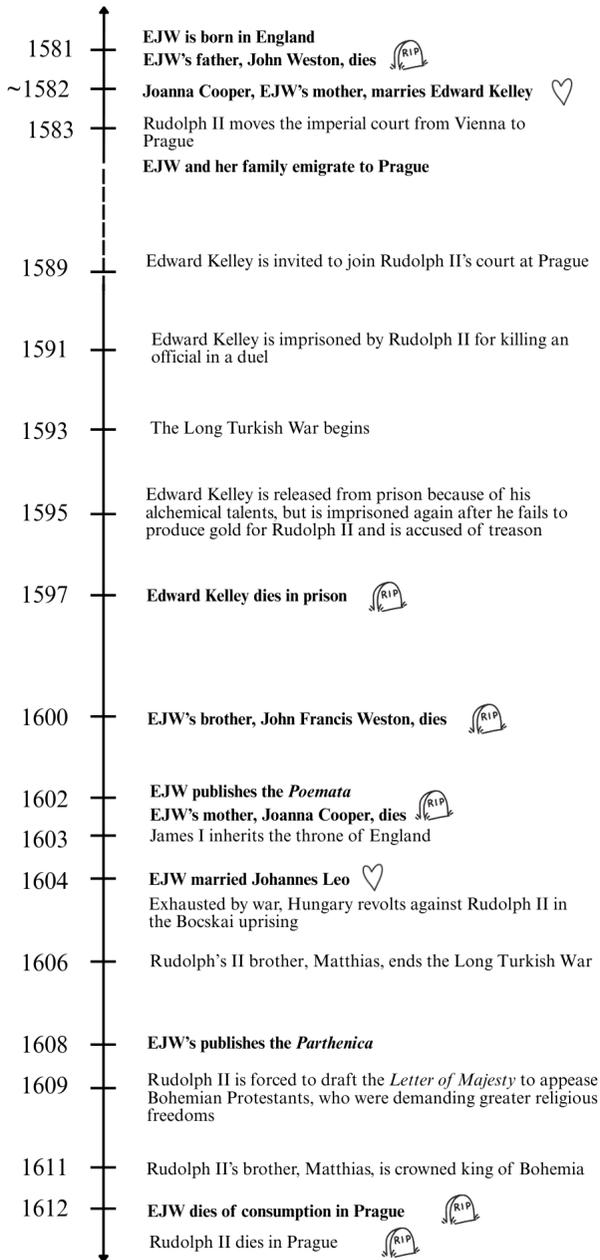


Figure 2. Timeline of Weston's Life & Times.



Figure 3. Engraving of Weston by J. H. Balzer (1772).

## II. THE LIFE OF ELIZABETH JANE WESTON

Weston was born in 1581 in England to Jane Cooper and John Weston. She was the couple's second child after her brother John Francis Weston, who was born a year earlier. Her father died within months of Elizabeth's birth, and Jane Cooper soon remarried, this time to the English alchemist and occultist Edward Kelley, who was famous for his ability to speak with angels. At the invitation of Holy Roman Emperor Rudolph II, who had an interest in alchemy and the occult—and perhaps to escape the repression of Catholics in England—Kelley moved the family to Prague soon after his marriage.

By 1589, Kelley had been knighted by Rudolph, and the family moved to Jílové u Prahy, a mining town outside of Prague, where Weston began her formal education. During this time, Kelley and his family enjoyed considerable wealth and status. In May 1591, however, Kelley was imprisoned in Křivoklát Castle on the charge of killing a court official in a duel. Although released in 1593, Kelley was imprisoned again two years later under mysterious circumstances in the town of Most.

When Weston was 14, she and her mother moved to Most, and Oxford scholar John Hammond was employed to teach her Latin. Weston came from a family that valued education. Her mother's epitaph states she spoke several languages, including Latin. Her brother John was educated at the Jesuit Clementine College in Prague and then sent to the University of Ingolstadt in 1598. Weston herself claims fluency in English, Czech, French, Italian, and German, although only her Latin writings survive.

After Kelley died in prison in late 1597 from injuries sustained during one of his frequent escape attempts, the Weston family was left destitute. Because John was chronically ill, it fell to Elizabeth to take charge of the family's fortunes. It was at this time that Weston, then only 17 years old, began writing to prominent members of the court to try to persuade the emperor

to restore Kelley's confiscated property to her mother. These efforts gained new urgency when Weston's brother John died in 1600, further imperiling the family's financial situation. While Weston was unable to secure the restoration of her family's property, she won many patrons with her intellect, unique talent, and command of Latin. The patronage of these powerful men enabled her to provide for her family.

To these men, Weston, even after her marriage, remained a Muse-like eternal *virgo*. As the *Virgo Angla* or "English Maiden", Weston led a successful and public life for a woman at the time, though a theme through much of her work—poetry and prose—is her frustration with her dependency on the patronage of wealthy men. The collections of her work that exist today were assembled, edited, and published by one of Weston's patrons (and suitors), George Martin von Baldhoven of Silesia, who anthologized Weston's poetry under the title *Poemata* in 1602. Baldhoven encouraged Weston to continue writing, and in 1608 he edited a revised and expanded collection, adding letters by Weston's correspondents, as well as the works of other poets, and appending an entire book of works in praise of Weston. This new collection was titled *Parthenica*, or "Maiden Songs," as a nod to Weston's persona as the *Virgo Angla*, although she had already been married for nearly five years.

It is a striking testament to Weston's talent and fame that she was published under her own name, something exceedingly rare for a woman in the 17th century. Nevertheless, she did not entirely escape the constraints imposed on female authorship: she repeatedly states that she was given no authority over the assembly of her volume, clearly a source of deep frustration. Powerful men like Baldhoven were essential to Weston's success, but as the publication of *Parthenica* shows, that support came at the cost of her artistic independence.

Perhaps as a way to distance herself from her stepfather's ruined reputation after his death, Weston emphasized Weston as her name and the Englishness

of her ancestry. Even after her 1603 marriage to Johannes Leo, a lawyer and agent of the Duke of Braunschweig-Wolfenbüttel at the imperial court, Weston remained adamant about preserving her own English name. Longing to return to her ancestral homeland, she even wrote to King James I when he ascended to the English throne, asking for his patronage. James, who hated educated women and often ridiculed them, never responded to her request. Eventually, a rumor reached Weston that the English court believed that a man must have ghostwritten her poetry. She stopped looking to England for support.

Weston and her mother never got the chance to return to England. Her mother died in 1606. With her husband, Weston had seven children, of whom four, all sons, died before Weston herself died of tuberculosis in 1612. Johannes and three daughters survived her. Her remains are interred at Saint Thomas' Church in Prague.

Despite her short life, Elizabeth Jane Weston earned fame and honors well beyond Prague and Bohemia. Considered by her patrons and admirers to be Sappho reborn, Weston was praised by contemporaries and authors throughout Europe. Thomas Farnaby, a leading English classical scholar of the time, listed her with Thomas More and Thomas Campion among the most famous English writers of the day. Nevertheless, Elizabeth Jane Weston's fame waned during the 18th century, as vernacular authors gained in prominence at the expense of all but a very few Neo-Latin authors. After George Ballard's 1752 *Memoirs of Several Great Ladies of Great Britain*, which praises Weston's linguistic ability as rivalling the best of men in her time, she became largely confined to brief entries in dictionaries and histories, until her brilliant, albeit peculiar, appearance in the video game *Assassin's Creed: Project Legacy* (2010).



Figure 4. Screenshot of Weston in *Assassin's Creed: Project Legacy* (2010).

### III. WESTON'S WORKS & THIS EDITION

#### A. SUMMARY OF WESTON'S WORKS

During Elizabeth Jane Weston's lifetime, she had two collections published and released under her name. These are the *Poemata* (1602) and *Parthenica* (1608). The *Poemata* is a two-book collection, consisting mainly of Weston's poetry, while *Parthenica* includes additional poems, letters to, from, and about Weston, and works by other authors.

Not all of Weston's extant body of work, however, is derived from these two collections. Just as other authors contributed to her collections, her work appeared in the anthologies of her contemporaries. She also distributed pamphlets, had correspondences independent of her collections, and published individual poems throughout her life. Together, this corpus of work is known as the *Westonia*—her life's work and her legacy. For this

edition, all of the texts were sourced from the exhaustive collection *Elizabeth Jane Weston: Collected Writings* (2000), edited by Donald Cheney and Brenda M. Hosington, without whose efforts in compiling and editing Weston's writings this edition would not have been possible.

## **B. THE ROLE OF THE EDITOR IN THE *WESTONIA***

In reading and interpreting Weston's works, it is impossible to avoid the often blurry line between her contributions and those of her editors. Both of Weston's collections were published by her patron, George Martin von Baldhoven. To what extent he was a collaborator or an appropriator is debatable, but as her editor, he had the ultimate authority to shape these publications. As such, many of the works featured in her collections are not the work of Weston herself. Scattered amongst her verses, Baldhoven included poems and letters from other authors, including himself. Weston's association with these texts varies: some are from correspondents; some are poems praising her or discussing her; and some, such as a lengthy selection of poems by George Carolides, have nothing to do with her at all. It is possible as well that Baldhoven significantly changed some of Weston's own pieces. When we observe differences between versions of poems that appear in both the *Poemata* and *Parthenica*, these alterations could be Weston's, but they could also be Baldhoven's or some combination of the two. The difficulty of separating Baldhoven's editing from Weston's authorship often makes it challenging to know what Weston actually intended.

Nor are the works found outside of these collections immune to questions of authorship. In some texts, there are discrepancies from version to version, and most include a credit to either an editor or a typist. Modern collections, including the one edited by Cheney and Hosington, from which this commentary is drawn, pose yet another layer of editorial intervention. Though they are far more transparent in their choices for organizing and rendering Weston's text, each editorial choice is necessarily one that will

affect the reader's understanding and appreciation of Weston's works. Even here Weston's writing is inextricably linked to that of other authors—the third chapter of Cheney and Hosington's *Collected Writings* consists entirely of works by dozens of other authors who wrote in praise of Weston.

There is evidence that Weston was dissatisfied with some of Baldhoven's editorial choices and with her inability to control how her work was released to the public. In two copies of *Parthenica*, handwritten poems attributed to Weston indicate her displeasure with editorial overreach. In the margins of a poem written by *Parthenica* contributor George Carolides, she writes, *Ā nostrīs aufer modulis tua sc̄rīpta, Geōrgī, vel tua cūr mea sint, dīc, mea curve tua?* (“Take your writing out of my verses, George, or say why yours should be mine, and mine, wrongly, yours”). This reveals Weston's discomfort with how other authors were injected into her work, using her hard-won fame to further their own ends. In another manuscript addition to *Parthenica*, *Ad Lectorem* (“To the Reader”), she laments that some of her works are arranged in a way that divorces them from their original context, that typographical errors abound, that some of her words have been edited without her consent, and that the works of other authors had been intermingled with her own.

### C. OUR PRINCIPLES OF SELECTION & ARRANGEMENT

Weston's literary production is varied and vast. For a commentary of the present scope we recognized that we would only be able to share roughly twenty percent of the *Collected Works*. In choosing the works that would be included in this commentary, we were aware that we were taking on the role of ‘editor’ and felt the weight that editorial history had already placed on Weston's works. We therefore decided to preserve and prioritize the work of Weston herself, rather than that of the abundant other authors contained in *Parthenica* and *Collected Writings*. This is a commentary focused on Elizabeth Jane Weston and her representations of herself, not on the musings of her contemporaries. To provide vital context, we do include works by

correspondents as part of exchanges, for example letters from her brother (1.5-7) and responses by Johannes Heller in a jovial dialogue about Latin meter (2.5-7). These other voices serve to contextualize her responses and tell a more complete story of her world.

In the selection process, we sought to include her most famous works, those that revealed the most about her and her times, and those that best surveyed the incredible breadth of form, style, topic, and purpose contained in the *Westonia*. We also selected works with the knowledge that most readers would be familiar with Classical Latin and literature but new to Neo-Latin poetry and the world of 16th-century Prague. This informed our decision to include poems that might appeal to readers more familiar with Caesar and Vergil than the venerable Wolfgang Gruningius. Classical allusions and reinterpretations therefore appear more frequently in our selections than references to Weston's contemporaries. In making these choices, it is our hope that readers using this commentary as a resource to learn Latin will find Weston's work as compelling, instructive, challenging, and rewarding as we do.

#### D. THE TEXT OF THIS EDITION & EMENDATIONS

In preparing our commentary, we found it necessary to make some changes to our source material, ranging from systematic orthographic changes to individual corrections.

- A. Neo-Latin texts frequently use the letter *j* for a consonantal *i*, and they likewise often represent the letter combination *ii* as *ij*. In both situations, we have replaced the *j*'s in Weston's text with more familiar *i*'s to better match the standard practice of editions of classical texts; e.g. we render Weston's *perijt as periiit* (2.88.8).
- B. We modernized and standardized capitalization and punctuation to facilitate reading by a modern audience.

C. We added macrons to facilitate recognition, pronunciation, and scansion. We did, however, omit quantities that are long by nature but which were contravened by Weston's poetic practice; e.g. *opto* [sic] *salūtem*.

D. The following are a list of *errata* we corrected in our text:

Location	Original	Correction
<i>De ebrietate</i> 10	simplicate	simplicitāte
<i>Parthenica</i> 1.3.14g	poenae	poenās
<i>Parthenica</i> 1.27.31	habētor	habētur
<i>Parthenica</i> 1.35.4	subijcienda	subicienda
<i>Parthenica</i> 1.49.1	Quae	Quās
<i>Parthenica</i> 2.17.5	suêrit	suerit
<i>Parthenica</i> 2.90.29	āërem	āëra
<i>Parthenica</i> 2.106.1	fero	sero
<i>Parthenica</i> 3.18.13	quàmprimum	quam primum
<i>Parthenica</i> 3.19.23	Dabam	Datam
<i>In Obitum...Ioannae</i> 32	vitricumque	vitriculumque
<i>In Obitum...Ioannae</i> 80	posthaec	posthac



## IV. WESTON'S WORLD: PRAGUE c. 1600 CE

### A. THE REPUBLIC OF LETTERS

In her lifetime, Weston's Latin compositions were not historical artifacts but contributions to a vibrant, global, intellectual Latin community, known collectively as the *Respublica literaria* or "The Republic of Letters," which flourished in early modern Europe from the late 15th through the 18th centuries. This self-organized network comprised scholars, philosophers, scientists, and writers who communicated by letter and exchanged ideas across political, religious, and geographic boundaries. Notable figures who participated in this intellectual network include the Dutch theologian and humanist Erasmus of Rotterdam, the German Jesuit polymath Athanasius Kircher, and the French philosopher Voltaire. Female intellectuals also participated, though in smaller numbers, including Elizabeth Jane Weston and Anna Maria van Schurman, the polyglot Dutch feminist who likewise had a significant and varied literary production.

Major intellectual hubs included Paris, London, Amsterdam, Leipzig, Florence, and Rome, but the network included correspondents from Edinburgh to Budapest, Stockholm to Naples. Though initially centered in Western and Central Europe, the Republic of Letters eventually extended throughout the continent and into colonial territories. The development of postal systems in the 16th and 17th centuries facilitated this communication, though letters could take weeks or months to reach distant destinations. The geographic reach of correspondence depended partly on language, with Latin serving as the *lingua franca* initially before gradually giving way to French in the late 17th and 18th centuries.

The Republic of Letters emerged from several historical factors, including the spread of Renaissance humanism, the development of print culture, increasing scholarly specialization, and the desire to share knowledge across

religious divides created by the Reformation. This intellectual community served numerous functions: it disseminated new scientific discoveries and philosophical ideas more rapidly than published books; it allowed scholars to request information, critique each other's work, and collaborate on projects; and it provided a forum for debate relatively free from censorship. Perhaps most importantly, the Republic of Letters established a virtual community that transcended political and religious boundaries during an era of intense conflicts and divisions. Members cultivated ideals of civility, reciprocity, and meritocracy that contrasted with the hereditary hierarchies dominant in early modern society. By exchanging letters, books, specimens, and instruments, scholars created networks of trust and reputation that formed the foundation for modern scientific and academic communities. It was in this environment that Weston earned her famous reputation.

## **B. THE COURT OF RUDOLPH II, HOLY ROMAN EMPEROR**

During the reign of Rudolph II, Prague was one of the shining centers of the Republic of Letters. Rudolph II, who held the titles of Holy Roman Emperor, King of Hungary and Croatia, King of Bohemia, and Archduke of Austria, was a great patron of the arts and sciences, especially the study of nature. Rudolph II invited scientists and artists throughout Europe to his court, turning Prague into a hot spot of intellectual innovation and fostering a vibrant intellectual community that played a major role in the Renaissance of the 16th century. Natural philosophers such as Tycho Brahe and Johannes Kepler attended his court under his patronage. Of particular interest to Rudolph were philosophies that promised him access to mystical abilities, including alchemy and practices that today we associate with the occult. In his unbridled pursuit of knowledge, Rudolph created a safe haven for intellectuals, religious innovators, and other free-thinkers, producing the first whispers of the Enlightenment.

While Rudolph was officially the defender of the Catholic faith by virtue of his election as Holy Roman Emperor, he was also known for his religious tolerance of Protestants and Jews. Rudolf lifted restrictions on Jewish businesses, allowing them to trade in Prague's public markets, which promoted a flourishing of Jewish culture in the city. Eventually, however, his disregard for doctrine of any sort alienated Protestants and Catholics alike, fanning the religious tensions that culminated in his deposition and, ultimately, the ruinous Thirty Years' War (1618–1648).

### C. THE ROLE OF POETRY IN WESTON'S WORLD

With Latin playing a prominent role throughout the cosmopolitan culture of the Republic of Letters, Neo-Latin poetry served a vital role in communication, praise, self-promotion, and entertainment. Neo-Latin poetry was also a prominent aspect of education during Weston's lifetime. Composition of Latin verse was valued as a pedagogical tool because it fostered the classical *trivium* of grammar, logic, and rhetoric. Furthermore, it helped students improve their Latinity—a skill deemed essential for the majority of learned professions—by forcing them to use and manipulate the language's grammatical and stylistic structure. Neo-Latin poets drew on classical authors and strongly valued the practice of *imitatio*, the act of imitating the work of a predecessor. Because of this, they were intimately familiar with classical authors such as Horace, Martial, and Ovid, who provided models for their own writing. Neo-Latin poetry often includes a wide array of classical allusions with a particular emphasis on classical mythology. Humanist readers saw no contradiction between such references and the Christian assumptions of their society.

Outside of schooling, Neo-Latin poetry was widely read and appreciated. One popular form of Neo-Latin poetry was the verse epistle. While verse letters lack many of the formal elements of Neo-Latin prose epistles (e.g. the expansive opening), they are very clearly addressed to a recipient and suggest

that said recipient is spatially distant from the author. When writing verse letters, authors often convey a sense of modesty and suggest that the recipient is far more qualified in the art of verse composition than they are. This humility, however, was mostly an affectation: most writers of verse letters were clearly using them to showcase their poetic skill. This theme is particularly persistent in the verse letters of Weston, who maintains that she is a poor poet, yet constantly reveals her skill in literary composition and her knowledge of classical literature and history.

## V. WESTON'S NEO-LATINITY

The Renaissance was characterized by a renewed attention to the classical world. Humanist scholars, like Poggio Bracciolini, launched an exhaustive search for lost classical Greek and Latin texts. Furious intellectual debates raged over whether all Latin prose writers should strive to imitate the perceived perfection of Cicero or adapt with the times. Architects looked to the ruins of ancient Greece and Rome for inspiration. Given this retrospective focus, it is not surprising that Neo-Latin authors attempted to mimic classical style, diction, and morphology. In so doing, writers of Neo-Latin set themselves apart from many of their Medieval predecessors, who had made less of an effort to maintain a pristine, purely classical Latin. For instance, Medieval writers often condense diphthongs to single “e”s, and as such *quae* becomes *que* and *haec, hec*. Neo-Latin authors sought to restore what they thought were the true, classical forms, at times even introducing errors in their enthusiasm. Nevertheless, spelling shifts and influence from other European languages often trickled into Neo-Latin texts, as will be described in more detail below, with particular reference to Weston’s works.

The term “Neo-Latin” is used to describe texts ranging from Petrarch’s 14th-century hexameter verses to modern translations of *Harry Potter* and *Winnie the Pooh* into Latin. As such, just as is the case with classical and Medieval Latin, much individual variance must be admitted within the

category. A writer of a conscientiously classicizing work—such as Weston or 18th-century Guatemalan poet Rafael Landívar, whose *Rusticatio Mexicana* is deeply influenced by Vergil’s *Georgics*—may take more pains to imitate Classical Latin than one who might simply be using Latin for ease of communication, as, for example, Christopher Columbus in his letters.

## A. DIFFERENCES IN ORTHOGRAPHY

Although Weston tends to imitate classical spelling fairly closely, you should keep a couple of recurring shifts in mind as you read her works. Many of these were the result of philological efforts to “restore” classical forms.

1. The addition of *h* after *c*, *t*, or *g*: for instance, Weston writes *chārō* where a classical writer may have preferred *cārō* (2.5.5).
2. The reduplication of consonants: Weston writes *caussa* rather than *causa* (2.10.2).
3. Conversely, the dropping of double consonants. Thus *līterās* as opposed to *litterās*.
4. Shifting of *t* to *c* before *i*: for instance, the imperative of *nunciā* for *nuntiā* (3.19.10).
5. Exchange and change of long vowels and diphthongs: *faemina*, for instance, instead of *fēmina* (2.64.1). The reverse can also happen: classical *paenē* becomes *pēnē* at 3.19.17, *saecula* becomes *sēcula* at 2.5.13. Attempts to recreate classical diphthongs also resulted in false forms, e.g. *moestissimae* instead of *maestissimae* (1.4).
6. A substitution of *e* for *i*: for instance, Weston uses *penitrat* rather than *penetrat* (2.43.1); *vendicat* rather than *vindicat* (3.59.1).
7. Some verbs that are active in Classical Latin become deponent in Medieval and Neo-Latin, and vice versa. For instance, *suspiciāris* (3.19.10) would be *suspiciās* in Classical Latin.

8. The Latinization of Czech and English names: *William* becomes *Gulielmus*, *Jane* becomes *Ioanna*, etc. Sometimes Weston and her interlocutors were not consistent in Latinizing names, as evidenced by the many different spellings of *Baldhoven*.

When neologisms—new word coinages—appear, they often follow classical rules of word formation: e.g. *-ātim* to create adverbs, *-ulus* to create diminutives (e.g. *cartula*, 1.3.2). It should also be noted that some of these shifts might take place in order to suit the demands of the meter: for example, a reduplicated consonant could lengthen a preceding syllable that would otherwise be short by nature.

## B. DIFFERENCES IN GRAMMAR

The grammar and syntax you will find in this collection are, by and large, similar to what you might expect in a Classical Latin text. But you will find that Weston and her contemporaries often revel in complex sentence structures, in part as a means to show off their high level of education. This is especially apparent in their prose letters. Take, for example, this sentence from one of Weston's letters to her brother:

*Nōn enim tē praecōnem, aut garrulum propriae laudis ebuccinātōrem (quod sordēscere nōn ignōrō), sed communicātōrem cōsōlātiōnis ac voluptātis illius, cuius tē sat sciō ex dulcēdine studiōrum tuōrum cōpiam capere magnam, cum sorōre tuā ūnicē tē amante, esse voluī (Parthenica 3.16).*

In this sentence, *voluī* introduces an indirect statement with *esse*, which then takes three different accusatives (*praecōnem*, *garrulum ebuccinātōrem*, *communicātōrem*), two of which in turn have long modifying clauses of their own.

You might also find that the definitions of certain words have shifted. Although Weston's contemporaries attempted to emulate classical writers,

they were still faced with the reality that they lived in a very different world. One example that demonstrates both Weston's reception of Classical Latin and her contemporary reality is her frequent use of *Caesar* to refer to Emperor Rudolf. Another is the word *caballus*, which in Classical Latin refers specifically to a pack-horse (one used to carry cargo) but which comes to designate any kind of horse in Neo-Latin (2.50.1). It is this sense of the word that gives us the French *cheval*, the Italian *cavallo*, and the Spanish *caballo*.

### C. KEY FEATURES OF WESTON'S STYLE

Weston's prose is extremely intricate and filled with complex grammatical constructions. At times, a sentence without multiple relative clauses or indirect statements will strike the reader as exceedingly rare. This intricacy, however, is accompanied by a very clear and precise word order, making reading Weston's epistolary corpus a challenging yet rewarding experience for those who have not yet had the opportunity to engage with post-Classical Latin. Below are several key features of Weston's style to look out for as you make your way through the commentary.

1. *Quod* regularly introduces what in Classical Latin would be an indirect statement or a substantive clause with *ut*. E.g. 3.19.8, ***quod*** *subverēri vidēris...mīror*, "I wonder **that** you seem to be terrified."
2. Weston uses the subjunctive mood in a looser or more general sense, with independent subjunctive verbs alternating between a familiar jussive role and the abstract expression of doubt and uncertainty.

*Det veniam Lēctor, bīlemque coerceat hostis... (1.40.9)*

"May the reader indulge me, and may the enemy contain his bile..."

Weston uses the subjunctive to discuss actions whose actuality is uncertain, not necessarily conforming to only the optative or hortative subjunctive found frequently in classical literature.

3. While Weston's word order is relatively free, there are certain syntactic constructions that can aid in understanding otherwise opaque sentences. One of these is the inclusion of the genitive (in bold) between an adjective and a noun in apposition, as in the following example from the same letter:

*Periūcundā **tui** memoriā acerbissimōs **animi** dolōrēs...lēnīre et removēre soleam.* (3.19.10)

“I am accustomed to lighten and remove the sharpest pains of the soul with your joyful memory.”

4. In addition, this is one of the few cases where Weston uses a pronominal genitive; her epistolary writing demonstrates an overwhelming preference for the dative of possession, especially in the first person *mihī* and second person *tibi*:

*...īmō vītā mihī acerbīōrem aestimābō.* (3.19.13)

“Rather, I will consider my life more harsh.”

5. The tendency in Classical Latin for verbs to appear towards the end of their clauses becomes a habit:

*Nam idem nōs saxum voluimus, quod et tē praesentem fatīgāvit, nec alia nōs spēs sōlātur, quam ea quae semper dubia fuit.* (3.19.15)

“For we are rolling the same stone which exhausted you when you were present, and no other hope comforts us than that which was always dubious.”

When the final word is not the main verb, its position endows it with substantial semantic weight. For example, in the following sentence, the movement of *nōllem* to the beginning of the sentence creates additional emphasis on *cōnferre*:

*Nōllem, mī amantissime frāter, tē vel minimam huius reī culpam in mē cōnferre, quae nūllam ad tē hāctenus scribendī occāsionem intermīsī.*  
(3.19.5)

“I do not want, my dearest brother, you to place the smallest blame for this affair on me, who never missed an occasion to write to you up to this point.”

Note also the genitive construction discussed above (*minimam huius reī culpam*). It is important to remember that the word order is a result of choices made by Weston. As a non-native speaker of Latin, Weston’s syntax is extremely deliberate and practiced, and any seeming irregularity produces a very intentional change to the meaning or emphasis of the sentence.

## VI. WESTON’S METERS

Reading poetry with an eye to meter can aid in comprehension and yield a deeper appreciation of the work. Meter is often used as a means of pacing: a line with multiple long syllables in a row might communicate heaviness or grief; a line with more short syllables might communicate excitement. Practice reading poetry out loud with attention to the meter and see what you discover.

Most of Weston’s poems are in elegiac couplets. Elegiac meter has its origins in Greek epigram and epitaphs. But it soon became a flexible meter used for a variety of different topics. Latin elegists, like Propertius and Ovid, used the meter for love poems and to lament personal setbacks, while epigrammatists like Catullus and especially Martial used the meter for almost any topic, from responses to critics, to praise of patrons, to descriptions of objects. Weston and her contemporaries follow in this tradition and use the meter for almost all topics.

An elegiac couplet consists of two components: one line of dactylic hexameter, consisting of six feet, and one shorter hemiepetic line, consisting of two sets of two and a half feet separated by a caesura, or a break between words (this is often called a pentameter line, although this is not correct, since the line does not consist of five complete feet).

There are two types of feet that you will see in this meter: a spondee, which consists of two long syllables ( – – ), and a dactyl, which consists of one long syllable and two short syllables ( – u u ).

In the hexameter line, each of the first four feet can be either a dactyl or a spondee; that is, two short syllables can be exchanged for a long. The penultimate (fifth) foot will almost always be a dactyl; when it is a spondee, the writer is often trying to use the disruption to create an artistic effect. In the hemiepetic line, the first two dactyls can be replaced with spondees. The second half of the line will always follow the same rhythm.

The elegiac couplet can be represented like this:

( – ) ( – ) ( – ) ( – )  
 – u u | – u u | – u u | – u u | – u u | – x  
 ( – ) ( – ) ( – ) ( – )  
 – u u | – u u | // – u u | – u u | x

Note that the final syllable is marked with an x: this is because the final syllable can be either long or short without affecting the meter. This is called an anceps. Usually, the final syllable is read as long, regardless of whether or not it would typically be read that way.

In general, Weston follows the metrical conventions of Classical Latin. She sometimes will shorten the letter o when it is the last letter of a word, as in *recēdō* or *origō*, so that the word will fit the meter. To assist with scansion, we have removed the macron in our text when the syllable is shortened, but

readers should know that it is naturally long (and so, e.g. *dīcendo* still represents an ablative). As in Classical Latin, you will need to watch out for elisions between words, when a vowel at the end of a word is omitted from scansion before a word beginning with a vowel.

Here are a few examples of scanned couplets from Weston's work. Strikethroughs denote elision:

- ∪ ∪ | - - | - - | - - | - ∪ ∪ | - x  
*Nē peream, nē dēspērem, nē māter inānī*  
 - - | - ∪ ∪ | - // - ∪ ∪ | - ∪ ∪ | x  
*spē frūstrāta, necī praeda petīta cadat (Parthenica 1.3)*

- ∪ ∪ | - ∪ ∪ | - ∪ ∪ | - - | - ∪ ∪ | - x  
*Sors tua, Nāso, tuae preti~~um~~ artis, plūrima mēcum*  
 - ∪ ∪ | - ∪ ∪ | - // - ∪ ∪ | - ∪ ∪ | x  
*dē propriō voluit participāre malō (Parthenica 1.39)*

- - | - ∪ ∪ | - ∪ ∪ | - - | - ∪ ∪ | - x  
*Scītū~~h~~aud difficilē est, miserum quid reddat avārum?*  
 - ∪ ∪ | - ∪ ∪ | - // - ∪ ∪ | - ∪ ∪ | x  
*Scīlicet hic propriū est propria caussa malī. (Parthenica 2.24)*

- - | - ∪ ∪ | - | - ∪ ∪ | - ∪ ∪ | - x  
*Dissolvī cupiō vītae meliōris amōre:*  
 - ∪ ∪ | - ∪ ∪ | - // - ∪ ∪ | - ∪ ∪ | x  
*nam bene velle sat est, et potuisse morī. (Parthenica 2.6)*

## VI. A NOTE ON THE VOCABULARY & COMMENTARY

Each page of Latin text in this edition has running vocabulary and commentary. The vocabulary contains words that are less likely to be known by students and words that occur infrequently in the *Westonia* itself, while

more familiar words, defined as those in the DCC Latin Core List, as well as frequently repeated words can be found in the glossary at the back of the book. Words that are repeated within a work are only listed on their first appearance. We have also omitted the glossing of seven very common names that appear throughout the text.

**Caesar –aris m.:** Caesar (usually referring to Rudolf II)

**Chrīstus –ī m.:** Christ

**Elisabetha –ae f.:** Elizabeth

**Iōanna –ae f.:** Joanna

**Mūsa –ae f.:** Muse

**Phoebus –ī m.:** Phoebus, Apollo

**Westonia –ae f.:** Weston

In the running vocabulary we have tried to ensure that the definition given is applicable to its use on that page. If the meaning of the word in context on the page is different from its primary definition, we place the primary definition first, followed by its meaning in context. Customizable vocabulary for all of Weston's works is also available via Haverford's Bridge ([bridge.haverford.edu](http://bridge.haverford.edu)).

The commentary aims primarily to help students understand the Latin, although it sometimes includes points of historical and cultural background when those help to make sense of the Latin. In cases where more than one interpretation of the Latin is possible, we only explain the grammar of the most likely meaning rather than exploring all possible meanings. For readers seeking additional information about syntax, we routinely provide references to *Allen & Greenough's Latin Grammar*, available via Dickinson College Commentaries ([dcc.dickinson.edu/grammar/latin/index](http://dcc.dickinson.edu/grammar/latin/index)).

## VII. BIBLIOGRAPHY & FURTHER READING

The foundational work for contemporary Weston scholarship remains *Elizabeth Jane Weston: Collected Writings*, edited text and translation by Donald Cheney and Brenda M. Hosington (2000). Cheney also co-edited a facsimile edition of Weston in *Neo-Latin Women Writers: Elizabeth Jane Weston and Bathsua Reginald (Makin)* (2000). Radio Prague International has hosted an accessible series of interviews with scholars on Weston and the court of Rudolf II.

Since the world of central Europe c. 1600 is unlikely to be very familiar to most students and instructors of Latin, we share the following recommendations of works that helped shape our understanding of the period and its inhabitants.

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Selections from the Works  
of Elizabeth Jane Weston,  
with Running Vocabulary  
and Commentary

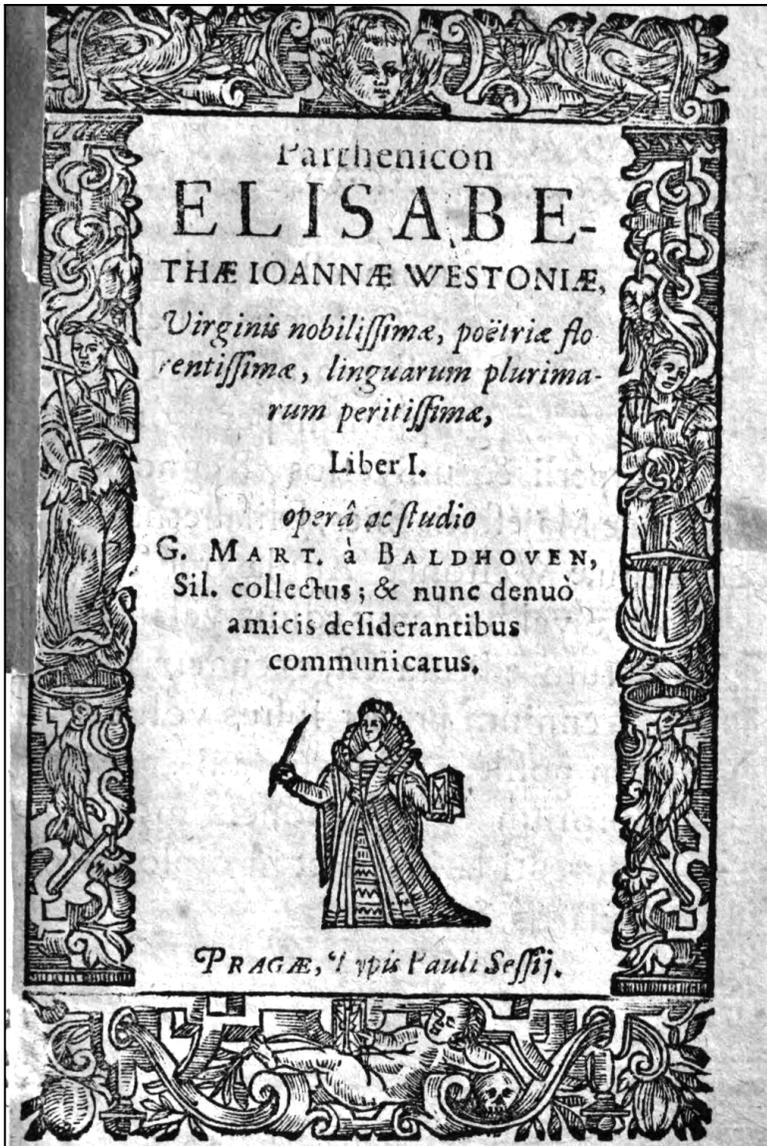


Figure 6. Title page of the first edition of the *Parthenica* (1608).

# Chapter 1

## Weston's Life & Family



Figure 7. Etching of the City of Prague, c. 1600.

[2.99] Dē inundātiōne Pragrae ex continuīs pluviīs exortā

Ēvocat īrātōs Caelī inclēmentia ventōs;

imbrequo continuo nūbila mista madent.

Molda tumet multum vehemēns pluviālibus undīs

prōrumpēns rīpīs impetuōsa suīs.

Largaque per lātōs diffundit flūmine campōs,

5

et rapidus siccōs prōluit amnis agrōs.

---

Title **inundātiō** –ōnis f.: flood

**Praga** –ae f.: Prague

**continuus** –a –um: continuous

**pluviālis** –e: rain

**exorior** –īrī **exortus sum**: begin

1 **ēvocō** –āre: to call out, summon

**inclēmentia** –ae f.: cruelty

2 **imber** –bris m.: rain, storm

**nūbilum** –ī n.: (storm) cloud

**madeō** –ēre: to be wet

3 **Molda** –ae m.: Moldau River

**tumeō** –ēre **tumuī**: to swell

**vehemēns** –ntis: violent

4 **prōrumpō** –ere –rūpī –ruptus: to burst forth

**impetuōsus** –a –um: impetuous

5 **largus** –a –um: ample

**diffundō** –ere: to pour round

6 **rapidus** –a –um: swift

**siccus** –a –um: dry

**prōluō** –ere –luī –lūtus: to wash away

---

Two severe floods struck Prague in March and August 1598. Weston draws inspiration from Ovid’s description of the primordial flood (*Metamorphoses* 1.274–312).

1 **Caelī**: limits *inclēmentia*. The capitalization suggests “Heaven.”

2 **imbre**: with adjective *continuo*.

**mista**: < *mixta* (“mixed”).

3 **Molda**: the Moldau or Vltava, the main river that runs through Prague.

**pluviālibus undīs**: ablative of cause with *tumet* (AG 404).

4 **prōrumpēns...impetuōsa...Larga**: each modifying *Molda*.

5 **flūmine**: “with its torrent.”

**campōs**: with *lātōs* as object of *per*.

6 **rapidus**: with *amnis* (masculine).

Spūmōsus, verrit per praeceps omnia gurgēs:

et miserē, īnsānīs cūncta feruntur aquīs.

Hinc seges, hinc frūctūs distractī flūctibus undant:

inde vir, inde thorus, foeminaque inde natat.

10

Cerne: trabēs, pīnūs, et tēcta natantia. Cerne:

volvuntur rapidīs prōdigiosā vadīs.

Sēpta procellōsō lātē stant gurgite mersa:

sīc altō pereunt omnia mersa marī!

---

7 spūmōsus –a –um: foaming

verrō –ere –ī versus: to sweep

praeceps –cipitis: headlong

gurgēs –itis m.: whirlpool, flood

8 īnsānus –a –um: insane

9 seges –etis f.: field of grain

distrāhō –here –traxī –tractus: to pull  
apart, tear to pieces

undō –āre: to rise in waves

10 thorus –ī m.: bed, couch

natō –āre: to swim

11 trabis trabis f.: beam (of wood)

pīnus –ūs or –ī f.: pine tree; mast, oar

tēctum –ī: building

12 volvō –ere voluī: to roll

prōdigiosus –a –um: strange

vadium –ī n.: sea, shallows

13 saeptum –ī n.: fence, enclosure

procellōsus –a –um: full of storms

mergō –ere mersī mersus: to  
submerge

---

7 per praeceps omnia gurgēs: i.e. *gurgēs praeceps per omnia*. The word order illustrates the flood's chaos.

10 thorus: = *torus*, “bed, couch.”

foemina: = *fēmina*.

11 Cerne...Cerne: note the repetition of the imperatives at the start and end of the line.

12 prōdigiosā: “strange things,” substantive neuter plural adjective.

volvuntur...vadīs: alliteration matches the structural parallels in the previous line.

13 Sēpta: “enclosures, sheepfolds” < *saeptum*.

mersa: “drowned, submerged” < *mergere*.

Cymba forum sulcat; piscis dēlūbra Deorum 15  
 contemerat; refugīs flūctibus āra madet.  
 Astant adtonitae, sed veste liquente, catervae,  
 īnsuētisque dolent cūncta perīre malīs.  
 Tālis erat faciēs furibundam cernere Moldam;  
 et similēs undae Deucaliōnis erant. 20  
 Tū quī mōnstra fretī rabidōsve domāre furōrēs,  
 Ihōva potes, nūtū tot mala merge tuō.

15 **cymba** –ae f.: rowboat

**sulcō** –āre: to plow

**piscis** –is m.: fish

**dēlūbrum** –ī n.: shrine, church

16 **contemerō** –āre: to stain, pollute

**refugus** –a –um: receding, drawing  
 back

17 **astō** –āre –itī: to stand near

**adtonō** –āre –uī –itus: to thunder at

**liqueō** –ēre liquī: to be fluid, be soaked

**caterva** –ae f.: crowd

18 **insuescō** –ere –suēvī –suētus: to  
 become used to (something)

19 **furibundus** –a –um: raging, frenzied

20 **Deucaliōn** –ōnis m.: Deucalion

21 **mōnstrum** –ī n.: monster

**fretum** –ī n.: sea, stretch of water

**rabidōsus** –a –um: frenzied

**domō** –āre: to subdue, dominate

22 **Iehova** –ae m.: Jehovah

**nūtus** –ūs m.: nod, will or wish

17 **adtonitae...catervae**: “the astonished crowds” (of Prague residents), subject of  
**astant** < *adstāre*.

18 **īnsuētisque**: agrees with *malīs*, ablative of cause (AG 404).

**dolent...perīre**: *doleō* begins an indirect statement of *cūncta perīre*.

19 **Tālis erat faciēs**: “this was the appearance,” introducing the infinitive phrase  
*cernere Moldam*.

20 **Deucaliōnis**: Deucalion, the son of the Titan Prometheus, escaped the primordial  
 flood with his wife Pyrrha in a large chest.

21 **Tū**: subject of *merge* in line 22.

**mōnstra**: neuter plural object of *domāre* (and *furōrēs*)

### [1.3] Invictissime ac Potentissime Caesar, Domine Clémentissime

Maesta prius querulō quam plēctra sonōre resūmam,  
nostra tibī fātur cartula, “CAESAR, avē!”

CAESAR, avē; et tandem vōtīvōs accipe questūs;  
quōs gemibunda dabit vōce tremente CLIĒNS.

---

Title **invictus –a –um**: unconquerable

**clēmēns –entis**: merciful

1 **querulus –a –um**: softly complaining

**plēctrum –ī n.**: pick (for a lyre); lyre

**sonor –ōris m.**: noise

**resūmō –mere –sūmpsi –sūmptus**:

to resume

2 **cartula –ae f.**: paper, poem

3 **vōtīvus –a –um**: votive, relating to  
prayer

**questus –ūs m.**: complaining

4 **gemebundus –a –um**: groaning,  
full of groans

**tremō –ere –uī**: to tremble

**cliēns –entis m.**: client (of a patron)

---

Weston petitions the Holy Roman Emperor, Rudolph II, for patronage and the restoration of her family’s fortunes. When her stepfather, Edward Kelley, was imprisoned for treason, Weston’s family’s finances became precarious. After Kelley’s death, Weston repeatedly petitioned Rudolf to restore to her mother Kelley’s stipend and confiscated property. When first published in the *Poemata* in 1602, the poem included lines 14d–g that were omitted in the *Parthenica* edition of 1608.

Title **Caesar**: i.e. Rudolf II.

1 **Maesta...plēctra**: neuter plurals, direct object of *resūmam*.

**prius...quam**: understand them together as *priusquam*, “before.”

2 **nostra**: “my”; Weston uses the poetic plural throughout the poem.

**fātur**: hortatory subjunctive, “let my scrap of paper sing (in verse).”

3 **questūs**: accusative plural of the 4th declension noun, agreeing with *vōtīvōs*.

4 **gemibunda**: = *gemebunda*.

**CLIĒNS**: i.e. Weston; the third person generalizes her position as a supplicant before the all-powerful emperor.

Nam nisi mē audieris, Caesar, nostrīve misertus 5  
 nī fueris, nōn spēs amplius ūlla patet.  
 Ut faciēs terrae languet, cum Phaebus aquōsīs  
 nūbibus involvit, sē radiōsque tegit,  
 sīc miserae Dīvī nōs vultū Caesaris orbae  
 angimur, et nigrīs opprimimur tenebrīs. 10

5 **misereor** –ēri **misertus sum**: to pity  
 7 **languēō** –ēre **languī**: to be faint, be  
 weary  
**aquōsus** –a –um: rainy, watery  
 8 **nūbēs** –is f.: cloud  
**involvō** –ere –ī –volūtus: to roll on or  
 in; enfold, envelop

**radius** –ī m.: ray; beam  
 9 **orbis** –a –um: bereft  
 10 **angō** –ere **ānxī ānctus**: to choke,  
 squeeze  
**opprimō** –ere –pressī –pressus: to  
 press on, overwhelm

5 **audieris**: = *audi(v)eris*, future perfect in a future more vivid conditional (AG 516a).  
**nostrīve**: = *nostrī + ve*; objective genitive with *misertus fueris*, “pitying (of) me.”  
 6 **amplius**: comparative adverb of *amplus*, “further.”  
 7 **Ut**: “just as,” introducing a simile that is completed in lines 9–10, *sīc* (“just so”).  
**faciēs**: < *faciēs facieī* f.  
**Phaebus**: = *Phoebus* (Apollo); metonym for the sun.  
 8 **involvit**: despite being active in Latin, a passive English translation is most natural,  
 “Phoebus is enveloped by.”  
 9 **miserae**: subject of *angimur*, agrees with *nōs* and *orbae*, “when we, wretches,  
 deprived..., suffer.”  
**vultū**: ablative of separation with *orbae* (AG 401).  
 10 **nigrīs...tenebrīs**: ablative of means (AG 409).

Tū mihi sōl, Caesar; sed dum tua lūmina condis, quae mihi subsidiū spēsve salūtis erit?	
Respice nōs humilēs, Invicte Monarcha, ministrās, ut tē respiciat, quī videt omne, DEus.	
[Quod sī Kellēus tibi quid dēlīquerit ōlim, supplicium modicō crīmine grande tulit.	14d 14e
Morte dedit poenās? Mors illius ēluat īram? Interitū poenās sat dedit ille suō!]	14f 14g

---

12 <b>subsidiū –īī n.:</b> help	14e <b>modicus –a –um:</b> moderate, modest, temperate
13 <b>humilis –e:</b> humble	<b>grandis –e:</b> large
<b>monarcha –ae m.:</b> monarch	14f <b>ēluō –ere –uī –ūtus:</b> to wash out or away
<b>ministra –ae f.:</b> servant	14g <b>interitus –ūs m.:</b> death
14d <b>quodsī:</b> but if	
<b>Kellaeus –ī m.:</b> Kelley	
<b>dēlinquō –ere –līquī –lictus:</b> to fail, transgress, offend	

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11 **Tū mihi sōl, Caesar:** supply *est*.

**condis:** “you hide.”

12 **quae:** with *spēs*, interrogative adjective (AG 148).

**subsidiū spēsve salūtis:** “hope of assistance or salvation.”

14 **DEus:** subject of *respiciat* and antecedent of *quī*. Refers to the Christian God.

Weston capitalized the stems of some important words but not their endings.

14d–14g appear only in the *Poemata*.

14d **Quod sī:** “but if.”

**Kellēus:** = *Kellaeus*; Edward Kelley, Weston’s stepfather, who died in 1597.

**quid:** = *aliquid* (after *sī*).

14e **modicō:** agrees with *crīmine*.

14f **Morte:** ablative of means (AG 409).

**dedit poenās:** “paid the penalty.”

14g **suō:** agreeing with *Interitū*.

Quae tulimus, nōn sunt versū memoranda Marōnis:	15
restat adhūc gemitus, rēs et egēna domī.	
Pauperiēs aliquot fēcit didicisse per annōs	
ēsuriem, cūrās, frīgora acerba, sitim.	
Et quod adhūc inopēs vītālī vēscimur aurā;	
mutuat id nōbīs, datque aliēna manus.	20

15 **memorō –āre**: to remember

**Marō –ōnis m.**: Maro; i.e. Vergil

16 **restō –āre –stītī**: to remain

**gemitus –ūs m.**: groaning, moaning

**egēnus –a –um**: needy, in want

17 **pauperiēs –eī f.**: poverty

**aliquot**: some, several, a few

18 **ēsuriēs –eī f.**: hunger

**frīgus –oris n.**: cold

**acerbus –a –um**: bitter

**sitis –is f.**: thirst

19 **inops –opis**: poor

**vītālis –e**: vital, living

**vēscor –ī**: to eat

20 **mūtuor –ārī**: to borrow, obtain as a loan

**aliēnus –a –um**: strange; other; someone else's

15 **tulimus**: “we endured.”

**sunt...memoranda**: gerundive in a passive periphrastic which takes *quae tulimus* as its subject (AG 500).

**versū...Marōnis**: *Marōnis* = Publius Vergilius Maro, i.e. Vergil, who wrote in the *Aeneid* of Aeneas' sufferings in bringing the Trojans to Rome. Weston emphasizes that her sufferings, in contrast, are personal and not material for epic verse.

16 **rēs et egēna domī**: “and an impoverished situation at home”; *domī* is locative.

17 **aliquot...per annōs**: “throughout so many years.”

**fēcit didicisse**: *faciō* with an infinitive can mean “make” in the sense of “cause” (L&S *facio* I.A.γ); supply *nōs* as subject of *didicisse*.

19 **inopēs**: nominative plural, subject of deponent *vēscimur*.

**aurā**: ablative complement of *vēscimur* (AG 410).

20 **mutuat**: active form of the classical deponent, *mutuor*.

**id**: both the direct object of *mutuat* and *dat* and the antecedent of *quod*.

**aliēna manus**: *aliēnus* can refer to anyone outside of the poet's immediate family.

Ergo fer auxilium miserīs, mītissime Caesar:

et nōs sēminecēs ēripe, quaesō, necī.

Nē tua sē bonitās, nē lūx tam clāra recondat;

sed mihi per tenebrās lūceat illa meās.

Paupertāte gemō Matris, quae trīstia nātae

25

fāta dolet: saevus crēscit utrinque dolor.

Dī melius nōbīs finīrent morte dolōrēs,

quam vīta indignīs sit superāta malīs.

---

21 **mītis** –e: mild

22 **sēminex sēminecis**: half-dead

**quaesō** –ere: to beg; “please”

**nex necis f.**: murder, death

23 **bonitās** –ātis f.: goodness,  
excellence

**recondō** –ere –idī –itus: to hide,  
conceal

24 **lūceō** –ēre lūxī: to shine

25 **paupertās** –ātis f.: poverty

**nāta** –ae f.: daughter

26 **utrinque**: on or from either side

27 **dius** –a –um: godlike, divine

**finiō** –ire –ivī –itus: to finish; cease

28 **indignus** –a –um: unworthy

---

21 **Ergo**: Weston habitually shortens –ō at word end to fit the meter.

**fer**: imperative < *ferre*.

22 **necī**: dative of separation (AG 381), “from death.”

23 **Nē...nē...recondat**: negative hortatory subjunctive (AG 439).

24 **lūceat**: hortatory subjunctive (AG 439).

25 **Paupertāte**: ablative of cause (AG 404).

**Matris**: i.e. Jane Cooper, Weston’s mother.

**trīstia**: neuter accusative with *fāta*.

**nātae**: “of her daughter,” i.e. Weston.

27–28 **melius...quam**: “better that...than.”

**finīrent**: optative imperfect subjunctive, “the gods might finish.”

**morte**: ablative of means (AG 409).

Effice dēmtōrum sit portio tanta bonōrum  
 reddita, quae miserās sufficienter alat; 30  
 aut tantum largīre tuā bonitāte misellīs;  
 quō gravior fugiat tot mala nostra famēs;  
 nē peream, nē dēspērem, nē māter inānī  
 spē frūstrāta, necī praeda petīta cadat.  
 Quod FACIĒS, CAESAR, sīc reddet foenore multō, 35  
 cōnferet et vītae tempora sēra DEus;  
 mītis ut es cūctīs, ita sīs, cum VIRGO precātur  
 orphana: FAC viduae damna nocīva levēs.

29 **dēmtō** –ere –psī –ptus: to remove  
**portio** –ōnis f.: part, portion, lot  
 30 **sufficiens** –ntis: sufficient  
 31 **largior** –īrī –ītus sum: to bestow  
**misellus** –a –um: wretched  
 33 **dēspērō** –āre: to despair  
**inānis** –e: empty

34 **frūstror** –ārī: to render vain  
 35 **faenus** –ōris n.: profit; interest  
 36 **sērus** –a –um: (too) late  
 38 **orphanus** –a –um: orphaned  
**vidua** –ae f.: widow  
**nocīvus** –a –um: hurtful  
**levō** –āre: to raise, lighten

29 **dēmtōrum**: = *dēmtōrum* < *dēmere*, with *bonōrum*, “confiscated goods.”  
 29–30 **sit...reddita**: subjunctive in noun clause, object of *effice*; understand *ut*.  
 30 **quae...alat**: relative clause of purpose (AG 531.2).  
 31 **tantum**: “enough,” object of *largīre*, 2nd person present deponent imperative.  
 32 **quō**: introduces relative clause of purpose (AG 531.2).  
**gravior**: “more extreme;” modifying *famēs*.  
 33–34 **peream...dēspērem...frūstrāta [sit]...cadat**: hortatory subjunctives with *nē*.  
 34 **spē**: ablative of cause (AG 404).  
**necī praeda petīta cadat**: *praeda petīta* refers back to *mater* in line 33. *Necī* is a dative of reference (AG 376); Weston imagines her mother being stalked (*petīta*) by death.  
 35 **FACIĒS**: < *faciō*, *facere*.  
**foenore**: = *faenore*; ablative of means (AG 409).

## [1.4] EĪDEM

Per tua scēptrā Themis rogat, Augustissime CAESAR,  
ut miseram miserā cum genitrīce iuvēs:  
hāctenus ingeminō gravibus mea vōta querēlīs:  
nōsce tuā nostrās prō bonitāte precēs.

---

1 scēptrum –ī n.: royal staff; scepter

Themis –is f.: Themis

Augustus –a –um: revered, august

2 genetrīx –īcis f.: she who brings  
forth; mother

3 hāctenus: thus far, so far

ingeminō –āre: to repeat, double

querēla –ae f.: complaint

4 bonitās –ātis f.: goodness,  
excellence

---

Weston again seeks aid from the emperor, Rudolf II, in restoring her family's fortune. That Weston could presume that her works would receive an audience with the emperor demonstrates the social prestige that her public writings granted her, despite the financial difficulties in which her family found itself after Kelley's imprisonment and death.

Title **EĪDEM**: "to the same person"; i.e. Rudolf II.

1 **Themis**: goddess of justice, divine order, and law.

2 **ut...iuvēs**: indirect command, introduced by *rogat* in line 1.

**miseram miserā**: the polyptoton, *miseram miserā*, compounds the misery in the line; *miseram*: i.e. Weston.

3 **gravibus...querēlīs**: Weston orders her words to emphasize her point, with her prayers (*mea vōta*) surrounded by *gravibus...querēlīs*.

4 **nostrās...precēs**: Weston's entreaties visually surround Rudolph's goodness.

**tuā**: with *bonitāte*.

Sīc DEUS imperium plūrēs firmābit in annōs: 5  
sīc ausūs facilis prōvehet ille tuōs.  
Tū modo, quod spondēs, rē praestā, Caesar: egēnae  
virginis īnstituās damna levāre. Valē.

S. S. Caes. Mṭī  
humilimē supplex  
Elis. Iōan. WEST. ORPHANA, Suō, et MĀTRIS  
moestissimae nōmine.

---

5 <b>firmō –āre:</b> to strengthen	<b>egēnus –a –um:</b> needy, in want
6 <b>ausus –ūs m.:</b> daring attempt, undertaking	8 <b>levō –āre:</b> to raise; lighten Colophon <b>humilis –e:</b> humble
<b>prōvehō –ere –vexī –vectus:</b> to carry forward or forth	<b>supplex –icis:</b> suppliant
7 <b>spondeō –ēre spondī sponsus:</b> to make a solemn promise	<b>orphanus –a –um:</b> orphaned

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- 5 **plūrēs:** with *in annōs*.  
5–6 **Sīc...sīc:** note the anaphora and future tense.  
6 **ausūs:** accusative with *tuōs*.  
**facilis:** with adverbial force, “readily.”  
7 **quod spondēs:** object of the imperative, *praestā*.  
**rē:** “in fact.”  
8 **īnstituās:** optative subjunctive, “may you arrange,” + infinitive (*levāre*).  
Colophon **S. S. Caes. Mṭī:** abbreviations for “To his Holy Imperial Majesty” (*Suae Sacrae Caesareae Maiestātī*) again addressing Rudolf.  
**Elis. Iōan. WEST.:** i.e. Elizabeth Jane Weston.  
**Suō:** with *nōmine*.  
**moestissimae:** = *maestissimae*.

[1.27] NŌBILISSIMŌ ET ERUDITISS. IUVENĪ IŌANNĪ  
FRANCISCŌ WESTONIŌ, Anglō Frātrī suō  
Germānō

Nē mīrēre, modīs properent quod verba ligātīs:  
quod mihi Calliopē, dō tibi, “χαῖρε,” dedit.

---

Title <b>ērudītus –a –um</b> : educated, learned	<b>germānus –ī m.</b> : brother
<b>iuvenis –is m.</b> : youth	1 <b>ligō –āre</b> : to tie, bind
<b>Iōannus –ī m.</b> : Johannes	<b>Calliopē –ēs f.</b> : Calliope
<b>Franciscus –ī m.</b> : Franciscus	2 <b>χαῖρω</b> : to greet, rejoice (Greek)
<b>Anglus –a –um</b> : English	

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Weston writes a poem to her older brother, John Francis, who is away studying at the University of Ingolstadt. She reveals the difficulties she confronts and encourages him to be strong, with the hope that her poem will help keep him well.

Title **ERUDITISS.**: = *ērudītissimō*.

1 **Nē mīrēre**: = *mīrēris*, 2nd person singular prohibitive or negative hortatory subjunctive, “don’t wonder.”

**quod**: could be causal, “because,” but Weston frequently uses *quod* to introduce a generic relative clause, equivalent to “that” in English.

**modīs...ligātīs**: “with measures constrained,” i.e. in verse.

**verba**: subject of *properent*.

2 **quod**: object of *dedit*.

**Calliopē**: the Muse; Greek nominative.

**χαῖρε**: (*chaire*). Greek, meaning “rejoice,” often used as a greeting; compare to the similar opening in 1.3.2 (*fātur...avē*).

Quae mollit dūrum numerī dulcēdine pectus,  
et suādet suāvī plangere fāta melō.

Fāta quidem nunquam mihi sat dēflenda misellae, 5  
quae tantum Mūsīs ēripuēre decus:  
et quae nōs miserōs chārō spoliāre Parente  
invidiā variōs inveniente modōs:

---

3 **mollīō –īre –īvī –ītus:** to soften,  
soothe

**dulcēdō –inis f.:** sweetness, delight

4 **suādeō –ēre suāsī suāsus:** to  
recommend

**suāvīs –e:** agreeable, sweet, charming

**plangō –ere plānxī planctus:** to  
beat, strike; mourn

**melos –ī n.:** tune, melody

5 **dēfleō –ēre –flēvī –flētus:** to weep  
over

**misellus –a –um:** wretched

7 **spoliō –āre:** to strip, rob

---

3 **Quae:** a connective relative, “she”; *Calliopē* is the antecedent.

**numerī:** “of (poetic) meter.”

**pectus:** “heart.”

4 **plangere:** introduced by *suādet*.

5 **mihi...misellae:** dative of agent with periphrastic *dēflenda (sunt)*.

6 **quae:** nominative plural; its antecedent is *fāta* in line 5.

**ēripuēre:** “rob”; 3rd person plural perfect active indicative.

7 **chārō:** = *cārō*, with *Parente*.

**spoliāre:** a historical infinitive, rare in Weston (AG 463). Understand as an imperfect, with *quae* (= *fata*) as the subject, “the fates were plundering us [accusative = *nōs*] of a [ablative = *Parente*].” The imperfect sense conveys the repeated humiliations that Kelley’s disgrace and death had inflicted on the Weston family.

8 **invidiā...inveniente:** ablative absolute.

illa docet crūdōs cantū relevāre dolōrēs;  
 et meminisse diū dēdocet illa malum.

10

Ergo bonī querulae immātūrōs cōnsule versūs:  
 prīmitiās genī quās tibi mitto meī.

In quibus omnimodam FRĀTRĪ SOROR opto salūtem,  
 cūncta meīs etiam prōsperiōra malīs.

9 **crūdus** –a –um: cruel, bloody, raw  
**cantus** –ūs m.: singing, melody, song  
**relevō** –āre: to lighten, relieve  
 10 **dēdoceō** –ēre –cuī –ctus: to  
 cause (someone) to unlearn (+ inf.)  
 11 **querulus** –a –um: complaining  
**immātūrus** –a –um: untimely  
**versus** –ūs m.: line (of poetry)

12 **prīmitiae** –ārum f.: the first  
 fruits, first offerings  
**genius** –īī m.: the birth-spirit,  
 instinct, talent, genius  
 13 **omnimodus** –a –um: of all sorts  
 or kinds  
 14 **prōsperus** –a –um: favorable,  
 auspicious

9 **illa**: referring back to the Muse.

**docet...relevāre**: “teaches me to lighten.” *Doceō* takes two direct objects: supply *mē* as one; *relevāre* introduces a substantive clause which serves as the other (AG 563).  
**cantū**: ablative of means, “by song.”

10 **meminisse...dēdocet**: lit. “unteaches to remember,” i.e. “teaches (something opposite, namely) to forget.”

11 **bonī**: genitive of quality (AG 345), predicate with implied *esse*, “consider these immature verses (to be) (of some) good.”

**querulae...versūs**: “verses of complaining”; i.e. “laments.”

**cōnsule**: imperative < *cōnsulere*.

12 **prīmitiās**: “as the first-fruits,” in apposition with relative *quās*.

**genī...meī**: limiting *prīmitiās*.

13 **SOROR**: supply “I”; “I, as a sister.”

14 **prōsperiōra**: comparative adjective, “more successful than” (AG 124).

Caelitus ut calidīs aspīret Iuppiter ausīs: et tibi cōnātūs prōvehat ille tuōs. Virtūtis donec laudātō plēnior aetās ōlim incrēmentō Tēque Tuōsque iuuet. Macte igitur virtūte tuā, fēlīciter īnstā, IĀNE, onus hoc omnī parte levābit amor.	15      20
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15 <b>caelitus</b> : from heaven (adverb)	18 <b>incrēmentum –ī n.</b> : growth, increase, augmentation
<b>calidus –a –um</b> : warm; spirited; clever	19 <b>mactus –a –um</b> : worshipped, honored, glorified
<b>aspīrō –āre</b> : to breathe to or upon; favor (+ dat.)	<b>īnstō –āre –itī –stātus</b> : to stand on or in
<b>Iuppiter Iovis m.</b> : Jupiter	20 <b>levō –āre</b> : to raise, make light
16 <b>cōnātus cōnātūs m.</b> : attempt, effort	
<b>prōvehō –ere –vexī –vectus</b> : to carry forward or forth	

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16 **ille**: refers back to *Iuppiter*.

**tuōs**: agrees with *cōnātūs*.

17 **laudātō**: agrees with *incrēmentō*, which is limited by *Virtūtis*.

**plēnior aetās**: “riper age,” i.e. a more mature point in his life; subject of *iuuet*.

18 **ōlim**: “someday,” since it comes in a clause with a potential subjunctive.

**iuuet**: jussive subjunctive of *iuvo*, *iuuāre*.

19 **Macte...virtūte tuā**: vocative, *macte* with ablative *virtūte*, common idiom for “good luck!”

**īnstā**: imperative < *īnstāre*.

20 **IĀNE**: i.e. John (Francis Weston), vocative.

**hoc**: accusative singular, agreeing with *onus*.

**omnī parte**: ablative of specification (AG 418), “in every way.”

Dēbile Mūsārum circumdēs Aegide pectus,  
fortūnae cāsūs ut superāre queās.

Quid prōsint illae, dūrīs exercita fātīs,  
vīta dat: exemplō doctior ēsto meō.

Cūra sub obscūrā nōs hīc perterritat aurā: 25  
et lassāta quatit naufragus ossa labor.

21 **dēbilis** –e: disabled; weak  
**circumdō** –are –dedī –datus: to surround  
**aegis** –idis f.: the goatskin shield of Minerva  
22 **queō** –īre –īvī/–īī –itus: to be able

25 **obscurus** –a –um: dark, covered  
**perterritō** –āre: to frighten or terrify thoroughly  
26 **lassō** –āre: to tire out  
**quatiō** –ere **quassī quassus**: to shake  
**naufragus** –a –um: shipwrecked

21 **Dēbile**: accusative singular, agrees with *pectus*. John Francis suffered from chronic ill health.

**circumdēs**: hortatory subjunctive.

**Aegide**: the Aegis traditionally refers to Minerva’s shield, but here the Muses possess it (*Mūsārum*).

22 **ut...queās**: substantive clauses of result (AG 568).

**superāre**: complementary infinitive with *queās*.

23 **Quid prōsint illae**: an indirect question introduced by the interrogative *quid* and dependent on *Vīta dat* (in the sense of “shows”) (AG 573).

**illae**: i.e. the Muses.

**exercita**: perfect passive participle, with *vīta*.

24 **ēsto**: future imperative of *sum*, with intensive force.

25 **obscurā**: agrees with *aurā*, “dark sky.”

26 **lassāta**: perfect passive participle, agreeing with *ossa*.

**naufragus...labor**: “shipwrecked toil”; Weston compares her desperate efforts to support her family in a foreign land (*causa*, in line 27) with those of a shipwrecked person.

Nam dum sollicitīs urgētur causa querellīs,  
in nova Sīsiphium tempora vergit onus:  
ut redit hōra mihi, redeunt simul altera damna:  
nec vacuum experior lūctibus īre diem. 30  
Sīc, ego quod doleō, nōn mentis morbus habētur,  
est morbus tantō nōn doluisse malō!

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27 **sollicitus** –a –um: worried

**urgeō** –ēre ursī: to press

**querēla** –ae f.: complaint

28 **Sīsiphius** –a –um: Sisyphian

**vergō** –ere versī: to incline, go  
down, verge on

30 **lūctus** –ūs m.: mourning, grief

---

28 **Sīsiphium**: agrees with *onus*. Sisyphus was condemned to continually roll a boulder up a mountain in the underworld only for it to roll back down before he reached the summit. Weston considers her attempts to reclaim the income and property her family lost when Kelley was imprisoned to be a similarly eternal and impossible task.

29 **ut...simul**: “as...at the same time.”

**ut redit hōra**: idiom, “as the hour returns,” i.e. “with each passing hour.”

30 **experior**: “do I know whether,” introducing indirect statement *diem...īre*.

**lūctibus**: ablative of separation with *vacuum*, which modifies *diem*.

31 **quod doleō**: subject of *habētur*, “what I lament is not considered to be.”

32 **tantō...malō**: ablative of cause.

**doluisse**: perfect active infinitive.

At nequeunt lāmenta piōs attingere Mānēs;

lacrymave īnstabilēs maesta levāre vicēs.

Spēs sānē poterat mē sustentāsse: vel istās

35

fortūnae turbās dīminuisse modo.

Spēs suādet nautīs, tumidās cum Thētys in īrās

prōruit, extrēmae quaerere sortis opem:

33 **nequeō –īre –īvī/–īī –itus:** to be unable

**lāmentum –ī n.:** wailing

**atingō –ere attigī attāctus:** to touch

**Mānēs –ium m.:** Manes, the spirits of the dead

34 **īnstabilis –e:** unsteady, fickle

**vicis –is f.:** turn, change

35 **sustentō –āre:** to support

36 **dīminuō –ere –uī –ūtus:** to reduce

37 **nauta –ae m.:** sailor

**tumidus –a –um:** swollen

**Thētys –yos f.:** Tethys

38 **prōruō –ere –ruī –rutus:** to rush forth, overthrow

33 **piōs:** agrees with *Mānēs*.

33–34 **atingere...levāre:** complementary infinitives with *nequeunt*.

34 **lacryma:** agrees with *maesta*.

**īnstabilēs...vicēs:** “insecurities.”

35 **sānē:** “surely.”

**sustentāsse:** = *sustentā(vi)sse*, syncopated form of perfect active infinitive.

**istās:** agrees with *turbās*.

36 **dīminuisse:** perfect active infinitive, re-supply *poterat*.

**modo:** “in some way.”

37 **tumidās:** agrees with *īrās*.

**cum:** temporal clause (AG 545).

**Thētys:** Tethys was a titan; here metonymic for the sea or ocean.

38 **prōruit:** take *Thētys* as the subject.

**extrēmae...sortis:** “the most desperate situation.”

**quaerere:** complementary infinitive with *suādet*.

sed quid sp̄erandum est miserīs: ubi Pallidus (ēheu!)  
 Līvor Avernālī cūncta furōre petit. 40  
 CAESARIS est clēmēns animus; sed CAESARIS aurem  
 subdūcunt vōtīs invida fāta meīs,  
 quō minus ille queat nostrās audīre querellās;  
 et solitus nōbīs obvius esse favor.  
 Sed DEUS hās etiam nūbēs absterget inīquās; 45  
 atque serēna meī Caesāris ōra dabit.

39 **pallidus –a –um:** pale

ēheu: alas!

40 **līvor –ōris m.:** envy

**Avernālīs –e:** of Lake Avernus;  
 underworldly

41 **clēmēns –entis:** merciful

42 **subdūcō –ere –dūxī –ductus:** to  
 draw up, remove, draw away

**invidus –a –um:** envious

44 **obvius –a –um:** in the way

**favor –ōris m.:** goodwill

45 **nūbēs –is f.:** cloud

**abstergeō –ēre –stersī –stersus:** to  
 wipe clean

**inīquus –a –um:** uneven

46 **serēnus –a –um:** serene, calm

39 **sp̄erandum est:** passive periphrastic, “must be hoped.”

**Pallidus:** with *Līvor*, “Pale Envy.”

40 **Avernālī:** with *furōre*, “infernal fury.”

**petit:** “attack.”

42 **vōtīs...meīs:** ablative of separation (AG 400).

43 **quō minus...queat:** result clause, *quō minus* after a verb of hindering (*subdūcunt*).

44 **et solitus...favor:** re-supply *queat*.

45 **nūbēs:** described by *hās* and *inīquās*.

46 **serēna:** agrees with *ōra*, object of *dabit*.

**dabit:** “will grant” in the sense of “show, reveal.”

Ille meae columen vītae est; ille anchora; tandem  
spērātā faciet mē statiōne fruī.

Tū quoque fīde DEŌ, FRĀTER dīlēcte, tuaeque  
GERMĀNAE nūllīs immemor esto locīs.

50

---

47 **columen –inis n.:** roof; column;  
key person

**anchora –ae f.:** anchor

48 **statiō –ōnis f.:** standing, station

49 **fīdō –ere fīsus sum:** to trust,  
believe

50 **germānus –a –um:** sibling  
(having the same parents)

**immemor –oris:** unmindful,  
forgetful

---

47 **ille anchora:** supply *est*; the *ille* is masculine because it refers to the emperor, even though the predicate (*anchora*) is feminine.

48 **spērātā...statiōne:** ablative with *fruī*.

**faciet:** introducing an indirect statement, with *mē...fruī*: “he will make it that,” or “he will arrange that.”

49 **fīde:** present active imperative, with dative (*DEŌ*).

50 **nūllīs immemor esto locīs:** “be forgetful in no places,” i.e. “remember in all places of,” with genitive.

[3.16] E. I. WESTONIA, IŌANNĪ FRANCĪSCŌ  
WESTONIŌ, frātrī suō germānō S.P.D.

(1) Cognitō valētūdinis tuae statū tam quidem dolendō quam ā mē  
ūnicā germānā tuā sorōre maximē dēplōrandō, quibus ingemuerim  
cūrīs, quantō ac quam īnfīnītō sim afflīcta dolōre,

---

Title Iōannis –is m.: John	dēplōrō –āre: to lament
Franciscus –ī m.: Franciscus	ingemō –ere –uī –itus: to sigh or groan
germānus –a –um: sibling (having the same parents)	īnfīnītus –a –um: infinite, endless
1 valētūdō –inis f.: good health	afflīgō –ere –flīxī –flīctus: to strike, crush
status –ūs m.: position, state	
ūnicus –a –um: unique	

---

Weston writes again to her older brother, John Francis, who attended University of Ingolstadt. In this letter, composed in 1597, when Weston was 15 or 16, she laments his poor health and encourages him in his studies. John Francis Weston died in 1601 (see *Parthenica* 1.28).

Title E. I.: = *Elisabetha Ioanna*.

S. P. D. = *S(alūtem) P(lūrimam) D(īcit)*, “sends greetings,” a typical formula for the start of a letter.

1 Cognitō...statū: core of an ablative absolute (AG 419) that runs to *dēplōrandō*.

tam quidem...quam: correlative construction to equate two ideas, “certainly just as ...as.”

dolendō...dēplōrandō: gerundives agreeing with *statū*, “just as much to be mourned as...to be lamented.”

quibus...cūrīs: “because of which anxieties.”

ingemuerim...sim afflīcta: subjunctives used in indirect question with *complectī* (AG 585).

quantō ac quam: adverbial, emphatic; “and how (infinite)”; *quantō* agrees with *dolōre*.

nec cōgitātiōne, nec calamō complectī quemquam posse arbitror. (2) Quam tamen, MĪ FRĀTER, velim tē hōc in cāsū cōgitātiōnēs meās cernere, gemitūsque percipere posse; quotiēs tē hāc afflīctiōne excruciatū cōgitō; neque lacrimae dēsunt, quibus genās maerōre laxās rigāre dēbeam. (3) Sed quid? (4) Haec omnia iubet, īmō exigit, amor ille tuus singulāris, affectiō item, et chāritās, quam nātūra tibi indidit, quā mē frāternē hāctenus amplexus es.

---

1 cōgitātiō –ōnis f.: thought  
calamus –ī m.: reed; pen  
complector –ī complexus sum: to  
comprehend, understand  
2 gemitus –ūs m.: groan  
percipiō –ere –cēpī –ceptus: to  
perceive, observe  
afflīctiō –ōnis f.: pain, suffering  
excruciō –āre: to torment, torture  
gena –ae f.: cheek  
maeror –ōris m.: mourning, grief  
laxus –a –um: loose, undone  
rigō –āre: to moisten

4 immō: on the contrary  
singulāris –e: singular, solitary  
affectiō –ōnis f.: emotion, feeling,  
affection  
chāritās –ātis f.: dearness  
indō –ere –didī –ditus: to give to,  
bestow upon  
frāternus –a –um: fraternal,  
brotherly  
hāctenus: thus far, until now  
amplector –ī amplexus sum: to  
embrace

---

1 nec cōgitātiōne, nec calamō: ablatives of means, “neither in thought or writing.”  
quemquam posse: indirect statement introduced by *arbitror* (AG 577).  
2 Quam...velim: 1st person singular present optative subjunctive < *volere*, “how I  
might wish.”  
tē...excruciātum [esse]: indirect statement introduced by *cōgitō*.  
maerōre: ablativus of means with *laxās* (AG 409).  
4 Haec omnia: direct object of *iubet* and *exigit*.  
īmō: = *immō*.  
quam...quā: both take *chāritās* (= *cāritās*) as antecedent, but the series of nouns (*amor*,  
*affectiō*, *chāritās* = *cāritās*) is implied.

(5) Num igitur tē scīre cupiam ea, quae ā mē tibi dēbentur, cum etiam salūs tua mihi meā sit ipsīus chārior, cuius vicissim amōris in mē integritātem tantam esse cognōscō ut longē graviōribus in meī cōnsimilem afflīctiōnem affectiōnibus dēscendere nōn recūsēs? (6) Haec sunt, mī frāter, in hunc fīnem scrīpta: ut sciās Tuam salūtem meam esse, tuōs dolōrēs semper mihi nōn sine dolōre esse posse. (7) Quae autem hāc in rē Parentis nostrī magnificī voluntās,

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5 **vicissim**: in turn

**recūsō –āre**: to refuse

**integritās –ātis f.**: wholeness

7 **magnificus –a –um**: grand, noble

**cōnsimilis –e**: entirely similar

---

5 **Num**: expects a negative answer to the question, “So then, shall I desire.”

**tē scīre**: indirect statement introduced by *cupiam*.

**ea, quae**: “the things which,” or, more idiomatically, “what.”

**meā**: supply *salūte*, ablative of comparison (after *chārior*).

**ipsīus**: i.e. Weston herself; intensifies *meā*, “my very own health.”

**chārior**: = *cārior*.

**ut**: introduces a result clause (AG 537), cued by *tantam*.

**graviōribus...affectiōnibus**: datives with *dēscendere*, as often in poetry.

**in meī cōnsimilem afflīctiōnem**: “in the event of a similar affliction for me.”

6 **in hunc fīnem**: “to this end” or “with this goal.”

**ut**: introduces a purpose clause (AG 530).

**sciās**: introduces two separate indirect statements with *tuam salūtem* and *tuōs dolōres*.

7 **Quae...voluntās**: supply *sit*. This clause and the following are indirect questions introduced by *certiōrem tē* (“to inform you”).

**hāc in rē**: “in this matter.”

**Parentis**: i.e. Edward Kelley, limiting *voluntās*. Kelley is alive at this point but will die before the end of 1597.

quidve tibi agendum sit, nōn dubitō quīn Rogerus ad hoc missus, certiorē tē sit redditūrus; quī quae tibi ā magnificō Parente expositūrus est, attentē tē audītūrum dīligenterque, mī Frāter, executūrum nōn diffidō. (8) Hāc enim ratiōne et tibi et mihi cruciātūs hōs mītigāre vel prōrsus āmovēre poteris. (9) Mihi porrō dē studiīs tuīs quaeritanti nimis frīgidē satisfēcistī.

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7 Rogerus –ī m.: Roger	prōrsus: straightaway, directly
expōnō –ere –posuī –positus: to explain	āmoveō –ēre –ī –mōtus: to remove
attentus –a –um: attentive	9 porrō: furthermore
dīligēns –ntis: diligent, attentive	quaeritō –āre: to ask
exsequor –ī –secūtus sum: to accomplish	frīgidus –a –um: cold
diffidō –ere diffisus sum: to distrust	satisfaciō –ere –fēcī –factus: to satisfy
8 cruciātus –ūs m.: torture	
mītigō –āre: to soften	

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7 agendum sit: passive periphrastic (AG 195).

nōn dubitō quīn: “I have no doubt that” (L&S *quin* II.A.3).

Rogerus: Roger’s identity is unknown.

ad hoc: “to this purpose.”

missus: agreeing with *Rogerus*.

certiorē...tē sit redditūrus: result clause expanding on *hoc*; supply *ut* (AG 568); “he will render you more certain,” i.e. “he will inform you.”

quī: connective relative, “he”; Rogerus is the antecedent; subject of the active periphrastic, *expositūrus est*. Understand after *quae*.

quae: object of *expositūrus est*.

tē audītūrum [esse]...executūrum: future active periphrastics in an indirect statement introduced by *nōn diffidō*, “I do not distrust,” i.e. “I am confident.”

8 tibi et mihi: datives of reference.

9 Mihi...quaeritanti: dative with *satisfēcistī* (L&S *satis* II.D).

nimis frīgidē satisfēcistī: “you have satisfied (i.e. responded) too coldly.”

(10) Nōn enim tē praecōnem, aut garrulum propriae laudis ēbuccinātōrem (quod sordēscere nōn ignōrō), sed commūnicātōrem cōnsōlātiōnis ac voluptātis illius, cuius tē sat sciō ex dulcēdine studiōrum tuōrum cōpiam capere magnam, cum sorōre tuā, unicē tē amante, esse voluī. (11) Forsan et Catō ille inter laudem et vituperium medium aliquod īnsinuārī voluit, quod observāre tē commodē potuisse nōn ignōrō.

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10 **praecō –ōnis m.:** herald, crier  
**garrulus –a –um:** talkative  
**ēbuccinātōr –ōris m.:** trumpeter  
**sordēscō –ere sorduī:** to be vile  
**ignōrō –āre:** to ignore  
**commūnicātōr –ōris m.:**  
communicator  
**cōnsōlātiō –ōnis f.:** consolation,  
comfort

**sciūs –a –um:** knowing, having  
knowledge  
**dulcēdō –inis f.:** sweetness; delight  
11 **Catō –ōnis m.:** Cato  
**vituperium –iī n.:** contempt, disgrace  
**īnsinuō –āre:** to make known  
**observō –āre:** to watch, observe  
**commodus –a –um:** complete;  
proper; beneficial

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10 **Nōn enim tē...esse voluī:** *voluī* introduces the lengthy preceding indirect statement. Weston says that she doesn't want her brother to be boastful but to relate the joy he finds in his studies. Immediately after a brief sentence accusing her brother of being too brief, Weston unfolds a lengthy and complex sentence, modelling the kind of correspondence she expects from her brother.

**cuius:** partitive genitive with *cōpiam...magnam* (AG 346), "the great quantity of which"; *cōnsōlātiōnis ac voluptātis* are the antecedents.

**tē:** object of *amante*, which agrees with *sorōre tuā*.

11 **Catō ille:** "the famous Cato"; Weston is likely referring to Cato the Elder, credited with moral sayings and couplets promoting living a balanced life.

**medium aliquod:** reference to the golden mean, the philosophical goal of good living through avoiding extremes.

**observāre:** complementary infinitive with *potuisse*.

**tē...potuisse:** indirect statement introduced by *nōn ignōrō*.

(12) Nunc autem, nē longiōribus tibi obstrepam līterīs, caetera in aliud tempus differenda dūxī; tē, mī amantissime frāter, tūtēlae cūraeque dīvīnae Mtis dēvōtissimē commendāns; per quam tē ōrō ac obtestor, ut valētūdinem tuam cūrāre nōn neglegās. (13) Valē etiam atque etiam; et dā operam ut citissimē convalēscās. Dabantur Brixae in fēstō D. Annae Annō Salūtis 1597. Ingolstadium.

12 **obstrepō –ere –uī –itus:** to make a noise; bother

**tūtēla –ae f.:** protection, guardianship

**dīvīnus –a –um:** divine

**māiestās –ātis f.:** majesty

**dēvotus –a –um:** devoted

**commendō –āre:** to entrust, recommend, approve

**obtestor –ārī –ātus sum:** to implore

**neglegō –ere –lēxī –lēctus:** to disregard, neglect

(13) **convalēscō –valēscere –valuī:** to regain health

**fēstum –ī n.:** festival, feast day

**Anna –ae f.:** Anne

**Ingolstadium –iī n.:** Ingolstadt (city in Germany)

12 **nē...tibi obstrepam:** negative purpose clause.

**longiōribus:** “too long”; comparative to denote excessiveness (AG 291).

**caetera:** = *cētera*.

**dūxī:** “I have decided,” introducing *caetera differenda* [*esse*].

**Mtis:** = *Māiestātis f.*; referring to God.

**commendāns:** supply *sum*.

**ut...nōn neglegās:** negative command, introduced by *ōrō ac obtestor*.

13 **etiam atque etiam:** “again and again” (L&S *etiam* F).

**dā operam:** idiom, “pay attention to.”

**Dabantur:** i.e. *mittēbantur*; the implicit subject is the letter (*litterae*); *dare* is the standard verb for sending a letter (that is, “giving” it to be delivered).

**Brixae:** locative, “at Brux,” the German name for the city of Most in the Czech Republic.

**fēstō D(ominae) Annae:** St. Anne was Mary’s mother and Jesus’ grandmother. Her feast day is celebrated by Catholics on July 26.

[3.18] ĪDEM WESTONIUS EĪDEM SORŌRĪ S.P.D.

(1) Valdē rārī effectī sunt tabellārī tuī, quī tantum semel et nōn amplius līterās ad mē tuās dētulērunt. (2) Id, quod mē subverērī facit: vel statum tuum ā solitō dēflexisse gradū dissimilemque priōrī factam; vel tē meī oblītam.

---

1 <b>valdē</b> : very	<b>solitus –a –um</b> : usual, typical
<b>tabellārius –a –um</b> : courier, letter carrier	<b>dēflectō –ere –flexī –flexus</b> : to turn aside, to change
2 <b>subvereor –ērī –itus sum</b> : to be somewhat fearful or apprehensive	<b>dissimilis –e</b> : dissimilar
<b>status –ūs m.</b> : state, status	<b>oblīvīscor –ī oblītus sum</b> : to forget

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In this letter, sent by John Francis Weston to Elizabeth in 1598, John pleads for more letters from his sister, as he has only received a single letter. In 3.17, John Francis had apologized for not writing sooner, saying that he had arrived in Ingolstadt without difficulty but that his medical condition would require consultation with a surgeon. Elizabeth's next letter (3.19), dated October 2, expresses surprise, since she had sent three letters that were apparently never received. This provides us with insight into Weston's close relationship with her brother as well as the unreliability of mail and the difficulty of communication at the time.

Title **S.P.D.**: = *S(alūtem) P(lūrimam) D(icit)*; a common letter greeting.

1 **rārī**: nominative plural adjective, with adverbial force on *effectī sunt*, "rarely."

**tantum semel et nōn amplius**: "only once and no more."

**līterās**: = *litterās*.

**mē tuās**: note the juxtaposition of the personal pronoun and adjective.

2 **ā solitō...gradū**: "from your usual level"; Weston had complained about her diminished financial resources in previous letters to her brother.

**factam ...oblītam**: supply *esse* for both; both are referring to Elizabeth.

**meī**: genitive pronoun with *oblītam* [*esse*].

(3) Quod certē, quotiēs cōgitō, nōn mediocrem mihi incutit pavōrem, nōn levem adfert animō meō dolōrem. (4) Petō, igitur, ut huic malō quam potes citissimē succurrās, tuīque iūcundīs līterīs mē invīsās. (5) Eō enim pactō certior omnium rērum efficiar, cognitīsque singulīs prout sē habent, timēre ac dolēre dēsinam. (6) Timor enim ut est futūrōrum, ita dolor praesentium. (7) Quod ad statum meum attinet, chārissima soror, corpore quidem bene, animō aegrē valeō.

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3 **mediocris** –e: moderate

**incutiō** –ere –cussī –cussus: to strike into

**pavor** –ōris m.: fear

4 **succurrō** –ere –currī –cursūrus:

to run to one’s aid, to provide relief

**iūcundus** –a –um: pleasant, delightful

**invīsō** –ere –vīsī –vīsus: to visit

5 **pacīscor** –ī **pactus**: to agree

**prout**: just as

7 **attineō** –ēre –uī **attentus**: to

pertain to, be relevant to

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3 **Quod certē**: “and certainly”; *quod* is a relative used to connect two sentences (AG 308f), with the sense of a forceful *et*, “and.” The subject is the fear occasioned by the absence of a letter from Elizabeth.

4 **ut...succurrās**: *ut huic malō succurrās citissimē quam potes.*

**huic malō**: i.e. this evil thought; dative with *succurrās*.

5 **Eō enim pactō**: “for in this way.”

**certior**: “informed,” with genitive (*omnium rērum*).

**efficiar...dēsinam**: both future indicatives.

**cognitīsque singulīs**: ablative absolute, “with all the details having been learned.”

**prout sē habent**: “just as they hold themselves,” i.e. “just as they occur.”

6 **Timor...est futūrōrum**: “fear belongs to future things”; “there is fear of future things.”

**enim ut...ita**: correlatives, “for just as...so.”

7 **chārissima**: = *cārissima*.

(8) Omnis enim ablāta est mihi iūcunditās, quamdiū cōgor tuā carēre cōnsōlātiōne: quam certē tantam ex līterīs tuīs haurīre soleō, quantam mea nōn valet assequī cōgitātiō. (9) In illīs enim videō charactērem, tuum ōrnātum, et ēlegantiam tuam: et quid amplius? summam certē dulcēdinem et suāvitātem. (10) Quae mē omnium maximē cōnsōlārī solent. (11) Pergō in studiīs meīs, sed nōn eā, quā soleō, līterās cum accipiō tuās, alacritāte.

8 iūcunditās –ātis f.: delight  
 quamdiū: as long as  
 cōnsōlātiō –ōnis f.: a consolation,  
 comfort  
 hauriō –īre hausī haustus: to take  
 in, drink down  
 assequor –sequī –secūtus: to be  
 equal, match  
 cōgitātiō –ōnis f.: thought  
 9 charactēr –ēris m.: style  
 ōrnātus –ūs m.: attire, style, dress

ēlegantia –ae f.: refinement,  
 elegance  
 summus –a –um.: highest  
 dulcēdō –inis f.: sweetness; charm  
 suāvitās –ātis f.: sweetness,  
 pleasantness  
 10 cōnsōlor –ārī: to comfort,  
 console  
 11 alacritās –ātis f.: eagerness, zeal

8 **Omnis**: agreeing with *iūcunditās*.

**mihi**: “from me”; dative of disadvantage or separation.

**tuā...cōnsōlātiōne**: ablative with *carēre*.

**quam**: relative; its antecedent is *cōnsōlātiōne*.

**tantam...quantam**: correlatives, “so much (consolation)...that.”

**nōn valet**: “does not have the strength to” (L&S *valeo* I.A.2).

10 **Quae**: another connective relative, referring to all the virtues mentioned in the previous sentence.

**omnium**: a partitive genitive limiting *quae*, “all of which.”

11 **sed...alacritāte**: read: *sed nōn eā alacritāte quā soleō, cum līterās tuās accipiō*; i.e. John Francis studies harder after he receives a letter from his sister.

(12) Quī enim līterīs incumbunt, sōlātiō et recreātiōne carēre nequeunt: quā cum ego prīvor, quōmodo studēre possum? (13) Huic idcircō pestī, quam primum, rogō, subvenī; mēque tuīs cōnsōlāre. (14) Et ego meīs partibus nūllō modō dēerō. (15) Dnm Mātre[m] meīs verbīs officiōsissimē salūtā. Valē. Ingolstadiī, 14 diē Augustī, 1598.

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12 **incumbō –ere –cubūī –cubitūs:** to pay attention to, lean on (+ dat.)

**sōlācium –iī n.:** comfort

**recreātiō –ōnis f.:** restoration

**nequeō –īre –īvī/–iī –itus:** to be unable

**prīvō –āre:** to deprive of

13 **idcircō:** on that account

**pestis –is f.:** plague

**subveniō –īre –vēnī –ventus:** to alleviate, come to one's aid

15 **officiōsus –a –um:** dutiful

**salūtō –āre:** to greet

**Ingolstadium –iī n.:** Ingolstadt (city in Germany)

**Augustus –ī m.:** August

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12 **quā:** connective relative; ablative of separation (AG 401) with *prīvor*.

13 **quam primum:** “as soon as possible.”

**subveniī...cōnsolāre:** imperatives, both taking datives; *cōnsolāre* is the 2nd person imperative of the deponent, *cōnsolor*.

14 **meīs partibus:** ablative of specification, “on my part.”

**nūllō modō:** ablative of respect.

15 **Dnm:** = *Dominam*.

**Ingolstadiī:** locative.

[3.19] E.I. WESTONIA, **fratrī suō IŌAN. Fr. WESTONIŌ**  
**S.P.D.**

(1) Līterās tuās, chārissime frāter, 14 Augustī datās, 25 Sept. accēpī. (2) Adiūncta hīs erant poēmata tua longē amaeniōris ingeniī, quam spērāram, quibus prō Mūsae meae tenuitāte respondī. (3) Mīrārī vidēris, et meritō quidem, tam rārō tibi līterās ā nōbīs reddī.

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Title <b>Iōannes</b> or <b>Iōannis</b> –is m.:	poēma –atis n.: poem
John, Johannes	amoenus –a –um: charming
1 <b>Augustus</b> –ī m.: August	tenuitās –ātis f.: thinness
2 <b>adiungō</b> –ere –iūnxī –iūnctus: to	3 <b>meritō</b> : deservedly
join	

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Title **E.I.**: *Elisabetha Iōanna*.

**IŌAN. Fr.**: = *Iōannī Fratrī*

**S.P.D.**: = *S(alūtem) P(lūrimum) D(icit)*, a common letter greeting.

1 **Līterās**: = *litterās*.

**chārissime**: = *cārissime*.

**datās**: perfect passive participle: “sent.”

**Sept.**: = *Septembris*.

2 **poēmata tua**: John Francis’ poems were not published with his letter.

**amaeniōris ingeniī**: genitive of quality with *adiūncta...poēmata tua* (AG 345); *amaeniōris* = *amoeniōris*, “of your talent by far more pleasant”; with *quam*.

**spērāram**: syncopated pluperfect, *spērā(ve)ram*.

**quibus**: dative; *poēmata* is the antecedent.

**prō Mūsae meae tenuitāte**: self-deprecatory, but also drawing on a tradition of Latin poetry that valued an aesthetic of slenderness and lightness (e.g. Catullus).

3 **Mīrārī vidēris...reddī**: “You seem to be amazed, and indeed rightly so, that letters from me have been delivered to you so rarely.”

**meritō...rārō**: adverbs.

**reddī**: present passive infinitive > *reddō*.

(4) *Īmō* et ipsa propemodum stupeō, dum tē ūnicās solummodo līterās accēpisse intelligō, cum ternās ad tē dederim. (5) Nōllem, mī amantissime frāter, tē vel minimam huius reī culpam in mē cōferre, quae nūllam ad tē hāctenus scrībendī occāsiōnem intermīsī. (6) Neque exīstimēs ad mōbilēs fortunāe vicēs mē quoque mūtābilem fierī,

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4 **immō**: no indeed

**propemodum**: in a like manner

**stupeō –ēre –uī**: to be amazed

**ūnicus –a –um**: alone, sole

**solummodo**: merely

**ternī –ae –a**: three each

5 **minimus –a –um**: least

**hāctenus**: thus far, until now

**occāsiō –ōnis f.**: opportunity

**intermittō –ere –mīsī –mīssus**: to neglect, let pass

6 **mōbilis –e**: movable, fickle

**vicis –is f.**: turn, change

---

4 **Īmō**: = *immō*.

**ipsa**: reflexive pronoun referring to the author, “myself.”

**tē...accēpisse**: indirect statement introduced by *intelligō*.

**ūnicās...līterās**: “one letter.”

**dederim**: 1st person singular perfect active subjunctive < *dare*; circumstantial (“when I had”) (AG 546) or concessive *cum*-clause (“although I had”) (AG 549).

5 **Nōllem**: potential subjunctive (AG 447), “I would not wish.”

**vel minimam...culpam**: *vel* with superlatives indicates the highest possible degree, “the very least blame.”

**quae**: nominative; antecedent is *mē* (i.e. Weston).

**nūllam...occāsiōnem**: hyperbaton.

6 **Neque exīstimēs**: hortatory subjunctive (AG 439).

**ad...mē...mūtābilem fierī**: indirect statement introduced by *exīstimēs*, “that I become as changeable as.”

neque eundem in tē servāre animum, quō tē soror semper amplectī soleō. (7) Certē neque rērum nostrārum incerta conditiō, quae mihi (ut tūtē nōn ignōrās) praeter prīvāta mea studia aliōrum negōtiōrum molestiās affert, animī meī cōnstantiam concutere potest, neque calamī prōclīvitātem impedīre. (8) Quod subverērī vidēris memoriam tuī mihi prōrsus excidisse, mīror,

---

6 **amplector** –ī **plexus sum**: to embrace

7 **incertus** –a –um: uncertain

**ignōrō** –āre: to not know

**molestia** –ae f.: trouble

**cōnstantia** –ae f.: perseverance

**concutiō** –ere –cussī –cussus: to strike

**calamus** –ī m.: pen

**prōclīvitās** –ātis f.: inclination, propensity

**impediō** –īre –īvī/–īī –ītus: to hinder

8 **subvereor** –ērī **subveritus sum**: to be somewhat fearful

**prōrsus**: straightaway, directly

**excidō** –ere –ī –cīsus: to fall out

---

6 **eundem...animum**: hyperbaton.

**in tē servāre**: indirect statement introduced by *existimēs*; continue to take *mē* as the subject; object is *eundem...animum*.

**amplectī**: present infinitive < *amplectī*, in an indirect statement introduced by *soleō*.

7 **neque...conditiō...concutere potest, neque...impedīre**: both infinitives are complementary with *potest*.

**aliōrum negōtiōrum molestiās**: “the annoyances of other business.”

**calamī prōclīvitātem**: “propensity for the pen,” i.e. the habit of writing letters; *calamī* is an objective genitive (AG 347).

8 **Quod...mīror**: read *mīror quod*, “I’m astonished that.”

**memoriam tuī...excidisse**: indirect statement introduced by *subverērī*, dependent on *vidēris*, “you seem.” In Classical Latin we would expect *subverērī* to set up a fear clause rather than an indirect statement.

**mihi**: dative of disadvantage or separation with *excidisse*.

īmō ingemiscō, ut frontem feriam. (9) Ecquid enim, mī frāter, ūniversō hōc continērī putās, quod tē perpetuīs meō cordī impressum nōtīs ex animō meō ēvellere atque ērādīcārē possit? (10) Fallēris quidem, sī quid tāle suspiciāris, et mē vidēris ignōrāre, quae tantī tē faciō, ut etiam periūcundā tuī memoriā acerbissimōs animī dolōrēs, quibus fermē obruor, nōn nunquam lēnīre et removēre soleam.

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8 <b>ingemiscō</b> –ere <b>ingemuī</b> : to groan over	10 <b>suspiciō</b> –ere – <b>spexī</b> – <b>spectus</b> : to suspect
<b>feriō</b> –īre: to hit, strike	<b>periūcundus</b> –a – <b>um</b> : very agreeable
9 <b>ecquis</b> –id: who, what (with intense emotion)	<b>acerbus</b> –a – <b>um</b> : bitter
<b>ūniversum</b> –ī n.: universe	<b>fermē</b> : nearly
<b>imprimō</b> –ere – <b>pressī</b> – <b>pressus</b> : to imprint	<b>obruō</b> –ere – <b>uī</b> – <b>utus</b> : to cover
<b>ēvellō</b> –ere –ī <b>ēvulsus</b> : to pluck out	<b>lēniō</b> –īre –īvī –ītus: to alleviate
<b>ērādīcō</b> –āre: to root out	<b>removēō</b> –ēre –ī <b>remōtus</b> : to remove

---

8 **īmō**: = *immō*.

**ut frontem feriam**: result clause, “that I smack my forehead.”

9 **tē perpetuīs meō cordī impressum nōtīs**: note the interlocking word order, *tē...impressum* and *perpetuīs...nōtīs* surrounding Weston’s heart, *meō cordī*.

10 **Fallēris quidem, sī...suspiciāris**: subjunctive with *sī* in a future less vivid conditional (AG 5162b); *suspiciāris* would likely be *suspiciās* in Classical Latin: some active verbs become deponent in post-Classical Latin (see Introduction V.A.7).

**quid**: = *aliquid* (after *sī*).

**quae**: antecedent is *mē*.

**tantī tē faciō**: “I make you out to be of such (worth),” i.e. “I value you so greatly”; *tantī* is a genitive of quantity, used to express indefinite value (AG 417).

**ut...soleam**: result clause cued by *tantī*.

**periūcundā...memoriā**: ablative of means (AG 409).

(11) Neque mihi quicquam, quam vel līterās tuās legere, vel meās ad tē dare, contingere potest optātius. (12) Sīc enim fallō distantiam locī, tēcum sī colloquor, tuōs vultūs gestūsque omnēs cōgitātiōne assequor. (13) Quāpropter dōnec ā tē ipsō intellēxerō scrūpulum hunc animō tuō exēptum, nōn acquiēscam, īmō vītam mihi acerbīōrem aestimābō.

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11 **optātus –a –um:** desired  
12 **distantia –ae f.:** distance; difference  
**colloquor –ī collocūtus sum:** to converse  
**gestus –ūs m.:** gesture  
**cōgitātiō –ōnis f.:** thinking  
**assequor –ī –secūtus:** to follow after; attain, get

13 **quāpropter:** for this reason  
**scrūpulus –ī m.:** a cause for uneasiness  
**eximō –ere –ēmī –ēemptus:** to remove  
**acquiēscō –ere –quiēvī –quietus:** to rest  
**aestimō –āre:** to consider, reckon

- 
- 11 **Neque mihi quicquam...contingere potest optātius:** *quicquam* is the subject of *potest* and is modified by *optātius*: “nor anything more hoped for”; *quam*, with the comparative *optātius*: “than that.”  
12 **tēcum sī colloquor:** “as if I am talking to you.”  
**tuōs vultūs:** “your expression.”  
**cōgitātiōne:** ablative of means, “in my mind.”  
13 **intellēxerō:** future perfect with *donec*, “until I have learned.”  
**scrūpulum hunc:** i.e. her brother’s concern that Weston has forgotten about him.  
**scrūpulum...exēptum [esse]:** indirect statement introduced by *intellēxerō*.  
**acquiēscam:** future tense.  
**mihi:** dative of reference (AG 377).

(14) Fortūnae nostrae eōdem in statū persistunt, quō semper; nisi quod tantō flēbiliōrēs esse videantur, quantō longior haec mora sit, quae nihil ad vōta et cōnātūs nostrōs attulit adiūmentī. (15) Nam idem nōs saxum volvimus, quod et tē praesentem fatīgāvit, nec alia nōs spēs sōlātur, quam ea, quae semper dubia fuit.

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14 **status –ūs m.:** position

**persistō –ere perstitī:** to persist

**flēbilis –e:** lamentable

**cōnātus –ūs m.:** attempt, effort

**adiūmentum –ī n.:** aid

15 **volvō –ere voluī volūtus:** to roll

**fatīgō –āre:** to wear out

**sōlor –ārī:** to console

---

14 **eōdem...quō semper:** “the same...as always.”

**nisi quod:** “except that.”

**nihil...adiūmentī:** “no help”; *adiūmentī* is a partitive genitive with *nihil* (AG 346).

15 **idem nōs saxum volvimus:** a reference to Sisyphus, a mythological Greek king who angered Zeus and whose subsequent punishment in the afterlife consisted of pushing a large boulder up a hill in perpetuity. Weston is referring to her quest to restore her family’s property and status.

**tē praesentem:** “you, when you were here.”

**quam:** “than.”

(16) Sed dum haec tibi articulātim expōnī cupis, nōn aliud postulāre vidēris quam et vulnera nostra refricāre, et tibi ipsī novās, trīstem rērum memoriā repetendō, ciēre lacrymās. (17) Sōlāre igitur tēipsum, quantum potes, sī nōn spē meliōris fortūnae, tamen amōre, quō tē amplectimur,

---

16 **articulātim**: piecemeal, piece by piece  
**expōnō –ere –posuī –positus**: to set out

**postulō –āre**: to demand  
**refricō –āre –uī –ātus**: to rub open again  
**cieō –ēre cīvī citus**: to stir

---

16 **dum**: often used interchangeably with *cum* in post-Classical Latin, as here.

**haec...expōnī**: indirect statement introduced by *cupis*.

**expōnī**: present passive infinitive, “to be explained.”

**nōn aliud...quam**: “nothing other than”; Weston uses a similar construction directly above: “*nec alia...spēs...quam.*”

**vidēris**: introduces three indirect statements with the infinitives *postulāre*, *refricāre*, and *ciēre*.

**novās...lacrymās**: hyperbaton.

**trīstem...memoriā**: object of *repetendō*.

**repetendō**: gerund, “by revisiting”; ablative of means.

17 **Sōlāre**: imperative < *sōlārī*.

**tēipsum**: *te + ipsum*, “you yourself.”

**spē...amōre...studiīs**: ablatives of means with *solāre*.

**quō**: the antecedent is *amōre*.

et suāvibus Mūsārum studiīs, quōrum nōbīs fidūcia et certitūdō  
lūctum nōnnihil lēniet: neque ūlla rēs diffīdentibus pēne nōbīs māiōrī  
esse sōlātiō unquam poterit. (18) Sī quid tibi deest, fac nōs certiōrēs.

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17 **suāvis** –e: agreeable, sweet  
**fidūcia** –ae f.: faith  
**certitūdō** –inis f.: certainty  
**lūctus** –ūs m.: mourning

**nōnnihil**: not nothing, some  
**diffīdō** –ere **diffīsus sum**: to distrust,  
lack self-confidence  
**sōlācium** –iī n.: comfort

---

17 **suāvibus Mūsārum studiīs**: i.e. poetry.

**quōrum**: limits *fidūcia et certitūdō*, “whose faith and constancy.”

**nōbīs**: dative of reference (AG 377).

**nōnnihil**: adverbial, “somewhat.”

**lēniet**: future indicative.

**māiōrī**: double dative (AG 382); “nothing (*neque ūlla rēs*) will be able to be for us (*nōbīs*) on the brink of despair (*diffīdentibus pēne*) (as) a greater source of consolation (*māiōrī sōlātiō*; dative of purpose, AG 382).”

**pēne**: = *paene*.

**poterit**: 3rd person singular future indicative active.

18 **Sī quid**: = *sī aliquid*.

**tibi**: dative of separation with *deest* (AG 381).

**fac**: imperative < *facere*.

**fac nōs certiōrēs**: idiomatic, “make me informed”; i.e. “let me know.”

(19) In ratiōnēs studiōrum tuōrum, Dnae Mātrī eam tibi viam  
īnsistendam esse vidētur, quam tū et Professōrēs tuī potiōrem  
arbitrābiminī: nec tuam ipsīus sententiam eā in rē improbat. (20)  
Rērum novārum hīc nūllus rūmor: nisi quod pestis adeō invaluerit, ut  
Caesar Procerēsque nōnnūllī hinc aufūgerint.

---

(19) **īnsistō –ere –stītī:** to place  
oneself upon a thing; to stand upon

**professōr –ōris m.:** teacher

**improbō –āre:** to disapprove, object

(20) **rūmor –ōris m.:** rumor

**pestis –is f.:** plague

**invalēscō –ere –valuī:** to become  
strong

**procer –eris m.:** nobleman, chief

**nōnnūllus –a –um:** some

**aufugiō –ere –fūgī:** to run away

---

(19) **In ratiōnēs...tuōrum:** “in respect to the method of your studies.”

**Dnae:** = *Dominae*.

**Dnae Mātrī...vidētur:** impersonal *vidētur* introduces an indirect statement, “it seems to your mother.”

**īnsistendam esse:** gerundive denotes obligation (AG 500).

**quam:** antecedent is *viam*.

**potiōrem:** comparative < *potis*, “more effective.”

**improbat:** take *Domina Mater* as subject.

(20) **Rērum...rūmor:** supply *est*. The phrase *rēs novae* can indicate “political change, revolution” in Classical Latin and, as such, may have larger political connotations here, or could indicate any unexpected and unpleasant event.

**nisi quod:** “except that.”

**ut...aufūgerint:** a result clause cued by *adeō* (AG 537). Given that the plague was remarkably contagious, wealthy city-dwellers would often flee to the countryside in order to escape contamination.

**Procerēs:** i.e. town leaders and other members of the imperial court.

(21) Ūsqueadeō fūnesta et truculenta hospes Mors est. (22) Tū, ut bene integrēque valeās, operam dā. (23) Dnō Hierōnymō nostrī omnium nōmine salūtem nūnciā, et valē. (24) Datam Pragmae, 2. Octōbris. Annō. 1598. Ingolstadium.

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21 **fūnestus –a –um:** deadly

**truculentus –a –um:** ferocious

23 **Hierōnymus –ī m.:** Hieronymus  
or Jerome

**nūntiō –āre:** to announce

24 **Praga –ae f.:** Prague

**Octōber –bris m.:** October

**Ingolstadium –iī n.:** Ingolstadt (city  
in Germany)

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21 **Ūsqueadeō:** = *ūsque* + *adeō*, “to such an extent” or “such.”

22 **ut...valeās:** purpose clause with *operam dā*. (AG 529).

**operam dā:** idiom, “to pay attention to, give care to” (L&S *opera* II.A.1).

23 **Dnō:** = *Dominō*.

**Hierōnymō:** unidentified.

**nostrī omnium nōmine:** “in the name of all us,” i.e. “on everyone’s behalf.”

**salūtem nūnciā:** = *nūntiā*, imperative < *nūntiāre*. The letter *c* often replaces *t* before *i* in post-Classical Latin (see Introduction V.A.4). The expression is a more formal version of *salūtem dīc*, “say hello.”

24 **Pragmae:** locative.

**Ingolstadium:** accusative of motion towards, omitted *ad* with city name.

[1.28] IN OBITUM EIUSDEM Epitāphium, Sorōrii amōris  
ac extrēmī officii ergō cōnscrīptum 4 Novemb. Annō 1600.

## AD LĒCTŌREM

Forte quis hāc recubet, LĒCTOR, disquīris in urnā?

(Heu!) tenerō IUVENEM flōre recondit humus.

Nōmina participat FRANCISCUS, nōmina IĀNus;

cōgnōmen vērē nōbile WESTONIus.

---

Title **obitus –ūs m.:** death, demise  
**epitaphium –īī n.:** epitaph  
**sorōrius –a –um:** sisterly  
**cōnscrībō –ere –scrīpsī –scrīptus:** to  
write

**November –bris m.:** November

**lēctor –ōris m.:** reader

1 **recubō –āre:** to recline, lay at rest

**disquīrō –ere:** to inquire into

**urna –ae f.:** urn

2 **heu:** alas!

**iuvenis –is m.:** youth

**recondō –ere –idī –itus:** to put back;  
hide, conceal, bury

3 **participō –āre:** to share

**Franciscus –ī m.:** Francis

**Iānus –ī m.:** John

4 **cōgnōmen –inis n.:** surname

**Westonius –a –um:** of Weston

---

Weston's brother, John Francis, long of ill-health, finally died in 1600 at the age of 20. The poem's opening situates the poem in the classical tradition of poetic epitaphs and underscores the poem's function as a public monument to her beloved brother. The address to her brother in the poem's final couplets, the characterization of the poem as a *mūnus*, or final service owed the dead, and the valediction (*valē aeternum*) recall Catullus' powerful epitaph to his brother (*Poem 101*).

Title **Sorōrii...ergō:** when used as a preposition, *ergō* follows its genitive object.

1 **Forte:** "by chance."

**quis hāc recubet...in urnā:** indirect question (AG 573) introduced by *disquīris*.

2 **tenerō:** agrees with *flōre*, "in his tender flowering."

3 **Nōmina...IĀNus:** resupply *participat*.

Miserat hunc olim longinquīs Anglia Boiīs, 5  
 ex puerō ut fieret cultor, Apollo, tuus.  
 Ille quidem Mūsās, sed bis duo lustra, colēbat;  
 assiduā versāns sēdulitāte Sophōs.  
 Vērūm ubi flōrigerīs et vix haec attigit annīs,  
 clausērunt tenerōs trīstia fāta oculōs! 10

---

5 <b>longinquus</b> –a –um: remote (in time or space)	8 <b>assiduus</b> –a –um: established, steady
<b>Anglia</b> –ae f.: England	<b>versō</b> –āre: to keep turning; study
<b>Bōiūs</b> –a –um: Bohemian	<b>sēdulitas</b> –ātis f.: zeal
6 <b>cultor</b> –ōris m.: worshipper, supporter	<b>sophus</b> –a –um: wise, sage; philosophy
<b>Apollō</b> –inis m.: Apollo	9 <b>floriger</b> –gera –gerum: flower-bearing
7 <b>bis</b> : twice	<b>attigō</b> –ere –tigī –tactus: to touch
<b>lūstrum</b> –ī n.: period of five years	

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5 **Boiīs**: the Boii were a Celtic people after whom Bohemia was named.

6 **ex puerō**: “from boyhood” (L&S *ex* II.A.2).

**ut fieret**: purpose clause (AG 529).

**tuus**: agrees with *cultor*.

7 **bis duo lustra**: “for twice two lustra,” or twenty years (2 x 2 x 5), accusative of extent of time.

8 **versāns**: present active participle, “busying himself with,” so “studying.”

**Sophōs**: “philosophy.”

9 **Vērūm**: “but.”

**ubi flōrigerīs...vix...annīs**: ablative of time, “scarcely in his flower-bearing years”; since Weston is praising her brother’s abilities, *vix* must characterize his age, not his achievements (*attigit*).

**haec**: object of *attigit*.

Plangite vōs mēcum Venerēs; vōs Trīga sorōrum;

flēte novem Mūsae; vester alumnus obit.

Ūnicus hīc Mātrī nātus; patris ūnica cūra;

hōc ūnō fissa est ūnica frātre soror.

Orphana nempe soror, māter gemibunda relictā est;

15

abrūpit Triadem, quae fuit arcta Monas.

---

11 **plangō –ere plānxī planctus:** to beat; lament, wail

**Venus –eris f.:** Venus

**trīga –ae f.:** triad

12 **novem:** nine

**alumnus –ī m.:** foster-son; one who has been nurtured

**obeō –īre –īvī/–īī –itus:** to go to; meet death, die

13 **ūnicus –a –um:** unique, single, sole

14 **findō –ere fidī fissus:** to split apart

15 **orphanus –a –um:** orphaned

**nempe:** indeed

**gemibundus –a –um:** groaning

16 **abrupō –ere abrūpī abruptus:** to break off

**trias –adis:** three, a triad

**artus –a –um:** narrow, close

**monas –adis f.:** unity

---

11 **Plangite:** present active imperative < *plangere*.

**Venerēs:** “Loves.” This word is derived from the goddess Venus.

**Trīga sorōrum:** “triad of sisters,” i.e. the Graces or the Fates.

13 **Ūnicus:** with *nātus*.

14 **hōc...soror:** understand as *ūnica soror hōc ūnō frātre fissa est*.

15 **gemibunda:** = *gemebunda*.

**relictā est:** with both *soror* and *māter*.

16 **abrūpit:** the brother is the subject.

**Triadem:** “the trio,” i.e. the three family members, which formed a “tight-knit unity” (*arcta Monās*). The language recalls the Christian doctrine of the Trinity, which asserts the triune nature of God (three-in-one).

**arcta:** = *arta* < *artus*.

Haec quia fāta volunt, geminōs quae lingua dolōrēs,  
 quae poterit lacrimās explicuisse meās?  
 Mūnera sed, Frāter, tibi sūme novissima amōris,  
 quae reddit bustīs trīstis ELISSA soror. 20  
 Sīcque valē aeternum, caelō, germāne, receptus;  
 dum sociā caelī per iuga Mātre sequar.

17 **geminus** –a –um: twin

18 **explicō** –āre –āvī/–uī –ātus or  
 –ītus: to untangle, explain

20 **būstum** –ī n.: mound where the  
 dead have been burned, funeral

**Elissa** –ae f.: Elissa

21 **germānus** –ī m.: brother

**receptō** –āre: to receive, recover

17 **quae lingua...quae [lingua]**: introducing rhetorical questions.

18 **explicuisse**: pluperfect complementary infinitive with *poterit*.

19 **sūme**: present active imperative.

**novissima**: “most recent,” i.e. “last, final,” with *mūnera*.

20 **ELISSA**: another name of Dido, the immigrant Carthaginian queen famed for her grief, and a common nickname for Elizabeth by contemporary poets.

21 **receptus**: perfect passive participle; nominative agreeing with the implicit subject of *valē*, despite the presence of the vocative, *germāne*.

22 **dum...sequar**: “until I follow”; *dum* with the present subjunctive suggests expectation or intention (AG 553).

**sociā...Mātre**: ablative of accompaniment (AG 413), supply *cum*. Their mother would die in 1602 (see next poem).

**caelī per iuga**: “through the archway of the sky,” i.e. the gates of heaven.

## [1.1] IN OBITUM...IŌANNAE

In Obitum Nōbilis et Generōsae Faeminae Dnae Iōannae, P.M.  
Mag:cī et Generōsī Dnī Edovardī Kellēī dē Imany, Equitis aurātī,  
Sacraeque Caesareae Maiestātis Cōnsiliārīī, Dērelictæ Viduae,

---

Title **obitus –ūs m.:** death, demise  
Subtitle **generōsus –a –um:** of noble  
birth, noble; eminent  
**magnificus –a –um:** grand, splendid,  
magnificent  
**Edovardus –ī m.:** Edward  
**Kellaeus –ī m.:** Kelley  
**Imany:** Imany

**aurō –āre:** to gild, cover with gold  
**māiestās –ātis f.:** greatness; majesty  
**cōnsiliārīus –ī m.:** counsellor,  
adviser  
**dērelinquō –ere –reliqūī –relictus:**  
to abandon, desert  
**vidua –ae f.:** widow

---

Weston laments the death of her mother, Lady Jane Cooper. Weston personifies Death as an insatiable force that violently snatches away loved ones and wounds the minds and bodies of the living. Reflecting on her own grief leads Weston to catalogue the loved ones whom Death has taken from her. The opening, which describes how Death repeatedly strikes at the living, features lengthy sentences that run over several couplets, conveying Weston's agitation and emotion.

Subtitle **Faeminae:** = *Fēminae*.

**P.M.:** = P(iae) M(emoriam), "of pious memory."

**Mag:cī:** = *magnificī*.

**Dnī:** = *Dominī*.

**Edovardī Kellēī:** Weston identifies her mother as the widow of Edward Kelley despite her efforts in other pieces to distance her family from his disgraced legacy.

**Imany:** a reference to Kelley's claimed (likely fictitious) aristocratic Irish heritage.

**Equitis aurātī:** Kelley's title as a Knight of the Golden Spur, an honorific title granted by the Holy Roman Emperor.

**Sacraeque Caesareae Maiestātis:** "Holy Imperial Majesty"; title used for the Holy Roman Emperor, i.e. Rudolph II.

Matrīs suae Honorandissimae Chārissimaeque, Lachrymābunda  
effūdit Fīlia.

Mortis inexplētae quae vīs, et quanta potestās,

hāc nisi sit tāctus, dīcere nēmo potest.

Hanc saevīre quidem per corpora sōla putāram,

nec iaculīs animum posse ferīre suīs.

Sed rēs ipsa docet longē contrāria: laesam

5

vulnere, et expertam mē facit ista loquī.

---

Subtitle **honōrō –āre**: to honor,  
dignify

**lacrimābundus –a –um**: bursting  
into tears

1 **inexplētus –a –um**: unsatisfied,  
unsatiated

3 **saeviō –īre –iī –itus**: to rage

4 **iaculum –ī n.**: spear, weapon

**feriō –īre**: to hit, strike

5 **contrārium –iī n.**: the opposite

---

**Chārissimae**: = *Cārissimae*.

**Lachrymābunda**: = *Lacrimābunda*.

1 **Mortis inexplētae**: limiting both *vīs* and *potestās*.

**quae vīs, et quanta potestās**: two indirect questions (with understood *sit*)  
introduced by *dīcere*.

2–3 **hāc . . . Hanc**: refers to *Mortis* in line 1.

3 **putāram**: = *putā(ve)ram*, syncopated pluperfect.

3–4 **saevīre . . . posse**: indirect statements introduced by *putāram*.

5 **rēs ipsa**: “reality.”

5–6 **laesam . . . expertam**: modifying *mē*.

6 **mē facit . . . loquī**: “(death) makes me speak.”

Māior in internam Mortis truculentia mentem,  
corporis inque artūs assolet esse minor.

Hoc ubi prōstrātum tēlō trāiēcit acūtō,  
ictibus haud poterit plūribus esse locus.

10

Nescio quot stimulīs mēns est obnoxia: quotque  
pectoris in sēnsūs praeualet illa modīs.

Nam tibi quot chārōs extinguit sanguine iūnctōs,  
et quot amīcōrum Morte perīre facit;

---

7 **internus** –a –um: internal

**truculentia** –ae f.: roughness, harshness

8 **assolet assolent**: to be accustomed

9 **prosternō** –ere **prostrāvī** –ātus: to lay low, knock down

**trāiēcō** –ere –iēcī –iectus: to pierce

**acūtus** –a –um: sharp, piercing

11 **quot**: how many, as many as

**stimulus** –ī m.: prick, spur

**obnoxius** –a –um: liable to, exposed to

12 **praeualeō** –ēre –uī: to be stronger, have superior power

13 **extinguō** –ere –stinxī –stinctus: to extinguish

---

8 **assolet esse**: introduces both contrasting clauses in the couplet (*Māior...minor*).

Weston argues that Death can only afflict the body once, but preys repeatedly on the mind.

9 **Hoc**: “the latter,” referring to *corporis* (L&S *hic* D).

11 **Nescio quot**: “I don’t know how many times”; note the anaphora or repetition of *quot* over lines 11, 13, and 14 and *tot...totiēs* in lines 15–16 as Weston grapples with the overwhelming presence of death in her life.

11–12 **quotque...modīs**: hyperbaton, “and with how many ways.”

12 **illa**: the subject remains *Mors* through line 20.

13 **chārōs**: = *cārōs*; substantive, “dear ones.”

**sanguine iūnctōs**: i.e. “kinsmen.”

14 **quot amīcōrum**: “however many (of) friends”; partitive genitive.



Ipsa ego, quae tulerim Mortis sub pectore morsūs...

dūrius est ipsā Morte referre mihi.

Mē ferit infāntem; mēnsēs cum nāta fuissem

vix sēnōs, miserae vulnera dūra dedit.

Quae nōn illa quidem, sed plōret adultior aetās,

25

ipsum (prōh superī) mī rapiendo patrem.

---

21 **morsus –ūs m.:** bite

25 **plōrō –āre:** to lament, mourn

23 **infāns –antis:** an infant

**adultus –a –um:** mature

**mēnsis –is m.:** month

**proh:** O! Alas! (with vocative)

24 **sēnī –ae –a:** six, sixth

---

21 **Ipsa ego...dūrius est:** Weston breaks off at the end of line 21 and suddenly shifts grammatical person (i.e. anacoluthon) from first to third, underscoring her disturbed mental state.

**tulerim:** potential subjunctive, “I could have borne” (AG 445).

**Mortis:** limiting *morsūs*.

**sub pectore:** “in my heart.”

22 **ipsā Morte:** ablative of comparison (AG 406) with the neuter comparative adjective *dūrius*. Weston finds her memories of death harder to recall than death itself.

**referre mihi:** “to relate to myself,” i.e. “to remember”; subject of *dūrius est*.

23 **infāntem:** supply “when I was.” Weston refers to the death of her biological father when she was barely six months old.

**nāta fuissem:** subjunctive in temporal *cum* clause (AG 546) < *nāscor, nāscī*.

24 **sēnōs:** “six,” with *mēnsēs* in line 23.

**miserae:** supply *mihi*, “to wretched me.”

25 **illa...adultior aetās:** Weston observes that while she was too young to mourn her father in her infancy (*illa aetās*) she mourned his death retrospectively when she was older (*adultior aetās*).

26 **mī:** dative of separation with *rapiendō* (AG 381).

**rapiendo:** dative with *plōret*, “I lamented (death’s) snatching my father from me.”

Quod vix incēpī tenerīs sentīscere in annīs  
vulnus, cum stimulīs īnstitit illa novīs.

Atque aviam summā feritāte necāvit utramque,  
neptis egō quārum cūra suprēma fuī. 30

Inde miserta meī celsō sunt Nūmina caelō,  
quī vice sit patris dant vītriculumque mihi.

---

27 **sentīscō** –ere: to perceive, observe

28 **īnstō** –āre –stitī –stātus: to stand  
in or on

29 **avia** –ae f.: grandmother

**summus** –a –um: highest

**feritās** –ātis f.: fierceness

30 **neptis** –is f.: grand-daughter

31 **miseret** –ēre –uit **miserus est**: to  
be moved to pity

**celsus** –a –um: high, lofty

32 **vicis** –is f.: turn, change

**vītricus** –ī m.: stepfather

---

27 **Quod**: connective relative, referring to the loss of her father, but also looking towards *vulnus* in line 28.

28 **cum stimulīs**: *cum* introduces a temporal *cum* clause; *stimulīs* is an ablative of means.

**illa**: *mors*.

29 **aviam...utramque**: i.e. “both grandmothers.” Weston lived with both grandmothers as a young child in England before joining her mother and stepfather in Prague.

30 **neptis ego**: “I, as a granddaughter.”

31 **miserta...sunt**: < deponent *misereor*, which takes the genitive, *meī*.

**celsō...caelō**: “in high heaven.”

**Nūmina**: divine or heavenly powers.

32 **quī vice...**: understand as [*et*] *vice patris, dant mihi vītriculum, quī sit [pater]*.

**vītriculum**: the diminutive is affectionate, “a step-daddy,” i.e. Edward Kelley.

Quō contenta fuī, quī ceu pater alter amāvit,  
cui fuit ut frātris, sīc quoque cūra meī.  
Sed rapit impatiēns mihi Mors et Līvor eundem; 35  
sīc mea spēs tumidō pressa furōre iacet.  
Frāter erat reliquus dē tot māterque propinquīs,  
spērābam hīs hostem parcere velle tribus.  
Sed neque Mors istīs satiāta dolōribus, īnstat  
nōn intermissīs mē cruciāre malīs. 40

---

33 **contentus –a –um:** content, satisfied

**ceu:** as, just as

35 **impatiēns –entis:** impatient,  
unable to tolerate (+gen.)

**līvor –ōris m.:** envy

36 **tumidus –a –um:** swollen

37 **propinquus –a –um:** near, related

39 **satiō –āre:** to satisfy, sate

40 **intermittō –ere –mīsī –mīssus:**  
to leave off, neglect

---

33 **amāvit:** subject is *quī*, referring to her *pater alter*; understand *mē* as object.

34 **ut...sīc:** correlative, “just as...so also.”

35 **mihi...eundem:** the phrase visually portrays the distance that death and envy put between Weston and her stepfather, with *Mors et Līvor* physically separating *mihi* from *eundem*; *mihi* is a dative of separation.

37 **dē tot:** with *propinquīs*. Another instance of Weston separating words (hyperbaton), this time to the effect that her *frāter* and *māter* are isolated among her deceased *tot...propinquīs*.

38 **hostem:** i.e. *Mortem*.

**velle:** “be willing.”

**hīs...tribus:** dative with *parcere*; Weston includes herself in the trio; cf. *Triadem* (1.28.16), and *Trias* (line 46).

39 **īnstat:** “threatens” or “is unrelenting.”

40 **nōn intermissīs:** “not interrupted,” i.e. “continuous”; with *malīs*.

Prōtinus et frātrem mediō sub flōre iuventae  
sternit, et haec nōbīs gaudia falce metit.

Hīc etiam lachrymīs et inīquā sorte squalentem  
lūmine cōspexit lūcidiōre Deus.

In thalamōs iungit, levet ut mea damna, marītum 45  
frātre magis chārum, fitque iterāta Trias.

Faenora coniugī post tempora iūsta sequuntur  
et genitrīx avia est facta, vir ipse parēns.

---

41 **iuventa –ae f.:** youth

42 **sternō –ere strāvī strātus:** to spread,  
stretch out (on the ground)

**falx –alcis f.:** scythe, sickle

**metō –āre messuī messus:** to harvest

43 **inīquus –a –um:** uneven, unjust

**squāleō –ēre –uī:** to be rough,  
neglected

44 **cōspiciō –ere –spexī –spectus:**  
to catch sight of, behold

**lūcidus –a –um:** bright, shining

45 **thalamus –ī m.:** marriage bed;  
marriage

**levō –āre:** to raise; make light

46 **iterō –āre:** to repeat

**trias –adis:** 3, a triad

47 **faenus –ōris n.:** profit

**coniugium –iī n.:** joining together;  
marriage

48 **genitrīx –īcis f.:** she who brings  
forth; mother

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41 **frātrem...iuventae:** John Francis Weston died of an unspecified illness in 1600 at the age of 20.

42 **nōbīs:** dative of reference (AG 377).

43 **Hīc:** with respect to time, “hereupon” or “now.”

**squalentem:** understand *mē*.

45 **levet ut:** purpose clause.

46 **chārum:** = *cārum*.

**Trias:** Weston’s own familial trinity, lightly alluding to the Holy Trinity.

47 **Faenora coniugī:** “the profit of marriage”; i.e. children.

48 **genetrīx:** = *genetrīx* (i.e. Weston’s mother).

**vir ipse parēns:** supply *est factus*; “my husband became a father.”

Filiolam primō partū, puerumque secundō  
dat Deus, ut levius damna priōra feram. 50  
Sed Mors, quae paucīs invīta pepercerat annīs,  
rūrsus in invīsum suscipit arma caput.  
Spemque patris parvum dīvellit ab ūbere nātum,  
vulneribus renovāns sīgna vetusta novīs.  
Haec reparāre Diīs quoque vīsum damna, puellus, 55  
quī maestī referat spem patris, alter adest.

---

49 **filiola** –ae f.: little daughter

**partus** –ūs m.: birth, offspring

51 **invītus** –a –um: reluctant, unwilling

52 **invideō** –ēre –vīdī –vīsus: to  
envy (+ dat.)

53 **dīvellō** –ere –vellī –vulsus: to  
tear asunder

**ūber** –eris n.: udder, breast

54 **renovō** –āre: to restore, refresh,  
renew

**vetustus** –a –um: old

55 **reparō** –āre: to restore, repair

**puellus** –ī m.: little boy

---

50 **ut...feram**: purpose clause.

**levius**: comparative adverb.

52 **caput**: metonym for “life” or “being”; with *in invīsum*.

53 **Spemque patris**: in apposition with *parvum...nātum*, “little newborn.”

54 **vulneribus...novīs**: ablative of means bookending the line, visually depicting how the previous wounds have returned after a period of respite.

**sīgna**: i.e. “standard” (of an army), vividly illustrating Death’s war against Weston.

55 **Haec...damna**: hyperbaton and direct object of *reparāre*.

**Diīs...vīsum**: “it seemed (good) to the Gods.” Supply *est*.

Ātropos hīc odiīs iterum succēnsa novātīs,  
 (ēheu!) barbaricō plēna furōre fremit.  
 Quōque magis fāvit Nūmen caeleste misellae,  
 hōc minus illa mihī dēsinit esse mināx. 60  
 Nec mora — grande malum parat, et furibunda dolōre  
 quī superet reliquum, saucia corda quatit.  
 Nam, mea, tē, genitrīx, vītālī lūmine pīrvat,  
 ut misera ingentī sim spoliāta bonō.

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<p>57 <b>Ātropos</b> –ī f.: Atropos  <b>succendō</b> –ere –cendī –cēnsus: to set      on fire, kindle  <b>novō</b> –āre: to make new, renew      58 <b>ēheu</b>: alas!  <b>barbaricus</b> –a –um: foreign, barbaric  <b>fremō</b> –ere –uī –ītus: to roar      59 <b>faveō</b> –ēre –ī fautus: to favor  <b>misellus</b> –a –um: wretched</p>	<p>60 <b>mināx</b> –ācis: projecting,      overhanging      61 <b>grandis</b> –e: large  <b>furibundus</b> –a –um: raging, frenzied      62 <b>saucius</b> –a –um: wounded  <b>quatiō</b> –ere <b>quassī quassus</b>: to shake      63 <b>vītālis</b> –e: vital, pertaining to life  <b>pīrvō</b> –āre: to deprive of      64 <b>spoliō</b> –āre: to strip</p>
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57 **Ātropos**: one of the three Fates of Greek mythology, who cuts the strings of mortals' lives at their time of death.

58 **barbaricō...furōre**: ablative of means with *plēna* (AG 409).

59 **Quōque magis...hōc minus**: correlatives, “the more...the less.”

**fāvit**: *faveō* takes the dative, *misellae*.

**misellae**: understand *mihī*.

60 **illa**: *Ātropos*.

61 **parat**: *Ātropos* is the subject.

62 **quī superet reliquum**: relative clause of purpose (AG 531.2).

**reliquum**: understand an implied *dolōrem*, “remaining grief.”

63 **mea...genitrīx**: vocative; *genitrīx* = *genetrīx*.

**vītālī lūmine**: ablative of separation (AG 401).

Māter enim quid sit, quae sit iactūra parentum, 65  
quam pūpillōrum lāchryma crēbra docet?  
Hīs ego iūncta meae lūgubria fāta parentis,  
heu procul ā patriā dissita sēde, gemō.  
Nōn plūs māternīs mē vōcibus illa monēbit,  
Nec mihi cui dīcam, “cōnsule, māter,” erit. 70

65 **iactūra –ae f.:** loss (of stature or  
prestige); sacrifice

**pārens –entis:** parent

66 **pūpillus –ī m.:** orphan boy

**crebēr –ra –rum:** thick, crowded;  
frequent, repeated

67 **lūgubris –e:** mournful, doleful,  
plaintive

68 **heu:** alas! oh!

**patrius –a –um:** paternal

**disserō –serere –sēvī –situs:** to plant  
here and there

**gemō –ere –uī:** to groan, sigh

69 **māternus –a –um:** maternal

65–66 Weston asks a series of deliberative questions to understand the emotional magnitude of losing a parent. Understand as *Quid sit “māter”...[aliud] quam [quid]...docet;* i.e. in the tears of orphans we comprehend the true significance of parents.

66 **lāchryma:** = *lācrima*.

67 **Hīs:** refers to the *lāchryma crēbra* of the *pūpillōrum* grieving their parents, which Weston has joined as she mourns her mother.

68 **ā patriā...sēde:** i.e. England.

69 **Nōn plūs:** “no longer.”

**māternīs mē vōcibus:** *māternīs* and *vōcibus* surround *mē* as if illustrating the maternal embrace that Weston will no longer experience.

**illa:** i.e. Weston’s mother.

70 **mihi:** dative of possession with *erit*, “nor will she be there for me, to whom.”

**cōnsule:** < *cōnsulere*, imperative, “provide advice.”

Nōn ea plūs sobolī benedīcēns prōna mihīque,  
sīgna dabit frontī pectoribusque crucis.

Āh morior quotiēs hanc interiisse recordor,  
ūsque adeō innātō pectus ab igne dolet.

Siccine, Mors, geminās tibi fās vibrāre sagittās?

75

Sīc paenīs Titīī mē cruciāre cupis?

---

71 **subolēs –is f.:** twig; descendant

**benedīcō –dīcere –dīxī –dīctus:** to  
bless

**prōnus –a –um:** inclined to, ready

72 **crux –ucis f.:** cross

73 **āh:** ah! (expletive of distress, pity,  
or entreaty)

**intereō –īre –īvī/–īī –itus:** to perish

**recordor –ārī:** to remember

74 **innāscor –nāscī –nātus sum:** to  
originate in, be born in

75 **geminus –a –um:** twin

**fās n.:** right

**vibrō –āre:** to shake; brandish

**sagitta –ae f.:** arrow

76 **Tityus –ī m.:** Tityus

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71 **sobolī:** = *subolī*.

**prōna:** “available.”

72 **sīgna...crucis:** “the sign of the cross”; *sīgna* and *crucis* surround *frontī*  
*pectoribusque*.

73 **quotiēs:** “as many times as.”

74 **ūsque adeō:** emphasizes extent or degree, “so much” or “to such an extent.”

**innātō...ab igne:** mimetic syntax; surrounds *pectus*, making the *ignis* visually  
consume Weston’s heart.

75 **Siccine...fās:** “was it right?”

**Mors:** since *fās (est)* is impersonal, *Mors* is vocative here.

76 **paenīs:** = *poenīs*.

**Titīī:** Tityus was a giant whose liver is endlessly eaten by vultures as his punishment  
and torture in Tartatus. Weston elsewhere compares her torments to those endured  
by Sisyphus (*Parthenica* 1.27.28, 3.19.15).

Siccine cum superīs audēs contendere bellō?

Et versāre dolōs, et dare verba mihi?

Dēsine! Saevītum nimis est! Tua spīcula conde!

Sint saltem posthāc mītia fāta mihi.

80

Sed rumpāre licet, Deus est quī damna levābit,

hic, quī discutiāt nūbila mentis, erit.

Hic virtūte suā reliquōs servābit amīcōs,

comprimit et vīrēs, Mors inimīca, tuās.

---

77 **contendō –ere –ī contentus:** to strain, exert

**mītis –e:** mild; ripe

78 **versō –āre:** to keep turning, handle; consider

82 **discutiō –ere –cussī –cussus:** to shake off

79 **spīculum –ī n.:** sharp point, sting, arrow

**nūbilum –ī n.:** darkness; cloud

80 **saltem:** at least, at any rate

84 **comprimō –ere –pressī –pressus:** to compress; suppress

**posthāc:** hereafter

---

77 **cum superīs:** “with the gods.”

78 **versāre dolōs:** “contrive plots.”

**dare verba:** “to give words,” i.e. “deceive” (L&S *verbum* II.B).

81 **rumpāre licet:** “even if you might burst (with anger);” *rumpāre* = *rumpāris*, 2nd person passive (potential) subjunctive.

81–86 The tone of the poem shifts from lamentation to hope in God’s providential wisdom, emphasizing her reputation as a pious English maiden.

83 **virtūte suā:** “with his own power;” a common sense in post-Classical Latin.

Sit sobolēs mihi salva, precor, vīvatque marītus, 85  
caetera quae tulerit sors, animōsa feram.  
Et licet ipsa sequar mātrem, cum vēnerit hōra,  
vītae causa mihi, Mors, meliōris erit.  
Tū vērō aeternum genitrīx veneranda Valētō  
hāsque meās lachrymās ultima dōna cape. 90

Elisabetha Iōanna Leōnis,  
ex familiā Westoniōrum, Angla.

---

85 **salvus –a –um**: safe, intact

Colophon **Leō –ōnis m.**: Leo

86 **animōsus –a –um**: courageous,  
bold

**Anglus –a –um**: English

---

85–86 **Sit...vīvatque...feram**: hortatory subjunctives (L&S 439).

86 **caetera**: = *cētera*.

**animōsa**: “with a brave spirit,” nominative with the implicit subject of *feram*.

87 **sequar**: potential subjunctive.

**cum vēnerit**: temporal *cum* clause.

88 **Mors**: nominative, not vocative. Note how *Mors* lies in the middle of the line, as in line 84; cf. *sors* in line 86.

**meliōris**: modifying *vītae*; i.e. death will open the gates of heaven, where she will rejoin her deceased family.

89 **aeternum**: adverbial, “eternally” (L&S *aeternum* III.2).

**Valētō**: future imperative, with intensifying force < *valeō*, *valēre*.

90 **cape**: imperative.

Colophon **Leōnis**: Weston includes reference to her well-connected husband, Johannes Leo.

**ex familiā Westoniōrum, Angla**: Weston emphasizes her English heritage, perhaps another appeal to James I to support her return to England.

## [2.6] Dissolvī cupiō

Quid mea mendōsae lacerātis pectora cūrae?

Praevaleat stimulīs nīl caro blanda suīs.

Nīl sapiat, stupidī quod amat dēmentia vulgī,

et falsō summum quod putat esse bonum.

---

Title **dissolvō –ere –solvī –solūtus:**

to loosen, dismantle, dissolve

1 **mendōsus –a –um:** false, pretend;  
faulty

**lacerō –āre:** to tear

2 **praevaleō –valēre –valuī:** to be  
stronger, have superior power

**stimulus –ī m.:** prick; spur

**carō carnis f.:** meat, flesh

**blandus –a –um:** flattering, pleasant

3 **sapiō –ere –ivī:** to discern; taste of;  
be intelligent

**stupidus –a –um:** senseless, foolish

**dēmentia –ae f.:** madness

4 **summus –a –um:** highest

---

This poem is a testament to Elizabeth Jane Weston’s Christian faith and perseverance through her short and tragic life. Though the title suggests a longing for death, the poem aims to strengthen the reader’s resolve, and perhaps that of Weston herself, in the face of life’s constant challenges. In the end, the poem is a call to accept the hardships of this life and to hold on to the hope of a better one.

1 **Quid:** “Why.”

**mea...pectora:** neuter plural accusative, “my breast.”

**mendōsae...cūrae:** vocative.

2 **Praevaleat...nīl caro blanda:** negative hortatory subjunctive (AG 439), “Let my pleasing flesh prevail not at all.”

**stimulīs:** here in the metaphorical sense of “temptations.”

3 **Nīl sapiat:** another negative hortatory.

**quod:** “that which,” i.e. “what,” object of *amat*.

**dēmentia:** subject of the *quod* clause.

4 **falsō:** adverb, “falsely.”

**putat:** *dēmentia* is the subject; introduces an indirect statement.

Dissolvī cupiō vītae meliōris amōre:

5

nam bene velle sat est, et potuisse morī.

---

5 **Dissolvī**: present passive infinitive.

**vītae meliōris**: objective genitive limiting *amōre* (AG 347), “by love of/for a greater life.”

6 **sat est**: “it is enough,” controlling *velle* and *potuisse*.

**morī**: deponent infinitive < *moriōr*, *morī*.

[1.39] In 2 Ovidiī. Trist.

Sors tua, Nāso, tuae pretium artis, plūrima mēcum  
dē propriō voluit participāre malō:

---

Title **Ovidius –ī m.:** Ovid

2 **participō –āre:** to share

1 **Nāso –ōnis m.:** Naso

---

Weston composes a letter to the great Latin poet Ovid (“Nāso”). She compares her own hardships as an Englishwoman in Prague—her poverty, loss of family, and isolation—to those Ovid endured while exiled in Tomis, at the margin of the Roman Empire. Ovid’s *Tristia*, or “Miseries,” consists of five books in which the poet laments his exile from Rome. Ovid attributes his fate to *carmen et error* (“a song and a mistake”), a famous phrase that Weston quotes. Weston took her greatest inspiration from Book Two of the *Tristia*, a single 578-line poem in which Ovid begs the emperor Augustus to lift his exile. This plea was not granted, and Ovid eventually died in exile. Weston also references *Tristia* 1.11, written from the perspective of Ovid sailing into exile through winter storms. While we might imagine that Weston’s Bohemian hosts would find the comparison insulting, it seems that they rather appreciated her poetic dexterity and their own inclusion in such a famed analogy.

1–2 **Sors tua...malō:** Weston immediately captures the tone of Ovid’s exile poetry, in which he frequently addresses himself (e.g. *Pont.* 4.10.1) and laments his fate (*Tr.* 5.1.5).

1 **Nāso:** vocative for Publius Ovidius Naso, i.e. Ovid. Weston habitually shortens the last *o* in a word where the meter requires it.

**pretium artis:** “price” in the sense of “cost”; *artis* can refer both to Ovid’s poetic art and his work *Ars Amatoria*, or “Art of Love”, the work that contributed to his exile.

**plūrima:** neuter accusative plural, used substantively (AG 288); object of *participāre*.

2 **dē propriō...malō:** “about my own misfortune.”

**voluit participāre:** “permitted to share.”

cuius in haec tandem crēvērunt agmina vīrēs,  
effundī solitās ut superent lacrymās.

Dūco reluctantēs extrēma per omnia Mūsās: 5

nec mihi, quā pergō quāve recēdo, via est.

Perpetuōque igitur lūctūs iniēre Calendae,  
exiit auspicīis ultima mēta meīs!

5 **reluctor** –ārī: to resist

7 **lūctūs** –ūs **m.:** mourning, grief

**ineō** –īre –īvī/–iī –itus: to enter

**Calendae** –ārum **f.:** first day of the  
month; month, time

8 **auspicium** –iī **n.:** omen, sign;  
success, prosperity

**mēta** –ae **f.:** goal, turning point

3 **cuius:** genitive limiting *vīrēs*. *Propriō malō* is its antecedent.

**agmina:** “columns” or “ranks” of sorrows.

4 **effundī:** passive infinitive < *effundere*; complementary infinitive with *solitās* (AG 456) < *solēre*.

**ut superent:** result clause; with *vīrēs* as its subject (AG 537).

5 **Dūco:** Ovid famously led his Muse through the varied accounts of change in the prologue to the *Metamorphoses* (1.4, *ad mea perpetuum dēdūcite tempora carmen*); note *perpetuō* in line 7.

**extrēma...omnia:** object of *per*; used substantively.

6 **quā...quāve:** *via* is the antecedent of both; “by which (road).”

7 **Perpetuō:** adverbial.

**lūctūs:** genitive singular, limiting *Calendae*.

**iniēre:** = *iniērunt*, 3rd person plural perfect < *inīre* (AG 166).

**Calendae:** “time”; from the sense of the first of the month and so the passage of time.

8 **mēta:** “turning point”; i.e. “the farthest reaches”; *mēta* refers to the column that served as the turning point for chariots in the Roman Circus. See Ovid’s *Ars Amatoria* 1.39–40: *Hic modus, haec nostrō signābitur ārea currū: / Haec erit admissā mēta terenda rotā*, or, “This path, this area will be marked by my course: / This turning point will be worn away by my advancing wheels.”

Torqueor, et miserī quaerēns sōlāmina cāsūs,  
 Trīstibus īnficior, Nāso, misella tuīs. 10  
 Ultima enim prīmī repetēns documenta libellī,  
 ēventūs videō fātī utriusque parēs.  
 Dum mea mē in similem rapuērunt tempora sortem,  
 quamvīs dissimilēs causa det ipsa modōs:

---

<p>9 <b>torqueō</b> –ēre <b>torsī tortus</b>: to torment  <b>sōlāmen</b> –inis <b>n.</b>: solace</p>	<p>11 <b>documentum</b> –ī <b>n.</b>: lesson, example</p>
<p>10 <b>īnficiō</b> –ere –fēcī –fectus: to stain, infect</p>	<p><b>libellus</b> –ī <b>m.</b>: little book</p>
<p><b>misellus</b> –a –um: wretched</p>	<p>12 <b>ēventus</b> –ūs <b>m.</b>: event; outcome</p>
	<p>14 <b>dissimilis</b> –e: dissimilar</p>

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- 9 **miserī...cāsūs**: objective genitive (AG 347).
- 10 **Trīstibus**: i.e. Ovid’s *Tristia*, and the misfortunes he commemorates in the work.  
**misella**: agrees with the implied subject of *īnficior*, i.e. Weston. Ovid often describes himself as “wretched,” e.g. *miser Ovidius* (*Tr.* 5.2.25).
- 11 **Ultima...prīmī...documenta libellī**: The first book of Ovid’s *Tristia* ends with an epistolary poem (1.11) set during Ovid’s difficult voyage away from Rome, in which the poet is writing on a ship buffeted by winter storms. The collection begins with a reference to his “little book” (*parve...liber*, *Tr.* 1.1.1); cf. Weston’s *libellī*.
- 12 **ēventūs...parēs**: supply *esse*.  
**fātī utriusque**: “of both (of our) fates.”
- 13 **mea...tempora**: “my circumstances.”
- 14 **causa... ipsa**: subject of *det*, concessive subjunctive with *quamvīs* (AG 440).  
 While the details of Weston’s life differ from Ovid’s, she perceives a fundamental similarity in their conditions.

quī tē Sarmaticās mēnsis prōiēcit in ōrās, 15  
 p̄rīma īdem fātī vīsus orīgo meī.  
 Missus in exilium freta per dīversa luistī  
 suppliciō culpam tū graviōre tuam:  
 exsul ego heic dūdum peregrīnae supplico terrae,  
 quae mala dat quōvīs horridiōra fretō. 20

15 **Sarmaticus –a –um:** Sarmatic  
**mēnsis –is m.:** month  
**prōiēcō –ere –iēcī –iectus:** to toss out  
**ōra –ae f.:** shore, coast  
 16 **orīgō –inis f.:** origin  
 17 **fretum –ī n.:** strait, channel; sea  
**luō –ere –uī –ūtus:** to pay for  
 19 **exsul –ulis m.:** an exile, banished  
 person

**dūdum:** some time ago  
**peregrīnus –a –um:** foreign  
**supplicō –āre:** to kneel down,  
 beseech  
 20 **quīvīs quaevīs quodvīs or**  
**quidvīs:** who or whatever, any  
**horridus –a –um:** rough

15 **quī:** take *mēnsis* as antecedent.

**Sarmaticās...in ōrās:** the shores of the Black Sea, which were occupied by the Sarmatians.

**prōiēcit:** recalls Ovid’s language in *Tristia* 1.11.35: *iator in indomitō brūmālī lūce profundō* (“I am thrown into the ungovernable vast winter light”).

16 **īdem...vīsus [est]:** “seemed the same”; *mēnsis* remains the subject.

17 **missus in exilium:** describes the subject of *luistī*, i.e. Ovid.

**freta per dīversa:** cf. *Ov. Tr.* 1.10.13, *per freta longa*. Ovid was sent over different (*dīversa*) seas.

19 **heic:** = *hīc*.

**peregrīnae...terrae:** dative with the verb *supplico* (*o* shortened); note the wordplay with the noun *supplicium* in line 18.

20 **quōvīs...fretō:** ablative of comparison with *horridiōra* (AG 406), “than any sea.”

Tē piger hospitio profugum rigor excipit Ursae,  
quā iacet extrēmō terra subācta gelū:  
Arctophylax nostrō nōn multum ā vertice distat:  
longaque Phoebum ātrīs nūbibus addit hyems:

21 **piger –gra –grum:** sluggish,  
numbing

**hospitium –iī n.:** hospitality

**profugus –a –um:** fugitive, exiled

**rigor –ōris m.:** chilliness; rigidity,  
severity

**ursa –ae f.:** bear, Ursa (constellation)

22 **subigō –ere –ēgī –āctus:** to drive  
under

**gelu –ūs n.:** frost, cold, ice

23 **Arctophylax –acis m.:** the  
Bear-keeper, a constellation, usually  
called Boötes or Bearward

**vertex –icis m.:** peak, summit,  
zenith; head

**distō –āre:** to stand apart; be distant

24 **āter –tra –trum:** black

**nūbēs –is f.:** cloud

21 **piger...rigor:** “numbing coldness,” subject of *excipit* (“receives”).

**hospitiō:** “in the land”; ablative with *excipit*; the sense of “hospitality” leads to the place where hospitality occurs and so e.g. an inn or country.

**Ursae:** the constellation of Ursa Major, the Great Bear, which Ovid mentions in *Tristia* 1.11.15.

22 **quā:** “where.”

23 **Arctophylax:** a northern constellation, better known as Boötes.

**nostrō:** poetic plural for singular, “my.”

**nostrō...ā vertice:** refers to the sky under which Weston writes.

24 **Phoebum:** i.e. the sun.

**ātrīs nūbibus:** indirect object of *addit*; i.e. the sun is blocked by the clouds.  
**hyems:** = *hiems*.

una tibi Nērēi movet inclēmentia bīlem, 25  
 quam tamen amplexū vel Thetis ūna levat.  
 In mē perpetuōs armat fera turba furōrēs.  
 Āh dolor! In mē aditūs impetus omnis habet!  
 Scībentī cartam feriunt tibi gurgitis undae:  
 et mea, sed lacrymīs, scīpta rigāta madent. 30

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25 Nērēūs –eī m.:	Nereus	furor –ōris m.:	fury, madness, passion
inclēmentia –ae f.:	mercilessness	28 aditus –ūs m.:	an approach; access
bīlis –is f.:	bile, anger	29 charta –ae f.:	papyrus, paper
26 amplexus –ūs m.:	an embrace	feriō –īre:	to hit, to strike
Thetis –idis f.:	Thetis	gurgēs –itis m.:	whirlpool, sea
levō –āre:	to raise; make light	30 rigō –āre:	to moisten
27 armō –āre:	to equip, arm	madeō –ēre –uī:	to be wet

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25 Nērēi: genitive limiting *inclēmentia*; Nereus was a sea god, and so can be used metonymically for maritime weather and storms.

26 Thetis: a sea nymph and daughter of Nereus.

27 In mē: “against me.”

28 aditūs: accusative plural (AG 92).

29 Scībentī...tibi: “as you are writing,” dative of reference or disadvantage (AG 376).

cartam: = *chartam*; object of *feriunt*.

30 et...madent: Weston alludes to *Tristia* 3.1.15–16, in which Ovid mentions his tear-stained books, *littera suffūsās quod habet maculōsa litūrās / laesit opus lacrimīs ipse poēta suum* (“because the stained letter bears tear-soaked smudges, this poet has harmed his own work with his tears”).

Propria tū deflēs incommoda: mē omnia sōlam,  
quae vix ingenuae sunt toleranda, gravant.  
Tū patriam incolumēs patriae sed linquis amīcōs:  
mī pater et patriī hīc interiēre larēs.

---

31 **dēfleō –ēre –flēvī –flētus:** to weep over  
**incommodus –a –um:** unsuitable; inconvenient  
32 **ingenuus –a –um:** free-born  
**tolerō –āre:** to endure  
**gravō –āre:** to burden, load

33 **incolumis –e:** uninjured, unharmed  
**linquō –ere līquī:** to leave  
34 **patrius –a –um:** paternal, of the father  
**intereō –īre –īī –itus:** to perish  
**lar laris m.:** household god; hearth, home (pl.)

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31 **mē omnia sōlam...gravant:** read *omnia gravant mē sōlam*.

32 **quae:** *omnia* is its antecedent.

**ingenuae:** dative of agent with the passive periphrastic, *sunt toleranda* (AG 195). Weston uses this term—which originally referred to a native or free-born person—to imply a higher social status, “a lady.”

33 **Tū...amīcōs:** understand as *Tū linquis patriam, sed linquis patriae amīcōs incolumēs*. **patriae:** genitive, limiting *amīcōs*, “the fatherland’s friends”; but idiomatically we could understand as stressing where the friends were safely left, i.e. “in the fatherland.”

34 **mī:** = *mihī*.

**interiēre:** syncopated 3rd person plural perfect < *interīre*.

**larēs:** in ancient Rome, the Lares were household gods. Here, the word is used to refer to a household.

Sauromatae īnfestant crēbrīs tibi cūncta rapīnīs: 35  
 et mihi, quae nōn dat, gēns furibunda rapit!  
 Noxia fēcistī tū lūmina: et artis honōrem  
 laesistī: poenās carmen et error habet:  
 prō pietāte mihī crūdēlis reddita mercēs:  
 culpa etenim tantī nūlla probāta malī. 40

35 **Sauromātae –ārum m.:** the  
 Sarmatians

**īnfēstō –āre:** to disturb

**crebēr –bra –brum:** numerous,  
 repeated

**rapīna –ae f.:** robbery, pillage

36 **furibundus –a –um:** raging,  
 frenzied

37 **noxius –a –um:** guilty, hurtful

39 **crūdēlis –e:** unfeeling, cruel

**mercēs –ēdis f.:** payment

40 **etenim:** and indeed

35 **Sauromatae:** the Sarmatians were the people local to Tomis, of whom in *Tristia* 5.7 Ovid writes, *in quibus est nēmō, quī nōn cōr̄ȳtōn et arcum tēlaque vīpereō lūrida felle gerat* (“among them there is no one who does not carry a quiver and bow and arrows yellow with snake venom”). In *Pont.* 1.2.77, Ovid also laments the savagery of the *Sarmaticae gentēs*; note *gēns furibunda* in line 36.

36 **quae nōn dat:** substantive phrase; object of *rapit*. Take *gens* as implied subject of *dat*.

37 **Noxia...lūmina:** supply *tua*; “you made your eyes guilty.”

**lūmina:** “eyes” < *lūmen –inis n.*

**artis:** supply *tuae*; refers both to Ovid’s poetic craft and his work, the *Ars Amatoria*.

38 **carmen et error:** Weston quotes Ovid’s famous confession in *Tristia* 2.207, *perdiderint cum mē duo crīmīna, carmen et error* (“since two crimes ruined me: a poem and a mistake”). The *carmen* is his *Ars Amatoria*, or “Art of Love,” a poetic pickup manual for Roman men and women, but the *error* remains a mystery.

**habet:** “cause” or “endure”; an unusual sense of *habēō*.

39 **reddita:** supply *est*.

40 **probāta:** supply *est*.

Iamque tuī tēcum poterat querimōnia lūctūs  
fortia Magnanimī frangere corda virī.

Quem nōn et tenerae moveant lāmenta puellae,  
damnaque barbaricīs vix superanda Getīs?

Ergo tuō liceat mea fāta dolēre dolōre! 45  
Āh melior quantō sors tua sorte meā est!

---

41 <b>querimōnia</b> –ae f.: complaint	44 <b>barbaricus</b> –a –um: foreign,
42 <b>magnanimus</b> –a –um: great-spirited	barbaric
43 <b>lāmentum</b> –ī n.: wailing, weeping; lament	<b>Getae</b> –ārum m.: Getae (tribe)

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41 **tuī...lūctūs**: genitives, limiting *querimōnia*.

41–42 **Iamque...virī**: understand as *Iamque tēcum querimōnia tuī lūctūs poterat frangere fortia corda Magnanimī virī*. Ovid was not, in fact, successful in persuading Augustus to rescind his exile. Line 42 is an example of the so-called “golden line,” described by the poet Dryden as, “two Substantives and two Adjectives with a Verb betwixt them to keep the peace.”

44 **Getīs**: a tribe that neighbored the Sarmatians; dative of agent with *superanda*.

45 **tuō...dolōre**: ablative of means (AG 409).

**liceat...dolēre**: supply *mē*, “let it be permitted (for me) to grieve through your sorrow.”

**dolēre dolōre**: an example of polyptoton, in which words derived from the same root are repeated in different grammatical forms or cases.

46 **melior quantō**: “how much better.”

[1.35] IŌANNI LEŌNĪ prō carminum Nātālītīōrum  
ēditīōne

Sī tibi sunt Mūsae, sī sunt tibi carmina cūrae,  
IĀNE, vidē, mea quid Calliopēia velit.

---

Title Iōannus –ī, m.: Johannes

ēditīō –ōnis f.: account; edition

Leō –ōnis m.: Leo

2 Iānus –ī m.: John, Johannes

nātālīcius –a –um: of a birthday

Calliopēia –ae f.: Calliope

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This is the only evidence for an edition of birthday poems by Johannes Leo, Elizabeth Jane Weston’s husband, reminding us both of the prevalence of Latin poetry among educated individuals of the time, as well as how much amateur Latin has been lost. Weston’s cleverly-crafted, concise poem serves as a not-so-humble poetic introduction to more of her work, as well as an indication of the importance of reciprocal criticism and artistic support and the role that men played in the editing and dissemination of Weston’s works.

Title **Nātālītīōrum**: = *Nātālīcīōrum*.

1 Notice the wordplay and repetition of *Sī tibi sunt... sī sunt tibi*.

**tibi**: dative of possession (AG 373), “(there are) for you.”

**cūrae**: dative of purpose, “(a source of) care.”

2 **IĀNE**: vocative, i.e. Johannes Leo.

**mea...Calliopēia**: “my Calliope.” Calliope was the muse of poetry and eloquence.

Weston is inviting her husband to edit her work.

Sunt mihi dē Chrīstī nāscētis carmina cūnīs  
condita, perpetuīs sūbiciēda typīs.

Haec cūrae committo tuae: tū prōspice sollers 5  
ut dēs Chalcogrāphō. Sint quoque digna legī.

Sī quid inest dūrī, cēdēns ēmolliet aetās:  
tū tamen, ut crēscat Mūsa pusilla, favē.

---

3 cūnae –ārum f.: cradle	sollers –ertis: skilled, expert
4 subiciō –ere –iēcī –iectus: to submit, subject	6 chalcographus –i m.: printer
typus –ī m.: type, model, specimen; (piece of) printing type	7 īnsum –esse –fuī: to be in
5 prōspiciō –ere –spexī –spectus: to look to; provide	ēmolliō –īre –iī –ītus: to soften
	8 pusillus –a –um: little
	faveō –ēre favī fautus: to favor

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3 **mihi**: dative of possession, “(there are) for me,” i.e. “I have.”

**dē...cūnīs**: “cradle,” but idiomatically “ready for the press.” The English word for an early printed book, “incunable,” comes from the Medieval Latin *incūnābula*, “swaddling clothes” or “cradle.” Weston refers to *Parthenica* 2.1, “A Meditation and Thanksgiving for the Birthday of Our Savior.”

**Chrīstī nāscētis**: genitives, limiting *cūnīs*.

4 **condita**: “prepared,” but also “hidden away”; modifying *carmina* in line 3.

**perpetuīs typīs**: dative with *subiciēda*, “to perpetual (permanent) type (printing).”

**subiciēda**: gerundive (AG 500), “to be subjected.”

5 **sollers**: describing the subject and addressee, Johannes Leo.

6 **ut dēs Chalcogrāphō**: purpose clause (AG 531). Supply *haec* as direct object.

**Sint**: hortatory subjunctive (AG 439).

**legī**: passive infinitive, “to be read.”

7 **quid**: = (*ali*)*quid*, limited by *dūrī*, partitive genitive (AG 346), “anything (of) harsh.”

**cēdēns...aetās**: “the passing (of) time.”

8 **ut crēscat**: purpose clause.

**favē**: imperative.

[1.36] AD EUNDEM

Quid tibi prō dōnīs, LEO concelebrande, refundam?

Vincula quōve mihī sunt solvenda modō?

Nīl superesse reor, dignē quō mūnera pēnsem,

nexibus et dīcar iūre solūta tuīs.

---

1 **Leō –ōnis m.:** Leo

**concelebrō –āre:** to celebrate, extol

**refundō –ere –fūdī –fūsus:** to pour  
back; repay

3 **pēnsō –āre:** to weigh; repay,  
compensate

4 **nexus –ūs m.:** a fastening; debt  
**iūre:** rightly, justly

---

This jesting poem, like the one before it, is addressed to Weston’s husband, Johannes Leo (thus *ad eundem*). Consider how this poem would be read differently if it was originally written before or after Weston married Johannes Leo.

1 **refundam:** deliberative subjunctive (AG 443).

2 **quōve:** *quō* + *-ve* enclitic, “or in what manner (*modō*).”

**solvenda:** gerundive (AG 500), “ought to be loosened,” with dative of agent, *mihī*.

3 **Nīl superesse:** indirect statement, introduced by *reor* (AG 577).

**pēnsem:** potential subjunctive (AG 446), “by which I might repay.”

4 **nexibus...tuīs:** a continuation of the relative clause introduced in line 3.

**dīcar:** “I might be said (to be)”;

**nexibus:** *nexus* could describe a personal or legal obligation voluntarily taken up by an individual; in antiquity it referred to the state of debt-bondage.

Sed restat (quod sp̄ero) diēs, quā Nūmine dextrō 5  
prō meritīs poterō pār retulisse tuīs.  
Temporis intereā quidnī tibi vīncta manērem?  
Sīc tamen ut doctōs, IĀNE, revincit amor.

---

5 **restō –āre –itī:** to remain

7 **intereā:** meanwhile

**vīnciō –īre vīnxī vīnctus:** to bind

8 **Iānus –ī m.:** John, Johannes

**revīnciō –īre –vīnxī –vīnctus:** to

bind fast

---

5 **quod sp̄ero:** “this is something I hope.”

**quā:** antecedent is *diēs*, i.e. “when” or “on which.”

**dextrō:** “favorable.”

6 **pār retulisse:** “to return equally,” i.e. “to repay.”

7 **Temporis:** an unusual usage, perhaps genitive of specification, limiting and emphasizing *intereā*, “in the course of time”; i.e. “in the meantime.”

**quidnī:** = *quid* + *nī*, “why not?” (L&S *quid* II.B.3).

**manērem:** deliberative subjunctive.

8 **Sīc tamen:** “but only bound in such a way,” the sentence has concessive force (AG 526); *Sīc* refers back to *vīncta* in line 7.

**ut:** “as.”

**IĀNE:** vocative of Johannes.

## [1.40] AD EUNDEM BALDHOVENIUM

Sunt indigna quidem celebrī mea carmina praelō:  
carmina turbātae plēraque mentis opus.  
Sed quia commendās, et vātibus illa probantur,  
iūdice tē tacitō prōsiliēre locō.

---

Title <b>Baldhōvenius –ī m.:</b> Baldhoven	3 <b>commendō –āre:</b> to entrust, recommend, approve
1 <b>indignus –a –um:</b> unworthy (of) (+ abl.)	4 <b>tacitus –a –um:</b> silent
<b>celeber –bris –bre:</b> famous	<b>prōsiliō –īre –uī:</b> to leap or spring forth
<b>prēlum –ī n.:</b> (printing) press	

---

Weston had previously complained of writer's block (1.37) and lamented her troubles (1.38) to her friend, patron, editor, and former suitor, George Martin von Baldhoven. This poem highlights Baldhoven's role in the publishing of Weston's work, and how she hopes her poems may convince the emperor to aid her family.

1 **indigna:** predicate adjective with *carmina* (AG 285.2), "poems unworthy of."

**celebrī...praelō:** ablatives with *indigna*.

**praelō:** < *prēlum*.

2 **turbātae...mentis:** genitives limiting *opus*, the predicate nominative.

3 **vātibus:** "by poets"; presumably other correspondents who have seen drafts of Weston's poetry.

4 **iūdice tē:** ablative absolute or ablative of specification (AG 418); *tē* refers to Baldhoven.

**tacitō...locō:** "in a discreet place"; i.e. in a humble publication, not from a "famous press" in line 1. Weston's *Poemata*, in which this poem first appeared, was published by Wolfgang Richter, a prominent publisher in Frankfurt. Her *Parthenica* would be published by the printing house of Paulus Sessius, one of Prague's foremost publishers.

**prōsiliēre:** = *prōsiliērunt*.

Baldhōvī, cūrae tibi ut esse vidēmus, habēbis; 5  
nē sit quod nocuus felle profānet acor.  
Nam gemitūs inter RŪDOLPHĪ Caesaris ōrō  
auxilium, et vītae fāta sinistra gemō!

---

6 **nocuus** –a –um: hurtful, injurious  
**fel fellis n.:** gall, bile  
**profānō** –āre: to render unholy,  
desecrate, sully  
**acor** –ōris m.: sourness, bitterness

7 **gemitus** –ūs m.: groaning; lament  
**Rudolphus** –ī m.: Rudolph  
8 **sinister** –a –um: left; wrong,  
unfavorable, evil  
**gemō** –ere –uī –itus: to groan, sigh

---

5 **Baldhōvī:** vocative.

**cūrae tibi...esse:** *cūrae* is a dative of purpose, “to be a (source of) concern for you” (AG 382). The same construction opens 1.35.

**ut:** “since.”

**habēbis:** future; i.e. Weston will entrust her poetry to Baldhoven for publication.

6 **nē sit:** negative hortatory, “let it not be (anything).”

**quod...profānet:** relative clause of characteristic, “of the kind that noxious bitterness would sully”; *quod* is the object of *profānet*.

7 **gemitūs:** plural object of *inter*.

**RŪDOLPHĪ Caesaris:** limits *auxilium*; Weston is suffering and the emperor is capable of granting aid.

8 **vītae:** i.e. *meae vītae*.

Det veniam Lēctor, bīlemque coerceat hostis,  
dummodo versiculīs vēra revolvo meīs. 10  
Audiat innocuae Caesar suspīria Nymphae:  
et dīcat: “vōtīs, WESTONI, digna ferās.”

---

9 <b>venia</b> –ae f.: pardon, favor	<b>revolvō</b> –ere –ī –volūtus: to roll back; rehearse, review
<b>lēctor</b> –ōris m.: reader	11 <b>innocuus</b> –a –um: harmless
<b>bīlis</b> –is f.: bile, anger	<b>suspīrium</b> –iī n.: sigh
<b>coerceō</b> –ēre –uī –itus: to enclose, control	<b>nympha</b> –ae f.: nymph; bride; young woman
10 <b>dummodo</b> : while	12 <b>Westis Westidos</b> f.: Weston
<b>versiculus</b> –ī m.: little verse	

---

9 **Det veniam Lēctor**: first of several hortatory or optative subjunctives, “may the reader grant (me) this favor.”

**hostis**: subject of *coerceat*.

10 **vēra**: substantive, “true things,” or “the truth.”

11 **Nymphae**: i.e. Weston, in her persona as the “English Maiden.”

12 **vōtīs**: ablative with *digna*, see line 1.

**WESTONI**: vocative of a Greek-inspired version of her name: *Westis*.

**digna**: i.e. “worthy rewards.”



## Chapter 2

### Friends & Patrons

[1.1] AD DĪVUM RŪDOLPHUM II. Invictissimum  
Rōmānōrum Imperātōrem Dn. [Dn.] Clēmētissimum

Ut DEus in caelīs libāmina sacra clientum  
suscipit, et placidē mūnera parva capit;  
sīc, DEus in terrīs, CAESAR, cui sīdera rīdent,  
Westoniae servās suscipe prīmitiās.

---

Title <b>Rūdolphus –ī m.:</b> Rudolph	<b>cliēns –entis m.:</b> client (of a patron), follower
<b>invictus –a –um:</b> unconquered	
<b>Rōmānus –a –um:</b> Roman	2 <b>placidus –a –um:</b> gentle, calm
<b>clēmēns –entis:</b> merciful	4 <b>servus –a –um:</b> servile, humble
1 <b>libāmen –inis n.:</b> libation; sacrifice	<b>prīmitiae –ārum f.:</b> the first fruits; first offerings

---

Weston wrote this poem as an appeal to the Emperor, Rudolph II, to secure the restoration of her family's property. To win his favor, she compares him to God. As she does in many of her supplicatory poems, Weston assumes an affectation of modesty.

Title **Dn.:** *Dominus*. The repetition of *Dn.* stems from careless editing of a longer title in the *Poemata*, where Rudolf was also called the lord and king of Bohemia and Hungary.

1 **Ut:** “just as,” coordinate with *sīc* in line 3.

**clientum:** genitive plural, limiting *libāmina sacra*.

2 **parva:** “modest” or “humble;” the sense is not derogatory.

3 **DEus...CAESAR:** i.e. Rudolph II.

**cui:** dative of interest, describing who is receiving the stellar smile.

4 **suscipe:** imperative.

Sī solet auxilium differre IEHŌVA rogantī 5  
saepius, ut mage sit nostra probāta fidēs,  
spēro nec addubitō quīn, post tot vōta, salūtem  
nunc ō nunc parilī Tū ratiōne ferēs.  
Ut DEus in coelīs bonus est, precibusque movētur;  
sīc mea, DĪVE, tuā spēs requiēscit ope. 10

---

5 **Iehōva –ae m.:** Jehovah, i.e. God 10 **requiēscō –ere –quiēvī –quiētus:**  
7 **addubitō –āre:** to doubt, hesitate to rest  
8 **parilis –e:** equal, like

---

6 **saepius:** “rather often”; note enjambment.

**ut...sit...probāta:** “might be tested”; *nostra fidēs* is the subject.

**mage:** < *magis*; “more” or “better.”

7 **quīn:** in Classical Latin we would expect a subjunctive (*ferās*) after *nec addubitō quīn* (or a future infinitive after *spēro*), but Weston uses a future indicative (*ferēs*).

8 **ō...Tū:** i.e. the emperor; the capitalization further associates Rudolf with God; the vocative phrase is intertwined in the sentence.

9–10 **Ut...sīc:** see note on *ut* in line 1.

**coelīs:** = *caelīs*, the spelling that was used in line 1; such shifts are not uncommon.

10 **DĪve:** vocative; Weston tries to inspire Rudolph II to be as generous as God.

**spēs:** nominative agreeing with *mea*.

**requiēscit:** “finds rest,” “finds consolation.”

Ergo tibi, Patrī Patriae, mundīque MONARCHAE,  
ingeniū foetūs, mūnera p̄rīma, dicō.  
Accipe fronte piā, nec parvula rēiice, CAESAR:  
interdum parvīs grātia magna subest.

---

11 <b>monarcha</b> –ae m.: monarch	<b>reiciō</b> –ere –iēcī –iectus: to throw back; reject
12 <b>fētus</b> –ūs m.: offspring	14 <b>interdum</b> : sometimes
<b>dicō</b> –āre: to devote, dedicate	<b>subsum</b> –esse –fui: to be under, be hidden within
13 <b>parvulus</b> –a –um: very small	

---

11 **Patrī Patriae**: “Father of the Fatherland”; this characteristic Roman honorific associates Rudolf with Roman luminaries, like Cicero and Augustus.

**mundīque MONARCHAE**: in apposition to *Patrī Patriae* and *tibi*.

12 **ingeniū foetūs**: “offspring of my genius,” in apposition with *mūnera p̄rīma*.  
**foetūs**: = *fētus*.

**mūnera p̄rīma**: Weston’s poem is both the offering and the means of publicizing the offering.

**dicō**: “I dedicate.”

13 **fronte piā**: “with a pious expression.”

**parvula**: diminutive form of *parva*, “these trifles.”

14 **subest**: *sub* + *est*, “are (hidden) among,” with dative, *parvīs*.

Exaudi miseram: tristem solāre Camaenam: 15  
adfer et optātam, quī potes ūnus, opem.

S. S. C. M.

Humillima Cliēns

Elisabetha Jōh. West.

Virgō Angla

---

15 **exaudiō** –īre –īvī –ītus: to hear  
**Camēna** –ae f.: Latin prophetic  
nymph, Muse

Colophon **humilis** –e: humble  
**Anglus** –a –um: English

---

15 **Exaudi**: imperative.

**miseram**: “wretched” (woman), i.e. Weston.

**solāre**: imperative < *solārī*.

**Camaenam**: = *Camēnam*; the Latin Muse, i.e. Weston’s artistic ability.

16 **adfer**: imperative.

**ūnus**: “alone.”

Colophon **S. S. C. M.**: = *Suae Sacrae Caesareae Maiestātī*, “To his Holy Imperial Majesty.”

## 1.11 EĪDEM

Pellegat haec Caesar, BARVĪTĪ, scrīpta, rogāmus:

Augustum miserīs auxiliūque ferat.

Sic DEUS in rēbus tibi trīstibus applicet aurēs,

spondeat et vōtīs prōspera fāta tuīs.

---

1 **pellegō -ere -lēgī -lectus:** to read  
through

**Barvītius -ī m.:** Barvitz

**scrīpta -ōrum n. pl.:** writings,  
works (in poetry or prose)

2 **Augustus -a -um.:** august; imperial

3 **applicō -āre -āvī/-uī -ātus/itus:**  
to apply to, place to/near

4 **spondeō -ere spondī spōnsus:**  
to make a solemn promise

**prōsperus -a -um:** favorable,  
auspicious

---

The third of four poems in a sequence addressed to Johannes Barvitz, a Dutch lawyer who was Rudolf II's private secretary and a prominent patron of poets. Weston's poems seek patronage from Barvitz and access to Rudolf II.

1 **Pellegat:** subjunctive in an indirect question introduced by *rogāmus*.

**BARVĪTĪ:** vocative.

2 **Augustum:** adjective, "Augustan," i.e. "imperial."

**-que:** introduces the clause in the entire second line; postponed for metrical reasons.

3 **applicet aurēs:** optative subjunctive, "may God lend his ears."

[1.34] Clārissimō Virō, Dnō GEORGIŌ CAROLIDAE ā  
Carlsbergā, Cīvī Pragensī, artium liberalium Magistrō,  
et Poētae Caesareō

Carmina nātālem nātī celebrantia CHRĪSTĪ  
quae mihi sunt celerī dēproperāta manū,

---

Title Georgius –īī m.: George	Caesareus –a –um: of Caesar,
Carolides –ae m.: Carolides	imperial
Carlsperga: Karlsberg	1 nātālis –is m.: birthday
Pragensis –e: (of) Prague	2 dēproperō –āre: to complete in
liberālis –e: gentlemanlike	haste

---

In this poem for George Carolides, the imperial court poet, Weston refers to a poem she had previously sent and claims that its merit comes from the topic on which she writes and the nature of poetry rather than from her own skill.

Title Dnō: *Dominō*.

**artium liberalium:** during Weston’s lifetime the “liberal arts” meant learning in science, classical literature, history, and philosophy; and assumed a mastery of Latin, the preeminent language of scholarship.

1 **nātālem:** object of *celebrantia*.

**nātī:** genitive, perfect passive participle with *CHRĪSTĪ*; by placing *nātālem* and *nātī* adjacent to each other, Weston uses polyptoton to emphasize the birth of Christ.

2 **quae:** antecedent is *carmina* in line 1.

**mihi:** dative of agent with a perfect passive, a construction commonly found in Neo-Latin authors.

faemineō cernis titubāre profecta cerēbrō,  
at minus admīror cōnsonuisse tibi.

Nam velutī numerīs, sī quae concinnior ōda est, 5  
quae nusquam raucīs errat inepta sonīs,

---

3 **fēmineus** –a –um: feminine

**titubō** –āre: to waver, stagger

**prōficiō** –ere –fēcī –fectus: to advance

**cerēbrum** –ī n.: brain

4 **admīror** –ārī: to admire, wonder

**cōnsonō** –āre –uī: to resound; to  
sound together

5 **concinnus** –a –um: neat, elegant

**ōda** –ae f.: song, ode

6 **nusquam**: nowhere, never

**raucus** –a –um: harsh-sounding,  
noisy

**ineptus** –a –um: silly, awkward

**sonus** –ī m.: sound

---

3 **faemineō**: = *fēmineō*.

**cernis**: introduces indirect statement: (*carmina*) *profecta faemineō cerēbrō titubāre*.

4 **minus**: adverb with *admīror*; “I’m not surprised.”

**cōnsonuisse**: perfect infinitive, “agree with” or “please”; the sense of resounding harmony suggests that Carolides approved of the poems’ style as well as their content; *tibi* shows to whom the poems are pleasing.

5 **velutī numerīs**: “as in poetry”; the simile is completed by *nōn aliter* in lines 9–10.

**sī quae**: = *sī (ali)quae*; “as long as the ode is relatively tuneful.”

6 **quae**: antecedent is *ōda* in line 5.

**raucīs...sonīs**: ablative of cause.

aure queat melius concepta placēre vacīvā,  
 etsī hanc Pāstōris vōx modulētur iners;  
 nōn aliter cūncctīs cantandō encōmia Chrīstī,  
 arbitror in numerīs posse placēre meīs. 10  
 Nam variāta animum capiunt, adduntque nitōrem;  
 sīn mala māteriēs, nīl tua Mūsa valet.

---

7 <b>queō</b> –īre –īvī/–īī –itus: to be able	<b>iners</b> –ertis: unskilled, lazy
<b>concipiō</b> –ere –cēpī –ceptus: to produce, conceive; perceive	9 <b>cantō</b> –āre: to sing, play
<b>vacīvus</b> –a –um: empty, void	<b>encōmium</b> –īī n.: praise, eulogy
8 <b>etsī</b> : although, even if	11 <b>variō</b> –āre: to vary
<b>pāstor</b> –ōris m.: shepherd	<b>nitōr</b> –ōris m.: brightness, brilliance
<b>modulor</b> –ārī: to measure; regulate; sing	12 <b>sīn</b> : but if
	<b>māteriēs</b> –ēī f.: material

---

7 **aure...concepta...vacīvā**: “perceived by an ear at leisure”; *concepta* agrees with *ōda*, which remains the subject.

**queat**: potential subjunctive (AG 446).

8 **hanc**: i.e. *ōdam*.

**Pāstōris vōx**: Weston compares herself to an untrained singer; *iners* is a transferred epithet belonging more properly to the shepherd, who would sing while at leisure in the countryside. As with many of Weston’s self-deprecating stances, this contains a more laudatory subtext: shepherds were untrained, but they were also paradigmatic singers of Latin song, as seen in e.g. Vergil’s *Eclogues*.

**modulētur**: deponent, “sings.”

9 **nōn aliter**: completes the simile begun in line 5.

**cūncctīs**: dative with *placēre* in line 10.

**cantandō**: gerund, ablative of means (AG 409); “by singing”; *encōmia* is its object.

10 **arbitror**: introduces an indirect statement, with [*mē*] *posse placēre*.

11 **variāta**: substantive nominative, “different things.”

12 **sīn mala māteriēs**: supply *est*.

**nīl...valet**: “is not at all powerful”; i.e. “is powerless.”

At quid habēs, tenuēs magis exhilarāre Camēnae  
pectora quō possint? Dignius ecquid habēs,  
quam quae prō tōtō sānctissima victima mundō 15  
ante DEUM cecidit, quae mala cūncta tulit?  
Nōn tamen hīs propriae, sed Chrīstī būccina laudis  
esse cupit modicīs Pteris ūsa modīs.

---

13 **tenuis** –e: thin

**exhilarō** –āre: to gladden, cheer

**Camēna** –ae f.: Latin prophetic  
nymph; a Muse

14 **ecquis** –id: anything at all

15 **sanciō** –īre sānxī sānctus: to  
consecrate

**victima** –ae f.: sacrificial victim

17 **būccina** –ae f.: trumpet

18 **modicus** –a –um: moderate,  
modest, temperate

**Pteris** –idos f.: Muse; a daughter of  
Pierus

---

13 **tenuēs...Camēnae**: subject of the relative clause of characteristic introduced by *quō* (AG 534). Weston's Muses (*Camēnae*) are "feeble" (*tenuēs*), but *tenuis* can also denote elegant style.

15 **quam**: "than"; with neuter comparative adjective *dignius*.

15–16 **quae...quae**: the antecedent of both relative clauses is *victima*, i.e. Christ.

16 **ante DEUM cecidit**: referring to the death of Christ.

**mala cūncta**: direct object of *tulit*; i.e. Christ's sacrifices carried (away) "everything bad."

17 **Nōn...propriae, sed Chrīstī...laudis**: "not for her own praise, but for Christ's."

**hīs**: i.e. "by these songs."

**būccina**: = *bucina*: "trumpet"; predicate nominative after *esse cupit*.

18 **modicīs...modīs**: "by her humble means"; ablative with the deponent participle *ūsa*.

**Pteris**: "the Muse"; subject of *cupit*.

Unde placēre DEŌ valeam, iungīque catervae  
 sēdibus in caelī quae radiantis ovat. 20

Haec mihi Mūsārum sit mēta, laborque meārum:  
 ut dīlēcta DEŌ sim, sed amāta bonīs.

Vātibus haud cupiam dīcī praelāta vetustīs,  
 dē celebrī nūllum sēde movēre velim.

19 <b>caterva</b> –ae f.: crowd	23 <b>praeferō</b> –ferre –tulī –lātus: to prefer
20 <b>radiō</b> –āre: to radiate light, shine	
<b>ovō</b> –āre: to shout, celebrate	<b>vetustus</b> –a –um: old
21 <b>mēta</b> –ae f.: turning point, goal	24 <b>celeber</b> –bris –bre: famous

- 19 **valeam**: potential subjunctive, “I may have the strength” or “I may be able to.”  
**catervae**: dative with *iungī*, “to be joined with/to.”
- 20 **sēdibus in caelī...radiantis**: i.e. *in sēdibus caelī radiantis*.  
**quae**: antecedent is *catervae*.
- 21 **mēta**: the turning point in a race, so “the goal.”  
**meārum**: with *Mūsārum*.
- 22 **ut dīlēcta...sim**: result clause; *dīlēcta* takes a dative of reference, “dear to God.”  
**bonīs**: substantive, “the good (people).”
- 23 **haud cupiam**: optative subjunctive, “scarcely would I desire.”  
**dīcī**: “to be said (to be).”  
**vetustīs**: with *Vatibus*; i.e. “the poets of olden times.”
- 24 **dē celebrī nūllum sēde**: Weston claims she doesn’t wish to displace any of the famous classical poets.  
**nūllum**: substantive, “no one.”  
**velim**: hortatory subjunctive (AG 439).

Flōreat ā prīmō postrēmum Lesbia in aevum, 25  
 ac Helicōniadēs quae coluēre DEĀS.  
 Posterior sit adhūc aetās haec nostra, priōrī  
 pār numerum numerō, sed bonitāte prior.  
 Tū vērō teneram quī tantō carmine Mūsam  
 prōsequeris, quī mē vātibus annumerās, 30

---

25 <b>flōreō –ēre –uī:</b> to bloom	28 <b>bonitās –ātis f.:</b> goodness, excellence
<b>Lesbia –ae f.:</b> Lesbia	
26 <b>Helicōniadēs –um f.:</b> inhabitants of Mt. Helicon; the Muses	30 <b>prōsequor –ī –secūtus sum:</b> to follow
<b>dea –ae f.:</b> goddess	<b>annumerō –āre:</b> to count to

---

25 **Lesbia:** referring to the paradigmatic female poet of antiquity, Sappho, who lived on Lesbos.

26 **Helicōniadēs:** with DEĀS, object of *coluēre*. Mount Helicon was said to be the home of the Muses in Greek mythology.

**quae:** antecedent is the implicit subject (“the women”) of inferred plural verb *flōreant*. **coluēre:** = *coluērunt*.

27 **Posterior:** i.e. after the earlier age mentioned in the next line.

**priōrī:** i.e. *priōrī (aetātī)*, dative with *pār*, “equal to the previous age.”

28 **numerum:** syncopated genitive plural, *numer(ōr)um*, limiting the ablative [*in*] *numerō*; “in the number of its numbers”; i.e. in the count or ranking of its meters or poems.

**numerum numerō:** polypoton.

**bonitāte:** ablative of respect or specification.

**prior:** “prior” in the sense of earlier in rank, so “better.” Weston claims that she only hopes to equal the poetic glories of her classical models, since the Christian themes of her poetry will already render it morally superior.

29 **Tū:** vocative, antecedent of relative clauses in this and the next line.

**vērō:** “but.”

dēprecor ā summō dēposcās Nūmine tandem,  
ut sim quālis erat Lesbia — sorte putō.  
Tunc tibi carminibus grātābor, culte Georgī;  
altera tunc prō mē Lesbia vōta feram.

---

31 **dēprecor –ārī:** to ward off by  
prayer  
**summus –a –um:** highest

**dēposcō –ere –poposcī:** to demand  
33 **grātor –ārī:** to congratulate,  
rejoice with

---

31 **dēposcās:** subjunctive in an indirect command, introduced by *dēprecor*; supply *ut*.

32 **ut sim:** purpose clause.

**sorte putō:** “In (respect to her) fame, I mean.” Weston again contrasts her persona as the Christian *Virgō Angla* with the life of her classical model.

33 **tibi:** dative with *grātābor*.

**carminibus:** ablative of means.

**culte:** vocative, “honored.”

34 **altera...Lesbia:** “as another Lesbia,” nominative in apposition with the subject of *feram*, “I shall send prayers (to you).”

### [3.28] Eadem Eīdem

(1) Quotiēs, nōbilissime Baldhōfī, vēritātī haud dissentāneum Plutarchī dictum illud memoriā repetō — “Amīcum aquā et igne magis esse necessārium” — totiēs mihimet ipsa grātulor dē amīcitiā tuā, tam stabilī et perfectā,

---

1 **Baldhōfius** –ī m.: Baldhoven  
**vēritās** –ātis f.: truth  
**dissentāneus** –a –um: disagreeing,  
contrary

**Plūtarchus** –ī m.: Plutarchus  
**dictum** –ī n.: word, saying

**necessārius** –a –um: necessary,  
essential  
**totiēs**: so often  
**grātulor** –ārī: to congratulate, give  
thanks  
**stabilis** –e: steadfast, permanent  
**perfectus** –a –um: complete, perfect

---

This work continues a series of letters from Weston to Baldhoven (*Parthenica* 3.21–32). In this letter, Weston writes about friendship—a common theme of letters at the time. Her discussion of letters exchanged with prominent scholars whom Baldhoven recommended to her provides insight into the connections facilitated by the Republic of Letters (see Introduction IV.A).

1 **quotiēs**: correlative with *totiēs*, “just as often as...I also.”

**nōbilissime Baldhōfī**: vocative.

**vēritātī**: dative of separation, with *dissentāneum*.

**Plutarchī...illud**: Plutarch was a Greek author most famous for writing philosophical essays and paired biographies of famous Greeks and Romans. The Latin version of this saying appears in Erasmus’ *Adagia* 1175, where he quotes a line from Plutarch’s essay, “How to Tell a Flatterer from a Friend” (*Moralia* 51C).

**memoriā**: “from memory.”

**aquā et igne**: ablatives of comparison (AG 406).

**mihimet**: –met intensifies the pronoun; with *ipsa* Weston has crafted an intensely emphatic phrase, “I myself congratulate me myself,” which in Latin flows more naturally than in English.

dē quā (quod rārissimē contigit) temporum locōrumque, quibus sēiungimur, intervāllum, nōn modo prōrsus nihil abstulisse, vērū etiam eandem multō auctiōrem firmiōremque reddidisse videntur. (2) Testantur id nōn solum līterae tuae, hūmāniter amīcēque cōscrip̄tae, sed officia etiam multifāria, quibus ita mē afficis, ut, quotiēs meum referendī studium sorte quādam dūrissimā inhibērī cōgitō, execrer fortūnam meam.

---

1 sēiungō –ere –iūnxī –iūnctus: to separate

intervāllum –ī n.: interval

prōrsus: straightaway; absolutely

firmus –a –um: firm, strong

2 testor –ārī: to call upon, invoke as witness

cōscribō –ere –scripsī –scrip̄tus: to write, compose

multifārius –a –um: manifold, varied

inhibeō –ēre –uī –itus: to hold back

execror –ārī: to curse bitterly

---

1 quod...contigit: "as very rarely happened."

temporum locōrumque: genitives, limiting *intervāllum*.

nōn modo...vērū etiam: correlative phrases, "not only...but also."

nihil: object of *abstulisse*; *nihil* is qualified by *dē quā*, "nothing from this."

abstulisse: perfect infinitive in an indirect statement introduced by *grātulor*.

eandem: i.e. *eandem* (*amīcitiā*).

multō: "by a lot," ablative of degree of difference (AG 414).

videntur: "seem," as often for the passive of *videō*; the plural subject refers to the (distance of) time and space previously mentioned.

2 nōn solum...sed...etiam: correlatives, "not only...but also."

officia: "services."

ut...execrer: = *execrer*; result clause, cued by *ita*.

meum...studium: accusative subject of the indirect statement introduced by *cōgitō*; limited by *referendī*: "my eagerness to repay (you)."

referendī: gerundive.

inhibērī: passive infinitive.

(3) Utinam vel aliquandō darētur occāsio, quōrum nunc verbīs fidem facere gestiō, dīlūcidius rēipsā dēmōnstrandī! (4) Interim prō tantōrum ad mē Virōrum scrīptīs, tuō beneficiō prōcūrātis, immortalēs agō grātiās. (5) Respondeō duābus Epistolīs celebrātissimīs illīs Reīpūbl. līterāriae duumvirīs, D.D. Scaligērō et Douśae.

---

3 **occāsio –ōnis f.:** opportunity

**gestiō –īre –īvī/–īi gestus:** to desire  
eagerly; exult

**dīlūcidus –a –um:** clear

**rēipsā:** in fact

**dēmōnstrō –āre:** to indicate

4 **scrīpta –ōrum n. pl.:** writings

**procūrō –āre:** to attend; care for; obtain

**immortalis –e:** immortal

5 **rēspūblica reīpūblīcae f.:** republic

**duovir –ī m.:** member of a board  
consisting of two people

**Scaliger –ī m.:** Scaliger

**Douśa –ae m.:** Dousa

---

3 **Utinam:** “If only,” introducing an optative subjunctive (AG 441).

**quōrum:** the antecedent is the implicit object of *dēmōnstrandī*.

**fidem facere:** idiomatic, “to prove persuasively.”

**gestiō:** “I am eager.”

**dīlūcidius:** comparative adverb, modifying *dēmōnstrandī*, gerund, limiting *occāsio*.

4 **tuō beneficiō:** ablative of means.

5 **duābus Epistolīs:** ablative of means.

**celebrātissimīs illīs...duumvirīs:** datives; *duumvirī* (= *duovirī*) are any pair of people holding joint power; here metaphoric for the duo of famous scholars.

**Reīpūbl. Līterāriae:** “of the Republic of Letters,” limiting *duumvirīs*; Weston imagines the two preeminent Latin scholars as forming a committee of critics.

**D.D.:** = *Dominīs*.

**Scaligērō:** Joseph Justus Scaliger, a famed scholar who contributed to our knowledge of ancient chronology. Scaliger’s letter to Weston survives (*Parthenica* 3.2).

**Douśae:** Janus Dousa, a Latin poet and the first librarian of the University of Leiden.

In *Parthenica* 3.30, Weston mentions that she has misplaced Dousa’s letters and so they cannot be included in the collection.

(6) Ab Heinsiō, quem ita mihi commendās, nihil vīdī hāctenus. (7) Ad tuās autem ut eā, quā vellem prōlixitāte, hāc occāsiōne respondeam, temporis huiusce, meaeque conditiōnis ratiō minimē patitur.

---

6 **Heinsius –ī m.:** Heinsius  
**commendō –āre:** to recommend

**hāctenus:** thus far; until now  
7 **prōlixitās –ātis f.:** great length

---

6 **Heinsiō:** Daniel Heinsius, a Dutch poet and renowned classicist. A letter from Heinsius to Dousa survives, reminding him that he has missed a deadline for sending Baldhoven a poem in praise of Weston.

**nihil vīdī:** i.e. Weston has not received any letters from Heinsius.

7 **Ad tuās:** i.e. *Ad tuās epistolās*.

**ut...respondeam:** subjunctive after a verb of hindering, *minimē patitur*.

**eā...prōlixitāte:** ablative of manner.

**hāc occāsiōne:** ablative of time when, “on this occasion.”

**ratiō:** “state,” limited by *temporis huiusce, meaeque conditiōnis*.

[8] Quāpropter breuiusculīs hīs utī contentus sīs māiōrem in modum petō; ad singulās Epistolae tuae partēs tibi proximē satisfactūra. Valē. Pragae, 8. Mārtiī 1603. Lugdūnum Batāvōrum.

---

8 **quāpropter**: wherefore; therefore  
**contentus -a -um**: content, satisfied  
**proximus -a -um**: nearest  
**satisfaciō -ere -fēcī -factus**: to satisfy

**Praga -ae f.**: Prague  
**Mārtius -a -um**: March  
**Lugdūnum -ī n.**: Lugdunum  
**Batāvus -a -um**: Batavian

---

8 **breuiusculīs hīs**: i.e. *breuiusculīs hīs (epistolīs)*; *breuiusculīs* is a diminutive of *brevis*, “these teeny tiny (letters).”

**utī contentus sīs**: indirect command, introduced by *petō*.

**māiōrem in modum**: “as (if it were) longer.”

**ad singulās...partēs**: “to every part”; i.e. “to the details.”

**satisfactūra**: nominative feminine participle, agreeing with the implicit subject of *petō*, “I shall satisfy,” with dative.

**Pragae**: “(written) at Prague,” locative.

**Lugdūnum Batāvōrum**: accusative of motion towards, omitted *ad* with city name; modern Leiden, a famed university town in the Netherlands.

[1.41] *Virginī Nōbilī MARGARETHAE  
BALDHOVENIAE, B. MARTIN ā Baldhoven etc. Seniōris  
filiae suāviss. novae nūptae*

MARGARI, quae monitū Frātris tibi carmina prōmam?

In thalamumque tuum vōta precēsque feram?

---

Title <b>Margaretha</b> –ae f.: Margaret	1 <b>Margaris</b> –idos: pearl; Margaret
<b>Baldhovenia</b> –ae f.: Baldhoven	<b>monitus</b> –ūs m.: warning, reminder
<b>Bernardus</b> –ī m.: Bernardus	<b>prōmō</b> –ere <b>prōmpsī</b> <b>prōmptus</b> : to offer
<b>Martin</b> (indecl.): Martin	2 <b>thalamus</b> –ī m.: marriage bed; bedchamber
<b>Baldhoven</b> (indecl.): Baldhoven	
<b>suāvis</b> –e: agreeable, sweet, charming	
<b>nūbō</b> –ere <b>nūpsī</b> <b>nūptus</b> : to marry	

---

This poem is a wedding gift from Elizabeth Jane Weston to Margaret Baldhoven, the sister of her patron, Martin Baldhoven. While not one of her more virtuosic poems (poems such as this were more of a means for Weston to support herself than to show off her poetic skill), it is a pleasantly light-hearted send off for the young bride, filled with punning on Margaret's name.

Title **Virginī...BALDHOVENIAE**: dative of reference.

**B. MARTIN...Seniōris**: "of Bernhard Martin Baldhoven von Baldhoven the Elder."

**filiae...nūptae**: describing *MARGARETHAE BALDHOVENIAE*.

**suāviss.**: = *suāvissimae*.

1 **MARGARI**: vocative, a Greek-inspired form.

**quae...carmina**: object of *prōmam*; *quae* is an interrogative adjective; take also with *vōta precēsque* in line 2.

**monitū**: "urging" or "counsel" rather than "warning." Westonia is not trying to frighten Margaret from marriage!

1–2 **prōmam...feram**: deliberative subjunctives (AG 443).

Nōn alia āc ipsī mihi, quondam Spōnsa, rogārem  
ā Phoebō et Mūsīs, vōta precēsque dabō.

Auspiciīs ineās igitur sacra foedera laetīs:  
et spōnsum vērē, quō redamēris, amēs.

5

Omnibus officiīs illum lēnīre mementō,  
sī vītāre velīs iūrgia crēbra torī.

---

3 **spōnsa –ae f.:** (one promised as) a  
bride; the betrothed

**redamō –āre:** to return love for love,  
love in turn

5 **auspicium –ī n.:** omen, divine  
authority

7 **lēniō –īre –īvī –ītus:** to alleviate,  
appease

**ineō –īre –īvī/–īī –ītus:** to enter

8 **iūrgium –īī n.:** altercation, quarrel

**foedus –eris n.:** contract, treaty

**crēbēr –bra –brum:** thick, crowded,

6 **spōnsus –ī m.:** bridegroom

close; frequent

**torum –ī n.:** bed, couch

---

3 **Nōn alia āc:** “none other than what”; refers back to the *vōta* in line 2 and ahead to the *vōta* in line 4.

**quondam Spōnsa:** “formerly a bride,” here giving authority to her advice and the blessing she is about to give.

**rogārem:** potential subjunctive.

5 **ineās:** hortatory subjunctive.

6 **quō redamēris:** passive potential subjunctive or subjunctive by attraction, “as you are loved,” in a relative clause whose antecedent is *spōnsum*.

**amēs:** optative subjunctive.

7 **lēnīre:** “to comfort”; compare the wedding vow “in sickness and in health.”

**mementō:** future imperative (AG 449).

8 **torī:** “of the marriage bed,” limiting *iūrgia crēbra*.

Est mandāre virī, nostrum esse parēre: marītus  
 est caput, āc ipsī mūtua membra sumus. 10  
 Ut caput est Chrīstus sānctī (sāncta ŪNIO!) coetūs,  
 sīc spōnsum spōnsae fās caput esse suae.

---

9 <b>mandō –āre:</b> to command	<b>coetus –ūs m.:</b> meeting together;
10 <b>mūtua –a –um:</b> shared, reciprocal	sexual union
11 <b>ūnio –ōnis f.:</b> unity, oneness; a pearl	12 <b>fās n. (indecl.):</b> right

---

9 **Est...virī:** “It is for the man;” genitive of characteristic.

**mandāre:** note the irony of Weston using *mandāre* here, since this verb can also mean “to put into writing.” It is the man’s job to *mandāre*, yet Margaret’s brother commissioned Weston to write the marriage advice and poem. Weston often plays with traditional gender roles, especially ones pertaining to a woman’s role in reading and writing.

**nostrum...parēre:** reflective of traditional religious wedding vows of the time; the vows would ask the women “wilt thou obey him, and serve him,” though the man was not asked to command.

10 **mūtua membra:** “shared limbs.” Again Westonia is playing on traditional gender roles and the perception of women.

11 **Ut...sīc:** “as...in this way.”

**ŪNIO:** “oneness.” This couplet engages in a complex triple wordplay. The Trinity defines one God existing in three consubstantial, coeternal divine persons: God the Father, God the Son (Jesus Christ), and God the Holy Spirit. They are three distinct persons sharing one essence, a “holy oneness.” But Weston also engages in wordplay, since an *ūniō* can also refer to a large pearl, or *margarīta*, the name of the addressee. Underneath this surface pun is a further manipulation, as Weston repurposes the idea of “holy union” from Ephesians 5:23, which describes Christ’s union with the Church, to refer to the marital sex (“holy union”) that awaits the virginal Margarita (“holy pearl!”).

Tū sīs gemma virō precīōsa: quod ōmine nōmen  
ipsum MARGARIDOS prōsperiōre notat.

Sit pietās rēctrīx mōrum vītaeque: sine illā 15  
vix fōrmōsa suō est spōnsa futūra virō.

Margaris artificis digitīs quae inclūdatur aurō,  
gestantī semper grātior esse solet;

---

13 **gemma** –ae f.: jewel, gem

**precīōsus** –a –um: precious

**ōmen** –inis n.: omen; destiny

14 **prōsperus** –a –um: favorable,  
auspicious, successful

**notō** –āre: to mark, sign, censure

15 **rēctrīx** –īcis f.: ruler

16 **fōrmōsus** –a –um: beautiful

17 **artifex** –icis m.: artist, craftsman

**digitus** –ī m.: finger

**inclūdō** –ere –clūsī –clūsus: to  
enclose

18 **gestō** –āre: to carry, bear

---

13 **ōmine nōmen**: a play on the Roman phrase *nōmen est ōmen*.

13–14 **ōmine...prōsperiōre**: ablative of quality (AG 415).

14 **MARGARIDOS**: genitive, limiting *nōmen ipsum*; the name Margaret comes from *margarīta*, “pearl.”

15 **Sit pietās rēctrīx**: “May piety be the ruler.”

**illā**: i.e. *pietāte*.

15–16 **Sit...virō**: this is advice that one would expect from a religious and respectable woman to a new bride.

17 **Margaris**: nominative; continuing the play with Margaret/*margarīta*; understand primarily as “a pearl.” This is the beginning of a simile that ends at line 20.

**artificis digitīs**: “by a craftsman’s fingers”; that is, by his skill and labor.

**aurō**: ablative of means.

18 **gestantī**: present active participle, “to one wearing (it).”

sīc ubi virgineōs mōrēs, vītamque gubernant

et pudor et pietās, grātia māior inest.

20

Est speciēs fallax, āc ōrnāmenta cadūcī

corporis: hei! subitō, ceu levis umbra, cadunt.

Sōla manet nōbīs virtūtis fāma superstes:

haec spōnsōs ōrnet dōs pretiōsa satis.

---

19 **virgineus –a –um:** maidenly, of a  
virgin

**gubernō –āre:** to steer; rule

20 **īnsum –esse –fuī:** to be in

21 **fallax –ācis:** deceitful, false,  
treacherous

**ōrnāmentum –ī n.:** equipment;  
embellishment

**cadūcus –a –um:** liable to fall,  
doomed

22 **hei:** Alas! Ah! Oh!

**ceu:** as, just as

23 **superstes –itis:** surviving

24 **ōrnō –āre:** to equip, decorate

**dōs dōtis f.:** gift, endowment; dowry

**pretiōsus –a –um:** expensive, costly

---

19 **ubi:** “when.”

**gubernant:** *pudor et pietās* are the subjects.

21–22 **cadūcī / corporis:** note the enjambment separating the phrase.

21 **Est speciēs fallax:** Here begins the *mementō morī* (literally “remember you are dying”), the ancient Roman and early Christian reminder of the inevitability of death. See Genesis 3:19: “By the sweat of your face you shall eat bread until you return to the ground, for out of it you were taken; you are dust, and to dust you shall return.” In Christian theology, the trope took on a different sense because of the promise of eternal life in heaven.

23 **manet:** note the tense of the verb.

**nōbīs:** dative of advantage (AG 376).

24 **dōs:** subject of *ōrnet*.

Sed quid opus monitīs: ignōsce, PUELLA, puellae! 25  
 Quae restant thalamō, caetera dīcet amor!  
 Vīve! Valē! Spōnsōque tuō sīs gemma: vicissim  
 ille tibī firmam praestet amōre fidem.  
 Sint procul ā vōbīs rixae: concordia lectum  
 servet: et ambōrum sint rata vōta, precor. 30

---

25 <b>ignōscō</b> –ere –nōvī –nōtus: to pardon, forgive (+ dat.)	29 <b>rixa</b> –ae f.: quarrel, brawl
26 <b>restō</b> –āre –itī: to resist	<b>concordia</b> –ae f.: agreement, harmony
27 <b>vicissim</b> : in turn	<b>lectus</b> –ī m.: bed
28 <b>firmus</b> –a –um: firm, strong	30 <b>ambō</b> –ae –ō: both

---

25 **opus**: understand *est*; “is the need” (L&S *opus* III), with ablative, *monitīs*.

**ignōsce**: “pardon,” imperative that takes a dative.

26 **caetera**: = *cētera*.

**caetera...amor**: “love will say the rest”; essentially, “you’ll figure it out!”, referring to marital sex; a sharp tonal difference from the rest of the poem.

27 **Vīve! Valē!**: imperatives, “Live and be well.”

**sīs**: hortatory subjunctive (AG 439). Most of the remaining verbs will also be hortatory commands.

29 **lectum**: < *lectus* –ī m.

30 **ambōrum**: “of you both,” limiting *vōta*.

**sint rata**: “be confirmed,” in an indirect command introduced by *precor*; understand *ut*.

[1.47] IOHANNĪ HELLERŌ I. V. D. ELIS. IO.  
WESTONIA S.

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Title **Iohannis –is m.:** John,  
Johannes

**Hellerus –ī m.:** Heller

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In this witty poem, Weston points out a problem in a hexameter work of Johannes Heller, an Austrian civic official and fellow poet, known for composing a panegyric for Rudolf II in 1598. One of Heller's lines of dactylic hexameter contains seven feet instead of the prescribed six! In his response (*Parthenica* 1.48), Heller attempts to dodge Weston's light-hearted criticism of his verse by evoking the god Vulcan's fall from heaven and subsequent recovery of the limited use of his feet. In *Parthenica* 1.49, Weston repeats her plea for an explanation of Heller's metrical deficiency.

This amusing exchange exemplifies the learned humor that often characterized literary interactions within the Republic of Letters. It also indicates how knowledge of classical conventions was presupposed in poetic circles: Heller is praised for being a "lover of Hesperia," (i.e. classical Italy), and implicitly criticized for deviating from the classical conventions of hexameter. Note, too, Weston's disingenuous self-presentation: she casts herself as student to Heller's teacher and wishes to become more learned by his counsel. Yet clearly Weston knows that hexameter should only contain six feet, and as such her self-effacing tone may be read as jocular rather than genuine. Weston must have previously sent a collection of her poetry to Heller.

Title **I. V. D.:** = *Iūris Utriusque Doctōrī*: a lawyer of both canon and civil law.

**S.:** = *salūtem (dīcit)*.

Sī tibi nostra placent vernantis carmina Mūsae,  
Hellere, Hesperiae cultor, amorque DEAE,  
gaudeo! Nam doctīs laus est placuisse poētīs,  
quōs inter forsān tū numerandus eris.

Fāmae praeco meae es: teneramque favōre poēsīn 5  
virginis (ut versū lūdis et ōre!) iuvās.

---

1 <b>vernō –āre</b> : to flourish, bloom	<b>favor –ōris m.</b> : goodwill
2 <b>Hesperia –ae f.</b> : Hesperia; Italy	<b>poēsis –is f.</b> : poem; poetry
<b>cultor –ōris m.</b> : worshipper; supporter	6 <b>versus –ūs m.</b> : line (of poetry); poetry
3 <b>doctus –a –um</b> : learned	
4 <b>numerō –āre</b> : to count	<b>lūdō –ere lūsī lūsus</b> : to play with
5 <b>praecō –ōnis m.</b> : herald, crier	

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1 **Sī...Mūsae**: Weston opens her poem with interlocking word order; *nostra* modifies *carmina*; *vernantis* is genitive, modifying *Mūsae*; “blooming,” in the sense of “youthful.”

2 **Hellere...cultor...amor**: vocatives.

**Hesperiae...DEAE**: i.e. the Latin Muse. *Hesperia*, literally “the Western place,” is an Ancient Greek term for Italy that is also used in Latin literature, and so for Latin literature itself. This line constitutes a hendiadys, the separation of two words that should be taken together in meaning: “beloved cultivator of the Hesperian goddess.”

3 **placuisse**: perfect active infinitive as a predicate nominative (AG 452), with *laus est*, “it is an honor.”

4 **quōs**: object of *inter*; its antecedent is *doctīs poētīs*, datives with *placuisse*.

**numerandus**: the use of the future passive coupled with *forsān* suggests that Heller is not yet a learned poet, “you may yet be counted.”

5 **favōre**: supply *tuō*; ablative of means with *iuvās* (AG 409).

**poēsīn**: a Greek accusative form < *poēsis*.

6 **virginis**: i.e. Weston.

**ōre**: i.e. Heller speaks well of Weston, in addition to praising her in his poetry (*versū*).

Et tibi quem spondet, Phoebus concēdat honōrem:

et grātēs pariter Mūsicus ōrdo canat.

Quae tamen hexametṛī sint lēgēs carminis, Anglam

addoceās: nam tē disco docente lubēns.

10

Hāctenus est pedibus sēnīs, nec plūribus, ūsa

Mūsa: novī sī quid, dīc mihi, Phoebus habet?

---

7 **spondeō –ēre spondī sponsus:**

to make a solemn promise

8 **grātēs:** thanks

**pariter:** alike

**mūsicus –a –um:** musical, poetic,  
related to the Muses

9 **hexameter –tra –trum:** of six feet;  
hexametric

**Anglus –a –um:** English

10 **addoceō –ēre –docuī –doctus:** to

teach something new

**libēns –entis:** willing

11 **hāctenus:** so far; until now

**sēnus –a –um:** six at a time

---

7 **quem:** antecedent is *honōrem*.

**concēdat...canat:** hortatory subjunctives (AG 439).

8 **Mūsicus ōrdō:** “the choir of the Muses”; *ōrdō* can mean a rank (of soldiers), and so any well-regulated group.

9 **Quae...sint lēgēs:** the indirect question functions substantively as the second object of *addoceās*.

**hexametṛī:** with *carminis*.

10 **Addoceās:** hortatory subjunctive (AG 439).

**tē...docente:** ablative absolute, “while you are teaching.”

**lubēns:** = *libēns*, “willingly.”

11 **pedibus sēnīs:** *pedibus* here refers to metrical feet, of which six are required in a line of hexameter.

**est...ūsa:** < *ūtor, ūtī*; one of several deponents that take the ablative (AG 410).

12 **novī...habet:** *novī* is partitive genitive with *quid* (AG 346), which is shortened for *aliquid* after *sī*. Understand: *dīc mihi sī Phoebus habet (ali)quid novī?*

**dīc:** imperative < *dīcere*.

Dā veniam, quaesō tantum, nōn carpo Poēma:

sed cupiō monitīs doctior esse tuīs.

Hexametrum pedibus carmen sex cōstat: at abs tē 15

sunt septem positī: quā ratiōne? Docē!

---

13 **venia** –ae f.: pardon

**poēma** –atis n.: poem

**quaesō** –ere: to ask, beg

15 **sex**: six

**carpō** –ere –sī –tus: to criticize

16 **septem**: seven

---

13 **Dā veniam**: “pardon me.”

**quaesō tantum**: “that’s all I ask for” (literally “I ask only”).

**Poēma**: i.e. *tuum Poēma*.

14 **monitīs...tuīs**: “by your instruction(s).”

15 **sex**: with *pedibus*.

**cōstat**: “consists of.”

[1.48] ELISABETHAE IOAN. WESTONIAE, IOHANNES  
HELL[E]RUS. S.

Scrīpsistī, memorō saltim: tua pectora tangō:  
dispeream, sī nōn tē, pia Pallas, amem.

Doctō etenim expandās cum cernua pectora plausū,  
nōn moror in similēs mē variāre iocōs.

---

Title **Iohannēs –is m.:** John,  
Johannes

**Hellerus –ī m.:** Heller

1 **memorō –āre:** to say, remember

**saltim:** at least, at any rate

2 **dispereō –īre –iī:** to perish

**Pallas –adis f.:** Pallas; Athena

3 **etenim:** and indeed

**expandō –ere –pandī –pānsus:** to  
spread out, expand, lay forth

**cernuus –a –um:** prone, prostrate

**plausus –ūs m.:** applause

4 **variō –āre:** to vary, diversify;  
adorn with various colors

**iocus –ī m.:** joke

---

Heller responds to Weston's jocular criticism of his meter in 1.47.

Title **S.:** = *salūtem* (*dīcit*).

1 **tua pectora tangō:** i.e. "I am making an impression."

2 **dispeream, sī...amem:** subjunctives in a future less vivid conditional (AG 514.B2): he would perish if he didn't love her, but he does love her so he won't perish.

**pia Pallas:** vocatives, referring to Weston; *Pallas* was an epithet for the Goddess Athena, and so any clever, intelligent woman.

3 **Doctō:** with *plausū*.

**expandās:** subjunctive in a causal cum clause.

**pectora:** i.e. "desires."

4 **mē:** i.e. "my poetry"; object of *variāre*.

Versūs ēnumerōque pedēs in carmine certōs 5  
quōlibet; et sociō pectora, verba, fidem.  
Dēciderat coelō ast Vulcānus garrulus: ille  
illicita assūmsit mūnia forte pedum.

---

5 **versus –ūs m.:** line (of poetry)

**ēnumerō –āre:** to count out;  
enumerate

6 **quōlibet quae– quod–:** whoever or  
whatever you please; any

**sociō –āre:** to join together

**fidēs –is f.:** lyre

7 **dēcidō –ere –cidī:** to fall down;  
fall

**Vulcānus –ī m.:** Vulcan

**garrulus –a –um:** talkative, chatty,  
babbling

8 **illicitus –a –um:** unlawful, illicit  
**assūmō –ere –sūmpsī –sūmptus:** to  
recover, take in addition

**mūnia –ium n.:** duties; use,  
functions

---

5 **certōs:** “steady”; modifies both *versūs* and *pedēs*.

6 **quōlibet:** with *carmine*.

**sociō:** < *sociāre*, “fuse together.”

**fidem:** Weston is playing with the homonyms for “faith” and “lyre.” One would expect the culmination of a tricolon with *pectora* and *verba* to be “faith” (*fidēs –eī f.*), but the context and the reference to poetry in the couplet activates the sense of “lyre” (*fidēs –is f.*, “lyre”).

7 **coelō:** = *caelō*; ablative of origin or place from which.

**ast:** = *at*.

**Vulcānus:** the Roman god of fire, forge, and metalworking.

**ille:** i.e. *Vulcānus*.

8 **illicita...mūnia...pedum:** “the unlawful functions of (his) feet”; i.e. Heller imagines that he is a craftsman like Vulcan, who was disabled after he was thrown from Olympus, but learned to walk again, although with a limp.

**assūmsit:** = *assumpsit*, perfect active indicative.

**forte:** “accidently.”

Somniō et intueor baculō Westonidem euntem:

obstupeō solitās plūripedem īre viās.

10

Ista prosōdiacī nova sint praelūdia Phoebī;

sit mea septēnōs Mūsa imitāta chorōs.

---

9 **somniō** –āre: to dream

**intueor** –ērī –itus **sum**: to look at,  
behold

**baculum** –ī **n.**: stick

10 **obstupeo** –ēre –ui –ītus: to be  
astonished, to be amazed

**soleō** –ēre **solitus**: to be accustomed to

**pluripes** –pedis: with another foot,  
with more feet

11 **prosōdiacus** –a –um: prosodic

(relating to the pattern of sound in  
poetry)

**praeludium** –iī **n.**: prelude

12 **septēnī** –ae –a: seven-fold

**imitor** –ārī: to imitate

**chorus** –ī **m.**: dance; company of  
singers or dancers

---

9 **baculō**: ablative of means, “with a staff”; i.e. walking with “three” feet instead of two, recalling the Sphinx’s famed riddle, in which man walked with a staff (and so three feet) in old age. Heller claims this vision of an aged Weston led him to make use of the extra (metrical) foot. Heller seems to suggest that he found a similar error in a poem by Weston! (see 1.49.10).

10 **plūripedem**: “extra-footed,” understand *Westonidem*, subject of *īre*.

11 **sint**: hortatory subjunctive (AG 439).

**Phoebī**: epithet for Apollo, god of music and poetry, agreeing with *prosōdiacī*.

12 **sit...imitāta**: hortatory subjunctive.

**septēnōs...chorōs**: “the seven-fold choir”; there were seven Pleiades, lovely daughters of Atlas often praised for their harmonious song. Heller is also clearly playing on the seventh foot that he claims to have found in Weston’s hexameter.

Error uterque placet, placet et corrēctio Grāiae?

Dispeream, sī nōn tē, pia Grāia, colam.

Dispeream, sī nōn optem ut tua iūrgia cessent 15

et redeant iūstō prīstina iūra forō.

---

13 **corrēctiō –ōnis f.:** correction

15 **cessō –āre:** to cease

**Grāius –a –um:** Greek, of Greece

16 **prīstinus –a –um:** former

---

13 **Error uterque:** references errors in meter. The first error, lines 7–8, relates to the metaphorical reference of metrical feet; the second error, referenced in lines 9–10, refers to an extra foot in Weston’s first poem.

**corrēctio:** subject of *placet*.

**Grāiae:** “of a Greek maiden,” i.e. Weston (note Greek-inspired accusative form of her name in line 9); this is a reference to Weston’s status as “the tenth Muse” or “the new Sappho.”

14 **Dispeream:** in this and line 15 Heller recalls his opening future less vivid construction in line 2.

15 **ut cessent...et redeant:** present active subjunctives in a substantive clause of desire, in which the clause acts as the object of *optem* (AG 563b). Heller calls for a truce in this (good-natured) war of literary criticism.

16 **iūstō:** with *forō*, “for civil discourse.”

Sed quandō hoc fiet (fiat quod plūrimus optō,  
Westonidī et bene sit vōta do) tempus erit.

Tē Iova, tē Caesar, tē coelī et nūmina terrae  
tē sīc Hellērī, etc.

20

---

19 **Iehova –ae m.**: Jehovah, i.e. God

---

17 **fiet**: future.

**quod**: antecedent is *hoc*; understand *quod plūrimus optō [ut] fiat*.

**plūrimus**: translate adverbially, “greatly.”

18 **Westonidī et bene sit**: “that it will be well for Weston”; another indirect command or substantive clause of desire, acting as the object of *vōta do*; supply *ut*.

**vōta do**: “I give prayers,” i.e. “I pray that.”

**tempus erit**: “that will be the time”; i.e. civility will return to discourse when Weston ceases her scolding.

19 **Iova**: vocative, i.e. Jehovah.

**Caesar**: i.e. the emperor, Rudolf II.

**coelī**: = *caelī*.

20 **sīc Hellērī**: “and likewise Heller’s”; genitive limiting *numina* (as do *coelī* and *terrae*).

**Etc.**: this seemingly abrupt ending was not uncommon in contemporary letter writing. Paradoxically to modern eyes, it shows the reader respect by granting them the agency to expand on the omitted courtesies, while also flattering the reader by acknowledging that they, as a member of the Republic of Letters, would understand what was expected. Humorously, it also produces a line short of feet, the inverse of the error that touched off this exchange.

[1.49] Rēspōnsum ELIS. IOH. WESTONIAE Ad IO.  
HELLĒRUM I. V. D.

Quās scrīpsī, memorō: tetigī tua carmina līmā;  
dispeream, fuerit sī mihi Mūsa iocus.

Sēria quae dīcō, tū dīcis carmine plausum:  
mēns mea nīl, praeter quam probat ōre, probat.

---

Title	rēspōnsum –ī n.: answer, response	2 dispereō –īre –īi: to perish
Iohannēs –is m.:	John, Johannes	iocus –ī m.: joke
Hellērus –ī m.:	Heller	3 sērius –a –um: important, serious
1 memorō –āre:	to remember	plausus –ūs m.: clapping; praise
līma –ae f.:	carpenter's file; (fig.) literary revision	

---

Weston's final response to John Heller regarding the correct form of the dactylic hexameter. Weston evokes characters from classical myth to substantiate her arguments about meter, drawing from Roman examples such as Ovid's *Amores* 1. Weston is careful to take a jocular tone, particularly when using the adjective *rudis* to describe herself.

Title **I. V. D.**: = *Iūris Utriusque Doctōrem*: a lawyer of both canon and civil law.

1 Throughout this poem, Weston recasts phrases from Heller's poem; cf. *Scrīpsistī, memorō saltim: tua pectora tangō* (1.48.1).

2 **dispeream**: hortative subjunctive, recalling Heller's repetition of the same word in *Parthenica* 1.48.14–15.

**mihi**: dative of possession.

**iocus**: i.e. Weston claims that poetry is serious business, although this claim too is in jest.

3 **dīcis**: "you call." Heller has taken Weston's criticism as a sign of the value of his poetry (*carmine plausum*), but Weston reiterates that her words were serious criticism.

4 **ōre**: here, read figuratively as an adverb, "verbally" or "explicitly."

Ut patet: Hexameter pede versus abundat; et hoc est 5  
 vāte quod ā doctō quaero puella rudis.  
 Intereā mihi Vulcānum dē sīdere lāpsū,  
 et minuisse pedem, Mūsa iocōsa refert.  
 Ēsto: tuae vēlet Vulcānus crīmina culpae:  
 at quid WESTONIDĪ pēs nocuisse potest? 10

---

5 <b>hexameter –tra –trum:</b> of six feet	<b>lābor –ī lapsus sum:</b> to glide, slip (down)
<b>versus –ūs m.:</b> line (of poetry)	8 <b>minuō –ere –uī –ūtus:</b> to lessen; damage
<b>abundō –āre:</b> to abound with	9 <b>vēlō –āre:</b> to cover, hide
6 <b>rudis –e:</b> uncultivated; young, new	
7 <b>intereā:</b> meanwhile	
<b>Vulcānus –ī m.:</b> Vulcan	

---

5 **Ut patet:** “as it is clear.”

**pede...abundat:** i.e. Heller’s hexameter has one foot too many.

**et hoc est...quod:** “and this is what.”

6 **vāte:** agreeing with *doctō*; referring to Heller.

**puella rudis:** playful self-deprecation.

7 **Vulcānum:** Weston refers to the god Vulcan (Hephaestus in Greek myth). Vulcan is often portrayed as having a lame foot; some stories say he was born with it and some say he injured it when he was thrown from Mount Olympus. Weston recalls Heller’s use of Hephaestus’ disability to comment on metrical errors (1.48.7–8).

8 **minuisse:** infinitive in an indirect statement introduced by *refert*; its subject is *Vulcānum*.

9 **Ēsto:** future 3rd person active imperative, “so be it” or “let it be.”

**vēlet:** hortatory subjunctive (AG 439) < *velō*, *vēlāre*.

10 **WESTONIDĪ:** Weston often places her name in different declensions; here she uses the same third declension form used by Heller.

**pēs nocuisse potest:** Weston inquires where she made a metrical error (cf. *Parthenica* 1.48.9–10), and implies that he must have been dreaming in thinking her capable of such a flub.

Somnia sunt, fateor, quae nārrās: Morphea culpās?

Num baculō hic metricōs scit numerāre pedēs?

Hexameter nescit sēnōs excēdere gressūs:

plūripedēs vātēs nē mea Pallas amet.

Error inest versū? Placeat mē quaerere: quaerō

15

quod Phoebī cupiat tē monuisse Comes.

---

11 **somnium –īī n.:** dream

**Morpheus –eos m.:** Morpheus

**culpō –āre:** to blame, censure

12 **baculum –ī n.:** stick

**metricus –a –um:** relating to meter

**numerō –āre:** to count

13 **sēnī –ae –a:** six each

**excēdō –ere –cessī –cessus:** to exceed, go out

**gressus –ūs m.:** a step

14 **plūripēs –pedis:** with another foot, with more feet

**Pallas –adis f.:** Pallas; Minerva

15 **īsum –esse –fuī:** to be in

---

11 **Somnia:** cf. Heller's dream in *Parthenica* 1.48.9–10.

**quae:** antecedent is *somnia*.

**Morphea:** Greek accusative singular. Morpheus was the god of sleep and dreams. He often is a messenger of gods, communicating divine messages to sleeping mortals.

12 **hic:** i.e. Morpheus.

13 **excēdere:** infinitive governed by *nescit*.

14 **amet:** hortatory subjunctive (AG 439).

15 **versū:** supply *in*.

16 **Phoebī...Comēs:** i.e. a Muse.

**cupiat:** subjunctive in an indirect question (AG 574), introduced by *quaerō*.

Parce, precor, sī pecco rudis; sūs sīve Minervam  
ērudit: optāvī discere; parce rudī.

Caetera, quae variīs mihi sunt prōmissa loquēlīs  
alterius, rata sint, irrita dicta diū. 20

Et tū subsidiō causae meditāre salūtem:  
mē grātam officiīs sēnsēris esse tuīs.

---

17 sūs suis m. or f.: pig

Minerva –ae f.: Minerva

18 ērudīō –īre –īī –ītus: to instruct,  
train; free from roughness

19 loquēla –ae f.: talking; speech;  
word

20 irritus –a –um: invalid, void

21 subsidiū –iī n.: help, support  
meditor –ārī: to think

---

17 sī pecco rudis: “if I, naïve, make a mistake.”

sūs sīve Minervam / ērudit: a proverbial saying for the pointlessness of an inferior teaching a superior; Cicero mentions it in *Academica* 1.5.19.

18 parce rudī: *parcō* takes the dative as a direct object, “spare me in my naiveté.”

19 Caetera: = *cētera*. Weston has switched to another matter. It is unclear who the *alterius* is; but it seems that she now requests that Heller intercede on her behalf, perhaps with Rudolf, in support of her attempt to restore her family’s property.

20 dicta: used substantively as a neuter plural noun.

21 subsidiō causae: “for the support of my case.”

meditāre: 2nd person singular imperative.

22 sēnsēris: future perfect with future force, introducing an indirect statement.

Sed mora sēra nocet: bis dās, nisi mūnera tardās:

ī, mora mōra! Agilēs tū tamen adde manūs.

Dēnique prōmissō grātēs tibi carmine reddam:

25

patrōnō mīhī paucula: plūra brevī.

---

23 **sērus –a –um:** (too) late, long

**bis:** twice

24 **mora –ae f.:** delay

**mōrus –a –um:** foolish

**agilis –e:** light, agile, quick

25 **grātēs:** thanks

26 **patrōnus –ī m.:** patron

**pauculus –a –um:** very few, very little

---

23 **bis dās, nisi mūnera tardās:** to encourage immediate support from Heller

Weston reverses the proverb, *bis dās sī cito dās* (“You give twice if you give quickly”) attributed to Publilius Syrus.

24 **ī, mora mōra:** “Go, foolish delay!” *ī* is the 2nd person singular imperative < *īre*;

*mora* (“delay”) is vocative, and it is modified by the adjective *mōra* (“foolish”).

**Agilēs...adde manūs:** translate as “help me,” literally “place quick hands.”

25 **prōmissō:** agreeing with *carmine*.

**reddam:** future indicative.

26 **mīhī:** dative of possession. English-speaking Latinists of the era often made the first *i* in *mīhī* long, under the influence of sound changes in English.

**brevī:** adverbial, “in a short time.”

[1.29] Nōbilī et Clārissimō Virō ERĪCŌ LYMBURCH.

I.V.D. Cōnsiliāriō Comitis ab Oldenburg

Clāre vir, et Themidos cultissime cultor, ERĪCE,

vīs nimis in laudēs luxuriāre meās?

Nōn ego (quod fateor) tantō sum digna cothurnō;

cum mea Calliopē nōn nisi serpat humī.

---

Title **Erīcus –ī m.:** Eric

**Lymburch (indecl.):** Lymburch

**cōnsiliārius –ī m.:** a counsellor,  
adviser

**Oldenburg (indecl.):** Oldenburg

1 **Themis –idos f.:** Themis

**cultus –a –um:** cultivated, refined;  
well-groomed, sophisticated

**cultor –ōris m.:** worshipper, supporter

2 **luxuriō –āre:** to be luxuriant,  
indulge in

3 **cothurnus –ī m.:** buskin, the boot  
worn by tragic actors

4 **Calliopē –ēs f.:** Calliope

**serpō –ere serpsī serptus:** to creep

---

After Weston circulated her works on the death of her brother Francis (see Ch. 1 letters and poems), she received correspondences, including laudatory poems, from powerful men, allowing her to expand her network of patronage. This poem is a reply to one such potential patron. About the poet-lawyer Eric Lymburch nothing else is known, although Weston did publish another poem addressed to him (1.30), in which she tactfully rejected his attempts to place her above famous classical and contemporary female poets.

Title **I. V. D.:** *I(ūris) V(triusque) D(octōri)*; i.e. a lawyer trained in both canon and civil law.

1 **Clāre vir...cultor, ERĪCE:** vocatives.

**Themidos:** Themis was the goddess of justice, and so a worthy object for a lawyer's worship.

3 **cothurnō:** ablative with *digna*; the cothurnus was the distinctive high-soled boot worn by tragic actors; it thus became a shorthand for tragedy and the elevated style associated with the genre.

4 **nōn nisi:** "only" ("nothing except").

**humī:** locative, "on the ground."

Namque amor, atque dolor dīlēctī fūnera frātris 5  
iussērunt querulīs mē memorāre modīs.  
Hīs ego nōn laudēs, nōn vānōs sector honōrēs:  
sat mihi sī Chrīstō sim proba, grāta probīs.  
Tālem nempe probant tē candida carmina: Mūsam  
gaudeo mī tenuem displicuisse minus. 10  
Perge favēre meō, clārissime ERĪCE, labōrī;  
WESTONIAEque memor sīs precor. Inde Valē.

---

5 **namque**: for in fact

10 **tenuis** –e: thin

6 **querulus** –a –um: complaining

**displiceō** –ēre –uī –itus: to displease

**memorō** –āre: to remember; recount

11 **faveō** –ēre **fāvī** **fautus**: to favor (+ dat.)

7 **sector** –ārī –ātus **sum**: to follow

eagerly, seek, pursue

12 **memor** –oris: remembering,

8 **probus** –a –um: good, virtuous

mindful of (+ gen.)

9 **nempe**: indeed

---

5 **dīlēctī...frātris**: objective genitive, limiting *dolor*, “grief for my beloved brother.”  
**fūnera**: object of *memorāre*.

9 **Tālem**: i.e. “virtuous” (*probum*).

**Mūsam...tenuem**: self-deprecatory, but also drawing on a tradition of Latin poetry that valued an aesthetic of slenderness and lightness (e.g. Catullus).

10 **mī**: = *mihi*, dative of reference.

12 **sīs**: subjunctive in an indirect command, introduced by *precor*; understand with an *ut*.

[1.33] Clārissimō virō, D. MATTHAEŌ DENICHIŌ  
MEDICŌ perītissimō novae urbis Pragensis, amīcō  
suō singulārī

Et tū Phoebēis EPIDAURIUS alter in herbīs;  
dextera cui lēthī claudere docta viam.

---

Title **Matthaeus –ī m.:** Matthew  
**Denichius –ī m.:** Denichius  
**medicus –ī m.:** doctor, physician  
**perītus –a –um:** skilled, expert  
**Pragensis –e:** of or from Prague  
**singulārīs –e:** single, singular,  
extraordinary

1 **Phoebēus –a –um:** pertaining to  
Phoebus or Apollo  
**Epidaurius –a –um:** of Epidaurus,  
Epidaurian  
**herba –ae f.:** grass, herb  
2 **lētum –ī n.:** death

---

This appears to be the beginning of a set of poems or an introduction to a letter addressed to the otherwise-unknown Matthew Denichius. It speaks to her ability to address men in a variety of professions, her impressive education in ancient myth and history, and the wide networks of patrons that she cultivated.

1 **Phoebēis...herbīs:** “Phoebean herbs”; i.e. “medicine.” Apollo was the god of prophecy and the arts, as well as medicine and healing. The Hippocratic oath, taken by all physicians, to this day begins with, “I swear by Apollo the physician.”

**EPIDAURIUS alter:** “another Epidaurian,” the ancient Greek city of Epidaurus, named after Apollo’s son Epidauros, was reputed to be the birthplace of Apollo’s son Asclepius the healer, and was among the most celebrated healing centers of the ancient world.

2 **dextera:** “right (hand).”

**lēthī:** = *lēti*, genitive, limiting *viam*.

**claudere:** “in closing,” epexegetical infinitive (AG 461), dependent on *docta*.

**docta:** “is skilled” or “is experienced,” agreeing with *dextera*; supply *est*.

Quae mihi Cārolidae mittēbās carmina vātis,  
dulcisonā Phoebī dēmodulāta lyrā  
ut vīdī, grātā, quā dēbeo, mente recēpī;  
inque suum posuī, quō iubet ōrdo, locum.

5

---

3 **Cārolidus –a –um:** of or by  
Carolides  
4 **dulcisonus –a –um:** sweet  
sounding

**dēmodulor –ārī:** to tune  
**lyra –ae f.:** lyre  
5 **grātus –a –um:** pleasant; grateful

---

3–5 **Quae...ut vīdī:** understand *ut vīdī carmina quae mittēbas vātis Cārolidae (dēmodulāta dulcisonā lyrā Phoebī).*

3 **Quae:** antecedent is *carmina*.

**Cārolidae:** genitive; George Carolides, poet laureate in the court of Emperor Rudolf II. He was a frequent correspondent with Weston and a lengthy cycle of his poems was included in the *Parthenica*, although Weston would later complain of this.

**vātis:** literally “seer,” but commonly used to mean “poet.” Despite her criticisms of Carolides elsewhere (1.34), Weston here shows deference and flatters the well-connected poet (*vātis*).

4 **dēmodulāta:** *dē-* (“concerning”) + *modulātus* (*modulor*, “measure rhythmically”) = “in tune with”; perfect deponent participle, with *carmina*.

5–6 **ut vīdī...locum:** this couplet is exemplary of the formal politeness and flattery so often found in correspondence of the time. The result, however, can lead to obscurity, as it is not clear what action Weston took with Carolides’ poems.

5 **ut:** “when”; note the indicative, *vīdī*.

**recēpī:** the object remains Carolides’ *carmina*.

6 **quō:** “(to) where.”

Post dictās igitur nostrō illī nōmine grātēs,  
    obteneat veniam tarda Thaleia suam:  
lentior illa fuit grātēs referendo merentī,  
    quās omnī nequeat reddere nīxa operā.

10

---

7 **grātēs f.:** thanks

8 **obteneō –ēre –uī obtentus:** to possess

**venia –ae f.:** pardon, forgiveness

**Thalīa –ae f.:** Thalia

9 **lentus –a –um:** slow

10 **nequeō –īre –īī –itus:** to be

unable

**nītor –ī nīxus sum:** to strive, make  
an effort

---

7 **illī:** dative, i.e. “to Carolides.”

**nostrō...nōmine:** ablative of purpose, “after the thanks said to him in our name.”

8 **obteneat:** optative subjunctive (AG 441).

**tarda:** Weston’s Muse (*Thaleia*) is “late,” in that a long time has passed since her receipt of Carolides’ poems.

**Thaleia:** = *Thalia*. Originally the Muse of comic poetry, she eventually came to be associated with any short, light, or frivolous verse, particularly of the kind delivered at feasts and banquets.

9 **illa:** i.e. Thalia, or Weston’s Muse. This couplet explains why Weston seeks pardon (*veniam*).

**referendo:** gerund (AG 501); “in returning,” with the accusative *grātēs*.

**merentī:** “to one deserving”; i.e. Carolides.

10 **quās:** antecedent is *grātēs*.

**omnī...operā:** “with every effort.”

Nōn fortūna meam mē fēcit, at invida Mūsīs  
ōtia frīgidulīs esse noverca negat.

At mea fāta tibī num sint obscūra rogārem,  
quī noster, nostrō quīque dolōre dolēs?

---

11 **invidus –a –um**: envious, jealous

**noverca –ae f.**: stepmother

12 **frīgidulus –a –um**: chilly, cold;  
(of language, rhetoric, etc.) feeble,  
tedious, frigid

13 **obscūrus –a –um**: covered, dark

---

11–12 **Nōn...negat**: *Fortuna* is like an *invida...noverca*.

11 **nōn fortūna meam mē fēcit**: “fortune did not make me my own,” i.e. “give me independence;” although we could also understand *meam* as evoking *Mūsam*, i.e. “fortune didn’t make me the singer of my own story.”

12 **frīgidulīs**: referring to a poet’s “somewhat frigid” Muses was a common expression to criticize inferior style.

13 **At...rogārem**: Weston asks Denichius for a prophecy about her future, implicitly elevating him to Apollo over her Muse (Thalia).

**num**: signals the start of the indirect question introduced by *rogārem*.

14 **quī...dolēs**: note Weston’s masterful use of polyptoton, or repetition of words in different grammatical forms and cases, for emphasis and empathy.

**quī noster**: supply *es*, “you who are ours;” i.e. “dear to Weston.”

Scīs equidem, nec vāna loquor: mea carmina languent;           15  
et dēsīt mihi, quī dēbeat esse, nitor.

Haec tamen (ut crēdō tibi) carmina redde Poētae:  
prōsperaue auspiciīs fāta precāre meīs.

---

15 **equidem**: indeed

**languēō –ēre –uī**: to be faint, be  
weary, languish

16 **nitor –ōris m.**: brightness,  
brilliance

18 **prōsperus –a –um**: favorable,  
auspicious, successful

**auspiciū –iī n.**: sign, omen

---

16 **dēsīt**: *nitor* is the subject; the force of the subjunctive is weak.

**mihi**: dative with *desum*, “from me.”

**quī dēbeat esse**: relative clause of characteristic (AG 534); *nitor* is the antecedent,  
“which is (the kind) required.”

17 **Poētae**: likely Carolides.

18 **auspiciīs**: can refer to a project started, “undertakings.”

**precāre**: imperative of the deponent, *precor*.

[2.105] AD MEDICUM PERĪTISSIMUM DOMINUM  
OSWALDUM CROLLIUM

(1) Frēta singulārī tuā in nōs benevolentīā, hūmānissime Domine  
Crollī,

---

Title <b>medicus –ī m.:</b> doctor, physician	1 <b>frētus –a –um:</b> leaning on, relying on
<b>perītus –a –um:</b> skilled, expert	
<b>Oswaldus –ī m.:</b> Oswald	<b>singulāris –e:</b> single, singular, extraordinary
<b>Crollius –ī m.:</b> Croll	<b>benevolentia –ae f.:</b> goodwill

---

These two letters (2.105–106) preserve an exchange between Weston and Oswald Croll (c.1563–1609), a prominent physician and alchemist. Written around the turn of the 17th century, they showcase the medical practices of the time and the intellectual relationships between scholars. In this letter, Weston writes to Croll requesting medical assistance for her mother’s servant, who has been suffering from migraine headaches. The second letter (2.106) contains Croll’s response, in which he not only confirms that he will provide treatment but also requests that Weston compose a poem endorsing his upcoming medical treatise *Basilica Chymica* (“Chemical Basilica”), which would become one of the most important texts for followers of the medical model Paracelsus pioneered in the 16th century. This correspondence reflects the intersection of medicine, alchemy, and humanist scholarship characteristic of Renaissance intellectual culture, while also highlighting the respected position Weston held as a female scholar in an overwhelmingly male intellectual community. Weston also composed a birthday poem for Croll (2.104).

1 **Frēta:** takes the ablative, “relying on.”

**hūmānissime Domine Crollī:** vocative.

hanc ad tē mittō famulam Dominae Mātris meae, quae ā tribus ferē hebdomadis capitis dolōre gravissimō affligitur quem ex obstrūctiōne quādam (ut ipsa referet) orīginem dūxisse putō. (2) Huic sī dē praestantissimīs pharmacīs tuīs aliquid impertiēs, et Dominae Mātrī absentī rem faciēs grātissimam,

---

1 **famula** –ae f.: maidservant

**hebdomas** –adis f.: seventh day, week

**affligō** –ere –flīxī –flīctus: to beat, strike, crush

**obstrūctiō** –ōnis f.: obstruction, barrier

**orīgō** –inis f.: origin

2 **pharmacum** –ī n: drug, remedy

**impertiō** –īre or –ior –īrī: to share with

---

1 **hanc**: modifies *famulam*.

**quae**: antecedent is *famulam*.

**ā tribus ferē hebdomadis**: “for nearly three weeks.”

**quem**: antecedent is *dolōre*.

**ipsa**: i.e. the servant woman, who has diagnosed herself with a cranial obstruction.

**orīginem dūxisse**: indirect statement, “takes its origin.”

2 **Huic**: i.e. to the servant woman.

**sī...impertiēs,...faciēs...et...liberābis**: future more vivid conditional.

**et...et**: “both...and.”

**absentī**: Weston’s mother is absent, explaining why she is writing on behalf of her mother’s servant.

**rem faciēs grātissimam**: “you will do a great favor.”

et mē dē puellā ānxiē sollicitam cūrārum onere liberābis. (3) Valē et hanc audāciam meam necessitātī tribue.

Elisabetha Iōanna

Westonia

---

2 **ānxius –a –um**: troubled, disquieted

**sollicitus –a –um**: worried

**liberō –āre**: to free

3 **audācia –ae f.**: courage, boldness, recklessness

**tribuō –ere –uī –ūtus**: to assign

---

2 **ānxiē sollicitam**: with *mē*, which is the object of *liberābis*.

**onere**: ablative of separation, limited by *cūrārum*, showing of what Weston will be freed.

3 **Valē...tribue**: imperatives.

**audāciam**: Weston characterizes her petition as bold because she writes directly to Croll in the place of her mother. This letter was likely written before Weston was married and so writing to an unfamiliar man required further explanation (note the extraordinarily polite conclusion of Croll's letter).

[2.106] NŌBILISSIMAE AC LĪTERĀTISSIMAE VIRGINĪ  
D. ELISABETHAE WESTONIAE POĒTRIAE

(1) S. Nōbilissima Virgō, puellae petītō modō commūnicāvī remedia contrā dolōrēs capitis: aquam ophthalmicam prōmissam ūnā operā mittō, dē quā quotīdiē serō ante ingressum lectī ūna vel altera gutta oculīs instillātur.

---

Title <b>litterātus –a –um:</b> versed in literature, cultured	<b>ophthalmicus –a –um:</b> related to the eye
<b>poētria –ae f.:</b> a poet, female poet	<b>cotidiē:</b> every day, daily
1 <b>commūnicō –āre:</b> to share, communicate	<b>lectus –ī m.:</b> bed, couch
<b>remedium –ī n.:</b> cure	<b>gutta –ae f.:</b> drop
	<b>instillō –āre:</b> to pour in drop by drop, drop in

---

In contrast to Weston’s straightforward appeal for help in 2.105, Croll writes back with a simple prescription for Weston’s afflicted servant (1–2) and then an ornate and complex request for a favor in return (3).

Title **D.:** *Dominae*.

1 **S.:** = *S(alūtem dicō)*.

**Nōbilissima Virgō:** vocative.

**puellae:** i.e. the servant woman suffering from migraine headaches.

**petītō modō:** “in the manner requested.”

**capitis:** < *caput*.

**aquam ophthalmicam:** “ophthalmic water,” or “medicinal water for the eye.”

**prōmissam:** perfect passive participle with *ophthalmicam*.

**ūnā operā:** “with a single act,” i.e. “at the same time.”

**dē quā:** antecedent is *aquam*.

**quotīdie:** = *cotidiē*.

**ante ingressum lectī:** “before bed’s entrance,” i.e. “before (going to) bed.”

**ūna vel altera gutta:** “one or two drops.”

(2) Ex huius continuātō et innoxio ūsū vīsus mīrē acuitur. (3) Īnsuper quod nūper oretēnus, id iam per līterās cōnfidentius petō ā nōbilissimā Virgine, nē ad imitātiōnem virōrum praestantissimōrum Melissī P. M. et Nīcolāi Maiī, suā grātiā gravētur,

---

2 **continuō –āre**: to connect, unite  
**innoxius –a –um**: harmless, innocent  
**vīsus –ūs m.**: sight  
**mīrus –a –um**: marvelous, wonderful  
**acuō –ere –uī –ūtus**: to sharpen  
3 **īnsuper**: moreover  
**nūper**: not long ago, recently  
**oretēnus –a –um**: by mouth, orally

**cōnfidēns –entis**: confident  
**imitātiō –ōnis f.**: imitation  
**Melissus –ī m.**: Melissa  
**Nīcolāus –ī m.**: Nicolaus  
**Maius –ī m.**: Maius  
**gravō –āre**: to burden; vex; bear with reluctance, do unwillingly

---

2 **huius**: i.e. the *aqua ophthalmica*.

**continuātō et innoxio**: ablatives modifying *ūsū*.

**vīsus**: “eyesight.”

**mīrē**: “marvelously” or “remarkably.”

3 **oretēnus**: Croll deploys another medical term “orally” to shift to his poetic favor.

**cōnfidentius**: comparative adverb, “more confidently.”

**Virgine**: an epithet for Weston.

**nē...gravētur**: “she (i.e. Weston) not consider it a burden to.”

**ad imitātiōnem**: “in imitation.”

**Melissī**: Paul Melissus, a humanist Neo-Latin writer, translator, and composer.

**P. M.**: perhaps *Piae Memoriae*, “of pious memory,” if Melissus is already deceased (*Parthenica* 1.23); otherwise it could mean *Poetae Magni*, “the Great Poet,” although this sense is otherwise attested.

**Nīcolāi Maiī**: Nicolaus Maius, a Silesian noble and friend of Weston’s.

**suā grātiā**: ablative of manner, “with her (characteristic) grace” (AG 412).

per ōtium aliquot Disticha in honōrem meae “Basilicae Chymicae,”  
suō tempore ēdendae, cōnscrībere, in quā praestantissima  
medicamenta Spagyrica per multōs annōs ā virīs līterātissimīs ac  
expertissimīs, in Ītaliā, Galliā et Germāniā collēcta, propriōque studiō  
quaedam inventa,

---

3 aliquot (indecl.): some, several  
distichon (distichum) –ī n.: couplet  
(of verse), distich  
basilica –ae f.: portico, basilica  
chymicus –a –um: alchemical,  
chemical  
ēdō –ere ēdidī ēditus: to put forth,  
publish

cōnscrībō –ere –scrīpsī –scrīptus: to  
enroll, write  
medicāmentum –ī n.: drug, remedy  
spagyricus –a –um: spagyrical (an  
ancient alchemical method)  
expers –rtis: lacking  
Italia –ae f.: Italy  
Gallia –ae f.: Gaul; France  
Germānia –ae f.: Germany

---

3 per ōtium: “at (her) leisure.”

meae “Basilicae Chymicae”: the “Chemical Basilica” was Croll’s monumental  
summary of his studies on medical chemistry. Weston’s poem on the work  
(Parthenica 1.31) follows this letter.

suō tempore: “in its own time,” i.e. “soon.”

ēdendae: agreeing with *meae Basilicae Chymicae*, “to be published.”

cōnscrībere: present active infinitive; complementary with *gravētur*.

quā: antecedent is “*Basilicae Chymicae*.”

medicamenta Spagyrica: “Spagyric medications,” i.e. holistic, alchemical medicine.

per multōs annōs: accusative of duration of time (AG 423).

līterātissimīs ac expertissimīs: superlative adjectives modifying *virīs*.

collēcta: modifying *medicamenta*.

propriōque...inventa: “and some discovered by my own studies.”

āc Vulcānī beneficiō prius omnia cum Rēpūb. medicā pūblicandō placuit habēre commūnia. (4) Prō hōc singulārī prōmeritō mea dēbita et sincēra studia gratitūdinis ergō vicissim nunquam dēerunt.

---

3 <b>Vulcānus</b> –ī m.: Vulcan	<b>sincērus</b> –a –um: genuine
<b>medicus</b> –a –um: medical	<b>gratitūdō</b> –inis n.: gratitude, thankfulness
<b>pūblicō</b> –āre: to make public	
4 <b>singulāris</b> –e: single	<b>vicissim</b> or <b>vice</b> : in turn
<b>prōmeritum</b> –ī n.: merit, service	
<b>dēbitum</b> –ī n.: debt	

---

3 **Vulcānī**: an unknown patron; perhaps a nickname related to the Roman god of fire, forge, and metalworking.

**prius**: “for the first time.”

**omnia...habēre commūnia**: “all things to be held in common,” i.e. “shared.”

**cum Rēpūb. medicā**: “with the medical community” (*Rēpūblicā*).

**pūblicandō**: gerund, “by publishing.”

4 **Prō hōc singulārī prōmeritō**: “in return for this particular service.”

**studia gratitūdinis**: “efforts at gratitude.”

**dēerunt**: future.

(5) Valē, doctissima sēculī nostrī Virgō, et salvē cum Generōsā  
Dominā Mātre sexcentiēs. (6) Ā vestrum vestrārumque virtūtum  
observantissimō, Oswaldō Crolliō Mēdicō.

---

5 **generōsus –a –um:** of noble birth,  
noble; eminent

**Oswaldus –ī m.:** Oswald

**Crollius –ī m.:** Croll

**sexcentiēs:** 600 times

6 **observāns –antis:** observant,  
attentive, respectful

---

5 **doctissima:** superlative adjective modifying *Virgō*.

**sēculī:** = *saeculī*, i.e. “of our age.”

**cum Generōsā Dominā Mātre:** Weston’s mother, Joanna Cooper.

**sexcentiēs:** “600-times,” and so “countless” or “infinite.”

6 **virtūtum:** Croll concludes by signalling that the correspondence with the  
unmarried Weston is undertaken with the utmost respect.

[1.31] In opuscula Medica CLĀRISSIMĪ ET  
EXCELLENTISSIMĪ VIRĪ Dnī. OSWALDĪ  
CROLLIĪ, Ph. ac Med. Doctōris laudātissimī

Crollius invidiae quia sēsē audentius offert,  
ēdendō Medicīs scrīpta probāta sophīs,

---

Title **opusculum –ī n.:** a little work  
**medicus –a –um:** healing, medical  
**excellens –ntis:** preeminent,  
distinguished  
**Oswaldus –ī m.:** Oswald  
**Crollius –ī m.:** Croll

**physicus –a –um:** relating to natural  
philosophy, physical  
**doctor –ōris m.:** teacher; scholar  
2 **medicus –ī m.:** doctor, physician  
**sophus –a –um:** wise, sage

---

In response to Croll’s request in *Parthenica* 1.30 Weston praises the “Basilicae Chymicae,” the summary of medical chemistry published by doctor and alchemist Oswald Croll. Croll’s work as an alchemist put him in contact with Edward Kelley; it is likely through this relationship that Weston became acquainted with him. She continues to praise his work in *Parthenica* 1.32.

Title **opuscula:** a small work, the diminutive form of *opus*.

**Dnī.:** = *Dominī*.

**Ph. ac Med.:** = *Physicī ac Medicī Doctōris*.

1 **quia:** “since,” introducing *Crollius...offert*.

**audentius:** “so boldly,” or “quite boldly.”

2 **ēdendō:** “by publishing,” gerund (AG 501).

**scrīpta:** direct object of *ēdendō*.

tam sua virtūtī peragit monimenta perennī;

sincērae praestat quam pietātis opus.

Sed quia grāta Deō, afflīctīsque salūbria membrīs

5

exigit, aeternum Phoebus Apollo mihi est.

---

3 **peragō** –ere –ēgī –āctus: to finish,  
perfect

**monimentum** –ī n.: memorial,  
monument

**perennis** –e: lasting forever

4 **sincērus** –a –um: genuine

5 **affligō** ere –flīxī –flīctus: to beat,  
strike, crush

**salūbris** –e: healthy, healthful

6 **Apollō** –inis m.: Apollo

---

3–4 **tam...quam**: “as much as...so much.”

3 **monimenta**: = *monumenta*. Weston’s reference to the work as a “monument” plays with the title of Croll’s work, “*Basilicae Chymicae*,” and Horace’s boast that literature is a “monument (*monumentum*) more lasting (*perennius*) than bronze” (*Odes* 3.30.1: *Exēgī monumentum aere perennius*).

5 **grāta**: with dative *Deō*; understand *scrīpta*.

6 **exigit**: cf. the allusion to Horace in line 3.

**aeternum...mihi est**: “he will forever be Apollo to me.”

**aeternum**: used adverbially (L&S *aeternus* III.2).

**Phoebus Apollo**: god of medicine and song; in apposition to (implied) *Crollius* (AG 282).



**Chapter 3**  
**Christian & Devotional**

## [2.1] MEDITĀTIŌ CUM GRĀTIĀrum āctiōne in diem nātālium SALVĀTŌRIS NOSTRĪ

Fēsta diēs hilarī (mortālēs, plaudite!) caelō  
illūxit, reserāns gaudia vēra pīis.

---

Title **meditātiō –ōnis f.:** a thinking  
over, meditation

**āctiō –ōnis f.:** act, speech

**nātālis –e:** natal, relating to one’s birth

**salvātor –ōris m.:** saviour

1 **fēstus –a –um:** sacred, festive

**hilaris –e:** cheerful, happy

**plaudō –ere plausī plausus:** to clap;  
approve; rejoice

2 **illūcēscō –ere –lūxī:** to shine forth

**reserō –āre:** to open, disclose, reveal

---

In this meditation on the Incarnation or the birth of Christ, Weston rejoices in her Catholic faith and her humanist education by incorporating the classical elegiac tradition into the Christian canon. Note her use of the second person and vocative in addressing Jesus: it is an attestation to the personal nature of Weston’s faith. Typical for a Christian poet of her time, Weston incorporates characters from Greek myth and the classical elegiac tradition, such as Phoebus Apollo, the Muses, and Mount Olympus.

Title **nātālium:** genitive plural; the adjective *nātālis* in the plural can act as a substantive meaning “birth.”

1 **Fēsta diēs:** *diēs* can be a masculine or feminine; traditionally, feminine denotes a special day, although this distinction is not consistent.

**hilarī...caelō:** datives with compound verb *illūxit*; note perfect tense.

2 **reserāns:** modifying *fēsta diēs*.

**pīis:** substantive adjective.

Haec est illa diēs quā castā Virginis alvō  
ēgrederis summī filius ipse DEĪ:  
quō nascente vigil grātantem turba salūtat 5  
aethera; dant cantūs Āligerumque chorī  
et meritō grātēs tōtō tibi pectore dīcunt:  
quod similis nōbīs carne manēre velīs;

---

3 **alvus –ī f.:** the belly, abdomen

4 **summus –a –um:** highest

5 **vigil –ilis:** on watch, sleepless

**grātor –ārī:** to wish joy, rejoicing

**salūtō –āre:** to greet

6 **cantus –ūs m.:** singing or playing

**āliger –gra –grum:** winged; (subst.)  
angel

**chorus –ī m.:** dance; chorus

7 **meritus –a –um:** deserving,  
merited

**grātēs f.:** thanks

8 **carnis –is f.:** flesh

---

3 **quā:** “on which,” or “when.”

**alvō:** feminine, with *castā*.

4 **ēgrederis:** present deponent; Weston addresses Christ.

5 **quō nascente:** ablative absolute; *quō* is a connective relative whose antecedent is *filius ipse* (AG 303).

**vigil...turba:** subject of *salūtat*, “the awoken crowd.”

**grātantem:** present active participle, with *aethera*, Greek accusative (AG 118).

6 **cantūs:** accusative plural, object of *dant*.

7 **meritō:** adverb, “rightly.”

**grātēs...dīcunt:** “they give thanks.”

**tōtō pectore:** ablative of specification (AG 418).

8 **quod...velīs:** “because...you wished”; the subjunctive indicates the grounds that the angels give for rejoicing, not Weston.

**similis nobīs:** *similis* with dative, “like us.”

**carne:** ablative of specification (AG 418).

hūmānī fragilēs quia corporis induis artūs:  
ut miserae fīās conditiōnis homō. 10  
Est corrupta quidem nātūra haec nostra: sed illam,  
crīmine cum vacuus sīs, sine lābe tenēs.  
Foedera nōbīscum pepigistī, accēnsus amōre  
nostrī, nōn ūllā dissolvenda diē

---

9 <b>fragilēs</b> –e: easily broken	<b>pangō</b> –ere <b>pepigī</b> <b>pactus</b> : to fasten, fix
<b>induō</b> –ere –uī –ūtus: to put on, clothe	
<b>artus</b> –ūs m.: limb	<b>accendō</b> –ere –ī <b>accēnsus</b> : to kindle, set on fire
12 <b>lābēs</b> –is f.: wrongdoing, sin, fall	
13 <b>foedus</b> –eris n.: contract, treaty	14 <b>dissolvō</b> –ere –ī –solūtus: to loosen, dismantle

---

9 **fragilēs...artūs**: accusative plurals, direct object of *induis*.

10 **ut...fīās**: purpose clause (AG 529).

**miserae...conditiōnis**: genitive of quality (AG 345), “of wretched state.”

**homō**: predicate nominative, with *fīās* (AG 284).

11 **illam**: referring to *nātūra* in line 11.

12 **crīmine cum vacuus sīs**: causal cum clause (AG 549); *crimine* is an ablative of separation with *vacuus*, “free from wrongdoing (i.e. sin).”

**sine lābe**: Catholic doctrine holds that although Jesus is fully human (as well as fully divine), he is not tainted by original sin.

14 **nostrī**: objective genitive with *amōre*, “love for us.”

**nōn...dissolvenda**: gerundive indicating necessity, agreeing with *foedera* (AG 500).

**ullā...diē**: ablative of time when (AG 423).

vestīrīs speciē mortālī, mīlle perīclīs 15  
 subiectus, tumidae fulminibusque necis,  
 quā nōs incertōs vītae, radiantis Olympī  
 participēs facerēs, Dīva propāgo DEĪ.  
 Ad tē suspiciunt igitur pia lūmina — castae  
 Virginis o Sobolēs, o pie CHRĪSTE, Siloh! — 20

15 **vestiō –īre –īvī/–īī –ītus:** to clothe  
 16 **subiciō –ere –iēcī –iectus:** to  
 throw under, to subject  
**tumidus –a –um:** swollen, outrageous,  
 enraged  
**fulmen –inis n.:** lightning,  
 thunderbolt  
**nex necis f.:** killing, murder, death,  
 destruction

17 **incertus –a –um:** uncertain  
**radiō –āre:** to radiate light  
**Olympus –ī m.:** Olympus  
 18 **particeps –ipis:** sharing, partaking  
**propāgō –inis f.:** offspring  
 19 **suspiciō –ere –spexī –spectus:** to  
 take up; recognize  
 20 **subolēs –is f.:** shoot; offspring  
**Siloh:** Shiloh

15 **speciē:** compare line 8, *carne*.

**perīclīs:** = *periculīs*; dative with *subiectus*.

16 **tumidae...necis:** genitives limiting *fulminibus*, dative with *subiectus*.

17 **quā:** antecedent is *necis*.

**nōs incertōs:** object of *facerēs*, as is *participēs*.

18 **facerēs:** subjunctive in a relative clause of purpose; Christ makes mortals partners in heaven.

**Dīva propāgo:** vocative.

19 **lūmina:** “eyes.”

20 **Virginis:** the Virgin Mary.

**Sobolēs:** = *Subolēs*.

**Siloh:** i.e. Shiloh, referring to the ancient city and sanctuary in Israel, a reference to calling out to God (Genesis 49:10).

sīmus ut ā Sathanae sēiūncta caterva cathedrā;  
nē tibi nōs Stygius fraudibus error agat.  
Nōs vērā potius pietāte tuēre fidēlēs:  
pūraque sīderiīs agmina siste chorīs.

---

21 **Satana –ae m.:** Satan, the Devil  
**sēiungō –ere –iūnxī –iūnctus:** to  
separate  
**caterva –ae f.:** crowd  
**cathedra –ae f.:** chair, throne  
22 **Stygius –a –um:** Stygian;  
pertaining to the river Styx

**fraus –audis f.:** fraud  
23 **tueor –ērī tūtus sum:** to watch,  
protect  
24 **pūrus –a –um:** pure  
**sīdereus –a –um:** starry, celestial  
**sistō –ere stitī status:** to set up,  
maintain

---

21 **sīmus ut...sēiūncta...nē...agat:** purpose clauses.

ā **Sathanae...cathedrā:** *Sathanae* = *Satanae*; “from Satan’s throne (i.e. Hell).”

**sēiūncta:** agreeing with *caterva*.

**caterva:** in apposition with the implicit subject of *sīmus*, “we, as a flock.”

22 **tibi...fraudibus:** double dative, i.e. dative of interest and dative of purpose (AG 382), “make us a source of deceit(s) for you.”

**Stygius:** “Stygian,” referring to the River Styx, the underworld river across which Charon ferries the dead. A “Stygian error” would be a mortal sin that would condemn one’s soul to Hell.

23 **Nōs...fidēlēs:** objects of *tuēre*, imperative.

Tolle nefās animīs, et quae carō crīmina gignit; 25  
pāx arctē miserōs cōpulet alma tibi.  
Nam genus hūmānum, propter sua crīmina lāpsum,  
īrātō reddis conciliāsque Patrī.  
Ante DEUM supplex cadis hostia; supprimis īrās:  
solus es, ante DEUM quī Mediātor erās. 30  
Sōlus es, auxilium quī conciliumque tulistī:  
sōlus es, aeternī quō patet Aula Patris.

---

25 **carō carnis f.:** meat, flesh

26 **arctus –a –um:** close, thick, tight

**cōpulō –āre:** to bind together

**almus –a –um:** blessed, nourishing

28 **conciliō –āre:** to advise, reconcile

29 **supplex –icis:** suppliant

**hostia –ae f.:** sacrificial animal; victim

**supprimō –ere –pressī –pressus:** to  
hold back, suppress

30 **mediātor –ōris m.:** mediator

31 **concilium –iī n.:** union;  
assembly; communion

32 **aula –ae f.:** forecourt, palace, hall

---

25 **animīs:** ablative of separation (AG 400).

**quae carō crīmina gignit:** understand, *et crīmina quae carō gignit; carō < carō carnis f., “flesh.”*

26 **copulet:** another hortatory subjunctive (AG 439).

27 **lāpsum:** < *lābor, lābī, lāpsus* “to fall”; agreeing with *genus hūmānum*.

28 **Patrī:** i.e. God.

29 **Ante...erās:** this refers to Jesus’ crucifixion.

32 **quō:** antecedent is *Sōlus (tū)*; ablative of personal agent.

Sic equidem decuit; sic ordo iuris et aequi  
 postulat: aequivalens sic decet esse λύτρον.  
 Nempe, Redemptoris qui nomina sumit, oportet 35  
 esse hominem, atque DEO de genitore satum.  
 Sic laesi poteris iram lenire Parentis,  
 et rabidae victor frangere tela necis?  
 Reddere iustitiam, verae nova gaudia vitae;  
 excelsi rimans intima corda DEI? 40

---

33 <b>equidem</b> : indeed	37 <b>lenio -ire -ivi -itus</b> : to alleviate
34 <b>postulo -are</b> : to demand	38 <b>rabidus -a -um</b> : raving, savage, mad
<b>aequivalens -ere -ui -itus</b> : to have equal power, be equal	39 <b>iustitia -ae f.</b> : righteousness
<b>λύτρον τό</b> : ransom (Greek)	40 <b>excelsus -a -um</b> : elevated, almighty
35 <b>nempe</b> : indeed	<b>rimor -ari -atus sum</b> : to force open; root up; pry in to, probe
<b>redemptor -oris m.</b> : redeemer	<b>intimus -a -um</b> : inmost
36 <b>genitor -oris m.</b> : father	
<b>sero -ere sevi satus</b> : to produce, give birth	

---

- 33 **iuris et aequi**: gentives of specification (AG 349d), “of law and equity.”  
 34 **λύτρον**: (lutron) Greek accusative meaning “ransom”; a reference to two passages in the New Testament, Matthew 20:28 and Mark 10:45 (“For even the Son of Man did not come to be served but to serve, and to give his life a ransom for many”).  
 35–36 **oportet / esse hominem**: *hominem* is antecedent to the relative clause in 35.  
 36 **satum**: “begotten”  
 38 **victor**: subject of *poteris*.  
 38–43 **frangere...infringere**: supply *poteris* for all the infinitives in this section.



Ergō quod assequitur minus hāc cālīgine sēnsus,  
addoceat sacrō Spīritus igne tuus.

Et velut in lūcem brūmālī tempore prōdīs,  
claudēre quō terrās frīgora dēnsa solent,  
in stabulōque ĩnfāns inter praesēpia vāgīs,  
cum tamen aetheriī sīs Patris ipse λόγος;

55

51 **assequor** –ī –secūtus: to follow  
after, pursue; comprehend, understand  
**cālīgō** –inis f.: mist, murk, darkness  
52 **addoceō** –ēre –docuī –doctus: to  
teach something new  
53 **brūmālis** –e: wintry  
**prōdeō** –īre –īī –itus: to come forth,  
appear

54 **frīgus** –oris n.: cold  
**dēnsus** –a –um: thick, dense  
55 **stabulum** –ī n.: stable; inn  
**īnfāns** –antis: infant  
**praesaepium** –īī: manger  
**vāgiō** –īre: to cry, scream  
56 **aetherius** –a –um: heavenly  
**λόγος**: word (Greek)

51 **cālīgine**: ablative of cause (AG 404).

52 **addoceat**: hortatory subjunctive.

**sacrō...igne**: ablative of means (AG 409).

53 **brūmālī tempore**: ablative of time when (AG 423).

54 **quō**: antecedent is *tempore*, “when.”

55 **īnfāns...vāgīs**: referring to the biblical birth of Jesus, born in a manger (*praesēpia*) in Bethlehem.

56 **cum...sīs**: concessive cum clause, “although you are.”

**λόγος**: (logos) Greek nominative meaning “the Word,” i.e. God’s authority, existence, and plan for humanity’s redemption; see e.g. John 1:14 (“And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father’s only son, full of grace and truth”).

sīc, precor, in nōbīs sapientia vēra misellīs  
vāgiat, ad fīnem dum celer orbis abit.

Tempora lābuntur, lābuntur scēptra, genusque:  
impendet reprobō summa ruīna solō.

60

Flet pietās; Themis alma tremit; suspīria tollit  
Phoebus et Āonidēs trīstia fāta dolent.

Omnia ad extrēmum properārunt; omnia fīnem  
expectant; cupiunt esse solūta iugō.

---

57 **misellus** –a –um: wretched

59 **scēptrum** –ī n.: scepter; kingdom

60 **impendeō** –ēre: to hang over

**reprobus** –a –um: false

**summus** –a –um: highest, supreme

**ruīna** –ae f.: collapse, destruction

**solum** –ī n.: land, world

61 **Themis** –is f.: Themis

**tremō** –ere –uī: to tremble

**suspīrium** –īī n.: a deep breath, sign

62 **Āonis** –idis f.: a Boeotian  
woman; a Muse

---

58 **vāgiat**: optative subjunctive.

**dum celer orbis abit**: “while the world goes swiftly.”

59 **genus**: i.e. the human race.

60 **reprobō solō**: “on a fallen world,” datives with *impendet*.

61 **Themis**: goddess of justice and prophecy.

**suspīria tollit**: “gives a sigh.”

62 **Āonidēs**: i.e. “the Muses.” From this line until line 79, Weston deploys short phrases with simple, familiar vocabulary.

63 **properārunt**: syncopated perfect, *properā(vē)runt*.

64 **iugō**: “from the yoke,” ablative of separation.

Hās igitur cūrās inter tenebrāsque precāmur, 65  
 nē nōs, fōns vītae, dēseruisse velīs.  
 Angelicō nōs iunge chorō: fac carmine grātēs  
 undique cōnsēnsūs cordis et ōris agant.  
 Sōla tibi sōlī tribuātur glōria, Chrīste;  
 quī sōlus sapiēns, sōlus es omnipotēns. 70  
 Illa salūtiferī clēmēns ōrācula verbī  
 obsignā in nōbīs, nec periisse sinās.  
 Spīritus immeritōs tibi nōs tuus ūniat ūnī;  
 tū nostrum caput es, nōs tua membra sumus.

67 **angelicus –a –um:** angelic

68 **cōnsēnsus –ūs m.:** agreement,  
 harmony

69 **tribuō –ere –uī –ūtus:** to assign

70 **omnipotēns –entis:** all-powerful

71 **salūtifer –era –erum:** healing,  
 salvation-bringing

**clēmēns –entis:** merciful

**ōrāculum –ī n.:** oracle, prophecy

72 **obsignō –āre:** to seal (a document),  
 endorse

73 **immeritus –a –um:** undeserving

**ūniō –īre –iī –ītus:** to join together,  
 unite

65 **cūrās:** with *tenebrās*, objects of *inter*.

66 **nē...velīs:** negative command, introduced by *precāmur*.

67 **fac (ut) grātēs...cōnsēnsūs...agant:** imperative, introducing an indirect  
 command, “let harmonies...offer thanks.”

72 **nec...sinās:** hortatory subjunctive.

73 **ūniat:** optative subjunctive.

Vīvida quī lūx es, clārā nōs lūce gubernā; 75  
 et dūc ad rēgnī gaudia certa tuī.  
 Omne, tuum propter meritum nostramque salūtem,  
 mōtus amōre hominum, quod facis, omne facis.  
 Haec mīranda mihi nē turbet daemonis āstus  
 foedera; nec rabiēs nōs Acherontis agat. 80  
 Ōscula captēmus tua suāvia, dulcis Iēsū:  
 posse tuō nōbīs dā recubāre sinū.

75 **vīvidus –a –um:** lively, living  
**gubernō –āre:** to steer, rule, guide

77 **meritum –ī n.:** merit, service

79 **astus –ūs m.:** cunning

80 **rabiēs –ē f.:** madness

**Acherōn –ontis m.:** Acheron (an  
 underworld river)

81 **ōsculum –ī n.:** kiss

**captō –āre:** to try to catch

**suāvis –e:** agreeable

**Iēsūs –ū m.:** Jesus (Christ)

82 **recubō –āre:** to recline

75–76 **gubernā...dūc:** imperatives, both taking *nōs* as their object.

76 **gaudia certa:** object of *ad*.

77 **Omne...meritum:** antecedent of *quod* and object of *facis* at end of line 78; note repetition of *omne*.

78 **mōtus:** perfect passive participle < *movēre*, modifying implicit subject of *facis*.

79 **mīranda:** agreeing with *foedera*.

**mihi:** dative of reference, not dative of agent with passive periphrastic.

**nē turbet:** negative hortatory subjunctive.

80 **Acherontis:** genitive limiting *rabiēs*; one of the five rivers of the underworld; Dante depicts the Acheron as the entrance to the underworld in the *Inferno*.

81 **dulcis Iēsū:** vocative.

82 **nōbīs dā:** “allow us,” with infinitive, *posse*.

Nūncia ceu fuerat pecudum vōx p̄rīma Magistrīs,  
 virgine quae nātum tē tulit esse DEUM,  
 sīc dignōs meritīs quoque suffice, Chrīste, ministrōs; 85  
 quī, quae sectentur, dogmata p̄ra serant.  
 Dā populī Procerēs vērī iūstīque tenācēs;  
 sit procul ā templīs rixa, proculque forō.

---

83 <b>nūntia</b> –ae f.: news, announcement	86 <b>sector</b> –ārī: to follow eagerly
<b>ceu:</b> as, just as	<b>dogma</b> –atis n.: religious doctrine
<b>pecus</b> –udis f.: one animal of a flock or herd; flock or herd	<b>serō</b> –ere sēvī satus: to plant, produce
85 <b>sufficiō</b> –ere –fēcī –fectus: to supply, suffuse	87 <b>procer</b> –eris m.: nobleman
<b>minister</b> –tra –trum: subordinate, servant	<b>tenāx</b> –ācis: tenacious, steadfast
	88 <b>rixa</b> –ae f.: quarrel

---

83 **Nūncia:** = *nūntia* (*fuerat*); the subject is *vōx p̄rīma*.

**ceu:** “just as...so” (with *sīc* in line 85).

**pecudum...Magistrīs:** “to the leaders of the flocks,” i.e. the shepherds who attended the birth of Jesus.

84 **quae:** antecedent is *vōx*.

**tulit:** “reported”; introduces an indirect statement, *tē...esse DEUM*.

85 **meritīs:** < *meritum*, ablative with *dignōs*, “worthy of your merits.”

86 **quī...serant:** relative clause of characteristic.

**quae sectentur:** relative clause of characteristic, “of the sort that should be followed” (AG 534); *dogmata p̄ra* is its antecedent.

87 **populī Procerēs:** refers to both secular and ecclesiastical “leaders of the people,” as shown by the reference to “temples” (churches) and the “forum” (court) in line 88.

**vērī iūstīque:** substantives, “of truth and justice.”

Dēnique cum veterī prō cōnsuētūdine lūx haec  
annī prīncipiū fēcerit esse novī, 90  
vōta damus, gemitūsque damus, gemitūsque iterāmus;  
frāternās facilis suscipe, Chrīste, precēs.  
Sit veniēns nōbīs (ō!) fēlicissimus annus;  
sint procul ā nostrō fāta sinistra lare.  
Collige nōs inter tibi sēmina pūra pusillōs; 95  
nec temeret reprobos caelica sacra furor.

---

91 **gemitus –ūs m.:** groaning, groan

**iterō –āre:** to repeat

92 **frāternus –a –um:** fraternal

94 **sinister –a –um:** left; wrong,  
unfavorable, evil

**lar laris m.:** household god; hearth,  
home

95 **sēmen –inis n.:** seed

**pusillus –a –um:** tiny, very small

96 **temerō –āre:** to defile, desecrate

**caelicus –a –um:** celestial

---

89 **cum...fēcerit:** circumstantial cum clause.

**veterī prō cōnsuētūdine:** as often in Latin, the adjective appears before the preposition

**lūx haec:** subject of *fēcerit* in line 90.

90 **annī prīncipiū fēcerit esse novī:** “made a beginning of a new year.”

92 **facilis:** “graciously.”

93 **Sit veniēns nōbīs:** “let (a very blessed year) await us.”

**ō:** “ah!”, rather than cuing a vocative.

95 **nōs inter...pusillōs:** read as *pusillōs inter nōs*.

**sēmina pūra:** in apposition with *pusillōs*, “like pure seeds.”

96 **reprobos...furor:** could be a reference to Protestantism, or a more general call for ecclesiastical unity.

CAESARIS imperium, quod Mūsīs praemia sistit,  
flōreat; et vigeat Caesaris aula diū.

Turcica rumpātur rabiēs; nōmenque Tyrannī  
intereat: populus tē cōlat inde tuus.

100

Sit foecundus ager, fugiant contāgia pestis,  
et iūctim crēscant templa, theātra, Scolae.

---

98 **flōreō** –ēre –uī: to bloom

**vigeō** –ēre –uī: to flourish

99 **Turcicus** –a –um: Turkish

**tyrannus** –ī m.: tyrant

100 **intereō** –īre –ivī –itus: to perish

101 **fēcundus** –a –um: bringing  
forth, fertile

**contāgium** –iī n.: contact; infection,  
contagion

**pestis** –is f.: plague

102 **iūctim**: together

**theātrum** –ī n.: theater

**schola** –ae f.: school

---

97 **quod**: subject of *sistit*, “establishes”; its antecedent is *imperium*, “empire.”

99 **Turcica...rabiēs**: the Ottoman Empire had long been a rival of the Holy Roman Empire, and the two were in the midst of the Long Turkish War (1593–1606), a long-running struggle for control of Eastern Europe.

**Tyrannī**: i.e. the ruler of the Ottoman Empire, Mehmed III.

100 **colat**: “worship”; note the agricultural metaphor extended through the following lines.

101 **foecundus**: = *fēcundus*.

**pestis**: genitive, limiting *contāgia*.

## [2.5] MORTEM NŌN GUSTĀBUNT

NŌn frātrēs inter tantus fuit ārdor amantēs,  
quōs dēcepta tulit Laeda furōre Iovis,

---

Title **gustō –āre**: to taste

**Lēda –ae f.**: Leda

1 **ārdor –ōris m.**: heat, ardor, affection

**Iuppiter Iovis m.**: Jupiter

2 **dēcipiō –ere –cēpī –ceptus**: to  
deceive

---

As a Christian Latin poet with an extensive knowledge of and interest in the ancient Greco-Roman world, Weston often juxtaposed her own faith with classical myth to interesting effect. Weston evokes the classical legend of the Dioscuri, Castor and Pollux, who are immortalized as the constellation Gemini. According to Greek myth, Zeus appeared to the princess Leda in the shape of a swan and raped her. Leda later bore twin sons, Castor and Pollux, the former of whom was the mortal progeny of her husband Tyndareus and the latter of whom was fathered by Zeus and was consequently immortal. (She also gave birth to two daughters, Helen of Troy—whose abduction sparked the Trojan war—and Clytemnestra, wife and murderess of Agamemnon.) Legend held that, when Castor was on the verge of death, Zeus allowed Pollux to bestow partial immortality on his brother, trading days on Olympus and in the underworld. Weston highlights how much greater Christ's promise of eternal salvation is to this imperfect compromise: while Castor and Pollux must divide their time between the underworld and Olympus, faithful Christians will be freed from death altogether.

1 **frātrēs...amantēs**: object of *inter*.

2 **Laeda**: = *Lēda*, mother of Castor and Pollux.

**furōre**: ablative of means with *dēcepta* (AG 409).

quantō hominum mītis flagrābat amōre Redēptor,

quī DEUS, et pūrō corpore pūrus homō est.

Mūtat enim Pollūx chārō cum Castore vītam

5

frātre suam; certā condiōne tamen:

alter ut alterius moriātur orīgine vītae;

dumque hic surgit equīs, ille ferātur aquīs.

---

3 **mītis –e:** mild, gentle

**flagrō –āre:** to burn

**redēptor –ōris m.:** redeemer

4 **pūrus –a –um:** pure

5 **Pollūx –ūcis m.:** Pollux

**Castor –oris m.:** Castor

7 **orīgō –inis f.:** origin

---

3 **quantō...amōre:** coordinate with *tantus* in line 1, “as that love by which.”

**hominum:** objective genitive with *amōre* (AG 348).

**mītis:** with *Redēptor*, i.e. Christ.

4 **quī...est:** Christian theology holds Christ to be fully God and fully man, but unpolluted by original sin, thus *pūrō corpore* (e.g. 1 Peter 1:19).

5 **chārō:** = *cārō*; with *Castore...fratre*.

7 **alter...alterius:** “the one...of the other”; *alterius* limits *orīgine vītae*, “at the start of the other’s life.”

**alter ut...moriātur...que...ille ferātur:** noun clauses that explain the *conditiō* in line 6: “that the one die...and that the other (*ille*) is carried...”

8 **hic...ille:** each of the two brothers.

**surgit equīs:** i.e. is carried upwards towards the heavens (and the immortal gods).

Castor and Pollux were associated with horses and shipwrecked sailors.

**ferātur aquīs:** i.e. is carried down to Hades by the rivers of the underworld.

At vītam alterius Chrīstus sine morte perennem  
obtinēt, Ēlēctīs et dat habēre suīs.

10

Vīvus ovat; nōn tē mors illius ergo fefellit:  
nē pereās, sed eās per supera, ille perit,  
omnia quī tēcum victūrus sēcula, sōlus  
expertem Stygiae tē facit esse plagae.

---

9 **perennis –e:** eternal, lasting

10 **obtimeō –ēre –uī obtentus:** to gain,  
acquire

11 **vīvus –a –um:** alive, living

**ovō –āre:** to celebrate a triumph

14 **expers –ertis:** lacking; free from,  
immune

**Stygius –a –um:** Stygian

**plaga –ae f.:** net, snare

---

9 **At...obtinēt:** understand: *At Chrīstus perennem vītam alterius obtinet sine morte.*

10 **Ēlēctīs:** “to the elect”; i.e. those chosen to enter Heaven.

**habēre:** supply *vītam perennem.*

11 **Vīvus:** supply *Chrīstus.*

11–12 **illius...ille:** i.e. Christ.

12 **nē pereās:** purpose clause introduced by *ille perit* (AG 531); < *perēō, perīre.*

**sed eās per supera:** supply *ut.*

13 **quī...victūrus:** supply *Chrīstus est; victūrus* is a future participle (AG 498).

**sēcula:** > *saecula.*

14 **Stygiae plagae:** in classical mythology, the River Styx is located in the underworld; the *Stygiae plagae* may thus be identified with death, previously inescapable but now powerless because of Christ’s sacrifice.

## [2.7] Quis dabit capitī meō aquam?

Trīste quis irrōret caput? aut quis noxia fonte  
lūmina, sed nunquam dēficiente, riget,  
mē vitia ut noctēs mea flēre diēsque vidērent,  
quō valeam irātum conciliāre DEUM?

Hoc mihi nūlla dabit vīs mortī subdita; mortem 5  
prō mē quī iugulās, hoc mihi, Chrīste, dabis.

---

1 irrōrō –āre: to wet

noxius –a –um: guilty, hurtful

2 rigō –āre: to moisten

4 conciliō –āre: to advise, reconcile,  
placate

5 subdō –ere –didī –ditus: to put  
under; subject to

6 iugulō –āre: to kill, butcher

---

1 quis: subject of *irrōret*.

fonte: ablative of means.

2 dēficiente: agrees with *fonte*.

3 ut...vidērent: purpose clause.

noctēs...diēsque: subject of *vidērent*, which introduces an indirect statement,  
*mē...flēre*.

4 quō valeam...conciliāre: purpose clause, “so that I am able to placate.”

5 nulla vīs: “no power,” subject of *dabit*.

subdita: with the dative *mortī*; agrees with *vīs*.

5 mortem: object of *iugulās* in the relative clause starting with *quī*.

6 prō mē: “on my behalf.”

hoc: direct object of *dabis*.

dabis: subject is Christ.

[2.8] **Vīta aerumnōsa morte acerbior**

Sīdera quī validō suffulcit tergore, Atlantem  
tam dūrō nūllum pondere pressat onus,  
quam corpus mentem, quae lūctibus ānxia anhēlīs  
eximī ab angustō carcere carnis avet.

---

Title **aerumnōsus –a –um:** miserable,  
calamitous

**acerbis –a –um:** bitter

1 **suffulciō –īre –fulsī –fultus:** to  
support, to prop up from  
underneath

**tergus –oris n.:** the back

**Atlās –antis m.:** Atlas (a Titan)

2 **pressō –āre:** to press hard

3 **lūctus –ūs m.:** grief

**ānxius –a –um:** troubled

**anhēlus –a –um:** gasping

4 **eximō –ere –ēmī –ēemptus:** to  
remove

**angustus –a –um:** narrow, cramped

**carcer –eris m.:** jail, prison

**carō carnis f.:** flesh

**aveō –ēre:** to desire

---

1 **quī:** antecedent is *Atlantem*.

**Atlantem:** object of *pressat*. Atlas was a Titan who was condemned by Zeus to hold up the heavens after he revolted against the Olympians.

2 **nūllum...onus:** subject of *pressat*.

3 **quam:** correlative with *tam*, “as.”

**corpus mentem:** resupply *pressat* to complete the comparison cued by *tam...quam*.

**quae:** antecedent is *mentem*; in apposition with *ānxia*.

4 **eximī:** passive infinitive, complementary with *avet*.

**carnis:** genitive, limiting *carcere*.

Sed mora multiplicat mortis tormenta cupītae, 5  
et moritur, quotiēs vīvere quemque piget.

---

5 **multiplicō –āre**: to multiply  
**tormentum –ī n.**: torture

6 **piget –ēre –uit –itus est**: to grieve

---

5 **mora...mortis**: the alliteration looks ahead to *moritur* in line 6.

**mortis**: agrees with *cupītae*.

6 **piget**: impersonal with accusative (*quemque*) and infinitive (*vīvere*), “it grieves someone to live”; i.e. every time one laments their life, they die a little.

## [2.9] Mors est meruisse mortem

Sī meruit mortem, quid vīta in corpore languet?

Sī nōn, morte gravī cūr graviōra ferō?

Aequā sunt poenae et crīmen pendenda bilance?

Haec nōn, vulneribus fortius illud erit.

---

1 **languēō –ēre –uī:** to linger, be weak

3 **bilanx bilancis:** a scale, balance

---

Weston's didactic epigrams often play with oblique meaning, appearing cryptic at first but resolving, on reflection, into careful meditations on the human condition. In this epigram, Weston confronts the difficulty of mortality, condemned to die as a result of original sin, but also to live a mortal life, with all the challenges it entails.

Title **meruisse mortem:** the subject of *est* (AG 452).

1 **Sī meruit:** supply *(ali)quis*.

**quid:** "why."

2 **morte gravī:** ablative of comparison, with *graviōra* (AG 406).

**graviōra:** substantive, "things heavier."

3 **Aequā...bilance:** ablative of means (AG 409).

**poenae et crīmen:** together the subject of *sunt...pendenda*, "must be weighed."

4 **Haec:** refers to *poenae* in line 4.

**illud:** refers to *crīmen* in line 4.



# Chapter 4

## How to Live

## [2.11] Sustine

Sīs vītae et sortis patiēns praesentis ut illam  
possideās, quae tē fine solūta beet.

---

2 **possideō –ēre –sēdī –sessus:** to hold,      **beō –āre:** to bless, reward  
possess

---

This couplet is one of many moralizing poems by Weston. All are short—six lines or fewer—and approach different subjects and themes from slightly different angles.

This is one of several poems on reputation, ego, and honor. Who they were written for or about—if anyone in particular!—is unknown.

Title **Sustine:** imperative, “endure!”

1 **Sīs:** hortatory subjunctive (AG 439).

**praesentis:** with both *vītae* and *sortis*, “of your present life and fate.”

**ut...possideās:** purpose clause (AG 529).

**illam:** i.e. *vītam*.

2 **quae...solūta:** refers to *vītae* in line 1, subject of *beet*.

**tē:** accusative, direct object of *beet*.

## [2.12] Abstine

Sīs noxae et turbæ fugiēns scelerantis; Alastōr  
nē tē Tartariīs exagitet colubrīs.

---

Title **abstineō** –ēre –uī –tentus: to  
hold back, keep away from

1 **noxa** –ae f.: harm, injury

**scelerō** –āre: to commit a crime

**Alastōr** –oris m.: Alastor

2 **Tartarius** –a –um: pertaining to  
Tartarus

**exagitō** –āre: to rouse, harass, torment

**coluber** –brī m.: snake, serpent

---

Title **Abstine**: imperative.

1 **Sīs**: hortatory subjunctive (AG 439).

**fugiēns**: *fugere* can take a genitive for what is fled (*noxæ et turbæ*).

**Alastor**: a Fury in Greek mythology; Greek for “tormentor.”

2 **nē**: purpose clause; *Alastōr* is the subject.

**Tartariīs...colubrīs**: ablative of means (AG 409).

## [2.13] Mediocritās

Nē mē dīvitiae tollant, neque mergat egestās;  
in mediō statuās mē, bone Chrīste, locō.

Nē, quod agit reprobus, spernam tua nōmina, fastus:  
nec quaeram, fūrum mōre, fugāre famem.

---

Title **mediocritās –ātis f.:**  
moderation

1 **mergō –ere mersī mersus:** to sink,  
bury

**egestās –ātis f.:** poverty, want

3 **reprobus –a –um:** false, spurious  
**spernō –ere sprēvī sprētus:** to reject  
**fastus –ūs m.:** haughtiness, pride  
4 **fūr fūris m.:** thief

---

1 **Nē...tollant, neque...mergat:** negative hortatory or optative subjunctives (AG 439); addressed to Christ in line 2.

2 **statuās:** hortatory subjunctive.

**bone Chrīste:** vocative.

3 **Nē...spernam:** hortatory or optative subjunctive.

**reprobus...fastus:** subject of *agit*.

4 **fūrum:** genitive plural.

**mōre:** ablative of specification (AG 418), “in the manner of.”

## [2.17] Pūblica corruptēla

Ut minus est facinus calicem īnfēcisse venēnō

ūnī quī tantum lētifer haustus erit,

fontibus impūrum nitidīs quam spargere vīrus,

plūribus unde latex exitiālis eat,

---

Title **corruptēla** –ae f.: corruption

1 **calix** –icis m.: drinking cup

**īnficiō** –ere –fēcī –fectus: to taint

**venēnum** –ī n.: poison

2 **lētifer** –ra –rum: death-bringing

**haustus** –ūs m.: drinking,

swallowing; a drink

3 **impūrus** –a –um: unclean

**nitidus** –a –um: shining, bright

**vīrus** –ī n.: poison

4 **latex** –icis m.: liquid

**exitiālis** –e: destructive, fatal

---

1 **Ut minus est facinus**: “as it is a lesser crime”; *ut* is correlative with *sic* in line 5.

**venēnō**: ablative of means (AG 409).

2 **ūnī**: dative; take within the relative clause.

**quī**: antecedent is *calicem*.

**tantum**: “only.”

**lētifer**: agrees with *haustus*.

3 **impūrum...vīrus**: object of *spargere*.

**quam**: correlative with *minus* in line 1, “than.”

4 **plūribus**: contrasting with *ūnī* in line 2.

**eat**: potential subjunctive (AG 445).

sīc quī prīvātae suerit succumbere culpae, 5  
nōn scelus in tantum sē scelerātus agit,  
quam quī cōnsiliīs Rēgēs dēlēnit inīquīs,  
queīs populō interitum perniciemque parat.

---

5 **prīvātus –a –um:** private, personal  
**sueō –ēre:** to be accustomed to  
**succumbō –ere –cubūī –cubitus:** to  
succumb  
6 **scelerō –āre:** to commit a crime

7 **dēlēniō –īre –iī –ītus:** to soften,  
charm, cajole  
**inīquus –a –um:** unjust, unfavorable  
8 **interitus –ūs m.:** death  
**perniciēs –eī f.:** destruction

---

5 **succumbere:** compound verb with the datives *privātae...culpaē*.

6 **scelus in tantum:** “into so great a crime”; *tantum:* correlative with *quam* in line 7.

**scelerātus:** i.e. polluted or made infamous (by crime).

7 **consiliīs...inīquīs:** ablative of means (AG 409).

8 **queīs:** = *quibus*; its antecedent is the *cōnsiliīs...inīquīs*.

## [2.22] Mūtuī vīs

Exigit iniūstē, quī mūnera reddere nescit;  
dum, dare quod renuit, poscit avāra manus.

---

Title **mūtum -ī**: a loan

2 **renuō -ere -uī**: to deny, refuse

1 **iniūstus -a -um**: unjust

**avārus -a -um**: greedy

---

Title **mūtuī vīs**: “the power of a loan.”

1 **Exigit**: “demands”; understand *munera* as object of *exigit* and *reddere*.

**iniūstē**: adverb, “unjustly.”

2 **dare quod renuit**: *manus* is the subject of this relative clause, whose antecedent is the understood *id*, object of *poscit*.

[2.24] Avārī Sors

Scītū haud difficile est miserum quid reddat avārum:  
scīlicet hic propriī est propria caussa malī.  
Quod negat ille, suīs namque invidiōsus amīcīs,  
hoc cruciat mentem nīl ut habēre putet.

---

1 **difficilis –e:** difficult

3 **invidiōsus –a –um:** envious

**avārus –a –um:** greedy

4 **cruciō –āre:** to torture

2 **scīlicet:** certainly

---

Title **Avārī:** substantive, “of a greedy man.”

1 **Scītū:** supine (AG 510), “to know.”

**miserum...avārum:** a double accusative: what renders “the greedy (man) wretched.”

**quid:** subject of *reddat*, subjunctive in an indirect question, “what renders.”

2 **hic:** the greedy man (*avārum*).

**caussa:** = *causa*. The form *caussa* is an example of accurate restorations made by Renaissance scholars, since Quintilian mentions that both Cicero and Vergil also wrote *caussa* (1.7.20).

3 **Quod:** relative pronoun.

**suīs...amīcīs:** dative with *invidiōsus*, “he is envious of his own friends.”

4 **hoc:** neuter nominative, referring to the self-denial in line 3.

**nīl ut...putet:** result clause (AG 537).

## [2.25] Avārus quōmodo capiātur

Quam facile argueris (parilī nisi lābe labōrās)

cui vafra nummī agitat corda sinister amor.

Respice quid dēsit tibi; vel quōnam alter abundet

crīmine; num faciās, quae fugienda tibi.

---

Title **avārus -a -um:** greedy

1 **arguō -ere -uī -ūtus:** to declare, prove, identify

**parilis -e:** equal, like

**lābēs -is f.:** falling; stain, sin

2 **vafēr -fra -frum:** cunning, sly

**nummus -ī m.:** coin, money

**sinister -tra -trum:** left; wrong, unfavorable, evil

3 **quīnam quae- quod-:** who? which? what?

**abundō -āre:** to abound with

---

1 **Quam facile:** “how easily.”

**labōrās:** “you are oppressed.”

2 **cui:** dative of reference (AG 376) with *sinister amor*.

**nummī:** objective genitive limiting *amor*, “love of money” (AG 349).

3 **Respice:** introduces the next three indirect questions.

**quid dēsit:** indirect question, “what is lacking.”

**tibi:** dative with *dēsit*.

**quōnam:** with *crīmine*.

4 **num:** introduces another indirect question, “if” or “whether.”

**quae:** antecedent is the understood object of *faciās*, “those things that.”

**fugienda [sint]:** passive periphrastic (AG 196).

**tibi:** dative of personal agent (AG 374).

[2.27] **Avārus morte sē luit**

Nōn, nisi lānificīs cum solvit iūra Deābus,  
dignum operā precium dīra Eriphyla facit;  
namque, sibi atque aliīs quod dēbuit hāctenus, illud  
vermibus ac terrae solvit item barathrō.

---

Title **avārus –a –um**: greedy

**luō –ere –uī**: to satisfy, pay for

1 **lānificus –a –um**: wool-working,  
spinning

**dea –ae f.**: goddess

2 **dīrus –a –um**: awful, ill-omened

**Eriphyla –ae f.**: Eriphyla

3 **hāctenus**: thus far; up to now

4 **vermis –is m.**: worm

**barathrum –ī n.**: abyss, pit

---

1 **Nōn...precium...facit**: “She (Eriphyla) does not pay the price.”

**nisi...cum**: “except when.”

**lānificīs...Deābus**: datives, “to the weaving goddesses,” i.e. the Fates.

**solvit iūra**: “satisfies the terms”; i.e. pays the appropriate penalty; *Eriphyla* is the subject.

2 **operā**: ablative with *dignum*.

**precium**: = *pretium*.

**dīra Eriphyla**: Eriphyle is a symbol of greed because she betrayed her husband Amphiaras for a gold necklace.

3 **dēbuit**: the subject is still *Eriphyla*, “she owed.”

4 **terrae**: genitive, limiting *barathrō*, “to the pit of earth”; i.e. the grave.

[2.29] **Avārus χαίρέκακος**

Quī sapit, alterius damnō gemit: ille triumphat,  
aurī quem nimī dīra cupīdō premit.

---

Title **χαίρέκακος** –**ov**: rejoicing over  
another’s misfortune (Greek)

1 **sapiō** –**ere** –**ivī**: to discern; taste of;  
be intelligent

**gemō** –**ere** –**uī** –**ītus**: to groan, sigh  
**triumphō** –**āre**: to triumph

2 **dīrus** –**a** –**um**: awful, ill-omened  
**cupīdō** –**inis** **f.**: desire, craving

---

Title **χαίρέκακος**: (khairē-kakos) “rejoicing in another’s misfortune,” a concept  
mentioned as early as Aristotle (*Nicomachean Ethics* 1108b5).

1 **alterius**: genitive singular, “of another.”

**damnō**: ablative of cause (AG 404).

**ille**: i.e. the *avārus*.

2 **aurī...nimī**: objective genitive, limiting *dīra cupīdō*, subject of *premit*.

**quem**: accusative, antecedent is *ille*.

## [2.31] Fidēs dīvitīis potior

Magnificīs superēs Croesumque Midamque metallīs,  
nūllius, nī sīs mente fidēlis, eris.

---

Title **dīvitiae –ārum f.:** riches,  
wealth

1 **magnificus –a –um:** grand,  
splendid, magnificent

**Croesus –ī m.:** Croesus

**Midas –ae m.:** Midas

**metallum –ī n.:** mine; (precious)  
metal

---

Title **dīvitīis:** ablative of comparison.

1 **superēs:** concessive subjunctive, “although you surpass.”

**Croesumque Midamque:** Croesus and Midas were kings known for their lavish wealth and unfortunate ends. Croesus was a Lydian king of legendary wealth who was deposed by the Persians in a war he began. Midas was cursed with the ability to turn anything he touched to gold, which resulted in his starvation when even his food was turned to gold.

2 **nūllius:** genitive of indefinite value (AG 417); with *eris* literally, “you will be of no value,” i.e. “you will be worth nothing.”

**nī sīs...eris:** general conditional (AG 518).

## [2.33] Dīversa dīversīs

Nostra placent aliīs; et nōs aliēna probāmus;  
sīc dīversa hominum mēns tenet omne genus.

---

Title **dīversus -a -um**: different, diverse

---

Although he is best remembered as a ruler whose mistakes regarding Protestant and Catholic politics led directly to the Thirty Years' War, Rudolf II did try to establish and maintain a kingdom of religious and intellectual tolerance and freedom: for instance, he lifted many restrictions on Jewish people and businesses. Here Weston seems to echo Rudolf's view on tolerance and diversity.

1 **Nostra**: substantive, "our beliefs."

**placent...probāmus**: note the difference of sense the two verbs give to each clause.

**aliēna**: substantive adjective (AG 288), "others' beliefs."

2 **hominum**: genitive plural, limiting *omne genus*, object of *tenet*.

## [2.38] Cum ebriō nōn lītīgandum

Absentī nocuit praesēns, quī laeserit illum,  
cui domuit Semelēs sēnsa gravāta puer.

---

Title **ēbrius –a –um**: drunk, intoxicated

**Semelē –ēs f.**: Semele

**lītīgō –āre**: to quarrel, litigate

**gravō –āre**: to burden, load

2 **domō –āre –uī –itus**: to subdue,  
dominate

---

Title **lītīgandum**: passive periphrastic (AG 500.2), “one must not argue”

1 **Absentī**: “absent” in the sense of “out of his senses”; contrasted with the *praesēns* “sober critic”.

**nocuit**: takes the dative, *Absentī*.

**quī**: antecedent is *praesēns*.

**laeserit**: subjunctive in a relative clause of characteristic (AG 534).

**illum**: i.e. the one who is *absēns*; the antecedent of *cui* in line 2.

2 **Semelēs...puer**: *Semelēs* is a Greek genitive. Semele’s son was Bacchus or Dionysus; i.e. “wine.”

**sēnsa gravāta**: object of *domuit*; *sēnsa* is a perfect passive participle of *sentīō*; in the neuter plural, it is regularly an idiom for “thoughts” or “ideas.”

## [2.39] Temerārium iūdicium

Rem quī iūdicīō temerē castīgat ineptō,  
quod, longum doleat, praecipitanter agit.

---

Title **temerārius -a -um**: accidental;  
thoughtless, impetuous, rash

**castīgō -āre**: to chastise

**ineptus -a -um**: silly, foolish

1 **temerē**: rashly

**praecipitanter**: precipitously

---

1 **iūdicīō...ineptō**: ablative of means (AG 409).

2 **quod**: object of *agit*; its antecedent is the implied *id*, object of *doleat*.

**longum**: adverbial, “for a long time.”

**doleat**: optative or potential subjunctive; subject is the implied antecedent of *quī* in line 1.

## [2.40] Suspiciō sinistra

Suspiciō in partem semper mage firma sinistram;  
at solet in dextram tardior esse fidēs.

---

Title **suspiciō –ōnis f.**: mistrust

**sinister –tra –trum**: left; wrong, perverse, improper

1 **firmus –a –um**: firm, strong

---

Note the wordplay Westonia employs in this couplet to describe our inclination to believe the worst and hesitation to trust that something is good.

1 **Suspiciō**: nominative; supply *est*.

**mage**: adverb < *magis*, “more.”

2 **dextram**: “right,” but metaphorically “suitable” or “fitting”, in contrast with *sinistram*; supply *partem* from line 1.

[2.43] **Dē humili et superbō**

Ceu fulmen penetrat ferrum, marmorque resolvit:  
cēra sed, ut liquefit, quae fuit ante, manet;  
sīc etiam Dīvum prōsternunt scēptra superbōs,  
ast humilis superō tūtus ab igne latet.

---

Title **humilis** –e: humble

1 **ceu**: as, just as

**fulmen** –inis n.: lightning,  
thunderbolt

**penetrō** –āre: to penetrate

**marmor** –oris n.: marble

**resolvō** –ere –solvī –solūtus: to  
untie; shatter

2 **cēra** –ae f.: wax

**liquefiō** –fierī –factus sum: to  
dissolve, melt

3 **prosternō** –ere –strāvī –strātus: to  
lay low, knock down

**scēptrum** –ī n.: royal staff; scepter

---

1 **Ceu**: “as,” introduces a simile that is resolved in line 3 (*sīc etiam*).

**penetrat...resolvit**: these verbs both share the same subjects and direct objects.

2 **ut**: “when.”

3 **sīc etiam**: “so too.”

**Dīvum**: syncopated genitive plural, *dīv[ōr]um*; limiting *scēptra*; although plural, the word refers to God.

4 **ast**: = *at*.

**humilis**: substantive, “the humble man.”

## [2.45] Calamitās rūmōrī obnoxia

Quīlibet ad miserum rūmor cāsum assequitur vim:  
et plūs quam vērum līvida fāma valet.

---

Title **calamitās –ātis f.:** failure,  
disaster

**rūmor –ōris m.:** rumor

**obnoxius –a –um:** liable, susceptible,  
guilty, vulnerable

1 **quīlibet quae– quod–:** whatever  
sort, every kind of

**assequor –ī –secūtus:** to follow after

2 **līvidus –a –um:** envious, spiteful

---

Weston, no doubt drawing on her personal experience, relates how rumor and gossip compound the harm done by misfortune. When Weston first published this poem in the *Poemata*, it was titled *Calamitās rūbōrī obnoxia*, “Disaster is vulnerable to shame.” Perhaps Weston changed the poem, or perhaps the difference was the product of a printing error.

Title **obnoxia:** takes the dative, “vulnerable to rumor.”

1 **cāsum:** object of *ad*, modified by *miserum*.

2 **plūs quam...valet:** “is stronger than.”

**vērum:** substantive, “the truth.”

[2.46] Fāma

Laudātus fuerit quīcunque ā laudis egente,  
 huic decus exiguum glōria vāna feret.

Sed sī tē celebret, quem reddit fāma celebrem,  
 nōmine nōn tacitō, laus tua māior erit.

Alterius meritō est laudātus buccina laudis, 5  
 nōminis ignōrāns adtenuāre decus.

1 **egeō –ēre –uī:** to want, need

2 **exiguus –a –um:** small, little

3 **celeber –bris –bre:** famous

4 **tacitus –a –um:** silent

5 **meritus –a –um:** deserved, due

**būccina –ae f.:** trumpet

6 **ignōrō –āre:** to not know (how)

**attenuō –āre:** to make thin; weaken,  
 diminish

1 **Laudātus fuerit:** future perfect passive indicative, “whoever has been praised.”

**quīcunque:** = *quicumque*, “anyone” or “whosoever.”

**ā...egente:** ablative of personal agent; the substantive participle *egente*, “someone lacking,” takes the genitive, *laudis*.

2 Note the contrast between *decus* and *fāma*.

3 **celebret:** *quicumque* continues as the subject.

**quem:** antecedent is *te*.

**reddit:** “renders.”

4 **nōmine:** i.e. the name of the person doing the praising.

5 **meritō:** “rightly.”

**est laudātus:** not the perfect passive, but a nominative substantive (*laudātus*) with a present verb (*est*), “Whoever has been praised is.”

**buccina:** predicate nominative, limited by *laudis*, limited by *alterius*, “the trumpet of another’s praise.”

## [2.52] Ingenium praecox

Sī vīnī sapor est mollis placidusque recentis,  
ācrior aut peior, cum veterāscet, erit.

Sīc quoque, quae p̄mīs est praegnāns flōribus, aetās,  
vīribus obtūsīs, tābet adulta magis.

---

Title **praecox** –**ocis**: ripe before its  
time, precocious

1 **sapor** –**ōris m.**: flavor

**placidus** –**a** –**um**: pleasant

2 **veterāscō** –**ere**: to grow old

3 **praegnāns** –**antis**: pregnant

4 **obtundō** –**ere** –**tudī** –**tū(n)sus**: to  
blunt; weaken

**tābeō** –**ēre**: to melt; waste away

**adultus** –**a** –**um**: adult

---

1 **recentis**: modifying *vīnī*.

2 **ācrior...peior**: comparatives, “more bitter and worse.”

**erit**: subject is still *vīnī sapor*.

4 **vīribus obtūsīs**: ablative absolute, “when its strength has been dulled.”

**tābet**: subject is *aetās*.

**adulta**: agreeing with *aetās*, “as an adult.”

## [2.55] Prudentia

Prōvida cognōvit sī mēns fugienda verērī,  
plērunque ēlābī tūtius illa potest.

---

Title **prudentia** –ae f.: foresight

1 **prōvidus** –a –um: prudent, prescient

2 **ēlābor** –ī elapsus sum: to slip away, escape

---

1 **Prōvida**: modifying *mēns*.

**fugienda**: object of the deponent infinitive, *verērī*; “what must be shunned.”

2 **plērunque**: = *plērumque*, “usually.”

**tūtius**: comparative adverb, “more safely.”

## [2.58] Concordia

Auget amor vīrēs, cōnsēnsū et firmat amīcī:  
dissēnsus magnās dīlapidāvit opēs.

---

Title **concordia** -ae f.: agreement, harmony

1 **cōnsēnsus** -ūs m.: agreement, unanimity, concord

**firmō** -āre: to strengthen; make firm

2 **dissēnsus** -ūs m.: disagreement

**dīlapidō** -āre: to throw away, squander

---

1 **amīcī**: genitive, limiting *cōnsēnsū*.

2 This line shifts into perfect tense.

[2.59] Mōrēs aetātī congruī

Caesariem dīcunt, quī vestit callidus; aptum  
aetātis specimen dēnotat ille suae.

---

Title **congruus –a –um**: fit, suitable

1 **caesariēs –eī f.**: (fine) head of hair

**vestiō –īre –īvī –ītus**: to clothe,  
groom

**callidus –a –um**: clever

2 **specimen –inis n.**: token,  
appearance, indication

**dēnotō –āre**: to mark, indicate

---

Not all of Weston’s epigrams offered profound moral lessons. Some couplets might not be out of place in a contemporary fashion or lifestyle magazine or blog: here, being well groomed makes the man.

1 **Caesariem dīcunt**: “they say he has a fine head of hair.” While *caesariēs* means “having a fine head of hair,” the pun with Caesar is unavoidable, and so we might also understand as “they call him Caesar-like, who dresses smartly.”

**callidus**: adverbial, “expertly” or “smartly.”

**aptum**: describing *specimen*.

2 **aetātis...suae**: possessive genitive limiting *aptum specimen*.

**ille**: i.e. a man with a fine head of hair (*caesariēs*).

[2.60] Dolor ἄθυμος

Lūctibus implicitae vix dignum est crēdere mentī;  
fertur enim in variās ācta dolōre vicēs.

---

1 lūctus –ūs m.: grief

implicō –āre –āvī –itus: to fold in; involve

2 vicis –is f.: change; direction, turn

---

Title ἄθυμος: (athumos) a Greek adjective meaning “spiritless” or “faint-hearted.”

1 Lūctibus: ablative of means (AG 409), with *implicitae*.

implicitae: modifying *mentī*, dative with *crēdere* (AG 367).

vix dignum est: “it is hardly worth.”

2 ācta: < *agere*, “driven,” agreeing with implied *mens*.

dolōre: ablative of means, with *ācta*.

## [2.61] Amor īnsipiēns

Et sapere et stolidī sēnsisse perīcula amōris  
vix est concessum, quī parit illa, DEŌ.

---

Title **īnsipiēns –entis**: foolish

1 **sapiō –ere –ivī**: to discern

**stolidus –a –um**: dull, stupid

2 **concēdō –cedere –cessī –cessus**: to allow, concede

---

1 **et...et**: “both...and.”

**sapere...sēnsisse**: infinitives as subjects of *vix est concessum* in line 2, “it is scarcely permitted.”

2 **quī**: antecedent is *DEŌ*.

**illa**: refers to both (neuter) infinitives in line 1.

[2.62] Idem

Et male s̄ana Venus, r̄erum et Sapientia victrix  
vix in d̄iv̄inō pectore conveniunt.

Est in amōre furor, quī lūmina mentis obumbrat,  
quī facit et summōs d̄ēsipuisse virōs.

---

1 **Venus –eris f.:** Venus

**sapientia –ae f.:** wisdom

**victrix –īcis f.:** conqueror, victor (female)

2 **d̄iv̄inus –a –um:** divine

3 **obumbrō –āre:** to overshadow;  
darken

4 **summus –a –um:** highest; greatest

**d̄ēsipiō –ere:** to be foolish

---

1 **male s̄ana:** “crazy.”

**r̄erum...victrix:** wisdom (*sapientia*) is the “conquerer of (all) things,” i.e.  
“all-conquering.”

2 **vix:** since even omnipotent gods can hardly contain these contradictory forces,  
what hope is there for a person to do so?

3 **Est...furor:** “there is a madness.”

**quī...quī:** antecedent is *furor*.

4 **et:** “even.”

**d̄ēsipuisse:** perfect active infinitive; subject is *summōs virōs*.

[2.63] Idem

Nōvit amāns āmēns cupidīs quid mēns sua vōtīs  
optet: quid sapiat, nōn videt ūllus amāns.

---

1 **āmēns –entis**: mad, insane

**cupidus –a –um**: desirous, longing

2 **sapiō –ere –ivī**: to discern; be wise

---

1 **amāns āmēns**: note the wordplay, “the mindless lover.”

**mēns sua**: subject of *optet* in line 2; subjunctive in an indirect question.

2 **quid**: subject of *sapiat*.

**nōn...ūllus amāns**: subject of *videt*.

## [2.65] Aliud

Aut amat aut ōdit mulier: nōn tertia vīs est  
ūlla; sed haec magnī crīminis ausa putēs.

---

2 **ausum** –ī n.: daring deed

---

Weston's *Parthenica* 2.64 described "feminine love" (*amor faemineus*), and here she composes another short poem on the same topic, hence the title "another." Note how the opening words mimic those of Catullus 85: *ōdī et amō*.

1 **mulier**: subject of both *amat* and *odit*.

1–2 **nōn tertia vīs est / ūlla**: "there is no third force."

2 **magnī crīminis**: genitive of charge or penalty (AG 352), "highly criminal acts of daring."

**ausa**: agrees with *haec*, "these acts of daring," referring to a woman loving or hating.

**putēs**: potential subjunctive.

## [2.66] Amor suspicāx

Plūrima laesus amor falsō sibi nōmine fingit;  
nam cui caecus amor, Dux quoque caecus erit.

---

Title **suspīcāx –ācis**: distrustful, suspicious

---

Weston observes that if love is blind, it leads you blindly into error.

1 **falsō...nōmine**: ablative of means (AG 409).

2 **cui**: *Dux* is the antecedent.

**caecus amor**: supply *est*.

[2.70] Sōla diūturnitās amōris victrīx

Nōn potis est Cypriās abolēre potentia flammās;  
longa tamen poterit quās hebetāre diēs.

---

Title <b>diūturnitās –ātis f.:</b> length of time	<b>aboleō –ēre –ēvī –itus:</b> to abolish, cause to wane or waste
<b>victrīx –icis f.:</b> conquer, victor (female)	2 <b>hebetō –āre:</b> to make blunt; make dull; impair
1 <b>Cyprius –a –um:</b> Cyprian, related to Venus	

---

1 **Nōn potis est...potentia:** “power is not empowered.”

**Cypriās:** “Cyprian”; Venus (Aphrodite) was said to be from Cyprus.

2 **longa...diēs:** i.e. “a long time”; the placement of the words emphasizes the duration.

**quās:** antecedent is *Cypriās flammās*; the entire second line is a relative clause introduced by *quās*.

[2.72] **Nāscitur voluntārius amor, nōn dēnāscitur**

Sūmitur arbitriō mentis, nōn pōnitur ignis;  
aptārī frēnum nec sinit ille sibi.

Quaerere māteriam facile est, sed dēmere vīrēs  
difficile, et certum fīgere posse modum.

---

Title **voluntārius -a -um**: voluntary,  
willing

**dēnāscor -ī -nātus sum**: to die,  
perish, lose growth, diminish

1 **arbitrium -ī n.**: decision, choice

2 **aptō -āre**: to adapt to, prepare; fit  
together, join

**frēnum -ī n.**: bridle, reins

3 **dēmō -ere dēmpsī dēemptus**: to  
remove

4 **fīgō -ere fīxī fīxus**: to fix, fasten,  
impose

---

1 **ignis**: i.e. the flame of love; subject of both *sūmitur* and *pōnitur*.

1–2 Westonia mixes common relationship metaphors in this couplet.

2 **aptārī**: passive infinitive, “to be fitted”; its accusative subject is *frēnum*.

3 **Quaerere māteriam**: i.e. add fuel to the fire.

**vīrēs**: object < *vīs*.

4 **modum**: “limit.”

## [2.73] Amor ergā Parentem

Sī iūstum dederit tibi sors, venerāre Parentem;  
sīn minus, hunc placidō pectore ferre decet.

---

Title **ergā**: towards

1 **veneror -ārī**: to venerate, respect

2 **sīn**: but if

**placidus -a -um**: pleasant

---

1 **iūstum**: with *Parentem*.

**venerāre**: imperative.

2 **minus**: understand the conditional from line 1, with the addition of *minus*.

**hunc**: i.e. *Parentem*.

**placidō pectore**: ablative of means (AG 409).

[2.76] **Remedium amōris**

Quī rapidōs animīs flagrantibus incutit ignēs,  
dummodo vult, īdem hōs extenuāre potest.

---

Title **remedium –īī n.:** cure

1 **rapidus –a –um:** swift

**flagrō –āre:** to burn

**incutiō –ere –cussī –cussus:** to strike

into; feed, add

2 **dummodo:** provided that

**extenuō –āre:** to make thin, reduce,  
diminish

---

This is the first of three epigrams (*Parthenica* 2.76–78) on the remedy for love. The idea is that the one who knows how to kindle love also knows how to cool its pangs.

1 **incutit:** one strikes an accusative (*rapidōs... ignēs*) into a dative (*animīs flagrantibus*).

2 **dummodo vult:** the indicative emphasizes the reality of the provision.

**hōs:** i.e. *ignēs*.

[2.77] **Idem**

Quī grave pectoribus vulnus gemināvit amōris,  
nōverit et medicās applicuisse manūs.

---

1 **geminō –āre**: to double

2 **medicus –a –um**: healing, medical

**applicō –āre**: to apply to, place near

---

1 **grave**: neuter, modifying *vulnus*, object of *gemināvit*.

**pectoribus**: locative ablative (AG 421), “in their chest.”

2 **nōverit**: future perfect, with emphatic perfect sense (AG 478).

**et**: = *etiam*.

[2.78] **Idem**

Quī tacitās vēnīs prūnās admōvit, eāsdem  
sōlus Apollineā tollere nōvit ope.

---

1 **vēna -ae f.:** vein

**prūna -ae f.:** live coal

**admoveō -ēre -ī -mōtus:** to move to, bring to; apply, supply

2 **Apollineus -a -um:** of or belonging to Apollo

---

1 **tacitās:** “silent,” in the sense of “hidden.”

**eāsdem:** i.e. *prūnās*.

2 **Apollineā...ope:** i.e. medicine; Apollo is the god of healing and medicine.

[2.79] **Amīcī vitia sī ferās, facis tua**

Quī vitium auscultat tacitus peccantis amīcī,  
nec monet errantem, sī qua monenda videt,  
peccat et alterius maculat sē crīmine; vīsus,  
dum tacet, errōris probra probāre simul.

---

1 **auscultō -āre**: to listen, hear

3 **maculō -āre**: to stain, defile

4 **probrum -ī n.**: disgrace, scandal

---

The following four short moralizing poems (2.79–82) highlight the importance of loyalty and honesty in maintaining lasting friendships.

1 **tacitus**: agrees with the subject of *auscultat*; but best understood adverbially, “silently.”

**peccantis amīcī**: limiting *vitium*.

2 **monet**: continues the relative clause from line 1.

**errantem**: supply *amicum*.

**qua**: = (*ali*)*qua* (after *sī*); with the gerundive *monenda* (AG 500), “something(s) that must be warned (about).”

3 **alterius**: genitive, limiting *crīmine*.

**vīsus**: supply *est*; “he has seemed.”

4 **probra probāre**: an alliterative play on words, “to approve the shame”; *probāre* is in an indirect statement introduced by *vīsus*.

## [2.80] Amīcōrum dēlēctus

Nōn licet ut tenerōs tentēs praepōnere mannōs  
magnanimīs, longus quōs terit ūsus, equīs,  
sīc quoque fās veterēs est antetulisse sodālēs,  
nempe tībī iūnxit quōs diuturna fidēs.

---

Title **dēlēctus -ūs m.**: selection, choice

1 **tentō -āre**: to try

**praepōnō -ere -posuī -positus**: to  
place before; prefer

**mannus -ī m.**: pony

2 **magnanimus -a -um**: noble-spirited  
**terō -ere trīvī trītus**: to rub, wear  
away; use up

3 **fās n.**: right, permitted

**anteferō -ferre -tulī -lātus**: to  
prefer

**sodālis -is m.**: comrade, friend

4 **nempe**: indeed

**diūturnus -a -um**: long-lasting

---

1 **Nōn licet ut...tentēs**: *ut* is correlative with the *sīc* in line 3 (“just as...so...”); *nōn [est] licet* (“it is not appropriate”) introduces a substantive clause (*tentēs...*) that does not require an introductory *ut* (AG 565).

2 **magnanimīs...equīs**: *praepōnere* + accusative for the thing being preferred and dative for what it is preferred to; although a young pony might be attractive, an older horse that has stood the test of time is a better companion.

**quōs**: antecedent is *magnanimīs equīs*.

4 **quōs**: antecedent is *veterēs sodālēs*.

[2.81] Dē eōdem

Sors optāta parat, probat irrequiēta sodālēs;  
quōs parat haec, rārō comperit illa bonōs.

---

- 1 **optātus –a –um**: desired, pleasant  
**irrequiētus –a –um**: restless, disquieting  
**sodālis –is m.**: comrade  
2 **comperiō –īre –ī –itus**: to find out
- 

- 1 **optāta...irrequiēta**: both modify *sors*.  
**sodālēs**: object of *parat* and *probat*.  
2 **quōs**: connective relative, “these,” i.e. *sodālēs*.  
**haec**: i.e. *sors optāta*; while *haec* often refers to the most recent option (i.e. the latter), context requires that *haec* here refer to the former option.  
**rārō**: adverb, “rarely.”  
**illa**: i.e. *sors irrequiēta*.

[2.82] Amīcītia violāta

Ut sī quandō adamās contrītus rōbore ferrī  
 particulās sparsim rumpitur in minimās,  
 sīc ubi rixōsōs inimīcat Erinnys amīcōs,  
 atque initum solvit foedus amōris Eris;  
 scinditur in variōs sibi mēns contrāria sēnsūs, 5  
 inque odium trānsit, quod fuit ante favor.

Title **violō –āre**: to violate

1 **adamās –antis m.**: adamant, the  
 hardest iron or steel

**conterō –ere –trīvī –trītus**: to grind,  
 wear down

**rōbur –oris n.**: strength

2 **particula –ae f.**: little bit, particle

**sparsim**: scatteredly

3 **rixōsus –a –um**: quarrelsome

**inimīcō –āre**: to make enemies

**Erinnys –yos f.**: Erinys, a Fury

4 **ineō –īre –īī –itus**: to enter

**foedus –eris n.**: treaty

**Eris –idis f.**: Eris (Strife)

5 **scindō –ere –ī scissum**: to cut, tear  
 apart

**contrārius –a –um**: opposite, divided

6 **favor –ōris m.**: goodwill

1 **Ut**: with indicative, “just as,” introducing a simile that is completed by *sīc* in line 3.  
**sī quandō**: = *sī (alī)quandō*, “if at any time,” or “if ever.”

2 **particulās...minimās**: object of *in*.

3 **Erinnys**: one of the Furies, ancient Greek divinities associated with vengeance;  
 although they are generally described as a trio, Weston refers to a single Fury.

4 **initum...foedus amōris**: i.e. friendship.

**solvit**: “dissolves.”

**Eris**: the Greek word for “strife,” often personified as a goddess.

5 **variōs...sēnsūs**: object of *in*.

6 **inque**: = *in-que*.

**quod...favor**: subject of *trānsit*.

## [2.84] Fēlīcitās īnfelīx

Assuētūdō hominī quam pessima sortis amīcae:  
nam quibus ūsus erās, est caruisse dolor.

---

Title **īnfēlīx –īcis**: unfortunate, unhappy

1 **assuētūdō –inis f.**: custom, habit

---

Weston echoes the sentiment that “soft times make soft men.”

1 Understand as *Quam pessima hominī [est] assuētūdō amīcae sortis.*

**hominī**: dative of disadvantage (AG 376).

**quam pessima**: *quam* + superlative = “as...as possible”; i.e. “the worst thing possible.”  
**sortis amīcae**: “friendly fate”; i.e. “happiness” or “good fortune”; limiting *Assuētūdō*;  
“being accustomed to happiness.”

2 **quibus**: ablative with *ūsus erās*; “those things”; its antecedent is the implicit  
(ablative) object of *caruisse*; refers obliquely to the good fortune mentioned in line 1.

**ūsus erās**: pluperfect deponent.

**caruisse**: infinitive as a predicate nominative (AG 452).

## [2.85] Leō ac Rāna

Vōx Rānae fuerat dēlāpsa Leōnis ad aurēs,  
rānae, quae in pigrō garrīt inēpta lacū.  
Ille diū attonitus, nescit quae bēstia raucō  
quodve animal tantōs ēvomat ōre sonōs.

---

Title <b>leō –ōnis m.:</b> lion	3 <b>attonō –āre –uī –itus:</b> to thunder at; stun, stupify
<b>rāna –ae f.:</b> frog	<b>bēstia –ae f.:</b> beast, creature
1 <b>dēlābor –lāpsus sum:</b> to glide down	<b>raucus –a –um:</b> harsh-sounding, noisy
2 <b>piger –gra –grum:</b> lazy, stagnant	4 <b>ēvomō –ere –uī –itus:</b> to vomit out or up
<b>garrīō –īre –īvī –ītus:</b> to chatter	<b>sonus –ī m.:</b> sound
<b>inēptus –a –um:</b> silly, foolish	
<b>lacus –ūs m.:</b> lake, reservoir	

---

Fables were a venerable genre that taught moral lessons using animal characters. Weston composed seven “Aesopic Fables” (*fābulae Aesopicae*). The Roman poet Phaedrus also retells this fable (1.21).

- 1 **fuerat dēlāpsa:** pluperfect deponent.
  - 2 **rānae:** the word is onomatopoeic and its repetition in the first two lines of the poems nicely mimics the frog’s repeated croaking.  
**inēpta:** describes the subject of the sentence (*rāna*), understand adverbially.
  - 3 **ille:** i.e. *Leō*.
- quae bēstia...ēvomat:** indirect question, introduced by *nescit*.  
**raucō:** agrees with *ōre*, “with a hoarse mouth.”  
4 **quodve:** = *quod-ve*, interrogative adjective with *animal*.

Exserit at tandem faucem ambitiōsa loquācem; 5  
saltat, et in siccō vōce coaxat agrō.  
Quam Leo cum voltū spectārat forte superbō,  
advolat et querulam prōtenus ungue terit.

---

5 **exserō –ere –uī –tus:** to thrust out;

expose

**faux –aucis f.:** mouth

**ambitiōsus –a –um:** ambitious, eager

**loquāx –ācis:** talkative, chirping

6 **saltō –āre:** to jump

**siccus –a –um:** dry

**coaxō –āre:** to croak

8 **advolō –āre:** to fly towards; pounce

**querulus –a –um:** querulous,  
complaining

**unguis –is m.:** fingernail; claw, talon

**terō –ere trīvī trītus:** to rub, wear  
away; crush

---

5 **ambitiōsa:** describes the subject of *exserit*, i.e. *rāna*.

6 **siccō:** modifying *agrō*.

**coaxat:** another onomatopoetic word, from the Greek for a frog's croak, κοάξ (*koax*).

7 **Quam:** connective relative, referring back to the *rāna*.

**cum:** introducing a temporal *cum* clause.

**voltū...superbō:** ablative of specification, referring to the *rāna*; *voltū* = *vultū*.

**spectārat:** syncopated form, *spectā(ve)rat*.

**forte:** "by chance."

8 **prōtenus:** = *prōtinus*.

**ungue:** ablative of means.



Figure 8. Mosaic of the Doves, Hadrian's Villa.

## [2.88] Columba et tabula picta

Ex nimiō multum sitiēns ārdōre columba  
 vīderat appēnsam parietibus tabulam;  
 hydria quā fuerat tam vīvō picta colōre,  
 et speciē falsum dissimulante liquor.

Title **columba** –ae f.: pigeon, dove

**tabula** –ae f.: painting, tablet

**pingō** –ere pīnxī **pictus**: to paint

1 **sitiō** –īre –īvī –ītus: to be thirsty

**ārdor** –ōris m.: heat

2 **appendō** –ere –pendī –pēnsus: to hang upon

**pariēs** –etis m.: wall

3 **hydria** –ae f.: waterpot

4 **dissimulō** –āre: to disguise

**liquor** –ōris m.: liquid

Aesop is the first to recount this rather grim fable about a bird who is too readily led astray (Perry 201). Previous commentators have read the story as a warning against rash decision-making. Unlike Aesop, Weston dwells on the vivid appearance of the painting itself (Figure 8), thereby turning the tale into a meditation on the alluring and deceptive powers of art.

1 **multum**: adverbial, “much” or “greatly.”

**ārdōre**: with *nimiō*.

2 **parietibus**: scans as a four-syllable amphibrach (– ∪ ∪ –), on the model of the practice of Vergil in the *Aeneid*; i.e. *par-ye-ti-bus*.

3 **hydria...colōre**: understand as *quā hydria fuerat picta tam vīvō colōre*.

**quā**: “where” or “on which.”

4 **et...liquor**: understand *fuerat pictus*.

**speciē falsum dissimulante**: ablative absolute with *falsum* as the object of *dissimulante*, “with its appearance concealing its fraud.”



[2.89] **Ānserēs et gruēs**

Quae poterant volucrēs arcem servāre Quirīnī,  
et magnā iūnctae vī Palamēdis avēs  
iūgiter in prātō fūsae pāscuntur eōdem;  
sēcūrē et peragrant laeta virēta pede.

---

Title **ānser –eris m.:** goose

**grus –uis f.:** crane

1 **Quirīnus –ī m.:** Quirinus

2 **Palamēdēs –is m.:** Palamedes

3 **iūgiter:** continually; jointly

**prātum –ī n.:** meadow

**pāscō –ere pāvī pāstus:** to feed

4 **peragrō –āre:** to go through fields  
or lands; to roam

**virectum –ī n.:** green or grassy spot;  
lawn or meadow

---

This poem, full of erudite mythological references to the classical past, contrasts elegant cranes and their stouter cousins, the geese. In myth, cranes were infamous for waging war against pygmies, while geese were associated with Roman military virtue. But in this fable the contrast is between the light, graceful cranes and the slower geese, who are unable to escape a sudden danger. The moral of the fable is that those who indulge in excess when times are good are liable to destruction when dangers inevitably emerge. The Aesopic fable was retold by the Roman fable-writer Phaedrus (3.13).

1 **Quae:** antecedent is *volucrēs*.

**arcem...Quirīnī:** “the citadel of Quirinus,” i.e. the Capitoline Hill in Rome, which was saved when Juno’s sacred geese warned of an attack by the Gauls. Quirinus was the divine form of Romulus, the founder of Rome.

2 **Palamēdis:** genitive limiting *magnā...vī*. Palamedes was a Greek hero famed for his inventions, including letters, whose shapes were inspired by the flight of cranes.

3 **fūsae:** < *fundere*, “spread”; i.e. “extending (in abundance).” Imagine the field teeming with geese and cranes.

4 **pede:** “on foot”; it is important for the fable that the birds are walking.

Forte canis Meleagrēōs vēnāticus aprōs 5  
 comminus īnsequitur per iuga, perque nemus.  
 Plūmigerōsque gregēs subitī invāsēre timōrēs,  
 dēvia dum replent vōcibus arva canēs.  
 Str̄ymoniae unde gruēs leviter mōtantibus ālīs  
 ēripiunt subitīs sē fugiuntque minīs. 10

5 **Meleagrus** –a –um: Meleagrian  
**vēnāticus** –a –um: of or for hunting  
**aper aprī m.:** wild boar  
 6 **comminus:** hand to hand, close  
 behind  
**īnsequor** –ī –secūtus sum: to follow  
 after, pursue  
 7 **plūmiger** –gra –grum: feathered  
**grex gregis m.:** herd, flock  
**invādō** –ere –vāsī –vāsus: to go in;  
 attack

8 **dēvius** –a –um: out of the way  
**repleō** –ēre –plēvī –plētus: to fill up  
**arvum** –ī n.: field  
 9 **Str̄ymonius** –a –um: Strymonian;  
 of the Strymon (river)  
**mōtō** –āre: to move  
**āla alae f.:** wing  
 10 **subitus** –a –um: having come up  
 suddenly; unexpected  
**minae** –ārum f.: threats

5 **Forte:** “by chance.”

**Meleagrēōs:** “Meleagrian”; the Greek hero Meleager led the hunt against the massive Calydonian boar, which had been sent to ravage the fields of King Oeneus in Aetolia.

6 **comminus:** “very closely.”

7 **Plūmigerōsque gregēs:** i.e. both flocks of birds.

**subitī:** modifying *timōrēs*.

**invāsēre:** alternate form of the perfect, = *invāsērunt*.

8 **dēvia:** modifying *arva*, object of *replent*.

9 **Str̄ymoniae...gruēs:** Strymon was a river in Thrace (northern Greece) famous for its gatherings of cranes.

10 **subitīs:** modifying *minīs*; ablative of separation.

**sē:** direct object of *ēripiunt*.

At (dolor!) ānseribus multō cōnāmine nīxīs  
 pinguia nōn licuit membra levāre solō;  
 corporis obstābat dum dēbile pondus obēsī  
 āēriumque ālīs impediēbat iter.

Faucibus apta canum rapidīs hī praeda, repente  
 rōbore dēvictī prōcubuēre suō.

15

11 cōnāmen –inis n.: an effort,  
 exertion, struggle

nītor –ī nīxus sum: to rest upon;  
 struggle

12 pinguis –e: dull; fat

levō –āre: to raise; make light

solum –ī n.: land, earth, ground

13 obstō –āre –itī –ātus: to stand  
 before, stand in the way

dēbilis –e: disabled, feeble

obēsus –a –um: fat, overweight

14 impediō –īre –īvī/–iī –ītus: to  
 hinder

15 faux faucis f.: mouth

rapidus –a –um: swift

repente: suddenly

16 rōbur –oris n.: strength

dēvincō –ere –vīcī –victus: to  
 conquer completely

prōcumbō –ere –cubūī –cubitus: to  
 fall forwards, sink down, fall

prostrate

11 ānseribus...nīxīs: dative with *nōn licuit*.

12 solō: < *solum*, “ground.”

14 āēriumque: *āērium* is tetrasyllabic; modifying *iter*.

ālīs: dative of disadvantage, “for their wings.”

iter: object of *impediēbat*.

15 canum: genitive, limiting *Faucibus...rapidīs*.

hī: i.e. the *ānserēs*.

praeda: in apposition to *hī*, “like prey.”

16 dēvictī: nominative, agreeing with *hī*.

prōcubuēre: alternative form of the perfect, = *prōcubuērunt*; the subject is *hī* (*ānserēs*).

suō: modifying *rōbore*, “by their own strength.”

## [2.90] Aquila et Testūdō

Sī quid fāma valet, brūtīs fēlicior ōlim  
vīta sodālitīī foedera firma tulit.

Tarda ubi vēlōcem affāta est testūdō volucrem,  
fulminea īrātī quae Iovis arma gerit:

---

Title **aquila** –ae f.: eagle

**testūdō** –inis f.: tortoise

1 **brūtus** –a –um: heavy; insensitive,  
devoid of feeling; (subst.) animal,  
beast

2 **sodālicium** –iī n.: fellowship

**foedus** –eris n.: contract, treaty

**fīrmus** –a –um: firm, strong

3 **vēlōx** –ōcis: fast

**affor** –ārī –ātus: to speak to; address

4 **fulmineus** –a –um: flashing (like  
lightning)

**Iovis** –is m.: Jupiter, Jove

---

Weston is influenced by the version of this fable told by Aesop and the Roman author Phaedrus (2.6), in which the eagle conspires with a crow to smash the tortoise's shell by dropping it from a lofty height. In making the eagle reluctant to carry the tortoise, Weston makes the bird a more sympathetic figure than either Aesop or Phaedrus. Weston does not describe the aftermath of the tortoise's fall but ends her retelling while the animal is in mid-air, evoking a strong sense of pity from the reader, who sees the tortoise obtain its wish but knows that this will come at the cost of its life.

1 **quid**: = (*ali*)*quid* (after *sī*), “to some extent.”

**valet**: “is valid,” i.e. “is true.”

**brūtīs**: dative of reference, “for animals.”

2 **sodālitīī**: = *sodalicīī*.

3 **Tarda**: modifying *testūdō*.

**volucrem**: “winged”; used substantively to refer to a bird.

4 **fulminea īrātī**: modifying *arma* and *Iovis*, respectively.

**quae Iovis arma gerit**: the bird is the eagle, associated with Jupiter and lightning.

“Tū quae nūbivagō veheris trāns astra volātū, 5  
 et pennā tentās aethera, tūta levī,  
 accipe rēptantem mē invīsō pulvere testam;  
 quō mea vīle pecus calcibus ōra terit.  
 Adfer opem, docilēsque levā sublīmior ālās,  
 mēque per aetheriās dūc studiōsa viās.” 10

---

5 nūbivagus –a –um: wandering among the clouds	pecūs –ūs n.: cattle, large cattle
volātus –ūs m.: flight	calx calcis f.: the heel, foot; hoof
6 penna –ae f.: wing, feather	terō –ere trīvī trītus: to rub, wear away; use up; tread
tentō –āre: to try, test	9 docilis –e: teachable, responsive
7 rēptō –āre: crawl, creep	levō –āre: to raise; make light
invīsus –a –um: hated, hostile	sublīmīs –e: elevated, lofty, heroic, noble
pulvis –eris m.: dust	āla alae f.: wing
testa –ae f.: object made from burnt clay; earthenware jug; a shell	10 aetherius –a –um: heavenly
8 vīlis –e: cheap, vile	studiōsus –a –um: carefully

---

- 5 nūbivagō: “cloud-wandering.”  
 6 tūta: modifying the *aquila* that the *testudo* is addressing.  
 levī: modifying *pennā*.  
 7 mē: accusative agreeing with *rēptantem...testam*.  
 invīsō pulvere: ablative of separation; the tortoise is asking to be taken away from the “hateful dust” of the earth.  
 testam: “(earthenware) jug”; i.e. a metaphor for tortoise shell.  
 8 quō: “where,” referring to the *invīsō pulvere*.  
 vīle pecus: subject of *terit*.  
 9 Adfer...levā...dūc: imperatives.  
 Adfer opem: “provide help.”  
 10 studiōsa: nominative, modifying *tū (aquila)*.

Dixerat hīs contrā surgēns Iovis āles; “Ahī,” inquit,

“Quid quereris? Quae tē mēns male sāna rotat?

Plūra pudor posthāc vetet addere; vāna precāris;

implūmis superōs vīsne ferīre polōs?

Pondere queī testae tardantis onusta molestō

15

absque ālīs lēnī sustineāre Notō?”

---

11 **āles alitis m./f.:** bird

**āhī:** ah! (expletive of distress, pity, or entreaty)

12 **rotō –āre:** to move like a wheel; whirl about

13 **posthāc:** hereafter

14 **implūmis –e:** unfledged, featherless

**feriō –īre:** to hit

**polus –ī m.:** pole, heavens

15 **tardō –āre:** to loiter, move slowly

**onustus –a –um:** loaded, laden

**molestus –a –um:** annoying

16 **lēnis –e:** gentle, kind, mild

**Notus –ī m.:** the south wind

---

11 **contrā:** adverbial.

**Iovis āles:** i.e. the eagle.

**Ahī:** opening exclamation similar to “ah” in English.

13 **Plūra:** object of *addere*; note emphatic alliteration with which the eagle speaks.

**vetet:** hortatory subjunctive (AG 439).

**vāna:** substantive, “vain things.”

14 **implūmis:** “featherless,” but also can mean “immature” or “inexperienced.” The tortoise is being naïve.

15 **queī:** ablative singular modifying *Pondere*. The relative here is connective, “[and] burdened (*onusta*) with this (*queī*) troublesome (*molestō*) weight (*pondere*).”

**onusta:** nominative, agreeing with *testūdō*.

16 **absque ālīs:** “wingless.”

**sustineāre:** alternate form, = *sustineāris*; deliberative subjunctive, “would you be held up.”

Rēptilis ac vermis monitūs contemnit amīcōs;  
et volucris fierī nīl dolitūrus avet.

Semper idem repetit; meditātur ad aethera; caelō  
lūdere convexō concava testa parat.

20

Et rogat, et queritur testūdō, donec ineptīs  
sē facilem precibus Rēgia praebet avis.

---

17 **rēptilis** –e: creeping, reptile

**vermis** –is m.: worm

**monitus** –ūs m.: admonition

18 **aveō** –ēre: to desire

19 **meditor** –ārī: to think, rehearse

**caelum** –ī n.: sky

20 **lūdō** –ere **lūsī lūsus**: to play; play  
with

**convexus** –a –um: convex

**concavus** –a –um: concave

21 **ineptus** –a –um: silly, foolish

---

17 **monitūs**: accusative, with *amīcōs*; limited by genitives, *Rēptilis ac vermis*.

**contemnit**: the tortoise is again the subject.

18 **volucris**: predicate nominative, with *fierī*.

**nīl dolitūrus**: “about to feel no grief,” modifying *volucris*, and so a carefree state  
imagined by the terrestrial tortoise.

19 **ad**: expresses intent.

20 **convexō concava**: the juxtaposition highlights the complementarity imagined by  
the tortoise, who thinks her shell would fit into the sky.

22 **facilem**: “favorable,” with datives *ineptīs...precibus*.

**Rēgia...avis**: “the royal bird,” because of the eagle’s association with Jupiter and  
emperors.

Dumque illam rōstrō dēprēnsam tollit aduncō,  
mētītur cursū clīmata celsa comes.

Dēnique sublīmēm diffūsās dūcit in aurās, 25  
et iubet ut reliquum sōla capissat iter.

Aetheriīs lātē testūdō crēdita campīs  
ignōta indocilī vīsitat astra pede.

Pondere cēdentem sic flēbilis āēra cōgit;  
ut nīl praecipitem dētīnuisse queat. 30

23 rōstrum –ī n.: beak, prow

dēprehendō –ere –ī –prehensus: to  
catch, seize

aduncus –a –um: hooked, bent

24 mētior –īrī mēnsus sum: to  
measure

clīma –atis n.: clime, region

celsus –a –um: high, lofty

25 diffūsus –a –um: extended

26 capessō –ere –īvī –itus: to seize

28 ignōtus –a –um: unknown

indocilis –e: unteachable, untrained

vīsītō –āre: to go to see, visit

29 flēbilis –e: lamentable

30 praiceps –itis: headlong, head first

dētīneō –ēre –uī –tentus: to hold  
from or back; hold

queō –īre –īvī/–īī –itus: to be able

23 **illam**: i.e. the tortoise.

24 **clīmata**: Greek accusative; i.e. “the region.”

**comes**: nominative; referring to the tortoise.

25 **sublīmēm**: i.e. the tortoise; the eagle is again the subject.

26 **ut reliquum sōla capissat iter**: indirect command (AG 588); *capissat* = *capessat*.

**reliquum...iter**: “the rest of the journey.”

27 **Aetheriīs...campīs**: datives with *crēdita*.

28 **indocilī...pede**: compare the eagle’s *docilēs* wings in line 9.

29 **cēdentem**: modifying *āēra*, object of *cōgit*.

**āēra**: trisyllabic.

30 **ut...queat**: subjunctive in a result clause (AG 537); *nīl* is the subject.

**praecipitem**: object of *dētīnuisse*; substantive, i.e. *testūdinem*.

## [2.91] Dē pūlice et mīlite

Pūlicis interdum est audācia magna pusillī,  
aevō sī veterī sit tribuenda fidēs.

Fāma refert illum, pulsā formīdine, quondam  
saltibus intrepidīs īnsiluisse pedī

---

Title **pūlex –icis m.:** flea

1 **interdum:** sometimes

**audācia –ae f.:** courage, boldness

**pusillus –a –um:** puny, tiny

2 **tribuō –ere –uī –ūtus:** to assign

3 **formīdō –inis f.:** fear

4 **saltus –ūs m.:** a leap, jump

**intrepidus –a –um:** undaunted,  
intrepid

**īnsiliō –īre –uī:** to jump on

---

When Aesop wrote of the man and the flea, he told a rather sobering tale in which the person afflicted by the flea gets angry and kills the pest. Weston’s retelling of Aesop’s fable centers the inverted power dynamics between a lowly flea and an illustrious soldier, culminating in the flea moving to another part of the house after taking pity on its victim. Rather than a simple moralizing work, Weston uses this fable to showcase her wit and appreciation for the comedic.

1 **magna:** predicate nominative.

**pusillī:** agreeing with and creating alliteration with *pūlicis*; note the comic contrast between the “little flea” and not-so-little space between these words.

3 **Fāma refert:** “The rumor is that,” introducing an indirect statement.

**pulsā formīdine:** ablative absolute (AG 419).

4 **saltibus intrepidīs:** ablative of means (AG 409).

**pedī:** dative with the compound verb *īnsiluisse*.

mīlitis eximīī, multōrum caede cruentī, 5  
 quem voluit stimulīs exagitāre suīs.  
 Unde etiam hic tremulō gemibundus pectore, Nūmen  
 Herculeum vōtō flēbiliōre vocat:

---

5 <b>eximius</b> –a –um: exceptional, distinguished	<b>gemebundus</b> –a –um: groaning, full of groans
6 <b>cruentus</b> –a –um: bloody, blood-stained	8 <b>Herculeus</b> –a –um: Herculean, of Hercules
6 <b>stimulus</b> –ī m.: prick	<b>flēbilis</b> –e: lamentable
6 <b>exagitō</b> –āre: to stir up	
7 <b>tremulus</b> –a –um: trembling	

---

5 **mīlitis eximīī**: genitives limiting *pedī*. The enjambment into a new couplet mimics the great, unexpected leap of the flea.  
**multōrum**: “from the slaughter of many (men),” objective genitive limiting *caede* (AG 349).

**cruentī**: modifying *mīlitis eximīī*.

6 **quem**: antecedent is *mīlitis*.

**exagitāre**: “harass.”

7 **hic**: i.e. the *mīles*.

**tremulō**: modifying *pectore*; ablative of source (AG 403).

**gemibundus**: = *gemebundus*.

8 **Nūmen Herculeum**: the soldier addresses divine Hercules (literally “the Herculean divinity”) in imitation of the Greek hero Philoctetes, who was bitten by a venomous snake and suffered from a wounded foot so noxious that he was abandoned by his fellow soldiers on a deserted island.

suppetiās miserō ut veniat, vīrēsve ministret,  
 aut ācrēs morsūs saevitiemque domet. 10  
 Negliget Alcīdēs nēquicquam vōta ferentem,  
 rīdiculīs renuēns ēdere rēbus opem.  
 Iamque adeō observāns nūllam restāre salūtem,  
 haesitat, ambiguus mentis, opisque carēns.  
 Dum tandem adductus pūlex moerōre precantis 15  
 aufugit, atque alium quaerit in aede locum.

9 **suppetiae** –ārum f.: help, rescue

**ministrō** –āre: to attend, to serve;  
 supply

10 **morsus** –ūs m.: bite

**domō** –āre –uī –itus: to subdue

11 **neglegō** –ere –lēxī –lēctus: to  
 disregard, neglect

**Alcīdēs** –ae m.: descendent of Alcaeus

**nēquicquam**: in vain

12 **ridiculus** –a –um: ridiculous,  
 funny, amusing

**renuō** –ere –uī: to deny

13 **observō** –āre: to watch, to  
 observe

**restō** –āre –stitī: to remain

14 **haesitō** –āre: to hesitate

**ambiguus** –a –um: uncertain,  
 doubtful

15 **maeror** –ōris m.: mourning, grief

16 **aufugiō** –ere –fūgī: to run away,  
 to escape

9 **miserō**: supply “man.”

**ut veniat...ministret...domet**: indirect commands introduced by *vocat*.

**vīrēsve**: *vīrēs-ve*.

11 **Alcīdēs**: Hercules, the grandson of Alcaeus.

**ferentem**: object of *Negliget*, modifying understood *mīlitem*.

12 **renuēns**: nominative, modifying *Alcīdēs*, “refusing.”

13 **Iamque adeō**: “now indeed.”

14 **mentis**: genitive of specification (AG 349d), “unsure in his mind.”

15 **moerōre**: = *maerōre*.

16 **in aede**: “in the house.”

Haec ubi facta: īmō suspīria pectore dūcēns  
 mīles iners, tremulā tālia vōce refert:  
 “Tū quī pugnācī virtūte domāre rebellēs,  
 imbellēsque solēs fuste iuvāre virōs: 20  
 Sī contrā exiguum nōn fortius īveris hostem,  
 quid spērem, sī mē nunc graviōra gravent?”

---

17 <b>īmus –a –um</b> : deepest, last	<b>rebellis –e</b> : warring, rebellious
<b>suspīrium –ī n.</b> : sigh	20 <b>imbellis –e</b> : peaceful, unwarlike
18 <b>iners –ertis</b> : inactive, feeble, lifeless	<b>fūstis –is m.</b> : club, knobbed stick
19 <b>pugnāx –ācis</b> : war-like	21 <b>exiguus –a –um</b> : small
	22 <b>gravō –āre</b> : to burden

---

17 **Haec ubi facta**: “when these things were done.”

18 **tālia**: “things like this”; i.e. the words that follow.

19–22 The soldier addresses Hercules, accusing him of cowardice!

**domāre**: infinitive with *tū quī...solēs*, “you who are accustomed to conquer.”

20 **fuste**: the club, for which Hercules was famous.

21 **fortius**: comparative adverb, “more courageously.”

**īveris**: perfect active subjunctive of *eō, ire* in a future less vivid conditional (AG 516.2b), “If you wouldn’t.”

22 **quid spērem**: future less vivid conditional, “what should I hope for.”

**Sī...gravent**: second protasis in the future less vivid conditional, present subjunctive because the action has not happened yet.

**graviōra**: nominative substantive, “more serious things.” Note the polyptoton at the end of the poem.

## Dē Ēbrietāte; ex iussū mātris

Crīmina, vix magnī versū taxanda Marōnis,  
queīs odiō cūnctīs ēbrius esse solet,

---

Title **ēbrietās –tātis f.**: drunkenness,  
intoxication

**iūssus –ūs m.**: order, command

1 **versus –ūs m.**: line (of poetry)

**taxō –āre**: to reproach

**Marō –ōnis m.**: Maro, Vergil

2 **ēbrius –a –um**: drunk

---

Weston’s poem, which she says was requested by her mother, appeared in a collection praising moderation in drinking, *In Crapulam Pro Sobrietate: Seu Votum Posthmelissaeum, De Vitanda et Fugienda Ebrietate*, published in Basel, Switzerland in 1619 by Poet Laureate and Doctor of Laws Sebastian Hornmold. Concerns about binge drinking grew in the fifteenth and sixteenth centuries, as drinking emerged as a recreation activity and the average German citizen drank over 120 liters of wine per year. This drinking culture spread from Germany throughout Europe and shaped the wine-soaked world in which Weston lived. The theme of temperance can be found in several works in the *Parthenica*, e.g. those on abstinence (2.12), prudence (2.55), and the folly of arguing with a drunk (2.38).

1–4 **Crīmina...quid iniungis...memorāre Thalīae**: while most of the poem consists of brief images and ideas lasting half or at most a line, Weston deploys a (comically) grandiloquent opening spanning the first two couplets. Understand as *quid, (ō) chāra genitrīx, iniungis Thalīae parviloquae, quam tua nāta trepidē colat, memorāre crīmina, queīs odiō cūnctīs ēbrius esse solet, quae vix versū magnī Marōnis taxanda sunt?*

1 **Crīmina**: direct object of *memorāre* in line 3. Weston establishes the moral of her poem by reminding the reader of drunkenness’ immoral and corrupting nature.

**taxanda**: agreeing with *Crīmina*, “scarcely to be reproached.”

**Marōnis**: genitive of Maro, i.e. the Roman poet Publius Vergilius Maro, or Vergil.

2 **queīs**: = *quibus*; its antecedent is *crīmina*.

**odiō cūnctīs**: double dative (AG 382); “a source of hatred to all.”

chāra quid iniungis genitrīx memorāre Thalīae  
parviloquae, trepidē quam tua nāta colat?

Obsequar? At vīrēs prohibent. Num iussa parentis 5  
rēiiciam? Superōs id vetuisse, patet.

---

3 **iniungō** –ere –iūnxī –iūnctus: to charge, lay upon (as a burden)

**genetrīx** –īcis f.: mother

**memorō** –āre: to remember; tell, report

**Thalīa** –ae f.: Thalia, a Muse

4 **parviloquus** –a –um: having modest words

**trepidus** –a –um: agitated, anxious  
**nāta** –ae f.: daughter

5 **obsequor** –ī obsecūtus sum: to obey

6 **reiciō** –ere –iēcī –iectus: to reject

---

3 **chāra...genitrīx**: vocative; *chāra* < *cārus* –a –um; *genitrīx* = *genetrīx*. The *genitrīx* is Weston's mother.

**quid iniungis...memorāre Thalīae**: "Why do you command (my) Muse to remember [*carmina*, in line 1]"; *iniungō* takes a dative of the person commanded and an infinitive to show what they were commanded to do.

**parviloquae**: < *parvus* + *loquor*; dative agreeing with *Thalīae*, one of the nine Muses.

**quam**: object of *colat*; its antecedent is *Thalīae*.

**tua nāta**: i.e. Weston.

5–6 **Obsequar...rēiiciam**: deliberative subjunctives (AG 443), "should I obey...should I reject?"

**vīrēs**: < *vīs* (not *vir*).

6 **Superōs**: substantive adjective; "those above," referring to the gods.

**Superōs id vetuisse**: substantive noun clause, subject of *patet* (AG 561); "it is clear that."

Sed māiōra meīs rīdēbor vīribus ausa:

sī mandāta Deum negligō, poena manet.

Ergo coācta canam; quaeque experientia dictat,

effābor. Placeant simplicitāte suā.

10

Excēdit modicī fīnēs quīcumque Lyaeī,

perfūsus nimiō sordibus ōra merō,

---

8 **mandātum** –ī n.: order, commission

**negligō** –ere –lēxī –lēctus: to

disregard, neglect

9 **experientia** –ae f.: trial, experience

**dictō** –āre: to say often, declare

10 **effor** –ārī –fātus sum: to speak

forth

**simplicitās** –ātis f.: simplicity; lack  
of sophistication, ignorance

11 **excēdō** –ere –cessī –cessus: to go  
out/away

**modicus** –a –um: moderate, modest,  
temperate

**Lyaeus** –ī m.: Lyaeus, Bacchus

12 **perfundō** –ere –fūdī –fūsus: to

pour over; wash

**sordēs** –is f.: filth; greed

**merus** –a –um: pure, undiluted

---

7 **māiōra**: object of deponent participle *ausa*.

**ausa**: nominative participle, “I...having dared”; subject of passive verb *rīdēbor*.

8 **Deum**: = *Deōrum*.

**negligō**: = *neglegō*.

9 **quaeque**: the neuter plural object of *effābor*; note the enjambment.

10 **Placeant**: hortatory subjunctive, “may these (my verses) please”; understand *quaeque* in line 9 as the subject.

11 **Lyaeī**: Lyaeus, “the loosener,” another name for Dionysus or Bacchus.

12 **perfūsus**: agrees with *quīcumque* in line 11, “whoever has...he has been soaked.”

**ōra**: accusative of specification (AG 397b), “soaked (with respect to their) mouth,” i.e. “whose mouth has been soaked.”

**merō**: ablative of source or material (AG 403), “by the filth (*sordibus*) of/from unmixed wine.” The ancient Greeks and Romans almost always diluted their wine with water and believed that only barbarians drank unmixed wine.

pōclaque pertūsae cumulātīm ingurgitat alvō,  
nōmina Magnātum dum crepuēre scyphīs,  
atque sibi morbum, alterius pōtando salūtem, 15  
prōcūrat: quod nunc plēbs male-sāna solet.  
Quam procul ā vērae normā ratiōnis aberrat!  
Nōmina quam meritō nōn sapientis habet!

---

13 **pōculum** –ī n.: drinking-cup  
**pertundō** –ere –tudī –tūsus: to bore  
through  
**cumulō** –āre: to heap up, pile on  
**ingurgitō** –āre: to pour in; drench  
**alvus** –ī f.: the abdomen; stomach  
14 **crepō** –āre –uī –itus: to creak;  
prattle, boast

**scyphus** –ī m.: cup  
15 **pōtō** –āre –āvī pōtus: to drink  
16 **procūrō** –āre: to care for; procure  
17 **norma** –ae f.: carpenter’s square;  
standard, pattern (of behavior)  
**aberrō** –āre: to stray; wander  
18 **meritō**: deservedly

---

13 **pocla**: syncopated form of *pōculum* (neuter).  
**pertūsae**: dative with *alvō* (feminine).  
**cumulātīm**: “abundantly, in heaps.”  
14 **Magnātum**: “of the Mighty,” i.e. he toasts to the health of powerful friends.  
**crepēre**: alternate form of the 3rd person perfect plural active indicative.  
15 **potandō**: “by toasting”; gerund with *sibi*.  
16 **male-sāna**: compound of *male* and *sānus*, “crazy”; modifying *plēbs*.  
**solet**: supply *facere*,  
17 **Quam**: adverbial, “how,” as in line 18.

Vix dīcendus homō; sed bēstia brūta vocandus:

rītibus hūmānīs namque aliēna facit.

20

Intus et exterius tum ventre tumente madēscit:

connivēns oculīs fit quasi mentis inops.

Quō magis obruitur, plēnō velut aequore, Bacchō:

hōc magis implērī, Bacchus ut alter, avet.

19 **bestia** –ae f.: beast, creature

**brūtus** –a –um: insensitive, stupid

20 **rītus** –ūs m.: religious rite;  
custom, manner

21 **intus**: within, inside

**exter** –a –um: outward, foreign

**venter** –ris m.: stomach, belly

**tumeō** –ēre –uī: to swell, puff up

**madēscō** –ere **maduī**: to become  
wet; drip

22 **cōnīveō** –ēre –ī: to shut the eyes,  
blink

**inops** –opis: lacking, poor

23 **obruō** –ere –uī –utus: to bury,  
overwhelm

**Bacchus** –ī m.: Bacchus; wine

24 **aveō** –ēre: to desire

19 **dīcendus...vocandus**: supply *est*; passive periphrastic (AG 196); *dīcendus*: “must be called.”

20 **rītibus hūmānīs**: ablative of separation with *aliēna*, substantive neuter plural, “things alien to human behaviour.”

**namque**: confirms or explains the previous thought.

21 **madēscit**: the drunkard (*quicumque*, line 11) remains the subject through line 30.

22 **connivēns oculīs**: i.e. squinting or shutting his eyes because of intoxication.

**quasi**: “like,” the first of several similes (*velut* in line 23; *ut* in lines 24 and 28).

**inops**: “without” with the genitive (*mentis*).

23 **Quō magis...hōc**: correlatively, “the more...the more” (AG 414a).

**obruitur...Bacchō**: understand as *obruitur Bacchō velut plēnō aequore*. Bacchus is used metonymically for wine.

24 **ut**: “like”; introducing another simile.

Solvitur in luxum tōtus; nocitūraque siccāt  
pōcula; vix haustūs continet ipse suōs. 25  
Nec tamen hoc satis est: bene pōtus pignore certat,  
ac fortem cyathī mīlitem, ut arma, probat:  
strēnuus ille vir est, vacuat quī pōcula vēlōx;  
cuique superfluitās nausea nūlla fuit. 30  
Millibus in multīs quod sī moderātor ūnus,  
mūnere nātūrae, forte repertus erit:

---

25 **lūxus –ūs m.:** excess

**siccō –āre:** to make dry, drain

26 **haustus –ūs m.:** drinking, swallowing

27 **pīgnus –oris n.:** pledge

28 **cyathus –ī m.:** cup

29 **strēnuus –a –um:** vigorous, stout

**vacuō –āre:** to make empty

**vēlōx –ōcis:** fast

30 **superfluitās –ātis f.:** an overflow

**nausea –ae f.:** nausea

31 **moderātus –a –um:** limited,  
bounded, moderated

---

25 **tōtus:** “wholly”; referring still to the drunkard.

**nocitūraque:** with *pōcula*.

26 **haustūs:** “draughts,” accusative plural with *suōs*.

27 **pignore certat:** “competes with a pledge”; i.e. he indulges in drinking games and competitions, in which competitors drink excessively until the loser vomits.

**ac fortem...probat:** “tests the soldier, brave of cup, as if (with) weapons.”

30 **Millibus in multīs:** “in/among many thousands.”

31 **quod sī:** “but if.”

31–34 Weston describes one who fails the drinking game (presumably by vomiting) and so is mocked by the other drinkers.

32 **forte:** “by chance.”

spernitur ā reliquīs; hunc scommata plūrima vexant;  
 omnibus est rīsuī lūdibriōque miser.

Ō fera stultitia! Hominum mēns caeca! Quis (ōrō!) 35

temperet ā lacrumīs, cui pietātis amor?

Dēdecorī est virtūs: vitium praecōnia gignit.

Hinc velutī caecī incurrimus omne nefās.

33 **spernō –ere sprēvī sprētus:** to reject

**scommata –atis n.:** taunt; jeer

**vexō –āre:** to annoy, attack

34 **rīsus –ūs m.:** laughter; smile

**lūdibrium –īī n.:** mocking; mockery

35 **ferus –a –um:** wild, savage

**stultitia –ae f.:** stupidity

36 **temperō –āre:** to moderate

37 **dēderus –ōris n.:** shame, disgrace

**praecōnium –ī n.:** praise

38 **hinc:** from here, hence

**incurrō –ere –currī –cursus:** to run  
 into or against; rush upon

33 **scommata:** neuter plural subject of *vexant*.

**omnibus...rīsuī lūdibriō:** double dative (AG 382); *rīsuī* and *lūdibriō* are datives of purpose, “he was a source of laughter and mockery for all”; *omnibus* is the dative of the person(s) affected.

35 The short final *a* in *stultitia* must scan long, because of lengthening at the caesura.

36 **temperet:** “who would be able to restrain [their] tears?”; deliberative subjunctive with *quis*.

**lacrumīs:** = *lacrimīs*.

**cui:** dative of possession whose antecedent is *quis* in line 35; supply *est* (“exists”).

37 **Dēdecorī:** dative of purpose, “a source of shame”; for the drunkard, virtue is a source of shame.

38 **Hinc:** “therefore.”

**velutī:** = *velut*, introducing another simile.

**caecī incurrimus:** *caecī* is a substantive; the extremely rare elision across the mid-verse break in the second line of an elegiac couplet metrically illustrates the dangers of rash action.

**nefās:** accusative singular neuter, with *omne*.

Prōh dolor! Intereā cernit sua crīmina nūllus,  
turpia lūxuriā damnaque nēmo videt; 40  
ēbrius ut peccat caelō, terraeque, DEŌque:  
dēditus ut Bacchō dētrahit ipse sibi.  
Dētrahit ipse suae vītae, corpusque fatīgat:  
vulnerat hinc animam (prōh scelus!) ipse suam,  
cēspitat, īnsānit, ventōsā mente superbit! 45  
Dēlīrat, titubat vertice, mente, pede.

---

39 **prōh**: alas!

**intereā**: meanwhile

40 **luxuria –ae f.**: luxury, excess

42 **dēdō –ere –didī –ditus**: to give  
up, betray

**dētrahō –ere –trāxī –tractus**: to take  
away from, detract from

43 **fatīgō –āre**: to tire, wear out

44 **vulnerō –āre**: to wound

45 **caespitō –āre**: to stumble (on the  
grass)

**īnsāniō –īre –īvī –ītus**: to be mad,  
insane

**ventōsus –a –um**: cloudy, stormy

**superbiō –īre**: to boast, be proud, be  
disdainful

46 **dēlīrō –āre**: to be crazy

**titubō –āre**: to be in doubt, waver

**vertex –icis m.**: peak; head

---

41 **ut**: (no one sees) “how,” as in line 42; *ut* can introduce dependent questions with indicative.

**caelō, terraeque DEŌque**: datives of disadvantage with intransitive *peccat*.

42 **dēditus...Bacchō**: “surrendered to Bacchus,” i.e. drunkenness.

**dētrahit ipse sibi**: “he himself detracts from himself”; i.e. “he’s his own worst enemy”; *dētrahō* takes a dative of the person harmed.

45 **cēspitat**: = *caespitat*.

46 **vertice, mente, pede**: these three ablatives form an asyndetic tricolon (a phrase in three parts joined by no conjunctions); note how *vertice* is distinct from *mente* in meaning.

Omnia tum leviter dēmēns arcāna reclūdit;

sīcque suā multīs garrulitāte nocet.

Dēnique nīl sānctī meditātur; pessima quaeque

flāgitat; huic cordī est nec timor ipse DEĪ.

50

Haec facit Ēbrietās. Hominēs, respīscite tandem,

vīnaque vōs modicē nōn nisi sūmpta iuvent.

Tū veneranda parēns, mihi quae suggestit inertī

candida Calliopē, cōnsule (quaesō!) bonī.

Elisabetha Iōanna Westonia, Angla virgō, P.L.

---

47 **dēmēns –entis**: mad, raving

**arcānus –a –um**: secret, mysterious,  
hidden

**reclūdō –ere –clūsī –clūsus**: to open,  
disclose

48 **garrulitās –ātis f.**: chattering,  
babbling

49 **meditor –ārī**: to think, rehearse

50 **flāgitō –āre**: to demand

51 **respīscō –ere respicūī**: to regain  
consciousness, sanity

53 **veneror –ārī**: to venerate

**suggerō –ere –gessī –gestus**: to  
bring or put under or up to; supply

**iners –ertis**: unskilled, lazy

54 **Calliopē –ēs f.**: Calliope

**quaesō –ere**: to beg; please!

Colophon **Anglus –a –um**: English

**P(oetria) L(aureāta)**: Poet Laureate

---

48 **nocet**: takes dative, *multīs*.

49 **quaeque**: substantive adjective, with *pessima*.

51 **Ēbrietās**: nominative; personification of Drunkenness.

52 **iuvent**: hortatory subjunctive; subject is *vīna*.

53 **Tū**: vocative, refers to *parēns*; i.e. Weston's mother.

54 **Calliopē**: the Muse of poetry; Greek nominative.

**cōnsule**: imperative < *cōnsulere*.

**quaesō**: "please!"

**bonī**: (something of) "good"; i.e. supply *aliquid*.

**Chapter 5**  
**Weston to Her Readers**

AD LECTOREM.  
 Omnia praesenti; Lector, quaecumq; libello  
 Nomine sub nostro publica facta vides:  
 Non me diffiteor scripsisse, sed altera causa est,  
 Cur commissa typis haec minus esse velim.  
 Limirum quod sint congesta sine ordine cuncta,  
 Iuncta q; Parthenicis quae nova nupta dedi.  
 Et typographicis scateant hinc indeq; mendis.  
 Quas vereor tribuat ne mihi livor iners?  
 Pro libituq; meas opulet sine iure pagellas  
 Nescio cui fidens, alter amicitiae.  
 Doctarum series hinc est superaddita Vatum,  
 In qua cum oratis sunt male prata simul.  
 Hinc omiſſa scias mea plurima, multa videbis  
 Hinc modulis passim mixta aliena meis.  
 Hunc inaeſtione dici vis, quaeſo, libellum  
 Tu, qui Westoniae vix sis esse locum?  
 At melius proprias integro Codice laudes  
 Condere, quo digne concelebrere, fuit.  
 Quam tua foemineis iunxisse poemata opellis,  
 Grandia sic parvis & minuisse modis.

Figure 9. A handwritten version of *Ad Lectorem*, in which Weston expresses frustration with the editorial interference with her works.

## MARGINALIA 1: AD LĒCTŌREM

Omnia praesentī, Lēctor, quaecunque libellō  
nōmine sub nostrō pūblica facta vidēs,  
nōn mē diffiteor scrīpsisse, sed altera causa est  
cūr commissa typīs haec minus esse velim.

---

Title **lēctor –ōris m.:** reader

1 **libellus –ī m.:** little book

3 **diffiteor –ērī:** to disavow, to deny

4 **typus –ī m.:** type, model; (piece of) printing type

---

This witty and scathing poem, handwritten by unknown individuals into two copies of the *Parthenica* held by the British Library and the National Museum Library of Prague, reveals that Weston was strongly displeased that Baldhoven had added works by Carolides and others into her own collected works without her approval.

Additional marginalia (#2–4) call out Carolides by name.

1 **omnia:** object of *scrīpsisse* in line 3 and antecedent of *quaecumque*; supply e.g. *poēmata* or *carmina*.

**praesentī:** with *libellō*.

**quaecunque:** = *quaecumque*.

2 **nostrō:** poetic plural, “my.”

**pūblica facta [esse]:** indirect statement introduced by *vidēs*.

3 **mē:** accusative subject of *scrīpsisse*.

4 **cūr...velim:** indirect question; understand as: *cūr minus velim haec [omnia] esse commissa typīs*.

**commissa typīs:** “committed to the press,” i.e. “published.”

Nīmīrum quod sint congesta sine ōrdine cūncta, 5  
iūnctaque Parthenicīs quae nova nūpta dedī,  
atque typographicīs scateant hinc indeque mendīs  
(quās vereor tribuat nē mihi līvor iners).  
Prō libitūque meās opplet sine iūre pāgellās  
nescio cui fidēns alter amīcitiāe. 10

---

5 nīmīrum: undoubtedly

congerō -ere -gessī -gestus: to gather  
together

6 parthenicus -a -um: maidenly

nūbō -ere nūpsī nūptus: to marry

7 typographicus -a -um: typographical

scateō -ēre -uī: to abound

menda -ae f.: fault, blemish, error

8 tribuō -ere -uī -ūtus: to assign

līvor -ōris m.: envy

iners -ertis: lazy, sluggish

9 oppleō -ēre -plēvī -plētus: to fill  
up

pāgella -ae f.: little page

10 nescio quis -qua -quid:

someone/thing or other

fidō -ere fīsus sum: to trust

---

5 sint: subjunctive in a causal clause introduced by *quod* (AG 539).

cūncta: “all” (poems).

6 iūnctaque: supply *sint*.

nova nūpta: supply *ego*, subject of *dedī*.

Parthenicīs: supply *carminibus*: “the maidenly (poems).” Weston objects that the *Parthenica* includes works composed after she was married.

8 quās: object of *tribuat*; its antecedent is *mendīs*.

vereor tribuat nē: *nē* introduces a positive fear clause (AG 564), “I fear that...will attribute.”

9 Prō libitū: “as (he) pleases.” The subject shifts to Baldhoven, who is only called “another man” (*alter*) in the next line.

meās...pāgellās: object of *opplet*; the subject is *alter* in line 10.

10 nescio...amīcitiāe: understand as *alter fidēns nescio cui amīcitiāe*.

Doctārum seriēs hinc est superaddita Vātum,  
in quā cum grātīs sunt male grāta simul.

Hinc omissa sciās mea plūrima, multa vidēbis  
hinc modulīs passim mixta aliēna meīs.

Huncine Westoniae dīcī vīs, quaeso, libellum, 15  
tū, quī Westoniae vix sinis esse locum?

---

11 **seriēs –eī f.:** a series, list

**superaddō –ere –didī –ditus:** to add  
besides

13 **omitō –ere –mīsī –missus:** to  
omit

14 **modulus –ī m.:** meter; verse

**passim:** here and there

15 **–ce:** here, this (enclitic)

**quaesō –ere:** to beg, seek; please!

---

11 **Doctārum seriēs... Vātum:** a recycled catalogue of notable women, primarily Biblical and Classical with a few additional contemporary representatives (including Weston) was attached to the text of the *Parthenica*. Baldhoven is presumably responsible for its inclusion.

12 **in quā:** supply *seriē*.

**cum grātīs... male grāta:** substantives, “less welcome...with welcome (women).”

13 **Hinc:** “additionally.”

**mea plūrima:** “most of mine”; that is, Weston’s writings.

**sciās:** hortatory subjunctive (AG 439).

15 **Huncine:** *hunc* + the enclitic particle *ce*, which changes to *ci* when placed before the interrogative particle, *ne*.

**Westoniae... libellum:** *dīcī* is a passive infinitive in an indirect statement introduced by *vīs*: “you wish (please!) that (this) be called (*dīcī*) the little book of Weston?”

16 **tū:** perhaps addressing Baldhoven or Carolides or some other figure involved in the compilation of the *Parthenica*. Note that Weston does not name her offender, which both shields him in anonymity while also preventing his name from appearing more than it already has in her book.

**Westoniae:** dative with *locum*: “a place for Weston.”

At melius propriās integrō cōdice laudēs  
condere, quō dignē concelebrēre, fuit,  
quam tua foemineīs iūnxisse poēmata opellīs,  
grandia sīc parvīs et minuisse modīs, 20

---

17 cōdex –icis m.: book

opellum –ī n.: a small work

18 concelebrō –āre: to celebrate

20 grandis –e: large

19 fēmineus –a –um: feminine

minuō –ere –uī –ūtus: to lessen

poēma –atis n.: poem

---

17–18 melius...fuit: “it would have been better” (cf. AG 437).

18 condere: infinitive as predicate nominative (AG 452).

quō: supply cōdice; introduces a purpose clause (AG 529).

concelebrēre: 2nd person singular present passive subjunctive < *concelebrāre*.

19 quam: with melius in line 17: “it would be better to...than.”

tua...opellīs: understand as *iūnxisse tua poēmata foemineīs opellīs*.

foemineīs: = *fēmineīs*.

20 grandia: i.e. *tua poemata*.

parvīs...modīs: i.e. *foemineīs opellīs*.

nīl moror ista tamen. Lēctor nihil inde sinistrī  
sī capit, et dextrā singula mente legit.  
Tempus erit sine tē (faveat modo Parca) pagellās  
impleat ut numerīs Westonis ipsa suās.

Elisabetha Iōanna, Uxor Iōannis Leōnis in Aulā  
Imperiālī Agentis, ex Familiā Westoniōrum, Angla.  
Pragae 16. Augustī Aō 1610.

---

21 <b>sinister –a –um:</b> left; wrong, unfavorable, evil	<b>Iōannus –ī m.:</b> Johannes
23 <b>faveō –ēre fāvī fautus:</b> to favor	<b>Leō –ōnis m.:</b> Leo
<b>Parca –ae f.:</b> Fate	<b>aula –ae f.:</b> palace, hall; (royal) court
24 <b>Westonis –idis:</b> of or related to Weston	<b>imperiālis –e:</b> imperial
	<b>Anglus –a –um:</b> English

---

21–24 These lines are only present in the British Library copy of the *Parthenica*.

**nīl moror:** an idiomatic phrase meaning “to not detain (someone or something),” i.e. “to let (a thing) go” (L&S *moror* B).

**Lēctor...capit:** understand as *sī Lēctor capit nihil sinistrī inde*.

**sinistrī:** partitive genitive with *nihil* (AG 346), “no(thing of) offense.”

22 **singula:** supply *poēmata* or *opera*.

23 **sine tē:** that is, without the interfering anonymous editor.

**Parca:** in Greco-Roman mythology, the Fates were three elderly women who spun out the destinies of human beings; more often in plural.

**pāgellās:** object of *impleat*, with *suās* in line 24.

24 **Westonis:** nominative singular, with *ipsa*.

Colophon **Uxor Iōannis Leōnis:** Weston here identifies herself not as a *virgō Angla* but as a married woman.

**Pragae:** locative, “in Prague.”

**Aō:** = *annō*.

## MARGINALIA 2

Ā nostrīs aufer modulīs tua scrīpta, Geōrgī,  
vel tua cūr mea sint, dīc, mea cūrve tua?

E.J.W

## MARGINALIA 3

Ut mea scrīpta tuīs cōnfundās, mūtua dīcis  
cūncta; facis nullā sed ratiōne fidem.

---

2.1 **modulus –ī m.:** meter, verse

**mūtuus –a –um:** reciprocal, mutual,  
shared

**Georgius –iī m.:** George

3.1 **cōnfundō –ere –fūdī –fūsus:** to  
mix together, to mingle

---

Weston asks George Carolides why he has interspersed his poems among her *Parthenica*. These epigrams were written in the margin of Carolides' *Parthenica* poems (1.50.I–XV) in a copy of the *Parthenica* held in the library of Prague's National Museum. Weston repeatedly uses *scrīpta*, *mea*, and *tua* as substantives; supply *verba* or *poemata* as necessary.

## MARGINALIA 2

1 **nostrīs:** poetic plural, “my.”

2 **cūrve:** < *cūr* + *ve*. There may also be wordplay with *curvō* (“to bend, yield”) or *curvus* (“bent, crooked”).

## MARGINALIA 3

1 **Ut...cōnfundās:** purpose clause (AG 529).

**dīcis:** introduces indirect statement, *mūtua* [*esse*] / *cuncta*.

2 **sed:** the conjunction is postponed in the line.

**ratiōne:** “regard” (L&S *ratio* II.B.1.b).

**fidem:** “promise” (L&S *fides* II.B).

Sī tua, Cārolidēs, mea sunt, authorve meōrum es,  
nōmina cūr nōn tū, sōla vel ipsa ferō?

E.J.W

## MARGINALIA 4

Cūr tua scrīpta meīs miscēs? effāre, Geōrgī!  
Nam mea nec tua sunt, nec tua dīco mea.

E.J.W.L

---

3.3 Cārolidēs: Carolides

4.1 effor –ārī effātus sum: to speak  
forth

---

3 authorve: *author + ve.*

4 nōmina...tū: supply *ferās*, deliberative subjunctive (AG 443).

## MARGINALIA 4

1 effāre: 2nd person singular imperative of the deponent *effor*.

## [2.100] In Zōilum

ZŌILE, quid lacerās rabidō mea carmina dente?

Quid miseram quōvīs ācrius ēnse ferīs?

---

1 Zōilus –ī m.: Zoilus

lacerō –āre: to tear

rabidus –a –um: raving, mad, savage

dēns dentis m.: tooth

2 quīvīs quaevīs quodvīs: of  
whatever sort

ēnsis –is m.: sword

feriō –īre: to hit, strike

---

Weston attacks a reader named “Zoilus” for critiquing her poetry. In antiquity, Zoilus was first a Greek philosopher infamous for criticizing Homer. His name was subsequently used by Latin epigrammatists such as Martial for a character who unjustly criticized the author’s poetry (e.g. 2.52, 9.93). By claiming Zoilus is criticizing her poems, Weston writes herself into the tradition of the epigrammatic response to unfair literary criticism.

1 **quid**: “why.”

**lacerās**: “tear apart”; a common characterization of unfair literary criticism.

**rabidō...dente**: note the mimetic word order, with Zoilus’ angry tooth surrounding Weston’s poems (*carmina*).

2 **miseram**: i.e. Weston.

**quōvīs...ēnse**: ablative of comparison with *ācrius*, a comparative adverb, “more bitterly than.”

**ferīs**: < *feriō, ferīre*.

Nempe parum esse putās mea dicta Poētica? Quod sint  
comta minus fūcō, quod speciōsa minus,  
danda mihi venia est, sī carmina rauca puellae 5  
sint minus ad nāsum grāta futūra tuum.  
Bis mihi lūstra duo currunt: aetātis in ipsō  
flōre, dolor, cūrae mē, lacrymaeque premunt.

---

3 **nempe**: indeed

**parum**: too little, not enough,  
insufficiently

**dictum –ī n.**: word; saying

**poēticus –a –um**: poetic

4 **cōmō –ere –psī –ptus**: to arrange,  
adorn

**fūcus –ī m.**: rouge; dye; pretense

**speciōsus –a –um**: handsome

5 **venia –ae f.**: pardon, favor

**raucus –a –um**: harsh-sounding,  
croaking

6 **nāsus –ī m.**: nose

7 **bis**: twice

**lūstrum –ī n.**: a period of five years

---

3 **parum**: “insufficiently” or “deficiently.” The series of enjambed phrases that follow flaunts her poetic dexterity.

**putās**: introduces an indirect statement, *mea dicta esse Poētica*.

3–4 **quod...comta**: *quod* with the subjunctive introduces reasons from the perspective of someone other than the author (AG 540).

4 **comta**: = *compta* < *comere*.

**fūcō**: “with purple”; i.e. highly ornate, in a valuable style; but note that because of this association, *fūcus* comes to suggest excessiveness, and so “pretense, falsity.”

5 **Danda...est**: gerundive (AG 500) and a dative of agent (AG 374), “pardon ought to be given to me.”

6 **ad nāsum...tuum**: the nose is symbolic of judgement (since it is so sensitive) and is also used to express disgust or scorn.

7 **Bis...duo**: “twice two lustra,” i.e.  $2 \times 2 \times 5 = 20$  years.

**mihi**: dative of reference (AG 376), “run to/for me.”

8 **flōre**: with *ipsō*.

**dolor, cūrae...lacrymaeque**: subjects of *premunt*; *lacrymae* = *lacrimae*.

Utque mihi simplex vīta est, ita simplice cultū

gaudeo: nīl fūcī, Līvor inīque, vidēs.

10

Quod Latī dēsīt sermōnis grātia, nōlī

proptereā gemitūs spernere turpe meōs.

---

9 **simplex –icis:** artless, naïve

**inīquus –a –um:** uneven, unjust

**cultūs –ūs m.:** cultivation, civilization

11 **Lātius –a –um:** Latin

10 **fūcus –ī m.:** dye (as a cosmetic),  
rouge

12 **proptereā:** therefore

**līvor –ōris m.:** envy

**gemitūs –ūs m.:** groan; groaning

**spernō –ere sprēvī sprētus:** to reject

---

9 **Ut...ita:** “as...so.”

**cultū:** ablative of specification (AG 418).

10 **gaudeō:** note the enjambment; she is not upset by simplicity but rejoices in it.

**fūcī:** i.e. literary embellishment, but the ambiguity is potent (see line 4).

**Līvor inīque:** vocative.

11 **Quod...dēsīt:** “whatever...might be lacking.”

**Latī...sermōnis:** limiting *grātia*.

**nōlī:** imperative, introducing a negative command with infinitive, *spernere* (“don’t”).

**gemitūs...meōs:** object of *spernere*.

**turpe:** adverbial, “shamefully.”

Scrīpsimus haec cūrās inter lacrymāsque, fatētur  
id gemitū mēcum turba novēna suō.

Tempus erit forsan, quō dexteriōra sequentur; 15  
hās nunc prīmitiās cōnsule, quaesō, bonī.

---

14 **novēnus –a –um**: ninefold, with nine members

16 **prīmitiae –ārum f.**: the first fruits; first offerings

**quaesō –ere**: to beg, seek; please!

---

13 **cūrās inter lacrymāsque**: *cūrās* is also an object of *inter*; note *-que*.

14 **gemitū...suō**: ablative of specification (AG 418).

**turba novēna**: “the nine-person crowd,” i.e. the Muses.

15 **dexteriōra**: “more skillful, dextrous,” understand *carmina* or *poēmata*.

**sequentur**: future deponent.

16 **cōnsule**: imperative, “consider.”

**quaesō**: “please.”

**bonī**: genitive of indefinite value (AG 345), “of some good,” i.e. “worthwhile” or “valuable.”

### [3.59] WESTONIA DĒ SĒIPSĀ LOQUITUR

Mē dīversa suam sibi nātio vendicat; ūnum

cui vix concēdunt invida fāta locum.

Anglia avōs numerat; Germānia nostra nepōtēs:

illa dedit cūnās; haec documenta, larēs.

---

1 nātio –ōnis f.: nation

vindicō –āre: to claim

2 invidus –a –um: envious, hostile

3 Anglia –ae f.: England

avus –ī m.: ancestor, forefather

numerō –āre: to count (as one's  
own)

Germānia –ae f.: Germany

nepōs –ōtis m.: descendant

4 cūnae –ārum f.: cradle

documentum –ī n.: example, proof

Lār Laris m.: household god; (in pl.)  
household

---

This poem appears near the end of the *Parthenica*, amidst a number of poems written in praise of Weston by various writers. Although it is titled “Weston speaks of herself” and written from Weston’s first-person perspective, a note at the end credits it to George Martin von Baldhoven (*Idem Balhovijs*), the editor of the *Parthenica*. It is quite different from the other poems in which men speak about Weston; but men impersonating female characters has a long tradition in Latin literature. Even if the poem was not written by Weston, it does provide us with valuable biographical information about her.

1 **mē...suam sibi**: “claim me (as) their own” (*mē suam*); *sibi* is a dative of possession (AG 373).

**dīversa...nātio**: “a diverse nation,” i.e. different nations.

**vendicat**: < *vindicāre*.

2 **cui**: *mē* is the antecedent.

3 **Anglia...Germania**: Weston was born in England to an English family; she later married and had children with Johannes Leo, a German.

4 **illa...haec**: “one...the other,” referring back to *Anglia* and *Germānia*.

**documenta**: “writings.”

Gallia linguārum commercia et Ītala iactat, 5  
 et variās rērum terra Bohēma vicēs.  
 Sīccine Maeoniō certāre puella Poētae,  
 et meritae posset laudis habēre decus?  
 Posset et ingeniō summōs superāre labōrēs,  
 dum modo perversae cēderet īra Deae. 10

---

5 <b>Gallia</b> –ae f.: Gaul, France	<b>vicis</b> –is f.: turn, change
<b>commercium</b> –iī n.: communication, fellowship	7 <b>Maeonius</b> –a –um: Maeonian
<b>Ītalus</b> –a –um: Italian	9 <b>summus</b> –a –um: highest, greatest
<b>iactō</b> –āre: to throw; boast	10 <b>pervertō</b> –ere –vertī –versus: to overthrow; be evil
6 <b>Bohēmus</b> –a –um: Bohemian	<b>dea</b> –ae f.: goddess

---

5 **Gallia linguārum...Ītala iactat**: *iactat* in the sense of “utter” or “boast”; *Gallia...terra* refers to France, parts of which were inhabited by the Gauls in antiquity. Weston’s knowledge of French and Italian is a testament to her unusually advanced education for a non-noble woman of the time.

**commercia**: direct object of *iactat*; understand *mea*.

6 **rērum...vicēs**: “turns of events”; supply *iactat* again as the main verb.

**Bohēma**: refers to both Bohemia proper, the territory around Prague similar to modern Czech Republic, but also the much more extensive Bohemian crown lands.

7 **Sīccine**: = *sīcine*, “is this the way?”

**Maeoniō...Poētae**: datives with *certāre*; the “Maeonian poet” is Homer. Although Homer’s true birthplace is unknown, some writers associate him with Lydia, a region in Asia Minor, and the city of Maeonia in that region.

8 **Posset**: potential subjunctive; take *puella* as subject.

9 **ingeniō**: ablative of means (AG 409).

10 **dum modo...cēderet**: proviso clause (AG 528), “provided that.”

**perversae...Deae**: the “evil Goddess” is likely Fate, although there may also be a hint of the story of Arachne, who was punished for angering Minerva when she bested her in a poetry competition (Ovid, *Metamorphoses* 6.1–145).

Nam quod ita invītam per fāta ferōcia vītam  
dūco, parum Mūsīs mortua vīvo meīs.

Quid iuvat omnimodās tandem didicisse loquēlās?

Ut valeam cāsūs ēnumerāre meōs!

Quid cytharae prōsunt, Phoebō praeunte Magistrō?

15

Ut refricem viduae vulnera Melpomenēs!

---

11 **invītus –a –um:** unwilling

**ferōx –ōcis:** fierce, untamable

12 **parum:** too little

**mortuus –a –um:** dead

13 **omnimodus –a –um:** of all sorts

**loquēla –ae f.:** speech; word; language

14 **ēnumerō –āre:** to count out,  
enumerate

15 **cithara –ae f.:** the cithara (a  
stringed instrument)

**praeō –īre –īvī/–īī –itus:** to lead,  
go in front

16 **refricō –āre –uī –ātus:** to rub or  
scratch open again

**viduus –a –um:** deprived of a  
husband or wife, bereft

**Melpomenē –ēs f.:** Melpomene

---

11 **invītam...vītam:** note the play on words which sound similar but are distinct in meaning.

12 **dūco:** enjambment.

**parum Mūsīs:** Weston is suggesting that the tribulations of her life have kept her from living through her poetry.

**mortua vīvo:** “I live as a dead woman.”

13 **quid iuvat:** idiomatic: “of what use is it?” (L&S *iuvo* 1)

15 **cytharae:** < *cithara –ae f.*

**Phoebō...Magistrō:** ablative absolute. Phoebus is Apollo, god of poetry.

16 **Melpomenēs:** Greek genitive; Melpomene was the muse of tragic and lyric poetry (L&S *Melpomene*).

Praestāret miserās nunquam coluisse Camēnās  
 quam didicisse suī incommoda sōla malī.  
 Sed frūstrā querulae repetō discrīmina vītae,  
 quae mē plūs nimiō dissimulāsse fuit. 20  
 Sustineō quantum muliebria pectora possunt,  
 hinc tamen ingenī sentio damna meī.

---

17 <b>Camēna</b> –ae f.: Latin prophetic nymph; Muse	<b>discrīmen</b> –inis n.: division, separation
18 <b>incommodus</b> –a –um: unsuitable	20 <b>dissimulō</b> –āre: to neglect
19 <b>querulus</b> –a –um: full of complaints; querulous	21 <b>muliebris</b> –e: feminine, belonging to a woman
	22 <b>hinc</b> : from here, hence

---

17 **Praestāret**: potential subjunctive (AG 445), introducing a substantive clause, a clause that functions syntactically like a noun (AG 560). Note that in these circumstances *praestō* means “it is preferable, better” (L&S *praestō* I.B.2).

**miserās...coluisse Camēnās**: substantive subject clause, “Never to have cultivated...is better than” (AG 560).

**Camēnās**: the Muses.

18 **didicisse...malī**: another substantive subject clause (AG 560).

**suī incommoda sōla malī**: “only the troublesome things of their misery.” Weston uses meter to emphasize her point: the surprising elision between *suī* and *incommoda*, which falls across the mid-verse caesura, was incredibly rare in Latin poetry after Ovid, since it came to be seen as inelegant. This is one of only two examples of such an elision in this volume; cf. *De ebrietāte* 1.38, where it also illustrates rash action.

20 **quae**: takes *discrīmina* as antecedent.

**plūs nimiō**: “better by far.”

**mē...dissimulāsse**: substantive clause with *plūs nimiō* (AG 560); *dissimulāsse* = *dissimulā(vi)sse*, syncopated perfect infinitive.

22 **hinc**: “because of this” (L&S *hinc* I.B.2).

Pessima damna, meae multum nocitūra salūtī:

fātālēs etiam complicitūra diēs.

Ergo meīs veniam nōn abnuet invida fātīs

25

turba, superciliō semper inīqua suō.

Īdem Balhovius

---

24 **fātālis** –e: fated, fatal

**complector** –ī **complexus sum**: to  
embrace

25 **abnuō** –ere –uī –uitus: to refuse,  
deny

**invidus** –a –um: envious, jealous

26 **supercilium** –ī n.: eyebrow;  
arrogance, haughtiness

**inīquus** –a –um: unequal; unfair  
**Baldhovius** –ī m.: Baldhoven

---

23 **nocitūra**: future active participle, as is *complicitūra* in the following line; *noceō* takes a dative object (L&S *noceō* IIα).

25 **meīs...fātīs**: i.e. her death.

26 **turba**: enjambment.

**superciliō**: ablative of specification, with *turba...inīqua* (AG 418).

**Īdem Balhovius**: on the attribution to Baldhoven, see the poem's introduction. The attribution seems inappropriate, as the poem's tenor much more closely resembles the tone regularly adopted by Weston when describing her life than the image of Weston promoted by Baldhoven.



# Appendix 1

## List of Works Included in this Edition

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## Appendix 2

### Important People in the *Westonia*

**George Carolides von Carlsberg:** lawyer and one of the most famous poets in the court of Rudolf II, who appointed him to the position of Poet Laureate of the Holy Roman Empire when Carolides was only 17 years old. Many of his works were inserted into the *Parthenica*, to Weston's irritation.

**Joanna Cooper:** Elizabeth Jane Weston's mother, who married Edward Kelley after the death of Weston's father. Like Weston, she was educated and knew several languages. She supported her daughter through difficult circumstances following Kelley's imprisonment and death and accompanied her to Prague, where Weston established her literary reputation.

**Edward Kelley:** Weston's stepfather, an English alchemist and occultist who worked with John Dee, an internationally famous alchemist who travelled to Prague with Kelley. Kelley claimed to communicate with angels. After marrying Weston's mother, he brought the family to Prague to serve in Rudolf II's court. His imprisonment and death left the family in financial difficulty, prompting Weston to use her literary talents to support them.

**Johannes Leo:** Weston's husband, a lawyer at the Imperial Court in Prague whom she married in 1603. Their marriage provided some financial stability after years of hardship. Together, they had seven children of whom three were surviving at the time of her death in 1612.

**Nicolas Maius:** lawyer and intellectual in Prague who became one of Weston's literary mentors and supporters. He encouraged her development as a Neo-Latin poet and helped connect her to the broader humanist network of the Republic of Letters in Central Europe.

**George Martin Von Baldhoven:** German humanist poet, patron, and editor of Weston's works. He helped promote her work within scholarly and aristocratic circles. He wrote laudatory poems about her talents and was instrumental in establishing her reputation as "the English Maiden" (*Virgo Angla*) among Continental humanists.

**John Francis Weston:** Elizabeth's older brother, whom she supported and advocated for after their stepfather's death. She dedicated considerable effort to securing his education and future prospects, including addressing some of her published works to potential patrons on his behalf.

**Rudolf II:** The Holy Roman Emperor and King of Bohemia and Weston's most important patron. Although he was regarded as a weak ruler, his court in Prague became a center for humanists, alchemists, and artists, creating the intellectual environment in which Weston flourished as a Neo-Latin poet.

**James I:** The King of England, whom Weston honored in her poetry and addressed through written correspondence. Despite Weston's literary tributes, his court dismissed her letters and poetry as too good to be written by a woman and Weston's hopes for English patronage were never realized.

## Appendix 3

# Glossary of Frequently Repeated Words in the *Westonia* & Words in DCC Latin Core

There are 7,452 words total in our selections of *Weston*, drawn from 2,260 distinct words, of which 733 appear in the DCC Latin Core list of the thousand most common words in Latin. Full vocabulary support for these texts is available at [bridge.haverford.edu](http://bridge.haverford.edu). All of the words outside the DCC Latin Core are glossed in the commentary, with the exception of these seven very common names:

1. **Caesar –aris m.:** Caesar (usually referring to Rudolf II)
2. **Chrīstus –ī m.:** Christ
3. **Elisabetha –ae f.:** Elizabeth
4. **Iōanna –ae f.:** Joanna
5. **Mūsa –ae f.:** Muse
6. **Phoebus –ī m.:** Phoebus, Apollo
7. **Westonia –ae f.:** *Weston*

## DCC Latin Core Words in the *Westonia*

1. **ā ab abs:** from, by (+ abl.) (appears 30 times in our selections)
2. **abeō abire abiī abitum:** go away (1)
3. **absum abesse āfuī āfutūrus:** be away, absent (2)
4. **accipiō accipere accēpī acceptus:** receive (6)
5. **ācer ācris ācre:** sharp, piercing (3)
6. **ad:** to, up to, towards (+ acc.) (28)
7. **addō addere addidī additus:** give to (4)
8. **addūcō adducere addūxī adductus:** lead to, induce (1)

9. **adeō:** (adv.) to such a degree, so (3)
10. **adhūc:** thus far, to this point (3)
11. **aedēs aedis f.:** building; (pl.) house (1)
12. **aeger aegra aegrum:** sick (1)
13. **aegrē:** with difficulty (1)
14. **aequus –a –um:** equal (2)
15. **āēr āeris m. (acc. sing. aera or aerem):** air (2)
16. **aetās aetātis f.:** age, time of life (8)
17. **aeternus –a –um:** everlasting, eternal (5)
18. **aethēr aetheris n.:** pure upper air, ether, heaven, sky (3)
19. **aevum aevī n.:** eternity; lifetime, age (2)
20. **afferō afferre attulī allātus:** bring to (4)
21. **afficiō afficere affēcī affectus:** affect, visit with (+ abl.) (6)
22. **ager agrī m.:** field (3)
23. **agitō agitāre agitāvī agitātus:** drive (1)
24. **āgmen āgminis n.:** line of march (2)
25. **agō agere ēgī āctus:** drive, do, act (9)
26. **aliēnus –a –um:** foreign, strange (2)
27. **aliquandō:** at some time, at length (1)
28. **aliquī aliqua aliquod:** some, any; **si quis, si quid:** anyone who, anything that (2)
29. **aliter:** otherwise, differently (1)
30. **alius alia aliud:** other, another; **ālias:** at another time (9)
31. **alō alere aluī altus:** nourish (2)
32. **alter altera alterum:** other of two (14)
33. **altus –a –um:** high, lofty; deep (1)
34. **amīcitiā amīcitiāe f.:** friendship (2)
35. **amīcus –a –um:** friendly; (as subst.) friend (10)
36. **amnis amnis m.:** river, torrent (1)
37. **amō amāre amāvī amātus:** to love; **amāns amantis m./f.:** lover (13)
38. **amor amōris m.:** love (29)
39. **amplus –a –um:** large, spacious (3)
40. **animal animālis n.:** a living being, an animal (1)

41. **animus animī m.:** spirit, mind (12)
42. **annus annī m.:** year (11)
43. **ante:** before, in front of (adv. and prep. + acc.) (6)
44. **aptus -a -um:** fit, suitable (2)
45. **aqua aquae f.:** water (6)
46. **āra ārae f.:** altar (1)
47. **arbitror arbitrārī arbitrātus sum:** consider, think (3)
48. **arma armōrum n.:** arms, weapons (3)
49. **ars artis f.:** skill (4)
50. **arx arcis f.:** citadel, castle; summit (1)
51. **adsum adesse adfuī adfutūrus:** be present (2)
52. **astrum astrī n.:** star; constellation (2)
53. **at or ast:** but, but yet (13)
54. **atque or ac:** and in addition, and also, and; (after comparatives) than (26)
55. **audeō audēre ausus sum:** dare, be eager (3)
56. **audiō audīre audīvī audītus:** hear, listen to (5)
57. **auferō auferre abstulī ablātus:** take away (2)
58. **augeō augēre auxī auctus:** increase (2)
59. **avis avis f.:** bird (2)
60. **aura aurae f.:** breeze (3)
61. **auris auris f.:** ear (4)
62. **aurum aurī n.:** gold (2)
63. **aut; aut...aut:** or (7)
64. **autem:** moreover, but, however (3)
65. **auxilium auxiliī n.:** support, assistance; (pl.) auxiliary forces (5)
66. **bellum bellī n.:** war (1)
67. **bene; melius (comp.); optimē (superl.):** well; better; best (5)
68. **beneficium beneficiī n.:** service, kindness (2)
69. **bonus -a -um:** good (13)
70. **brevis breve:** short, shallow, brief (2)
71. **cadō cadere cecidī cāsum:** fall, be killed (4)
72. **caecus -a -um:** blind, unseeing; dark, obscure (2)

73. **caedēs caedis f.:** killing, slaughter (1)
74. **caelestis caeleste:** from or of heaven; **caelestēs:** the gods (1)
75. **caelum caelī n.:** sky, heavens (9)
76. **campus campī m.:** plain, field (2)
77. **candidus –a –um:** white, fair (1)
78. **canis canis m. or f.:** dog (3)
79. **canō canere cecinī cantus:** sing (2)
80. **capiō capere cēpī captus:** seize (6)
81. **caput capitis n.:** head (9)
82. **careō carēre caruī caritus:** lack (+ abl.) (4)
83. **carmen carminis n.:** song (24)
84. **cārus –a –um:** dear (8)
85. **castus –a –um:** pure, spotless, chaste (3)
86. **cāsus cāsūs m.:** a fall; chance, accident (5)
87. **causa causae f.:** cause, reason; **causā + preceding genitive:** for the sake of (5)
88. **cēdō cēdere cessī cessum:** go, move; yield (3)
89. **celebrō celebrāre celebrāvī celebrātus:** frequent, throng, crowd (3)
90. **celer celeris celere:** swift (2)
91. **cernō cernere crēvī crētus:** discern, separate (5)
92. **certō or certē:** certainly, surely (4)
93. **certō certāre certāvī certātus:** decide by contest; fight, compete, vie (1)
94. **certus –a –um:** sure, fixed (7)
95. **cēterus –a –um;** often pl. **cēterī –ae –a:** the other, the others, the rest (4)
96. **citus –a –um:** swift; **citō:** swiftly (2)
97. **cīvis cīvis m. or f.:** citizen (1)
98. **clārus –a –um:** clear, distinguished (8)
99. **claudō claudere clausī clausus:** close, shut (3)
100. **cōgitō cōgitāre cōgitāvī cōgitātus:** think, reflect (3)
101. **cognōscō cognōscere cognōvī cognītus:** learn, understand (4)
102. **cōgō cogere coēgī coāctus:** drive together; compel (2)
103. **colligō colligere collēgī collēctus:** gather together, collect (2)
104. **colō colere coluī cultus:** inhabit, cultivate (6)

105. **color colōris m.:** color (1)
106. **comes comitis m. or f.:** companion, comrade; attendant, follower (3)
107. **committō committere commīsī commīssus:** join, entrust to (+ dat.); perform, do (1)
108. **commūnis commūnis commūne:** common, general (1)
109. **concedō concedere concessī concessus:** yield, withdraw (2)
110. **condiciō condiciōnis f.:** agreement, condition (4)
111. **condō condere condidī conditus:** build, found; store up; hide, conceal (3)
112. **cōnferō cōnferre cōntulī cōllātus:** collect, bring to (2)
113. **cōnsilium cōnsiliī n.:** plan; council, group of advisors (1)
114. **cōnstō cōnstāre cōnstītī cōnstātus:** agree; **constat:** it is established that (+ acc. and infn.) (1)
115. **cōnsuetūdō cōnsuetūdinis f.:** custom, habit (1)
116. **cōnsul cōnsulis m.:** consul (1)
117. **cōnsulō cōnsulere cōnsuluī cōnsultum:** consult, plan (+ acc.); consider the interests of (+ dat.) (2)
118. **contemnō contemnere contempsi contemptus:** despise, scorn, disdain (1)
119. **contineō continēre continuī contentus:** contain, restrain (1)
120. **contingō contingere contigī contactus:** touch, be contiguous to (2)
121. **contrā:** against, opposite (adv. and prep. + acc.) (4)
122. **conveniō convenīre convēnī conventus:** assemble, meet; agree (1)
123. **cōpia cōpiae f.:** abundance; (pl.) troops (1)
124. **cor cordis n.:** heart; **cordī est:** it is pleasing to (+ dat.) (7)
125. **corpus corporis n.:** body (9)
126. **corrumpō corrumpere corrūpī corruptus:** break up, destroy, ruin (1)
127. **crēdō crēdere crēdidī crēditus:** believe (3)
128. **crēscō crēscere crēvī crētus:** grow, increase (4)
129. **crīmen crīminis n.:** verdict, accusation (10)
130. **culpa culpaē f.:** guilt, fault, blame (5)
131. **cum:** with (prep. + abl.); when, since, although (conjunction + subj.) (19)
132. **cūnctus -a -um:** entire, all together (8)
133. **cupīdō cupidinis f.:** desire, eagerness, craving (1)

134. **cupiō cupere cupiī/cupīvī cupītus**: desire (11)
135. **cūr**: why? (1)
136. **cūra cūrae f.**: care, concern (15)
137. **cūrō cūrāre cūrāvī cūrātus**: watch over, look after, care for (+ acc.) (1)
138. **currō currere cucurrī cursus**: run (1)
139. **cursus cursūs m.**: course, advance (1)
140. **damnō damnāre damnāvī damnātus**: condemn (2)
141. **damnum damnī n.**: damage, injury (9)
142. **dē**: down from, about, concerning (+ abl.) (18)
143. **dēbeō dēbere dēbuī dēbitus**: owe, be obliged (6)
144. **decem; decimus –a –um**: ten (3)
145. **decet decēre decuīt**: it is right, proper, fitting (+ acc. + infn.) (3)
146. **decus decoris n.**: beauty, grace; ornament, glory, honor (4)
147. **dēfendō dēfendere dēfendī dēfensus**: defend, ward off (1)
148. **dēferō dēferre dētulī dēlātus**: carry away, report (1)
149. **dēficiō dēficere dēfēcī dēfectus**: fail, give out; revolt from (1)
150. **dēnique**: finally (3)
151. **dēscendō dēscendere dēscendī dēscēnsus**: climb down, descend (1)
152. **dēserō dēserere dēseruī dēsertus**: leave, desert, abandon (1)
153. **dēsīnō dēsīnere dēsīī dēsītus**: leave off, cease (3)
154. **dēsum deesse defuī**: be lacking (7)
155. **deus deī m.**: god; goddess (29)
156. **dexter dextra dextrum**: right; **dextera –ae f.**: right hand (4)
157. **dīcō dīcere dīxī dīctus**: say; **causam dīcere**: plead a case (14)
158. **diēs diēī m. or f.**: day (11)
159. **differō differre distulī dilātus**: scatter; publish, divulge; differ; defer, postpone (2)
160. **difficilis difficile**: not easy, hard, difficult (2)
161. **dīgnus –a –um**: worthy (10)
162. **dīligō dīligere dīlēxī dīlēctus**: choose, cherish, love (3)
163. **discō discere didicī**: learn (5)
164. **diū**: for a long time (4)
165. **dīversus –a –um**: different, diverse (3)

166. **dīvitia dīvitiae f.:** riches, wealth (2)
167. **dīvus (dīus) dīvī m.:** divine, godlike; (as subst.) a god (5)
168. **dō dare dedī datus:** give (43)
169. **doceō docēre docuī doctus:** teach (12)
170. **doleō dolēre doluī dolitus:** feel pain or grief, grieve (12)
171. **dolor dolōris m.:** pain, grief (23)
172. **dolus dolī m.:** artifice, device, trick (1)
173. **domina dominae f.:** household master (female) (7)
174. **dominus dominī m.:** household master, lord (8)
175. **domus domī f.:** house, home (1)
176. **dōnec:** until (3)
177. **dōnum dōnī n.:** gift, present (2)
178. **dubitō dubitāre dubitāvī dubitātus:** hesitate, doubt (1)
179. **dubius –a –um:** doubtful; (as subst.) a doubt (1)
180. **dūcō dūcere dūxī ductus:** lead; **uxōrem dūcere:** marry (8)
181. **dulcis dulce:** sweet (1)
182. **dum:** while (+ indic.); until (+ subj.); provided that (+ subj.) (17)
183. **duō duae duo:** two (5)
184. **dūrus –a –um:** hard, tough, harsh (7)
185. **dux ducis m. or f.:** leader, general (1)
186. **ēdō ēdere ēdidī ēditus:** put forth, state, explain (2)
187. **efficiō efficere effēcī effectus:** bring about, complete; render (+ ut + subj.) (3)
188. **effundō effundere effūdī effūsus:** pour out (2)
189. **egō meī mihi mē mē:** I, me (116)
190. **ēgredior ēgredi ēgressus sum:** stride out, depart, disembark from (+ abl.) (1)
191. **ēligō ēligere ēlēgī ēlēctus:** pick out, select (1)
192. **enim:** for, indeed (13)
193. **eō ire īī/īvī itum:** go (5)
194. **epistula epistulae f.:** letter (2)
195. **eques equitis m.:** horseman, knight (1)
196. **equus equī m.:** horse (2)
197. **ergō:** therefore (9)

198. **ēripīō ēripere ēripuī ēreptus**: snatch away, rescue, save (3)
199. **errō errāre errāvī errātus**: go astray, wander (2)
200. **error errōris m.**: wandering; error, mistake (5)
201. **et**: and (129)
202. **etiam**: also, even (12)
203. **ē ex**: out of, from (+ abl.) (10)
204. **excipiō excipere excēpī exceptus**: take out (1)
205. **exemplum exemplī n.**: example, sample, copy (1)
206. **exeō exīre exīvī/exiī exitus**: go forth (1)
207. **exerceō exercēre exercuī exercitus**: train, exercise, carry on (1)
208. **exigō exigere exēgī exāctus**: drive out; collect (3)
209. **existimō existimāre existimāvī existimātus**: think, believe (1)
210. **experior experīrī expertus sum**: try thoroughly, test, experience (2)
211. **exilium exiliī n.**: exile, banishment (1)
212. **exspectō exspectāre exspectāvī exspectātus**: watch, wait, expect (1)
213. **extrēmus –a –um**: farthest, situated at the end or tip, extreme (5)
214. **faciēs facieī f.**: form, appearance (3)
215. **facilis facile**: easy (5)
216. **facinus facinoris n.**: deed, crime (1)
217. **faciō facere fēcī factus**: do, make (26)
218. **fallō fallere fefellī falsus**: deceive (3)
219. **falsus –a –um**: deceptive, false (3)
220. **fāma fāmae f.**: rumor, fame (7)
221. **famēs famis f.**: hunger, famine (2)
222. **familia familiae f.**: household, family (1)
223. **fateor fatērī fassus sum**: admit, confess; profess, declare; assent, say yes (3)
224. **fātum fātī n.**: fate; death (21)
225. **fēlix fēlicis**: lucky (3)
226. **fēmina fēminae f.**: woman (2)
227. **ferē**: almost (1)
228. **ferō ferre tuli lātus**: bear, carry, endure (28)
229. **ferrum ferrī n.**: iron, iron weapon or implement (2)

230. *fidēlis fidēle*: faithful (2)  
 231. *fidēs fideī f.*: trust, faith (7)  
 232. *fīlia fīliae f.*: daughter; son (2)  
 233. *fīlius fīliū m.*: daughter; son (1)  
 234. *fiŋō fiŋere fiŋxī fiŋctus*: shape; invent (1)  
 235. *fīnis fīnis m.*: end, boundary (4)  
 236. *fiō fierī factus sum*: become, happen, be done (7)  
 237. *flamma flammae f.*: flame, fire (1)  
 238. *fleō flēre flēvī flētus*: weep (3)  
 239. *flōs flōris m.*: flower, bloom (4)  
 240. *fluctus fluctūs m.*: flood, billow, surf (2)  
 241. *flūmen flūminis n.*: stream, river (1)  
 242. *fōns fontis m.*: spring, fountain (3)  
 243. *for fārī fātus sum*: report, say (1)  
 244. *forsan*: perhaps, perchance (3)  
 245. *forte*: by chance (4)  
 246. *fortis forte*: brave (3)  
 247. *fortūna fortūnae f.*: fortune (7)  
 248. *forum forī n.*: market-place, forum (3)  
 249. *frangō frangere frēgī frāctus*: break, shatter (2)  
 250. *frāter frātris m.*: brother (23)  
 251. *frōns frōntis f.*: forehead, brow; front (3)  
 252. *frūctus fructūs m.*: fruit, crops; enjoyment, delight (1)  
 253. *fruor fruī frūctus sum*: enjoy the produce of, profit by, use (+ abl.) (1)  
 254. *frūstrā*: in vain (1)  
 255. *fugiō fugere fūgī fugitus*: flee, escape (6)  
 256. *fugō fugāre fugāvī fugātus*: put to flight (1)  
 257. *fundō fundere fūdī fūsus*: pour, scatter (1)  
 258. *fūnus fūneris n.*: funeral; death; dead body (1)  
 259. *furor furōris m.*: rage, fury (8)  
 260. *gaudeō gaudēre gāvīsus sum*: rejoice (3)  
 261. *gaudium gaudiū n.*: delight, joy, pleasure (4)

262. **gēns gentis f.:** family, clan (1)
263. **genus generis n.:** origin, lineage, kind (3)
264. **gerō gerere gessī gestus:** bear, manage; **bellum gerere:** wage war (1)
265. **gignō gignere genuī genitus:** beget, bear, bring forth (1)
266. **glōria glōriae f.:** glory, fame (2)
267. **gradus gradūs m.:** step, pace; grade, rank (1)
268. **grātia grātiaē f.:** favor, influence, gratitude (6)
269. **grātus –a –um:** pleasant; grateful (8)
270. **gravis grave:** heavy, serious (10)
271. **habeō habēre habuī habitus:** have, hold (12)
272. **haud:** not, not at all, hardly (4)
273. **hic haec hoc:** this, these (87)
274. **hīc:** here; **hinc:** from here (1)
275. **hiems hiemis f.:** winter (1)
276. **homō hominis m.:** human being (8)
277. **honor or honos honōris m. :** honor, glory; office, post (4)
278. **hōra hōrae f.:** hour (2)
279. **hospes hospitis m.:** guest, guest–friend; stranger; host (1)
280. **hostis hostis m.:** stranger, enemy (3)
281. **hūc:** to this place (1)
282. **hūmānus –a –um:** human (4)
283. **humus humī f.:** ground; **humī:** on the ground (2)
284. **iaceō iacēre iacuī:** lie (2)
285. **iam:** now; already (3)
286. **ictus ictūs m.:** blow, stroke (1)
287. **īdem eadem idem:** the same (24)
288. **igitur:** therefore (10)
289. **ignis ignis m.:** fire (6)
290. **ille illa illud:** that (51)
291. **imperātor imperātōris m.:** commander (1); emperor
292. **imperium imperīi n.:** command, power (2)
293. **impetus impetūs m.:** attack (1)

294. **in:** in, on (+ abl.); into, onto (+ acc.) (75)
295. **incipiō incipere incēpī inceptus:** begin (1)
296. **inde:** from there, from then (6)
297. **ingenium ingenū n.:** disposition, ability, talent (5)
298. **ingēns ingentis:** huge, enormous (1)
299. **ingrātus –a –um:** unpleasant, disagreeable (1)
300. **ingredior ingredī ingressus sum:** step in, enter (1)
301. **inimīcus –a –um:** unfriendly; (as subst.) enemy (1)
302. **inquam inquis inquit inquiunt:** say (used with direct speech) (4)
303. **īnstituō instituere īnstituī īnstitūtus:** undertake; equip (1)
304. **integer integra integrum:** untouched, fresh, complete, whole (1)
305. **intellegō intellegere intellēxī intellēctus:** understand (2)
306. **inter:** between, among; during (+ acc.) (8)
307. **interim:** meanwhile (1)
308. **inveniō invenīre invēnī inventus:** find; discover (2)
309. **invidia invidiae f.:** envy, jealousy, hatred (2)
310. **ipse ipsa ipsum:** him- her- itself (22)
311. **īra īrae f.:** wrath, anger (5)
312. **īrāscor īrāscī īrātus:** grow angry; **īrātus –a –um:** angry (4)
313. **is ea id:** he, she, it (14)
314. **iste ista istud:** that, that of yours (4)
315. **ita:** thus, so (7)
316. **item:** likewise (2)
317. **iter itineris n.:** journey, route (2)
318. **iterum:** again (1)
319. **iubeō iubēre iussī iussus:** bid, order (4)
320. **iūdex iūdicis m.:** judge, juror (1)
321. **iūdicium iūdicī n.:** judgment, decision, trial (2)
322. **iugum iugī n.:** yoke; ridge, chain of hills (3)
323. **iungō iungere iūnxī iūnctus:** join (7)
324. **iūs iūris n.:** right, justice, law (5)
325. **iūstus –a –um:** right, just, fair (4)

326. **iuuō iuuāre iūvī iūtus**: help, assist; please, delight (5)
327. **labor labōris m.**: toil, exertion (4)
328. **labōrō labōrāre labōrāvī labōrātum**: toil, work; be in trouble or distress (1)
329. **lacrima lacrimae f.**: tear (11)
330. **laedō laedere laesī laesus**: injure by striking, hurt (5)
331. **laetus –a –um**: glad, joyful (2)
332. **lateō latēre latuī**: lie hidden, be hidden (1)
333. **lātus –a –um**: side, flank (3)
334. **laudō laudāre laudāvī laudātus**: praise (4)
335. **laus laudis f.**: praise, glory (10)
336. **legō legere lēgī lēctus**: gather, choose, read (3)
337. **levis leve**: light, trivial (4)
338. **lēx lēgis f.**: law (1)
339. **licet licēre licuit/licitum est**: it is permitted (+ dat. + infn.) (5)
340. **lingua linguae f.**: tongue; language (3)
341. **littera litterae f.**: letter, (pl.) literature (13)
342. **locus locī m.**: place; **loca locōrum n. pl.**: region (9)
343. **longē**: far, far off (2)
344. **longus –a –um**: long, far (7)
345. **loquor loquī locūtus sum**: speak, talk (3)
346. **lūmen luminis n.**: light (7)
347. **lūx lūcis f.**: light of day (5)
348. **maestus –a –um**: sad, sorrowful; depressing (4)
349. **magis or mage**: more (5)
350. **magister magistrī m.**: master, chief (3)
351. **magnus –a –um**: great (13)
352. **mālō mālle mālūī**: prefer (1)
353. **malus –a –um**: bad, evil (17)
354. **maneō manēre mānsī mānsus**: remain (4)
355. **manus manūs f.**: hand; band of men (5)
356. **mare maris n.**: sea (1)
357. **marītus marītī m.**: husband (2)

358. **māter mātris f.:** mother (16)
359. **māteria māteria f.:** material, subject matter; timber, lumber (1)
360. **medius –a –um:** middle, central (3)
361. **membrum membrī n.:** limb, member of the body (4)
362. **meminī meminisse:** remember, recollect (2)
363. **memoria memoriae f.:** recollection, memory (4)
364. **mēns mentis f.:** mind (20)
365. **mereō merēre meruī meritum:** deserve, merit; serve as a soldier (6)
366. **meus –a –um:** my (74)
367. **mīles mīlitis m.:** soldier (3)
368. **mīlle; mīllēsīmus –a –um:** thousand (1)
369. **mīror mīrārī mīrātus sum:** wonder at, marvel at (+ acc.) (4)
370. **miscēō miscēre miscuī mixtus:** mix (1)
371. **miser misera miserum:** wretched, pitiable (20)
372. **mittō mittere mīsī missus:** send, let go (7)
373. **modo:** just, just now; **modo...modo:** now...now, at one moment...at another, sometimes...sometimes (2)
374. **modus modī m.:** measure, manner, kind (14)
375. **mollis molle:** soft, yielding, gentle (1)
376. **moneō monēre monuī monitus:** warn, advise (5)
377. **mōra mōrae f.:** delay, hindrance (6)
378. **morbus morbī m.:** sickness, disease (2)
379. **morior morī mortuus sum:** die (4)
380. **moror morārī morātus sum:** delay (1)
381. **mors mortis f.:** death (27)
382. **mortālis –e:** liable to death, mortal; (as subst.) a mortal (3)
383. **mōs mōris m.:** custom, habit; (pl.) character (4)
384. **moveō movēre mōvī mōtus:** move (5)
385. **mulier mulieris f.:** woman (1)
386. **multus –a –um:** much, many; **multō:** by far (22)
387. **mundus mundī m.:** clean, neat, elegant (2)
388. **mūnus mūneris n.:** gift, offering; duty, obligation; (pl.) gladiatorial show (7)

389. **mūtō mūtāre mūtāvī mūtātus**: change (1)
390. **nam**: for, indeed, really (17)
391. **narrō narrāre narrāvī narrātus**: relate, recount (1)
392. **nāscor nāscī nātus sum**: be born (7)
393. **nātūra nātūrae f.**: nature (3)
394. **nātus –ī m.**: son (1)
395. **–ne**: interrogative particle attached to the emphatic word in a question (2)
396. **nē**: lest, that not (16)
397. **nec**: and not, nor; **nec...nec**: neither...nor; → **neque** (3)
398. **necessitās necessitātis f.**: necessity, need (1)
399. **nefās n.**: impiety, wickedness (1)
400. **negō negāre negāvī negātus**: deny, refuse (2)
401. **negōtium negōtīi n.**: business (1)
402. **nēmō nēminis m. or f.**: no one (gen. **nūllius**, dat. **nūllī**, abl. **nūllō** or **nūllā**) (1)
403. **nemus nemoris n.**: grove, forest (1)
404. **nesciō nescīre nescīvī/nescī nescītus**: not know, be ignorant (4)
405. **niger nigra nigrum**: black (1)
406. **nihil or nīl or nihilo n.**: nothing; not at all (12)
407. **nimis**: excessively (3)
408. **nimius –a –um**: too much, excessive (3)
409. **nisi or nī**: if not, unless (8)
410. **nōbilis nōbile**: distinguished, noble; (as subst.) a nobleman or woman (9)
411. **noceō nocēre nocuī nocītus**: harm (4)
412. **nōlō nōlle nōluī**: be unwilling (2)
413. **nōmen nōminis n.**: name (12)
414. **nōn**: not (64)
415. **nōs nostrum/nostrī**: we (35)
416. **nōscō nōscere nōvī nōtus**: learn, know (5)
417. **noster nostra nostrum**: our (28)
418. **novus –a –um**: new (14)
419. **nox noctis f.**: night (1)
420. **nūllus –a –um**: not any, no one (10)

421. **num**: interrogative particle implying negative answer (4)
422. **nūmen nūminis n.**: divine will, deity (6)
423. **numerus numerī m.**: number, amount (5)
424. **numquam**: never (5)
425. **nunc**: now (6)
426. **oculus oculī m.**: eye (2)
427. **ōdī ōdisse**: hate (1)
428. **odium odiī n.**: hatred (2)
429. **offerō offerre obtulī oblātus**: present, offer, expose (1)
430. **officium officiī n.**: service, duty (4)
431. **olim**: formerly, at that time (4)
432. **omnis omne**: all, every, as a whole (22)
433. **onus oneris n.**: load, burden (4)
434. **opera operae f.**: labor, activity, work (5)
435. **oportet oportēre oportuit**: it is proper, right (+ acc. + infn.) (1)
436. **ops opis f.**: assistance, resources (5)
437. **optō optāre optāvī optātus**: choose, select (7)
438. **opus operis n.**: work (6)
439. **orbis orbis m.**: circle; **orbis terrārum**: world (1)
440. **ōrdō ōrdinis m.**: order, rank (3)
441. **orō orāre orāvī orātus**: pray (2)
442. **ōs ōris n.**: mouth, face (7)
443. **os ossis n.**: bone (1)
444. **ōtium otīī n.**: leisure (2)
445. **paene**: almost (1)
446. **pār paris**: equal (3)
447. **parcō parcere pepercī parsus**: spare, be sparing of (+ dat.) (4)
448. **parēns parentis m. or f.**: parent (8)
449. **pāreō pārere pārūī pārītus**: obey (3)
450. **pariō parere peperī partum**: bring forth, give birth to; accomplish (1)
451. **parō parāre parāvī parātus**: prepare, acquire; **parātus –a –um**: ready (3)
452. **pars partis f.**: part (4)

453. **parvus –a –um:** small (14)
454. **pateō patēre patuī:** lie open, extend; be evident or obvious (3)
455. **pater patris m.:** father, ancestor (11)
456. **patior patī passus sum:** permit, endure (2)
457. **patria patriae f.:** fatherland, country (3)
458. **paucus –a –um:** few, a few (1)
459. **pāx pācis f.:** peace (1)
460. **peccō peccāre peccāvī peccātus:** commit a wrong, injure (3)
461. **pectus pectoris n.:** chest, breast (19)
462. **pellō pellere pepulī pulsus:** strike, beat, push, drive (1)
463. **pendō pendere pependī pēnsus:** weigh, hang, suspend; pay (1)
464. **per:** through (+ acc.) (18)
465. **pereō perīre perī peritūs:** perish, be lost (8)
466. **pergō pergere perrēxī perrēctus:** continue, proceed; awaken (3)
467. **perīculum perīculī n.:** danger (2)
468. **perpetuus –a –um:** unbroken, perpetual (4)
469. **pēs pedis m.:** foot (11)
470. **petō petere petī/petīvī petītus:** seek, aim at (6)
471. **pietās pietātis f.:** sense of duty, devotion, esp. between parents and children (6)
472. **pius –a –um:** dutiful, devoted, just, pious (7)
473. **placeō placēre placuī placitum:** please (10)
474. **plēnus –a –um:** full (2)
475. **plērumque:** generally (2)
476. **poena poenae f.:** penalty, punishment (5)
477. **poēta poētae m.:** poet (4)
478. **pondus ponderis n.:** weight (4)
479. **pōnō pōnere posuī positus:** put, place; put aside (3)
480. **populus populī m.:** people (3)
481. **poscō poscere poposcī:** demand, claim; inquire into (1)
482. **possum posse potuī:** be able (36)
483. **post:** after (adv. and prep. + acc.) (3)
484. **posterus –a –um:** next, later (2)

485. **potēns**: able, powerful (3)
486. **potestās potestātis f.**: power (1)
487. **potis or pote (indecl.)**: powerful, able (3)
488. **praebēō praebēre praebuī praebitus**: furnish, supply, render (1)
489. **praeda praedae f.**: booty, prey (2)
490. **praemium praemiū n.**: bounty, reward (1)
491. **praesēns praesēntis**: present, in person, ready (5)
492. **praestō praestāre praestitī praestitus**: excel, exhibit (9)
493. **praeter**: by, along, past; besides, except (+ acc.) (2)
494. **precor precārī precātus sum**: pray, invoke (10)
495. **premō premere pressī pressus**: press, pursue, overwhelm (4)
496. **pretium pretiū n.**: price, worth, reward; **pretium operae**: a reward for trouble (2)
497. **prex precis f.**: prayers, entreaties (7)
498. **prīmus –a –um**: first (7)
499. **p̄ncipium p̄ncipiū n.**: beginning (1)
500. **prior priōris**: earlier, preceding (6)
501. **prīvātus –a –um**: personal, private (1)
502. **prō**: for, on behalf of, in proportion to (+ abl.) (13)
503. **probō probāre probāvī probātus**: approve, prove; convince someone (dat.) of a thing (acc.) (10)
504. **procul**: at a distance (5)
505. **prōmittō prōmittere prōmīsī prōmissus**: send forth, offer (3)
506. **properō properāre properāvī properātus**: hasten, speed (2)
507. **proprius –a –um**: one's own, peculiar (7)
508. **propter**: because of (+ acc.) (2)
509. **prōsum prōdesse prōfui prōfutūrus**: be of use, do good, help (+ dat.) (2)
510. **prōtenus**: at once, forthwith (2)
511. **pūblicus –a –um**: public, belonging to the state (1)
512. **pudor pudōris m.**: sense of shame, modesty, propriety (2)
513. **puella puellae f.**: girl; girl-friend (8)
514. **puer puerī m.**: boy; slave (3)

515. **putō putāre putāvī putātus**: think, suppose (8)
516. **quā**: where, how (6)
517. **quaerō quaerere quaesīī/quaesīvī quaesītus**: seek, inquire (8)
518. **quālis quāle**: of what kind? what? (1)
519. **quam**: how? (after comparative) than (19)
520. **quamvis**: however you like; although (1)
521. **quandō**: when?; since; **sī quandō**: if ever (2)
522. **quantum**: (adv.) how much? how greatly? (exclam.) how much!; as much as (1)
523. **quantus –a –um**: (interr.) how great? (rel.) of what size, amount, etc. (as subst.)  
what amount? (rel.) which amount; **quantī**: at what price? (6)
524. **quasi**: as if (1)
525. **quattuor; quārtus –a –um**: four (1)
526. **–que**: and (postpositive enclitic) (39)
527. **queror querī questus sum**: complain of, lament (2)
528. **quī quae quod**: who, which, what (213)
529. **quia**: because (5)
530. **quīcumque quaecumque quodcumque**: whoever, whatever (1)
531. **quīdam quaedam quiddam**: a certain one, someone (3)
532. **quidem**: certainly, at least (10)
533. **quīn**: (adv.) indeed, in fact; (conjunction) so that...not (+ subj.) (2)
534. **quis quid**: who? what? which? (36)
535. **quisquam quicquam**: any (single) person, anyone at all (2)
536. **quisque quīdque/quīcque**: each one, everyone (2)
537. **quō**: for which reason; to or in what place; to what end, for what purpose? (4)
538. **quōmodō or separately quō modō**: in what way, how? (2)
539. **quondam**: formerly, once (2)
540. **quoque**: also, too (10)
541. **quōtiēs**: (interr.) how many times? how often? rel. as often as, whenever (6)
542. **rapiō rapere rapuī raptus**: seize, tear away (4)
543. **rārus –a –um**: wide apart, loose, thin; rare, seldom (4)
544. **ratiō ratiōnis f.**: method, plan, reason (5)
545. **recēdō recēdere recessī recessum**: step back, recoil, recede, withdraw (1)

546. **recēns recentis**: fresh, new (1)
547. **recipiō recipere recēpī receptus**: take back, receive; **sē recipere**: betake oneself, go (1)
548. **reddō reddere reddidī redditus**: return, give back (15)
549. **redeō redīre rediī reditum**: go back, return (3)
550. **referō referre rettulī relātus**: bring back; report (9)
551. **rēgius –a –um**: kingly, royal (1)
552. **rēgnum rēgnī n.**: kingship, kingdom (1)
553. **relinquō relinquere reliquī relictus**: abandon (1)
554. **reliquus –a –um**: remaining, rest (4)
555. **reor rēri ratus sum**: think, imagine, suppose, deem (3)
556. **repetō repetere repetivī repetītus**: demand, exact; revisit; call to mind, recollect; repeat (5)
557. **rēs reī f.**: thing; **rēs pūblica**: commonwealth (17)
558. **respicō respicere respexī respectum**: look back, regard, consider (3)
559. **respondeō respondēre respondī respōnsus**: answer (3)
560. **revocō revocāre revocāvī revocātus**: call back, recall (1)
561. **rēx rēgis m.**: king (1)
562. **rīdeō rīdēre rīsī rīsus**: laugh, laugh at (1)
563. **rīpa rīpae f.**: bank of a river (1)
564. **rogō rogāre rogāvī rogātus**: ask (7)
565. **rumpō rumpere rūpī ruptus**: break, rupture (3)
566. **rūrsus or rūrsum** : back, again (1)
567. **sacer sacra sacrum**: holy, sacred (7)
568. **saeculum saeculī n.**: generation, age, century (2)
569. **saepe**: often (1)
570. **saevus –a –um**: fierce, raging, wrathful (2)
571. **salūs salūtis f.**: health, safety (13)
572. **sānctus –a –um**: sacred, inviolable (2)
573. **sanguis sanguinis m. or sanguen sanguinis n.**: blood (1)
574. **sānus –a –um**: sound, sane (2)
575. **sapiēns sapientis**: wise; (as subst.) wise man, sage, philosopher (1)

576. **sapientia sapientiae f.:** wisdom (2)
577. **satis or sat:** enough, sufficient, sufficiently (7)
578. **saxum saxī n.:** rock, cliff, crag (1)
579. **scelus sceleris n.:** crime, sin (1)
580. **scīlicet:** certainly, of course (1)
581. **sciō scīre scīvī/sciī scītus:** know (5)
582. **scrībō scrībere scrīpsī scrīptus:** write (8)
583. **secundus –a –um:** following; favorable; (as numeral) second (2)
584. **secūrus –a –um:** free from care, tranquil; careless (1)
585. **sed:** but (40)
586. **sēdēs sēdis f.:** seat, abode, habitation (3)
587. **semel:** once (1)
588. **semper:** always, ever (8)
589. **senex senis m.:** old man, elder; senior, older (1)
590. **sēnsus sēnsūs m.:** feeling, emotion, sense (2)
591. **sententia sententiae f.:** opinion, judgment (1)
592. **sentīō sentīre sēnsī sēnsus:** perceive, feel, hear, see (5)
593. **sequor sequī secūtus sum:** follow (4)
594. **sermō sermōnis m.:** conversation, discourse (1)
595. **servō servāre servāvī servātus:** save, watch over (3)
596. **sī:** if (34)
597. **sīc:** in this manner, thus; **sīc...ut:** in the same way as (35)
598. **sīdus sīderis n.:** star, constellation (3)
599. **signum signī n.:** sign, standard, mark (2)
600. **similis simile:** like, similar (4)
601. **simul:** at the same time (2)
602. **sine:** without (+ abl.) (4)
603. **singulī –ae –a:** one each (2)
604. **sinō sinere sīvī situs:** allow, let go (2)
605. **sinus sinūs m.:** fold of a garment; lap, bay, gulf (1)
606. **sīve or seu:** whether; **sīve...sīve:** whether...or → **seu** (2)
607. **socius –a –um:** friendly, allied (1)

608. **sōl sōlis m.:** sun (1)
609. **soleō solēre solitus sum:** be accustomed (13)
610. **solvōolvere solvī solūtus:** release, set sail (7)
611. **sōlus –a –um:** only, alone (18)
612. **soror sorōris f.:** sister (11)
613. **sors sortis f.:** lot, fate, destiny; oracle (14)
614. **spargō spargere sparsī sparsum:** scatter (1)
615. **speciēs speciē f.:** aspect, appearance (3)
616. **spectō spectāre spectāvī spectātus:** look at, consider (1)
617. **spērō spērāre spērāvī spērātus:** to hope (7)
618. **spēs speī f.:** hope (11)
619. **spīritus spīritūs m.:** breath, life, spirit (2)
620. **statuō statuere statuī statūtus:** set up, determine (1)
621. **stō stāre stetī statum:** stand (1)
622. **studeō studēre studuī:** be eager, be zealous, care for (+ dat.) (1)
623. **studium studiī n.:** eagerness, zeal (9)
624. **sub:** under, close to (+ acc. or abl.) (3)
625. **subeō subīre subīvī/subiī subitus:** go under; endure (1)
626. **subitō:** suddenly, unexpectedly (1)
627. **suī sibi sē sē:** him- her- itself, themselves (15)
628. **sum esse fuī futūrus:** be, exist (201)
629. **sūmō sūmere sūmpsī sūmptus:** take up (3)
630. **superbus –a –um:** overbearing, proud, haughty (3)
631. **superō superāre superāvī superātus:** overcome, surpass, defeat (7)
632. **supersum superesse superfuī superfutūrus:** remain, survive (2)
633. **superus –a –um:** situated above, upper (6)
634. **supplicium supplicīī n.:** punishment, penalty (2)
635. **surgō surgere surrēxī surrēctus:** rise (2)
636. **suscipiō suscipere suscepī susceptus:** take up (4)
637. **sustineō sustinēre sustinuī sustentus:** hold up, sustain (4)
638. **suus –a –um:** his own, her own, its own (31)
639. **taceō tacēre tacuī tacitus:** be silent; **tacitus –a –um:** silent (3)

640. **tālis tāle:** such (5)
641. **tam:** so, so much (7)
642. **tamen:** nevertheless, still (13)
643. **tandem:** finally (7)
644. **tangō tangere tetigī tāctus:** touch (3)
645. **tantum:** only (1)
646. **tantus –a –um:** so great, so much; **tantī:** at such a price, of such worth (18)
647. **tardus –a –um:** slow, sluggish, lingering (4)
648. **tegō tegere tēxī tēctus:** cover, conceal (1)
649. **tēlum tēlī n.:** missile, weapon, spear (3)
650. **templum templī n.:** consecrated ground; temple (2)
651. **tempus temporis n.:** time (13)
652. **tenebrae tenebrarum f. pl.:** darkness, the shadows (4)
653. **teneō tenēre tenuī tentus:** hold, keep (3)
654. **tener tenera tenerum:** tender (6)
655. **tergum tergī n. or tergus tergoris n.:** back, rear (1)
656. **terra terrae f.:** land (8)
657. **timeō timēre timuī:** to fear, to dread (1)
658. **timor timōris m.:** fear (2)
659. **tollō tollere sustulī sublātus:** raise up, destroy (5)
660. **tot:** so many (6)
661. **tōtus –a –um:** whole, entire (2)
662. **trānseō trānsīre trānsīvī/trānsiī trānsitus:** go across (1)
663. **trēs tria:** three (3)
664. **trīstis trīste:** sad, solemn, grim (9)
665. **tū tuī tibi tē tē:** you (sing.) (136)
666. **tum or tunc:** then (2)
667. **turba turbae f.:** crowd, uproar (6)
668. **turbō turbāre turbāvī turbātus:** disturb, confuse (2)
669. **turpis turpe:** ugly, unsightly; disgraceful (1)
670. **tūtus –a –um:** safe, protected (3)
671. **tuus –a –um:** your (85)

672. **vacuus** –a –um: empty (2)
673. **valeō valēre valuī valitus**: be strong, excel, be valid, prevail; **valē**: farewell! (20)
674. **validus** –a –um: strong (1)
675. **vānus** –a –um: empty; false, deceitful (4)
676. **varius** –a –um: changing, varied, various (5)
677. **vātēs vātis m.**: poet, bard (6)
678. **ubī** or **ubi**: where, when (7)
679. **–ve**: or (postpositive enclitic) (3)
680. **vehō vehere vēxī vectus**: carry; **vehor vehī vectus sum**: travel, ride (1)
681. **vel**: or else, or; even; **vel...vel**: either...or (12)
682. **velut** or **velutī**: even as, just as (2)
683. **veniō venīre vēnī ventum**: come (4)
684. **ventus ventī m.**: wind (1)
685. **verbum verbī n.**: word (6)
686. **vērē**: truly (2)
687. **vereor verērī veritus sum**: fear, stand in awe of (1)
688. **vērō**: in fact, certainly, without doubt (1)
689. **vertō vertere vertī versus**: turn (1)
690. **vērus** –a –um: true (11)
691. **vester vestra vestrum**: your (2)
692. **vestis vestis f.**: garment, robe, clothing (1)
693. **vetō vetāre vetuī vetitus**: forbid (1)
694. **vetus veteris**: old (3)
695. **via viae f.**: way, street (5)
696. **victor victōris m.**: conqueror (1)
697. **videō vidēre vīdī vīsus**: see (16)
698. **vincō vincere vīcī victus**: conquer (1)
699. **vīnculum vīculī n.**: bond, fetter, tie (1)
700. **vīnum vīnī n.**: vine, wine (1)
701. **vīr vīrī m.**: man (18)
702. **virgō virginis f.**: maiden, virgin, girl (12)
703. **virtūs virtūtis f.**: valor, manliness, virtue (7)

704. **vīs vis f.:** force; (acc.) **vim**, (abl.) **vī**; (pl.) **vīrēs**, strength (11)
705. **vīta vītae f.:** life (24)
706. **vitium vitīī n.:** flaw, fault, crime (3)
707. **vītō vītāre vītāvī vītātus:** avoid, shun (1)
708. **vīvō vīvere vīxī vīctus:** live (5)
709. **vix:** scarcely (10)
710. **ūllus –a –um:** any, anyone (4)
711. **ultimus –a –um:** farthest, final, last, ultimate (3)
712. **umbra umbrae f.:** shade, shadow (1)
713. **umquam:** ever (1)
714. **unda undae f.:** wave, flowing water, water (3)
715. **unde:** from where (5)
716. **undique:** from all sides, on all sides (1)
717. **ūnus –a –um:** one (12)
718. **vocō vocāre vocāvī vocātus:** call (1)
719. **volō velle voluī:** wish, be willing (19)
720. **volucris volucris m. or f.:** bird (3)
721. **voluntās voluntātis f.:** wish, desire (1)
722. **voluptās voluptātis f.:** pleasure, enjoyment (1)
723. **vōtum vōtī n.:** solemn promise, vow; hope (15)
724. **vōx vōcis f.:** voice, utterance (8)
725. **urbs urbis f.:** city (1)
726. **ūsque:** up to; continuously (2)
727. **ūsus ūsūs m.:** use, experience (3)
728. **ut or utī:** as (+ indic.); so that, with the result that (+ subj.); (in questions) in what manner, how; (exclam.) to what an extent! how! (61)
729. **uterque utraque utrumque:** each of two (3)
730. **ūtōr utī ūsus sum:** use, consume, employ (+ abl.) (2)
731. **vulgus vulgī n.:** the common people (1)
732. **vulnus vulneris n.:** wound (9)
733. **vultus vultūs m.:** look, expression, face (3)